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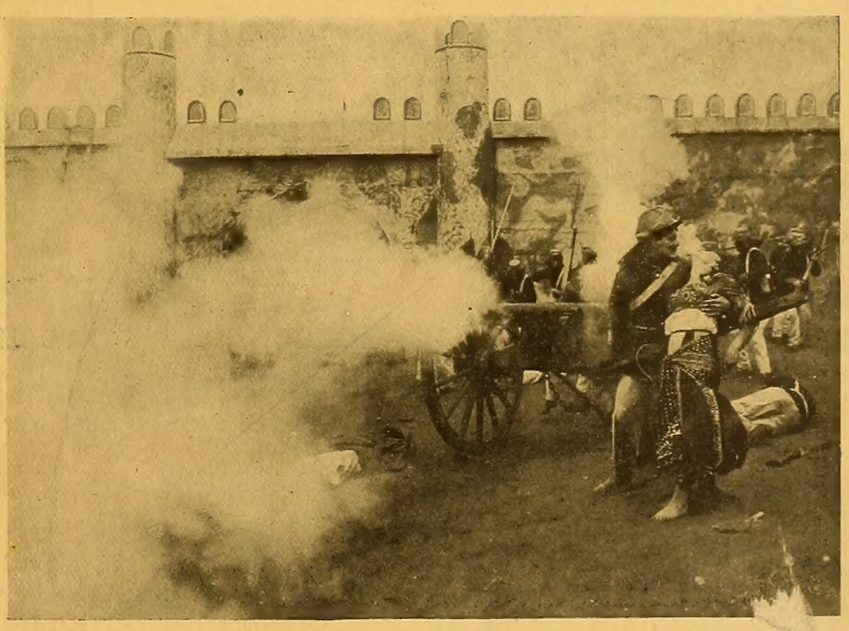
MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE



Scene from "Shannon of the Sixth" (Kalem).

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—*the Unanimous Verdict of the Public*

"Unquestionably the biggest success ever scored by any motion picture play"—this is the unanimous verdict of the thousands who have seen the first two episodes of the Million Dollar Mystery.

Never before has such remarkable photography been shown. Never before have such stupendous scenes been incorporated in any one production. Never before have such costly costumes been used.

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THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath **Scenario by Lloyd Lonergan**

Thanhouser's Million Dollar Motion Picture Production

is only a matter of course. Nearly 200 leading newspapers, including the Chicago Tribune, Boston Globe, Cincinnati Enquirer, New York Globe and Buffalo Courier are running this startling story by Harold MacGrath. The better theatres everywhere are exhibiting the films. ***And $10,000.00 in cash is offered for the best 100-word solution of the mystery:***

Bookings are still being arranged. See representative of the Syndicate Film Corporation. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK **166 W. Washington Street, CHICAGO**

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada

The Thanhouser Three-a-Week

Tuesday, June 30, "THE HARLOW HANDICAP"
A remarkable 2-reel drama, featuring Mignon Anderson and Harry Benham. In this 2-reel production is shown an exciting horse race, throbbing with action.

Friday, July 3, No release because of two-reel subject of preceding release date.

Sunday, July 5, "A COOKED GOOSE"
One-reel comedy subject, displaying the talents of Nolan Gane, Harry Blakemore, Joseph Phillips, Carey L. Hastings and Eugene Redding. The versatile cast assures a laugh for everybody.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., London, W. C., England 00 ***Thanhouser releases will continue to be features of the Mutual Program***

Essanay

Superlative and Aristocratic Features

Released Monday, July 13th.

"Sweedie the Swatter"

A whirlwind slapstick comedy that is fairly filled with humorous situations. See "Sweedie," our new character comedian.

Released Tuesday, July 14th.

"At the Foot of the Hill"

A dramatic offering that will appeal to all who are fond of human interest stories.

Released Wednesday, July 15th.

The Fable of "Napoleon and the Bumps"

An excruciatingly funny story concerning a clerk who thought he was Napoleon. Story written by George Ade.

Released Thursday, July 16th.

"Snakeville's New Waitress"

A delightfully pleasing Western comedy in which Sophie has a new experience.

Released Friday, July 17th.

"His Stolen Fortune"

(In Two Acts)

An intensely interesting comedy-drama concerning the young American who was left a vast fortune, only to discover that he must lose it. The situations will keep an audience in a continual uproar. Story adapted from The Munsey Magazines.

Released Saturday, July 18th.

"Broncho Billy Puts One Over"

A thrilling Western drama in which G. M. Anderson is featured.

Three Big Laughs! **SIX-A-WEEK** **Three Big Thrills!**

Coming Soon! **"ONE WONDERFUL NIGHT"** **Coming Soon!**

(In Four Acts)

The story millions have been talking about which appeared in the Ladies' World Magazine. The story your audiences voted, and elected *Francis X. Bushman* to play the lead in. A story that will thrill and entertain.

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GRAB THE BEST

If I owned your theatre this very minute, I'd worry my head off for fear that some other fellow would GRAB THE BEST PROGRAM ON EARTH—THE UNIVERSAL—AND PUT ME OUT OF THE RUNNING.

A PROGRAM OF 21 DIVERSIFIED

MONDAY, JULY 6.

VICTOR — At Mexico's Mercy (Western Drama).

IMP—The Lady of the Island (Two Reel Dr.), Dorothy Phillips and Alexander Gaden.

STERLING—Billy's Vacation (Juvenile Com.)

TUESDAY, JULY 7.

GOLD SEAL—Lucille Love, the Girl of Mystery (Series No. 13, Two Reel Dr.), Grace Cunard and Francis Ford.

CRYSTAL—Nearly a Stepmother (Com.).

UNIVERSAL IKE—Me, Him and I (Com.).

WEDNESDAY, JULY 8.

NESTOR — A Ranch Romance (Western Drama).

JOKER—Bess, The Detectress, or, The Dog Watch (Com.).

ECLAIR—Duty (Two Reel Soc. Dr.), Belle Adair and Alec Francis.

ANIMATED WEEKLY.

(Note) The following stars and motion picture

Pauline Bush	Dorothy Davenport	Cleo Madison
Allan Dwan	Isidore Bernstein	Bob Thornby
Eddie Lyons	Carl Laemmle	Herman Fichtenberg
Lee Moran	Rupert Julian	Edwin August
Murdock MacQuarrie	Wilfred Lucas	James V. Bryson
Wm. Dowlan	Herbert Rawlinson	Edna Maison
Warren Kerrigan	Otis Turner	David Horsley
Al Christie	Wm. Clifford	Allen Curtis
Bob Leonard	Maurice Fleckles	Universal Ike
Wallace Reid	F. A. Van Husan	Henry McRae

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CARL LAEMMLE,

The Largest Film Manu

PROGRAM ON EARTH!

Don't wait until your opportunity is dead before you send in an emergency call for the oxygen tank. A flower in the hand of the living is better than a whole greenhouse full of flowers beautifully festooned around a cold gray headstone. CARL LAEMMLE

SUBJECTS THAT CAN'T BE BEAT

THURSDAY, JULY 9.

MP—The Old Rag Doll (Child Drama).
EX—When Fate Disposes (Two Reel Dr.), Ella Hall and Bob Leonard.
TERLING—Snookee's Flirtation (Com.). Featuring Ford Sterling.

FRIDAY, JULY 10.

STOR—The Great Universal Mystery (Com.). See NOTE.
[illegible]—Passing the Love of Women (Dr.).
TOR— Beggar Prince of India (Three Reel Dr.), Irene Wallace and Walter Miller.

SATURDAY, JULY 11.

JOKER—Love, Roses and Trousers (Com.).
IOI BISON—Prowlers of the Wild (Two Reel Animal Dr.), Anna Little and Herbert Rawlinson.

SUNDAY, JULY 12.

REX—Plain Mary (Dr.).
ECLAIR—Willy and the Parisians, and Lily as a Little Mother (Split Reel Com.).
FRONTIER—The Fight in Lonely Gulch (Dr.).

cties appear in the GREAT UNIVERSAL MYSTERY:

Marie Wolcamp	King Baggot	Howard Crampton
Betty Schade	Wm. Shay	Edwin Mortimer
Fred Balshofer	Alex. Gaden	Leah Baird
Henry Lehrman	Wm. Welch	Ethel Grandin
Ford Sterling	Frank Smith	Florence Lawrence
Francis Ford	Hobart Henley	Matt Moore
Grace Cunard	Frank Crane	Irene Wallace
Phillips Smalley	Herbert Brenon	
Ella Hall	Julius Stern	
Lois Weber	J. C. Graham	

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"In the Sultan's Garden"

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One

Mary Pickford

IMP

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Although some of these pictures were made four years ago, they are perfect photographically, the producing excellent, and what is most important, **MARY PICKFORD** is delightfully charming in the parts she enacts.

There is not a moving picture "fan" who won't welcome these **MARY PICKFORD** releases. They are entirely new to the theater-goers of today—and the few who have seen them will be glad to see them again.

Special Lithographs With Each Release.

Look the first release over and then book up solid for the series.

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A MODERN PROBLEM STORY WRITTEN BY

Louis Joseph Vance

Author of The Fortune Hunter, The Black Bag, The Brass Bowl, the Lone Wolf.

Will appear, serially, for fifteen weeks in some newspaper in your city

It starts week of July 28th

Louis Joseph Vance

Ask your exchange-man the name of the paper that will run it in your town

If you've got a drop of red blood in your veins—if your heart beats one bit faster to the tune of romance—adventure—love and mystery—then you've something in store so far ahead of anything you've ever read or seen that you'll forget the best among the rest.

Over-Shadowed

The Fortune Hunter—The Black Bag—The Brass Bowl—Louis Joseph Vance wrote 'em all. You know what millions thought of these stories. You know how they gripped—thrilled and inspired. But the TREY O' HEARTS overshadows them all. Vance has set himself a mark in this story he'll never beat and we doubt if even he, master of the written word, will ever pen another like it. Action—plot and telling, all combine to push the TREY O' HEARTS into the top notch of the best sellers in record time.

Exclusive With Universal

The minute we saw the manuscript of the TREY O' HEARTS we wanted it—we recognized the greatest piece of literature of its kind the last decade had seen. And we paid the price—the figures are staggering—almost unbelieveable—but the patrons of Universal exhibitors are going to get enjoyment and their full money's worth of the price we paid.

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THE TREY O' HEARTS is going to rewrite a page in moving picture and literary history. The TREY O' HEARTS as a piece of literature is going to be a pace-maker. And in the moving picture world, they'll still be unsuccessfully trying to beat the action of the TREY O' HEARTS ten years from now. This is a prophecy.

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There is more action in every foot of the TREY O' HEARTS than in a full reel of the ordinary scenario. Thousands of scenarios go through our hands every year, but we are investing thousands in putting the TREY O' HEARTS on the screen. That's backing judgment. Our success in the moving picture field tells whether or not we know a good thing when we see it.

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IN FOUR ACTS

WITH

G. M. ANDERSON

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The story carries with it an undercurrent of righteousness that is beneficial to the world. A tale of a son who had known nothing but riches all his life, whose great fault was the bright lights and the gay times. He is thrown out into the world to make a living for himself and later saves his parents from the poor house. The dramatic situations are great and the undercurrent of comedy running smoothly through the story, makes this attraction one of sustaining interest.

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FRANCIS X. BUSHMAN

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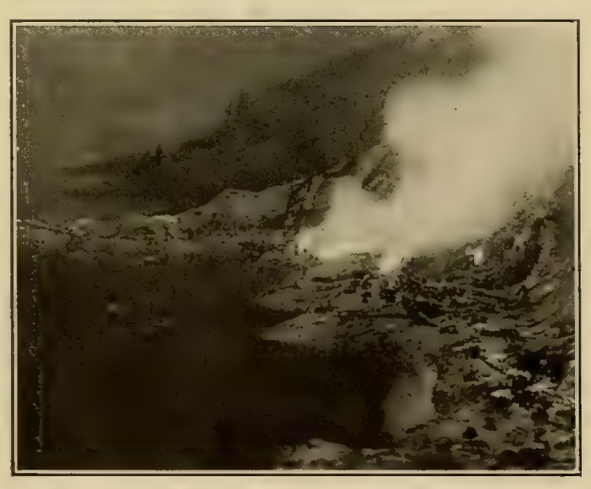

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New York Motion Picture Corporation

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The Heart of a Crook, 2 Parts, Friday, July 3rd
The Feud at Beaver Creek, 2 Parts, Friday, July 10th
THOS. H. INCE, Director-General

DOMINO

DOMINO WINNERS

His Hour of Manhood, 2 Parts, Thursday, July 2nd
The Curse of Humanity, 2 Parts, Thursday, July 9th
THOS. H. INCE, Director-General

BRONCHO

BRONCHO HEADLINERS

Shorty Gets in Trouble, 2 Parts, Wednesday, July 1st
The Final Reckoning, 2 Parts, Wednesday, July 8th
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KEYSTONE COMEDIES

Three comedies a week
Monday, Wednesday and Saturday release days
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CLARA WILLIAMS
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"THE MILLION DOLLAR FEATURE"

THE ALL *LAMBS* STAR *GAMBOL*

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EVERY OTHER THEATRE HAS THE
SAME PRIVILEGE-JUST WIRE *SAWYER*

$1,000,000 (repeated)

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Read This Letter From a Man Who Knows

DURING the big exposition in New York, a number of the great six-reel Warner's Features were shown. The president of the International Motion Picture Association, Mr. Charles H. Phillips, saw them, and upon his return home wrote the following letter:

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President, International Motion Picture Ass'n.

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In the All Star Cast of "FINE FEATHERS,"

In the Superb Military Romance

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Look to Your Daughter," cries Iago

Othello

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The first of which

"ONE SUIT OF CLOTHES"

WILL BE RELEASED TUESDAY, JUNE 30th
AS PART OF OUR REGULAR FIVE A WEEK OUTPUT

Singles

Tuesday, COMEDY
Wednesday, DRAMA
Thursday, COMEDY

Multiples

Thursday, DRAMA
Saturday,
COMEDY or DRAMA

DON'T OVERLOOK THESE FEATURES

THE CURSE OF GREED
IN
5 PARTS
ABOUNDING
IN TRYING ORDEALS

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IN
4 PARTS
A THRILLING
DETECTIVE DRAMA

'NEATH THE LION'S PAW
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NOW READY FOR DELIVERY

A MEXICAN MINE FRAUD

or The Game that Failed

(IN FIVE PARTS)

Stupendous dramatic production in five active scenes from Rome to Mexico, tango dances, raging lions, great fire scene. Wild action every moment, featuring the great international actor, Capozzi.

New England States, New York, Eastern and Western Pennsylvania, Ohio and Canada have all been sold. Western and Southern buyers should act quickly.

TO BE RELEASED JUNE 29th

THE CHIMNEY-SWEEPS

Of the Valley of Aosta

(IN FIVE PARTS)

One of Pasquali's best productions, entirely new, a thrilling drama in five parts; feverish action; more exciting romance than has ever before appeared. The beautiful actress, Laura Darville, here featurned as heroine, will command your admiration.

Buying Chimney-Sweeps.

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A Mother's Anguish.

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Billy's Endeavor to Deceive His Uncle Costs Him His Sweetheart and a Fortune

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A Novel Feature, in Which a Pony Acts in an Entirely Spontaneous Manner

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The Story of a Thrilling Pursuit and Capture of a Desperate Thief

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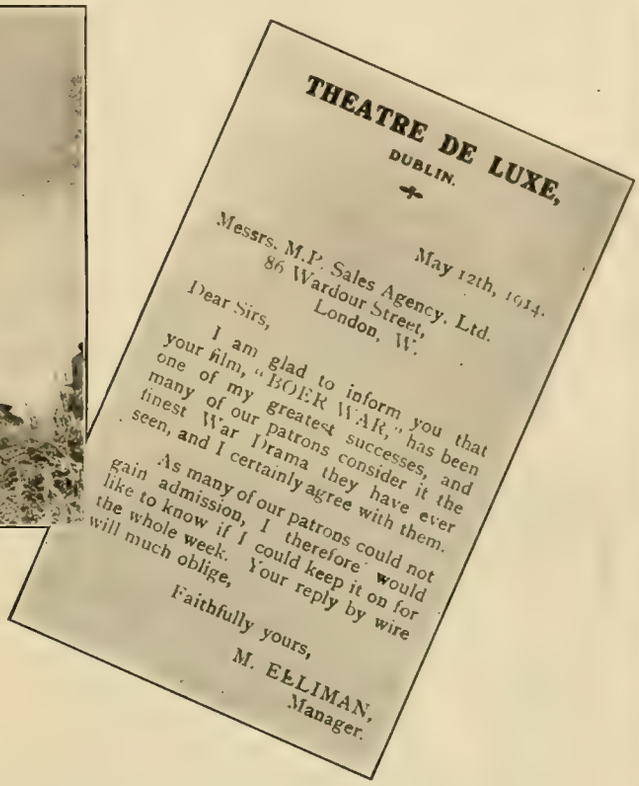

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A pair of itinerant acrobats have a pretty bad time of it in Gloucester.		
"THE LIVING FEAR"	**2 Reel Drama**	**Wednesday, July 1st**
A surgeon and physiologist has a strange kleptomaniac case, which he finally masters.		
"THE SHADOW OF TRAGEDY"	**2 Reel Drama**	**Thursday, July 2nd**
A strange domestic story in which a curious mistake causes serious consequences and a near tragedy.		
"THE DOOM OF DUTY"	**Drama**	**Friday, July 3rd**
A vigorous Mexican War incident with a fierce battle and a test between love and duty.		
"IT'S A SHAME"	**Comedy Split Reel**	**Saturday, July 4th**
A roaring farce in which two furious wives beat up the minister instead of their husbands.		
"THE KIDNAPPED BRIDE"	**Comedy Split Reel**	**Saturday, July 4th**
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"THE CIRCUS AND THE BOY" Comedy
Wednesday, July 1

"Sonny Jim" sees the fat woman, the dwarf and all the other freaks. He wants to be one of them. He poses as the tattooed boy. "Mother Dear" takes him home, and after a good scrubbing, Sonny Jim is content to stay at home. **BOBBY CONNELLY** as the boy.

"TWO STEPCHILDREN" Drama *Thursday, July 2*

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"THE TOLL" Two Part Drama *Saturday, July 4*

Held by a band of blackmailers, a young man is rescued by a girl. He brings her to America and his wife is jealous of her. She is followed by one of the band and slain, but before her death, she reunites her protector with his wife. **DOROTHY KELLY, JAMES MORRISON, MARIE WEIRMAN** and **GEORGE COOPER** are the cast.

SIX A WEEK

"THE FALSE AND THE TRUE" Drama	MONDAY, July 6
"THE MOONSTONE OF FEZ" Two Part Drama	TUESDAY, July 7
"DOCTOR SMITH'S BABY" Comedy	Wednesday, July 8
"PROSECUTION" Drama	THURSDAY, JULY 9
"THE VASES OF HYMEN" Comedy	FRIDAY, JULY 10
"LILLIAN'S DILEMMA" Two Part Comedy	SATURDAY, JULY 11

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THE FATE OF A SQUAW

The heart of every photoplay patron will go out to the Indian maid who nurses a demented white man back to health and reason, only to become a victim of his ingratitude. Featuring Princess Mona Darkfeather. Released Saturday, July 18th. Special 1 and 3 Sheets.

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is "IN WOLF'S CLOTHING." Such stars as Tom Moore, Harry Millarde, Robert Walker, Henry Hallam and Helen Lindroth appear in the cast supporting Miss Joyce. See next week's ad.

KALEM

KALEM COMPANY, 235-9 West 23rd St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers .....Secretary and Treasurer
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The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station. New York, and not to individuals.
(*The index for this issue will be found on page 126*)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, July 4, 1914.

Facts and Comments

SITTING AMONG THE AUDIENCE and watching their attitude or listening to their comments is always a profitable occupation to the exhibitor, as well as to the writer on current motion picture topics. It is easy to find out that no audience likes the protracted list of future attractions displayed on the screen by means of slides. It is all right to announce the features of the program for a day or two ahead, but it gets somewhat tiresome to have the operator run a dozen or more slides announcing and describing the programs of the entire week or more. People cannot be expected to remember the details of a week's program; it is always better to focus their attention upon one or two of the coming big things.

* * *

Many exhibitors have realized this. They not only make their announcements of future attractions both emphatic and brief, but they prefer to have twenty feet or so of film instead of the slide. This is a decidedly novel way of advertising coming features and it is therefore sure of attracting attention. It may be a little more expensive, but we believe that in most cases the result will justify the experiment. Nothing is more trying on the patience of the spectators than a long succession of slides with equally extravagant announcements.

* * *

IN another part of the MOVING PICTURE WORLD we print an interview with the chief censor of the State of Pennsylvania which is now trying to sustain the censorship act in the courts. The censor, a well-meaning sort of person, shows in his talk the inherent absurdities of censorship. He says the cast of a play and its synopsis will greatly influence him. Now we all know that the cast and the synopsis are no criterion at all of the morale of a picture. Aside from the fact that not every synopsis is a true telling of the story it must be remembered that the gifted and experienced player sinks his or her individuality in his or her part. No matter how exemplary a great actor may be in his private life when he plays a part like Iago or Richard III he must show the depravity of the character which he attempts to portray.

*

The censor tells us that he is able to look at thirty or forty pictures per day without tiring. In this assertion he runs contrary to the common experience of all men whose duty it is to review pictures. All the reviewers of the MOVING PICTURE WORLD agree that the strain of looking at pictures in motion begins to tell after the twelfth reel even when there are long intermissions. The perceptive faculties begin to tire and attention can no longer be successfully concentrated on what appears on the screen. This applies even to the spectators whose interest in the picture is by no means as keen as that of reviewer or censor must be. To judge a picture from the censorial point of view the mind should be fresh and wholly free from the irritation which any unduly protracted mental labor is sure to produce. Take censorship at any angle and it is bound to lead to absurdities.

* * *

A FRIEND and reader of this paper has recently suggested a school for exhibitors or at least an occasional conference of exhibitors to be addressed by one who has made an undoubted success of his calling, like S. L. Rothapfel. It is by no means a bad suggestion. Questions of presentation confront the exhibitor constantly, especially in these days when big features make great demands upon the skill and the inventiveness of the exhibitor. The advantages of conference and consultation are apparent. But recently an exhibitor who had been in the business for some time was confronted by the alternative of either leaving out an entire scene so as not to offend his audience or of rejecting practically one entire reel. He chose a remarkable middle course. He feared to dispense with the entire reel, as that might unduly shorten his program as he thought. He concluded to eliminate parts of the offensive scene. He realized that this would probably puzzle his audience and make the story incoherent. To obviate this he ended the reel with an explanation on a slide.

*

We may laugh at the old medieval trade guilds to which nobody could belong unless he had given some evidence of his skill and craft. As a matter of fact in many professions we still exact for the sake of the public this special fitness of its members. The cases of teachers, doctors and lawyers are in point. Today no qualification whatever is required of the man who enters the exhibiting ranks, although the responsibility of the exhibitor is a very real fact. We do not of course advocate a return to medievalism but a little more study of the science of exhibiting motion pictures would help a whole lot.

The Single Reel—II.

By W. Stephen Bush.

IT is apparent even to the most superficial of observers that we are passing through a period of transition in the moving picture industry. No man can at this moment foretell the end, but one thing seems reasonably sure: There will be at least two different and distinct classes of motion pictures and motion picture theaters when the period of transition has passed. One class of theaters will use mostly single reels, the other will use mostly features. The lines of cleavage are becoming more distinct every day. One class of theaters will depend for its success mostly on variety while the other class will run parallel with the legitimate stage. The former will maintain popular prices of admission, while the latter must ask for prices which are not far below the prices of big legitimate attractions.

That the country will ever go back to the old single reel diet of three and four years ago seems exceedingly improbable. We cannot close our eyes to the fact that theaters with small capacity using mostly single reels are going out of business all around us. It would be folly to attribute this solely to the single reel; it is the abuse rather than the use of the single reel which has spelled ruin to many exhibitors. There are altogether too many men in the exhibiting business who have no experience in the show world and who fondly imagine that it is the height of exhibiting enterprise to show anywhere from five to ten reels for a nickel. In some cities this brand of "enterprising competitors" is more numerously represented than in others, but no locality of any size is without such specimens of the genus exhibitor. These men abuse the single reel. They overfeed the public, which is just about the worst thing they could possibly do, for in this way they injure not only themselves, but they hurt the moving picture patronage in their cities. The single reel holds out the greatest temptation to these men. True enough the cheap "feature" is as likely to be abused, but the bid for a temporary increase in the patronage and the incidental hoped-for ruin of the competitor is generally made by means of the cheap single reel. In a neighboring city it is at this moment not a rare thing to find an exhibitor who is giving eight and nine reels for five cents. The effects of this sad condition of affairs are felt all through the city and its tributary suburbs. There is scant chance to educate the public in the matter of quality and the justice of higher prices of admission while a score or more of exhibitors are surfeiting their patrons with programs of great length and little quality.

The readjustment of the place of the single reel will, we think, make much further abuse of this old unit of the motion picture entertainment impossible. There will be fewer single reels made and they will be of far better quality than the present single reel averages. When the old companies were at the height of their prosperity they put a good deal of fine quality into their single reels. There is no reason in the world why this cannot be done now. These single reels it will be remembered satisfied the tastes and demands of the public for some years. Time and money are lavished on multiple reels; the best of actors are employed and the best of scenario writers, no effort is spared to attain the height of art and realism. If a proportionate amount of care, time, and money were bestowed upon the single reel there would be an ample demand for such single reels. It is a great mistake to look upon the single reel merely as a filler or an interlude between the big things on the program. New and splendid fields for the single reel are developing constantly. The pictorial news budgets which are becoming so popular with audiences everywhere will always be told best in lengths of a thousand feet or less. The pictorial news budget has grown to fine proportions; the weekly has become a daily service and we verily believe that few items on the program of a motion picture theater are more welcome and please a greater part of the audience than the news in motion pictures. We can see a great opportunity for expansion in the single reel field right here. Short length educational and scenic pictures will increase in popularity as the number of big theaters increases. A program consisting entirely of features will always be the exception rather than the rule. The most pretentious theater catering to the high-class elements in the community cannot afford to forego one of the greatest charms of the screen —the charm of variety. Here again is an opening for the single reel of quality. Nor do we believe that multiple reel comedy will ever successfully rival the short, snappy comedy of a thousand feet. On the screen as well as in the newspaper and on the stage brevity is still the soul of wit. Single reel comedies are always in demand, provided they really deserve to be called comedies —too many of these so-called one reel comedies are nothing but vulgar spasms whose chief merit is their shortness. The time for unloading this kind of stuff on the market is hopelessly past and the exhibitor who tries to make money with it will soon find himself unable to pay his rent.

The single reel will continue to form a most desirable part of the motion picture entertainment, but it must be pruned and adjusted to new conditions. Producers must learn how to specialize in single reels when it comes to the choice of subject. With proper changes there will be a regeneration of the single reel, which is bound to benefit the entire industry.

The recent convention held in this city took up the question of single reels at great length. The prevailing sentiment seemed to favor something in the nature of a revival of the single reel. Some of the exhibitors wanted more single reel comedies while others likewise in favor of single reels generally protested against the stuff which was put on single reels and labeled comedy. A close survey of the men who were particularly anxious about a revival of the single reel will reveal the fact that they were practically without exception the men who conducted theatres with a small seating capacity. They too emphasized the need of better quality in single reels. Indeed from the discussion which occurred and from informal expressions of exhibitors attending the convention it would appear that the men who need the single reel most are most thoroughly convinced of the need of better quality as a condition precedent to a profitable revival of single reels. If the exhibitors were in a position to make their influence felt like their brethren in England the re-alignment which is bound to come anyway would have arrived without the laboring pains and the damage to the exhibitor. The fatal lack of a proper nation-wide co-operative organization of the entire industry is making itself felt more and more every day. If we had a representative film parliament such as they have in France and in England questions of re-adjustment of this character would be taken up in a spirit of mutual helpfulness and would be regulated with the least possible delay and the least possible disturbance or injury.

The Exhibitor as Censor

By Louis Reeves Harrison.

GOOD, plain, ordinary common sense is shown by the manager of "The Strand" in announcing a well-defined policy of presentation.

"We will endeavor to offer at all times only such entertainment as will be consistent with the dignity of American manhood. Our house is a theater for mothers, daughters, sisters and wives, where the purity of their thought will be conserved above all other things."

That sentiment reflects what is in the mind of normally constituted men in all parts of this country. A policy so sound needs only to be stated to command unhesitating and universal assent. Many subjects present themselves to different individuals in different degrees, according to the temperament of each—there may be a wide divergence of opinion in some cases—but there is deep-seated in the original constitution of manhood a desire, almost a passion, to protect womanhood and childhood from harmful influence, with a resultant harmony of opinion as to what *should not be thrust upon* mixed audiences attending the picture shows by millions.

A man does not carry books, periodicals or pictures of evil purpose to his home, but he cannot exercise the prerogative of selection when members of his family go to exhibitions of moving pictures. The shows are clean and wholesome as a rule—they usually deserve the confidence so freely given them—but those who attend have no other than poster forewarning of what may be thrown on the screen, and that does not always indicate its character. The household may be shielded by its natural protector, by the elimination of all that is undesirable in books, papers and magazines, but when its members go to a little place of entertainment, an entirely new condition is set up.

The great study of modern times is that of the workings and weaknesses of the human mind, and this subject is of supreme interest to the parents of our next generation. Supreme in their minds is the progress of their children along the finest possible lines of development. It is true that those children are not sent to picture shows for an education, but there is an obvious danger to immature minds in vitiating screen portrayals. There is no sight more pitiful than that of a human creature of God-given capacity enfeebled by vicious influences over which he had no directive control during his formative period, and it is quite in the nature of things for those who have the betterment of humanity at heart to scan closely any influence exerted by those irresponsibles who confuse "liberty" with unqualified license to do as they please.

Freedom in its noblest sense grants breadth of opportunity for the exercise of one's powers. Its best use implies a breaking away from conditions hampering progress, but it was never accorded by our institutions with any idea that it meant individual contempt for law, decorum and the rights of others. The rejection of legal and moral control is not, and never has been, the American idea of liberty. The self-imposed policy of "The Strand," that of giving "Only such entertainment as will be consistent with the dignity of American manhood," if followed in a general way by American exhibitors suggests the solution of a much-discussed problem.

As a writer of photodramas, I realize as much as anyone the necessity of bringing to the notice of organized society some of its weak and guilty phases. The dramatist must reveal in order to redeem. The essential function of his art is not to mildly reflect the surface of unsatisfactory conditions that are hampering our growth—it is to penetrate the depths for bitter truth—our stories of human lives involve, beside the discussion of conduct, the unveiling of motive and the discovery of what is base in our institutions that they may be bettered. Unintelligent restraint might easily, therefore, operate directly against the best service rendered by screen portrayals.

Realizing this keenly, and realizing as keenly the folly of thrusting upon millions of people what is either pernicious or revolting to the best of them, I have always advocated conserving breadth of opportunity in this new and powerful means of inter-communication, but never in disregard of the rights of those millions to determine what particular features of a general entertainment should be eliminated as vicious or offensive. While called upon occasionally to put juice in some dried lemons of literature or the stage, and compelled to conserve the ancient flavor to a degree, I never lose sight of the fact that the best "punch" a screen play can have is that given in defense of generally accepted ideas of justice. A drama that glorifies villainy is never popular, especially with the common people, and there being no other possible excuse for it than supposed popularity, common-sense indicates that exhibitors as individuals or as an organization should not tolerate such productions.

Madame Montessori, the eminent Italian woman who recently visited this country, whose works are read by millions of intelligent people in all countries, has helped to revolutionize the world's educational methods. She has taken defective children from the slums and lifted them to planes of those who have enjoyed every possible advantage from birth by means that suggest the powerful influence moving pictures exert upon the formation of human character. She has penetrated the secrets of nature that lay hidden in the child's soul and brought that unhappy little soul out of the shadow of its prison house into the light, beauty and charm that should invest human infancy.

Now there are many unfortunate thousands of grown-ups with undeveloped minds scattered among those who watch the screen pictures with absorbed interest, and, while they are not defectives to any serious extent, they are impressionable and largely guided by impulse. They also furnish a large proportion of our criminal class. They have the intense primitive egotism of defective children, and are easily affected by suggestion, led to pursue "liberty of action" at the expense of society's welfare. The majority of them are not criminal by tendency, but they lack safeguards against indulgence in criminal conduct, and they lack that sense of duty normal men acquire through education or through the example of intimate associates.

Such people are often led to commit crime by misapprehension of what is expected of them, and it is on their account, even more than on account of little children, that glorification of crime and exposition of its methods on the screen receive general condemnation. There is not the slightest self-advantage for any exhibitor to display moving pictures of that kind, and a sensible method of stopping these productions seems to be that of setting up a policy of presentation to be clearly stated and vigorously enforced, not only as a matter of good sense, but with a view to forever determining the character of an art whose destiny appears to be that of *stimulating and inspiring* the human mind. Let us unite to give motion-picture production such nobility, beauty and charm of purpose as may heavily contribute to our common progress. Let us endeavor at all times to offer only such entertainment as will conserve purity of thought in American womanhood and be consistent with the dignity of American manhood.

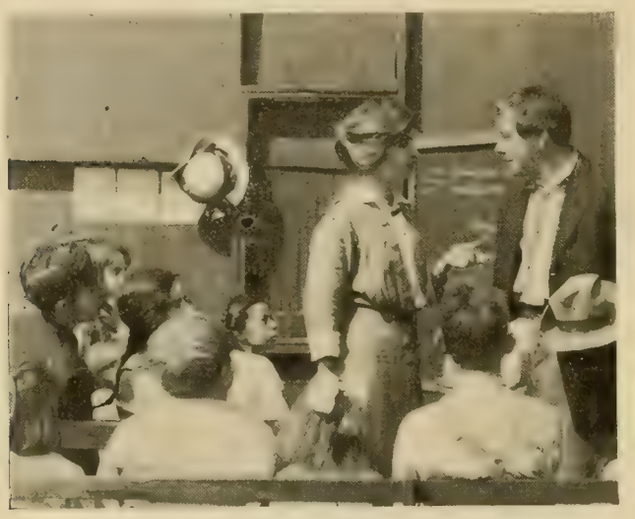
The Weakling.

New Kalem Special with an Exciting Climax Intensified by a Marvelously Staged Thunder Storm.

Reviewed by Hanford C. Judson.

EVERY WORK OF ART chooses some object, some effect upon the human heart and mind, and reaches its ends with all the vigor and felicity that the artist has at his command or all that his time, patience and courage will let him devote to it. Only a truly human theme will inspire an artist to do really good work. His genius may sparkle here and there in a scene of two, while he is dealing with insignificant or artificial situations, but the light that engages the spectator's whole attention won't shine out from any picture unless it's maker has an object that will let him be sincere all the way through. Kenean Buell, who produced this picture, "The Weakling," had to tell graphically a story with sufficient human significance and has made of it a very desirable offering, full of merit.

The picture sets before us the troubles of a youth richly endowed by nature, but sorely tried by lack of physical courage until, at the end, he overcomes the defect, winning



Scene from "The Weakling" (Kalem).

thereby the girl of his choice. It makes it very clear to us that his blemish is due not to heredity but to environment. More intellectual than his relatives, and more sensitive, he is the butt of his elder brother's brutality and of the scorn of his parents as well. He is not weak in body or mind, but younger, and has been trained to cower, so they call him "the weakling." The first scene opens with a picture of the two youngsters playing with large cones before the rough cabin of a mountaineer. The elder brother is already playing the tyrant and the younger has to stand ill treatment from him. Two short scenes carry us along fifteen years. The boys have become young men and the old relationship of bully and "butt" still holds. Dave, the bully, is played by Jere Austin and the younger brother, Litt, by Tom Moore.

At this point we find the girl Nancy, duaghter of a judge, who is to be the heroine of the story (played by Alice Joyce), leaving her comfortable home in the foothills to do what she can for the illiterate mountain whites. She comes to the settlement where the two brothers live and opens a school for children. The "kids" who attend her school have been felicitously chosen. They have interesting faces and there is naturalness and grace in the way they are handled and also in the school scenes as picture compositions. Litt, athirst for knowledge, comes to the school and studies with the children, thereby, it may be construed, increasing Dave's scorn for him. Dave falls in love with the attractive looking teacher, calls on her in the evening, but gets no encouragement. Litt is a brilliant scholar and the girl takes a good deal of interest in him and this increases Dave's ill feeling, the more since the younger brother lacks the spunk to protect her from his rudeness.

Following these scenes, comes an absolutely convincing but very intense climax. The action is logical, the steps follow in naturally dramatic sequence and the result keeps us absolutely absorbed in what is truly a marvelous portrayal of a significant situation. We watch the preparation for the event and how it comes that Nancy is left along for a night and how Dave comes upon knowledge of it. He holds Litt in such contempt that he doesn't refrain from jeering at him and this makes Litt suspicious. He follows his brother through a moon-lit forest (some beautifully photographed scenes). Dave reaches the cabin just as a terrible thunder storm breaks and the rest of the incident is accompanied by some of the most startlingly realistic lightning we have ever seen portrayed. It is a marvel of photography. He forces his way in and is roughly handling the girl when his brother appears at the still open door through which now and again the background is filled with bright light or left in blackness. The struggle is now between the brothers and in the midst of it the doorway is filled with such a flash of light that the spectator, with nerves all tense, feels that it has struck close by. The older brother falls unconscious and Litt, believing that he has killed him, flees out into the pouring rain. A real rain storm is pictured. We can actually see

Scene from "The Weakling" (Kalem).

the rain splashing in puddles and pools of surface water. Litt, overcome, is found by the judge next day lying unconscious at the road-side and is taken to the judge's home.

Soon after Litt leaves, Dave comes to, his arm paralyzed, and is kept a prisoner until morning by the girl who has found a gun. The girl had already written to her father asking him to continue the education of Litt and he is installed in a college to graduate later with honors. Here, one would think that the story would naturally end, but it is continued to show by two more incidents that Litt has not yet escaped from the bondage of physical cowardice. The girl loves him, but still refuses to marry him on account of this. At a third chance he proves himself a hero indeed, stopping with his body a bullet intended by his brother for the judge who is trying his father for illicit whiskey making. Perhaps this scene is hampered somewhat by lack of restraint, a defect of which the first reel is almost absolutely clean. As a whole it is a very fine offering though a bit too long at the end. Kenean Buell, who produced it, is deserving of very high commendation.

MUTUAL MEN ARE RE-ELECTED.

At Annual Meeting of Stockholders, Past Methods of Operation are Approved—Business Flourishing.

At the annual meeting of the stockholders of the Mutual Film Corporation, held in Richmond, Va., on June 17, five directors were elected. Crawford Livingston, Felix E. Kahn, George W. Hall, Wilbert Shallenberger and Addison E. Jones, directors, were unanimously re-elected for terms of three years each. A resolution was adopted by the stockholders approving the conduct of the corporation's business during the past year.

At the annual directors' meeting in New York, June 19, the treasurer's report showed the Mutual to be in a flourishing condition. Regular seven per cent dividends on preferred stock for the year beginning July 1, 1914, were declared payable quarterly, and a dividend of one-half of one per cent with an extra dividend of one-half of one per cent on the common stock was declared payable in each of the next four months.

At the same meeting, the officers were unanimously re-elected as follows: President and general manager, H. E. Aitken; first vice-president and treasurer, C. J. Htie; second vice president, John R. Freuler, and secretary, E. L. Thomas. After the meeting, President Aitken announced the appointment of James N. Naulty as third vice-president.

Pennsylvania Head Censor Talks.

His Curious Notions on the Necessity of Censorship—Admits the Steady Improvements of the Morale of Films—Will Exercise Control over Posters—He Takes no Notice of the "National Board."

By W. Stephen Bush.

THERE are no inquisitorial terrors about the head censor of Pennsylvania, I mean, no outward emblems of that dreaded institution, no masked "familiars" of the "Holy Office," no black-covered seats of judgment, no headsmen standing around in ominous silence. Mr. J. Louis Breitinger, on whom devolves the duty of censoring every film coming into the Keystone Commonwealth is just an ordinary American lawyer suggesting rural antecedents. I saw him in his office at the Franklin Building, 133 South 12th Street in Philadelphia calmly attending to his law practice.

"Mr. Breitinger," I asked, "how did you become censor of motion pictures in this state?"

Mr. Breitinger, in a somewhat formal but not unpleasant manner, declined to discuss this fact in any way whatever.

"Were you a candidate for the position?" I persisted.

"I must decline to answer that question," replied Mr. Breitinger, becoming slightly more formal.

"What I want to know," I began again, "is your qualifications for this office of censorship. Do you think you possess the knowledge and experience; have you ever been associated with motion pictures in a commercial or official way before?"

The censor became less formal and more willing to talk.

"Why, yes," he said, registering a tone of emphasis. "I guess I have seen as many pictures as any other man in this state. You know I have been counsel for the exhibitors in Philadelphia and I was always interested in motion pictures."

"What about your rule forbidding any comedies which are not sufficiently serious?" I queried further.

Mr. Breitinger smiled tolerantly.

"There has been a lot of comment on this rule," he said. "I guess the language was open to misunderstanding. What I wanted to say was this: I do not believe in making fun of solemn and serious things; I would, for instance, refuse to pass a film trying to throw ridicule on a court of justice or on a creed. If a comic situation is evolved in the progress of the story, I would of course look at it in a different light."

"I see," I continued, "that under your new rules you assume authority over posters. You ask that posters be submitted to you whenever you request it."

"That is true," declared Mr. Breitinger. "Wherever posters are misleading, showing something which does not occur on the film, I propose to suppress them. All posters that are lurid and ultra-sensational will likewise be placed under the ban. I think the law gives me the authority to do this, as it provides for regulating the display of motion pictures."

"Do you propose to co-operate with or take notice of the work of the National Board of Censorship in New York?"

"Well, there is, properly speaking, no National Board. I will say that the Board you mention has, in my opinion, done some good, through the fact that the manufacturers pay for its upkeep has been criticized. We keep a record of advance information on films in our office and we take notice of any special comments made by this Board, but, generally speaking, we will pay no attention to its verdicts. In some ways I have accepted their standards and perhaps even used their language, but this does not mean that their decisions will have any influence on us. We may accept what they reject and vice versa."

Mr. Breitinger here said something about the necessity of protecting the children against certain films and I was prompted to ask him whether he judged films from the viewpoint of the child alone.

"Not at all," was his quick reply. "I try to censor the pictures for a mixed audience, such as I know the average motion picture audience to be. I look at the needs of the whole people, any other action would be arbitrary. I might say, too, that I do not propose to impose such a censorship as we might expect from the police authorities. The police are not the proper judges of films, their views are too narrow and one-sided, indeed, I think their whole training unfits them for the work of censoring. I may also add that I harbor not the slightest resentment against the men who are testing this statute in the courts. They have the right to do this. If the act is bad in law or if it violates any constitutional guarantee, we want to know it."

Mr. Breitinger spoke of a corps of assistants who would aid him and the other state censor in the performance of their duties and who would have the right to suggest eliminations. He would, he said, look at the films himself whenever the judgment of his assistants might be called into question.

The censor declared that if the producers would "play fair" with him, matters might be made easy in the matter of examinations of duplicates. I asked Mr. Breitinger to be more definite and he said that he would dispense with the examination of duplicates if he could feel that the producers would make every alteration ordered in the original. He hinted, too, that he might eventually recommend a lower examination fee for duplicates, which are now taxed $2.50 per thousand feet just like the originals.

"From examining the synopsis I generally get a fair idea of what kind of a film I am going to see from a censor's viewpoint. There are certain actors and actresses who, I think, may be relied upon for clean playing and that's why I always pay particular attention to the casts. One woman will play an adventuress in an inoffensive manner, while another might think it necessary to wear tightfitting gowns and smoke cigarettes. You ask me where I am going to do my examining. Well, wherever it is most convenient. I am now fitting up an office in Philadelphia. I had a talk on the subject with Governor Tener, who seemed to think we, being state officials, ought to have an office in the state capital. Recently we were in New York where we examined 200 films or more. I should say that the total number for examination is about 300 per week. I can look at thirty or forty reels a day without getting tired."

"Have you so far," I asked, "been compelled to totally reject any of the films offered to you for examination?"

"No," replied Mr. Breitinger, "I am glad to be able to answer 'No.' Out of about four hundred that we have examined we have had only about four serious eliminations. Motion pictures are getting better, I must say. I think that if motion pictures continue to improve as they have in the past six months, there will be no more demand for censorship."

"Do you mean to say that it would be safe to repeal the law?"

"No. I think a restricting and restraining influence will be needed. There will be, I am afraid, men who would abuse the film. We would have white slave films and drug terror films and other objectionable pictures. To safeguard the public against them we always must have censorship."

GEORGE PERIOLAT.

ONE of the most popular, but decidedly the most retiring character man in the West Coast forces of the Universal Film Company, is George Periolat, who plays character leads with Jack Kerrigan.

George Periolat.

Periolat was born in Chicago, Ill., "long enough ago to make me my present age," he says. His father was in the mercantile business, but the boy never had a vivid dream of any other career than that of the drama. Still in his teens, he secured a small position in a stock company. Naturally a student and open to impressions, the boy developed into a juvenile lead before many years. With Julia Arthur, Otis Skinner, Adelaide Thurston, Maurice Barrymore, Wm. Gillette, Kathryn Kidder and others, he played for twelve years, making a careful study of stage technique which has formed the basis for his interesting work in pictures.

A year ago the Dearborn Stock Company in Chicago, a season with the original production of "Bedford's Hope" and the young character man decided that motion pictures offered the greatest future to the conscientious actor. Periolat joined the Essanay Company as an extra man under Tom Ricketts. So quick was he to learn the mechanism of this new work and so appreciative were directors of a man who could mix brains with his talent, that the Selig Company persuaded him to join their ranks. Eight months under Frank Beale was succeeded by an offer from the American company which Periolat could not refuse. Three years of steady, consistent work followed, under the direction of Allan Dwan. It mas at this time that Periolat came to be associated with Jack Kerrigan, whose company he has never since left. Periolat and Mr. Kerrigan are both now with the Universal forces.

"The Evil Men Do."

A Three-Part Vitagraph Drama Written by Edward William Farley and Produced by Maurice Costello and Robert Gaillord.

Reviewed by Louis Reeves Harrison.

Cast.

David Horton ..... Maurice Costello
Captain Clifford ..... Thomas R. Mills
Margaret ..... Mary Charleson
Beatrice ..... Marie Weirman
Margaret's escort ..... Rex Hitchcock
Agent ..... Robert Gaillord
David, as a boy ..... Dolores Costello
Beatrice, as a girl ..... Helen Costello

A STRONG and interesting story, "The Evil Men Do," should have had a more comprehensive title, as most of the trouble is caused by the reckless infidelity of a mercenary wife. Perhaps the author was too gallant to imitate Adam and blame it all on the woman! Her machinations began it all, and her indifference to the rights and happiness

Scene from "The Evil Men Do" (Vitagraph).

of others is the direct cause of all that occurs. The character of "Margaret," the unfaithful wife of David Horton, is interpreted with high intelligence by Mary Charleson, and it is fascinating in its extreme self-sufficiency. She does not even pretend to care for anything but her personal pleasures and interests, is keenly alive to what is self-advantageous and is so delightfully like many ladies in good society that she may be said to typify them.

The character of "Beatrice" as portrayed by Marie Weirman, though affording fewer emotional opportunities, is a

Scene from "The Evil Men Do" (Vitagraph).

beautiful one and destined to quicken sympathy among those who watch the play. "Ingenue" is too often suggestive of "inanity" for the rôle to assume importance in most plays, a foolish tradition handed down by the French. The French jeune fille is an inanity as far as social events that furnish dramatic material are concerned, but the American girl is quite another proposition. Miss Weirman looks and plays her part with rare charm, and it is a pleasure to see two such accomplished actresses on the screen at one time.

Costello seems to have regained some of his old-time form when he acts with subdued emotion, but he works too hard at times—it is just as well to credit the modern motion picture audience with intelligence—it is not necessary to force the obvious in a situation of stress and sorrow. Then it is in the character of manly men to suffer in a stoical way, dominating acute misery with a strong will. He appears to advantage as a serious character when he "acts" the least.

The story of "David Horton," whom Costello impersonates, is that of a man who loved Beatrice as a little girl and forgot her when they grew up. He falls an easy victim to the designing and self-sufficient Margaret, though Beatrice retains an undying affection for her playmates, an affection that is the seed of love, waiting to be warmed into a thing of beauty by a little attention from David Horton, but which he fails to give. She goes abroad to hide her disappointment. He weds Margaret and is disillusioned when his wife forsakes him in an hour of trial in company with Captain Clifford.

Clifford wearies of the false woman, meets Beatrice and wins her hand in marriage. These four are brought together near an army post by the workings of destiny and some high scenes of excitement and emotion rise out of the complicated social relation. Horton is working alone on a ranch, attempting to redeem his lost fortunes, when Beatrice and her husband, Captain Clifford, the man Horton knows to be the cause of his dishonor and misery, call on him. Horton keeps silence to preserve the happiness of Beatrice, while she attempts the reconciliation of Horton and his wife, not knowing that her own husband caused their estrangement. Beatrice induces Mrs. Horton to rejoin her husband, and actually effects a suspension of hostilities between them, when Captain Clifford stumbles in.

Horton has given up further thought of vengeance, for the sake of Beatrice, but it is quite another matter with Margaret. Infuriated by Clifford's desertion—a woman scorned—she turns to a veritable fury, attacks Clifford and is shot by him in a struggle between them. Horton secures evidence that Clifford committed the murder and is about to suppress it, when Beatrice overhears "all" with a sense of overpowering and complete revulsion that drives Clifford to self-destruction. Horton and Beatrice are eventually united by the affection that bound them together as children, but which was not to be theirs again until both were tried in the crucible of bittle experience.

MOVIES AID "BETTER BABIES" CAMPAIGN.

Mayor Mitchell set the week from June 20th to 26th for Baby Week in Greater New York. Katharine Eggleston was appointed on the Publicity Committee. Two hundred thousand babies and their mothers were given outings in parks and on the Hudson. Some of these babies had been saved by the efficient work of the Milk Stations, the free clinics and the instructions to mothers. And the mayor believes that the public ought to know more and help more in this wonderful work of saving the kiddies from sickness and death in the hot weather.

Once upon a time the newspaper would have been the chief medium for advertising and illustrating this kind of work. But Miss Eggleston knew the movies and their facilities and set about letting the Pathe Weekly and Daily, the Mutual Weekly, the Animated Weekly and the Hearst-Selig Weekly know of the "heart-interest" and news-value which the Baby Week parades, outings, illustrated teachings, and prize baby-shows would furnish. Consequently, the films will show the public some interesting pictures of the fun and frolic of the littlest girls and boys.

The attention that will be attracted to the work of making "Better Babies, Better Mothers, Better Homes" by the representation of scenes during the New York Baby Week, will reveal the power of "the movies" as right-hand helpers to the big movements for public good that can be carried on by an enlightened government.

EXCELSIOR FEATURE FILM CO.

The Excelsior Feature Film Co., Inc., is a new concern with executive offices at 110 W. 40th St., suite 1002, which promises to be in the future, an important factor in the moving picture industry.

The pure, clear mountain air at their studio, located at beautiful Lake Placid, "The Switzerland of America," enables them to secure the highest standard in photography and with the able assistance of Harry Handworth, late Pathé head director featuring Octavia Handworth, late Pathé star, Gordon De Maine, Tom Tempest, William A. Williams, late Pathé leading man and many other screen favorites.

Mr. Wm. H. Wright, treas., and Arthur Rosenbach, sales-manager, both well acquainted with the trade, are very busy getting their first release ready for showing. Judging by their description of the feature, it will be one worth seeing.

"The Tragedy of Basil Grieve"

Hepworth American Film Corporation Has Added Feature of Exciting Interest in This English-made Three-Reeler.

Reviewed by Randall M. White.

IN ADDING "The Tragedy of Basil Grieve," a three-reel feature, to their list of releases, the Hepworth Film Corporation have accomplished a stroke of business which will redound to both their financial and artistic credit. The picture, made by the Hepworth company in England, has all the elements which exhibitors, figuring from the box office point of view, regard as necessary to success and in addition will please the motion picture devotee who insists upon having his screen stories unfolded in a logical and interesting manner. Novel bits of construction have been used in building the plot, the action is spirited throughout, and the most has been made of the many opportunities for a display of careful photography.

Scene from "The Tragedy of Basil Grieve" (Hepworth).

Basil Grieve is a successful novelist who falls preys to a designing woman who returns his honest effection by marrying him for his money and standing in society. A suitor whom the woman has refused because of his lesser financial and social influence, through a successful invention, amasses a fortune about the time the novelist has begun to complain of his wife's extravagance. How the inventor and the novelist's wife destroy him with the aid of a quick poison and are providentially punished for the crime provides the big scenes.

A novel turn in the plot is introduced when the wife paves the way for her husband's murder by obtaining his signature to a note purporting to explain that he has committed suicide by having him sign the note in the belief that he is signing a check in payment of some of the wife's bills.

The interest attaching to the proper filming of such a story can readily be imagined. There is the scene in which the wife quite calmly pours the poison into her husband's coffee as he sits chatting with her at the breakfast table, immediately followed by an intensely dramatic and well executed scene which shows the death struggle of the poisoned man. Then one is made to realize the shallowness of the wife's suicide tale when the publisher of the husband's novels identifies the note supposed to have been left by the husband in explanation of his death as a copy of a note sent him as a part of the manuscript of a new book. A thoroughly human detective gets into the action and makes a couple of conclusive deductions which do not jar one's sense of logic and, for a finish, there is one of the most exciting auto chases which has ever been filmed, as the murdress and her paramour attempt to escape from the police; the wife is killed when the machine in which she is riding crashes into a ditch, and her partner in crime is picked up by the police.

The players in the picture have all acquitted themselves well but standing out in boldest relief is the work done by the Hepworth principal who impersonates the adventuress who does not hesitate at murder. Hers are the big scenes and she makes all of them convincing, although one is never permitted to lose the impression that such a woman as she has lived, is living now, and will live as long as love and passion are the most powerful emotions of mankind.

There is a particularly effective bit of photography used in a close-up of the wife and her paramour sitting beside an open grate planning the death of the husband. The auto chase, as a splendid climax for a good picture, is also well done and one is fairly swept away with the feeling that he too is speeding along at the rate of eighty or ninety miles per hour.

Church Picture Plan Tried Out

Duke of Manchester, Cleveland Moffett, Miss Katherine Eggleston, and Others Interested in Important Movement.

THE Duke of Manchester, Cleveland Moffett, the author, and Miss Katherine Eggleston, fiction and scenaria writer, might not like to be classed with the humble straw that helps 'lemo' and 'sasprella pop' to its destined end; but they certainly are straws that show what a strong wind is blowing in the direction of an increased production of the kind of motion pictures which will meet the requirements of those who believe that the screen is the greatest of teachers.

To begin with, the Duke is forming a company which will produce religious and educational pictures. To continue, Cleveland Moffett is fathering a plan which will open the churches in districts where there are many children who spend more time than is good for them on the street, and make the good program of motion pictures a delight and a benefit to the youngsters. It's a splendid idea. Katherine Egleston entered on her rôle as Another Straw when she stopped for the meeting after the program at the Old First Church on the evening of June 18th.

It was a kind of "try-out." The Vitigraph Company furnished the excellent program, and Mr. Moffett asked those interested in the movement to stay and "Talk it over" afterward. Some of the "scared-cats" who are always worrying lst the sacred edifice be desecrated should have seen the orderly, appreciative mob of youngsters who came out of the dignified old church, talking quietly but enthusiastically of "the show." They would be ashamed to advocate a moss-back policy which shuts up the great, idle, expensive pile of stones half of the time. It was when the point came up whether pictures should be rented or "asked as contributions" to the beneficence that Miss Eggleston began her part.

"This is a great scheme," she said; "but it's bigger than just giving a good show to a lot of hungry-eyed little people. It's bigger than just a means to keep them off the street. It's bigger than even its significance as an uplift movement. It's the habit of high-brows, church-people and a good many others who belong to neither class, to rail at the producing companies for not making better pictures. Right here in this work you will need the best kind of pictures. You hope to interest many churches, many schools—indeed, it will be perfectly possible to turn to account every public building that is occupied only part of the time. You will use so many pictures that you will create a demand for good pictures. Making pictures is like any other businss. The producing companies must realize returns. If you realize the power you will hold of actually making it possible for the company to produce the kind of pictures you believe should be shown, you will be benefactors in more than just the way you plan for the children. But rent your pictures. Don't ask the producers to pay for your beneficence. A good many of them have paid a good deal more dearly than you suspect for their efforts to produce educational and morally high-toned films. If all the churches and the schools of this country were in the market for good pictures, it wouldn't be a year before the output of the various producing companies would show an improvement in subjects and treatment which would compare favorably with the wonderful mechanical perfection of motion pictures. Create the demand right in this splendid project and the supply will be ready. Motion pictures are made almost over night. Demand high-class films and pay the market price and see what happens!"

Miss Eggleston's remarks were backed by her thorough knowledge of motion pictures from the scenario start to the screen finish gained as film editor and by the reputation she has made as a writer of magazine fiction. She combines an intimate knowledge of pictures with a scholarly education and success as an author. And she confidently looks forward to the growth of moving pictures to a usefulness and an artistic development which is scarcely forshadowed by their present development. Mr. Moffett and the others who are associated in the new scheme recognized and agreed with the truth of what she said. It is safe to predict that films used in the entertainments they give will be rented at the usual rates. And all this means that a good healthy wind is blowing splendidly in the right direction.

CONTERNO'S ORCHESTRA AT REGENT.

Conterno's Orchestra began an engagement at the Regent Theater, 116th Street and Seventh Avenue, Sunday, June 14. Besides playing a program of high-class music, while the pictures are running, the orchestra provides an overture as a part of each show, Sig. Conterno directing. The orchestral music, of course, is in conjunction with the pipe organ selections, which have long made the Regent popular.

"Something to a Door"

An Edison One-Reel Comedy—Written by Mark Swan and Produced by C. Jay Williams.

Reviewed by Louis Reeves Harrison.

Cast.

Mr. Hammond.....William Wadsworth
Bessie, his daughter.....Elsie McLeod
Jim Ferris.....Arthur Housman
Walter Gray, a newspaper reporter.....Carlton King

A BRIGHT comedy of incident, "Something to a Door," is not without characterization and rises above farce in other respects. The opening scene gives it strength where strength is usually lacking. It enforces by unusual means that an antagonism has arisen between two men, and does it in a perfectly and logical manner. Hammond, an old

Scene from "Something to a Door" (Edison).

corporation officer of wealth and dominating temperament, encounters opposition from young Jim Ferris at a board meeting of directors, and the clash is aggravated by the fact that the young man is engaged to the old one's daughter, Bessie. Hammond becomes enraged at having his business plans thwarted and his attitude towards his future son-in-law soon becomes a menace to the happiness of his daughter. He

Scene from "Something to a Door" (Edison).

breaks off relations between her and Ferris as a matter of business retaliation.

This situation is not new, but it takes on new meaning through the story's superior structure and treatment. Interest is stimulated where it is ordinarily lacking. This is very largely due to skill on the part of the author and of the director, though the interpretation is all that could be desired, and the work of Mr. Housman as "Ferris" is an impersonation exceptionally good.

Now comes a veritable comedy of farcial tendency, hinging on a classy spring overcoat which Ferris borrows in a hurry from his room-mate, a newspaper reporter. He calls clandestinely on Bessie, during her father's absence and is obliged to hide behind an upright piano when father returns unexpectedly. Father sits down in his easy chair near the piano and some amusing acting follows, until Bessie is sent to bed. Father then dozes in his chair, while Ferris yawns behind the piano, and hour after hour passes in this relation, until father at last decides to retire. He goes to his room, removes his coat and waistcoat.

Ferris, cramped, exhausted and sleepy, puts on his chum's new coat and escapes by the front door, but it slams it on the tail of his coat, and he can neither open the door nor pull away his chum's classy new coat. Father hears the noise, descends in his shirtsleeves, notes the piece of coat, peeps through blinds, and telephones the police station stating that a suspicious character is at his door, a man in a grey overcoat. Police rush to make an arrest.

Meanwhile, Ferris finds his situation one of peril, and slips out of the coat and makes a quiet getaway. Father notes his departure, steps out of the front door, picks up coat and finds himself shut out in the cold—the door closing on him while his keys are in the house. He puts on the classy coat to keep himself warm and is arrested by the police as the suspicious character. There is a clearing up of complications at the station house and such a laugh on tempestuous father, that he becomes reconciled to his future son-in-law.

The settings of "Something to a Door" deserve commendation, especially the interiors. They are farther away from bare studio effects and nearer the warmth and homelike appearance of the rooms we live in.

HELEN MARTEN.

ONE of the sweetest and charming ingenues appearing in the silent drama to-day is Helen Marten, the beautiful little lady who made such a popular, personal hit with the visiting exhibitors at the Grand Central Palace, New York, recently. Miss Marten is the most modest and shyest of girls imaginable, and these qualities, coupled with her charming naivette, made her especially adorable to those exhibitors who secured their first glance of her in person. She has been a member of the Eclair stock company, at Fort Lee, N. J., for the past two years, and during that time has interpreted many roles, both character and straight. It is remarkable how this dainty girl, with the beautiful features and sweet personality can play a slavey and Indian equally as well as a society girl.

Miss Marten was virtually brought up in the theatrical business, and at the age of six was playing little Eva with one of the numerous "Uncle Tom" road shows. For several years she essayed juvenile characters with various repertoire and stock companies, and at the age of sixteen entered vaudeville with a vehicle especially adapted to suit her winsome personality. Shortly after this she was acclaimed the winner by a large majority in the Gibson Girl Contest held by the New York American, and was awarded first prize.

With this an incentive and spurred on by numerous requests from well-known artists for her services, Miss Marten drifted into studio work and her cameo-like profile has adorned the cover of many of the leading magazines and beautified numerous commercial advertisements.

From this work to that of the motion picture studio was merely a short jump, and since her engagement with the Eclair film players she has become a universal favorite with "movie" fans through her charming and entirely unaffected portrayals. This little ingenue captured without difficulty two of the beautiful cups offered as prizes in the Tango Contest at the recent New York Convention, and is proudly displaying them together with a number of other trophies which have come to her through her ability to dance.

Is Not "Official Censorship."

New Plan of Motion Picture Program Control by New York City Bureau of Licenses Neither Revolutionary nor Bombastic.

THAT the Commissioner of Licenses of the City of New York was to assume more active supervision of the motion picture programs in the metropolis in the future than has been assumed by any New York City department in the past was announced a few days ago. As the plan was outlined in the daily newspapers, it gave reasonable grounds for the suspicion that a short cut to that odious institution known as "Official Censorship" was to be attempted.

In an interview with a representative of the Moving Picture World, however, Commissioner of Licenses George H. Bell, made it clear that the purpose of the outlined plan was not to impose additional burdens upon the manufacturers of motion pictures who have been co-operating with the National Board of Censorship, but to handle a situation with which the National Board has found itself unable to cope and in the handling of which the Board has asked the aid of the city department.

Under the arrangement which is being made, Commissioner Bell is to appoint of a citizen's committee, probably consisting of seven members, who are to represent the City Bureau of Licenses in the control of motion picture programs. This committee is to co-operate with the National Board of Censorship in the work which that body has been doing for some time—and, indeed, the members of the License Commissioner's committee are being suggested by the Censorship Board.

As a general proposition, Commissioner Bell explains, this new committee will have nothing to do with the censoring of pictures as it is done by the National Board; in other words, the Commissioner's representatives will not accompany the National Board people on their rounds to see pictures which are submitted for their approval by the many manufacturers of recognized standing in the industry.

The report of the National Board will be taken as official by the Bureau of Licenses in all cases where no complaints are registered. When complaints are made, however, as they sometimes are, either by the general public to the effect that pictures which have been passed by the Censorship Board should never have been allowed to reach the screen, or by the National Board that changes and eliminations which they have requested have not been made, it is the plan to have the Commissioner's committee step in and exercise such power as is given the Bureau of Licenses under the existing motion picture ordinance.

The Commissioner's committee will visit such theaters as are said to be using an objectionable film and after having viewed the picture, will make a report to Commissioner Bell. Following this, an inspector attached to the Commissioner's department will view the picture and bring back a detailed account of the story which it tells, without criticizing it in any way. One member of the National Board of Censorship and one member of the Commissioner's special committee will consider these two reports and, if they are able to agree, will decide whether or not the objections made are justified; where an agreement between these two is impossible, Commissioner Bell himself proposes to decide the question.

If objections made against a picture are sustained after this procedure, all exhibitors whose licenses to do business emanate from the New York City Bureau of Licenses will be prohibited from showing this particular picture on penalty of suspension or cancellation of their license privileges.

The Commissioner's control of picture programs will differ materially from that exercised unofficially by the National Board of Censorship in that the Commissioner will bring pressure to bear upon the exhibitor in Greater New York and will not deal with the manufacturer or producer of motion pictures, with whom the National Board people are in constant touch. The power to vise the exhibitors' programs is vested in the Department of Licenses by the following paragraph (No. 352G) in the Motion Picture Ordinance of the City of New York: "Through its Motion Picture Inspectors, as provided in subsection 352B of this ordinance, the Bureau of Licenses shall inspect, subject to the authority of the mayor, the character of exhibitions in motion picture theaters and shall report to the mayor any offense against morality, decency, or public welfare contained in said exhibitions."

It is claimed that the National Board of Censorship passes upon about ninety-five per cent of the pictures which are released in this country. This ninety-five per cent includes the releases of all of the big commercial combinations and many of the prominent feature people. The five per cent not seen are pictures made by companies which break into the field to make an occasional release and overlook the National Board quite innocently or by companies or individuals who begin operations with the definite purpose of making sensational releases which they are confident would not be passed by the National Board and therefore studiously avoid anything in the way of censorship which has been provided. It is for the purpose of taking care of this five per cent of the picture output that the Commissioner of Licenses' special committee, working in conjunction with the National Board of Censorship, has been formed.

A member of the National Board had this to say in explanation of the plan: "Do not get the impression that the National Board has appealed for help because of out and out opposition which has been encountered—for it is rarely that any opposition bobs up. Every facility possible is provided by the principal film manufacturing companies and, while the Board has no legal standing, such changes, eliminations, etc., as we suggest are usually made without protest.

"It should also be said in justice to the men who turn out the five per cent of the films which we do not see that they are not in the habit of refusing us access to their projection rooms whenever we ask to be admitted and, as a rule, are not averse to listening to any suggestions which we have to make. The trouble is that this small percentage of the releases which we do not pass upon comes from so many different sources that it has been found practically impossible to devise a plan by which we could see them before they made their appearance in the motion picture theaters."

Insofar as Greater New York is concerned, Commissioner Bell's new plan will give the National Board of Censorship an official standing which it has not enjoyed before. In dealing with the manufacturers and producers it will make it possible for the Board and their associates from the Commissioner's department to enforce their demands for changes and eliminations. The manufacturers will be told in so many words just what pictures they can provide for use in Greater New York and what pictures will not be permitted in Greater New York's theaters. Pressure on the manufacturers—in the few instances in which it is needed—will be brought to bear by destroying the market in Greater New York for such pictures are found to be objectionable.

Another reform which it is hoped to effect through the new Bureau of Licenses plan, and one which the National Board has been powerless to bring about, will have to do with the poster question which is being discussed by manufacturers and exhibitors everywhere. The Commissioner's committee will have the authority to prohibit the use of posters and advertising matter in Greater New York which they consider objectionable on the grounds that they are immoral, indecent, deceiving, or unduly sensational.

In his interview with the Moving Picture World Commissioner Bell was anxious to emphasize the fact that there is nothing revolutionary or bombastic in the new plan. "We are not attempting 'official censorship'," he said; "our aim is merely to supplement the work of the National Board of Censorship, with which I have familiarized myself within the past few weeks, along lines in perfect sympathy with those already established by the able and conscientious men and women who are engaged in keeping the motion picture industry within bounds, for the protection of the general public and the ultimate betterment of the industry itself."

FOX OPENING EXCHANGES IN SEVERAL CITIES.

William Fox, president of The Box Office Attractions Company, 130 West Forty-sixth street, has determined to enlarge the scope of his exchange operations. Up to the present time The Box Office Attraction Company has released and booked features in New York City and State, Northern New Jersey and the New England States, but the recent acquirement of continental rights for the products of two large American factories, a contract for control in the United States and Canada of some of the best foreign productions and plans already adopted for the erection of a studio in New York, influenced him to take on important additional territories. Exchanges will open at once in Philadelphia, Pittsburg, Washington, Cleveland, Cincinnati, Detroit and Chicago. As soon as these branches have been efficiently organized the territories adjacent to St. Louis and Kansas City will be opened and cultivated.

In the Southern and Western states, in all states west of the Mississippi and in Canada, all Box Office Attraction Company features will be disposed of on the state rights basis, and Alec Lorimore, formely with the Gaumont Company, will have charge of this end of the business as well as other necessary details connected with the exchanges in the new zones of activity. The Box Office Attractions Company now owns and directs more than one hundred features and is accumulating additional features each week.

Question the Censor Law.

Mutual Film Company Presents Arguments Against Pennsylvania Censor Law to Court of Common Pleas. The State Represented by the Attorney-General. Great Interest Taken by the Court.

Decision May be Delayed.

THE SUIT of the Buffalo Branch, Mutual Film Corporation against J. Louis Breitinger, Chief Censor and E. C. Niver, Assistant Censor, constituting the State Board of Censors, was argued on Thursday, June 18th in Part V of the Court of Common Pleas, at Philadelphia.

On the bench sat Chief Justice Willis Martin, Judge Robert Ralston and Judge William Staake.

The complainants were represented by George Quintard Horowitz, Senator George L. Thompson and Frank Smith. Morris Wolfe, the third deputy attorney-general, presented the arguments of the Commonwealth. Attorney-General John C. Bell was present throughout the hearing, but took no active part in the proceedings.

Attorney Horowitz began the proceedings by calling as his first witness Arthur Lucas, Jr., resident manager of the Buffalo branch of the Mutual Film Company to show how films were made and how commerce in films was carried on. There were immediate objections from the attorney for the state, who contended that these questions had no bearing whatever on the issues before the Court. Most of the questions were ruled out. Vernon R. Carrick, of the Interstate Film Company was also called as a witness but was not permitted to say much. He was followed by John E. Hennessy, the recently appointed general manager of the General Film Company in Philadelphia. Mr. Henessy said in answer to questions that his company does not object to censorship and does not find it a burden.

Mr. Horowitz then began his argument against the constitutionality of the law.

"Since the foundation of this Commonwealth by William Penn, it is proposed for the first time to put a restriction on the right of the people to express themselves freely." He said that the Pennsylvania law left the exhibitor of motion pictures without legal redress against the rulings of the censors no matter how arbitrary these rulings might be. There was no court of review or tribunal provided in the act sought to be set aside as unconstitutional. In this respect, Mr. Horowitz said the law was even worse than the censorship statute of Ohio, which made provision for a judicial review of the decisions of the censors whenever any producer or exhibitor felt himself aggrieved thereby. He went on to characterize the act as an unreasonable exercise of the police power in as much as it deprives complainants of their liberty and property without due process of law and denies to the producers of motion pictures the equal protection of the laws. He pointed out the fact that there was no provision for a trial by jury and that the act is void because it amounts to a delegation of legislative power. He contended that the law attempts to impose an unlawful burden on interstate commerce. The state, he went on to say, had no right to regulate interstate commerce. The act was furthermore in direct contravention to the principles in the Declaration of Rights.

On behalf of the Commonwealth, Morris Wolfe asserted the absolute right of the state to regulate motion picture theaters as well as other theaters. He called attention to the fact that in the days of Mayor Weaver, the showing of "The Clansman" was prohibited by the police and no one thought of disputing the right of the Mayor and the police to interfere. He dwelt on the police power of the state as the proper and legitimate source of all such legislation as this. He went fully into the question of an improper delegation of the legislative power which had been raised by Mr. Horowitz and endeavored to show by a recent decision of the United States Supreme Court that the legislative power may in certain cases be delegated under proper restrictions.

All through the argument it was evident that the judges were deeply interested. Justice Martin asked many questions as to the facts in the case. Justice Staake intimated that he thought there ought to be a censor in every studio. He was surprised to hear that the exhibitor did not always see the pictures before they offered them to the public. He declared that he had recently seen a picture in some reformatory institution showing bar-room scenes. He thought this was enough to show the need of censorship. The position taken by Judge Ralston, at first seemingly unfavorable to the motion picture interests, changed toward the end of the argument. Judge Ralston at various points in the argument interrupted counsel to say that he thought the principle of censorship could with equal justice be applied to the newspapers as well as to motion pictures. He wanted to know why the proofs of newspaper articles ought to be less subject to previous legal restraint than the originals of motion pictures.

"They might after a while want to censor our cigars," the justice remarked facetiously. "Notions of morality differ as we all know. The censors might consider a thing immoral which the majority of the people might look upon in a different light. Some persons might be shocked by the scant attire of our athletes on the track. They might consider that immoral. A strict rule of censorship according to Puritan ideals might result in the closing of all our art galleries."

The Court took the matter under advisement at the conclusion of the argument. It is not expected that there will be a decision at an early date. The Court has much accumulation of business on its hands and is always rushed with work at the coming of the big vacation.

Albert E. Brown and William Sachsemaier have joined in the complaint. They are doing business as the Overbrook Theatre Company.

Thomas Santschi.

TOM SANTSCHI, who has been upwards of five years in the service of the Selig Polyscope Company as an actor, has proved his capability in many rôles as an artist of solid attainment of versatile ability equal to every emergency that was put upon him in the vast variety of rôles that he has assumed during the past five years.

Mr. Santschi, as a boy, was apprenticed to a watch-maker, but this form of mechanical art, fine as it was, did not appeal to him. He was a natural musician, and soon began to give a great deal of attention to the affairs of the theater. A man of splendid stature, classic cast of face, he got a position in a theater and was rapidly advanced owing to his habits of study and industry.

Thomas Santschi.

This school of work equipped him so well that when he came into service with W. N. Selig, he already had the technical training so essential to giving value to pantomime and in addition that flexibility of feature and poise that gave him eminence, befitting him as a potentiaity for the silent drama.

While he was associated with the Chicago Stock Company, he had varied experiences and constantly improved as an artist. Since he has gone to California, his powers have broadened and mellowed, and made him a prominent man in the world of moving pictures. He will be recalled for heroic service as Bruce, the American hunter, in "The Adventures of Kathlyn," and prior to this he had appeared in many of the jungle plays, giving valuable service by reason of his fearlessness and assuring safety to others as an unerring shot, so that his associate artists in the dramas involving wild animals always felt safe with him. The vigor, the finish and the dominance of his impersonation of "McNamara," evil genius in "The Spoilers," added further to his laurels as an excellent and eminent actor. W. N. Selig recently added to his honors by making him a producer at the plant in California.

RIDES MOTORCYCLE INTO RIVER TWICE.

Because an excited spectator kicked the motion picture camera and spoiled the picture, Eddie Gordon, of the Blanche Company, repeated a dangerous plunge into the Hudson River on a motorcycle to furnish a thrilling climax for the four-reel photodrama entitled "The Yellow Traffic." Large crowds witnessed both performances which took place a week apart and at different points along the water front.

The first plunge was made from a sheer cliff fifty feet high near Highbridge, New York, and the picture of his remarkable feat would have been invaluable but for the fact that the camera was moved by an excited spectator and only the first part of the fall was found recorded upon the film.

The second plunge—and the one recorded in the picture—was made from the pier of a big sugar refinery at Edgewater, N. J.

Guy Coombs, Silent Leading Man

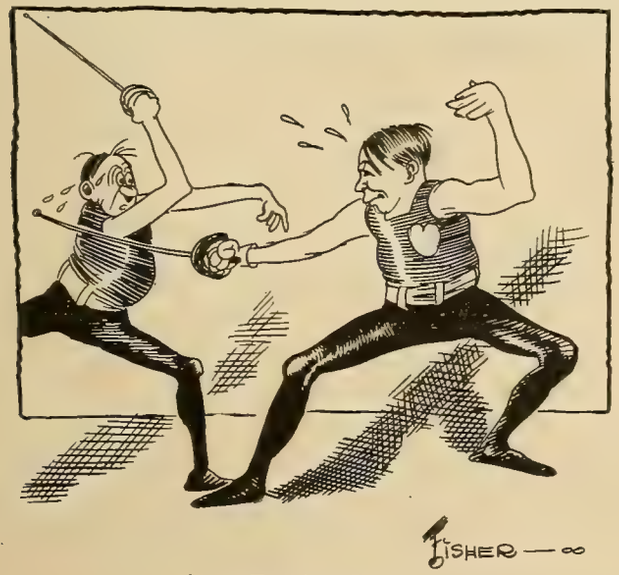
By Thornton Fisher.

MORE than fifteen years ago two lads sat in the balcony, perhaps sometimes it was the gallery of the old Academy of Music in Washington, D. C., eagerly devouring each word and action of a stirring meler-drammer with open-mouth wonderment. It was a tame performance indeed when five persons were not killed and as many more hopelessly crippled for life during the play while back in the dark recesses of the gallery hundreds of young hopefuls roundly hissed the intrigante or vociferously applauded the hero in his efforts to foil the conspiring villain.

Guy Coombs.

One of these boys was to become a future Kalem star and the other was the writer who, needless to say, did not recognize among the throng one budding genius, who in later years was to fire youthful enthusiasm with heroic roles of his own.

So it chanced that Guy Coombs and I never met until recently when I called to see him at the Kalem studio in New York City. The reception room of the director's sanctum was filled with aspiring photoplayers as I was admitted to the studio where preparations were being made for taking a big scene, and it was here the well known star greeted me.



As a Fencing Instructor.

Glance again at the title of this sketch for it fits Mr. Coombs with the exactness of his collar or shoe. Talk to him about the weather, baseball or the British policy in India and perhaps he will suggest an opinion, but concerning his work and career he is reticent. Do not deceive yourself by the thought that this attitude is assumed, for Mr. Coombs belongs to the type of man who, having nothing particular to say about himself, does not say it.

Mr. Coombs is a native of Washington City where he spent his boyhood and youth, which, according to the actor, was not conspicuous for anything usually regarded as essential to the beginning of a successful career. He never toiled in a store or drove o milk wagon to eke out a livelihood. It is not reported that a single tree ever fell on him or that he dashed before an oncoming locomotive and snatched the favorite daughter of the town's richest man from a horrible fate. He did not renounce the quiet village to plunge into the maelstrom of the rushing metropolis. Nothing like that for Guy Coombs, at least not when the prospects for achieving fame by simpler methods were available. Instead he pursued his studies in school, played the same games that other boys played, grew healthy. The monotony was occasionally shattered by witnessing a performance at one of the local theaters.

His pet sport in those days was fencing, and he became so proficient in the art that he was offered and accepted a position as fencing instructor for an athletic club in Washington.

Eventually came the yearning to become a regular actor. Again precedent received an awful jolt, for it is always necessary for papa and mama to walk in on the scene and declare their unequivocal opposition to the very thought of such a catastrophe about to submerge the family name. Mother is usually quite sure that she can never look the butcher or grocer straight in the eye again. But this is precisely what did not happen. Parental fury did not vent itself upon Guy when he calmly announced his intentions to the family.

So young Coombs became an actor. He played many parts in stock and with road companies gleaning a wealth of experience for hus future work. Among the large productions with which he appeared were "Becky Sharp" and Eugene Walter's "Boots and Saddles."

Three years ago, however, he decided to identify himself with the moving pictures and joined the forces at the Edison studio and made good. He later left the Edison Company to go with the Kalem staff, where he has attained tremendous popularity.

Mr. Coombs has worked in many war dramas for the pictures, appearing frequently as a young officer during the Rebellion. He is seen leading his troops in a savage charge or risking his life rescuing a fellow officer or soldier, and having witnessed his roles in these plays I ventured to ask if he ever had a hankering for a military life. Mr. Coombs slowly smiled as he explained that he never considered it for a moment. Seeing him play this part so well you are somewhat abashed at his statement.

He personally favors the society dramas, but hastens to add that it doesn't make any difference what he is cast in, the main idea being to play whatever it is to the very best of his ability, and, after all, that is the true mark of the real artist and accounts in a large measure for his splendid interpretation of the roles he plays.

Guy Coombs is a fine looking chap just about the type of a fellow who is peculiarly adapted to portray any character demanded. A suggestion of a smile lurks about his features as he mentions a phase of the picture business or some incident he recalls to mind—but never a word about himself. As I was engaged making the accompanying cartoon of the actor, other players came to him for instructions or advice regarding their parts in the photoplay about to be taken. Let it be said that Guy Coombs is also a Kalem director, and on the day of my visit was directing a production for the screen. If at any time you want a good listener, talk to this young man, but regarding himself—not a word.

WARNER'S FEATURES ADDS NEW PRODUCING CO.

Arrangements have been completed whereby the feature productions of the United States Film Corporation will become a regular part of the program of Warner's Features.

The United States Film Corporation is headed by Arthur Nelson, and A. R. Pelton. It is located near San Diego, California on a 220,000-acre ranch where a commodious studio has been erected. Prominent among the members of the company are Lawrence Peyton, Natalie de Lontan, Karl Formes, and others equally well known. Mr. Nelson, president and general director, has been long associated with successful productions, having written, directed and starred in a number of long-run plays. The organization makes a specialty of semi-western three-part films. The date of the first release will soon be announced.

"The Toll of Mammon."

The Excelsior's First Release, in Four Parts, Tells a Strong Story with an Obvious Moral.

Reviewed by George Blaisdell.

WHILE "The Toll of Mammon" is the initial production of the Excelsior Company, there is nothing in the subject to indicate the fact. Nor should there be. The picture is written and directed by Harry Handworth, who has had wide experience in production. He has surrounded himself with a most capable company, and this includes the camera operator. The four parts of "The Toll of Mammon" are nearly all in straight black and white. The few exceptions, the tints for evening, match in quality the major part of the subject.

The story is one of power, and is always interesting, even if it be not always pleasant. It takes for its theme the ambitions of a wife, not content to await the day when her husband will have the means to provide her with the luxuries she craves. Dazzled by the prospect of sudden wealth, heedless of the suffering to follow, she persists in urging her husband to lend his name to a fake tuberculosis cure. Octavia Handworth has the rôle of Mrs. Wright, the woman who has married a doctor who cannot support her in the style to which she has been accustomed. This well-known player brings to bear all her art in emotional betrayal. She is shown in joy and in sorrow, in prosperity and in adversity. Her first big moment is when she discovers the loss of the jewels she had borrowed that she might attend a neighborhood function. She skilfully handles many equally strong situations.

Scene from "The Toll of Mammon" (Excelsior)

Scene from "The Toll of Mammon" (Excelsior)

Gordon De Maine has the part of Dr. Wright, the rising young medico who following a remarkable operation is sought by the scoundrels anxious only to make money, who do not hesitate to prey upon the weak and the ill, whose supidity is matched only by the credulity of their victims. Mr. De Maine gives a fine performance—convincing, artistic. Tom Tempest has the part of the promoter who pays $50,000 to Dr. Wright for the use of his name and who compels him to take the money and to give his name in order to prevent the selling of the roof over his head. The doctor had given six months before a note for $5,000 to cover the loss by his wife of jewels that had been loaned to her by the wife of the promoter. Mr. Tempest is a good villain or a bad one, if you will. He finely portrays the unscrupulous, the wicked; he compels your dislike.

The story is well told. The picture is photographed in the Adirondacks, among the hills and on the lakes. There is a steady pull on the interest. The working out of the tale is on straight lines, steady drama, the only attempt at the spectacular being the blowing up of the launch in the final reel, and this is realistically portrayed. Many people are employed in the cast, and they are well handled. There are scenes of pathos in the ending, but these are tempered by prospects of peace at last. The ambitious woman has had her way, which was the wrong way. She as well as others has suffered. She has seen the light. "The Toll of Mammoth" is a story with a moral, a strong one, the compelling kind that will hold a house in silence. It teaches above everything else that the person suffering from tuberculosis has a chance in the hands of a competent physician and in proper surroundings—fresh, dry air and a correct diet; but that above all the charlatans must be shunned.

MARGUERITE NE MOYER.

MISS MARGUERITE NE MOYER, of the Lubin stock company, was born in Buffalo, N. Y., where she graduated from the Buffalo High School. It had been the hope and wish of her family that she would study art, as in her childhood she showed artistic ability, but try at other things as she would, the one desire to go upon the stage was foremost in her mind. Art has a great many classifications and Miss Marguerite chose the dramatic art. After achieving quite a pronounced success on the stage and hearing so much of the moving pictures, she decided to turn her talents to the movies. Two years ago she joined the Lubin forces and is to-day, after conscientious and ambitious endeavors, one of the most capable and clever young ladies of the photoplay sphere. Miss Ne Moyer is a brunette and has large, fascinating eyes—to speak correctly, she is a picture beauty differing from most "beauties"; however, she does not hesitate to make herself up in the most repulsive manner if the occasion or part demands it. She is one of the famous Ne Moyer sisters who met with such great success in Australia about two and one-half years ago.

Marguerite Ne Moyer.

BIG LUBIN SERIAL PICTURE BEGUN.

Arthur V. Johnson has begun the production of the first serial photoplay bearing the Lubin trade mark. There are to be fifteen separate stories, all being episodes in the life of the great adventurer—Lord Cecil, a nobleman impoverished through his own unselfishness—written by Emmett Campbell Hall. The character is rich in pictorial possibilities and, from the standpoint of the producer, the series will be Mr. Johnson's most ambitious undertaking. He has just returned to the Lubin studio from a ten-day motor trip through New England, where he went for recreation as well as to plan the details of his forthcoming work.

HITE GETS SUBMARINE FILMS.

From among the flock of picture magnates who bid for the marketing rights of the new "photographed under the ocean" films made by the submarine-picture-taking invention of the Williamson Brothers, of Norfolk, Va., Charles J. Hite, of Thanhouser-Mutual fame, was the lucky one. He will shortly "open" them at his Broadway Rose Gardens, the "society" playhouse where New York fashionables may see motion pictures and then dine, or even dance. After this the films will be shown to leading scientific bodies and then go on a tour of the big theaters of the country. Special representative Bert Adler is in charge of bookings.

"The Million Dollar Mystery."

Early Episodes of Big Thanhouser Serial Indicate Success of Biggest Film Project of Its Kind Ever Undertaken.

Reviewed by Randall M. White.

REPRESENTATIVES of all the important daily newspapers in New York, as well as of the several motion picture trade papers, to the number of almost two score, crowded into the little projection room at the Mutual Film Corporation's offices at Sixth avenue and Twenty-third street, Tuesday afternoon, June 23d, to see some of the early releases in the tremendous new serial, "A Million Dollar Mystery," which has been made by the Thanhouser Company and marketed by the specially formed Syndicate Film Corporation in co-operation with the Mutual.

The verdict seemed to be: "Guilty as stated in the indictment"—and the indictment, as represented by the Thanhouser company's extraordinary advance advertising campaign, was that "The Million Dollar Mystery" was the biggest and best serial ever attempted and a set of motion pictures that would establish a record for this class of productions.

"The Million Dollar Mystery," the last scenes of which were filmed a few days before the first release was made on

Scene from "The Million Dollar Mystery" (Thanhouser).

Monday, June 22d, after months of patient work by the Thanhouser players, is to be offered in twenty-six episodes, each episode comprising two reels for release weekly on successive Mondays. The scenario is by Lloyd F. Lonergan from a story by Harold MacGrath. To Howell Hansel was assigned the big task of directing the production.

In a number of respects, "The Million Dollar Mystery" project is a particularly notable one in the motion picture industry. It has been handled in an unusually big way and is a gamble the success or failure of which will be followed with keen interest in the trade.

To begin with, MacGrath and Lonergan are said to have drawn down a record price for the story and scenario. Then the pick of the Thanhouser players, including the highest salaried people on the payroll, were cast in the action and the matter of expense was not considered in the making of the production. And finally, a publicity scheme with a $10,000 prize offer broad enough to embrace every section of the universe in which motion pictures are shown and enjoyed, and expensive enough to dwarf anything which had been attempted before, was devised.

The $10,000 prize is offered for the best 100-word solution to the mystery which the serial will develop as it progresses. The advertising campaign has been placed in the hands of a national advertising agency in Chicago which is working in conjunction with the Mutual Film Corporation's highly effective publicity department. Page advertisements in a number of the leading daily newspapers and big painted signs have been used to herald to the New York public the coming of the feature and this expensive advertising is to be supplemented with a national campaign intended to make the serial as big a puller in the smallest town as it is in the largest city. A quarter of a million dollars is the estimate placed on the advertising which was done for the serial before the release of the first episode.

Eight reels of the total of fifty-two, comprising four episodes, were shown at the recent private exhibition. For these it can be said that they will not disappoint even those who have read every line of advance publicity printed about the serial and by it, have been led to expect something far beyond the ordinary. "The Million Dollar Mystery," as a title, and the mention of a $10,000 prize for the solution of the mystery, gives the proposition a "wealthy" start and it strikes one as particularly fitting—if not vitally necessary—that elegance and expensiveness of production is made to stand out. That each of the episodes in the four already shown in private not only make a complete and logical chapter in the story but has been given one or more big incidents to make it satisfying in itself is also to be commended.

Part 1 of the first episode is given over to pictured information concerning the serial. A group of Thanhouser people which includes President Hite, of the producing company, and Messrs MacGrath and Lonergan, who collaborated on the photoplay production, is interesting. The principals of the action, as follows, are introduced in quite a novel way: Albert Norton, as Stanley Hargreaves, the millionaire; Sidney Bracy, as Jones, Hargreaves' butler; Florence LaBadie, as Florence Gray, Hargreaves' daughter; Marguerite Snow, as Countess Olga, adventuress; James Cruze, as James Norton, a newspaper reporter; Lila Chester, as Susan, Florence Gray's companion, and Frank Farrington, as Braine, one of the conspirators. The "Million Dollars" of the title and the greed for it which inspires the action of the story is allegorically shown with a clever conceit in which a mass of bank notes in the center of the picture is the bait for scores of darting hands belonging to invisible owners. The certified check for $10,000, signed by President Hite, of the Thanhouser company, which is to be given as a prize for the solution of the mystery of the picture, is also shown.

The action of the story begins with Millionaire Hargreave's mysteriously leaving his baby daughter at a school for girls with instructions that she be reared to girlhood and given every care, at his expense. Seventeen years later the daughter leaves the school to join her father whom she does not remember. She arrives at his home just after he has been compelled to flee for his life which is threatened by a gang of conspirators known as The Black Hundred, against whom he has apparently turned traitor. A demand has been made upon Hargreaves for a million dollars which he is known to have concealed in his home and the action of as much of the serial as has yet been shown hinges upon the efforts which are made by the conspirators (of the Black Hundred) to discover what has become of the million dollars after Hargreaves' escape. In the first episode of the serial a pair of hands—and hands only—are shown removing the million dollars in bank notes from the safe. Who owns these hands is one of the early mysteries.

Hargreave's escape in a balloon which he has arranged to have alight on the top of his house is the big thrill of the first episode.—and it is "some thrill." An encounter between two of the conspirators and the newspaper reporter (who is the hero of the story), followed by the daring escape of the conspirators from the police whom they dump off a pier into the river, is the climax of the second episode, for release June 29th.

Of the players who appear in "The Million Dollar Mystery," judging from the early releases, it seems evident that Miss Marguerite ("Peggy") Snow is destined to score a great personal triumph. Miss Snow is the adventuress of the story and her work is particularly convincing. Miss Florence LaBadie, as Hargreaves' daughter, is giving a good performance and James Cruze, as a newspaper reporter who is no stranger to dress suits, frock coats, and roses for his lady love, makes splendid use of "fat" opportunities. Sidney Bracy has a lot more than the "bit" which is common to the butler in most dramatic or photoplay productions and shows himself a fine actor in the way he carries off the big scenes in which he is a principal. Mr. Farrington, Mr. Norton, and Miss Chester give performances which warrant the statement that the cast is splendidly balanced.

CHICAGO LETTER

BY JAS. S. McQUADE

(This Week's Installment, by G. P. von Harleman.)

CABIRIA" is making a profound impression upon Chicago. The dramatic critics of the daily papers give this magnificent photodrama more space than most so-called legitimate plays. "Cabiria surpasses human belief in its magnificence of action," says Amy Leslie in the Daily News. Ashton Stevens devotes over two columns to his review in the Examiner. This is, by the way, the first time Mr. Stevens ever went officially to see a picture show. "A dollar for a seat to see this photodrama is a bargain," expresses the opinion of this rather fastidious critic.

"The Christian," which film-drama enters its third week at the Olympic, has also received unstinted praise by the Chicago papers. "Twice as fine a play as when Viola Allen played Glory," says Amy Leslie in the Daily News, and other papers are equally laudatory in their comments.

The daily papers in Chicago have not always been as friendly to the pictures as they are now, and my opinion is that it was largely the fault of picture people themselves. The tremendous advertising campaign of Wm. N. Selig with his "Kathlyn" series in the Chicago Daily Tribune, broke the ice and paved the way for a better understanding of mutual interests. The picture people were making a bunch of money and making terrific inroads on the "legitimate" theaters who were regular customers and good advertisers of the daily papers. The moving picture people did not seem to recognize that to have the good will of the newspapers, they must advertise like any other amusement enterprises. This was a great mistake, which now, in a large measure, has been rectified. Wm. N. Selig started the stone rolling, next came Universal, then the Mutual Film Corporation, and other manufacturers, taking full pages at the time for their features. This was an unprecedented event in amusement advertising and pretty soon the large downtown exhibitors, like Alfred Hamburger, Jones, Linick & Schaefer, and others, followed suit and doubled and tripled the space used by the regular theaters. This, of course, changed the attitude of the daily papers entirely, and it is now astonishing to see the space that the Chicago papers devote every day to the moving pictures. Even the "out-of-the-loop" exhibitors advertise their show in the papers nowadays. I understand, though, that some of the papers have made them a special rate on their advertising, as the average exhibitor could not very well afford to pay regular amusement rates. Some of the papers run this advertising in the form of what they call a moving picture theater directory, and practically every exhibitor in Chicago advertises his program three times a week in this section, which never occupies less than half a page. The daily papers certainly have met the picture people more than half way, and if this policy had been adopted long ago, things would have been much easier for exhibitors here in Chicago.

Adult Picture Theater Proposed.

An issue of considerable interest just now is the Geiger "Adult Only" ordinance. The Tribune comments on it editorially as follows:

"The proposal to have two classes of moving picture theaters, one for adults and one for chlidren, may prove to be the most practicable solution of the vexed question of police censorship of movie films. No one would for a moment think of giving a child the same physical diet that is given a grown up person. The same should apply to mental food. It is as proper, in fact necessary, to keep watch over the pictures that are to be shown to children as it is to watch over their reading and their associations.

"It is, of course, unfortunate that this selecting of the movies that are proper or improper for children should be done 'officially.' Primarily this is a matter for the child's parents to attend to. The father of the little boy doe not wait for the police to come and censor his conversation. He judges for himself as to fhat is proper talk in the child's presence ad what is not. In the same way it should be the business of the father or mother to determine which is a proper film for his little boy or little girl to see and which is not, or what theaters are producing safe plays and what theaters mix their entertainment with the adult rather than the child in mind.

"Since, however, both parents and theater owners have neglected to take these precautionary measures and the problem regarding the child's mind from improper impressions falls upon the city authorities, the proposal for the estahlishment of separate moving picture theaters for family patronage, as distinct from theaters that cater to 'adults only,' should be adopted. It is a measure making for sense and sanity in the muddled censorship situation."

If I should venture to offer my humble opinion on this matter it seems to me than an ordinance of this kind is liable to be greatly abused. Such an ordinance will, no doubt, be mighty welcome to the producer of white slave, drug-terror and blood-and-murder feature film thrillers, but if not restricted, I am afraid that it will cause more harm than good. With restrictions, I mean that permits for these "adult only" (why not as well "men only" and be through with it), theaters must not be given out promiscuously; only to responsible houses—with this I mean theaters that have a reputation to uphold and that cater to a decent class of people. At any rate, Tuesday afternoon, this week, we will see the outcome of this ordinance when it comes up again to be passed on by the city council.

Film Censor a Very Popular Job in Chicago.

To fill ten vacancies, one hundred and sixty-seven men and women (mostly women), anywhere from 21 to 71, appeared before the Civil Service Commission, this week, and verbally expressed their belief that their life's calling would be that of moving picture censorship. Previous employment did not act as a deterrent. Clerks, stenographers, social workers, artists, writers, dramatic critics and "movie fans," with a sprinkling of bar-tenders and manicures, felt equal confidence.

At the conclusion of a written examination a practical test was given. An uncensored film was shown and the would-be censors were asked to make a report as to its propriety. Some of the applicants did not take chances.

"The heroine rolls her eyes too much," was the criticism of a stenographer.

"Cut out the hand-holding scene on stairway," admonished another.

"The table manners of the actors are not proper in the dining room scene," said a school teacher. "People should not eat with their knives."

"Little girl must cut out chewing gum; it is a bad example," said another.

Some of the questions were substantially as follows:

"Why is censorship of moving pictures desirable and what are its principal advantages?"

"What is the distinction between censorship of moving pictures and censorship of literature and the stage?"

"Name four types of scenes that would be objectionable for general exhibition."

"Under what conditions might such scenes be shown."

The examination was conducted by Judge John E. Owens, Mrs. Gertrude Howe Britton, Mrs. Herman Landauer, Mrs. Margaret Long and Professor Orrin G. Cox, secretary of the National Board of Censorship. Eiton Lower, of the Civil Service Commission, and Captain Philip R. Crippen of Second Deputy Funkhouser's office assisted.

Announcement of the successful candidates will be made within a month.

Nielson Enters the Feature Film Business.

F. O. Nielson, one of the best known and most successful exhibitors in Chicago, has entered the feature film business, and purchased the exclusive state rights for Wisconsin, Michigan, Indiana, Ohio and the state of Illinois (except Cook Co.), for Selig's marvelous production of "The Spoilers." Mr. Nielson has rented offices on the 7th floor of the Schiller Building, and he will take care of his bookings from here.

F. O. Nielson is not the "Rothapfel" of Chicago (we don't have any such a man here), and he don't pretend to be, but he runs, according to my opinion, the best conducted moving picture theater in the city, and I have seen quite a few.

The Parkway is the model of a well conducted picture house. The projection is absolutely perfect, which I can say of very few theaters in Chicago, and the music accompanying the pictures is unusually pleasing. Of course, this alone does not make the Parkway the model picture house of Chicago. What accounts for it's popularity a great deal is Mr. Nielson's personal management of the place, and his most scrupulous attention to every little detail in order to please his patrons and give them a nice show.

The Parkway is located on Clark street near Diversey Blvd., and in the heart of the exclusive resident district of Chicago. The Parkway was built 1911 and opened for vaudeville. It was a failure almost from the beginning, as the people in this locality will not stand for a cheap vaudeville show. After having lost considerable money on this venture the owners decided to try out pictures, but even this failed, due to mismanagement. The writer, who has lived in this neighborhood for several years, had been watching the Parkway with a great deal of interest, being rather disgusted with the entire performance and the way a fine looking house was

being run to the dogs. At this time I happened to meet Mr. Nielson, one day, in a congenial "thirst parlor," and we were talking things over. Mr. Nielson was running, with great success, the Kimball theater, a small house out Logan Square. He told me that he was looking for a larger house in a good locality, and I immediately thought of the Parkway. I told Mr. Nielson all about the place, and what great opportunity it would be for the right man. This interested Mr. Nielson so much that the next day he went up there to investigate for himself, and the outcome was that he acquired the Parkway.

Over ten thousand dollars was spent by Mr. Nielson on the place before hte opened, and he remodeled the entire house. Some twenty odd indirect light fixtures were put in, and a magnificent pipe organ installed. It was an up-hill fight at first, and Mr. Nielson lost many hundred dollars before he made a cent. He had the confidence, though, in the power of the photoplay, and refused to cut down his expenses even when the business was at its worst. Persistency won out and the Parkway is now playing to capacity, summer and winter, to the finest class of people in Chicago. The seating capacity is only 800, and sometimes the crowds will block up almost the entire street waiting for a chance to see the show. You can also count a score or more of automobiles stringed down for a block or more. That's the kind of a place the Parkway is.

Lasky Loses to Hamburger.

The Celebrated Players Film Co., of Chicago, announce that "Brewster's Millions" will be presented at the Ziegfeld Theater at an early date. This is the outcome of a long and strenuous fight in the Federal Court and a damage suit for $50,000.

It appears that the Chicago Censors ordered several scenes cut from the play at their first view of the production, and this made Alfred Hamburger hesitate in accepting the picture from the Lasky Feature Play Co., who held a contract to deliver one feature picture per month to Hamburger. The Lasky Company thereupon sued the Celebrated Players' Film Company for breach of contract and asked for annulment of his contract with a damage of $5,700 and the return to them of "The Squaw Man," the first feature delivered.

The Federal Court held that Alfred Hamburger had done all that a fair-minded business man could do to keep his agreement and it declared that the Jesse L. Lasky Company had breached the contract. The Federal Court issued an order compelling the delinquent company to keep their contract and deliver to Hamburger "Brewster's Millions" and all the other big feature pictures they will produce during the term of their contract.

Chicago Film Brevities.

Selig's Chicago studio is not closed, as according to some of our contemporaries. The fact is, that changes have been made in the local staff, and some members of the stock company have been laid off. The greatest part of the producing is done at the Edendale studio on the Coast, but the work shops and the laboratories of the home plant are still kept busy turning out negatives and prints.

* * *

I made a pleasant call, this week, at the new Chicago offices of the Laemmle Film Service, at 205 W. Washington street. Maurice Fleckles, friendly and obliging as ever, took me all over the place, and I must certainly say that the new quarters are mighty well equipped, light and airy. I also had the pleasure to shake hands with Carl Laemmle, who happened to be in town, and was stopping over in Chicago a few hours on his way to St. Louis.

* * *

"The Million Dollar Mystery" opened up the 22nd of June in Chicago, and at the following theaters: The President, Panorama, Cosmopolitan, Bijou Dream, Revelry, Ziegfeld, McVicker, Century, Chicago Ave. Theater, Crawford, Halsted, Hub, Kedzie Annex, White Palace, Cleremont, DuLuxe and Liberty. The story will appear in the Chicago Sunday Tribune.

* * *

"The Adventures of Kathlyn" is now ready in book form. The book is published by the Bobbs-Merrill Co., of New York, and fully illustrated from the photoplay. It is handsomely bound in cloth with wrapper in full color, showing dramatic scene from the play and beautiful portrait of Kathlyn Williams. Price at news dealers and book sellers everywhere is 50 cents.

* * *

Orchestra Hall opens July 1st with "Captain Alvarez," a six-reel photodrama by the Vitagraph Co. Prices will be 15 and 25 cents.

* * *

"Help Wanted," Jack Lait's immensely popular play at the Cort Theater, will probably be produced in moving pictures.

The Wilson Ave. Theater, having finished a week with "The Spoilers," offers for the approval of the North Shore residents, "The Drug Terror." It will remain at the Wilson for one week, giving way, on the following Monday, to the Eclectic big feature, "Les Miserables."

* * *

Jack Warner, of the San Francisco branch of Warner's Features stopped over in Chicago this week on his return from New York back to the Coast.

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Phil. H. Solomon, for two years manager of the Chicago office of Warner's Features has been appointed special representative for F. O. Nielsen.

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George E. Marr, proprietor of the Wolverine and Dreamland theaters, North Saginaw, Michigan, has purchased two motor driven Simplex machines for each of his houses, from the Amusement Supply Co., 160 N. Fifth avenue, Chicago.

* * *

The Photoplay Co. at 30 W. Lake street, this city, has secured the exclusive selling rights for Fotolight, a new projecting screen. Mr. Robert R. Barker reports very good business for his company.

MARY FULLER SIGNS WITH UNIVERSAL.

MARY FULLER, one of the most popular girls upon the screen to-day, has signed with the Universal. Negotiations to this effect were closed on June 20th, when Miss Fuller visited the New York offices and put her name to the contract. Also signing with Miss Fuller were Charles Ogle and Walter Edwin, her director.

Mary Fuller.

All three of these artists have been affiliated with the Edison company for some time, Mr. Ogle in the capacity of heavy and character man and Mr. Edwin as director of the plays featuring Miss Fuller. The little star herself has been with that company for several years.

As the heroine of "What Happened to Mary" series, Miss Fuller received more advertising and, perhaps, more popularity than any other girl in motion pictures. That the Universal has secured her is considered in the way of a scoop.

Miss Fuller has yet to finish the series she is now working upon before she will move her trunks to the Universal's studio, which will be probably sometime in the forepart of July. In all probability, a new brand name will be created under which to release the plays featuring Miss Fuller. As to whether Miss Fuller will work in the east or go to the company's Pacific Coast studios has not been fully decided upon, but it is likely that she will be located in the east.

Mr. Edwin, who has been directing Miss Fuller, is considered one of the most promising directors of the day. He will continue to direct her pictures with the Universal, and Mr. Ogle will be seen in the roles which have already made him famous in filmdom.

ANDREW MACK IN "THE RAGGED EARL."

Popular Plays and Players, Inc., of 1600 Broadway, New York City, are now producing as a pretentious feature "The Ragged Earl" with Andrew Mack. This play was first produced at the Academy of Music in Fourteenth street, New York City, late in December 1897, since which time Mr. Mack has been seen in it on several tours of this country and in Great Britain and Australia for the play was enormously successful.

Doings at Los Angeles.

THE EXHIBITORS here have it "on" the producers, for when fog stops the making of film, the theaters still run to full houses, but now the many manufacturers are smiling again and grinding their cameras merrily, for the sun has come out of his sullen spell, and the balmy breezes blow the warm air gently, and the wind whistles happily through the diffusers. The foggy spell has gone, and it seems to have gone for good. Much time was lost lately on account of the high fogs that came up from the sea.

* * *

Will H. White, who recently returned from a many month's tour of Central America, has joined the Oz Film Co., at Hollywood, and is the assistant technical man in the laboratory. White took many reels of interesting subjects in the Southern country, and tells an exciting story of travel and adventure down by the equator.

* * *

Mary Ruby, leading woman for the Robbins Co., is a student of the cello, but even with offers to play in public, and a good engagement, she will stay with the films. Every morning at 5 o'clock she arises and does practice on the instrument, and, when not working, her main occupation is the study of music.

* * *

The Vitagraph studio at Santa Monica is in need of snakes. The company advertised in the local paper down there "Kids, make some money, 25c. each for gopher snakes." No one says anything, but they must be going to put on some kind of a spiritual picture!

* * *

Marie Dressler, who some time ago signed with the Keystone, has cancelled all contracts for one year on account of an accident. Miss Dressler was in a comedy picture on the Venice pier, and while standing near the unfenced edge of the structure, an automobile backed into her, knocking her off. She fell into the sea below, tearing her hand painfully, and suffering several other injuries.

* * *

The Balboa Film Manufacturing Company is progressing nicely, and everything points to a favorable year for this new concern. Everyone is busy at the beach plant, and to mention each separate item of building news would be to embrace half a column. They are not "watchful waiting," but doing things.

* * *

Henry McRae and his 101 Bison players have disembarked from a Pacific Mail liner and are at home again in the Angel city, glad to be back, and feeling better than ever. They all report a fascinating and interesting voyage to the Paradise of the Pacific.

* * *

In September, 1912, Ocean Park, a beach resort near here was almost totally destroyed by fire. The Rosemary theater was burned. It was rebuilt and since the films of the fire have ben released which was shortly after the fire, this theater has exhibited the films five different times, and at each showing the house was packed to full capacity. Last week they ran the film and again the little theater was full. Shortly after the big fire, the "Boardwalk City" sprang up. It was a regular amusement pike, and this company opened a new theater. All concessionaries met, and elected the manager of the theater, James Sams, Mayor, and to this day, many people greet him as "Mayor."

* * *

After several delays Otis Turner has at last started actual production of that wonderful four reeler, "Damon and Pythias." He is working at the new ranch with a full company in the little city built for this picture.

* * *

The Oz Film Co., started operations this week with a full list of players. Last week they advertised for 60 girls to be used in the stock company, and about 600 answered the ad. It was a busy day on the big stage and no trouble was experienced in getting pretty maidens for the work. Mr. Baum piloted the inspection party, and the studio is certainly a most complete and compact one.

* * *

"Porterhouse" Porter, who acts for some company here, has been adopted by the Venice Tigers, a league ball team, as its mascot, that is, whenever he is at the games. One day lately he appeared during the last half of next to the last inning, and the home team was in arrears about two points. Immediately they came up and won the game, and he was dubbed mascot. He is a regular fan, and attends nearly all the games now.

* * *

It's all right to be burgled, but when the scamps come on one's birthday, it is kind of aggravating. That is what Miss Clara Williams thinks. She returned to her home on her anniversary and found the place robbed. Her broncho player fellows promise to remember her with articles to make up for the ones stolen.

* * *

"The Only Clue," one of those real life detective dramas is being put on by Jack O'Brien at the Mutual studios. The story is a strong one, and Eugene Pallette, Irene Hunt, and R. A. Walsh are handling it well.

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A local "pink sheet" this week had a headline story about how the lady film players were going to desert the Photoplayer's club if the men did not appear on Ladies' nights in evening dress. The story went on to tell that Jack Dillon was beloved, because he was the only attender in the conventional costume. He denies the story emphatically. Informal have been these affairs, and informal they will be, say the men folks.

* * *

The Sterling studio is guarded like a jail by a burly policeman who stands at the gate and turns away the applicants for extra work. We went to the studio this week with a camera, and another cop was on the job, and when his eagle eye lit on the innocent camera, he refused entrance. No amount of explanation would do, so a message sent through the screened window of Fred Balshofer's office, brought him out in a hurry and the zealous representative of justice was made to "see." After that he has been as nice as pie. At no studios do they allow visitors to bring cameras in.

* * *

The new concrete studio being built by Bosworth, is fast nearing completion and will soon be ready for occupancy. The big plant is to be one of the most down to the minute and best on this coast. The whole place is spread over a generous lot, and facilities for producing great pictures are to be great.

* * *

Ruth Roland is playing the part of a private detective in a drama, or tragedy of her own. Some reckless driver of a large black tourer hit the nimble red racer of the speedy Ruth, and demolished one side of the handsome car. A visit to the garage, however, has made the motor as good as new, but Ruth is still looking for the stranger who hit her car.

* * *

The Photoplayer's club members are organizing a glee club and will soon make music at coming affairs. A large number of ex-singers and musicians have placed their names on the long list of "musically inclined" as the notice reads.

* * *

Walter Edwards, who directs for the Broncho company ran his machine off an embankment at the canyon studio and broke an axle, besides caving in an abode house used for mission scenes. George Osborne is directing a Kentucky story. "The Long Fued" and in one scene Miss Rhea "Ginger" Mitchell went down in quicksands to her chin, and as soon as the camera stopped she was quickly rescued, and just about in time, too.

* * *

Charles Bennett directing a Keystone picture threw a dummy over a cliff at Mt. Baldy, and badly scared three tourists who thought a real man had been killed. They scrambled for the "remains" and found the dummy with this sign on it: "Return to Keystone Film Co., and receive reward." Bennett's company was the first to go up the snow-capped mountain this season, and some excellent snow effects were snapped on the trip.

CLARKE IRVINE.

AN OCEAN LINER PICTURE HOUSE.

The steamship "Kroonland" has been chartered by a New York firm as a kind of traveling moving picture house. The course taken will be essentially a Latin-American one, with the object of carrying instruction to those large and important commercial seaports concerning the great manufacturing plants of North America.

Several of the largest representatives of the American manufacturing plants are to be taken in full operation to show them to South American neighbors. It is hoped thereby to make the southern merchants acquainted with the advanced methods of making goods. In addition to manufacturing and commercial activities, it is also intended to exhibit the following industries: road building, and road building machines, conveyors, laundry supplies, and other large machines may be shown in full operation without the necessity of carrying abroad the full and actual machinery. In reality this is a veritable traveling moving picture exposition.

This suggests that in future great expositions will be filmed, and their great and valuable resources made use of even "unto the uttermost parts of the earth."

OBSERVATIONS

BY OUR MAN ABOUT TOWN

RECENT ACTIVITY on the part of the Commissioner of Licenses and the Bureau of Fire Prevention in Greater New York has been greedily seized upon by those who are boosting the national censorship bill as support for their arguments before the committee at Washington, D. C.

* * *

Of course, the action of the fire department has not the slightest bearing upon the censorship question, but, nevertheless, the agitators are using it to convey the impression that the moving picture people (notwithstanding their contentions to the contrary) are opposed to all forms of legal restrictions. They would have the public believe that the considerations and aims of the makers and exhibitors of films are solely of a monetary nature, without regard to the welfare and safety of the public from a moral, or any other standpoint.

* * *

On the other hand, we find that the recent actions of the fire and license departments bear out to the letter the contentions set forth by the moving picture people, to wit: That all forms of violation of the laws are covered by existing regulations and the municipal authorities have full power to reach the offenders. The recent actions have also shown that the municipal authorities are constantly on the alert to stamp out evils.

* * *

Most of the newspaper reports on the activity of Commissioner of Licenses Bell have failed to give to the movement the force which Mr. Bell has injected into it. Some of the newspapers sent out interviewers to learn the effect of the commissioner's declaration upon manufacturers of films and exhibitors, but for some reason that does not appear upon the surface the results of the interviews have not been made known. Opportunity is taken to declare here, without fear of honest contradiction, that Commissioner Bell's program has been heartily endorsed by every manufacturer who submits his films for inspection by the National Board of Censorship and every exhibitor who will use only censored films. In each instance they have declared that what Commissioner Bell has undertaken is something they have been discussing for many months in trying to devise some means by which legitimate manufacturers and exhibitors might be saved from the results of the defiant attitude of film makers who have persistently ignored the National Board of Censorship and exhibitors whose greed for money made them indifferent as to whether or not the films used by them had been censored.

* * *

Commissioner Bell has performed a good service to the legitimate people in the motion picture business by his declaration that his inspectors will act against motion picture houses which run films that have not been passed by the National Board of Censorship. The commissioner's actual declaration was that it had been found upon investigation that the films passed upon by the National Board of Censorship were remarkably free from the objectionable features referred to by his department. So that, by official declaration by one of the most important departments in the government of Greater New York, the statement made by the federal censorship agitators that the National Board of Censorship is a board that really does not censor is most effectively refuted.

* * *

The federal agitators made all the use they possibly could of the statement made by a judge in Greater New York that several young people brought before him had declared they were first impelled to commit crime by impressions received from moving pictures. The court was correct, but that the accused who made the pleas told the truth is an open question. Nevertheless, the agitators were asked that the court's announcement be accepted as conclusive that Federal censorship was a necessity. It is now the duty of the legitimate moving picture to get before the committee at Washington the official declaration of Commissioner Bell with all the force possible. What he has stated leaves no open question. The court statement upon which the agitators relied was made several months ago and the pleas referred to antedated it. Commissioner Bell's declaration refers absolutely to conditions as they exist to-day and it should be given widespread publicity in every city, town and hamlet where local censorship is bewildering the public mind as to what genuine censorship is.

Another point raised by the agitators against the existing National Board of Censorship is effectively disposed of by Commissioner Bell. It has been claimed that the board has no legal authority to compel submission of films to be censored, or to proceed against those who ignore the board. The commissioner says his inspectors will visit every picture house in the city and the evil will be squelched by proceeding against the exhibitors showing offensive films. The licenses of the offending houses will be revoked immediately. This will make the exhibitors careful to see films which have not been censored are not thrown upon their screens.

* * *

Some newspaper accounts of the License Department's announcement have stated that it has been found immoral pictures have found their way into moving picture houses of Brooklyn and Manhattan. This is not quite correct. The officials claim they have been shown in all the boroughs of the city, but most of the offenders are in the Borough of Brooklyn.

* * *

A man who took pains to impress upon his hearers that he was not speaking for offenders and did not sympathize with them, but spoke only from a standpoint of consistency, said he deemed Commissioner Bell's plans the most well defined system of official censorship that could be formulated. "I do not see," he said, "how any of the picture people can endorse them and yet maintain they are against official censorship as unconstitutional. He proposes to compel censorship under penalty of closing the houses. It will lead to innumerable suits in court to determine whether the judgment of the commissioner's inspectors was correct, and to have the houses re-licensed if the films be found not immoral. It may also lead to injunction suits against the commissioner to determine whether or not his censorship is constitutional."

* * *

A well known lawyer who heard these remarks replied he thought Commissioner Bell was acting well within his authority. "When you sift the matter," said the lawyer, "you will conclude, as I do, that the commissioner is not establishing a censorship. He is acting under certain laws which empower him to cancel the license of a picture house for cause. If common decency is offended that is cause for a revocation. The commissioner does not say he will close houses that do not use censored films. He speaks of censorship only to say that the censored films have not been found offensive and he proposes to close houses in which offensive films are found. The question of constitutionality will not enter into such cases as it has in the cases now before the courts in which enforced or official censorship is fought, because the commissioner is practically only exercising the same police powers that were invoked a few weeks ago against certain Broadway theaters. The only difference is that instead of arresting the offenders and putting them on trial the commissioner revokes the house license, telling the offender that he has violated the conditions under which the license was granted, not that he has failed to use censored films."

* * *

"Does the fact that the commissioner has declared he will act against houses using uncensored films convey to your mind a question of discrimination in favor of houses using censored films, or appear as pressure to make the exhibitors drop all but such films?"

* * *

"Absolutely not. Stretch the point as far as you wish and the nearest you can get to pressure is the implied injunction by the commissioner to exhibitors that they will avoid trouble by using only censored films. By not doing so they take the risk of getting offending films on their screens. He does not say he will not revoke the license of a house which uses censored films if an improper film should get by. The commissioner is not after the exhibitor, but through him is after the film makers, who apparently are afraid of censorship."

JOE SMILEY'S BIRTHDAY PARTY.

Colonel Joseph Smiley celebrated his birthday on June 18, entertaining a merry party of the Lubinville players. At his beautiful home, Lillie Leslie, who is the colonel's lately acquired bride, superintended the service of choice delicacies for supper, over which Director Lloyd B. Carleton presided as toastmaster. Many costly gifts were presented and a jolly good time was enjoyed until the small hours, while no one looked at the clock. It is hard to over-estimate the regard in which Smiley is held by his associates of the Lubin studio and the wishes offered for the many "Happy returns of his Birthday" were many and sincere.

Foreign Trade Notes

PARIS LETTER.

(Special Correspondence to the World.)

IT IS A SIGN of the times that two moving pictures of outstanding merit are being screened at two leading Paris theaters. At the Theater Rejané, Captain Scott's expedition to the South Pole is drawing capacity business and the film version of Sarah Bernhardt's great success L'Aiglon is attracting a first-class audience to the Chatelet. The latter production is the first ambitious attempt that has been made in this city to present a feature film along the lines of a theatrical show. Posters advertising the films, display the names of the leading artistes as in ordinary theater bills.

* * *

There has been a typical Parisian **affaire** about L'Aiglen, which has proved a good boost for the Chatelet. Madame Sarah Bernhardt started a law court action to prevent the exhibition of the pictures. Edmond Rostand, author of the play wired Madame Bernhardt to the effect that he would not defend the suit and offered to hand over his share in the profits—amounting to some forty thousand dollars—to the actress. Madame Bernhardt replied that she didn't want Rostand's dollars but merely wished to protect his and her rights. She claimed that L'Aiglon was the property of the Bernhardt Theater repertory and therefore neither the play nor a reproduction of it could be given elsewhere let alone in a playhouse located exactly opposite the theater where the play was first staged in 1900. Subsequently Madame Bernhardt withdrew the action. It should be noted that the celebrated tragedienne was not asked to play in the moving pictures and it is generally believed that this fact sorely grieved her and was the real cause of the proceedings. Since it's initial presentation, L'Aiglon—the play—has brought in $1,000,000. Edmond Rostand's share in the profits amounted to $100,000.

* * *

A photoplay showing the advantages of learning typewriting and shorthand has been produced for the Paris Oliver Typewriter Company. The pictures show how the only capable breadwinner of a nearly destitute family becomes an Oliver Girl and restores happiness to the home.

* * *

Felix Weingartner, who has been leading the orchestra at the Champs Elysees Opera House where the Boston Opera Company is now playing, tells me that he is highly satisfied with the cinematograph orchestra conducting pictures he posed for recently in Berlin. "I think there is a great future for these pictures," he said, "and by means of them orchestras may be conducted by my baton simultaneously in Paris, London, New York, Vienna, and in fact anywhere. A Berlin corporation is exploiting the films.

* * *

There is still much mystery concerning the showing of Edison's Kinetophone at the Champs Elysees Opera House. Messrs Edison's representatives here deny all knowledge of the arrangement but I have it on good authority that the pictures will be seen in the Avenue Montaigne house next month, under the management of a certain Mr. Love.

* * *

Carlos Roditi, a nephew of Fernand and Gaston Akoun one time showmen at Coney Island and now proprietors of Luna Park, Paris, is starting in the film business. His concern will be known as the Nuoka Film Trading Establishments. Carlos—as he is generally called—is a hustler with American methods at his finger tips. He is now negotiating with a big United States company for a Continental agency. He is also organizing a great event, concerning which I must refrain from giving particulars until a further date.

* * *

President Poincare and Lord Mayor De Vansittart Bowater, of London, and a contingent of Aldermen attended a gala performance given by the City of Paris at the Gaumont Place Hippodrome on June 6th. The public was not admitted. The great hall was lavishly decorated. In the Presidential box were displayed precious Gobelin tapestries valued at $40,000. This was the first occasion on which the French President had attended a moving picture show. The programme included topical pictures showing the visit of the English guests, Gaumontcolor trichome films, a special musical cinematograph production "The Song of the Sea," an educational subject and "The Voice of Patriotism" and "L'Agonie de Byzance." Outstanding features of the entertainment were the fine orchestral and choral accompaniments. The gala was a huge success and the press was loud in praise of Leon Gaumont and his great picturedrome.

* * *

Number five rue de Provence is the location of the Success Film Company, a new buying, renting and marketing firm.

* * *

The Film Fabriken Danmark, of Copenhagen, have appointed Mlle. Halley as French representative.

* * *

Prompted by the favorable reception of his feature films Georges Lordier, director general of the Grandes Filmas Populaires has taken possession of the big studios recently rented by the defunct Lux Company. Lordier held a big opening reception last week. The leading scene in a coming film was registered prior to the party partaking of a champagne luncheon.

* * *

A moving picture adaption of Henri Bataille's play "La Femme Nue" has been produced with Lydia Borelli in the leading role. A special exhibition was given at the Colisee Cinema.

* * *

Pathé Frères have secured the French rights of the Gloria production "Nero and Agrippine" for the sum of $30,000. It is called the million franc film and is being rented on ordinary terms.

* * *

Police Prefect Hennion's educational moving picture class for young constables has just been inaugurated. The pictures are being photographed under M. Hennion's personal supervision and are acted for the most part by members of the force.

* * *

One film shows how an armed burglar should be tackled, another, the way to save a drowning man. The most interesting picture yet prepared is that which shows the method of handling a murder case. The body is discovered. The police are called. A careful examination of the scene of the crime is made. Furniture and effects are left as they were on the arrival of the officers. Then talc powder is sprinkled on the safe and desks and the finger prints are disclosed. A clue is followed up which leads to an arrest. The prisoner is brought before the examining magistrate and confronted by witnesses and the prosecution's evidence. The murderer confesses—and the lesson is over. Prizes will be awarded to progressive students.

* * *

The Odeon Film Company's first production is "La Fille du Garde Chasse" (The Gamekeeper's Daughter) an adaptation from the play by Fontanes and Decori.

* * *

Joseph Menchen has disposed of his beautiful moving picture park at Epinay sur Seine. He will nevertheless retain his Paris offices and continue to produce films. Menchen's Arsene Lupin series is now practically ready for release.

* * *

There was a law court sequel to Louis Aubert's seizure of several copies of the Kleine Cines production "Quo Vadis?" The Tribunal of Commerce decided that the Cines Company were proprietors of the film. Aubert was ordered to return the reels in question, pay heavy damages and have inserted ten announcements in trade papers. There will be an appeal against the judgment. Readers will recall that Louis Aubert was granted renting rights of "Quo Vadis?" for a certain period. The Cines Company then opened offices in Paris and commenced to rent all its productions including "Quo Vadis?" direct.

JOHN CHER.

J. D. WILLIAMS ON AUSTRALIA.

I HAVE READ with greatest interest your Chicago correspondent's letter which appeared in your issue of June 20th, as result of an interview he had with Mr. Stanley Twist who had just returned from Australia. It contains much valuable information which doubtless proved interesting reading to your subscribers who are probably surprised to learn of the big way in which the picture business is handled out in that country. The article, however, contains a few inaccuracies and without in any way wishing to criticize your Chicago correspondent, Mr. McQuade, or belittle Mr. Twist, I feel as though you owe it to your many Australian readers as well as to those interested in America to correct any false impression which they might have gathered from the article as to the kind of picture houses they have in Australia. According to the article, it would appear that while giving them full credit for the size of the principal theaters where films are shown, Mr. Twist gives the impression that "they are all big barns and that there isn't a real theater in all Australia for that matter, either legitimate or picture, but that they get by and do the business nevertheless."

Mr. Twist speaks about the houses not being modern and this prompts me to suggest that I am afraid his tour of Australia was not extensive. No doubt a great many large exhibitors and manufacturers in America know that the high class motion picture exhibition had its origin in Australia. The Melba and the Brittania Theater in Melbourne (built especially for pictures) represent an investment of almost a million dollars. Their location, construction and appointments are ideal and, with one or two exceptions, there is nothing to equal them in America.

Having spent four years in the moving picture business in Australia and being greatly interested in all that pertains to the advancement of the industry, I am anxious that all the exhibitors in America should become acquainted with the conditions that exist in the exhibition of motion pictures in Australia. The articles by your Mr. W. Stephen Bush are doing much to bring to the exhibitor his sense of responsibility and it will be of interest to most American exhibitors to know that many of the benefits and the high standards which he is advocating have to a large degree already been accomplished in Australia.

I shall never forget the first evening I spent in Australia at a picture show. Previously I was engaged in the business in America and I left for Australia because I believed from all I heard and read of conditions out there that there was an opportunity to develop a business in a way where originality and personal work would be more likely to count than in the United States. I had always chafed at the thought of not being able to select my own program, believing that therein was the fundamental principle of success in exhibiting motion pictures. While I thought I understood the conditions, of course, it was impossible to know the real situation before actually getting out there on the ground.

On the evening referred to, I dropped into a picture show next door to the hotel where I was stopping. The show was billed as West's Pictures. The name of the theater was the Palace. Never have I entered a more beautiful little theater. It had a seating capacity of about 1,200 and an orchestra of fifteen or more, intelligently directed by a leader whose name I afterwards learned was DeGroen, known as the Sousa of Australia. The music was beautiful and was cued perfectly to the pictures. The general atmosphere was one of refinement throughout. I paid sixty cents for the seat I occupied. As I had gone out with the idea of engaging in the business, I remarked to a couple of young men who accompanied me to Australia that I would have to go some to beat that, for truthfully I have never enjoyed an evening's entertainment more. It was there and then that the tremendous possibilities of the film business dawned upon me. I had often dreamed of what the future was to be, but this first night in Australia brought it home to me in a way I shall never forget.

Afterwards I met the general manager, Mr. T. J. West, who is known in Australia as the "Grand Old Man" of pictures, and he is indeed worthy of that title. After studying his career, I came to the conclusion that he had done more towards elevating the standard of exhibiting pictures than any other single individual in the business. During the time I remained in Australia I built several beautiful picture houses. I inaugurated the continuous show there, charging half the price usually demanded and showing a program one half as long. From the beginning I was successful. I had not gone very far before I found, however, that charging a cheap price of admission was a mistake, and in the last houses built the price was double that which I usually charged.

In Australia the pictures are selected on their merits. The exhibitor is not a mere figurehead who takes whatever picture the exchange chooses to give him. However, most exhibitors do follow a few big houses in selecting their programs, but they know that the manager of these big houses has most carefully scrutinized every picture and passed upon its merits before it was shown in his theater. Nowhere in all Australia do they change their program more than twice each week. The picture theaters are very liberal users of newspaper space and carry twice as much advertisement for their shows as the regular theaters do.

The market conditions in Australia at present are not so good from the manufacturer's standpoint. The exchanges control the market there and it is only human nature for them to buy their pictures as cheaply as possible. Some day the American manufacturers will realize the advantage of pooling their interests and maintaining an export department operated on their joint account with a view to marketing their products in foreign countries. Mr. Twist refers to my Australian experience. For months before leaving Australia I had been considering the idea of coming to New York to engage in the business, as I knew that it was bound to go ahead in America as it had progressed in Australia.

A new era is on in reality in our own city of New York. The Strand Theater is setting the pace. Its manager, Mr. S. L. Rothapfel, is another T. J. West and great credit is due to him and to the owners of this palatial structure dedicated to the motion picture art. Without a doubt these Strand Theaters or others like them will be constructed with great rapidity all over the country. What was needed was just such example as the clever and bold directors of The Strand Theater have given and such theaters will prove a tremendous incentive to manufacturers to make better and more expensive productions.

The future policy of our great industry will be moulded within the next six months. Let us all, manufacturers, exchanges and exhibitors, co-operate in placing it on such a high pedestal that no demagogues or grafting politicians can successfully attack it at any point. In conclusion, I sincerely trust that the part Australia has played in the general uplift of the greatest form of amusement and education the world has ever known will not be forgotten.

BRITISH NOTES.

(Special Correspondence to the World)

THE OLD PRISON at Wallasey near Liverpool has succumbed to the "movies." A few weeks ago it was opened as a moving picture theater.

* * *

A financial newspaper of considerable influence sought to create a stir last week by printing a misinformed article upon moving-pictures, which were continually referred to as "the passing craze." Another paper recently informed its readers that already the moving-picture was on the wane in the United States and it was only a question of a few months before the same effect would be felt here. I need not add the comments of the American film agent who showed me the paper.

* * *

London was startled the other day by the appearance in Fleet Street and the Strand of an eccentrically attired young man who distributed souvenirs on his journey. Although the public have nearly begun to regard every little street sensation as arranged intentionally for the pictures it took the bystanders some time to discover that the youth was only impersonating a member of the "Suicide Club." This novel by Robt. Louis Stevenson, is being filmed by the British and Colonial Co.; and from what I hear it is super-abundant in sensation.

* * *

Ed. M. Roskam, of the Life-Photo Film Corporation, N. Y. and Samuel Goldfish, of the Lasky Feature Play Company were among last week's American visitors to London. Mr. Goldfish, during his stay here is making his headquarters at the office of the Famous Players Co. in Charing Cross Road.

* * *

The annual meeting of the Cinematograph Exhibitor's Association of Great Britain and Ireland was held at Leeds last week. The shows marked progress, the membership being increased five hundred and fifty. Among the resolutions passed were the following: "In view of the detrimental effect upon cinema-hall proprietors by reason of certain hivers and manufacturers leasing films to music hall proprietors throughout the country before giving the genuine exhibitors an opportunity to tender for the same film the council earnestly appeals to those interested to refrain from a continuation of this practice." "That this Association views with great apprehension the action of certain makers and agents in dealing with the whole or part of their products on the exclusive programme system and earnestly urges its mem-

bers in the interests of the trade to refrain from supporting such firms." A determination has also been expressed to oppose an attempt by the York Corporation to run a municipal picture theater.

J. B. SUTCLIFFE.

VIENNA AND BUDAPEST.

Special Correspondence to the World.

ON A RECENT VISIT to Vienna I had an interesting chat with Leopold Loebenstein, president of the Polo Film Vertrieb. He represents many famous film firms including Selig. "Selig's are very popular in Austria," he said. "The people here like snappy, brisk pictures but absolutely bar social dramas. Kathlyn Williams is a great favorite and her name is boomed everywhere. The picture theater patrons in Vienna have their special screen favorites and a popular name attached to a film is certain of bringing good business. I have just come back from a short stay in Budapest," he went on, "and I found business very bad there. There is little or nothing to be done in Hungary, the trade being practically in the hands of two firms. Budapest boasts of two magnificent picture theaters, the Omnia and the Apollo Projectograph. At these halls the finest films in the world are shown, but nevertheless attendances are small."

* * *

It is an astonishing fact that Pathe, Gaumont and Eclair are the only firms producing moving picture journals in the Austrian capital. Budapest, however, has the Kino Report, a new and enterprising concern which films all the important events taking place in Hungary.

* * *

At the Kaisergarten, Vienna's amusement park, a novel series of publicity photoplays never fails to draw a crowd. The films which have been made for about half a dozen firms are extremely ingenious and "pulling." That of the Omega Watch Company depicts most graphically how trains can be missed and business lost through faulty chronometers. It is rather surprising that, in other countries more use is not made of the cinematograph as an advertising medium.

* * *

Also at the Kaisergarten there is the Intimes Kino. It is a prime favorite among the mass of side shows and always showing to capacity notwithstanding the hot weather.

* * *

Vienna film men have been complaining about the censorship, but I don't think they need have much worry if Messter's "Diva in Noten" is able to evade the scissors as apparently it has done judging by what I saw at the Intimes. In spite of the risqué nature of several of the scenes, it is an excellent picture, thoroughly well played and cleverly produced.

* * *

Marcus Lowe and Lee Shubert were rceently in Vienna looking for novelties. The latter had a great find about which I shall give further information in my next contribution.

* * *

In Budapest, I saw a somewhat curious film entitled "Three hundred years." The comedy tells the story of a girl who in jest promised to marry her would-be husband "three hundred years hence." The man dreams that his desire has been fulfilled and the wonders he sees in 1914 supply the main scenes in the film. The chief interest in the production lies in the fact that it was made for the purpose of raising money for the purchase of aeroplanes for Hungary. Every artist in the big cast is an aristocrat. The society reception shown is the "real thing." The distinguished artists played their parts remarkably well. Needless to say, the picture has proved an immense success and has already brought in a large amount of money.

JOHN CHER.

THE ECLAIR "WESTERN GUN."

During the week of novelties, souvenirs and advertising suprises of all kinds at the Grand Central Palace, New York, from June 8 to June 13, one of the most sensational and original hits of the Exposition was the Eclair "Western gun" distributed by that company at its booth. This deadly-appearing and realistic-looking revolver had all the earmarks of an honest-to-goodness mining camp weapon. On the handle was imprinted a group of the Eclair Western players and on the barrel on one side was the slogan "Eclair Hits the Mark," while on the other side was imprinted photographs of the leading Eclair players in bull's eye frames and the barrel carried the advice: "Aim for Bigger Receipts with Eclairs."

Another novelty which attracted considerable attention and was carried away by most of the people who attended the Palace was the little souvenir in the form of an Eclair trademark on the inside of which were photographs of the leading Eclair players.

The Oz Film Co.

THE OZ FILM CO., headed by L. Frank Baum, the author, of "The Patchwork Girl of Oz," has started actual production in the new studio at the block between Gower and Lodi on Santa Monica boulevard. The lot is one block long, and half a block deep, and more space is at the disposal of the company. The grounds are part of an estate created some 35 years ago by Senator Cole, who founded the city of Colegrave, which is just opposite the new picture plant. The place is one of the old landmarks of the early days of Los Angeles. Harley Hamilton, organizer of the Los Angeles Symphony, tells of a great reception that he attended here some years ago, when the house was the scene of many big social functions. But that is delving into history. What was once a great drawing room, is now the projection and dark room of the large plant, and the dining room has been converted into the general offices. Every room of the three-story mansion has been remodeled and utilized for the manufacturing of feature films.

Main Building, Oz Film Co., Hollywood, Cal.

On half the lot has been built an enormous stage 65 by 100 feet, with a back building two stories high to be used for scene docks, paint frames, property rooms, and carpenter shop. The building is 24 feet wide, and extends the full length of the stage, 100 feet. The upper story is made into fine dressing rooms, fitted with hot and cold water, two large windows overlooking the stage, and with every modern convenience that can be thought of. Midway between the two sections of ten rooms is a double shower-bath room, and lavatories.

The stage is a feature in itself, being large enough for any master production that the fairy tale producers wish to put on. A large trap 7 feet deep, 65 feet long, and 6 feet wide has been constructed of cement. This is to be used for disappearing scenes, rivers, lakes, and many other things.

The diffusing system is somewhat original, and is exceptionally simple. The light will be kept from the sides as well as the top of the stage, and the means of working it will be quite easy. Along the front, a string of small handy rooms is to be built for storing permanent props.

At one side, near the stage has been built another dressing room house. Here the minor players will be taken care of. Two mob rooms each 20 by 46 feet have been included in this house which will also be equipped with bathing rooms and lavatories.

Much of the scenery and props is to be made of papier mache, and for this work a separate shed has been arranged which is at the side of a fenced enclosure. Nearby is the large concrete vault, which was built to store the film and cameras in. A cement and gravel driveway allows free passage through the large grounds, and out in front. This studio is really the most beautiful in this vicinity, having a grand setting of old eucalyptus and pepper trees, with plenty of other varieties nearby. Several giant pines add to the picturesqueness of the grounds, and every visitor to the studio remarks on the beauty of the location. In front of the plant runs the car line from Los Angeles to San Fernando valley, Hollywood, and the beaches on Santa Monica bay.

Joseph F. Macdonald has started on the first picture, and everything has assumed the look of a busy producing plant. The laboratories are being finished, and everything is now ready for the work of turning out the stories that were written by Mr. Baum. Harold Ostrom is assisting him at the business end. As time goes on, this new company, which is well backed, will produce all of the fairy tales, including some of the famous stories like "The Wizard of Oz," "The Patchwork Girl," "The Tik Tok Man," and many others equally as fascinating.

CLARKE IRVINE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Not a Bit Of It.

L. J. SCOTT, of the Gem Theater, Warrensburg, Mo., starts off a letter by saying that he does not want to "bother" us with these contributions of his. To any others who feel the same way about it, we should like to explain that the only time we get bothered is when the stuff does not come in. We are here to pass along ideas and we've never thought and we've never been told that we are more clever than all the exhibitors. When anyone succeeds in convincing us that we are, we'll undertake to write this department single handed. Until then we appreciate all the help we can get, and this condition is likely to continue indefinitely.

Mr. Scott enclosed a handbill with request that it be compared with some of the sensational stuff. It is largely an advertisement for "The Adventures of Kathlyn." Half of the sheet is taken up with an odd cut of Miss Williams. Below that the title and the series title appear in heavy type, the only other black lines being another title and the name of the house. There is a brief sketch of the leading points of appeal: the whole story up to the climax in 150 words. It probably would not hold the attention of the busy man on a busy street, but it will get hold of a man in a small town and lead him down to the theater. It tells the big points and tells them in such a way that heavy type is not needed for emphasis. One thing we like is the use of ¶ marks to point up the important lines. This will give the idea:

> THE COUNCIL OF THREE, the highest authority in Allaha, decides that Kathlyn must survive two ordeals before she can occupy the throne without marrying. ¶ In the first ordeal she is to be placed in a leopard trap as bait and securely tied. ¶ The other ordeal is that of being placed alone and unarmed in an arena with twenty hungry untamed lions. ¶ How she successfully passes through these harrowing experiences makes an absorbing picture.

Mr. Scott also sends a couple of house programs. One gives this schedule for the handling of serial stories. It may help others to scheme their presentations.

> No doubt the series pictures have aroused your interest. Much extra effort has been expended in order to make each one a little above the ordinary run of pictures.
>
> In order that there will be no confusion regarding dates and no chance for those interested to miss out on a single picture we have set Wednesdays and Fridays aside as Serial Nights.
>
> Every Friday you will see either Mary Fuller as "Dolly of the Dailies" or Kathlyn Williams in "The Adventures of Kathlyn."
>
> As the other Serial Pictures are released only once a month, we have made arrangements to rotate them in the following order: May 6th, Ben Wilson in "The Chronicles of Cleek"; May 13, Wm. Wadsworth in "Wood B. Wedd"; May 20, Andy Clark in "Those Clever Kid Comedies"; and, May 27, Barry O'Moore as "Octavius, Amateur Detective."
>
> Every Wednesday and Friday.

Too Much.

Tom Gaines, of the Best Theater, Hillsboro, Texas, wants to know what we think of his advertising, the same being a circular letter. We think he is trying to make one poor little circular letter work beyond the union hours. There are forty lines of single spaced reproducing typewriter type advertising seven subjects and the house's past record. We believe that not many of the people who receive this will read from top to bottom or even half way down and those who do will not remember the subjects and the dates. We just gave it to a girl of average intelligence to read as a test and she remembered two titles and no dates. Mind you, this might not be long for a weekly program or a monthly program or something like that, but it is a mighty long *letter* unless it comes from your best girl, and people will not read long letters where they might be coaxed to read twice as much type. The stuff is well worded, but it covers too much ground for this form of vehicle. If you are walking five miles on foot it seems longer than ten in an automobile, and ten in a one-horse buggy seems longer than twenty-five in the car. Five hundred words of advertising is not too much for a circular. It is too much for a letter. Any one of those seven subjects could be effectively advertised in a double-spaced letter, but it is too much to expect the reader to remember seven titles and five dates.

One-One.

U. S. Hill, of the Lyceum Theater, Scranton, Pa., sends volume one, number one, of Reel News, explaining that this theater is going over to pictures for the summer and is getting ten cents for that sort of a show. Reel News is being overdone as a title. Why not Reelisms for a change? No effort seems to have been made to run a regular program, the effect aimed at being a gossipy sheet rather than the formal advertising program. One story gives a list of the coming feature reels that are available for use and asks the patron to check the three most desired, promising that this expression of opinion will guide the formation of the coming programs. No prize is offered for the best guess, though it is added that all who append their address will receive the publication free. Any hint of a prize would defeat the object aimed at, which is to give the reader the proper appreciation of the fact that the house is anxious to please its patrons. The News starts off well; well enough to go to eight pages with enough outside advertising to carry the cost of the additional pages.

Brief Volumes.

Here is a letter from J. F. Davied, of the Cinema Theater, Cynthiana, Kentucky. He writes:

> I am enclosing some samples of the weekly programs that I have been getting out. I hope you will give me your "honest to goodness" opinion of them, especially the present volume. I have just been in the business since October and that looks like a formidable number of volumes, but the first was simply an opening one, and the second had to be discontinued on account of its expensiveness. I had most of the third kind printed on cardboard and hung on door knobs, but there seemed to be so much waste about them and I took to heart your little sermon about writing about your pictures to the exclusion of the house and the enclosed folder—volume 3. No. 1, is the result. Now, please, what do you think of it—copy, layout, typesetting and all?
>
> I've taken everything out of the World that I could lay my hands on, but I'm hoping to have a brilliant or merely useful idea myself some of these days to pay for all I've received. I do not know whether you answer these enquiry letters personally or not, but in case you do you will find enclosed a stamped envelope. If you don't—why I read everything in the World every week anyway.
>
> Thanking you for all your "dope" that I've already used and am going to keep on using, I am.

The submissions form an interesting study of an effort to find just the right idea. Taken in combination, they are more valuable than any one would be or all four sent one at a time.

The first issue was an effort at a four-pager devoted mostly to chat, with the program on the right-hand column of the first page, and six advertisements. There were readers for the features and some gossip. Apparently this did not look right, for presently we find the house using all of the space and giving only the program with no reading matter of a general nature. The makeup is artistic, but almost too much so, which is a possible thing when opposed to utility. The front carries the name of the house in the center of the sheet with a message of welcome in the upper left-hand corner and the date in the right lower corner. The back gives the times of performance, the prices, the service used and a hint that undesirables are not wanted. The inside pages give the program with many of the casts and a line or two of comment. It was set largely in italics, with the cast in a small eight point and the titles in twelve point bold. It would be an excellent program for a kid glove section, but done in brown on brown on expensive stock, it probably cost too much for the house.

The next change was to a single white sheet six by eleven, the dates, titles, some leading players and a line or two, interesting, and giving more for the money than the more expensive issue. Then the door-knob came along and now what might be termed a vest pocket door-knob, a four-pager, 3½ by 6½. There is some house talk front and back and the condensed program inside. The latter is not so good, since to get it all in the space there is used a small full face for the titles that is scarcely large enough. It is probably machine stuff, which reduces the cost of composition. An underline of one point rule would help not a little and not greatly add to the cost of composition. They have struck a convenient and yet inexpensive form in the present folder, and in time, if they wish, they can add a little advertising and get an eight page issue at no additional cost. The paper is sufficiently good, a brown, printed in black, and the press work is excellent. If they can get a machine italic it would be well to put the casts in that type . They are using straight machine composition, with a thirteen-em column, which probably keeps the cost down considerably. They are about right as they stand. Now to make the front and back pages work even harder.

Mr. Davied asks for a personal criticism if that is permissible. It is not. We would like to write personally to all of the friends of the department, but we are married and our wife won't let us stay out nights and we have about all we can do daytimes as it is.

The Olympian Newsletter.

Lately we asked Harold Ballou for some data on his Olympian News Letter, the house organ of the theater on the same name in Seattle. It is a letter size sheet, printed on both sides with a letter head and finished off in mimeograph. The program proper is a little more than five inches wide, the rest of the space being taken up with house or general advertising running the long way of the paper, while the program runs the short way. Mr. Ballou writes:

> When we get our program for the week from the exchange I look through the "Comments on the Films" for criticisms of the subjects assigned us and base my short descriptions upon them. And, by the way, if anything is booked us that, judging from the "comments" is objectionable according to the standard of our audiences, I request a change and it is invariably made. I find the "comments" reliable and almost indispensable.
>
> I do the printing on a mimeograph. The letter heads are purchased in lots of twenty-five thousand and the entire cost of an issue of two thousand, not counting time or distributing, is about three dollars. The little advertising they contain nearly covers

the cost. The time required for writing the mimeograph stencil and running through the machine is no more than would be consumed in making up copy for a printed sheet and reading proof.

I believe the mimeographed "News-Letters" carry a greater prestige than printed matter; as they resemble typewritten letters they have a sort of personal appeal and get a more general reading. The disadvantages lie in not being able to use cuts and the necessity of brevity in descriptive matter. But I do not consider the latter a disadvantage for I am convinced that to get the stuff read it must be brief.

Now and then we get a copy of the Olympian that is as bad as some of the press copy sent out by certain companies that Hugh Hoffman calls "out of focus." It is too dim to be read. The various type devices cost more and take more time, but they give a more generally good impression. The time advantage is all with the mimeograph, but there is apt to be too much ink or too little. We do not quite agree with Mr. Ballou that the mimeographed matter is more effective than the printed program, but he assuredly can save time, and his copy is phrased to "get there." Two lines on the present program impress us. As has been said, Mr. Ballou comments on the films . One comment is to the effect that a certain release is "not the kind of story the title would indicate." That sort of thing is an inspiration. We know lots of good stories that have been damned by their titles one way or the other. This title suggests a revolting theme, not at all what the story really is. But get this one:

> Many favorable comments are made on the absence of posters from the Olympian front. Once in a while we fall from grace and place a framed one sheet nightmare in the office window, but we feel like being caught stealing watermelons while doing it. Somehow posters in front of a pretty theater remind us of a wart on a pretty girl's nose.

We wish Mr. Ballou would send in two photographs of his house, one for publication and one to be framed for our own office. Don't get the idea that Mr. Ballou has nothing attractive in his lobby. The same sheet speaks of his hand painted program and we suppose that he uses photographs as well, but the glaring poster is absent.

The place for the poster is up or down the street or over in the next block. Advertising by means of the house front is not merely a game to see how many posters you can drape around your front door and still leave room for a thin man to get in sideways. One of these days we are going to bring our camera over to town and photograph a certain house over on Third Avenue and let you decide which you prefer. Make your lobby attractive with photographs and things, but don't hide it.

Faces.

Somewhere in these United States there is a place called the Woodland Airdome and Park. Just where this particular one is we do not know because there is nothing on the printing to show and the wrapper was lost before it came to us. Anyhow, it's a pretty place, to judge from the cut, and they use a good argument on a circular a couple of inches too large for comfort, which is bordered with cuts of the trade marks of the various Universal brands, under each brand the names of three leading players being printed. The text, in print, says:

REMEMBER THIS

"No two faces are alike."
"You do not forget faces."
"The human mind has a faculty for remembering faces."
Therefore when you see on the margin of this sheet the brands of the
Universal Film Manufacturing Company
"The Largest Film Manufacturers in the World"
there will be brought to your mind the faces of the great actors and actresses who produce them and you will realize they are
the stars of the picture world.

Below they give the name of the operator, the names of the musicians and the assurance that all employees are union men. The faces idea in connection with the trade marks of any combination of companies, is capable of a variety of treatments. Portrait cuts may be substituted for the trade marks with equally good effect.

Finishing Up.

The Plaza theater, New Orleans, had gone over to the Licensed attractions. This gives the Fichtenberg attractions in that city the celebrities of the Licensed and Universal combinations and most of the feature stuff. To celebrate, John Bunny's face goes on the front cover, staring out from a black ground. We've got to hand it to the Spotlight, the house program for the circuit, for getting vastly effective one-color front page effects, mostly in black. Part of this is due to inventiveness and part is due to the use of a good grade of black ink that prints a real black.

Going to Produce.

Lots of houses now have their own camera for making a local news weekly, but the Third Street Theater, Easton, Pa., makes that scheme look sick and weary with this announcement:

PLAYS AND PLAYERS WANTED!

> We propose to produce a number of comedies with the scenes laid in and around Easton, starting as soon as possible. We have a full equipment for taking and finishing pictures. What we prefer at present is short lively comedy plots.
>
> All wishing to be considered for parts in these proposed productions, will kindly leave their names and addresses at our box office, or send them in writing with any particulars as to experience or special ability.
>
> THIRD STREET THEATER CO.

The line forms on the right and if they do not reach you the first day please come back to-morrow. If anyone else wants to start this scheme we suggest these safety first rules:

Get a new lock for the door.
Get the police reserves.
Get a gun.

Then take a trip to New York and let someone else interview the would-be players.

It's a good scheme in that hundreds of extra dimes will roll into dollars when the friends of the players come to see Willie or Katie as a real live photoplayer and the friends of the rejected come to see how much better Harry or Maudie would have been in the part, but we are afraid that the Third Street has troubles ahead. At any rate a close inspection fails to show any moss growing under certain Easton footwear. If the management will send in in about three weeks, enclosing a stamped and self-addressed envelope, we will be glad to send a recipe for turning gray hair black again.

Better.

Instead of apologizing for raising the prices for "Antony and Cleopatra," Hay and Nicholas, of the Haynic Theater, Fairmount, Minn., advertise "No high prices. Twenty-five cents to everybody." A quarter is not too much for a subject like that, but there are lots of sections where people do not yet realize that the quarter is not a high price for a good picture. In their doorknob special they fold in the Kleine booklet, an artistic bit of printing. The special is a four-pager this time. They run a sliding scale. Seven reels bring from five to fifteen cents, while four bring five and ten cents.

A Famous Week.

Frank W. Buhler, of the Regent Theater, Philadelphia, sends in a folder for Famous Players' Week which was sent out on its mailing list. It is done in blue on a light brown rough paper, the front page carrying the list for the week. Inside is a running comment on the attractions; not a flamboyant brag, but comment on some of the players. On the back cover is this paragraph:

> The Regent management suggests that if you are a lover of clean photoplays, if you desire that your children or your younger friends shall see the best in filmdom, that you tell them about Famous Players' Week commencing Monday, May 11th.

The entire booklet gives the impression of dignity that harmonizes with the class of production and makes an appeal to the sort of persons likely to be most strongly attracted by the offerings.

You can't interest a millionaire in the purchase of a cake of soap by throwing in the promise that one cake has a ten dollar bill wrapped around it, and you cannot sell Turkish bath tickets to a tramp at twelve for twenty-five dollars. There is a lot in gauging your appeal to the class of persons you want to reach. This the Regent does.

A Movigram.

We do not like the word "Movies," but it grows increasingly popular and now L. J. Willis, of the Opera House, Dickinson, North Dakota, sends in his Movigram, a four-page house program. It is not a pretentious issue —yet—but it looks well and clean. There is not a surplus of type matter and what there is has been well set. The first page gives the title and a brief explanation of the fact they take the General Film service. Inside each page carries two large boxes and one small one. One of the small boxes gives the feature for the week and the other the coming features. The other four boxes give the other four changes of program. The back page carries a few items under the head of "Comment on Players." In the programs the only black type is for the titles and these stand out in about a ten point, as clearly as though set in twenty-four point in a mass of other bold faces. The rest is all straight eight point except the day and date. It is clean cut and intelligent. It is not a costly sheet, but it is a program with a punch, simply because it is well planned and well set. In most instances the underline gives the players rather than a hint as to the story.

Doing Well.

J. R. Baxter, who runs the Opera House, Spring City, Utah, writes that he uses a lot of stuff from this department in his house sheet. The sheet proves it. It is all new stuff to his town and it's good stuff as well. He mixes it in with a little local matter, to keep it fresh and comments on the leading films of the week. He writes:

> I am enclosing a copy of the "Times" for your valued criticism, something that is very good for us all. The synopsis of the various films are not what they should be, but when you consider that the paper went to press in two hours after I received the bookings, it isn't such a bad job after all. The printer made a rather bad mistake in the last paragraph of the second page, where he prints "sixty" instead of "six."
>
> I have a 300 house, and you can see what service I am using, but will state, however, that I am usually booked a little newer stuff than is booked this week. In addition to the G. F. service I use the Famous Players' productions, and also some of the Lasky Features, both of which are booked through the Notable Feature Film Company. Not bad for a country town of 1,100 people. Failure was predicted very freely when I started some two years ago, but by no small amount of persistency I am still in the game.
>
> I am enclosing a clipping from the Herald Republican, a daily paper of Salt Lake City, which, by the way, has a very large circulation through the West. The clipping is an editorial.
>
> What do you think of the complimentary coupon enclosed? I use the upper line for the party's name and the lower line for the date.
>
> In conclusion, will state that I am a close reader of the "World." I hardly know what I would do without it. You no doubt will recognize parts of it in my little weekly.

The Times is a four-pager. The front carries a portrait and a brief reader, the program (which should give dates as well as days) runs double column on three-quarters of the third page and the rest is house and clip stuff, well selected. It runs largely to eight-point type and you do not get the idea that it is merely a smudge of black ink. He uses a type heading

for the first page instead of a drawn head, but it looks better than most drawn heads. If we had his house and a quarter of a dollar, we would put the quarter in our pocket and go over and buy the printer a drink, but not until the printer had promised to date every day and not merely Monday. That is the only criticism we have to offer. Some of the small type runs on a rather long line, but it is either leaded or double leaded, and that helps to take the curse off. Mr. Baxter and the printer are both doing better than eleven hundred town stuff.

On the other hand, the pass should have been on a better grade of paper. The stock is entirely too thin, and it is too casual in appearance. An effort at some slight display would have given something more appreciated by the recipient than this because if would look to be more. It would not get them in any easier or give them a better seat, but it would make a better and more lasting mental impression. As it is in invitation form, it should have been on card or very stiff paper. We use a better grade of paper for office memorandum and much better for printer's copy. The form is well worded, but should have carried at the top the name of the house and the town and State. It should also have been signed in ink. With these changes and on good stock, this form will be useful:

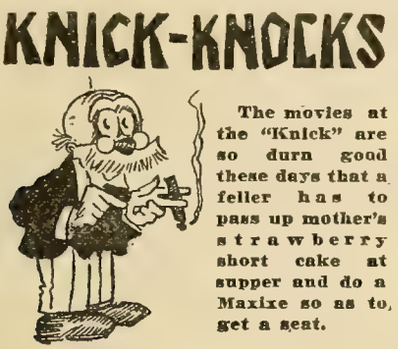
MR. AND MRS. JOHN DOE

As an inducement for you to become acquainted with the class of pictures shown at the Opera House, I take the liberty of enclosing this complimentary coupon and trust that you will use it May 20 or 21.

J. R. BAXTER, JR.

Knick-knocks.

Emery M. Downs sends a clipping from the Cleveland Press giving his photograph in the center of a layout of cuts and an appreciation of his work in raising the Knickerbocker there to the success it now enjoys. It is a deserved tribute to a man who knew how to make good and proceeded to do so. He also sends a three-inch single column advertisement that is good enough to reproduce. We think that this form of advertisement is more likely to appeal to the fashionable patrons the house caters to than the more splurgy display advertisement. The better class of people know


KNICK-KNOCKS
The movies at the "Knick" are so durn good these days that a feller has to pass up mother's strawberry short cake at supper and do a Maxixe so as to get a seat.

Tonight

Edward Abeles is smashing up a perfectly good automobile for the movies in "Brewster's Millions" twice every night for three days, and I can't a-ford a-Ford.

Knickerbocker Theatre

Mr. Abeles and his work and they know the play. They need no more argument to get them in. Probably a proportion of the patrons look for the advertisement because it is stuff out of the ordinary. Of course the stuff must be well done, but if you can invent, beg, buy, borrow or steal a single snappy sentence a day for your advertising, it is worth a whole font of black type in getting regular attention. We presume he uses other advertising, but we never see it. Wonder why?

To Miss Tango.

C. N. Odell, who writes that he has been in the business only a week, as manager of the Holmead Park Airdome, Washington, D. C., sends a letter with this data: "Two thousand of these letters, distributed all over my territory, cost me, all told, $14. Result—the park packed the three nights I have been opened." It must be good at that rate. The letter is on fairly good paper, the text mimeographed, but well done. The envelopes have typed addresses, though these might also have been mimeographed. The letter is addressed:

Miss Argentine Tango,
711 Terpischore Avenue,
Mt. Pleasant, D. C.
Personal. Kindness of Cupid.

The letter itself is on plain paper and is signed in typewriter. It reads:

Dear Tango Girlie:

Guess what? Holmead Park at Fourteenth Street and Spring Road has opened for the summer and we can see licensed motion pictures in the open air. How is that for a jugful of joyful news, eh?

What care we now if the lights are too warm for dancing? This is no time for the "hesitation" with an open air park just "one-step" from your home. We can "waltz" around any old evening and see the best kind of movies for a nickel.

The new manager has made the seats comfortable and fixed things up in great shape. He has engaged a talented pianist and an expert operator and is going to show the pictures you like best, you know—Vitagraph, Biograph, Kalem, Lubin, Edison, Melies, Selig, Essanay, Pathe, Kleine, and all of those "worth-while" pictures.

I may not be able to see you to-night, but don't let that keep you away from the park. I am enclosing a ticket for I want you to get the "movie habit." If you can't use the ticket to-night, don't throw it away, for it will be accepted at the park on any night in the month of May. I am,

Your affianced,

MAXIXE.

The enclosed ticket is not a specially printed pass, but a regular roll ticket. The ticket sent carries the number 3527. If this represents the sales minus the 2,000 sent out, it is a good showing. We think that a special ticket giving the address would have been better for this free distribution.

And speaking of free tickets, did you ever want to tell just what section you drew most of your patrons from? The trick of numbering will do it. Suppose that you want to see what your drawing radius is. Get a numbering stamp. When you send out your tickets number all within say five blocks in the thousand. Raise a thousand for every two block increase and a study of the tickets will tell you about how far back you can go with a free distribution. Probably you can reach that same distance back with a big feature, so you can judge about the clientele you have to draw from. By numbering in the hundreds for the points of the compass, you can tell just where the people come from. Say that you number all tickets eight blocks away with a 3000, but all to the north are 3256, all to the south 3496, all to the east 3527, and to the west 3619. Now, when the tickets are in, the 32's are all from the north and between seven and nine blocks, while the 42's are from the north but from 9 to 11 blocks. The intelligent student of patronage can tell where to put his advertising to the best use from a chart of this sort, and it will come in handy in many ways.

Another Cycle Ad.

R. J. Tindell is one of those who can't see the use of going after a photomailer when it is so easy to wrap a photograph up in a newspaper and send it along that way. He should have been on this end of the line to see how it looked by the time it got here from Valdosta, Ga. It would cure him. It had warts, wrinkles and freckles, but the idea is good. It is a cycle ad, and Mr. Tindell writes that it did the Grand Theater more good than some page advertisements in the papers. It is simply a light framework shaped like the letter U with the loop sharp pointed, fastened to a man-power bicycle. It is light enough not to bother and the pointed front end helps a little as a wind splitter. Mr. Tindell should take his sign painter out into the back yard and after swearing him to secrecy explain that it is f-e-a-t-u-r-i-n-g and not f-e-a-t-u-r-e-i-n-g. The house rather than the sign painter gets blamed for this sort of thing.

Does She.

The Haynic, Fairmount, Minn., is flirting with Miss Mary Fuller when they put out this advertisement, but we think she will not object, and the name of Miss Fuller at the top will arrest greater attention than the name of the house. Here it is:

Miss Mary Fuller
begs to announce the premier production of her new
photoplay serial
"Dolly of the Dailies"
at the Haynic Theater, Fairmount, Minnesota
Tuesday evening, the nineteenth of May
nineteen hundred and fourteen

Coming from the Haynic, it goes almost without saying that the stock and printing are level with the wedding annoucements of that Minnesota town. This being the case, the name of Miss Fuller as the top line gives a shock of surprise. The first thought probably is that there is someone with the same name as the well-known Edison player. By the time it is discovered that it is she, the advertisement has been assimilated. The recipient has been virtually shocked into reading the announcement. If you do not make the shock too strong, it is good advertising.

Color Scheme.

A Broadway theater gives you a white slave picture and a glass of orangeade for one price of admission. This makes an interesting study in yellows, but some white slave pictures should be accompanied by a box of chloride of lime.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scrits.

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THE MOVING PICTURE WORLD

17 Madison Avenue - New York City

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inspiration.

LATELY several correspondents have written us to declare that it is wrong to argue that inspiration is not necessary to writing and some intimate that inspiration is the first great essential. That is not wholly true. Some of the most gifted writers have been men of the most methodical habits, others have been erratic in their writing, but all who have done something real have at least trained themselves to work under the conditions most favorable to their temperament.

We do our best work before lunch, but a cousin cannot write until the rest of his family have gone to bed. Others work better in the early evening than in the early morning, but most regular writers plan to do about a certain amount of work and do not trust too much to chance inspiration. We know more than one writer who is afraid of his stuff if he has too much inspiration because he knows that then the story is apt to run away from him. He writes to please himself and himself only, and the result is not apt to be a selling proposition.

This is peculiarly true in photoplay. In fiction an author gets an inspiration; something that takes hold of him and forces him to write. He drives ahead and writes with more than usual vigor. He may get into his story something foreign to his usual style. It stays there, for the work is done. Do a photoplay under a like condition and it is seldom that you can communicate your inspired fervor to the director and the product, if it is made, is not so good as usual.

A photoplay is not like a fiction story in that you cannot give it style. You cannot phrase your descriptions so cunningly that the sheer charm of your writing carries your work to success. You cannot gain points with sparkling dialogue. You must put a story down in action. The director interprets that action into acting. The style is gone, there remains only the story. You can, of course, get your action crisp and snappy in a comedy, or fluent and pleasant if it is a drama, but you are at the mercy of your interpreters, in the hands of the director and his players. Your inspiration evaporates from the script, but if you do a good technical job of plotting and developing, you are reasonably certain of getting some adequate result on the screen.

A good writer can get out a passionate love scene in cold blood, just as a good actor can make passionate love to the leading woman and all the time be cursing her for eating onions, but the inspired genius rises above such trifles as technical considerations, and may or may not be successful.

Train yourself to the habit of work. Train yourself not to loaf around waiting for inspiration. The result may lack the fine frenzy, but it will be more solidly competent. The good craftsman is superior in a majority of instances. The inspirationalist makes a hit now and then. The .050 batter may now and then make a sensational home run, but he is not in as great demand as the .300 man who regularly delivers the goods.

Keep It Full.

If you sold lemonade you would expect to buy lemons and sugar now and then, unless you make your product with tartaric acid, but even there you would need the chemical, and always you would need water—and plenty of it. If you made a pailful of lemonade you would not expect to keep on dipping lemonade out of the pail indefinitely unless you replenished your stock.

In some ways there is small difference between a dealer in lemonade and a seller of ideas. If you sell ideas out of your brain, best put more ideas back in there. There was a time when your mind was a blank. All that is in there now has been put in. You can take nothing from there that has not been put in any more than you can take a hat out of an empty box that never had a hat in it. When a man has a lot of clever ideas it merely means that he has the faculty of improving the ideas he has stored in his brain, and the more facts he has stored up, the more he can take out, but he must have facts, just as a cook must have eggs with which to make the breakfast omelette. One cook may take the eggs and produce a delicious dish and another may take eggs and get something that looks like a libel on a piece of chamois skin, but both cooks need eggs. One is a bad cook and the other a good one, and perhaps the bad cook may learn to become a good cook through practice just as an uninventive novice may learn to become an imaginative author, but the imaginative author needs ideas to imagine just as the cook needs eggs for the omelette and the more ideas used the more there are needed to replenish the stock just as you cannot make tomorrow's omelette with the eggs used yesterday.

Learn, then, to keep up your stock of ideas by reading and observation and keep a full supply on hand. If you have only one idea you may be able to write only one story from it and this may not be the sort of story you want to write at the moment. Read and keep on reading for ideas, but don't give back merely the idea you get. Build it up, improve on it, transform it, make it *your own*. That's what being an author means; an ability to see things more interestingly than other men and women.

Free Lancing.

One writer recently declared that he could do fine work if only he could get a contract job and have a reasonable assurance that he would see his work on the film. An infinitely better writer gave up a job that paid him in three figures because the knowledge that his work must be produced robbed him of incentive and he could see that his product was falling back. One correspondent writes he cannot do good work because he has struck a selling slump and ambition is killed, and another writes that he is in a slump and fighting hard to pull out of it.

And the funny part is that all four are right according to their lights. One man does better work when his mind is comfortably at rest. Another needs the incentive of obstacle.

But the one great thing against the contract job is that it bunches the hits. Let there be a change of editors or directors, or even a change in sentiment and the contract man is out in the cold, and few know of his good work. Keep your work before more than one editor. Be a first run writer if you will, giving a single studio the first selection, but let other editors buy a few against the time when the first editor will stop, as stop he probably will in the long run.

Phrasing.

Lately, watching some English films, we were struck by the number of phrases in the leaders that were not wholly intelligible to Americans, and our comment was met with the return that they were not as local as some of the phrases in American stories sent to the other side. On both sides of the Atlantic English is spoken, but in London, if you ask for suspenders you get something to keep your socks up with. If you want to hold your trousers up you ask for braces. Over here you ask for a small jar of paste and you get about four ounces. A jar of paste there is a gallon, and so it goes. In framing your leaders try and get the words and phrases in international use and save making over the leaders.

Waiting.

Writing from a full heart, a correspondent says he quite agrees with Bannister Merwin, that the script is an author's capital and should be treated with respect, and adds: One company kept a script of mine for six weeks. No other company will be allowed to treat me in this fashion.

The script is the author's capital, just as pianos are the piano maker's capital, but you can buy a piano for ten dollars down and five dollars a month for the next ten or fifteen years. If you want to do business you must have sufficient capital to carry your business along until the returns come in. If you make pianos, arrange with the banks to carry you along. If you write scripts, have a stock so that you can waist six weeks, or sixty, if need be, before you make the sale of any one story. The man who goes into the piano business knows that he must be prepared to sell on the monthly payment plan. The man who starts to sell photoplays should know that most companies are slow to act, and be prepared with a proper stock of scripts and patience as his capital.

Sticks.

A correspondent writes that he seems able to write a good synopsis and then gets stuck on the plot of action. He cannot see what is wrong, but knows there must be something, because his scripts back, though he has novel plots.

It's a long distance diagnosis, but perhaps it is the plot that is at fault. Not all interesting plots make good photoplays. It may be that there are physical objections, such as the need for too much leader, too many time interruptions, excessive cost of production, including the need for scenes too widely separated to be made by a single section of any company, or merely the mere matter of cost.

Since the fault seems to be with the plot of action, it is not unlikely that the trouble is that the idea does not lend itself to visualizing. The story, the plot seems to be all right, but when it comes to telling the plot in definite scenes instead of the broad generalities of narrative, the situation is changed. The proper sort of plot will translate nicely into action. The improper plot cannot be made to run right.

It sounds all right when you start in with "John and Mary are childish sweethearts. When they grow older they separate, Mary going to Vienna, where she studies music, while John goes to the Klondyke, where he becomes a prospector. They lose sight of each other, but years after, John, now a rich man, comes to New York, where he meets Mary, now making her American debut as a pianist." All this reads well and may be a factor of the subsequent story of how John wins his own love back after many difficulties, and, as a story, it would be all right, but put that into film and see how impracticable it becomes. There must be the schoolday episode, the parting after they have grown up, the life in Germany and the Klondyke, and finally the New York scenes, and this entirely apart from the need of many time leaders. It will cost too much and run too long and have too many leaders to go into action, yet it might be a good plot, this, of course, merely being the preparation, and perhaps the novice has not yet caught the trick of starting the story in New York, where the action really starts, and telling all of the former facts in one brief letter, something like: "I heard you play last night. So my old schoolmate has made herself famous while I have been making a fortune! May I call—for old time's sake?"

Not all plots are good.

Not all good plots are good for photoplay.

The Baltimore Inquest.

Here is a report from the Baltimore Inquest Circle, that puts it in with the live ones. An effort will be made in a few weeks to put Philadelphia on the map again. This is the Baltimore report:

"As it seems to me that all the other Circles are reporting their meetings, etc., to you, I think it is high time that you heard something from the Baltimore Circle. To begin with, we are not a high-brow Circle at all, and our motto is very much like the Pittsburgh one, with the exception that we believe that 'treat the editors fair and they will treat you likewise.' We are only five strong and for the life of me, I can't see why the other writers in Baltimore don't wake up to the fact that the little club is so valuable a help to those interested in the work. The members active at present are: Miss K. K. Kepper, Miss Linderman, Mrs. Sam'l Benjamin, Mr. A. A. Sommerwerck, who is the coroner, and myself (J. L. Shellman).

"If you have noticed what Kalem is advertising now in the way of two reels, and the big boom it is giving the first of the Alice Joyce series, I take great pride in telling you that this story was written by Miss K. K. Kepper, of our Circle, and she also wrote 'The Barrier of Ignorance.'

"We usually meet every Wednesday night, but do not take in a show, as we find that by the time we finish criticising a script we have no time left. When one person gets something accepted, a member will take the

script and copy it, making enough copies for all, so that when the play is produced we can study it thoroughly and see where any changes have been made. This enables us to get in line with the company that has accepted the script, and see just how they change it. In the past, we have taken a good many plays down from the screen, and when one of the club does this, a copy is made for all. We find that they are a great help to us.

"Our method of criticising is for one member to read his or her play aloud, and for the rest to comment on it, and I certainly do wish you could be here sometimes and hear the arguments that arise; it reminds me of cases before the bar. (Never mind which one.) But it is all done for our own benefit, and the arguments are taken in that way. The majority rules in regard to that point. That Pittsburgh Circle is good, but don't forget that as Baltimore is the monumental city, we are hoping that the Circle will be one of its main monuments before long."

Not Exactly.

Edward S. Kern takes issue with us on a recent statement that if we had our way writers would be required to wait until they had written 25 scripts before they endeavored to dispose of any. He says:

> I have just completed my seventeenth script. Of this number four have been sold, two each to Selig and Kalem. These were the third, sixth, tenth and fourteenth scripts written, the tenth being in two reels. Kalem now has the fifteenth under consideration. Now I am not sufficiently egotistical to believe that this is an extraordinary performance. I realize that I am but a novice at the game and that a good start does not necessarily presage the same sort of finish, but the point is: does not my success prove that there is a market for the author of eight or even fewer scripts, and doesn't such a statement tend to discourage new writers who may have ability, but lack the proper persistency? I think I can anticipate your answer to that last question and that is that writers of the proper sort will not permit themselves to be discouraged.

Mr. Kern evidently writes a better script than most beginners, and we were not discussing the exceptions to the rules. The point is this: without a proper training a lasting success is seldom, if ever, possible, and the writing of twenty-five trial scripts will scarcely give the average writer the proper groundwork. There is no use in learning how to make an automobile go unless you also know how to stop it. Both bits of information are equally valuable. In the same way the man who starts to sell without the proper foundation of work and experience, is apt to find himself floundering after a time. Now and then a writer does come along who starts to sell and keeps on selling because he has it in him to write salable stuff, but the paragraph to which Mr. Kern objects has to deal with the average writer who wants to write and sell scripts with no serious work of preparation, and who kicks and says that editors are not buying if he does not immediately hit a winning pace.

And to a man of that sort, it is the toughest sort of luck to make a sale because instead of infusing him with a desire to do better work, he gets the idea that he knows how now and stops studying. Mr. Kern evidently is able to write salable ideas. He is keeping on studying, to judge from the unprinted portion of his letter, and so his work will probably improve to the point where he cannot only write ideas that sell, but scripts that can be worked—and a sale does not always mean that the script is practicable. He is a newspaper man, and presumably used to plotting, but the majority of those who take up the work are those who are enticed into the business of writing by the assurance that no literary experience is required, and for these a minimum of twenty-five practise scripts is none too many. If that discourages them we hope it does. Persons so easily discouraged are not writers at all. The harm they do is that they give the editorial readers the hopeless feeling that there is nothing good in the submissions because there is so much that is bad. How would you, gentle reader, like to bite into a whole pint of wormy chestnuts in the hope of finding one sound nut? Wouldn't you want to switch to cocoanuts instead? Well, then!

Not Correct.

Read this extract from a recent letter:

> I was talking to a writer the other day who has been some time in the business, and he told me it was all a matter of influence. He offered to sell my writing under his own name and wanted half the proceeds. That proposition was no use to me as I wanted to reap the benefits myself.

This statement that sales are all a matter of influence is unqualifiedly false. A few persons who are intimate friends with some manufacturer, editor or director may, now and then, get a story accepted on pull, but this seldom happens and almost never happens half a dozen times to the same person. It is not a matter of influence, but a matter of writing a script more suitable to the accepting studio than some other writer offers. Note that this does not say a better script, but a script better suited to the studio. We know of no branch of literary work where personal or official pull counts for so little, and the writer who offered to sell on the strength of his name probably did not remember to add that he took half the money for rendering suitable the chaotic ideas of the beginner. He may have a particularly good line on some one or two editors and be able to suit them exactly, because he has, but the mere fact that John Jones is written on a script instead of Frank Smith is not going to impress many editors. The only pull is derived from an ability to write precisely what is wanted, rather than stories that are good, but unsuitable.

Not Unusual.

Objection is offered by a correspondent to the fact that recently two companies advised him that they were holding one of his submissions. Later, both scripts were returned without comment, and the correspondent thinks it is "very discouraging to new writers to be treated this way" after having their hopes raised.

Why should discouragement arise? Hope has been shattered, but there remains the fact that two scripts appealed so strongly to two companies that they were held for further consideration, and the writer was so advised, instead of being left to worry. They were not quite right and so they were returned, but there remains the cheering fact that these two scripts came nearer to acceptance than any earlier efforts, and that surely is not a discouragement. The discouraged one should cheer up and feel that at least they are sitting up and taking notice.

For Manufacturers Only.

Dear Mr. Manufacturer: Will you please, please take note that the script department of your plant is not to be judged by the money it does not spend, so much as by what it gets for the money it does spend. Be mindful of the man who bought eleven thousand dollars' worth of useless stuff for ten dollars each and feel that eleven good scripts for the same price would be better worth the money. A hundred and ten scripts would be better yet, but it is what you get and what it brings you, rather than what you pay out, that should guide you in your estimate of your editor's value.

No Repeats.

Don't for the moment you sell a story, sit down and write three or four just like it; not the same story, but the same theme. First thing you know you'll become identified with a certain sort of story and when you try to do anything else editors will not believe that you can. Cultivate diversity of thought and you will not become rutted. If you write to-day of the missing will, do not write another lost will next week, and another and another. Get something entirely different and you'll stand a better chance of making a sale.

Past Performances.

One very new writer recently asked a company to hurry and take two more scripts as he was going to have some covers printed up and wanted to have at least four sold scripts to print on the back under "author of." Suppose that the author does get his four sold scripts and puts them on his covers. He will have at least one hundred covers printed. Long before these are used up the scripts will be beyond the statute of limitation.

It does not do you very much good to refer to your past work because editors see so few produced films and also know how little the author may have contributed to the success of the story, but if you insist on giving your record, use a small slip to be clipped to the script by the same fastener that holds your sheets together and use only stories inside the three months' limit. Have new slips printed every eight or ten weeks, or get a small press and print them yourself. It won't help any, but if any notice at all is taken of your history, the editors will not wonder why you have sold nothing in the past six months.

Instinct and Training.

There really are two kinds of photoplay writers, those who write by instinct and those who write through training. You hear of the natural born ball player, the natural born singer, and there is the natural born playwright,

But the natural born ball player blows up in fast, well trained company, and the natural born singer cannot stand the strain of concert or operatic work for long, and the natural born playwright does not last any longer than the untrained person in any branch.

Some people simply cannot learn to study plotting, even after long training. Others instinctively get a plot without knowing what it is. They work by no rules, for they are ignorant of rules, but their native good sense tells them when a story is right or when it is not right, but they cannot tell why in either case. Not knowing the why, they are right only by accident, and cannot reform the nearly good idea into a really good one. They may enjoy a reasonable share of success, but they work more or less in the dark and they make no advance. Instinct may be quickened a little, but training only can bring the fullest development.

Any man, by instinct, can tell the difference between tea and coffee. The trained tea taster can tell what kind of tea it is, possibly where it was grown and in what proportion it should be blended with other crops to get the best result. It's the same way with stories. Unless you know how and why you get a result, you cannot count on always getting that result when you want it, and unless you can, you cannot do the best work of which you are capable.

Knowing What.

This morning a pupil opined the reason why we did not like one of her practise scripts was that it was based on two improbabilities meeting. In other words, that the climax of one improbability depended upon meeting the other improbability. So we had a heart and told her what the matter was.

She had in her script two stories. The climax came when these two stories met. She realized that there was a clash, but she did not realize that the clash was between the two stories, and because the by-plot was slightly better than the other, she gave so much time to the development of that theme that her main plot suffered. Chlorate of potash and sugar are both useful around the house, but pound them together in a mortar and you will wonder who brought in that unsafe and insane Fourth of July. It is the same way when you mix two otherwise well-behaved plots together.

Go over your idea before you start to write it. See what the plot is. Mind you, we said plot, not story. See what the plot is. See if you have your story about that plot and only that plot, or whether you have not another and possibly a stronger plot. If you have, chase one plot out of your story and you'll have the chance to tell the other. Sometimes it will pay better to stick to the second plot and discard the first for the time being.

And in passing, please remember that most seeming impossibilities can be made into probabilities through deft treatment.

Pure Food.

When you want to buy brains, go to the butcher rather than the correspondence school.

Helpful Hint.

An ounce of action is worth a pound of padding.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of The Moving Picture World and of this Department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this Department.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the Department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 39.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Suppose you received, from the authorities, permission to drive your projectors with motors. Your employer owned two small motors of proper voltage. How would you determine whether or not the motors were heavy enough for the work? Suppose these motors were found to be of sufficient power, but there were no field rheostats to govern the speed. You could get plenty of small iron wire, about the size of the wire on a broom, how could you, without any figuring, determine accurately and quickly, how much of this wire would be sufficient?

Roll of Honor on Question No. 33.

The Roll of Honor on Question No. 33 consists of Joseph H. M. Smith, Fort Worth, Texas; L. S. Usher, Winnipeg, Canada; Harry T. Dobson, Toronto, Canada, and Harry Grant, Placerville, California, all of whom sent in replies of excellence. Brother James wrote, saying he was very busy and probably would not have time to answer. The reply selected for publication is by W. A. Burton, Trail, British Columbia. Brother Burton prefaces his reply as follows: "I wish to say that I consider your efforts to help the operator help himself as being worthy the commendation of every operator in America. More power to your elbow!" Friend Burton has precisely the right idea of these questions. Their purpose is not so much to directly help the operator as to help him help himself.

Answer to Question No. 33.

By Wm. A. Burton, Trail, British Columbia, Canada.

The Question:

If, after taking your motor apart to repair, it ran with an abnormally high speed, to what would you attribute the cause? What mechanical troubles are likely to prevent a motor from starting? If, after installing a motor, it refused to start, where would you look for the trouble? Show, by sketches, correct method of connecting a shunt-wound motor with its starting box and the line. Explain your reasons for the various connections. What is the electrical action when the motor is connected as per your sketch? What is likely to happen if the connection be not made correctly? Why is it small motors can be used without a starting-box?

The Answer:

Taking up the question as a series of queries rather than one question, we will consider them in the order in which they appear.

First: If, after taking the motor apart to repair, it ran with abnormal speed, I would attribute the cause to one of two things. Either I had put in a field coil end for end, or have a loose or dirty joint in the magnetic circuit, probably where the two halves of the steel frame join. Considering the first of these two conditions, I should state that, in the case of a motor with two field coils only, and one of them is wrongly connected, motor will not start at all, unless the starting current is so high that the armature itself magnetizes the field. With a four coil machine with a field coil wrongly connected, a condition such as the question implies will be had, accompanied with bad sparking. The effect, then, of wrong field connection, is to increase amount of starting current required; to abnormally increase the speed, and to cause excessive sparking at the brushes.

Second: If, in fitting the two halves of my machine together, I allowed dirt, grease, or other foreign matter to get into the joint, the effect would be to weaken the field, causing the starting current to be greater than it should be, accompanied by excessive armature speed. In case of a motor having detachable pole-pieces, the same effect will be seen if one of them is loose. The remedies are obvious.

As to mechanical troubles likely to prevent a motor from starting. They are many and various. Among them may be mentioned: load too great, belt too tight, loose top pole-piece resting on armature, armature resting on lower pole-pieces by reason of worn bearings, sprung or bent shaft with similar result, lack of end play in armature, foreign substance between armature and pole-piece, and bearings binding for want of lubrication. Again the various remedies are obvious.

If, after installing a motor it refused to start, I would look first to the fuses and find if they were O. K. If so, would couple a lamp across switch terminals to determine if power was on the line. Then look for open circuit at switch connections and in starting box, and for loose connection in wiring, or for a broken wire. Examine the brushes for dirt under them, and the commutator for dirt upon it. Brush may be stuck in holder or a brush may be missing. After assuring myself that all the foregoing is correct, would look for open circuit in motor, using a magneto bell or a lamp circuit; first, however, throwing starting box lever on and off, when a flash would indicate short-circuit. It would then be a case of locating short in armature core, in commutator, in field. If a shunt or compound wound motor, would ascertain if the field so connected as to allow armature to cut out field winding. Also look for carbonized brush yoke and see if brushes are i nthe right position.

Third: As to shunt motor connections, I will commence with connections as they should be, explaining to those progressive brothers who seek knowledge that the idea is to excite the shunt field from the line as soon as main switch is closed, for reasons that will soon appear. Figure 1 shows how this is accomplished.

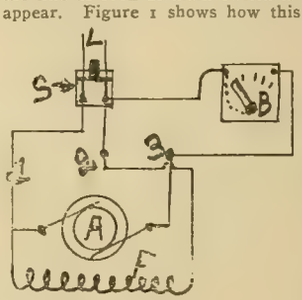


Fig. 1

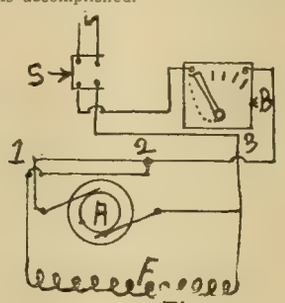


Fig. 2

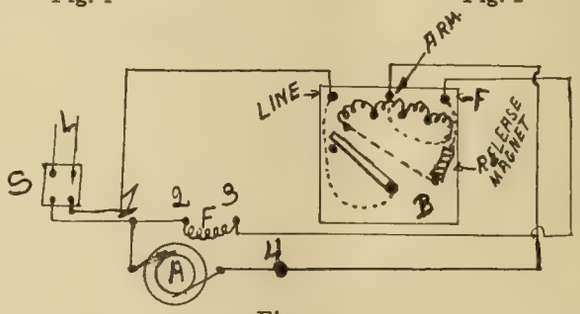


Fig. 3

Symbols: L=Line. f=fuses. S=Main switch. B=Starting box. A=Armature. F=Field, and 1-2-3=Motor terminals.

One armature lead and one end of shunt field are connected to 1. Other end of shunt to 2, and other end of armature to 3. It will be seen that field is connected direct to line ahead of starting box B, and as soon as switch S is closed the shunt field is excited from the line. Then when starting lever moves over to the first position, current flowing through armature has an already excited field to react upon, thus starting immediately with a good torque, or turning force. If this is not done and motor is connected as in Figure 2, the field would be practically connected to armature terminals 1 and 3, and no current would flow through it until the starting lever is moved. Then current would flow through armature and but little would flow through field because voltage across field terminals only equals the drop in the armature. Result, weak field, motor refuses to start until starter lever has moved over several contacts and a very large current flows through armature. This will heat up starting box and if fuses don't blow out, motor will probably "blow up."

Figure 3 shows a somewhat similar principle, and the action of the system is easily traced out. When switch is closed and starter

moved to first contact, current flows through field, magnet, and lever, giving field its full strength at once, but limiting current to armature until lever has been moved to running position, when resistance is cut out. As to starting small motors without starting boxes. Perhaps the simplest way to come at this proposition is to start off by saying that a short is produced when an object of low resistance is connected across a circuit. In large motors it is necessary to insert a resistance in series with the armature when starting, because the resistance of the armature is very small, and if connected directly across circuit while at rest the rush of current would be heavy, because no counter e. m. f. or electromotive force is being generated to help it regulate the current. It is therefore ncessary to limit flow of current through armature until motor generates the necessary counter e. m. f. to automatically regulate the current.

It will be easy to perceive the simile of the short circuit in regard to the large motors, if we remember that connecting a lamp across the circuit will do no damage on account of its high resistance. The small motor is a similar proposition because its armature resistance in comparison to that of the large motor is high, due to its small, light construction and to the fineness of the wire in its windings.

One reason for selecting brother Burton's reply was the fact that he was the only one to really reply to question 33 as it was written. The other brothers, for instance, gave the various reasons for excessive armature speed in a motor, but that was not the question, as you will see by examining the same.

Brother Usher says:

The following troubles would likely cause a motor to run at abnormally high speed: (a) Weak field, caused by too much resistance in the field circuits; (b) short circuit in field coil, or coils, in which case very little current, or none at all, would flow in the windings, with a resultant very weak magnetic field; (c) open circuit in the field, and, of course, no current flowing in the windings. Motor would (unless a series motor) operate merely by the residual magnetism of the pole; (d) wrong connections of field windings, which would mean reversed polarity. The poles should be alternately n. and s. when read around the frame of the machine; (e) brushes too far advanced in direction of rotation. The direct result of any of the above troubles is high armature speed, because of the fact that the armature reaction would be weak. The armature conductors would be cutting a weak flux, therefore would generate very little reactance, which acts in the opposite direction to the current applied to the brushes. It is sometimes called the back e. m. f., and the weaker this back e. m. f. the greater the current voltage will force through the armature, and greater current means greater speed.

All of which is well and good, but does not answer the first clause of question 33 as it was put.

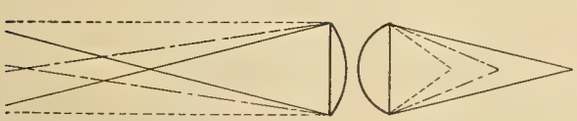
How It Is Figured.

The following letter comes from Allie Baron, Lodi, California.

I have had an argument with Mr. Clark, operator of the Novelty Theater, Stockton, Cal. I suggest for a 118 foot throw that I would use an 8½ and a 9¼ condenser, with a 10 inch projection lens. He says I am wrong. Please explain through the department if I am right. I have been a reader of the department for three years, and have had your Handbook for more than a year, and have also purchased "Lessons In Practical Electricity," by Swoope. I put in from one to two hours studying every day, but do not think I know all about projection by any means.

I referred this matter to brother James, of Camden, N. J., and asked him to set forth his solution of the same for publication, and he replies as follows:

In answering Allie Brown, operator at Lodi, California, I will submit my calculations which were made at your request. Referring to page 359 of April 18 issue of the M. P. World look at Fig. 10 of my article. Using this method the theortical f. l. of the front condenser should be 47 inches assuming, of course, that this condenser is receiving parallel light rays, which in this instance are furnished by a 6½ inch f. l. condenser with the arc crater 6½ inches from nodal point of the condenser, which is two thirds the thickness of the condenser from the plane surface. To answer the query I must first call attention to the fact that all lenses have conjugate foci and will first use the 8½ and 9¼ combination.



The accompanying sketch will make clear what I mean when I say change the point f of the conjugate foci. The points f of the three conjugate foci shown have their corresponding points fi with the exception of the dotted one which, theoretically should have no such point owing to the diverging rays of the arc being converted to parallel rays by the condenser combination. Using 8½ as F1 and 9¼ as F2 in determining the principal, of equivalent focus, of the condenser combination we have 8½ multiplied by 9½ equals 81½. Then as the separation in the average condenser mount of today would be, with the 8½ and 9¼ condenser, 1 inch we have 18 minus 1 equals 17. Then 81½ ÷ 17 = 5+ as the principal focus of the condenser combination. Again referring to the sketch we will assume that the arc is setting in this position which will, of course, convert it's rays to parallel ones such as is shown by the dotted lines, but we must have the condition shown by the solid lines instead. Now we know, as previously calulated, the image distance, fi, should be 47 inches, and the principal focus is 5+ we use the following formula: 1/f + 1/fi = 1/F, substituting we have 1/f + 1/47 = 1/5+, 5f+ + 235 = 47f and 42f = 235+ f = 235+ ÷ 42 = 5 35/42+, or we will call it 5 6/7 inches as the position of the arc in inches from the center of the condenser combination. Brown should be right if the following conditions exist:

Arc 5 6/7 inches from the center of the condenser combination.

If point O, photo No. 1 of my article is 45 inches from the center of the condenser combination.

If the distance between the center of the condenser combination and the aperture plate is 27 inches.

While an 8½ inch and 9¼ inch is as near correct as it is possible to procure from the average supply house, it is not correct in every sense of the word, because if we had a combination of longer principal focus we could carry the arc nearer to the condensers. By this I mean if we could have a condenser of 12 or 14 inch f. l. for the front we could use a correspondingly shorter one for the rear. I cannot figure the exact ones which would give the best results as I have no point f of the objective conjugate foci. As to Chas. Huber of Brooklyn it would take an awful amount of figuring to give the data wanted with the information supplied so would suggest that you get him to give us point f of his objective conjugate foci.

I want to impress upon all those gentlemen who are so kindly lending their assistance in solving the lens system problem, as well as all those who are studying the matter, that the ordinary rule for conjugate foci does not obtain, as brother James has already pointed out, due to the fact that the objective lens does *not* receive parallel rays, nor does it receive rays emanating from a point, but, as a matter of fact, receives converging rays. This, it appears to me, is a very important matter indeed, and one which must be taken very much into account in dealing with the condenser problem. Whether brother James has a system which will work out right in all cases, and is in all respects thoroughly dependable or not, I am not at this time prepared to say. It would, however, be very strange indeed if this were the case, since it could hardly be expected that the first attempt would not be subject to considerable improvement to say the least. I would like, however, to call attention to one very important phase of brother James' reply, viz: "Because if we had a combination of longer principal focus we could carry the arc nearer to the condensers, meaning by this that if we could have a condenser of 12 or 14 inch f. l. for the front we could use a correspondingly shorter one for the rear." This is a very important matter since, up to the point where the heat becomes sufficiently excessive to work injury to the lens, any added distance of the crater from the lens means a heavy loss of light—a very heavy loss of light, therefore it is of the utmost importance that the arc be located as close to the condenser as is practical. Brother Huber, of Brooklyn, will kindly come across with the desired data at his earliest convenience.

That Humidor Can.

Some weeks ago I spoke of a humidor film can now being manufactured, and marketed by the National Waterproof Film Company, Chicago, Ill. I said at that time that, while the idea looked good, I would not care to give the endorsement of this department until an actual test had been made. The National people immediately sent a can for demonstration, and stated that I ought to know they would not put out anything that was not all right, or words to that effect.

The fact that the can is put out by the National Waterproof Film people raises the presumption in my mind that it is a good article, and now after I have examined it I can at least say that in my judgment and opinion the idea is a good one, though with this reservation: In the bottom of the can is a ring about two inches wide around the outside edge, and this ring is of perforated metal, under which is a space something like one-quarter of an inch deep. This space is filled with some indestructible absorbent material, saturated with a chemical compound. I do not know what ultimate effect these chemicals may have on a film, that is on the emulsion, but presumably the National people have thoroughly tested out this proposition, and, proceeding on that assumption, I should say that the can is well worthy at least of a fair trial. The idea is that in the heat of summer, while the films are in transit, they will absorb chemicalized moisture, and the same is true while they are kept in the can in theaters and exchanges. Certainly this could not but be beneficial, therefore without waiting for a test, which, in order to be of real value, must necessarily cover a long period of time, I feel fully justified in recommending this can to the favorable consideration of exchanges and traveling exhibitors, and others who own films.

An Open Question.

W. S. James, Camden, New Jersey, in a personal letter remarks:

Will you enlighten me as to where the argument for using the refractive index comes in? Up to the present time, as near as I can find out, when the refractive index is included the calculations become altogether too complicated to be of any value. It is all right to use it for figuring condensers alone, but when we come to consider the objective in conjunction with the condenser it is a horse of quite another color.

While undoubtedly the refractive index has an important bearing in calculating any lens system, still, when it is all said and done, I believe James is right. It is, I think, an absolutely impractical thing for the average man to figure a lens combination and include in his figures the refractive index of the glass, even if he had that data available. As a matter of fact, when I come to think this whole proposition over, it cannot be expected that our calculations of lenses will be a fine spun affair. It seems to me the best we can possibly hope to do would be to arrive at an approximately correct answer to any question of this kind. In figuring lenses the operator does not know the refractive index of the glass, nor would it be at all a practical thing, so far as I can see, for him to try to find it out, therefore, while brother James should have mentioned the refractive index in dealing with the things which have to do with lens calculations, still I am prepared now to say he did the right thing in not taking it into consideration in the actual calculations.

Professor Wall Hands Brother Clay a Bundle.

Professor Wall, of Syracuse University, Syracuse, New York, proceeds to squelch brother Clay with the following:

> With reference to Mr. Clay's remarks, page 1113, May 23rd issue, I am not at all concerned with any dictionary definition, because the term, in the photo-optical sense, in which I used it, has only been in use a very few years, and like many other technical terms, has not found its way into the standard dictionaries. Your correspondent is wrong when he states that the light is not scattered by the silver image. It is, and the more silver there is, that is to say the denser or more opaque the image is, the greater will be the scattering effect. We actually differentiate as between "scatter" and "diffuse," though, theoretically, scatter is diffusion. A great many transparent substances possess scatter, although they do not diffuse light. It is very easily measured and has a very great practical importance in the projection of a motion picture. Although nobody has as yet recognized that fact, in consequence of scatter the dark or opaque shadows of a picture appear much darker than they actually are, therefore the contrasts between the tones of the picture are increased much more than when one examines the pictures by looking at them through the film. It can be entirely eliminated, but not in motion picture projection. With regard to the editor's comment on Mr. Clay's note, it is impossible to consider the picture as a whole. Every point in the image space must correspond with a point in the object space—point for point image formation is one of the fundamental laws of optics. But as in the particular case all object points are in one plane, therefore all image points must be in the same plane, consequently all image points and all object points are at two conjugate focal planes of the lens, and these planes are composed of conjugate point images. Mr. Clay is right on this point and Mr. James wrong. With regard to Mr. Buzelle's diagrams, page 1115, May 23rd issue, the upper one is absurd, and he only states half the law of refraction, for a light ray always refracts away from the perpendicular, or normal, as it should be called, in leaving the denser medium, and this he totally ignores. Further than that, if his second lens is a concave meniscus its action is hopelessly wrong, as all concave lenses must increase ray divergence, yet he shows it as increasing convergence. It is perfectly immaterial which way the heavy bulge of the lens is, and how the convex or concave surfaces are facing. The only effect of altering the position of the faces is in increasing or decreasing of spherical aberration.

I am not a professor in optics, but merely a practical operator who has studied light as applied to projection to the best of my humble ability. With regard to "scatter" and "diffusion" it seems to me that a most important point is here raised, and it ought to be put very clearly—considerably more so, I believe, than Professor Wall has made it in his present article. I take it that what friend Wall means is that the silver scatters the light much the same as a particle of dust in the air scatters it, but, even so, I do not see exactly where this would have any effect, other than the stopping of the light and its reflection in other directions. It would not and could not in any sense mean diffusion. Of course, any object which stops a light ray is bound to cause its reflection in another direction, unless the object be jet black, in which case the ray would simply be absorbed, and not reflected. Perhaps I have misunderstood Professor Wall, but, if I have, then it is by reason of the fact that he has not explained the matter quite as clearly as he might have.

With regard to the point for point conjugate foci: there is, and should be no doubt as to the correctness of that proposition, and yet its acceptance in conjunction with projection is to me quite confusing, because it seems to me that fact would of necessity make the film itself, in effect, an original source of light, and the only possible way which I can reconcile this with actual practice is that we consider each infinitessimal point of the film as an original source of light.

To make the matter a little more plain, the puzzling thing to me is that if the film at the aperture be treated as an original source of light, then it seems to me there would necessarily be great loss of light, between the film and the lens, since an original light source sends rays in every direction. I wish Professor Wall would make this particular matter somewhat plainer. I believe he is better able to do this than anyone else—at least he ought to be.

With regard to brother Buzzelle's diagram, which Professor Wall declares to be absurd, much to my surprise I find that the professor appears to be correct in his statement that, aside from the spherical aberration, it does not seem to make much difference which way the concave meniscus is placed, or, in other words, which way the convex side of the lens is. That is something I did not know myself, though a careful mental analysis of the thing seems to make the explanation reasonably simple. The difference in spherical aberration, however, is so enormous that it is impossible to get a good image with the concave toward the screen, or at least it is with the lens I have. As to the law of refraction, I studied this matter pretty carefully a couple of years ago, but without a lot of "looking up" I would not like to say anything on that subject, except that my understanding is that when a ray of light strikes a glass surface at an agle it is refracted toward the line which would be at right angles to the plane of the surface at the point where the ray enters, and upon leaving the denser medium the refaction is in precisely the opposite direction. Also the amount of refraction is, as I understand it, in proportion to (a) the refractive index of the glass (its density) and (b) the angle at which the glass surface is encountered. And now I think I will let it go at that, and let Professor Wall and the department fans fight it out. I want to impress upon Professor Wall, brother James, and others that this discussion is, in my judgment, doing more to educate operators in the optical end of their profession than they could learn in years from studying text books. In fact I do not think they could ever learn it in that way, for the very simple reason that text books deal with abstract laws of light, in which much depends upon "parallel rays," whereas practical projection has nothing whatever to do with parallel rays at any point in the lens system, though, of course, the laws applied to it could probably be figured out by taking the parallel ray theory as a basis.

In conclusion I want to caution the correspondents to not feel hurt because one believes the other to be in error. Remember that losing your temper is no proof of anything. If Professor Wall is in error on any point, or brother James is in error on any point, just prove it to them—come back at them with an argument, because argument is the only thing which counts.

Open Armature Circuit.

W. A. Straith, mechanical superintendent of the Boyd Electric Company, Brandon, Manitoba, Canada, writes:

> I have become very much interested in your department in so far as it deals with motor-generator work, and having been for more than six years an armature winder and motor repairman I was specially interested in the article by L. S. Usher, April 25th issue. If it is permissible (It certainly is.—Ed.) I should like to make a suggestion or two which might be of a little value to the man in the predicament suggested. With regard to the open circuit of the armature coil of a two pole motor, the bars of the commutator affected will always be side by side, and as there are two ends to each coil there will be two dead bars and in the case of a four pole machine it will, as a rule, show as two dead bars on the opposite sides of the commutator, looking, however, as though there were in reality four dead bars, or two broken coils, and these bars should be treated just the same as if they were four dead bars, and two dead coils. The reason for this is that the leads coming from the coils are connected half way round the commutator (approximately) from each other. To make a quick temporary job, and at the same time a safe one, the best method is simply to solder the dead bars together, taking care to clean all the solder off any other than the bars and insulation affected by the broken coil. To be sure of having the right bars soldered it may be necessary to run the motor for a few minutes after the trouble is first noticed, when the insulation between the dead bars may be quite noticeably burnt or scarred, having a rough dirty appearance. In soldering the bars together always take very great care to select a portion of the commutator which will not come in contact with the brushes. This repair, if properly made, will effectively stop all the sparking due to a broken coil. In case your commutator becomes too dirty and oily to solder properly and neatly it might be more advisable to take a screw driver, or other metal instrument, not too blunt, and, starting at the outside end of the bars, about 1/8 inch from the insulation, drift or drive the copper of the bars for an eighth of an inch towards the center gently across the insulation, until the two bars make good electrical contact with each other. This is a very quick way and a very satisfactory way to jump an open coil, and will not burn out any other coils of your armature if they are really open, but at most would only affect your already dead coil, whereas by splicing the leads or risers, as suggested by Mr. Usher, you would be short-circuiting a live coil which would burn out on a 220 volt circuit within twenty minutes, or on 110 volts in about thirty minutes, requiring possibly the rewinding of the armature, which would mean a loss of at least twenty-four hours, the time depending on the style and size of the machine. Always be sure before making a short circuit on the commutator that the open circuit is not just simply a loose lead where it is soldered to the commutator, as this is the most frequent cause of open circuits. These open circuits are always accompanied by a violent flashing, which looks like a ring of fire around the commutator, and leaves a scar and burnt piece of insulation between the two particular bars. If, however, you are unable to locate the burnt insulation between the dead bars, do not make any short circuits on your commutator until you are sure the trouble is in one of the coils. It might possibly be due to the brushes making poor contact or something of the kind. If, however, you can find nothing of that sort wrong, then, having become certain you are right, go ahead. I hope that the foregoing will be of some value to the boys.

I don't think I would approve of swedging the copper across the insulation. If the copper is oily or dirty, just scarpe it clean and solder.

Lamp Terminal.

Wilmington, North Carolina, sends in a model of a lamp terminal and writes:

> I want to ask your opinion of the lamp terminal I am submitting; also whether or not you think it would pay me to have the same patented. I have been using one of these terminals on my own lamp for the past nine months, and positively the wire which enters has just as good temper as before it was put in. I could easily guarantee that when this terminal is used the cable will never burn off. I am using 60 amperes. I am sending you this model before I have it patented, because I feel that you can be trusted with the same. (Yes, mam. Thank you mam.—Ed.). Please let me know if it would be a good idea to have a small spring around the pin to hold the bearing up in position. Do you think a device for aligning the sprockets and also the intermittent with the cam shaft would be valuable? It would be an instrument which would not be complicated.

Here is where I grab my little spike-maul and shatter Wilmington's dream of future riches. Sorry, old man, but it is necessary. There are only about twenty-five devices more or less similar to yours already patented, and some of them are, in my judgment, while not any better, just as good as your own, so what is the use of you blowing in from seventy-five to one hundred dollars in getting a patent? When you sign the patent money check you might just as well bid it a long last farewell. If you do not believe me go ahead and try it out, and then when you discover I am right, come to me with ashes sprinkled on your hair and your loins girded about with sack-cloth, and I'll forgive you. No, I am *not* poking fun at you. I am just slipping you a bitter dose with a little amateur comedy. As to the aligning tool; not knowing what you have in view, I could not say, but with modern machines I do not believe such an instrument would meet with sufficient sale to be profitable, though it might. I really could not offer you any very intelligent advice; in other words, you can make just as good a guess as I could. As to my swiping the idea, while I feel flattered at your confidence, I will tell you confidentially, Wilmington, that some pretty big ideas have been submitted to the editor of this department during the past four years, as well as many hundreds of lesser size, and up to date I have not kidnapped a single one of them, wherefore I feel fairly justified in sprouting a pair of wings.

Troubles of His Own.

W. C. Phelps, Richmond, Indiana, is riding on the trouble train. He says:

> I bought an outfit consisting of an Edison machine, one pair of B. & L. lenses and an Economical Calcium Generator. Am projecting an 11-foot picture at 36 feet, but the picture is so dim that you cannot tell what the subject is. Now I want to know if a good picture can be produced with calcium gas, using a Gundlach-Manhattan lens. Or is the fault in my outfit? Do all Calcium generators give the same light intensity? What would be the result if I put in carbide with the oxone?

In the first place, brother Phelps, what you need is a good, big dose of "know how." I do not know what kind of generator an "economical" is, but I do know you are attempting to operate something you know practically nothing about, and you cannot, therefore, expect good results. The lens you have is all right, if it is of proper focal length, and I suppose it is. But you cannot expect to get a very good 11-foot picture; that is too big a picture for an amateur gas man. I would suggest that you cut down your picture to 8 or 9 feet in width, and select very light films, meaning by this that none of the scenes be dense. Pick out light scenes only. Keep your lens perfectly clean, and try Guil pastils instead of limes. However, I cannot give you detailed instructions on gas; that is impossible, since space in the department is too limited, but you will either have to serve a short apprenticeship with some gas man, get some one to teach you, or else simply acquire your knowledge by the hard and expensive school of experience. I think, on the whole, you will find that the Model B gas making outfit sold by the Enterprise Optical Company, Chicago, will give you the best satisfaction.

Doesn't Know Why.

H. C. Powell, Melville, Saskatchewan, Canada, sends $2.50 and says:

> I want one of the Handbooks. Have been operating about nine years and do not know why I have not purchased one long ago. (Neither do I.—Ed.). I was East for a week recently and borrowed a brother operator's Handbook for an hour or so, whereupon I quickly realized that no operator can afford to be without one. We have rotten electric service here, and it is pretty hard to get good results. The light is poor until about 9.30 p.m. and after that time we cannot ask for better service from alternating current. We have to use 60 amperes at the arc, but are talking of installing a mercury arc rectifier, therefore we want to get that Handbook as soon as possible. I certainly got some good dope out of brother James' optical article, in April 18th issue. Have been using a very light yellow tinted screen and find it not as hard on the eyes, though I believe it takes a certain amount of brilliancy out of the picture.

According to your statement, brother, either your lines or your transformer are overloaded up to 9.30 p.m., or else the power house generators are. It is likely, however, that the fault lies in the street mains, or else in the transformer. Possibly the transformer supplies other houses or stores and your service becomes better about the time they begin to turn out the lights. Surely there is an overload somewhere, or else the power house is deliberately carrying a low voltage in the early evening and this is not at all likely.

Machine for Traveling Showmen.

Omar C. Anderson, Cleveland, Ohio, writes:

> I wish to start a show to take in schools and churches, giving an educational and travelogue program, and one not shown in the average moving picture house "just around the corner." Have been working on this for some time, but would like to have your advice as to the best machine for this purpose. It must be for both gas and electricity, for motion and stereopticon, and dissolving views; also wish to show post cards by reflection. What is the best combination I could get?

Without criticising your proposed plan, if I were going to rig up that way I would get some rather light machine, if I could run across one in good condition. You would, of course, have to have a gas burner and electric lamp with it. I would then get a separate dissolving stereopticon and a Bausch & Lomb post card projector, but I am afraid that you will find that by the time you get rigged up you will have quite a bunch of stuff to carry along, and, moreover, it will cost you considerable money, and you had better be pretty sure that you can get that money back before you invest it. All is not gold that glitters, and there is a lot of glitter to that small town proposition that does not materialize into dollars and cents when you tackle it. You might make some money from it, but take it from me you will earn every nickel you get. I personally would not touch that particular kind of proposition with a ten foot pole.

Very Clever Article.

A. E. Adams, Los Angeles, California, sends sample of a carbon clamp screw wrench he has invented. He says:

> Under separate cover am sending for your approval a carbon clamp screw wrench which I find very handy. It is adjustable for large and small clamp screws and wing nuts. If you think it is good pass it along as I believe in helping each other.

The wrench is entirely practical, though I really do not see that it is much better than a pair of gas pliers, except for the fact that one could easily make one of the tools and it would then be kept beside the lamp house especially for the purpose of tightening and loosening carbon clamp screws. It is nothing more or less than a piece of one-half inch heavy brass tubing about 8 inches long, with a wooden handle inserted in one end and a notch ½ inch deep filed in the other end, this notch to engage the wing nut. In the sample submitted he has taken a short piece of tubing just large enough to slip over the other tubing and has filed a wider notch in it to fit larger clamp screws. This piece of tubing is only 2 inches long and at the back end he has clamped a ring like the rings on the old style collapsible machine stand legs, and by sawing a kerf in the end of the short tubing the screw in the ring clamps the one to the other, and there you are. It is a handy tool, yes, and I presume that any operator who made one would find it well worth the trouble of making.

Age of Film.

From the South comes a letter requesting a personal opinion of the editor as to a letter from an exchange manager, one clause of which reads as follows: "Your method of computing the age of film is not in accordance with that employed by film exchanges. It is quite evident that you have counted Sundays, whereas they should be eliminated, as it is not a working day for films."

The editor is not running the exchange in question, but it seems to him that the branch manager has made a very queer ruling. I never before heard of eliminating Sundays in computing the age of film. The age of film, according to all my information, dates from the day of its release, and every day thereafter counts. As a matter of fact in many cities and towns Sunday is one of the heaviest days, and, anyhow, it is cutting matters pretty fine, even in the localities where theaters do not work Sundays, to try to eliminate that day in computing the age of film. Regardless of whether the film is working or not it is a day older, and, while that may not cut much ice with local patrons, it would cut a figure in transient trade. In my opinion and judgment the branch manager is absolutely wrong in his ruling.

Enterprising.

D. O. Reilly, Grand Theater, Frankfort, Kentucky, encloses $1.00 and says:

> I am a close student of the projection department. I also have your Handbook. With regard to the article, "Excellent for Operator's Library," page 966, May 16th issue, it is to the point. I want the Hawkins' set of books on the terms mentioned in the article, and you will find $1.00 enclosed as the first payment. I will pay $1.00 a week thereafter until the $6.00 is paid. If you will help me to secure these books I will very much appreciate it.

You can bet your last solid-ivory collar button that I will, because I am always willing to help the man who is willing to help himself, and the one who will pay $6.00 for a set of books in order to improve his knowledge of his profession certainly comes under that head. I have forwarded your dollar to the publishers, and you will undoubtedly hear from them long before this is published.

A Year's Experience.

Lowell, Massachusetts, writes:

> I have been in the picture business for the past five years. My father runs a theater. I have just passed the Massachusetts examination and have received my license as operator. I am willing to join the union, and had a talk with the president and business agent, but they say their by-laws require that an operator have one year's experience before he be admitted. And now how is a man to get this year's experience? I will appreciate any information you can give me along these lines.

You say you have been in the moving picture business for five years but you do not state what you have been doing, presumably it was not operating. The union is perfectly right in demanding that a man shall have at least a year's experience in the operating room before he be admitted to membership. Presumably the only way you could do this would be to get yourself taken on as an operator's helper, but I cannot offer you much advice on that point, not knowing the conditions in your territory. I can only repeat that the union's view point is correct.

Mirroroide Improvement.

J. H. Genter, of the J. H. Genter Company, Inc., Newburgh, New York, writes as follows:

> We are sending you samples of our latest in mirroroide suitable for whatever tests you may desire to make. We have spent a great deal of money and time in obtaining the best to be had in projection surfaces. You will note that the silver white is of the purest white obtainable, that is it is a silver white surface. In competition with aluminum screens this will be very noticeable. Our pale gold is of a more pronounced gold color, whereas our silver flesh certainly came up to our expectations in every way. We believe that its use will prove quite a revelation in the possibilities of picture toning. The company will be fully represented at the Exposition where we hope to meet you personally.

The Genter Company has always been progressive, and, while I have not made actual tests of the surfaces submitted, still the silver white and flesh tint certainly are beautiful surfaces. The gold is also a very pleasing surface, but personally I am skeptical about the desirability of introducing yellow into a projection surface. I have no doubt that the new surfaces here are doing fine.

Old Copies.

C. A. Hatt, Sacremento, California, writes:

> I want several copies of THE WORLD. The desired copies are those containing instructions on the various mechanisms. I have one covering the Simplex and Standard, but want the rest, so that I can bind them and keep them for reference. I believe they are one of the greatest things of their kind ever gotten out. I am now operating two Simplex machines and like them very much. Am going to take a little trip soon, and, if I can stretch my bank roll sufficiently, may call upon you in the Big City. All the operators here are doing find.

I am sorry to say that the copies desired by the brother are not available. There was a big demand for them and the copies were all sold long ago. I would suggest, however, that friend Hatt can get all these instructions in compact form, together with several hundred pages of other valuable matter by sending $2.50 to THE MOVING PICTURE WORLD for the Handbook, and this is what I would advise him to do. I like your idea of a "little" trip, and hope the bank roll will be sufficiently rubberized to include Gotham, and that we shall have the pleasure of a personal acquaintance in the near future.

Comments on the Films

Licensed

A GAP (Edison), June 16.—The sixth of "The Man Who Disappeared." This portion of the series is rather more reasonable and consistent than several of the prior ones and contains a chase that is very intense and gripping, utilizing a taxicab, a tug, etc., to open a bridge to stop a train, which is accomplished. The action is all interesting and the photography is up to the standard. It is gratifying offering.

ON THE BEACH (Melies), June 16.—The flirtatious husband makes eyes at a pretty young married woman at the beach, both thinking their better halves are absent. But the latter show up. This proves only moderately amusing and rather drags in places.

HOW LONE WOLF DIED (Selig), June 16.—This is a weird and gruesome picture depicting the final end of a renegade, red-handed Indian, who seems to take joy in committing murder. He even goes so far as to kill a settler's wife, leaving her baby motherless and ends his savagery by wantonly murdering a missionary. An Indian maiden, Laughing Star," who has become impressed by the missionary's teaching, learns from his dying lips the name of his assailant. She finds Lone Wolf injured by a fall from his horse and tortured by thirst. Several scenes are shown where he is digging himself across the sands to obtain water; the girl enticing him on. Finally he drinks from a poisoned spring and dies miserably.

THE LITTLE HE AND SHE (Essanay), June 16.—This is a story of a newly wedded couple just launched on the sea of matrimony. The husband's salary does not admit of high living, but the wife fails to realize why she has not the many pretty things her friends are enabled to have. A lady friend in better circumstances persuades her to buy two beautiful statuettes and loans her the money. She deceives her husband as to the cost and later confesses to him and how she must reimburse her friend. A quarrel ensues; each dream in their loneliness that the statues come to life. A beautiful production which results in a happy ending.

THE SHELL COMB INDUSTRY (Lubin), June 16.—This is on the same reel with "Good Cider," illustrating the manufacture of shell combs, from the live turtle to the show case, and from there into the hair of maiden and matron. Very interesting.

GOOD CIDER (Lubin), June 16.—On the same reel with "The Shell Comb Industry." A rural comedy with a barrel of cider as the main theme. It is a very laughable number and enjoyable, especially to those who have lived in the country. Everybody doctors the cider and eventually the cider doctors everybody, even the doctor. In the finale the barrel is empty and everybody is full. See this picture if possible.

THE MISSING JEWELS (Kalem), June 16.—This is certainly a story which is out of the ordinary and contains much that gains the sympathy of the audience. The plot blends the two extremes of humanity together in an unusual and complicated manner. A $30,000 necklace is lost by a young society matron and found by a train yard man, who unconscious of its worth gives it to his little daughter. After various touching scenes this incident results in a bright future for little Nell and her father.

A MODERN SAMPSON (Edison), June 17.—Both of the offerings on this split reel are too long for the matter in them as it is handled. There is an excellent idea for a a farce in the first part, written by J. Edward Hungerford, and this idea makes the picture fairly amusing. But the producer, Preston Kendall, has made it seem impossible by over-accented burlesquing and its hero too much like a crazy sissy boy.

ON THE STEPS (Edison), June 17.—This farce on the same reel would have been very funny, if it could have been made believable. It is fair; but its author, Charles H. France (he also produced it), seems to have developed it hurriedly. It is fairly amusing; but there was no laughter to be heard in the house while we watched it.

THE FATE OF THE BRASH DRUMMER AND THE NECTARINE (Essanay), June 17.—For review of this picture see page 1666, issue of June 20, Moving Picture World.

CASTLES IN THE AIR (Selig), June 17.—A picture with a good popular appeal and one that is sure to be generally liked. It is perhaps the best single reel of to-day from the exhibitor's standpoint and makes a very good offering. Lillian Brown Leighton's washer-woman mother is the best played rôle; but all in the cast do well. It is well staged and the photography is clear. Wallace Clifton is the author and Norval MacGregor staged it.

THE LADIES' WAR (Vitagraph), June 17.—A picture with an actor-proof situation at its climax and with a very well played climax, for the fun at that point depends most on Jane Fearnley and Mandy Wilson (colored and fat) and both of these with the ladies' tailor (Albert Roccardi) are very amusing in their rôles. Roy McCardell, the author, made good use of an idea which is not new at all, but, nevertheless, very laughable. There was much hearty laughter while it was on, and it makes good as a comedy offering. Wilfrid North produced it.

THE WOOING OF SOPHIE (Essanay), June 18.—A ranch comedy in which Sophie is wooed by many admirers. Slim and a rival quarrel over getting the marriage license. This is not quite as amusing as some comedies produced by this company.

HIS DREAM FULFILLED (Melies), June 18.—A half reel in which the film is orange tinted and some of the scenes quite dim. The young couple elope and are married, exactly as their fond fathers wish. Not very new in plot.

EVERYBODY'S DOING IT (Melies), June 18.—The little youngster spends his money for an itching powder and makes everyone scratch. This is also a familiar idea and not very amusing as it was developed.

HER NEIGHBORS NEXT DOOR (Biograph), June 18.—The story of a girl separated from her sweetheart, whom she meets unexpectedly in after years and saves from death. This is well pictured and contains much of interest. The scenes on the desert island were not all germane to the story as it afterward developed, but were entertaining.

ONLY A SISTER (Vitagraph), June 18.—A western offering, in which the girl gives up her savings to meet a worthless check signed by her brother for a gambling debt. The story is quite ordinary in plot but handled well and works up considerable suspense toward the close. Margaret Gibson is attractive as the girl, and Alfred D. Vosburgh plays the brother.

THE PARENT STRAIN (Lubin), June 19.—A drama crammed full of anguish involving two brothers who are in love with the same girl; the one she favors has inherited from his father the trait of gambling. The mother, realizing this, prevents their union after the girl is piloted by the discarded brother to a gambling place to see her fiance at the gambling table. An inconsistent scene occurs here, where she repairs to a minister and immediately marries the other brother. Later the husband becomes a gambler and the older brother is converted and becomes a minister and saves the two from disaster.

MILITARY TATTOO AT ALDERSHOT, ENGLAND (Kalem), June 19.—On the same reel with "The Wages of Sinn." This is said to be the most handsomely accoutered and impressive military spectacle in the world.

THE WAGES OF SINN (Kalem), June 19.—This is a sort of a rough and tumble farce comedy that involves the wages of Mr. Sinn, therefore the caption. Mrs. Sinn elects herself treasurer of the Sinn family and to increase the exchequer cuts down family expenses to very light meals, and even sells her husband's clothes. The outcome gets many good laughs. On the same reel with "Military Tattoo at Aldershot, England."

THE PERSISTENT MR. PRINCE (Vitagraph), June 19.—A comedy featuring Wally Pan, as Mr. Royal Prince, and Lillian Walker, as Miss Prunella Peach. This picture causes great laughter by the many expedients to which Prince resorts to win the Peach. This is not only a meritorious comedy, but it contains the elements of intensity as it is produced.

CHICKEN (Selig), June 19.—On the same reel with "Peter's Relations." Quite a laughable revamped old plot, concerning two husbands and their wives involved in misunderstandings, through telephone messages and accidentally discovered notes, etc., "Chicken" is responsible for considerable anguish, but the wives discover it is the real thing.

PETER'S RELATIONS (Selig), June 19.—This is a somewhat funny picture and everybody is involved in the mother-in-law plot. No such mother-in-law ever happened and if she ever does she should be suppressed. The funniest thing in this number is the scene where the young couple convert the extension table into a downy bed. On the same reel with "Chicken."

IN THE DAYS OF SLAVERY (Edison), June 20.—A Civil War story which involves the gambling mania of that period, on the Ohio and Mississippi steamboats, where poker was the popular game. Few people understand the fascinating chances and the irresistible power of the turn of the single card which may eventuate in the loss of all worldly possessions of the player. Old timers will appreciate this offering as it goes back to the days of '61. An exciting and meritorious offering with a pleasant ending.

THE GIRL AT HIS SIDE (Selig), June 20.—This is a love story, complicated with business wherein the head of a construction company is mixed up in a love affair with his private secretary and an heiress. A valuable necklace of pearls for which he becomes responsible enters into the plot. It accidentally becomes broken and he offers to have it repaired. Ford is seriously injured while inspecting a building and taken to a hospital. Various complications obtain concerning securities during his illness and convalescence. The necklace is returned to the heiress and the secretary is rewarded with the reciprocity of love. This is an interesting offering in every respect.

BRONCHO BILLY—OUTLAW (Essanay), June 20.—An illogical melodrama introducing several characters in a complicated plot which admits of no logical reason whatever, unless it is to allow of the escape of Broncho Billy who is lucky enough to secure the sheriff's horse and save the sheriff's wife from the attack of a greaser outlaw. The sheriff, through gratitude, secures Broncho Billy's pardon from the governor.

BROUGHT TO JUSTICE (Kalem), June 20.—A western drama involving love, intrigue, deceit, etc. The characters in the cast are cowboys, half-breeds, Indians, horse thieves, desperadoes and so forth. Eventually the offering ends with the capture of the criminals and a victorious sheriff marries Helen, the rancher's daughter.

GETTING SOLID WITH PA (Lubin), June 20.—This comedy is on the same reel with "Long May It Wave." It is a slap dash picture which uses the old and antiquated, before-the-war loaded cigar as an expedient to get laughs. Other used before numerous times.

LONG MAY IT WAVE (Lubin), June 20.—On the same reel with "Getting Solid with Pa." A ludicrous, an old plot involving the hen-pecked husband. This picture gains laughs by its absolute absurdity.

BY THE OLD DEAD TREE (Biograph), June 20.—The development of the love affairs concerning a persistent wealthy young bachelor and a puritanic young school teacher furnish the theme for this meritorious picture. The prejudice of the girl's mother is overcome by the sincerity evinced by the suitor. The caption is misleading as the action centers around an old stump which is loaded with powder. Many children are utilized in this picture and the scene where they are in peril is unusually gripping.

Licensed Specials

ONE WOMAN'S WAY (Cines), June 16.—In this two-part visualization a rather interesting plot is worked out concerning a young wife who is deeply in love with her Baronet husband. There is another woman involved and the wife is awakened to the fact by accident that his lordship is neglecting her. Several intense scenes occur where an opportunity presents itself, and she proves her willingness to give her life for his happiness. He awakens and his regeneration follows. Husband and wife start life anew. The picture is splendidly produced.

A WAYWARD DAUGHTER (Vitagraph), June 16.—This picture is in two parts and although somewhat conventional in plot and theme contains much that is of heart interest and should be a wholesome lesson to girls who are disposed to be headstrong, and to disregard the admonitions of their parents and friends. This is a well-produced picture in both city and country scenes. Norma Talmadge, as Betty, the wayward girl, gives a clever portrayal of the part, and Van Dyke Brooke as Luke Hardy, the country storekeeper and postmaster, is impressive. All the characters are well sustained. An offering worthy of a place on any program.

THE STRUGGLE EVERLASTING (Lubin), June 17.—Two-part melodrama, by Shannon Fife, produced by Edgar Jones. It holds the attention fairly well; but makes a son, as acting district attorney, prosecute his father for fraudulent use of the mails. This son had been arguing with his father about his business methods for years; but the old man thinks no one dishonest until caught. But the incident—the son's acting against his parent—falls down in tact and its bad effect was noticeable, especially on older spectators. The story is clear and, without really convincing, is made plausible. The acting is so so and the photography good. A fair offering. These "fair" offerings make none enthusiastic and don't compel any to come again; but those who are in the house like them.

HOME RUN BAKER'S DOUBLE (Kalem), June 17.—A two-part picture for baseball fans with plenty of grandstand and "diamond" atmosphere. It tells an interesting, likable story and is a better-than-fair offering. But it was a serious mistake to introduce the girl as the picture's center of interest and then handle her tactlessly; make her a listener at doors and one too ready to meet a man at a cafe. Nor is she rightly the picture's center; that belongs distinctly to Bender, played by the great ball player. He also take the rôle of the "double" who is looking for money under false pretenses. There is much that is distinctly interesting in the picture and its interior photographs are life-like as can be. We dare commend it, taking all things into account, as an especially desirable offering.

THE UNKNOWN HAND (Melies), June 18.—A two-reel mystery story which holds the attention from start to finish. It never becomes really thrilling, yet the trend of interest is well sustained as the detective traces the owner of the hand which stole the valuable papers. Lady Curtin, wife of the minister of justice, stole the papers to satisfy a blackmailer. The denouement is satisfactory and the offering as a whole is pleasing.

THE HOUSE OF DARKNESS (Lubin), June 18.—A two-reel number by Shannon Fife. This tells the story of two lawyers appointed guardians of a girl heiress. The effect produced on them by the money they covet is strongly shown as the picture proceeds. This makes a fascinating story of a somewhat old-fashioned type, rather obvious in development, but with numerous exciting episodes to keep up the observer's interest. At the close the hero saves the girl from the burning house, but it seemed a mistake to let all the money be burned with the rascally brothers. It would have been more satisfactory to have saved this. A good release of its kind.

THE HAND OF HORROR (Edison), June 19.—This two-part picture play is very gripping and interesting and contains in its plot many scenes which are familiar to New Yorkers. It is well written and splendidly produced both in acting and photography. The gripping scenes take place at the Metropolitan Building where the hero is called upon to make some repairs on the hands of the clock. Scenes among the gangsters of the East Side are also portrayed. The plot is embellished with an interesting love story. This is a superior offering.

FINGER-PRINTS (Essanay), June 19.—This is a very complicated two-part picture, the plot of which hinges on the attempt to secure a valuable scarab by a gang of crooks. It contains many interesting and gripping scenes, especially the interior of an underground room and the interior of a sewer through which the heroine makes her escape after being incarcerated by the gang; she is rescued through a manhole by some laborers. Several realistic fights occur. It is finely acted and photographed.

FATHER'S FLIRTATION (Vitagraph), June 20.—A two-part comedy, written by Edwin Ray Coffin, worked out to a finish by John Bunny, Flora Finch and Mary Anderson. The many complications that occur in this comedy causes great laughter. It is elongated into two reels and numberless feet of film might have been saved. However, Bunny gets into an awful position, but extricates himself, with the assistance of the director and the roll of mazuma which he carries in his pocket, with which he purchases the silence of the college widow. This is a superior comedy. George D. Baker is the producer.

Independent

HER FRIEND THE BANDIT (Keystone), June 4.—Charles Chaplain and Charles Murray play the chief funny characters of this farce which is a bit thin; but has the rough whirling of happenings usually found in farces of this well-marked type. It will amuse and make laughter and can be considered a safe, rather than noteworthy offering.

OUR COUNTRY COUSINS (Keystone), June 6.—Farm characters and an elopement that has the Keystone flavor and is sure to make laughter. It has unexpected and very funny incidents and will surely make an excellent offering.

THE KNOCK-OUT (Keystone), June 11.—Roscoe Arbuckle, ably supported, makes barrels of fun in this two-reel comedy release. In its early stages, the story has a particularly well-connected plot, but things go to smash a little in this line when a big chase is introduced in the second reel. This chase, as well as a comedy prize fight, is unusually funny.

THE LITTLE SENORITA (Princess), June 19.—A pretty, poetic romance with Muriel Ostriche as the heroine. It is set on an island not far from shore, and, at the climax, she swims to the mainland for help and, of course, brings her lover. Her parents are South Americans in retirement after a revolution and her father has a lot of gold. Some roughs determine to levy a generous contribution on him for a revolution, and land on the island. The girl's lover had been coming there; but had been "warned" off. He now, with the help of Muriel, is able to save the treasure and win the father's consent. The staging and photography are of the best. It is played naturally. We think it a very acceptable, though slight, offering.

A BUSY MAN (Royal), June 20.—Another one of Burns, Reehm and Stull Royal comedies. Squire Higgs, of Dog's Corners, is the fire department, minister, doctor, constable, postmaster—in fact, the pooh-bah of the whole durn village. "Hats in his specialty," begosh, and the whole community recognize the fact. Gee, but it's funny—and he always collects his fee.

SUCH A BUSINESS (Royal), June 20.—By Burns, Reehm and Stull, who essay the leading parts, assisted by Isabel Daintry and others of equal ability. Ikey Lecy, a hatter, finds business dull and he seeks to improve it through his son Sammy, who follows the bright idea of his bright parent and the results of his endeavors furnish the comedy. This offering creates laughter.

MABEL'S MARRIED LIFE (Keystone), June 20.—It is surely a winner. It can't be described; but there is nothing at all offensive in it; it is all laughable, and a very desirable release. Charles Chapman and Mabel Normand are at their best and everyone knows what that means; better than most feature offerings from an exhibition viewpoint. This kind makes 'em come again soon.

THE DECEIVER (Komic), June 21.—Tod Browning and Ed Dillon love the same pretty widow and, as the situation develops, we see her affections changing from the latter to the former and back again to Dillon, who is again a prosperous police officer. It is quite laughable and makes a good offering.

OUR MUTUAL GIRL No. 23 (Reliance), June 22.—The Mutual heroine is found; but we are not yet told how it came that she was asleep in the country house of respectable people. The notability introduced this week is our Collector of the Port, Dudley Field Malone. The story is still interesting and is holding up very well, though the quality is not quite so gripping as in the three parts that preceded it.

PAPA'S DARLING (Imp), June 22.—In this Ethel Grandin plays the daughter of a rich man who masquerades as a young man and secures work in her father's office. The story is almost farcical in its situations and we like Miss Grandin better in her own style of apparel. Still this will probably interest many observers.

A CASE ON THE DOCTOR (Universal Ike, Jr.), June 23.—In this characteristic western comedy Louise Glaum plays the lady doctor and Universal Ike, Jr., heads the list of her male patients, which is a rapidly growing one. Not a very new idea, but plenty of action and some laughable situations in this.

THE BURDEN (Majestic), June 23.—A rather interesting plot obtains in this picture play which is ably directed and well acted. Eugene Palette, Sam De Grasse and Irene Hunt in the principal parts. The plot embraces the commitment of a murder and two brothers are under suspicion. There are gripping and intense scenes which hold attention. The finale is gratifying. It is worth viewing.

IZZY'S NIGHT OUT (Reliance), June 24.—This is a very comical production of the popular "Izzy" series exploiting Max Davidson in the title role. Never did anything like that happen by Izzy before in his life. Izzy was made dizzy and he was kept busy. But, ohy, ohy, ohy, is the morning after, oh, such a headaches. This offering is received with continuous laughter.

BLUE KNOT, KING OF POLO (American), June 24.—A timely picture, giving a melodramatic love story, a variant on the old race horse theme; but fairly acceptable. The photography is as clear as can be and the scenes are often full of beauty. A polo game well pictured is included. The players are acceptable and the offering will please.

LOST BY A HAIR (Rex), June 28.—An amusing little one-reel comedy by Lois Weber, in which the jealous suitors lift the tenor's wig from his head by means of a fish-line. This is old business, but brings the usual laugh.

ON THE VERGE (Frontier), June 28.—A western story of a young wife who starts to leave her husband for an old sweetheart and is saved from this step by a dance hall girl. The story is jerkily developed and the characterizations are not very appealing. This is only of about average merit.

A TWENTIETH CENTURY PIRATE (Victor), June 29.—A farce with its hero far too shy to suit its or his heroine; but he gets interested in his family genealogy and learns that he is derived from a pirate. He develops some of "the old pep," snatches the girl from her garden and marries her willi-nilli, but much to her delight. Then the genealogist whom he had been employing comes back to say that he had made a mistake and that the youth is derived from only an archbishop. But the deed is done. Warren Kerigan has the leading rôle. It will make some laughter; but it is too long for the matter that it has. The photography is fair.

IT'S A BOY (Sterling), June 29.—Little Billy is the chief figure in this film story. When the new baby comes he conspires with a friend to make away with it. They place it in the dog cart and there is an exciting pursuit. This is not strong, but proves quite entertaining.

THE GIRL IN PANTS (Crystal), June 30.—Vivian dresses up in men's

clothes and fights a burlesque duel with her lover's rival. This is fairly funny and helped considerably by good photography.

HER NEW HAT (Crystal), June 30.—A Pearl White number, on same reel with above. Pearl shoots up a poker game, in which hubby is winner, and gets the stakes to buy a new hat with. This is entertaining.

BESSIE, THE DETECTRESS, IN TICK, TICK, TICK! (Joker), July 1.—Bess Merredyth is here featured in a burlesque detective story. The fore part of this contain little action and the plot is very uncertain. The rough and tumble scenes at the close are about the most interesting feature of this, and they possess but little humor.

THE LOST ARROW (Nestor), July 1.—A pretty story of Indian life, in which two dusky lovers hunt for the arrow shot by the chief, in order to gain the daughter's hand. The story involves love and jealousy, and altogether makes quite a pleasing offering of a somewhat conventional type.

PASSING THE LOVE OF WOMAN (Rex), July 3.—This story, written by Bess Merredyth, concerns the love affairs of a gunman. The characters command no sympathy from the observer and the sacrifice of the gunman's pal seemed to contain a good deal of false sentiment. The scenes are good and well acted, but the type of story is not of a high order.

THE HEART OF A CROOK (Kay-Bee), July 3.—A compelling human interest story in which a bank robber makes a great personal sacrifice to protect a friend who has helped him is well told in this two-reeler. At times the action is somewhat jerky, but the picture in its entirety is to be highly commended.

CAPTAIN KIDD'S PRICELESS TREASURE (Joker), July 4.—An illustrated ballad of pirate treasure. The costuming is exceptionally well done, picturing Colonial days to a nicety. The forepart of the story is somewhat jumbled, but it comes to a very diverting finish. This makes a very good novelty offering. The pirates are fearfully and wonderfully made up.

ON THE RIO GRANDE (Rex), July 5.—A typical story of the Great Southwest, with Herbert Rawlinson, Anna Little and Frank Lloyd in the cast. The construction is jerky in places, but the outdoor scenes are attractive. The story concerns the rounding up of Mexican cattle thieves. An average number.

THE GREATEST OF THESE (Eclair), July 5.—Alec Francis plays the part of an old cobbler in this number, a man of the Silas Marner type. He sours upon life when his daughter runs away with an artist, but later there is a reconciliation and he again becomes the friend of the neighborhood children. A pretty story, with good settings and a pleasing heart interest.

Independent Specials

THE STOLEN CODE (Reliance), June 20.—A foreign spy picture in two parts. The situation is developed in an almost tiresomely ordinary way. Is there no way for a pretty spy to get acquainted with a diplomat or military officer except by pretending to have a fall and a sprained ankle? The second reel is much better and the truth is that the picture ought to have been condensed into one reel. It interests; but it might have been made stronger. The staging, photography and acting are of good quality.

THE SEVERED THRONG (Majestic), June 21.—A real feature. It is a two-part picture and tells a story in which two Indians have parts; but it is quite out of the ordinary. There is nothing of the trite "Western" about it and, since it is full of convincing action of very sensational nature and handled with restraint by both producer and his players who act in a most natural manner, we commend it as an offering that will very likely awaken enthusiasm. It is an unusually gripping picture and a most desirable release.

BIRD OF PREY (Eclipse), June 22.—A two-part feature offering providing a sensational melodramatic story in which an evil clerk is loved by his employer's daughter who permits him to visit her at midnight, climbing up to the second story window. He later steals his employer's money and a fellow clerk suspects him. This second clerk becomes the hero in an exciting pursuit of the criminal by land and sea. The action is often of a startling character and will hold attention. It has been very carefully staged in well-chosen or constructed backgrounds. The photography is often in delightful purple-gray tints and is always clear and commendable. There are fine pictures of old buildings, of docks and seashore and of the ocean. But when the hero wins the girl in the end, one wonders whether she were really worth while.

THE PAINTED LADY'S CHILD (American), June 22.—In this two-part picture, the title is a bit misleading, or the woman was painted by an artist and did not "paint," so far as we know. An elaborately woven situation is developed into a love story of sentiment, in which William Garwood and Vivian Rich play the leads. Jack Richardson, who, in the first reel, is a half-villain, in the second recognizes his daughter whom, with her mother, he had abandoned, and does what he can to make up. It is well acted and clearly photographed in many commendable scenes. It is hardly an offering to stir enthusiasm, but is a bit better than fair.

FOR HER CHILD (Thanhouser), June 23.—The "Kidlet" has a prominent role in this two-part offering and her presence and charming acting will surely make it go well with most audiences. The story is poetic and sentimental. It could hardly be called a strongly dramatic picture, but there is a most sensational struggle in one scene in which Irving Cummings, as the husband of the heroine and the child's father, fights with a burglar. The acting is fair and the whole makes a good offering. It deals with divorce, and its theme is far from new.

THE SKULL (Imp), June 25.—At first one grows a little impatient at the obscure development of this story, but later this feeling vanishes when the observer learns that it was all intended for a mystery. What looks like confusion of plot is really a purposely vague style of development. Alexander Gaden turns out to be a detective who has for years been rounding up the villain of the piece. The skull feature was unique and there is a sort of uncanny, expectant atmosphere about the story as it progresses. The suspense is well sustained in the second reel and the denouement is a satisfactory one. Not a powerful offering, but something different and enjoyable.

THE MYSTERY OF WICKHAM HALL (Powers), June 26.—This three-part story, written by Bess Meredyth, brings to mind the style of English society stories written by Bertha M. Clay and The Duchess. Cleo Madison appears as the heroine, whose path is beset by much suffering. The scenes, both exterior and interior, are very attractive, and represent a big English estate. The characterizations are only fairly good as a whole, partly owing to faulty costuming. The story itself extends over four generations of time and is entertaining. The strongest moments are in the last reel when the unwilling bride sees the ghosts of former inhabitants of the place and determines to reject the rascally John. As an old-fashioned type of story this gives full value and is handled with a fair degree of strength.

THE CRY OF THE CAPTIVE (Hepworth), June 29.—A melodramatic love story in two parts, set in English backgrounds. Many of its scenes are in a forest and the photographs (good all the way through) often give that half-misty suggestion of deep leafy isles that is very pleasing. The story is very fair and will hold attention although few, if any, will be convinced that what it shows really happened or is likely to happen. The heroine changes, between the closing of the first and opening of the second reel, from a simple forest girl in which guise the rich hero meets and falls in love with her, to a stylish city girl. Her evil uncle, now her guardian, is making her help him cheat in his gaming house. He is also chief of a gang of thieves and one turns against him. In an exciting scene the hero rescues the girl just as the disgruntled thief accomplishes the uncle's ruin. The story misses some good chances to be consistent and effective at the same time, but makes a fair offering just as it is.

LUCILLE LOVE, Series No. 12 (Gold Seal), June 30.—The rascally servant, played by Ernest Shields, complicates the situation in this number by more of his villainy. He is choked by Hugo and there is some gun fighting, with a fair amount of suspense involved. The scenes are of a melodramatic character and wind up with an auto chase.

SHORTY GETS INTO TROUBLE (Broncho), July 1.—This two-reel western will make friends everywhere. The story is interesting and is quite logically worked out. An acceptable comedy incident is used to open and then follows a series of intensely dramatic incidents. Intelligent direction and first-class photography have added greatly to the class of the release.

SNOWDRIFT (Eclair), July 1.—This is a two-part delectable production and contains a heap of heart interest. A human derelict is faithfully sweeping snow from the pavement in front of a prominent clubhouse, the members, for the purpose of enlivenment invite him into the parlor to tell the story of his life which he does. His story is of the great northwest, where the snow is on the ground and in the air. The story proves to be one of gripping interest and holds spellbound the clubmen who listen to it. A tragic ending pertains when he recognizes one of the leading members present as the man who wronged him and cruelly left him to die in the drifts of snow.

HIS HOUR OF MANHOOD (Domino), July 2.—This two-reel picture may please those who merely view but do not analyze. It is hardly logical in its plot. It follows the old theme of Enoch Arden in some respects, but is weakened materially by a mess of melodramatic happenings that are absolutely uninteresting.

THE HOUSE DISCORDANT (Rex), July 2.—A two-reel number, with Robert Leonard and Hazel Buckham in the leading parts. This shows quite naturally the manner in which a young wife takes up the enjoyments of her younger friends and this gives her husband the impression she is abandoning him, when she is really assisting others to elope. This rises to a high point of interest which is never quite realized in the action of the characters. It would have been stronger if the climax had come sooner and then worked in the happy ending as it now stands. The photography and settings are attractive and the story very well constructed and presented.

THE HOPES OF BLIND ALLEY (Rex), July 4.—This three-reel number, produced by Allan Devan, has a number of strong points. It gives an intimate and convincing picture of tenement life. It develops a pleasing story, naturally and appealingly, and has a number of strong character parts. Murdock MacQuarrie makes a memorable part of the old grandfather. The Italian vender of statuettes made a good touch, and the silk hat episode contains the right human element. This whole production shows an unusual feeling for picturing real life on the screen. A strong offering.

THE MYSTERY OF GREEN PARK (Eclipse), July 6.—A two-part feature offering somewhat above the average in merit. It tells a detective story and has a new situation that baffles the imagination of the spectator, quite fooling him until the detective lays open before us the criminal's method of having a perpetual alibi. Natural acting quite above the average and beautiful photography increase the effect of it and make it commendable as a good offering.

FACING THE GATTLING GUNS (Warner's Features).—A sensational melodrama in three reels, dealing with modern life and taken against a great, partly-built dam or other engineering work. Its center of interest is the contractor's difficulty in getting on with the work. He is short of ready money and the villain, a millionaire, plots to keep him from borrowing on gilt-edged securities he owns. The contractor's daughter repulses the villain and the hero, his clerk, gets discharged for shielding her. This hero is made foreman, and the old foreman becomes a dramatic factor in the second reel by opposing him. The work is protected from the rioting workers by gattling guns (not wholly convincing as shown) and they are loaded with blank cartridges by the new foreman. The millionaire villain changes these for ball cartridges and this act is photographed by a motion picture camera man and, at the trial, his reel is brought to the jury and he real criminal is arrested. It is fairly well acted; the photography is clear; many of the scenes are truly exciting and it makes a passable offering.

THE CITY OF PROMISE (Warner's Features).—Cecilia Loftus is featured in this three-part picture as its heroine, a country girl who has acted "Rosalind" in Mayville and comes to the great city to be an actress. The plot follows a well-worn path and we think it will be fairly popular, but much more could have been made of it with fresher development and with broader, less stagey scenes; it is cramped into too small a space and lacks the atmosphere without which it fails of being truly convincing, although its business is all probable enough. Then the girl's father or perhaps uncle (the relationship is none too clear) spoiled the homespun feeling in the home scenes; he is a city man. The acting of Miss Loftus before the camera is fair; she is good in human moments, but intruded burlesque business in the chorus girl scene that decidedly didn't agree with her acting of Rosalind, for example. Her work in moments of transition is not sure yet. She is ably supported and the picture makes a very fair offering.

New Rainey Pictures Please.

Series of 1914 Now Running at the Casino are Replete with Exciting Incidents of the Camera Hunt in South Africa.

Reveiwed by Randall M. White.

PAUL J. RAINEY'S 1914 set of African Hunt pictures, opening at the Shuberts' Casino theater, Broadway and Thirty-ninth street, Monday evening, June 22d, attracted another of those audiences which force the conviction that motion pictures of a certain class have already passed beyond the stage of being merely the "poor man's entertainment." New York's Four Hundred were there. They came in gay parties in full dress—in their limousines and victorias—in much the same manner that they might have gone to an opening night at the opera just a few doors up the street. All evening long the lobby was crowded with those anxious to purchase admission and the success of the opening night surpassed the fondest expectations of the most sanguine.

The first night audience was made up largely of people with an inspired interest in the pictures. Representative film men who had seen the previous set of Rainey pictures and knew of the success which they had achieved were on hand to prophesy as to the future of the 1914 offering. Personal friends of Mr. Rainey, who is widely known in New York by reason of his work in South Africa, were present to see the results of his last daring expedition. It was inevitable, therefore, that the pictures shown at the Casino should be measured in merit by comparison with the first Rainey exhibition. That the 1914 program is less gripping than was the previous one was the common expression of opinion.

Carefully considered, however, there seems little justification for any argument that the 1914 pictures themselves are one jot less interesting than were the previous ones, and it is more reasonable to believe that the lesser enthusiasm over the new pictures is resulting for the reason that the keen edge was taken off the interest in wild animal pictures some time ago—and largely as the result of the tremendous success of the first Rainey releases.

The presentation at the Casino is being made in the most effective manner possible. A lecturer with a fine appreciation of just where the motion picture "lecture" ceases to be helpful and begins to become damning helps the exhibition a great deal and because of his pronounced English appearance and accent provides what almost amounts to a comedy strain throughout the show. The Shuberts purchased the Paul J. Rainey pictures after having seen them in London and they did well to engage the English lecturer.

As models of perfect photography the 1914 Rainey pictures will not win any medals—but they are all that they reasonably expected to be and are clear and sharp enough to "put over" the interesting subject matter which is their first claim to distinction. In his opening remarks, the "Bombardier Wells" lecturer, explained the difficulties which Mr. Rainey and his associates had encountered in securing the pictures. He told that it was found utterly impossible to expose the positive film during the best lighted portions of the day for the reason that the excessive heat adversely effected the photographic emulsion; the pictures were therefore taken in the early morning and in the very late afternoon.

Two of the water holes shown in the previous Rainey pictures are shown in the 1914 set and, in addition, there is another interesting set of views taken at a waterhole about eighty miles removed from the original pair. The first reel shows a rhinoceros, a couple of herds of grand zebra, a flock of South African guinea hens, wart hogs, a particularly interesting group of baboons, and a small herd of giraffes, including the largest giraffe that Mr. Rainey has ever seen.

The second reel is largely given over to pictures of some of Mr. Rainey's pets on his ranch on the east coast of Africa. The playful antics of a pet baboon and a hound puppy are interesting and are well placed in the show to add snappiness and zest.

More grand zebras, the first moving pictures of the mongoose, grand and "Tommy" gazelles, and a flock of English storks are shown in the third reel.

A cheetah hunt, in which one of the pretty spotted animals is killed by poisoned arrows shot by Wandarobos, picturesque African tribesmen, and another is captured alive, is the big feature of the fourth reel—and one of the most interesting features of the series. The famous Rainey animal hunting dogs make their first appearance in this reel.

Strikingly beautiful pictures of a flock of flamingoes and other South African birds, and of a wonderful herd of buffalo, were shown in the fifth reel. The bird pictures, tinted as a night scene, give the impression of an animated Japanese print and, on the opening night, were greeted with prolonged applause. The hundreds of buffalo's milling silently and savagely through the veldt less than a hundred yards away from the cameraman, with their wicked looking horns and glaring eyes giving mute evidence of their power, also made a picture which was greeted with applause.

Properly placed as the final incident of the series, because of its striking and unusual strength, is the lion chase in which every detail of this dangerous performance is shown. In introducing this series of views, the lecturer explained that it was found necessary to track and kill an even dozen lions before the composite picture required could be obtained. The first views show jackals and other carniverous birds feeding upon the remnants of a water buck which had been killed by a lion during the night. Then the hunting dogs are brought to the water buck's carcass where they pick up the trail of the slayer and the chase by a company of fully fifty men, including Mr. Rainey and his associates and the native boys are shown. The lion that has gorged himself upon the buck is finally cornered in a deep ravine and is shown whisking around in the underbrush. His death, however, was not accomplished under circumstances which permitted of satisfactory reproduction by the motion picture camera and the finish of the series comes with a representation of the highly spectacular killing of another splendid King of the Jungle.

The lion that is killed has been cornered in a clump of bushes which skirts an open place in the veldt and the daring stunts performed by native boys in their efforts to entice the beast out into the open in order that he may be dispatched are shown. As a big climax, the shaggy maned brute charges directly out of the bushes towards the camera man—and towards the audience—to be "knocked kicking" into the air by a well aimed bullet from a big calibered rifle in the hands of a member of the Rainey party who, by the way, met his death during another hunt a couple of days later. It is said that the lion was within fifteen yards of the camera when he was killed and the pictures seem to support this statement.

The showman who sees the 1914 series of Rainey pictures will concede that the views have been arranged with a fine appreciation of what spectators throughout the country will enjoy. The injection of special features at stated intervals keeps the interest up throughout the program. As presented at the Casino, the stories told by the lecturer while reels were being changed added materially to the value of the offering.

On the opening night Mr. Rainey himself was in attendance and addressed the audience.

JOSEPH KAUFMAN.

JOSEPH KAUFMAN is a fair example of the quality of players now demanded by the Lubin Company. Amateurs are treated as amateurs and given their chance, but for responsible parts the people must be actors of experience, and Kaufman is eminently fit. Born in Washington, D. C., in 1882, he was educated at the Georgetown University and graduated with honors. With a forceful temperament and strong personality he at an early age adopted the stage, first playing for five years in a famous stock company. This was his apprenticeship in which he had the advantage of playing over two hundred roles, with this experience he was well fitted for Broadway, and engaged by Charles Frohman for the Empire Stock Company—in those days the greatest company America has ever seen. Among the stars that he supported were Maude Adams, Marie Doro, Mrs. Patrick Campbell, Fay Davis, Ethel Barrymore, William Collier and Elsie Janis. For a while he was a favorite player in Henry W. Savage's companies and later with Cohan and Harris, always playing leading roles. While not really starring, Frederick Thompson featured Kaufman in "Via Wireless," and as Monte Brewster in "Brewster's Millions." Much more could be told of his stage career which has made him a valuable player in the Lubin Studio of Philadelphia and a man much respected and liked by his associates.

Joseph Kaufman.

Isis Theatre, Indianapolis, Ind.

THE Isis Theater, completed and opened, brings to light the third motion picture house of class to mark the enterprise of Messrs. Barton & Olson in the Indianapolis field. B. V. Barton and Charles Olson are identified with both the Central Amusement Company, owning the Isis, and the People's Amusement Company, owning the Victoria and the Empress Theaters. By virtue of the amount invested they control all three properties. All three houses were completed this year and each one of them represents the up-to-date idea of what a picture house should be.

The Isis is the only downtown house of the three. It is located opposite the Traction Terminal Station which handles about 20,000 persons daily. With this transient trade passing by or near the house daily, and a good city patronage to draw from, the house is well filled from morning till night, and should pay a good return on the $40,000 invested in it. An admission of five cents is charged, and the structure is strictly a picture house. It is equipped for the presentation of vaudeville if at any time the management should care to so use it. As shown in the photograph, the house front is of stucco and terra cotta, and is studded with electric lights, 1,500 incandescent bulbs being used. A feature of the front is the peacock design above the second floor. The beauty of the tail spread cannot be appreciated until the illumination of the front is made at night. The name appears in ornamental letters on panels on each side of the front. The whole makes a very attractive and inviting appearance.

The lobby is not so deep as in some houses, but it is nicely finished in brass and mahogany, with mirror doors. The box office is of stone and glass, and contains an automatic ticket-selling machine that will dispense five tickets at once. It makes the handling of a crowd a matter of envious ease and celerity. The seating capacity is 700 and it is the only strictly moving picture house in the city with a gallery.

A $5,000 pipe organ from the Kimball Organ Company has been installed, and the pipe organ concerts are becoming a distinct feature of the entertainment offered. Two Power's 6-A machines in a steel booth that is equipped for the dual operation of the two projectors add greatly to the efficiency of the house, there being scarcely an appreciable wait between reels. The construction is fireproof throughout. The throw from the booth to the screen is long.

The chairs are of Circassian walnut and are leather upholstered. Though the house is relatively narrow, two aisles have been provided, so that the filling and emptying of the auditorium is greatly facilitated. The lights are invisible, and the screen is inset so that there are no cross lights to mar the pictures. At the same time the decorations are light in color and the house is always shown in a soft, sort of half-light, that is pleasing. A positive-acting direct fan and blower system of heating, ventilating and cooling is a part of the equipment. A rapid change of air is provided at all times.

Toilet and rest rooms with plenty of mirrors and other conveniences to endear the establishment to women patrons have been provided. On the whole, the house seems to present a good model of what the modern picture house should be. Messrs. Barton & Olson are to be congratulated, too, upon the fact that they have made it a five-cent house, instead of ten cent, which they could have done to their greater profit. They believe it was the price that made the picture house popular and intend to make the jitney the standard as long as circumstances will permit.

Photo by H. H. Coxburn Co., Indianapolis, Ind.

Isis Theater, Indianapolis, Ind.

CALIFORNIA M. P. COMPANY'S FIRST RELEASE.

There is to be something essentially Californian in the entire history and production of the first photoplay which the California Motion Picture Corporation are preparing to release to the public. It is to be a realistic adaptation from Paul Armstrong's dramatic version of Bret Harte's celebrated story "Salomy's Kiss." As the world at large knows, the scene of this story is laid in California and carries one back to the romantic days of the great gold rush of '49.

Not only is the story of California and from the pen of early California's most celebrated author, but in its motion picture adaptation, is to feature one of the most famous of that state's well known stage folk, Beatriz Michelena, the beautiful prima donna, who will appear in the title rôle. The part of the delightfully capricious Salomy Jane is exceptionally well adapted to Miss Michelena whose animation and petite mannerisms did quite as much as her voice to make her an operatic star of first luster. A long list of critics throughout the country have credited Miss Michelena with being the most beautiful woman on the American operatic stage, as well as an actress of unusual versatility. This, together with her youth and ideal size, form and animation for picture work, will establish her immediately as one of the greatest favorites in the silent drama. Her operatic work,—and she was touring the country as prima donna in the Shubert's production of the "Girl from Dixie" when not sixteen years of age,—has featured her in some of the greatest successes ever staged in this country. Among the operas in which she starred are: Kirk La Shelle's "Princess Chic," Henry Savage's "Peggy from Paris," John Cort's "Kissing Girl" and Oliver Morosco's "Tik Tok Man of Oz."

Miss Michelena will be supported by one of the best balanced casts ever organized for motion pictures and included in it will be House Peters, late of Frohman's Famous Players. Other members of the notable cast are: Andrew Robson, William Nigh, Ernest Joy, and Clara Beyers all of whom have played leading roles when with other companies.

According to a report received from the Pacific Coast, the contract covering the picture rights on "Salomy Jane" has just been terminated by the producing company with the Lieber and Paul Armstrong Companies. This same report brings word that the California Motion Picture Corporation, which is devoting its time exclusively to feature adaptations from famous plays, books and operas, has been carrying on actual operations at its San Rafael studio, situated at the base of Mt. Tamalpais, since the first of May, the intent being to get several productions ahead

This corporation has been financed by a group of some of California's best known business men and capitalists. Among the stock holders and directors are: Herbert Payne, millionaire of Menlo Park; Henry T. Scott, President of the Mercantile National Bank; R. P. Schwerin, Vice-President and General Manager of the Pacific Mail Steamship Company; Charles Templeton Crocker, owner of the St. Francis Hotel and director of the Crocker National Bank; Edwin M. Eddy of the Selwyn Eddy Estate Company; William F. Herrin, Vice-President and Chief Counsellor of the Southern Pacific; Christian de Guigne of the Parrott Estate; James Tyson, President of the Seaboard National Bank, and Arthur Payne of the Payne Estate. Alex. E. Beyfuss is General Manager of the Corporation.

"Little Lord Fauntleroy"

A Four-Reel McEnnery Offering Adapted from Mrs. F. Hodgson-Burnett's World-famous Story

Reviewed by Harry W. De Long.

CAST:

The Earl of Dorincourt.....Mr. H. Lyons
Cedric, his son (Lord Fauntletroy) ..Master Gerald Royston
"Dearest" (Mrs. Errol).....Miss Jane Wells
Mr. Havisham (family lawyer).....Mr. Bernard Vaughan
Minna Tipton (an adventuress).....Miss V. Osmond
Ben Tipton (her husband).....Mr. Frank Stather
Tommy Tipton (Ben's son).....Master D. Callam
Dick Tipton (a bootblack, Ben's brother) Mr. Harry Edwards
Silas Hobbs (a grocer).....Mr. F. Tomkins
Mary (a housemaid).....Miss Nelson

THIS PRODUCTION has been done in an admirable manner and is certainly good to see. The story is familiar, particularly to fathers and mothers, who perhaps perused it in their childhood days and it will be enjoyed by their progeny in the pictured version. As it is presented,

Scene from "Little Lord Fauntleroy" (Kineto).

nothing is left to be desired, and Master Gerald Royston, who essays the part of the little lord is certainly ideal. He combines the dignity of his aristocratic ancestors on his father's side of the house with the democratic inheritance which he obtains from his American mother and wins the love of his erratic grandfather, the Earl of Dorincourt, a peer of the old

Scene from "Little Lord Fauntleroy" (Kineto).

school and the descendant of a long line of illustrious ancestors whose escutcheon has never been stained. Fate levels the Earl's pride through the worthlessness of his three sons, who through various dissipations so gall the old Earl and irritate him that he becomes such a monument of selfishness that it usurps every other thought in his mind. The three sons being removed by death in various ways the mantle falls upon the shoulders of little Cedric and the old nobleman, inflexible and proud as ever instructs his solicitor to fetch little Lord Fauntleroy, heir to the earldom, from America. He is about six years old and is imbued with old-fashioned dignity and dearly loves his mother whom he calls "Dearest," and he promises his dying father to look after her comfort.

Despite the aristocratic blood in his veins Cedric, with his artless and winning way is beloved by all. His chums are Mr. Hobbs, an elderly grocer, Dick, a bootblack and Bridget the Irish cook.

This is an offering pure in theme and elevating in character for the children especially, and we predict that it will become very popular.

The picture was made by the Kineto, Limited, of London, and is being offered by the James McEnnery syndicate.

"Giants-White Sox World Tour"

Baseball Players Representing American Cities Filmed on their Travels in Foreign Lands.

Reviewed by Hugh Hoffman.

BASEBALL FANS are such a rabid set that almost anything bearing upon their pet weakness is devoured with the avidity of a long starved beast. In the light of this fact, it might be stated off hand, that the motion pictures of the trip around the world by the New York National League, and the Chicago American League baseball teams would be a success without regard to any technical nicety or the lack of it.

With a real dyed-in-the-wool baseball fan these pictures will no doubt pass muster. The writer confesses to being in that class and therefore enjoyed the crumbs of baseball fodder that are to be found in these films. The real baseball interest in them cannot be said to be any more than crumbs.

A wonderful opportunity to make a world scenic picture, with a powerful baseball interest as an attraction, was not altogether taken advantage of in this set of views. Whether it is because ball players are notoriously bad actors or whether the pictures were made without any definite aim, or both, it is certain that the subject is not all that it should have been. The last thing a reviewer likes to do is to lay the fault at the door of the camera man, but there are camera faults here. In this case, I should say that the camera man's share of the blame should be less than fifty-fifty.

The chances are that he did not find it easy to handle the ball players and many times was obliged to take pot luck and get what he could rather than get nothing at all. This is a lamentable fact in most all pictures wherein some popular idol is featured. They want a big cut in the profits but are very stubborn and unobliging when it comes to taking the pictures. No doubt certain members of the Giants and White-Sox are getting a very decent profit out of these films but from the general result it would seem that they would not go a step out of their way to help things along.

John McGraw and Comiskey appear a few times and were evidently caught on the fly. The question then arises why do film producers make contracts for pictures of this kind without some assurance that the principals will stand without hitching for a minute? The public is easily satisfied, especially the baseball public, but they are entitled to a little run for their money. To put the case briefly, the baseball men did not give the camera man an even break. This applies more to the management than it does to the players, some of whom showed a willingness to pose, but not many.

Most of the time was spent on shipboard. The stops were brief and Victor Miller, the camera man, no doubt, was obliged to get what he could in his short time on land, regardless of light conditions or anything else. Consequently, as a scenic picture, it is not a wonder, but the scenic part of the picture is better than the baseball part. For these reasons also the photography is not what it would be in a studio.

There are snatches of ball games in various parts of the world, all too short for those who like to observe the impression that baseball makes upon the people in other lands. These alternate with glimpses of scenery along the route. There is also a "comedy plot" woven in but this is so poorly thought out and executed, and so unnecessary that the less said about it the better. It is something about a baseball bug who stowed away on the boat and made the trip. It is obvious in the comedy scenes that the comedian and camera man received little help from the ball playing fraternity who apparently consulted their own convenience on all occasions. There are some good close-up pictures of Sir Thomas Lipton and King George meeting John McGraw and others, only the trouble was that John McGraw and others comported themselves as though they hated the sight, taste and smell of a moving picture camera; wherein they differed from Sir Thomas and King George.

"St. Elmo"

The Romantic Atmosphere of the Old Melodrama will be Found in this Six-Reel Balboa Offering.

Reviewed by Hanford C. Judson.

THIS OLD MELODRAMA on the screen is more than likely to attract attention on account of the remarkable success that it had years ago and more because it has only recently had a popular revival. The clearness and beauty of this picturization of the story will also please the many who have not had the pleasure of seeing it on the stage. It is a success, for it carries through all its six reels the spirit of the original story and the quality that has pleased in the past numbers of people. Audiences seem to have grown tired of the morbid, realistic pictures of the seamy side of life and they seem to be wanting things that amuse; comedies, and things that vividly and dramatically present the conflict between right and wrong so important a part of all our lives.

Scene from "St. Elmo" (Balboa).

St. Elmo, the melodrama for the stage, in one or two of the picture's scenes intrudes itself on the St. Elmo that is written for the screen. This is not a very frequent defect in the picture; but it is especially noticeable in the ball-room scene in which the hero, St. Elmo, to whom Agnes has engaged herself, because she wants his money, entrusts her, while like some Hamlet he goes abroad to complete his studies, to the keeping of Murray whom she really loves. It, in truth, in both play and picture, is a bit of Shakespearian stagecraft quite out of place in any production. In a picture, its artificiality is too apparent, and the more because it is done with the full company of guests around and made a matter of state. Yet the picture quickly passes on from its few defects to beauties and the average spectator will condone them for the good things with which it is full and take up again the thread of the story with very little break in the interest.

The story is well known and, having commented on the quality of its presentation, we need only add that even in its minor rôles the acting is pleasing and that both its heroines (there are two) are played by very charming young women who are contrasts in many things, but alike in being skilful actresses. The rôle of St. Elmo is also praiseworthily portrayed especially in the latter part of the picture in which the visioned Savior and the visioned devil keep striving for his soul, after he has found that Murray and Agnes are untrue and has forced a duel and killed his one-time best friend.

Of the picture's scenes, perhaps that in the garden at St. Elmo's home will excite most enthusiasm. Its walks through which Murray and Agnes pass to the bench where St. Elmo is to find them in each others arms, are full of beautifully photographed flowers. There are walks and shrubs and labyrinthian vistas. Some may like even better the wreck of the railroad train in which the second heroine, Edna, is hurt. It is most realistic. We do not see the accident, but see the train going at full speed and then the burning wreck. This is the point, it will be remembered at which the forces that are working for the hard-hearted St. Elmo's salvation begin to get the advantage over the suggestions, symbolized by the devil, that are working to keep him the bitter souless thing around whom, wherever he goes, misfortunes are thick.

There is one point in which this production is preeminent; its photography. The nature of the story give a big chance for double exposures and for the fading out and in of visions, and in accomplishing these effects the camera work has been perfectly accurate. There is often great picturesqueness in the scene-making, and these are set forth before us in clearly drawn, life-like pictures. On account of the popular appeal of its story and of its many excellent qualities, we commend this picture to exhibitors as a safe and pleasing feature.

LOOKING FOR J. HOWARD-LEE.

Motion Picture Supply Men in Edmonton, Alberta, Can., Want Him to Pay for Camera and Some Other Things.

On complaint of the North-West Theaters Co., Ltd., and others of Edmonton, Alberta, Can., the police throughout the United States and Canada are being asked to apprehend a man who used the names of J. Howard-Lee and J. Howard while in Edmonton and obtained motion picture merchandise valued at more than $400, under false representations and pretense.

J. Howard-Lee, alias J. Howard.

John Hazza, general manager of the North-West company, says that the stranger made his appearance in Edmonton the latter part of last March and, representing himself as a colonization agent for the Grand Trunk Pacific Railway, received from the North-West company for purchase by his purported principals, one Urban motion picture camera, a leather case, a stand, and developing outfit valued at about $400. It is also claimed that, making the same representations, he secured from an Edmonton photographer a quantity of positive motion picture film. After the man had left town it was discovered that he had positively no connection with the Grand Trunk Pacific people but, according to their claim, had fleeced them out of approximately $700. The North-West company immediately set about to secure the fellow's arrest on the grounds of false pretense and theft.

Mr. Hazza believes that the stranger is a motion picture man for the reason that he seemed particularly conversant with the operating part of the picture business, and is asking motion picture people throughout the country to assist in causing the man's arrest. It is thought that Howard-Lee or Howard is at present doing camera work either in the States or in Europe and it is Mr. Hazza's request that any one who thinks he knows of the present whereabouts of such a man as is pictured in connection with this article, communicate all available information to the North-West Theaters Co., Inc., Edmonton, Alberta, Can.

J. Howard-Lee, alias J. Howard, is about five feet nine inches tall, fair or medium in complexion, clean shaven, stout of build, weighing about one hundred seventy pounds. He professes to be a graduate of an eastern States university and to have been a player on the foot-ball team, and a former coach of a University foot-ball team.

"THE WRATH OF THE GODS" DRAWS CROWDS.

The New York Motion Picture Company's six-part feature production entitled "The Wrath of the Gods" drew tremendous crowds at Ebbet's Field, Bedford avenue and Sullivan street, Brooklyn, N. Y., the field of the National Baseball League, when that place was opened as an airdome on Monday, June 22, by Marcus Loew for the presentation of moving pictures. This feature picture was the initial production shown at the Field. Although the Field has seating accommodation for 20,000 persons, a great many thousands were turned away. So determined were the crowds to gain admission that a part of the fence of the enclosure was torn away, and the reserves from three police precincts had to be called out to restore order. The admission prices are 10, 15 and 25 cents.

"Romany Rye"

Marion Leonard Puts Life and Passion in Her Four-Part Picture of the Gypsy Girl who Falls in Love with the Husband She Marries to Please.

Reviewed by Hanford C. Judson.

ONE OF THE BEST of gypsy stories is told by this new Marion Leonard film, and it makes an interesting, clean and wholesome offering. Its central point of interest is the gypsy girl herself, and her heart experience is revealed with depth and sincerity by this talented leading woman who fits the part perfectly. The idea is to show how true love is stirred in the breast of the conscienceless gypsy by the implicit trust that her husband has in her. Her object in marrying him had been to get his money, and the dramatic struggle comes from the contest within her between the new and the old motives. All this is very effectively shown, and the offering holds with ever-increasing interest in spite of the picture's one noticeable drawback, which is the number of often meaningless young women who crowd some of its scenes. They too often act like a chorus and give an intrusive touch of artificiality to parts of it. It carries well in spite of this defect; but the short-coming is noticeable.

Scene from "Romany Rye" (Warner's Features)

The story is set in an ordinary American rural country and many of its scenes are taken out of doors. The photographs are clear and have the tones of life; they help a good deal. Stanner E. V. Taylor, the picture's producer, shows his usual skill in choosing the scenes, and makes, as was necessary in telling this story, the background impress one as a whole. We see but a scrap at a time; but it lies before us in imagination as though it were all in sight and our attention merely picking out the point of greatest interest at any time. We are shown the young man's home, where he lives with his old mother and we get a glimpse of the gypsy camp near by. The man is no great lover of women. The girls of the neighborhood know the trait and tease him a bit. He and his mother with some others visit the camp and we see that one of the gypsy fortune tellers has impressed him not a little. In a few days he visits the camp again and shows that he has quite a deal of money with him. It would be a dull gypsy who wouldn't be impressed by such a thick wallet. The girl tells one of the men of the camp about it and he tries to get the money he has given to her. She refuses and he thereupon begins to beat her. Her cries bring the young man to her assistance and he returns with interest the strokes inflicted upon the girl.

The gypsy man now arms himself to rob the youth on his way home and the girl sees him start out. She thinks out an easier way to get the money and takes a still shorter way to head the youth off. Meeting him, she tells him that the men of the camp are about to rob him and gets him to intrust his roll to her for safe keeping. There is little doubt that she will safe-keep it for him where he will not be able to waste it. He continues and the gypsy man meets him and tries to rob him by force, but after a struggle, is left senseless by the roadside, to be found by the girl who, in a cleverly portrayed scene, makes gypsy scorn of him, he doesn't know quite why.

The dramatic part of the picture begins when he has persuaded her to marry him and she plots to get the rest of his money. The pivotal thing in her character is her simplicity. She is fond of children and the young girls of the village plainly scorn her. The climax approaches when she has plotted with the gypsy man to rob her husband's safe. She has been intrusted with the key to it and after a struggle with her newly awakened conscience tries to deceive the man; but he has peeped through the blind and knows that there is more money and where it is. A few skilfully planned steps lead to a struggle for a pistol which goes off so that the husband hears it and comes to her rescue. There is a reconciliation scene needed for the picture's poetic ending. We have given but the bare outline of the story which is filled with much that bolsters and makes it naturally convincing. This is another successful picture by a markedly talented company.

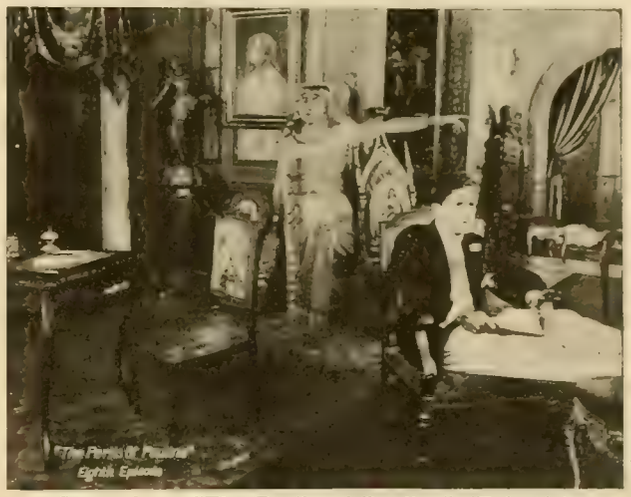
"The Perils of Pauline"

Eighth Episode, in Two Parts, by Far the Most Interesting of the Series.

Reviewed by W. Stephen Bush.

THERE IS ONE THING which everybody enjoys about these "Perils of Pauline" pictures. They are getting better and more interesting with every episode. It were needless to emphasize the splendid photography.

Hero, heroine and villian, seem to grow fonder of their parts with every new adventure and certainly manage to not only sustain but to stimulate the interest of the spectator. There are fine touches of poetry, romance and adventure in this latest installment. Pauline, a prisoner in her cave, watches a fox come into her prison and decides to follow the animal's trail to liberty. The realism of the movements of the fox, who is being hunted to his lair, would do credit to the best animal picture ever made. Just as Pauline emerges from her cave, the Indian oracle has promised a white queen to the tribe. The Indians are the real thing. They want poor Pauline to race down hill with a heavy stone to prove her immortality and make herself solid with the oracle. This



Scene from "The Perils of Pauline" (Eclectic)

was asking too much of Pauline, who, however, did not shrink a bit and actually races down hill with the "Stone of Death." Of course, our Mr. Crane Wilbur is right there to prevent the worst. Pauline is saved and for once there is a happy ending. I cannot help paying a special compliment to Miss Pearl White, who in this episode surpasses her previous efforts. The part has evidently grown dear to her and she just revels in it. Mention must be made, too, of the nice double exposure work in two of the scenes.

E. D. HORKHEIMER SAILS ON IMPERATOR.

E. D. Horkheimer, of Long Beach, California, secretary and treasurer of the Balboa Amusement and Producing Company, a concern which is coming to the front with astonishing rapidity, is in New York and is to sail on Monday, June 29th, to Europe, on the Imperator. Mr. Horkheimer has been in New York for the last fortnight attending the convention and boosting Balboa films. He has, we believe, fifty thousand feet of new film ready. All of this the Box Office Attractions company has taken and will put out during the summer and fall. His object in going abroad is to keep in touch with the foreign market and he expects to be gone a month. These Balboa films are deservingly attracting a great deal of attention. The stories are clear, effective and full of popular appeal. But perhaps the most noteworthy thing about them is their photography which is well nigh perfect and often daringly progressive. We have never as yet seen a double exposure scene in any Balboa picture that was not absolutely perfect and the blocking out work is invariably handled to give lively suggestions to the imagination. We wish Mr. Horkheimer bon voyage and a safe return.

"The Chimney Sweeps."

Pasquali American Feature Is Given Unusual Interest by Clever Work of Child Actor.

Reviewed by Randall M. White.

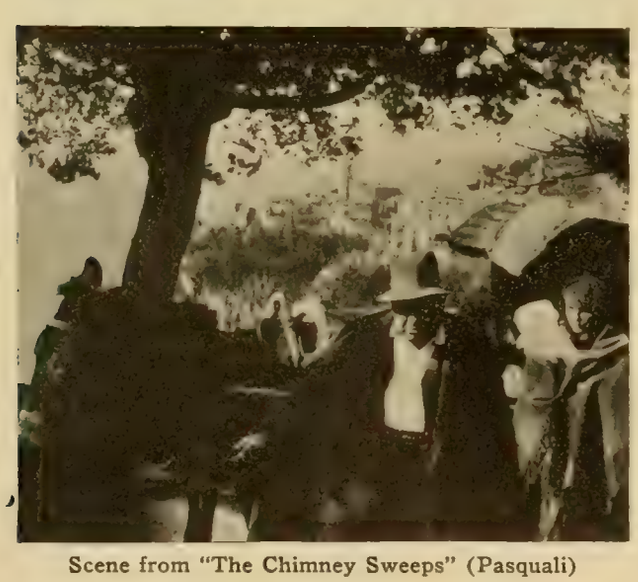
EXHIBITORS and their patrons will find much to interest them in "The Chimney Sweeps," a new feature in a prologue and four parts which is being released by the Pasquali American Company. The subtitle, "How True Love Overcomes Class Prejudice," is apt in suggesting the story, which has to do with a mesalliance between a young man of high family and a peasant girl on his father's estate.

The principal character in the action is a youngster who seems to be no more than five years old but handles his role

Scene from "The Chimney Sweeps" (Pasquali)

in a manner which would do credit to an actor of fifty. Another youngster of nine or ten does well in an important part.

Most of us have read a lot about chimney sweeps but few of us have seen these little workers who belong to an epoch which has passed in this country, but is still at hand in a few foreign countries where such modern conveniences as



Scene from "The Chimney Sweeps" (Pasquali)

steam heat and gas ranges are not generally known. For its mere fairy tale and educational value, therefore, the introduction of a chimney sweep in a story will generally be found pleasing.

The story runs this way: A baby is born to a young gentleman and a peasant girl, but opposition on the part of the young man's father results in the mother's being cast adrift with her infant son. At the age of about five, the baby boy is apprenticed to a master chimney sweep and enters upon his picturesque but dangerous duties in a large city to which the mother and her father come some time later. Tony (the little hero of the story) has just been discovered by his mother when his abusive master orders him to sweep a chimney at a certain given address. The youngster's pal, who knows that Tony has been ill, volunteers to do the job for him and is suffocated while at work. The master chimney sweep, who did not know that Tony had been fortunate enough to secure a substitute, tells Tony's mother that her little boy has been killed. The mother is driven insane with grief. Later Tony is found by his father who takes a firm stand against his parent's wishes and determines to marry the mother of his child, peasant though she be. The mother's reason is restored by the sight of her little boy in his garb of chimney sweep and the little family is united.

Besides having an interesting story, the picture is of value because of a number of instances of perfect photography. A few of the distressing scenes necessary to the representation of the mother's mental collapse were toned down soon after the feature's trial projections at the Pasquali American offices in the World Tower Building.

PASQUALI AMERICAN REORGANIZED.

Group of New York Financiers Put New Blood into Enterprise to Push Well Known Turin Features.

THE announcement of the reorganization of the Pasquali American Company, after a most successful year, by a group of prominent New York financiers, has just been made.

This company, which came into prominence last September, through its elaborate production of "The Last Days of Pompeii," attracted the attention of a group of New York capitalists, with the result that the entire company has been reorganized and its policies of operation completely changed to meet the demand which has arisen for the production of the new company.

The interests that are now back of the Pasquili American Company and in control are one of the most powerful groups in the country and, it is said, unlimited capital stands ready to push the company's features.

The reorganization has been effected by Alberto Amato, the former president of the Pasquali American Company, who has been in Europe for the last four months on behalf of the syndicate, and is to be the vice-president and general manager of the new concern; he has closed contracts with several of the largest foreign producers whose productions the syndicate believes adaptable to the American market.

It will not be the policy of the company to restrict its productions to the leading foreign producers, and arrangements have already been completed for the organization of a large subsidiary producing company to make feature pictures of a carefully selected number of popular American novels and plays, the rights to which have been quietly acquired. Besides these pictures the American producing company is also at work upon several original and startling dramas by well-known authors, and is also opening exchanges throughout the country from which all of its productions are to be marketed.

One of the most important features of the company to moving picture buyers is a long term exclusive contract which the company holds with Pasquali & Company, of Turin, whereby the new company and this company will show these wonderful spectacular plays simultaneously in Europe and America.

REGULAR ECLAIR EDUCATIONALS AT STRAND.

Through special and exclusive arrangement with the Strand Theater, of New York, six hundred "Scientia" films have already been made by the Eclair Film Co. and four educational subjects are now being turned out regularly each week. The Eclair films embrace a wide variety of educational subjects including scenics, scientific demonstrations, travel-films in various countries, geographical instruction, and wonderful natural history lessons fascinatingly told.

"Scientia" films will be leased or sold to educational societies, universities or reputable theaters.

A considerable amount of money and a great deal of time and energy have been consumed by the Eclair Company in producing and cataloging their library of scientific and instructive films and in order to show them in a manner and place befitting their value and influence, it was decided to present them at the Strand Theater, the de Luxe motion picture house of the world.

The first releases of Eclair "Scientia" films shown at the Strand commencing Monday, June 1st, and the two films "Niagara Falls" and "Butterflies" were received by the patrons in a most appreciative manner. Regularly each week from now in Eclair "Scientia" films will be offered Broadway patrons and it is fair to assume that these films will prove one of the Strand's big drawing cards.

Gene Gauntier and Players in New Studio

Remodeled Church Makes Ideal Studio and Is Full of Life and Atmosphere When the Talented Player and Her Company Are at Work.

By Hanford C. Judson.

THERE IS a distinct atmosphere of individuality in the Gene Gauntier studio, at 515 West 54th street. Perhaps it is more marked than in most studios; for here but one company is at work and but one picture is "on" at any time. Every studio to an untrained eye is a place full of litter and often of seemingly inextricable disorder. One sees the unpainted outsides of stage sets, with above and around them

Scene from "The Maid of '76" (Gauntier Players)

banks of Cooper Hewitt lamps set in corrugated reflectors. They are blinking on and off at the will of the man at the switchboard and fill the whole place with their peculiar purple ink color which, if we may use the expression, the camera's sensitive film "likes" better than does the human eye. The Gauntier studio is a remodeled church and gives possibilities of glorious depth to any big scene that is wanted, especially a church scene.

We found Miss Gauntier hard at work taking a scene for a new picture, named temporarily "Glory" which it seems is its heroine's nickname. And certainly it was interesting to watch these clever picture makers rehearse it again and again. Courteously discussing the scene among themselves, the players showed that one and all were deeply interested in the motives behind what the script required them to do. Suggestions were offered and listened to respectfully and the action explained anew in a different light so that full sincerity might give truth to the actor's interpretation of his role. It is seldom that any scenes are taken in the order of their appearance in the story. So, to make the story coherent, it is absolutely imperative that there be one single authority to keep it true to its object. Perhaps in any case of difference of opinion the final authority rests with Miss Gene Gauntier; for she is responsible for the story, even though she may have bought the rough plot and idea from some outside photoplaywright. Most of the plays in which she has appeared, as is well known by this time, have come wholly from her imagination which seems to be tireless in its weaving of new plot and incident. It is not very much to have written four hundred photoplays; but in the stories that are told in those fine old Kalem pictures of the South in war times, and also in the feature offerings and in the more recent multiple-reel pictures that Miss Gauntier has written and played in, there is a fresh ingeniousness and a lively play of fancy and a sincerity in more imaginative emotional moments that makes this feat of hers wonderful. There is no truer sign of genuine genius than this tireless flow of output and all of it new, fresh and lively. Her work shows that her sympathies are very broad.

One feels this breadth of interest when talking with her. It is hard to keep her talking about her own work. We were talking of pictures long ago that she had made and of the players whom she was associated with—she seems to think with invariable kindliness and pleasure of these old friends. Only a few were mentioned but with what delightfulness her words called them up! One almost sees the people or things that she talks of; for there is a vividness in her word pictures that is another trait of the true picture-making mind. Yet while we were discussing these former things some association in them would hook on to something in the present and she would break in with enthusiastic praise of "The Escape" and of the wonderful work that Griffith is doing or perhaps how well some other of her associates were doing, making pictures for themselves. And one can surmise that now, when she herself has risen so far above the struggle, her advice and recommendation has been of great help to many of them.

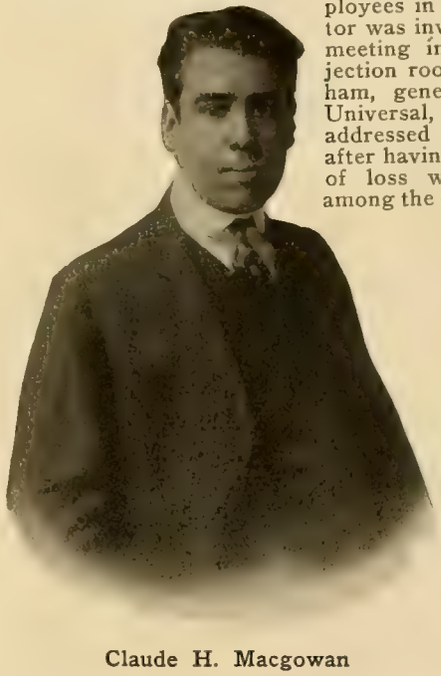
Caulfield to Coast for Universal

Auditor in the New York Offices Since 1912 Given Nice Send-Off by his Associates Upon the Occasion of His Transfer.

HARRY P. CAULFIELD, general auditor of the Universal Film Corporation since its inception, has been transferred from the New York offices of the company to the Universal offices on the Pacific Coast, where he will assume active charge of the auditing department. Accompanied by his wife, Mr. Caulfield left New York some days ago. Claude H. Macgowan, who had served the Universal as cashier for some time, has been promoted to the position made vacant by the transfer.

Harry P. Caulfield

Mr. Caulfield is among the most popular men in the employ of the Universal and the day before he set out for the West the esteem in which he was held by his associates in the New York offices was shown in a touching and thoughtful way. In company with other Universal office employees in New York, the auditor was invited to attend a little meeting in the Universal projection room. There J. C. Graham, general manager of the Universal, acting as spokesman, addressed Mr. Caulfield and after having expressed the sense of loss which would be felt among the employees of the New York Universal offices at his departure, presented him with a handsome gold watch.



Claude H. Macgowan

"With the watch," Mr. Graham said, "go the sincere wishes of all of us that you will be as successful in your undertakings on the Coast as you have been here."

The watch presented to Mr. Caulfield was a Howard, selected by a committee made up of Joe Brandt, John W. Grey, Claude H. Macgowan, and George U. Stevenson.

Mr. Caulfield left the employ of the International Correspondence Schools to join the Universal, in 1912. Early in his business career he had worked in Wall street.

Mr. Macgowan, or "Mac," as he is familiarly called, is a New York boy who had served the Unitype Company as general bookkeeper and cashier for a long time before going with the Universal. He is regarded as a worthy successor to Mr. Caulfield in the New York office and since his promotion has been kept busy receiving the congratulations of his many friends in the motion picture industry.

The Motion Picture Exhibitor

DAYTON CONVENTION LOOMS BIG.

All Signs Point to a Record-Breaking Assemblage of Exhibitors—Exposition Will be of Rare Interest.

NOTHING short of a calamity will prevent the Fourth Annual Convention of the Motion Picture Exhibitors' League, to be held at Dayton, Ohio, from being a record breaker in point of attendance of exhibitors. Many things have happened during the past month to put the members of the League on their mettle, and they propose to prove that their organization is very much alive and able to take care of itself and its policies without outside interference.

A recent visit to New York, of National President Neff, brought the information that wherever he went in attending conventions of State organizations, he found great enthusiasm and the further fact that a better class of exhibitors were taking an interest in the League. He also reported that the necessity for organization was being felt and that the League was benefitting through that necessity.

As an example, he cited an instance in Virginia, where the National Vice-President, D. P. Wine, had been instrumental in securing a material reduction of a proposed State tax which would have hit the picture theaters hard.

Delegates have been elected to attend the Dayton Convention by very State branch of the League that has held its convention up to this writing. There are a few more meetings to be held in the States to make the roster complete.

Aside from the delegates and alternates, there will be a large attendance of exhibitors from all over the United States and Canada. A big delegation are coming from San Francisco and the Northwest. Texas and the Southwest will be well represented. The Southeastern States will send delegates to a National Convention for the first time. The great Middle West will turn out en masse, and the East will be fully represented by exhibitors of the highest class.

Hotel accommodations at Dayton are reported as already taxed to the limit, but provisions have been made to find lodgings in private homes when the hotels have been filled.

A special effort is being made by the business men and citizens of Dayton, to turn the Exhibitors' Convention into a gala day. The city will be decorated and the citizens will put on their best bib and tucker.

A long and interesting program of entertainment has been framed for the visitors. The schedule for the Convention is as follows:

MONDAY, July 6.—Exposition opens at 10 o'clock by address of Mayor Shroyer, of Dayton. Review of leading feature pictures in Memorial Hall, at 7:30 o'clock. Entertainment and cabaret at Algonquin Roof Garden, at 10 o'clock, P. M.

TUESDAY, July 7.—Opening of Fourth Annual Convention. Address by the Mayor of Dayton, at 10 o'clock. Entertainment by National Cash Register Co.; pictures, luncheon and trip to Country Club, at 1:30 o'clock P. M. Convention in executive session, 1:30 o'clock. Exhibitions and demonstration in Hall, 7:30 P. M.

WEDNESDAY, July 8.—Election of officers, 10 o'clock. Aeroplane flights at Wright's Field, 2 o'clock P. M. Opening meeting of Convention, 2 o'clock P. M. Reception of players at 7:30 o'clock P. M.

THURSDAY, July 9.—Grand Parade and prize distribution, 9:30 o'clock. Convention at 10:30 o'clock. Visit to National Soldiers' Home, 1:30 o'clock P. M. Exhibitions and receptions at Memorial Hall, 7:30 o'clock P. M.

FRIDAY, July 10.—Open meeting of Convention at 10 o'clock. Afternoon session at 2 o'clock. White City Park at 2:30 o'clock. Annual banquet at 7:30 o'clock.

SATURDAY, July 11.—Convention at 10 o'clock; afternoon session at 2 o'clock, and awarding of prizes at Memorial Hall at 3 o'clock.

According to the plans of the committee in charge of the exposition, the general public will be excluded from the exposition hall during the mornings to give the exhibitors a chance to inspect the various exhibits. Every effort will be put forth to make the exposition profitable to the manufacturers represented.

The list of exhibitors is large and the exhibits varied. Up to the latest information received, these firms will be represented: General Film Co., Inc., Famous Players Film Co., Eclair Film Co., Inc., All Star Feature Corp., Burns International Films, Inc., Atsco, Inc., Warner's Features, Inc., Colonial Motion Picture Corp., Sawyer, Inc., Great Northern Film Co., L. E. Forup & Co., Bausch & Lomb Optical Co., Mirror Screen Co., Reisinger, Hugo, Great Northern Spec. Fea. Film Co., Jesse Lasky Feature Play Co., Nicholas Power Co., Bell & Howell Co., A. Blinkhorn, G. Melies, Picture Theatre Equipment Co., Elberhard Schneider, Clarence E. Sinn, Pathe Freres, Novelty Slide Co., Manhattan Slide & Film Co., Balboa Amusement Producing Co., Erneman-Cloud Publishing Co., Eastman Kodak Co., Erneman-Photo-Kino-Works, Recording & Computing Machine Company, Selig Polyscope Film Co., Egry Register Co., Automatic Ticket Selling and Cash Register Co., Theater Specialty Co., Columbus Theater & Equipment Co., A. J. Miller & Co., General Electric Co., Cosmograph Projector, National Cash Register Co., Rex Film Renovator Co., Kraus Mfg. Co., Essanay Film Co., World's Film Corporation, Schroder, Art Floral Co., Golden Radium Condenser Co., Gentry C. Walburn, Electric Specialties, Motion Picture Apparatus Co., Mutual Film Corp., Rudolph Wurlitzer Co., American Slide Co., Animated Advertising Co., Universal Film Co.

WASHINGTON SCREEN CLUB BANQUET.

Washington Exhibitors Make Merry at Festive Board at Second Short Circuit of the Club—A Pronounced Success

THERE WAS ANOTHER short circuit in Washington, D. C., when the exhibitors of the National Capital gathered together, nearly one hundred in number, in Castelli's private dining rooms and started the ball rolling for the formation of a permanent organization and clubrooms to house the membership. The club is just about two months old.

But that's getting away from the subject a bit, although this project was greatly enlarged upon by Alan Bachrach, a hustling member of the Brylawski contingent, who has been working hard to bring into being a constitution and by-laws for the club. He told what could be accomplished by this little band of pilgrims if they would only get together and stick.

Fulton Brylawski was introduced by President Dresner as the toastmaster of the evening and immediately got himself into trouble for he was called upon to make the opening remarks. Mr. Dresner expressed his appreciation at the large number of representatives of the moving picture business present and stated that the club was moving along Success Road and that the next short circuit would probably be a greater affair than its predecessors, so great is the interest being taken in the new club.

A surprise of the event came when Fulton Brylawski turned over the position of toastmaster to the club as a whole and announced that the Washington men were going to have a reel ball in the fall, at which a number of prominent picture actors and actresses would be present. He said he had attended a ball in Baltimore given by the Exhibitors' League of that city which was a great success.

"This affair did more to boost the business in that city," said Mr. Brylawski, "than anything the exhibitors could have done. Those who attended it were so enthusiastic that at a recent meeting of our league here, Dr. Herbst appointed a committee of seven members, an executive committee, for it will appoint other committees, to complete the necessary arrangements for our ball. The people are very anxious to meet the screen favorites. I attended the recent convention in New York, and while there received the assurance of co-operation of many of the producers, and their actors and actresses are willing to come to Washington for the occasion. We are going ahead with the arrangements and when the time is ripe, we will ask your co-operation as well. This ball will be the biggest thing that ever happened here and will be the best thing in the world for pictures."

Mr. Campbell, of the Olympic theater, supplemented Mr. Brylawski's remarks and told what further was to be expected in the fall.

The managers of the various exchanges all told how

glad they were to be present, the chorus being composed of Mr. O'Brien of the Eclectic, Mr. Worthington of the Eclectic, Mr. Irvine of the World Film Corp., and Mr. Lust of Warner's.

Tom Moore gave an interesting account of how he entered the moving picture field, what has been done and the outlook for the future. The representatives of the press all had their say and Louis Glaser, of the Washington Herald, told of the manner in which his newspaper is endeavoring to arrive at just what the Washington public wants in the way of films. He stated that coupons are being printed in each

A. W. Dresner, President, Preparing Plans for Second "Short Circuit" of the Washington Screen Club

issue and when 20,000 are received the replies to the questions contained therein will be tabulated and copies furnished the manufacturers. Four hundred coupons have already been returned and these show that comedies are preferred, with dramas running second. If these can be taken as being authentic of the desires of the people, serial pictures are undesirable for of these four hundred replies, only two are in their favor.

Humorous Speech by Dr. Herbst.

The scream of the evening was the lecture delivered by Dr. William P. Herbst on "How to Become a Successful Exhibitor." "First pick out a location where there are two or three established places, ever bearing in mind that competition is the life of trade (for confirmation of this ask Joe Morgan)," he said. "Then put up a house seating under three hundred, and do as litle as you can or need to do to get by the inspectors. Next go to a junk shop and secure a Lubin head of the vintage of 1900, the magazines of a Power's 5, a lamp house of an Edison of 1902, a couple of music stands and you will have a machine par excellence, guaranteed not to show any swaying motion on the screen.

"The next step is to secure a boy operator, one who will get a list of questions and memorize them and then go before the board and obtain a license. Do not forget to secure a tinpanny square piano and a rag-time player.

"When you have progressed thus far it will be time to see about getting films and if you cannot get first runs at twenty-five dollars a week from one exchange, try another, and if you are there told that service is sold to so-and-so, try the other exchange and if they tell you the same thing, send out of town and get service de luxe without titles or leaders—your patrons will never know the difference and will think they are great.

"Now, in order to keep on good terms with the exchange, do not pay for the service until you are urged to do so with the threat of having your service sold to someone else.

"You must be sure that your machine is in such a condition that it will tear out sprocket holes and scratch the films every six inches and also apply plenty of oil that the dust in the booth may become attached to the films. This will save your boy the trouble of sweeping up. Never be so foolish as to pay attention to communications received from your exchange in regard to the condition of the films returned from your house because your fellow-exhibitor, who shows after you do, might drop dead from surprise upon getting a film in a 'showing' condition. Remember, you are the only one who pays for the use of the films, and forget that stale moral 'Do unto others as you would be done by.'

"As to the posters, when you get a nice new one, be sure that before returning it to the exchange you have stepped all over it a number of times and smear in oil and dust—it will then be in the best of condition for the next fellow (we should worry). If after such consideration on your part towards the exchange and your fellow exhibitors, you should be dissatisfied with the exchange, do not think of giving notice of your intention to switch the service but do so immediately for the exchanges prefer this method of doing business.

"Oh! By the way, in advertising your show be sure and get the largest poster that you can; those that give the least idea of what you are exhibiting are the best, and have enough posters to cover the whole front of your house—the people do not care if they are seen entering a place that looks like a country fence in circus season for no respectable person would think of going anywhere else but to your house.

"Don't pay any attention to the sanitation of your house; it takes time and it is troublesome to wash it out daily. Ventilation is unnecessary, the closer the house is in winter the less coal you will have to burn and in the summer the people are generally too warm to worry much about such a slight thing as an unpleasant odor.

"In order to show your superiority as an exhibitor; that you never require any assistance; that you are positive that Congress would never think of closing the moving picture houses on Sundays, or enact any law that would be detrimental to your business, do not become a member of the Exhibitors' League as they are only banded together to shoot off a lot of hot air and the assistance they might get through the National League would not be of vital importance to you. I am president of the local league and I know what I am talking about. And last, but not least, do not on your life join the Washington Screen Club for there you might meet a bunch of jolly good fellows and you might be so contaminated with good-fellowship as to overcome the chronic grouch with which you are blessed."

Among those present were A. Dresner, president; Morris Davis, vice-president; Harry Crandall, secretary; Joseph Morgan, treasurer; Fulton Brylawski, Thomas Moore, William Moore, M. Moore, Mr. Plunkett, S. Flax, Mr. Osborn, Mr. Whitaker, Mr. Worthington, Guy Barrett, George Campbell, Louis Glaser, William Notes, M. Coleman, Mr. Frazier, Mr. Harris, R. H. Wood, A. C. Joy, Sidney Lust, Mr. Ashby, Mr. Payne, A. N. Waters, Mr. Watson, Mr. Sloat, Mr. Yates, G. Brandt, Fred G. Stein, Earl Taylor, Mr. Murray, Mr. Beddell, Mr. Boone, Mr. Powers, Mr. Herman, Julian Brylawski, Dr. William Herbst, Mr. Shipam, A. Brylawski, Alan Bachrach, Ira J. LaMotte, D. M. O'Brien, J. Payette, Victor Stonesifer, N. Stein, N. Weiser, J. Anderson, Mr. Maceron, Francis Painter, Mr. Simonds, William Alvine, William Airy, William Gain, Mr. Irvine, William J. Quinn, Mr. Tracey, Mr. Abby, Mr. Atkinson, Mr. Cunningham, Mr. Evans, Samuel Greenberg, Mr. Minnis, Mr. McConnell, Mr. Duff, George E. Weigle of the Washington Star, W. Ben Weissblatt of the Washington Times, Clarence L. Lintz representing the Moving Picture World, and others.

AN ECHO FROM IOWA.

Editor Moving Picture World, New York.
Dear Sir:

The writer has delayed a report of the Convention in full because I have had innumerable letters of inquiry regarding the legislative program that has been mentioned before in your columns. We took this matter up at the Convention, and it was by far the most important thing that has been done in Iowa for moving pictures for a long while, for the reason that something in a definite line has been established.

Mr. Getchell, of Elbert & Getchell, of Des Moines, Mr. A. J. Diebold, President of the League, of Cedar Rapids, and the writer will constitute the new legislative committee. We expect to secure the co-operation of the most influential members of the League in the different principal towns in Iowa. And we expect to publish articles from time to time to show that there is an over-production of moving picture houses in Iowa, also that the price of admission is too low to be consistent, figuring twelve months in the year. Also, we are now securing the names of each legislator selected by the June primaries in each party, and we will address him from the position that the League takes in Iowa, favoring no censorship of any kind, and we will endeavor to secure the co-operation of each local exhibitor.

It depends upon the business acumen of the exhibitor as to how much support we will obtain. Politicians in Iowa are easily influenced—when it is a fact in Iowa that eighty-five per cent of the people, if not ninety-five per cent, are satisfied and more than pleased with the programs that are shown throughout the state of present.

Now, as to the legislative program in other states: There seems to be a wide difference of opinion between the exchange men and some of the national officers and exhibitors throughout the United States as to the position the moving picture interests should occupy as to censorship. Every partisan of censorship, whether in the state or nation, or whatever plan he is in favor of, will tell you upon the main question, that he is in favor of censorship because he is afraid of the ultimate ruin of the business. This is the rock upon which we split. He does not realize that the business is institutional, in other words, a recognized institution in this United States, and as such is entitled to freedom of movement as much as any great religious body. The moving picture business is too well established at present in the minds of the people in the United States to be displaced from its position of confidence. The profession or the business is here to stay. It is out of its swaddling clothes and experiments. The people are critical. For example, the bogus features have come and almost gone, and the way to handle the salacious or indecent picture is to turn it loose and let it reap its own reward. The business itself will not receive a scratch, because it is established in the affections of the people.

Should some clothing manufacturer turn out a spurious piece of goods, the clothing industry would not suffer to-day; should some irresponsible jewelry manufacturers foist upon the people illegitimate work, the business would not suffer. The bicycle industry went through this metamorphosis, from crookedness to the legitimate; the piano business also. Illegitimate newspapers have come and gone, likewise magazines, and the only sure method of establishing any industry is to allow the wolves which prey upon it to come out of the woods.

Censorship is not a remedy but a disease. In the first place, state censorship is *legal*. Any lawyer can tell you this. The United

States government has never been able to do much with states who wish to pass their own laws of this character. Many times the United States Supreme Court has upheld the constitutionality of a law operating within a state, as, for instance, the molasses cases in Wisconsin, the paint manufacturers' cases in South Dakota, the railroad two cent fare case in Minnesota. The Supreme Court of the United States has upheld the legality of the state to jurisdiction, and also has passed upon the constitutionality of the law. Any state censorship law is legal and all the lawyer can do is to delay its operation by means of injunction and numerous "days in court." There is only one way to whip a state, and that is with a legislative program. Reach the legislator in the lower house and secure his co-operation before next November, as it applies in Iowa, and eighty-five per cent of them will stand with the ninety per cent of the people of the state as against censorship. Then next May, in 1915, when this proposed law, or any proposed law aiming to maltreat or manhandle any department of the motion picture industry, comes up for legislation, you already have his confidence and support, and it is an easy matter to secure results. The only chance one of these censorship laws has to get by in the legislature is because the man who fathers the law can show to the appropriation committee an income exceeding the expense of its operation, which can be used as "sinews of war" in some other direction, and of course naturally the officers themselves are appointive in character.

This program seems to be a slow one to impatient people. However, destiny can never be hastened. We can only progress in morality as regards the motion picture business as the morality of the nation progresses. This is our hope. And the recent instance of commercial morality in other directions, which means that honesty is not a policy in business any more but a necessity, is the attitude of the large newspapers throughout the United States. They have cleaned house in their advertising columns, without help. Quack medicines, bogus mining ventures, get-rich-quick schemes of all description, are taboo, and one large western newspaper even refused to publish liquor advertisements. Are we not progressing? Is there an exhibitor, after thinking it over, who is afraid to trust public opinion with his business? The newspapers have the confidence of the people and so have the exhibitors, which is always necessary. And the legislative program is merely a method to reach the legislator with the views of his constituents, whether they have ever been expressed to his knowledge before or not. And any legislator who attempts to fly in the face of such a legitimate propaganda will get rapped hard on the knuckles shortly after, for what a wonderful force will he awaken to encompass his downfall!

Yours very truly,

W. C. EDDY,

Secretary Iowa Motion Picture Exhibitors' League.

VIRGINIA LEAGUE CONVENTION.

THE Virginia Exhibitors' Convention was held at Staunton, June 18, at the Virginia Hotel. About thirty-five members were present. More would have been in attendance, but the notification was very short.

The chief business was the election of state officers and delegates and alternates to the Dayton Convention. The following is the result of the election:

D. P. Wine, of Harrisonburg, president and national vice-president; J. W. Myrtle, Staunton, first vice-president; Albert Schultz, Staunton, second vice-president; W. W. Preston, Lexington, secretary and M. M. Collins, Covington, treasurer.

Delegates: J. W. Myrtle, E. A. Jones, O. E. Fisher, M. M. Collins and W. W. Preston. Alternates: J. F. Pryor, G. L. Myers, J. H. Trout, Geo. Karamicholus and M. L. Hoffheimer.

Legislative Committee: D. P. Wine, J. W. Mrytle, M. M. Collins, L. M. Hoffheimer, Geo. Karamicholus and J. H. Trout.

The list of delegates chosen were such as could attend the Dayton convention.

WEST VIRGINIA CONVENTION.

The West Virginia Convention was held in Wheeling at the New Windsor Hotel, June 16. The following state officers were elected for the ensuing year:

R. Robinson, of Wheeling, president; O. F. Langworthy, Sisterville, first vice-president; Philip Kochert, Wheeling, second vice-president; M. A. Sybert, Moundsville, secretary; P. W. Barrett, Parkersburg, treasurer, and R. E. McCray, Fairmount, national vice-president.

The following delegates and alternates were elected to attend the Dayton convention: Delegates: A. B. Brinkmeyer, O. F. Langworthy, Frank C. McCray, P. W. Barrett and M. A. Sybert. Alternates: Leopold Miller, L. N. Ashcroft, H. G. Hoffman, T. W. Butcher and R. Robinson.

MULLER GENERAL MANAGER OF GREAT PLAYERS.

H. B. Muller, formerly of Warner's Features and Industries Motion Picture Company, has been appointed General Manager by the Great Players Film Corporation to exploit their productions.

The Great Players are the producers of "Escaped From Siberia," a five-reeler dealing with the atrocities of the land of the Czar, and they have just finished "Uriel Acosta," five reels, an adaptation from the book and play by the eminent author, Karl Kutzkou. Mr. B. Adler plays the title role and is assisted by a notable cast.

EXPOSITION AT TORONTO.

The First Show of the Motion Picture Trade Opens Rather Slowly in Canadian City.

THE first exposition of the Canadian picture industry opened in Toronto, Ont., the city of magnificent churches, on Saturday, June 20. Up to the present writing, June 23, the exhibitors presumably attending their third convention, have held no meeting, although there seem to be numbers of them in evidence. The public so far has shown scant interest in the exposition, although it is probable that events will begin to move faster from now on. The show is being held in the Arena, a great amphitheater seating, when chairs are placed on the main floor, about seven thousand persons.

Among the concessionaires are the following:

Charles Potter, Canadian jobber for Victor goods.

Ontario Safety League, the honorary president of which is, we note, his honor Sir John M. Gibson, K.C.M.G., K.C., LL.D. The motto of the association is "Safety first; safety always."

Pennock Mounting Co., represented by Joseph Pennock.

In adjacent booths are the Toronto World and the Moving Picture World. Across the way is the Motion Picture News.

The Canadian Union Electric Company, Ltd., is in charge of A. B. Wearing, and shows lamps, carbons, motor generators, switchboard apparatus, fans, etc.

The Remington Typewriter Co.

Chapman & Walker, Ltd., in charge of George Burton, R. E. Smythies, and A. G. Milton. The company is showing an extensive line of motor generators, lamps, fans, signs, carbons, etc.

The Pyrene Fire Extinguisher is being shown by the Ontario May-Oatway Fire Alarms, Ltd., under the direction of William Whalen and E. H. Boechk. The display includes fire protective apparatus of several kinds.

The National Cash Register Company has a good display of its vending machines. In charge of the booth is J. C. Laird, Canadian manager.

Warner's Features of Canada is represented by General Manager Feldstein of Montreal. David Warner is also on the job.

The Famous Players Film Service of Canada, handling Famous Players and Lasky films, is represented by General Manager Phil Kaufman and Manager S. C. Kingsbury.

The Canadian Universal Film Exchange is represented by James E. Finch, in charge of a good display. It is announced that George Magie, of New York, will be here tomorrow.

Practically the entire exhibit of the Nicholas Power Company was transferred from the Palace show in New York to the Arena here. It is in charge of Herbert Griffin and Bert Bohannon. In the display is a motor drive never before publicly shown in Canada. The novel dissolving stereopticon for churches, schools, etc., is receiving much attention.

The Wurlitzer instrument is being shown by R. S. Williams & Sons, Ltd., under the demonstration of Malcolm Wood. Fred White is in charge of the exhibit.

The Wyanoak Publishing Company has an elaborate showing of pictures and frame. The former are not limited to screen players, but include theatrical and public interest service. Vice-President A. H. Byrd is in charge.

The World Film Corporation is represented by its Canadian agents and also by men from the New York office.

The Precision Machine Company is showing two machines. The exhibit is in charge of David Cowen. BLAISDELL.

PENNSYLVANIA LEAGUE AGAINST CENSORSHIP.

The third annual convention of the Motion Picture Exhibitors' League of Pennsylvania was held on Tuesday and Wednesday, June 23 and June 24. The following officers were elected for the ensuing year:

President, Samuel F. Wheeler, Philadelphia; vice-president, Gilbert Miller, of Plymouth; first vice-president, Benjamin F. Zerr, of Reading; second vice-president, Francis E. Devlin, of Wilkes-Barre; secretary, J. G. Hansen, of Philadelphia; treasurer R. F. McAfee, of Reading; publicity agent, Frank A. Gould, of Reading.

The convention went on record as unalterably opposed to state censorship of motion pictures. The league decided to take an active part in the agitation against the censorship now on the statue books and money was appropriated to aid in the fight. City Treasurer Daniel L. Hart made an address in favor of a liberal Sunday and the opening of motion pictures on Sundays.

M. A. Neff made an address telling the delegates that they had it in their power to defeat any man who they thought was an enemy to motion pictures. He also said that he was opposed to censorship.

The delegates elected to the Dayton convention were: Miss Mae Carr, of Hazleton; Ben H. Zerr, of Reading; Samuel F. Wheeler, of Philadelphia; Walter S. Wilson, of Plymouth; Martin P. Meyers, of Hazleton; M. Spiers, of Philadelphia, and F. P. Gilligan, of Wilkes-Barre.

"The Will 'o the Wisp"

Story of a Flooded Country Told by a New Four-Part Balboa Picture that is Sure to be Greatly Liked by Spectators.

Reviewed by Hanford C. Judson.

ONE doesn't often see pictures with a flooded country for a background, for waters of devestation carrying away bridges and dwellings are fortunate—for real people—not common. Southern California was visited by rushing floods early this spring and the Balboa producer saw his chance for a sensational and quite extraordinary climax. As a result we have this picture, "The Will o' the Wisp," that shows little or no traces of its hap-hazard origin. Perhaps the bigness and realness of the floods excited the producer's imagination to the benefit of the story, for, while in the best sense it is splendidly commercial, it is not at all so in the bad sense, that of being written under compulsion by a tired brain for the week's salary.

The quality of the offering comes especially from one character, a girl who gives to it its name, "The Will o' the Wisp"—a little ragged girl, daughter of a blind miser. She runs wild in the wooded country along the banks of a small river and has blond, thick hair which makes around its curly edges an aurora when the sunlight strikes it. She is played by Jackie Saunders who mixes an elfin unreality in her realistically human portrayal. This keeps her wholly charming and will add new leaves to the young actress's already considerable fame. In the early scenes of this picture, her work can be compared only with that of "Little Mary" Pickford; at times it delightfully suggests it. There is a something not easy to define in such characters as this that goes right to the heart of the spectator and it can be depended upon that whenever the spectator's heart is warmed toward any character of a story, the story will surely be enviably popular. We take pleasure in commending it to exhibitors as a sure offering. The story is clear and effective. It is full of exciting incident; it has felicitously spontaneous humor, is sincere in its humanity (for the most part), and is logical and convincing enough to please the average spectator who is apt to condone and even like touches of conventional villainy or heroism in a picture that provides, as does this, plenty of substantial and perfectly plausible action.

The opening scenes of the story, a sort of prologue, are, as it were, off the main stage of the picture, and, by contrast, are not pleasing. They explain how the novelist comes to be tramping along a country road in search of local color, and toward the country where the "Wisp" lives. There is a delightful scene where this man, King, changes clothes with a tramp. He meets him by the way and the meeting is as natural as life itself. Every instant we are led to believe that the conversation of the two is done, and again and again it is taken up revealing the fresh inner working of two minds in a way so naturally unexpected to themselves and to the spectator that it is sure to coax a smile and then another and then awaken a hearty laugh. It is indeed a touch of the very surest genius.

We are now introduced to the "Wisp," a ragged little elf with flying hair which she tosses in the air like any wild creature of storm and summer wind. There is a man of the neighborhood who has taken a fancy to her. He comes upon her out in the woods and is about to force a kiss from her, but she flees from him. He follows and she darts out on a bridge over a stream, that we are soon to see swollen with wild floods, and threatens to throw herself over if he dares touch her. There is something in this that catches the spectator's heart and from now on she is real and he watches her progress with the truest sympathy.

Shortly she is pouring a glass of milk for the tramp, King, at the door of her father's shanty. He, too, is taken with her simple prettiness, all ragged as she is, and gives her a half dollar. The coin is the means of introducing to us the old father. He takes it from her and hides it with his treasures in a box concealed under a loose board, but not until she has climbed up to the ragged quilts of her cot in the garret. King, asleep in the open country, finds a snake crawling over him and decides to build a shack up in the trees. Perhaps in the scene in which the rough man comes to buy the girl from her father whom he knows will do anything for money, there is more melodrama than realism, but there surely is competent staging. From the garret she overhears and escapes out of the window. Running away through the woods, she falls into a quick-sand pit and her cries are heard by the novelist who comes to her assistance. He takes her to the home of an estimable woman from whom he had bought some carpenter's tools and while they are in this farm house the rains that are to bring the flood begin.

These flood scenes that follow are not only pictures of real conditions when a country over-flowed, but they are convincing as a part of this story, and we have no doubt at all that the old miserly father is in real danger since he is locked in the cabin at the already overflowed banks of the rising stream. King's rowing to the rescue of the old man seems really dangerous and the reconciliation makes a good climax. The real interest stops at this point, but the picture continues for the happier ending that is generally supposed to be necessary.

The acting is fair all through, but that of the girl, of her blind father, of King, and of the tramp, is noteworthy. The photography is fine. There are some of the most poetical vision double-exposures that we ever saw and they are all perfectly accomplished. The vision scenes are not all even in their effectiveness, but the progressive producer of this offering deserves a reviewer's praise and God-speed for the perfect picture to come. It makes a fine offering.

MISS IVA SHEPARD.

MISS IVA SHEPARD, well-known emotional actress, has been cast for the lead in "Northern Lights," the six-part forthcoming release of the Life Photo Film Corporation. Miss Shepard was a member of Sir Henry Irving's company for three seasons, and played leads opposite Richard Mansfield.

Miss Iva Shepard.

The Life Photo Film Corporation interviewed no less than twenty-eight film stars before casting the part assigned to Miss Shepard in "Northern Lights." Miss Shepard is better known in the western states than in the east, having worked in motion pictures in several of the largest studios on the coast. The part assigned to her in "Northern Lights" calls for the transition in character from a courageous, fearless girl to that of a dope fiend, the subject of her husband's machinations. Those who have been privileged to see Miss Shepard in the making of the picture have pronounced her to be an artist of the superlative degree. It is expected that the picture will be released July 5th.

PATHE STAFF GIVES DINNER.

With Messrs. Bonvillain and Roussel as the Guests of Honor —Rare Spread at Rector's and a Big Time Enjoyed.

The members of the executive staff of Pathe Freres gave a delightful dinner to L. P. Bonvillain, vice president of the company, and Mr. A. Roussel, general manager of the Eclectic Film Company at Rector's on the evening of Friday, June 20. The menu was a delight and the company was in the best of spirits. Besides the guests there were present: Herbert Hoagland, Louis Gasnier, Charles Van Arsdale, C. A. Parsons, Sales Manager Ramerez, John Pelzer, William Hurst, Messrs. Rothsford, Kyle, Martin, Powell, Panzer, Jillson, Davidson, Hodupp, Groves, Williams, Seitz, Wilbur, Elkin, Wright, Arling, Van Buren, Bardet, Franconi, Wagner, Nicolet and Loprieno, of Pathe Freres; Arthur Kane, Jules Bernstein of the Eclectic; E. A. McManus of the New York American, E. H. L. Denig and Fred Beecroft of the Mirror and James L. Hoff of the Moving Picture World.

There were no speeches, but one or two of the guests sang songs, including Franconi. The eatables were excellent and the drinkables refreshing. After leaving the table the party adjoined to the "tango" room and several near prize winners were developed.

EDISON FILMING BUSTER BROWN.

A new series of split-reel comedies from the famous "Buster Brown" cartoons will be launched by the Edison Company. Norris Millington, who has played in juvenile roles with Viola Allen and Robert Bennett, is an ideal type of Buster Brown. Constance Robertson, the Mary Jane in the original production, will appear in that role throughout the series. Charles France will be the director.

Fire Department Evicts.

Ramo, Life Photo Film, and Commercial Motion Picture People were Inconvenienced but Little, However.

AS a direct result of the recent fire which destroyed Universal Film Manufacturing Corporation property in the building at No. 102 West 101st Street on May 13, three well known moving picture manufacturing concerns were evicted from the quarters which they had been occupying in the same building Thursday and Friday, June 18th and 19th. Those affected were the Ramo Films, Inc., the Photo Life Film Corporation, and the Commercial Motion Picture Co., Inc. The evictions were the result of drastic rulings by the New York Fire Department after inspections which had been made.

While the descent of the Fire Department people upon the film men was attended with considerable excitement, it now appears that everything accomplished was for the best—and all those interested seem happy and satisfied.

At the Fire Commissioner's office it was said evictions made had resulted from the fact that the companies had failed to secure the required permits for the conduct of their business in the building uptown and that this fact had been forcibly called to the attention of the department by the recent Universal fire. It was found, the Fire Department officials declare, that the building occupied by the film concerns was not the kind in which it would be safe to manufacture and store films and that the pursuit of the film industry there was endangering the lives of hundreds of people in the building. It was also announced by the Fire Department officials that, while there had been no sweeping movement against similarly operated places in the city at the time the three evictions were ordered, a careful inspection of the film manufacturing plants in Greater New York was to be made and the laws governing the film business in its relation to the Fire Department were to be rigorously enforced, no matter what its effect upon the business might be.

When summary notice to "get out" was served upon the Ramo people, they came back with the statement that before moving into the building at 101st Street they had commissioned an attorney to investigate the requirements of the law in order that they might be complied with and that this attorney had later assured them that everything had been satisfactorily arranged with the city departments. When informed of this Commissioner Adamson very considerately granted an extension of time for the removal of the business, prohibiting, however, the manufacture and storage of films in the building. As a consequence, the Ramo headquarters are still maintained in the building although none of the company's work is being done there. The Ramo people are just now engaged in making a big picture called "The Conquerors" and had been making a lot of exterior scenes at Fort Lee on a piece of property just back of Cella's Hotel which they had engaged for the purpose. With their place in New York closed, the company at once set about rigging up a big outdoor studio on the Fort Lee plot and will soon have it in shape for use throughout the summer for the staging of both interior and exterior scenes. Arrangements had been made with the Eclair Film Company some weeks ago to develop all of the negative on "The Conquerors," and there was no need of the New York factory for this part of the business. Following the Fire Department's action, arrangements were made with the Standard Film Print Company, of Yonkers, for the removal of the Ramo printing and assembling force to a part of that big plant, and this arrangement solved the problem which the eviction had brought up, at least for the present. At the Ramo offices some days ago it was announced that permanent studios would be erected within the next few weeks, probably in Mt. Vernon.

The Life Photo Film Corporation and the Commercial Motion Picture Co., Inc., allied concerns, were in such shape when the evictions came that they have not been inconvenienced to any great extent. A deal had been on for some time whereby the film concerns were to purchase a studio and factory site in Grantwood, N. J., and had progressed to such an extent that it was possible to close it the day following the descent of the Fire Department. The new quarters were ready for occupancy in a few days and the film people are now nicely located in the little Jersey town. The property which they have purchased consists of twelve city lots improved with a fine stone structure formerly the home of Blake Brothers' Animal Training School. The building has been found to be admirably adapted for use as a moving picture factory and but few alterations have been necessary. There was plenty of room on the plot for a glass studio, and construction work on this new building will be compelted within a week or two. The Life Photo Company's players left for Canada the day following the Fire Department's action for the purpose of filming "Northern Lights" and, by the time they return, everything will be in readiness at Grantwood. Such a good bargain did the Life Photo concern make in arranging for their new home, it is said, that the day after the deal had been closed another film manufacturing company offered to take over the property at an advance of $8,000 over the purchase price.

"TOM" MOORE, MOVING PICTURE KING.

By Clarence L. Linz.

FROM the ownership of one reel to that of sixteen moving picture houses is the remarkable record of a remarkable man—"Tom" Moore, moving picture king of Washington, D. C.—and his record is a notable one considering the comparatively few years of the existence of this now great industry.

Thomas Moore.

Tom, as he is more familiarly known, started out as a singer—of a song of his own composition. However, his real start was made in moving pictures when a circus man offered him Edison's "The Great Train Robbery," for $21. Now it happened that this was quite a sum of money to Tom in those days. He raised as much as he could but still found himself some few dollars short which, after some persuasion, he obtained from his father. He carried this reel round with him exhibiting it at nearby places, acting as ticket-taker and operator, while his wife was alternately cashier and pianist.

After his trip came to an end he "swapped" the reel for a horse, buggy and a cow, with a farmer of Anacostia, D. C., and then sold the cow to the farmer's hired man for $25, at a profit alone over the reel's original cost. He bought $25 worth of feed to fatten up the horse and then he sold the animal and the buggy for $85.

This capital was immediately invested in films and he worked up his business until it became a large exchange. This he sold in 1910 to the General Film Company. From time to time he acquired a theatre here and there until in six years he had collected sixteen, of which Moore's Orpheum Theater, with a seating capacity of 2240, is the largest.

Up to the present time he has never built a house, having bought up those the other fellows failed to make a go of. Now, however, he is about to commence the erection of the Red Mill, located in the moving picture block of Ninth Street, and which will contain many innovations including a roof garden

BROADWAY ROSE GARDENS OPEN.

The Broadway Rose Gardens and Danse de Pierrette, Broadway and Fifty-second street, were formally opened Saturday evening, June 27. Moving pictures, dancing and dining are offered in the novel place of amusement. "A Million Dollar Mystery," new Tanhouser serial, is to be the feature of the picture show for months to come. Another feature on the opening photoplay program was "The Terrors of the Deep," also a Thanhouser product.

Charles J. Hite, president of the Thanhouser Film Corporation, is also president of the Delta Theatre Corporation, which has built and will operate the new place. George F. Kerr has been named as general manager and Ben H. Atwell as director of publicity.

A LETTER FROM MARY PICKFORD.

Editor, Moving Picture World,

Dear Sir:—An unauthorized report, detrimental to both myself and the Famous Players Film Co., has been circulated to the effect that I intend to leave that concern and become associated with the Universal Film Co.

This story is entirely without foundation or authority, and you will do me and the Famous Players Film Co. a great favor if you will contradict this report in the strongest language possible.

As is commonly known, the Famous Players Film Co. have supplied me with opportunities and play material unequalled by any other company, and the report is therefore unjust and injurious to everybody concerned.

Very truly yours, MARY PICKFORD.

LETTER FROM A "LEGIT."

Editor, Moving Picture World,

Dear Sir:—I have been an ardent reader of the World for the last few years and consider it to be one of the best trade journals in the field of motion pictures. I believe that it is read by every director in "the game" and, therefore, as a director, I am addressing you that you might place it before them "just as it is." It is to be remembered, however, that this is all said in good will with a view of raising the standard of the photoplays of to-day.

In the first place—and it is the fault of the director for the poor man that wrote the script didn't stop to think—when was it made a national law for people to marry without a marriage license? And yet in how many pictures do you see the handsome hero propose, the heroine accept, and the minister grabbed as he is passing, and after taking his bible from his pocket, the marriage ceremony is performed. This is comedy, indeed, but it is practised habitually in the dramatic photoplays. Time and time again good dramas, with this weakness, have been laughed at and the effect of the entire story dampened. It isn't convincing that it should be the sole purpose of the director, "overwalking" the photoplaywright, to convince. Photoplays can be made more realistic and just because the people accept these conditions now there isn't any reason why some practice toward better work should not be indulged in. Why not have several feet of "leader" flashing "Married" if it is too "inconvenient" to send the couple to the clerk after a license? Who argues for the continuance of this practice?

Again and again when a young woman, in the story, desires to command the attention of the passing hero and for which purpose the "fall-off-of-a-log-and-sprain-your-ankle" method is used, this part of the action is ridiculed for its lack of naturalness owing to the fact that "her ankle is entirely too easily sprained." It is unlikely for a young woman to jump from a log three feet high and fall with a sprained or wrenched ankle. This was seen in one of the cleverest stories of the day some few days ago with one of the most popular motion picture actors in the leading role and the entire story was ruined by this flaw. Indeed these little absurdities are flaws and the whole blame is traced direct to the director.

I confess, I hail from the legitimate stage, but have made a careful study of the "movies" and hope to be in a position, some day, to speak authoritatively upon every phase of the work. Let us all strive to correct these mistakes.

Yours very truly,

Shreveport, La. H. A. PETERMAN, JR.

UNIVERSAL COMPANY ENJOINED.

The Universal Film Manufacturing Company has been enjoined by Judge Mayer of the United States District Court from manufacturing and leasing machines alleged by the Motion Picture Patents Company to infringe the Edison patents controlled by the latter company.

Counsel for the defendant urged that "the damage which the Universal would suffer should it be enjoined from doing business for the shorest period of time would be irreparable and beyond computation," so Judge Mayer decreed that the company might file a bond of $80,000 to indemnify the Motion Picture Patents Company against loss in the event the courts sustain its claims and have the injunction suspended.

John L. Lotsch, counsel for the Universal interests, is preparing an appeal to the United States Circuit Court of Appeals from the decision sustaining the validity of the Edison patents.

"KISS ME GOOD NIGHT" (Lubin).

Shannon Fife, author of Lubin's recent two-reel comedy, "Kiss Me Good Night," is receiving letters from all parts of the country praising the work of Mr. Johnson and Miss Briscoe in the piece. The play has "caught on" from the start. The three Philadelphia exhibitors who have handled it so far report it as easily the "best Lubin comedy of the year." Herschel Stuart, of the Queen Theater, Dallas, writes that hundreds were turned away during the showing of the play there, and other letters from every section attest to the fact that the Johnson-Briscoe combination has never met with happier of more lucrative results than in "Kiss Me Good Night."

WILD STILL WITH GAUMONT.

Contrary to the general rumor about town to the effect that John Wild has or is about to resign his position with Gaumont, he may be found any day comfortably seated in a private office of that firm at 110 West 40th Street and daily attending to the duties of publicity and sales manager of the company.

ELSIE WILSON AND RUPERT JULIAN WITH REX.

THE moving picture industry has again drawn members of the legitimate drama into its fold. Rupert Julian and Elsie Jane Wilson will lead a new Rex company at the Universal West Coast studios, Los Angeles, Cal. Rupert Julian is already known in pictures, having played heavy leads with the Smalley Rex company for some time. Miss Wilson, who is Mrs. Julian in private life, is well known before the footlights of the English province of Australia, New Zealand and Africa.

Rupert Julian.

During one season she played the woman in Robert Hilliard's performance of "A Fool There Was." That was followed by a tour of the United States in the title role of "Everywoman" with Henry W. Savage's production. At the close of the engagement Manager Blackwell engaged Miss Wilson as star for the Little Theatre, Los Angeles, as flower girl in "The Pigeon," and as lead in the last episode of "Anatole," she became a favorite of local audiences.

She was offered an engagement to play the leading role in a new play by Cosmo Hamilton in New York City for next fall, but Manager Bernstein of the West Coast Universal added his persuasions to those of Mr. Julian and the little lady decided to accept the engagement with the Universal.

Joseph de Grasse will direct the Julian company, and Joseph King will be the juvenile.

"SNOWDRIFT" (Eclair).

A two-reel Northwestern drama, featuring O. A. C. Lund and Barbara Tennant. The story carries the action from the woods of Canada into a Fifth Avenue society club and the denouement is entirely unexpected.

Scene from "Snowdrift" (Eclair).

Several of the scenes were taken during a blinding snowstorm at Lake Placid, N. Y., and at Cobalt, Canada, and a wonderfully realistic effect is obtained. Mr. Lund had his right hand severely frozen during the making of the exterior scenes and the pain expressed on his face during the action of the story is not simulated.

A CORRECTION.

The attention of our readers is called to the error which crept into the "Index to The Film Stories" for the last volume published in last week's issue. On page nine of the Index a Solax pour-part feature was erroneously listed as "The Million Dollar Mystery," when it should have been recorded as "The Million Dollar Robbery."

Mexican War in Solax Features.

MANAGER JOSEPH SHEAR, of Solax and Blache Features, has returned from Mexico with Director Harry Schenck and a large company of Solax players, including Miss Vinnie Burns. Miss Burns proudly exhibits a bullet which ploughed up the ground within three feet of her, passing between her horse and the horse of Mr. Schenck, who rode beside her.

Harry Schenck

The company entered Mexico by way of Eagle Pass, Texas, and made their way under a strong guard furnished by General Francisco Murguia of Villa's army to Monclova. They not only succeeded in getting motion pictures of the battle of Monclova, but also several hundred feet of film showing the departure of trains loaded with the troops bound for Mexico City where the decisive battle of the war is in preparation. The stories they tell of the terrible sights they were compelled to witness easily explains the fact that no other motion picture company has ventured into the same locality.

The company's departure from Monclova was hastened by the punishment of two soldiers who were severely beaten for insulting the Americans. The insults were hurled at Director Schenck, whose inability to understand Spanish kept him in blissful ignorance of the affair until he was invited to witness the flogging of the culprits with the flat of a sword.

The news of this incident caused such bitter feeling that the company was placed upon a special train and escorted across the border into Texas. Several days were then spent in making scenes in which Mexican and American cowboys posed in battle scenes staged especially for the benefit of the camera. Two of the Mexicans became enraged because the story called for their capture by the Americans and fired their guns into the faces of their opponents. The guns were only loaded with blank cartridges, but the affair started a fight which took the combined diplomatic services of Manager Shear and Director Schenck to settle.

Miss Vinnie Burns is the only member of the company who is anxious to return to the land of strife. She brought back to the Fort Lee studios a little Mexican dog which bears the name of Jesus Carranza and says that as soon as she can have a rubber stamp made she is going to return to Mexico with a pad and a pen and make a million dollars in Mexican money. As a proof of the value of her scheme, she has a choice collection of Mexican legal tender (Constitutionalist) which any school girl ought to be able to make with the aid of a twenty-five cent rubber stamp. But as the million dollars "Mex" is only worth about two dollars and thirty-two cents (Broadway), making Mexican money is not as attractive as it might seem to the casual observer.

Miss Vinnie Burns, the Popular Solax Actress.

BEULAH POYNTER WITH HECTOR FILM CORP.

Hector J. Streyckmans announces the formation of the Hector Film Corporation, which is already at work on a five-reel feature in which Miss Beulah Poynter is playing the leading rôle. The title of the play will be announced later.

Miss Poynter is well known to the public as a star and a writer. She dramatized "Lena Rivers" and "The Hoosier Schoolmaster," in which she played the leading rôles for several seasons. For five years she was under the management of Frank Burt, being starred in "The Little Girl that He Forgot," "Mother's Girl," all from her own pen, and also "The Doll's House," "The Call of the Cricket," and "A Kentucky Romance."

Miss Beulah Poynter

Miss Poynter's popularity it attested by the fact that she has repeatedly broken the house records for box office receipts. She is not lacking in pulchritude, as she has been featured as "The most beautiful woman on the stage," and "The second Maggie Mitchell." For a number of years she was the youngest star on the stage.

The film is being directed by Wray Physioc, who produced "Hearts of Oak," and whose ability is well known. Miss Poynter is supported by John J. Bowers, who is at present playing in "The Family Cupboard" at The Playhouse on Broadway. Mr. Bowers is well known as a "matinee idol," being very handsome as well as a finished actor.

BIG DOINGS AT LUBINVILLE.

THIS will be a very busy summer at the Lubin studios at Philadelphia and at Betzwood. Raymond Hitchcock will appear in the Lubin films in a scenario elaborated with much care at the Lubin studios with a special regard to the humorous capabilities of the well known comedian. After this first original film comedy Hitchcock will appear in filmed versions of "The Yankee Consul" and "The Galloper."

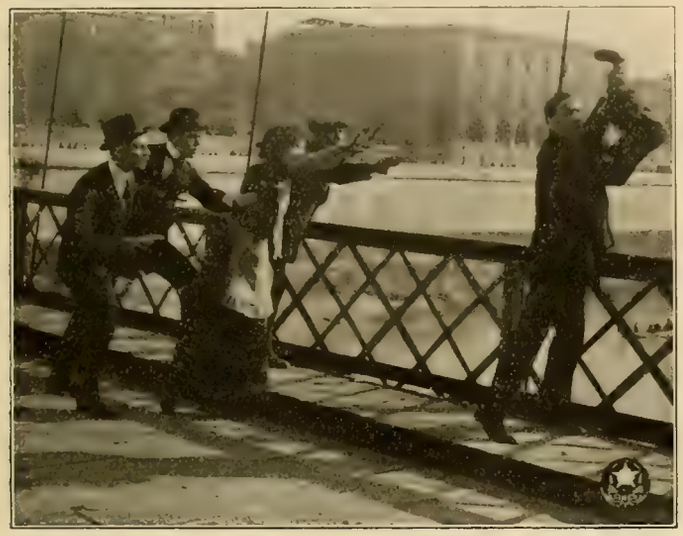
Work on the filmed version of "The Ragged Earl" with Andrew Mack in the leading part has been begun and the picture promises to be very successful.

Great features in preparation are "The Great Divide" and a big Russian play with Evelyn Nesbit Thaw in the leading part. This last mentioned picture will have no reference to the history of Mrs. Thaw but will represent a romance of Russian life. The Thaw pictures will be made in Paris and Fred Mace will also have a prominent part. "The Fortune Hunters" is another big play in preparation with a big star in the leading part.

Manufacturers Advance Notes

"A MIDNIGHT GUEST" (Kleine-Cines).

Rapid, thrilling action, strong situations and superfine acting characterize George Kleine's two-part "Cines" subject "A Midnight Guest," scheduled for release through the General Film Company Tuesday, June 23. It is a picture that will hold the interest of any audience from beginning to end. The story, too, strikes a note new to filmdom.



Scene from "A Midnight Guest" (Kleine Cines)

George Lemont, recently divorced, has been given the custody of his little son, and, thoroughly embittered against his former wife, refuses to allow her even to see the child. Desperate, the mother hires "Gentleman Joe" to steal her boy and bring him to her. Once the lad is in his hands, however, Joe resolves to profit as much as possible from the situation and refuses to give him up unless a price entirely beyond the mother's means is forthcoming. After Lemont's detectives have failed to find the child, the mother sets herself to the search and is successful, but only after a series of exciting events, including an automobile chase and a plunge from a high bridge many feet to the raging river below.

A number of the most famous actors of the notable "Cines" organization take part in the action of "A Midnight Guest," and American audiences will recognize faces already made familiar to them by the great Kleine-Cines multiples "Quo Vadis?" and "Antony and Cleopatra."

FROOME LIVES IN THRILLS.

Albert C. Froome, who worked in New York Hippodrome productions for several years, has joined the Thanhouser forces at New Rochelle. Mr. Froome drove a racing automobile over a cliff into the water in the "America" show this season.

In "The Million-Dollar Mystery," Thanhouser's new serial, Mr. Froome plays a conspirator assisting Marguerite Snow and Frank Farrington in the machinations of the "Black Hundred." His work will carry many of the thrills in the big production. A scene was recently taken in which a racing motor boat was set on fire and demolished by an explosion. Mr. Froome was in the boat. As in all racing boats, there is very little room for passengers, so when the fire broke out, Mr. Froome was almost on top of it. The flames circled around him, but he went right on with the action. Then, just as the boat was rent to pieces by the explosion, Mr. Froome leaped into the water, his clothes aflame, a piece of realism not written into the scenario. Frank Farrington, who was with Mr. Froome, made the leap at the same time. Mr. Froome and Mr. Farrington clambered aboard the Thanhouser.

"THE EAGLE'S MATE" (Famous Players).

Another Mary Pickford picture will be released on July 1st, when the Famous Players Film Co. presents this captivating young star in the stirring drama of splendid emotions and heroic action, "The Eagle's Mate," by Anna Alice Chapin, which, as a novel, has been tremendously popular. The scenes are laid in the heart of the West Virginia mountains where the wild and lawless mountain-folk live by the rule that might is right and that to the strong belong the spoils. In the midst of these primitive surroundings, where civilization is scorned and the gentler emotions derided, Anemone Breckenridge, a gentle, refined, young girl, accustomed to all that wealth and culture can bestow, who has been kidnapped by one of the mountaineers, is suddenly confronted with life in its most brutal and savage form. At first she is appalled and disgusted as she sees the souls of men and women without the veneer which comes from the influences of civilization, but before long her admiration is won by the underlying courage and heroism of the people around her, and in time she struggles with herself to adopt their standards as her own.

Scene from "The Eagle's Mate" (Famous Players)

Miss Pickford's art makes the character of Anemone a dainty slip of beauty, adorably girlish, tantalizingly willful, gloriously feminine and in the course of the story she realizes the sternest self-sacrifice for love, by which she eventually attains the full accomplishment of her womanhood. "The Eagle's Mate" is a novel, yet typical Mary Pickford characterization. It is the first production to be directed by James Kirkwood since he joined the producing staff of the Famous Players, and is unique in that he also assumes the leading masculine rôle, that of Lancer Morne, the leader of the mountain clan.

"THE JOKE THAT KILLS" (Eclipse-Urban).

There's a great deal of heart interest in "The Joke that Kills," a new Eclipse-Urban two-reeler which has recently been added to the Hepworth American Film Corporation's program. The story is a comedy-drama which will come nearer drawing tears than laughs. Its action fails to ring true at times but the release is acceptable.

UNIVERSAL TAKES POSSESSION OF NEW RANCH.

The new Western ranch of the Universal Film Company in the fertile San Fernando Valley, where Universal City will be located soon, is already occupied by the cowboys and stock of the film company. Under the direction of Joe Flores, the several hundred head of stock, cattle, oxen and horses were moved to the new ranch. Corrals have been built for the stock, but the cowboys are bunking, range fashion.

"THE PEARL OF THE PUNJAB" (Eclectic)

A touching story of gratitude and devotion. The film was specially made for the Eclectic by Pathè Fréres, and is in three parts. The scene is laid in India. It deals with the faithful devotion of a native woman who falls in love with an army doctor. The latter gets into trouble with his superior officer on account of a love affair and decides to flee. The woman slave aids him in his flight and takes him to her

Scene from "The Pearl of the Punjab" (Eclectic)

native village where he is safe from his pursuers. He practises his profession among the natives who revere him. On a hunting trip his old rival is stricken with heart disease. The doctor to whose hut the attendants bring the stricken man is unable to save him despite his best efforts. The officer dies and the woman who had rejected the doctor now proposes to him to return with her to civilization. The doctor indignantly refuses and rewards the devotion of the native girl by making her his wife.

Miss Nellie Craig takes the part of the native woman, Miss Lillian Wiggins portrays the sweetheart of the doctor, while the part of the doctor is taken by Walter Seymour.

"THE SHADOW OF TRAGEDY" (Lubin).

Emmett Campbell Hall has written an intense story in which a mystery lies buried for twenty years at last to burst forth with a fury that near causes a tragedy. All parties to the drama are extremely worthy, but fate worked mischief and came near wrecking the happiness of a family. The writer of a beautiful love letter to his wife, drops dead in the library of a far off town and the letter lies hidden in one of

Scene from "The Shadow of Tragedy" (Lubin)

the books for twenty years and is finally mailed. It reaches the son who has married and thinks that it comes from a paramour. Other evidences tend to conform suspicion and it is only at the crucial moment that fearful consequences are averted. The Lubin picture will lift Mr. Hall into the limelight of photoplay story tellers, especially as it is produced by Arthur Johnson, with Lottie Briscoe and the choice company of that master director and player. It is a two-reel play and will attract attention.

"A BEGGAR PRINCE OF INDIA" (Victor).

"A Beggar Prince of India," as it unfolds on the screen, tells a story that smacks strongly of the "Arabian Nights." In its construction of plot and treatment, it is modernized and the impossible incidents that characterized the Arabian Nights are absent, but still there is in this play the delicate sentiment, that wealth of romantic incident, intrigue, passion and jealousy, and costuming and settings rich in their composition and delightful to the eye.

The play is in three reels. It is directed by Edward Warren and acted by Walter Miller and Irene Wallace in the lead roles. It is a play that will interest, amuse, and will give one solid pleasure in witnessing.

Scene from "A Beggar Prince of India" (Victor)

As the story goes, Prince Hyzem has been raised within the castle walls as a beggar. Hyzem does not know that he is the rightful heir to the throne which his villainous uncle occupies. Time comes, however, when the young beggar prince longs to go beyond the walls of the castle. The opportunity is given him one day by his uncle's minister, who, not recognizing him, offers to take him on an expedition to the capital of one of the neighboring states. Here the young prince meets a princess whom he falls in love with. She exercises a great influence upon his life and afterwards is responsible for his regaining the throne. It will be released July 10th.

"THE LITTLE HOUSE IN THE VALLEY" (American).

Thomas Ricketts as producer of the "Flying A" subject, "The Little House in the Valley," a two-part Western feature, has again registered a remarkable success. He has interwoven a series of dramatic incidents with the atmosphere and beauties of nature in a manner that will thrill and delight the most fastidious critics.

Winifred Greenwood plays the lead and does very creditable work, she throws her heart and soul into the picture. Ed Coxen and George Field play the hero and villain, respec-

Scene from "The Little House in the Valley" (American)

tively, and with the able support of a large company work out a series of climaxes. George Field as leader of a band of Mexican brigands portrays a character study that it would be difficult to surpass. The photographic quality is excellent. The release will be made June 29th.

BUY "THE GREYHOUND" FOR NEW YORK.

The Noted Plays Film Exchange, with offices at 1482 Broadway, New York, have purchased the rights of Paul Armstrong and Wilson Mizner's "The Greyhound" for Greater New York City and New York State.

"The Greyhound" was enthusiastically received by those who saw the advance prints and was introduced to thousands more people at the Strand Theater when it was used as the feature extraordinary during the week of June 21st. The cast is one made up of famous players and the story of the original play which ran for months at the Astor Theater has been closely followed in the photoplay version.

JUDITH OF BETHULIA (Biograph).

When Judith of Bethulia was released, which was but recently, it was at once acclaimed as a great film production. Nothing comparable to it had ever been seen before in this country. It transports one to the harvest fields of ancient Judea. You are living in the past. And before one realizes it, he is swept from the tranquil scenes of harvest and romance and caught in the swirling flood of war, famine and death.

In this production, war as practiced by the ancients is depicted with faithfulness. The storming of the walls of Bethulia by the army of Holofernes is valuable to the student of history. The chariots, the battering-rams and all the engines of ancient warfare are used as they were of old, and before one's eyes is a scene such as Cyrus might have witnessed.

With stirring scenes of war with whole armies sweeping across the scenes, and the entire inhabitants of the beleaguered city hovering behind its walls, the story of the drama runs through it all like a thread and is never once lost sight of. The plot unfolds rapidly and clearly and with the deft touch of genuine art. No phase or lighest shade of the drama is lost.

"DAN" (All Star).

The latest All Star Feature Corporation's production, a tense comedy-drama of Civil War days in which Lew Dockstader, the world famed minstrel and black-face comedian, is featured in the title role of "Dan," is rapidly nearing its completion and will be ready for release about July 4th.

In support of Mr. Dockstader, the All Star Company presents a most noteworthy cast of Broadway celebrities, among whom are Lois Meredith, the young ingenue who jumped to fame in one night in the New York presentation of "Help Wanted," Gail Kane, of "Seven Keys to Baldpate" and who has appeared in "Arizona" and "The Jungle" for the All Star Company, Beatrice Clevenger, a prominent stock star, George Cowl, W. D. Fishter and Hal Reid, the author.

"DAISY DOODAD'S DIAL" (Florence Turner Comedy).

"Daisy Doodad's Dial" is a new Florence Turner comedy which has just been released through the Hepworth American Film Corporation. In it Miss Turner creates gales of laughter by the simple expedient of "making faces"—a comedy trick which the average child learns quite early in life. As Miss Turner does the stunt, however, it is professionally known as "mugging" and has been elevated to a high art. A slender thread of story gives the well known comedienne abundant excuse for her facial contortions and with the firm conviction that "Daisy Doodad's Dial" will prove popular in every theater in which it is shown it can freely be said that the release is an exceptionally good one.

BRIGGS TO OPEN NEW HOUSE.

Harry E. Briggs, who formerly owned and operated the Bijou Theater in Crosby, Minn., is now building a moving picture theater and vaudeville house in Perham, Minn. The dimensions of the new structure are 25 by 90 feet and the cost will be about $5,500. The new house will be named the Bijou, and Mr. Briggs expects to open it on July 30.

Scene from "Judith of Bethulia" (Biograph)

"THE MEXICAN MINE FRAUD" (Pasquali American).

"The Mexican Mine Fraud," new five-part Pasquali American feature belongs to days that have passed in the history of the moving picture industry in this country. Its slender story is too evidently the excuse for the introduction of sensational incidents which are expected to appeal, not because of any dramatic strength but merely because of their sensationalism.

Scene from "The Mexican Mine Fraud" (Pasquali)

Much of the action is supposed to have taken place in Mexico, a country with which, unfortunately for the Pasquali American people, the average American is a lot more familiar than was the director who made the picture. In their make-up and mannerisms, these Pasquali American "Mexicans" while intended to be true to life, are the kind of "Mexicans" Americans most frequently encounter in burlesque comic opera. A sad slip, too, is the introduction in the big scene of the picture of a half dozen fine looking lions that might have been perfectly at home in South Africa, but fail to convince when introduced apparently as a group captured in Mexico and being handled there by a band of lion tamers. This big scene, however, will find favor in the motion picture theaters throughout the country—and there are not a few of them—where sensation of any kind sells away above par. The hero of the story makes his escape from the lions after spending hours almost within their clutches and after they have been liberated from their cage through a fire which destroys the cage house.

"THE LADY OF THE ISLAND" (Imp).

An Imp company, under the direction of Frank Crane, and headed by Dorothy Phillips and Alexander Gaden, is at present situated on Twin Island, an ideal place for summer work and camping. "The Lady of the Island" is the first picture

Scene from "The Lady of the Island" (Imp)

they have produced there and, what with its entrancing atmosphere and vigorous, dramatic story, a more appropriate subject could not have been chosen for release at this time of the season.

Among other stirring features of the play is a race between a motor boat and an eight oar shell containing college athletes. The college boys seek to rescue a girl, while those in the motor boat seek to prevent it. Another fact worth mentioning in connection with picture, is the use made of a trained dog. This dog plays an important part in the story; it was shipped specially for the picture from Rhode Island, and is said to be one of the best trained and most intelligent animals in America. Practically all of the scenes are laid out of doors. There is boating, yachting, camping and hunting. The story is rife with surprising twists; of course there is a romance, but just how it is all going to come out keeps one guessing to the end. In two reels, the picture will be released July 6th.

FIRE AT WHITMAN'S STUDIO.

Fire came within an ace of putting the Whitman studio, Cliffside, New Jersey, out of business recently, and only because of rapid action by the studio employes and cast were the flames confined to the exterior settings.

During the garret scene of "Jane Eyre," a five reel feature, written by John William Kellette and directed by Martin J. Faust, wherein the maniac, portrayed by Alberta Roy, is sup-

Realistic Fire Scene in "Jane Eyre"

posed to destroy herself in a fire she creates, too much realism almost added Miss Roy's name to the list of photoplayers sacrificed upon the altar of daring. During the beginning of the scene Miss Roy's kimono caught fire, and she fortunately stepped upon the spot where flames were beginning to make inroads, and tossed herself upon a bed already smoking, and which later burst into flames. Hand grenades, chemical tanks and the factory hose, were put into play and the fire confined to the garret set. About $300 worth of property was destroyed.

The Whitman cast now includes Misses Lisbeth Blackstone, Mary Frye Clements, Alberta Roy, Viola Allen Frayne, Mary Moore, Valerie Sheahan, Mesdames Frayne and Middleton; Harrish Ingraham, Edwin Brandt, John Charles, F. E. Nevin and Emile LaCroix.

EDISON MADE "ACROSS THE BURNING TRESTLE."

Through an unfortunate typographical error, the last issue of the Moving Picture World was made to indicate that the Edison picture entitled "Across the Burning Trestle" was made by the Kalem Company. Descriptive captions on the illustrating cuts credited the picture to Kalem, although the accompanying review of the release made it plain that the Edison Company had made the picture.

The numerous complaints which were made of this perfectly obvious error were gratifying in that they showed with what careful attention the columns of the World are perused by moving picture people throughout the country from week to week.

WILLIAMS NO LONGER WITH HODKINSON.

William W. Hodkinson, the president of the Paramount Picture Corporation, is sending an announcement to the industry to the effect that J. D. Williams is no longer in the employ of Mr. Hodkinson or Bosworth, Inc. Mr. Williams was never connected with the Paramount Picture Corporation in any capacity.

THE CALL OF THE NORTH (Lasky)

In the production of "The Call of the North," which the Jesse L. Lasky Feature Play Company is now producing, with the original star of the stage play, Robert Edeson in his original role, use is being made of the knowledge of Stewart Edward White, author of the piece, who is also a

noted explorer. Mr. White has an intimate knowledge of the Canadian Northwest, where he has spent practically all his life.

"The Call of the North" is being staged partly in the Great Bear Valley in Southern California, and the final stages will be set at Moose Factory, Canada, at the trading post of the Hudson Bay Company.

WILL MAKE PICTURES IN A BREWERY.

Bon Ray Film Company Secures Consumers' Plant at Woodside as Manufactory—F. E. Holliday, President of New Concern.

That moving picture theaters have been putting the saloons out of business is an argument that moving picture supporters throughout the country have been advancing in pleading for a more liberal treatment of their business at the hands of legislators and others.

It may not be absolutely in support of this argument, but it is a fact, nevertheless, that in Greater New York City, within the past couple of weeks a big brewing plant, partial source of supply for many saloons, has given way to a moving picture factory.

The Bon Ray Film Company is the concern that has encroached upon the brewing business, having taken over the thoroughly modern plant of the Consumers' Brewery Company, at Woodside, L. I., for the purpose of producing and manufacturing moving pictures.

The Bon Ray is an enterprise promoted by F. E. Holliday, its president, whom moving picture people will at once recall as having been prominently identified with the Gaumont Company's activities in the United States for the past four years. The company is incorporated under the laws of the State of New York, with a capitalization of $150,000.

In negotiating for a site, the Bon Ray people discovered that the Consumers' brewing plant was ideally equipped for their purposes. Strange as it may seem, the requirements for making good beer are about the same as those for making good moving pictures, insofar as the technical processes are concerned. Breweries have the best of water filtering devices, good refrigerating plants and cool dark rooms by reason of walls of thick construction. Strictly pure water and cool, dark rooms are also essential to the making of pictures.

It is not of record that any of the Bon Ray's products are to be developed in the beer vats. New equipment for this and other processes of the picture business is at present being installed under the direction of J. Roy Hunt, who will be in charge of the company's factory; some of the machinery has already been purchased in Europe and the remainder of it is being constructed in this country. When the plant is ready for operation, in about thirty days, it will have a capacity of 80,000 feet of film per day.

Surrounding the present buildings at Woodside are twenty acres of land, and the Bon Ray Company is erecting a studio there in which to make its pictures. The company will also operate in California.

The Gaumont Company, with which Mr. Holliday, president of the new concern, was formerly associated, has built up quite a business in the United States in manufacturing pictures for Independent producers, and during the past year and a half Mr. Holliday has devoted a great deal of his attention to this particular line. At various times he has had much to do with the editing of various pictorial weeklies, including the Animated and the Mutual weeklies.

Notes of the Trade.

THE MAN ON THE BOX," with Max Figman and Lolita Robertson in their original roles, will be the next Lasky release. The picture is now complete, and Mr. Figman is on his way East with the negative. Work on "The Call of the North," with Robert Edeson, is going forward at the Lasky studios.

* * *

The first motion picture studio in New England to produce feature plays —Dadmun, of Boston, is working on a three-reel drama entitled: "Where Life's Cross-Roads Meet," which will be completed this month.

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The New York State, City and Northern New Jersey rights on "Uriel Acosta," five reels, produced by the Great Players' Film Corporation, has been sold to the Dee Gee Feature Film Company, 220 West 42nd Street, New York City.

* * *

It is officially announced that George Kleine has secured all rights to "Stop Thief," for the picturization of that famous comedy. The picture will be made in New York City at one of the big licensed studios.

* * *

The Vitagraph Company of America has purchased from Dr. Cyrus Townsend Brady, the eminent divine and author, the rights to three of his best novels. They are "The Fetters of Freedom," "Sir Henry Morgan, Buccaneer," and "The Chalice of Courage."

* * *

Our National Anthem, "The Star Spangled Banner," and the motive that inspired the writer, Francis Scott Key, will be produced in two parts by the Edison Company.

* * *

Gagriel Pollock, who has been the general scenic director of the Selig plant in Chicago, has gone to the California plant and taken a carload of "property" recently purchased from the Chicago Auditorium Association, for use at the Edendale plant. This paper-mache work is of most remarkable character, and was made by Robinson, of Drury Lane, London.

* * *

Atsco, Inc., have just installed their radium gold fibre screen at the Lyric, and one Simplex machine and a radium screen at the Casino theater, in New York City; two Simplex machines in the Booth Theater, together with the ventilating and wiring of the Lyric.

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Atsco, Inc., has opened an office in the New York Building, at Seattle, Wash., in charge of Mr. F. F. Merriman.

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In support of Ethel Barrymore in "The Nightingale," the All Star Feature Corporation has engaged a cast which would be a credit to any premier Broadway production. Among those in her support will be seen Charles Stevenson, George Andrews, William Courtleigh, Jr., Conway Tearle and many more. Work has been progressing at the Yonkers studio of the All Star Feature Corporation towards the completion of "The Nightingale," which was written especially for Miss Barrymore by Augustus Thomas, director general of the All Star.

* * *

Robert Leonard and Lloyd Ingraham (Universal West Coast studios) are producing an exceptional romance of artist life in Paris which affords Mr. Leonard and Miss Hall a fine opportunity to display their art in new rôles. The story is a one-reeler and is entitled "As Fate Disposes."

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At the Dayton Convention, Atsco, Inc., will distribute the few remaining coins they have on hand, entitling the exhibitor to $5 credit on the first $100 worth of supplies which he purchases. This coin was one of the hits of the New York Convention.

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Atsco, Inc., has been appointed exclusive sales agent for the Strong Nitrogen lamp, which will hereafter be known as the Atsco lamp.

The twentieth annual edition of the Kleine Optical Company catalogue is just off the press and ready for distribution. It contains one hundred and seventy-five pages, printed on a highly enameled stock and bound in dainty blue "Advertiser's cover." The catalogue this year contains many valuable treatises on lenses, theater construction and kindred subjects, in addition to a complete list of motion picture accessories and supplies of all kinds.

* * *

Director Charles Giblyn (Universal West Coast Organization) has recently completed a two-reel military drama, entitled "Kate Waters, Secret Service." The production is of special interest because Captain Herbert Ford, late of the U. S. Cavalry, not only took part in the drama, but was consulted in prescribing military usage and in rendering the production true to military ethics.

* * *

The story of Babe Baxter, her rise to fame and public favor, her decline from this exalted position, her journey to the county poor and her transition to celestial realms, make a touching and intensely dramatic production by Harry Pollard in a "Beauty" subject entitled "The Other Train," to be released July 7th, 1914.

* * *

"Cabiria," the Itala Film Company's motion picture production of Gabriele d'Annunzio's scenario, which is being exhibited to capacity audiences at the Knickerbocker Theater, New York, has proven to be a spectacle of unusual proportions, and of great interest to the theater-going public.

* * *

A print of Kalem's five-part historical feature production, "Wolfe, or the Conquest of Quebec," was consumed in a fire which destroyed the Grand Theater, at Crookston, North Dakota, recently. The Kalem production was scoring a big success at the time of the fire, was of incendiary origin.

* * *

Within the past two weeks the Broadway Theater, New York, has played "Soldiers of Fortune," "Checkers," "Paid In Full," "In Mizzoura," "Pierre of the Plains" and "Arizona," and each one has succeeded in topping the business of its predecessor.

* * *

Weber Theater, New York, which opened on June 22d, with the latest All Star production, "The Jungle," reports unprecedented business.

* * *

Max Davidson is making such a hit in the character of "Izzy," that the Reliance Company is issuing the film regularly through the Mutual program. The film for release July 1st is "Izzy, the Detective.' It portrays the adventures of an amateur sleuth who goes about with pictures of various persons wanted by the police. A portrait of a nobleman gets in the bunch and "Izzy" arrests him. The arrest gets them both into trouble.

* * *

Jacques Jacquard is now co-director with Jack Warren Kerrigan, of the Kerrigan-Victor Company, of the Universal. The famous star will hereafter be seen in both society and Western dramas in order that the varying tastes of his many admirers may be satisfied.

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George J. Beihoff, formerly District Manager of the World Film Corporation, in Indianapolis, has been transferred to Philadelphia, in the same capacity.

* * *

W. S. Hart, who will be remembered by theater-goers for his strong and convincing work in the original productions of "The Squaw Man" and "The Virginian," has been added to the company used in producing the plays put out under the Kay Bee, Domino and Broncho brands by the New York Motion Picture Corporation. He will be featured during the summer in a series of stories by Director General Thomas H. Ince.

* * *

Charles M. Seay, the Edison director, is not downcast when he walks with bowed head. He is simply ambitious and picks up whatever he can. He has found a button that was shot from the coat of General Sherman, and a coin so ancient as to not bear a date. All that is needed is a twenty dollar gold piece to make up the fob for his new gold watch.

* * *

George Kleine has just completed arrangements to produce that popular Cohan & Harris success "Officer 666." The rights were obtained recently, and negotiations completed with one of the big New York studios to produce the story in this country.

* * *

"Feast and Famine" is a beautiful little drama depicting the wisdom of conservation of resources in the hour of plenty for a time of need. Excellent dramatization with a superb and thrilling climax. The versatility of "Flying A" actors is attested by the extensive variety of subjects being produced. "Feast and Famine" will be released July 8th, 1914.

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Harry Weiss, of Chicago, has been made district manager for the World Film Corporation, with offices at No. 37 South Wabash Avenue.

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Word has just been received from Mt. Clemens, Mich., that William Bechtel, the man of a "thousand faces," is rapidly convalescing from his illness, and may be expected back in harness at the Edison studio within the next three weeks.

* * *

Pretty little Ella Hall, so long a favorite ingenue with the Rex Company, has been selected as leading woman in the Robert Leonard Rex Company. "Out of the Darkness" and "At the Foot of the Stairs" were the two first Leonard offerings with Miss Hall as lead. In the last Leonard production, "An Awkward Cinderella," Miss Hall is co-star with Leonard.

* * *

"I saw 'Quo Vadis?' while I was in New York a year ago," writes Judge Ben. B. Lindsey to George Kleine. "It is the finest film I ever saw and its educational value is beyond estimation. I wish all the kids in the world could see it—and grown people, too!" Mr. Kleine never received a letter he values more highly than that from the famous Denver jurist.

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The Cincinnati branch of the World Film Corporation will be under the supervision of Mr. Clay E. Brehm, formerly manager of their New York Exchange. Mr. H. G. Siegel, formerly manager of the Cosmos Feature Film Company, has been named as Mr. Brehm's successor.

Arthur Levey is manager of the New York office of the James McEnnery Syndicate, of New York and London, with offices at 229 West 42nd Street (Candler Building).

* * *

The Mercantile and Financial Times, date of June 15th, contains a lauding and timely article on the Nicholas Power Cameragraph, which was demonstrated at the Central Palace Exposition last week. The display was a fine one and reflected great credit on the genius of Mr. Power, who in the spheres of invention, stands side by side with Edison and Marconi.

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Andrew Mack writes in from Philadelphia to say that he is much pleased with the way his old stage success, "The Ragged Earl," is being produced as a big feature picture for Popular Plays and Players, Inc., of 1600 Broadway, New York City.

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Samuel Goldfish, executive head of the Lasky firm, is sojourning at Berlin. After negotiating in England for the output of the Paramount Pictures Corporation, Mr. Goldfish started a tour of the big cities of Europe, and will return to New York July 29th.

* * *

Paul West's series, based on his stories of the alert office boy and to be known as "Bill," will be released earlier than was at first announced. The first film will be released by the Komic, through the Mutual program, July 5th and other reels will follow at frequent intervals. "Bill" is a one-reel feature and each reel will be complete though there will be consecutive interest.

* * *

George D. Baker, of the Vitagraph Company, who directed the film comedy, "Mr. Bingles' Melodrama," now at the Vitagraph Theater, New York City, is an old time trouper and received his knowledge of things theatrical in the school of experience.

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Horace G. Plimpton, manager of the Edison studio, is returning from Europe on the S. S. "Aquitania."

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"Othello, or the Moor of Venice," the big Shakespearean production made under his direction, George Kleine announces, will be released through the General Film Company, the week of July 6th. The picture is about five reels in length, and was made by the Photo Drama Company, in Venice, Italy.

* * *

Thos. Ricketts one of the "Flying O" directors is producing a one-reel subject under title of "Her Secret." It remains to be seen whether it is a parody on woman's inability or a drama that will tear the heart strings as the nature of the secret is disclosed.

* * *

Letters are coming in to the Selig Polyscope Company from various large cities concerning the success of "The Adventures of Kathlyn" as a serial run in association with newspapers in the places where these films have been shown in the larger theaters. The issuance of the thirteenth and concluding number of the series has apparently been marked by as much interest as the three reels that were shown in introduction.

* * *

Mr. Nat. I. Brown, western sales manager of Atsco Inc., has been appointed general sales manager with headquarters in New York.

One sample of this beautiful slide for 10c. Player slides $2.00 per dozen. Release slides 6 for $1.10, $1.80 per dozen, any company. Stock slides 25c each, 6 for $1.10, $2.00 per dozen. Why pay enormous prices for slides when you get as good as any made at these prices. If you are skeptical send 15c for any announcement slide. We'll furnish it.

NIAGARA SLIDE CO.
LOCKPORT, N. Y.

New York, June 20, 1914

NOTICE---We wish to announce that Mr. J. D. Williams is no longer in the employ of William W. Hodkinson or Bosworth, Inc., nor was he ever connected with the Paramount Pictures Corporation in any capacity.

WILLIAM W. HODKINSON

"The Spitfire"

A Melodramatic Farce that was Produced More than One Thousand Times on the Dramatic Stage—Picturized by the Famous Players Film Co.

Reviewed by Harry W. De Long.

CAST:

Bruce Moson	Carlyle Blackwell
Valda Girard	Violet Merserau
Marcus Girard	Redfield Clark
James Ormond	Lionel Adams
Tracy	Robert Cummings
Beasley	W. R. Dunn
Aunt Mary	Lois Arnold
Polly	June Dale

IT WAS a happy thought of the director's when he chose Carlyle Blackwell for the leading part. The four reels of this thrilling romance embrace all the elements of interest and intensity that it is possible to jam in a melodramatic, nautical comedy-drama, or rather a melodramatic farce, as it contains

Scene from "The Spitfire" (Famous Players)

both laughs and thrills. It was written, that is the dramatic version, by Edward Peple, and has been visualized and directed most meritoriously. The humorous situations and the absorbing dramatic elements combine to make this offering pleasing, not only to those who enjoy light drama, but to the other class, who have a preference for the punch and heart-throb of tenseness and overpowering incident and episode.

The director has happily balanced the two extremes, so much so it is difficult to distinguish whether the subject is comedy or serious drama; until the culmination of the plot brings the conviction to the spectator that it is only real life, as it is enacted.

Mr. Blackwell is an ideal type for the role of Morson, about whom revolves the principal action of the play. In the big dramatic situations and in the lighter moments he does not fail to give a perfect characterization.

The story captioned "The Spitfire" is as follows: Bruce Morson, a young American, returning from Egypt, is robbed of some valuable jewels in a London hotel, and pursues the thieves to the yacht "Spitfire," at Calais, which the crooks have boarded and taken command of under forged orders from its owner, Marcus Girard, who is in London. The yacht is just about to sail out of port, but by a ruse, Morson manages to get aboard, and promptly falls in love with Valda, Girard's pretty daughter, who is also a "spitfire." The crooks tell Valda her father is a smuggler, show her the jewels they have stolen, and convince her they are guarding them for her father, and that Morson is a customs officer, spying upon her in order to trap Girard. Valda indignantly turns upon the helpless Morson, orders him into seaman's costume, and compels him to work his passage to New York.

Morson undergoes many ordeals, both humorous and dramatic, and is even finally accused of the theft of his own property, before the final denouement, which shows the burning of the yacht and the heroic rescue of Valda by Morson, who is at last able to right himself, baffle the thieves, and win the woman he loves.

The scenes on the yacht are very pleasing and gripping, and the photography is of a superior order. The acting of those in the cast is natural and artistic. This picture production is certainly worthy of a place in any theater.

New Wild Animal Company Formed

Tom Nash and "Big Otto" Will Manufacture Wild Animal Features at Los Angeles.

ONE OF THE latest moves among the many important ones that have occurred recently in the picture industry in this country became known within the past few weeks, when rumors appeared in trade papers to the effect that Thomas Nash and "Big Otto" had formed a company of their own to manufacture big feature pictures under their own brand.

Thomas Nash.

These rumors were verified by Stanley H. Twist upon his arrival in New York last week. Mr. Twist, through the medium of the Inter-Ocean Sales Co., 110 West 40th Street, of which he is president, will act as the eastern representative of the new combination, which is to be known as The Nash Motion Picture Company.

The new company has as its immediate policy the production of big wild animal features averaging from three to five reels in length, and produced along elaborate lines with careful attention to detail.

For this purpose the new company has purchased an extensive tract of land, some forty acres in area, situated in one of the most beautiful parts of suburban Los Angeles, about half way between the city and Pasadena. At present Nash and Otto are busily engaged in superintending the construction of a large studio and animal zoo upon this property and in beautifying the grounds.

A large and carefully selected company under the direction of a well known producer are already working on the first picture, which will be called "The Mysterious Man of the Jungle." This feature will be in four reels and no expense is being spared to make it set a high standard

By virtue of his long and successful career and wide experience in the manufacturing end of the business, Thomas S. Nash is to-day one of its best known men. He is one of the industry's veterans, having entered the business seventeen years ago in Chicago. "Big Otto" has been a well known figure in the animal and circus world for two decades. With the new company Mr. Otto will personally supervise all productions.

"Big Otto."

With this combination in the field, the trade will look forward eagerly to their product. Mr. Twist states that, despite the tempting offers which have been received, no definite policy of marketing will be decided upon until Mr. Nash arrives in New York next month, with his first sample pictures.

WRONG ACTOR GIVEN CREDIT.

In our issue of June 13 in the review of "Bringing in the Law," by the Colorado Motion Picture Co., it was stated that Will E. Ellis played the lead opposite Miss Josephine West. This was an error as Edwin F. Cobb, late of the Lubin Company, played the part in question.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

CINCINNATI

CINCINNATI boasts of possessing the champion moving picture fan of the world in the person of Joseph M. Isador, a merchandise broker, living at 2817 Eden street, who has the proud record of not having missed attending at least one show a day for seven years. Usually, as a matter of fact, he sees several, but during the period mentioned not a day has passed without his witnessing at least one performance.

Sedamsville, one of Cincinnati's many populous suburbs, is to have a new motion picture house, in the shape of an airdome, which will probably be converted into an indoor theater before the advent of the winter season. A lot 46 by 90 feet has been acquired by the Sedamsville Motion Picture and Entertainment Co., which was recently organized for the purpose. The airdome will be constructed at once. Albert E. Huseman is president of the company, the other officers being Charles White, vice-president, A. F. Gordon, secretary, Edward B. Harris, treasurer, and Lee White, general manager. The amount to be expended at first is $2,000.

Notwithstanding an earlier engagement, some weeks ago, at the Walnut street theater, the Bosworth film production of Jack London's "Sea Wolf" came back last week for a full seven-day showing at the Grand, and again drew large audiences. Cooler weather during the latter part of the week helped to bring the attendance up to a good average, the heat during the first few days of the week being extreme, and injuring attendance everywhere.

Manager Willis Jackson, who has been with the Walnut street theater for the past four years, turning a losing venture into one of creditable success, has been appointed manager of the Gayety, and will enter upon his new duties with the beginning of the coming fall season. During the summer he will continue to run feature film productions at the Walnut, where attractions of this sort have been drawing well for some weeks. The Gayety, which ran films and vaudeville for a time with a fair degree of success, following the closing of the regular season, has been closed for a thorough renovation, and will be practically new for Mr. Jackson's regime when he takes charge.

The liveness of the average exhibitor in the smaller towns of Ohio is pretty well indicated by the fact that one of the editorial writers on a leading Cincinnati daily paper, who sees a good many of the country exchanges in the course of his work, was recently moved to comment favorably on the amount of advertising which is done by the moving picture houses. An interesting excerpt from his editorial on this subject reads as follows, offering, incidentally, a good tip as to the way to go after business: "In one town, with a population scarcely more than five thousand, three theaters advertise with liberality. The programs are given with accuracy in detail and with mention of the stars appearing in the films. At one of the theaters one of the shows displayed the burial of the heroes who fell at Vera Cruz. That is almost up to date, and in all probability by next week it will show the arrival of the Colonel in New York and the doings at Oyster Bay."

Montgomery & Lines, of Dayton, O., have completed plans for the construction of one of the handsomest houses in that city at Fifth and Ringgold streets, Oliver Ritzert being the architect. The structure will be elliptical in shape, and is to have a seating capacity of about 500. It will be of concrete and brick fireproof construction, one story high, 68 feet wide by 96 deep, and will cost about $20,000, the first-class nature of the work being pretty well indicated by this figure, in view of the comparatively small size of the house. Work will begin as soon as possible, as the firm desires to have the house completed before the beginning of the fall season.

Lubin's production of "The Gamblers" was seen last week at the Majestic, in Dayton, O., for two days, and met with an enthusiastic reception on the part of large houses, according to the management. The reputation of the film had preceded it, and it operated as its own advertisement.

The Alhambra theater, in Canton, O., is meeting with considerable success in the Edison "Dolly of the Dailies" series, the seventh installment of this popular serial, "The End of the Umbrella," being one of the best so far shown.

The Star theater, recently built by John D. Kesler in Sandusky, O., was opened last week with large houses which were interested in seeing the interior of one of the most up-to-date photoplay theaters in the city as well as in the special attraction which Manager Kesler has secured for the opening—Mary Pickford in "Hearts Adrift." Mr. Kesler was "turning them away" all day during the opening Sunday, and has since been handling capacity houses.

Manager Hanley, of the Marion (O.) Family theater, made a hit with a Warner feature "The Pirates of the Plains," recently shown in connection with a pair of vaudeville acts, the combination bringing capacity attendance to the little house.

CASEY.

KENTUCKY.

KENTUCKY exhibitors have been finding things slightly quiet during the past week or ten days, a condition which has been attributed to the excessively hot weather. The houses with good ventilation and plenty of electric fans have managed to draw fairly good crowds, but as a whole the public has held away from the picture shows. However, business is about on a par with what it was at the corresponding season of last year.

R. S. Shrader, manager of the Central Feature Film Company, Louisville, has returned from a short pleasure and business trip to Indianapolis, Ind., where his wife is spending a few days with friends.

A recent visitor to Louisville was Julius G. Reeder, managing director of the Ohio Motion Picture Company, of Cincinnati. Mr. Reeder has made a trip to every town in Kentucky, even taking in the small tank towns, in an endeavor to book Paul J. Rainey's "African Pictures," which were produced by the Jungle Film Company. Results have been very good, and Mr. Reeder is more than pleased by the interest displayed by the Kentuckians in the new pictures. Mr. Reeder was formerly of New Orleans. One of the best features of his trip is the fact that he managed to pick up a mailing list including practically every picture show in the state, showing the number of seats in the houses, the locations, and the managers in charge.

Manager Ed Klapheke, of the Baxter Airdome, on the Bardstown Road, Louisville, had a special free attraction for the newsboys of the Highlands. A special two part Kalem picture was ordered for the occasion, entitled, "The Detective Sisters," featuring Carlyle Blackwell. This was in keeping with the annual treat of the Louisville Herald to the newsboys of the Highlands in which all orderly newsboys are invited to participate. The boys met at 7:15 o'clock sharp on Highland avenue, near Baxter, and were escorted by the Boys' Brigade to the theater. The only compensation asked of the boys was that they keep good order.

The National Theater, Louisville, will shortly present a motion picture show for the benefit of the Parent-Teacher Association of the George Rogers Clark School, of Crescent Hill.

The Rev. George W. Bunton, of Newport, Ky., recently officiated at the marriage of James A. Day and Miss Clara Schroth. Mr. Day was formerly with the Heuck & Fennessy interests, and is at present managing a motion picture show in Newport. The bride is a daughter of W. A. Schroth, of Clifton Heights. The couple left for an Eastern honeymoon.

Mandamus proceedings were instituted in the Circuit Court recently against the City of Louisville. Building Inspector William J. O'Sullivan and the Board of Public Safety by Annie M. Steuerle and the Broadway Theater Company to compel the defendants to issue to the plaintiffs a permit for the erection of a theater on Broadway between Shelby and Logan. It is alleged by the plaintiffs that they have expended a sum in excess of $1,200 with architects and others in the formation of plans for the proposed $50,000 building, but that permission was denied by the Building Inspector and the Board of Public Safety. City Building Inspector O'Sullivan, in a statement, said that his refusal to issue the permit was due to the fact that the plans and specifications for the proposed structure did not provide for enough court spaces to accommodate the exits, affording insufficient protection in case of fire or panic. He said that he had informed the plaintiffs through their architects Joseph & Joseph, that if they would alter the plans to conform with his ideas he would issue the permit. Joseph & Joseph were the architects on the recently erected National theater.

The M. & C. Film Company, which recently obtained quarters at Straws Mills, Ind., near Sellersburg, Ind., are now manufacturing regular releases and staging Kentucky Comedies and Dramas, in one, two and three reel subjects. A picture has just been completed of the plant of the Courier Journal, of Louisville. This picture is entitled "The Making of A Modern Newspaper" and in connection with this the "Winner of the Fortieth Kentucky Derby."

Manager Joseph Desberger, of the Star and Gem theaters of Paducah, Ky., has discontinued pictures at the Star during the summer months, and is now running tabloid performances which are taking extremely well. Pictures are being shown as usual at the Gem theater. This condition is brought about by the fact that the regular show houses are not operating at this season, and there was some demand for other than straight run pictures. Manager Desberger formerly owned the Arcade theater which was sold to the National Moving Picture Company, of Louisville.

R. M. Brown, of Shelbyville, Ky., was recently in Louisville, where he contracted with the Central Film Exchange, for a higher grade of Universal Service that he had been using. Shelbyville is a good picture town for a small town, and Manager Brown is doing nicely.

J. J. Hebert, of the Warner Feature Film Company, was recently taken ill at Dawson Springs, Ky. He is on his feet again, however, and is back on the job.

Harry Evans, of Mayfield, Ky., is doing well with his airdome this summer. As long as the weather is good he operates the big open air theater which has a seating capacity of 1,200. During bad weather he switches over to his regular house which has a seating capacity of 300.

A. L. Hunt, of Henderson, Ky., is doing nicely with the Park theater which is located in the old opera house. He is runninng the Mutual program, and managing to fill the 1,200 seats fairly well. He is also running "Tabloid" twice a week. He is considering the purchase of two new machines for the operating booth. Formerly he was in the motion picture business at Jacksonville, Ill.

Roy Threkeld, of Dawson Springs, Ky., will have his new theater ready for the public by July 1. This house is located near the Century Hotel and in one of the most desirable locations in the city for such an enterprise. The house has a seating capacity of 300.

The Grand theater, of Owensboro, Ky., is operating a light stock company in conjunction with the regular run of motion pictures. The plan is taking well at present, and good houses are being played to.

The Dixie Theater Company, of Russellville, Ky., according to Manager George B. Edwards, will be ready to open on June 25. This house is a great deal larger than the old Dixie theater and has about double the seating capacity. The first pictures to be shown in the new house will be Paul Rainey's "African Pictures."

Manager M. Switow, of the Switow Amusement Company, Louisville, has sold the Garrick theater, of Madisonville, Ky., to R. Sacks, of Indianapolis, Ind. This house has the distinction of being one of the few if not the only motion picture house in the country to put a circus out of business. This theater and one other, The Princess, happened to have unusually good bills recently when a circus hit town, and although the circus remained on the lots for three days it was unable to get together enough money to move on to the next town. Manager Ansil E. Waltrip, who is still in charge of the house, is a very popular Madisonville boy and is making himself strong with the patrons in various ways. He spends a good deal of his time on the door so as to be able to greet his friends on arrival at the theater.

Manager W. E. Rash, of the Idle Hour theater, Earlington, Ky., is making arrangements for remodeling and improving his theater. One hundred additional seats will be put in. This theater is in the mining district of Kentucky and has a good patronage.

Manager W. P. Scott, of the Auditorium, Dawson Springs, Ky., was very much disappointed last week in the failure of some pictures to arrive in time for a special show which he was giving while the Kentucky Press Association was in session at Dawson. A special program of speeches and pictures had been arranged and advertised. There are between 800 and 900 visitors at the springs at present, and business is very good.

G. D. CRAIN, JR.

ILLINOIS.

THE "pictures for children" idea is uppermost in many Illinois communities. At Joliet, the Joliet "Herald" and Manager Ray McMullen, of the Colonial are doing some unusual work. The newspaper is sponsor for the plan which is conducted by Mrs. C. J. Johnson, who is at the head of its woman's department. Specially chosen films for children will be shown, at the Colonial, the youngsters being enabled to buy tickets at the rate of two for five cents. If there are any who cannot afford this the Herald has effected a plan whereby they can secure them free through the teachers. The films were selected by Mrs. Johnson who made a trip to the Chicago exchanges. She was assisted by Manager McMullen. The first program included

a fairy play, "A Day in the Life of the Naval Reserves" "Scenes in Ireland" and a comedy. The shows are made distinctive by the title "Children's Hour," and prizes are given by the paper for the best letters relating to the experiences of the children during that hour. The plan of free shows at the Deddick Library in Ottawa, under the auspices of the Woman's Club, is in its second successful year. Like the shows at Joliet, the Saturday morning programs at the Star theater in Evanston are especially for children at the suggestion of a local newspaper. The Evanston News urged a trial of the plan and although the attendance at first was not encouraging the parents are rallying and the attendance has been increasing each week. Local pictures with especial interest for children have been shown at the Court in Pekin where films of the school field day exercises did big business and at the Palm in Rockford where the youngsters witnessed on the screen the parade of all the pupils in the city. The Rockford film was the work of the Commercial Art Shop which is putting out its product under the brand of "C A S" films.

Illinois has been having some hot weather that slowed up business for the moving picture men, except the airdome shows. Springfield tied with Yuma, Ariz., for the hottest place in the country one day and few felt the lure of the photoplay houses.

Negotiations were under way at Cairo for the sale, by Fred Teichman of the Bijou moving picture theater, to Peter Lind II, who has been connected with the Alexander County National Bank.

Travis A. Kimmell has again assumed charge of his theater in Cairo, and the title Grand Central Theater has given way for the old name, the Kimmell. Dooley & Demos operated it under a lease for about three months.

The City Council at Grafton is up against the annual problem of financing the city and has passed a resolution to tax moving picture theaters $50 a year.

Now that Wilmette has two moving picture houses the Board of Censorship, created by an ordinance last fall, has come to the front and will see, it is announced, that no films will be exhibited which are not fit for children to see. Mrs. C. N. Roberts, chairman and Mrs. Harry Norghman, represent the Woman's Club, and Fred D. Buckman is the village trustee on the board. The body already has given its commendation to the manner in which the new Village theater ot 1150 Wilmette avenue is operated.

Picture programs for parks do not have to be made up comedies and thrillers according to the management of Dellwodd Park near Joliet. This resort which is using Kinemacolor has found that educational and nature study films draw well.

A drug store in Galesburg gave a free ticket to the Cozy theater with each fifty cent cash purchase.

Additional light upon the value of the moving picture in the treatment and life of the insane is shown by developments at the institutions in Illinois. At the Kankakee asylum the pictures have been shown to 1,800 patients, including many who have been classed as dangerous and raving maniacs and who have been confined in the cage rooms and relief wards. A pleasant evening generally is selected for the 800 patients who ordinarily are violent. The effect of these few hours of freedom and entertainment is shown by the fact that no acts of violence have been reported and not one of the eight hundred have ever stepped out of the line of march. The shows for the 1,000 other more rational and more dependable patients are given the first half of the week. The picture shows at the Watertown Hospital are to be given out-of-doors this summer. An airdome, seating 500 has been erected and will be used by both patients and attendants. Five reels of pictures, blackface and other vaudeville and music by the hospital orchestra make up a typical program.

Evidently there is little money in the profession or trade of moving picture operating. Walter S. Reese, an operator of Streator, has filed a petition in bankruptcy in the United States District Court at Chicago, scheduling liabilities of $1,317 and assets of $28.

Sign-laden wagons, advertising moving picture shows, will be classed as billboards in Danville as the result of an opinion given by the city attorney and the police, following the complaint of the activities of one house, have been given orders to keep the wagon off the streets.

W. V. Schmidt will be manager of the new Grand moving picture theater which is nearing completion at Breese. The house will seat 450 persons.

The Princess theater at Woodstock had the booking there of the interesting and business-bringing pictures of "The Illinois State Penitentiary."

William Harding, owner of the Rose theater at Palestine, was installing a new electric light plant in his show when the gasoline engine fell on his right foot. It was necessary to amputate a part of one of the toes.

The first features shown at the new Washington Garden on St. Louis avenue in East St. Louis, were the seven reels of the Pageant and Masque held in St. Louis. Pictures will be changed daily by the Landau Amusement Company and vaudeville three times a week.

The Grand Opera House at El Paso was given over to free moving pictures the day the merchants acted as hosts to the people from the country round about. The fete was known as Play-Day and everything except the "eats" were furnished free.

Manager Grampp, of the Grand theater at Rockford feature Griffith's "Home, Sweet Home" the week of June 22d, 23d.

Fred E. Sterling, of Rockford, prominent in the affairs of the Orpheum, Palm and Princess theaters, is a candidate for Republican State Central Committeeman from Illinois.

In order that Dr. Sutton, one of the chief figures in the Fulton County Exiles pictures made at Los Angeles, Cal., might see himself on the screen the films were sent to his home at Port Orchard, Wash., where he had arranged for a special performance. These are the pictures made by the Canton Register of Canton, Ill., so that former residents of Fulton county might have a home-coming by proxy.

The Palace theater at Roseville recently, showed "100 Pictures of Life in Roseville."

The management of the Aledo Opera House at Aledo made an event of the exhibition of "Samson." A special matinee was given for the Sunday school children, and the evening performance was for the benefit of the Aledo Band.

The Lakin Airdome at St. David, has been completed and is now housing the moving picture shows formerly given in the Lakin theater.

The Gem theater, redecorated, has been re-opened in the Venable building at Keithsburg.

R. C. Augustine, at Decatur, in a talk before the Parents'-Teachers' Federations on playgrounds, used moving pictures and slides for illustrations.

Manager R. H. Griffin, of the Western Hippodrome at Ninth street and Ninth avenue, in Rock Island, had his place thoroughly remodeled before the summer season of pictures.

Motion pictures were made June 13 at Mooseheart Lodge, near Aurora, when 1,500 workmen dedicated and built a road 1,500 feet long in front of the lodge home. Films also were made of a parade which was a part of the ceremonies.

A special musical program by Taylor's Orchestra marked the opening of the Airdome at Woodhull.

"Caprice" did such a nice business at the Varietie theater in Canton that the management has decided to use Famous Players features every Tuesday night.

R. W. Gracy, of Barrington, has gone over to the "under canvas" idea and will use a tent for his moving picture show this summer.

One of the Illinois papers remarks: "Looking at the 'bathing pictures' printed in some of the Chicago papers today, one cannot help but think: 'they wouldn't be permitted to show them in movies.' Perhaps, however, it's art."

J. C. Seyster, of Oregon, is reported to be contemplating the erection of a new opera house on the site now occupied by the Star theater in that city.

Photoplay houses have knocked out so many saloons that there is little novelty in the announcements, but news comes from Utica that E. Marshall has closed his moving picture theater because the building has been leased for dramshop purposes.

Moving pictures and dances are the attractions at the Collinsville Park, at Collinsville on Saturday and Sunday nights.

J. S. Alexander, until recently a conductor for the Quincy Street Railway Company, of Quincy, has purchased a half interest in a moving picture theater at Kansas City, Mo.

Frank Alexander, who has been appointed manager of the Royal theater at Monmouth, has installed a three-piece orchestra and a new screen. Alexander formerly was in the photoplay business in Omaha, Neb.

E. Sweeting will be in direct charge this summer of the Lyric theater, at Danville, which has been leased by Powell & Sweeting and will turn from vaudeville to pictures. Keystone comedies will wind up a program running from five to seven reels. A five-piece orchestra has been secured for the musical features.

J. E. Myers has been giving week-stands of moving picture shows under canvas at Lima, Marcelline and other towns near Quincy. For Sunday programs he has been using "The Passion Play" and "The Prodigal Son" and doing good business.

MIDWEST SPECIAL SERVICE.

SAN FRANCISCO.

NO name has been chosen yet for the new theater of Ben Michaels opened recently on Broadway, but the contest is nearing a close, and an announcement will be made shortly. It is likely that the new house will be called either the Verdi or the Columbus, as it is located in the Italian district of the city.

A one-story amusement building is to be erected by Edward Martin on Montgomery Street, near Pacific, at an estimated cost of about $25,000. It is understood that provisions will be made for the installation of moving picture apparatus.

Turner & Dahnken have let contarcts aggregating more than $10,000 for alterations and additions to the Globe theater in the Mission district, and this work will be completed at the earliest possible date. The work was to have been commenced several weeks ago, but unavoidable delays prevented the plans from being carried out. When the alterations are finished the house will be one of the largest and best equipped of any moving picture theater in the city.

The Illinois Commission has awarded a contract to Lange & Bergstrom for the erection of the Illinois pavilion on the grounds of the Panama-Pacific International Exposition. A large moving picture theater with a pipe organ will be a feature of the building.

The Pressmen's Union of San Francisco recently took a few kicks at the nicks, the charge being made to the Labor Council that "practically all of the nickelodeons in this city use tickets purchased in the East." An effort will be made to have the owners of moving picture theaters patronize local printing firms.

Robert G. Fowler, who made the only hydroplane flight across the Isthmus of Panama several months ago, delivered a lecture last week at the Young Men's Christian Association building, showing moving pictures taken by the operator who accompanied him. The films show the completed canal along almost its entire length, as well as glimpses of the jungle-grown remains of the old French canal.

The California Motion Picture Corporation is erecting a large kitchen and dining-room on its grounds at San Rafael for the accommodation of the members of its company, and now has its studio buildings in good shape. This concern has given up the making of a weekly, for the time being at least, and is busily engaged on a number of important subjects.

The La Bonita theater, located in the Richmond District, is now a member of the Exhibitors' League of San Francisco.

The Glen Odeon, located near Glen Park, in the Diamond street section, has changed hands, and is now being conduced by F. Ferrara.

The Premium theater has closed, and it is doubtful whether or not it will be reopened at an early date.

The Golden Gate Film Exchange, which recently purchased the California rights for "The Christian," at a price said to be the largest ever paid for a feature in this state, is receiving many inquiries for the attraction. It will be shown at an early date in the Auditorium, the well-known moving picture house of Los Angeles, which seats 3,000 persons. W. H. Clune of this theater came to San Francisco recently to arrange for the attraction, and Sol Lesser, president and general manager of the exchange, returned to the Southern city with him. This feature will be shown at the Portola theater in San Francisco within a few weeks.

Louis Loeb, formerly assistant manager at the local office of the General Film Company, is no longer connected with the firm in that capacity, his place having been taken by Thomas Malcom, formerly of Los Angeles.

Max L. Newman, representing the California Film Exchange, is back from a trip through the San Joaquin Valley territory. He states that conditions are rapidly improving in that section as immense crops are being harvested and large sums of money placed into circulation.

Since the arrival of Arthur S. Hyman on the Coast to take charge of the San Francisco office of Warner's Features, Inc., a number of important changes have been made. The booking department has been rearranged and a system placed in operation whereby the exchange keeps in close touch with the exhibitor and endeavors to be of the utmost assistance. Three new men have been placed upon the road, and business has shown a great increase during the past month.

George Breck, of the supply house bearing his name, and member of the Vitaslide Company, made a business trip to Portland, Ore., this week.

Marion H. Kohn, president and general manager of the Globe Film Exchange, Inc., will start for New York shortly on a business trip and will be absent for apout three weeks.

Sol Lesser, president and general manager of the Golden Gate Film Exchange, Inc., will also start for New York shortly to attend to business matters.

In addition to being an experienced exhibitor, Ben Michaels is earning an enviable reputation as a director. While enjoying an outing this week with notable residents of the North Beach section he presided over the making of a farce comedy named "The Perils of Paul Rosa," the camera work being done by members of the National Film Producing Company, 111 Turk street. Some prominent waterfront characters of San Francisco appear in the picture.

A new moving picture theater is being erected at San Paplo avenue and Twenty-seventh street, Oakland, Cal., by J. W. Jespersen and A. C. Dippo and will be opened on July 27th. The house will seat 400 persons.

The Pastime Theater at Sisson, Cal., is now being conducted by Arens & Morgan.

The airdome recently opened at Weed, Cal., was wrecked recently by a severe thunderstorm and was placed out of commission for several days.

A splendid theater building is being erected at San Jose, Cal., adjoining the Market, and will be ready for occupancy within a short time. The house will seat about 1,000 on the ground floor and about 400 in the balcony. The owner, Mr. Beatty, has not decided whether it will be leased or whether he will operate it himself.

Bailey & Son, of Corning, Cal., have purchased

Calendar of Licensed Releases

Current Releases

MONDAY, JUNE 29, 1914.

BIOGRAPH—The Honor of the Law (Special—Two parts—Drama)
EDISON—The Revengeful Servant Girl (Seventh of the "Wood B. Wedd" Series) (Comedy)
KALEM—The Flaw In the Alibi (Special—Two parts—Drama)
PATHE—Visit to Paris (Travel)
—Rapids and Water Falls of New Zealand (Scenic)
SELIG—The Leopard's Foundling (Special—Two parts Drama)
—Hearst-Selig News Pictorial No. 35 (News)
VITAGRAPH—The Gang (Drama)

TUESDAY, JUNE 30, 1914.

CELIO—The Bondage of Evil (Spec.—Two parts—Dr.)
EDISON—The Mystery of the Fadeless Tints (Eighth of the "Chronicles of Cleek" Series) (Drama)
ESSANAY—The Daring Young Person (Com.-Dr.)
KALEM—The Wire Chief's Reward (Drama)
LUBIN—The Walko Sisters (Comedy)
MELIES—One Suit of Clothes (Comedy)
PATHE—A French Village in Senegal, West Africa (Travel)
—Venomous Serpents (Zoological)
SELIG—Hearts of Men (Drama)
VITAGRAPH—The Poor Folks' Boy (Special—Two parts—Drama)

WEDNESDAY, JULY 1, 1914.

EDISON—Back to the Simple Life (Comedy)
ESSANAY—The Fable of "The Good Fairy" (Comedy)
KALEM—The Fatal Portrait (Special—Two parts—Drama)
LUBIN—The Living Fear (Special—Two parts—Drama)
MELIES—The Monk's Sacrifice (Drama)
PATHE—Pathe's Weekly, No. 43, 1914 (News)
SELIG—The Empty Sleeve (Drama)
VITAGRAPH—The Circus and the Boy (Comedy)

THURSDAY, JULY 2, 1914.

BIOGRAPH—The Goat (Comedy)
—The Firemen's Social (Comedy)
ESSANAY—Sophie Gets Stung (Comedy)
LUBIN—The Shadow of Tragedy (Special—Two parts—Drama)
MELIES—Womanly Curiosity (Comedy)
—The Prescription (Special—Two parts—Dr.)
SELIG—Hearst-Selig News Pictorial, No. 36 (News)
VITAGRAPH—Two Stepchildren (Drama)

FRIDAY, JULY 3, 1914.

EDISON—The Shattered Tree (Special—Two parts—Drama)
ESSANAY—Trinkets of Tragedy (Special—Two parts—Drama)
KALEM—Fleeing from the Fleas (Comedy)
—Trooping the Colors (Topical)
LUBIN—The Doom of Duty (Drama)
SELIG—Making Good with Her Family (Comedy)
—Doc Yak Wishes (Comedy)
VITAGRAPH—A Train of Incidents (Comedy)

SATURDAY, JULY 4, 1914.

BIOGRAPH—The Cracksman's Gratitude (Drama)
EDISON—Molly, the Drummer Boy (Drama)
ESSANAY—Broncho Billy's Punishment (Drama)
KALEM—The Political Boss (Drama)
LUBIN—It's a Shame (Comedy)
—The Kidnapped Bride (Comedy)
MELIES—Hidden Death (Special—Two parts—Drama)
SELIG—The Little Hobo (Drama)
VITAGRAPH—The Toll (Special—Two parts—Drama)

Advance Releases

MONDAY, July 6, 1914.

BIOGRAPH—Eva the Cigarette Girl (Comedy)
EDISON—Her Spanish Cousins (Comedy)
KALEM—The Weakling (Third of the Alice Joyce Series—Special—Two parts—Drama)
PATHE—The Heart and the Circulation of the Blood (Biology)
—Modes of Travel in Japan (Manners and Customs)
SELIG—Reporter Jimmie Intervenes (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial No. 37 (News)
VITAGRAPH—The False and the True (Drama)

TUESDAY, July 7, 1914.

CINES—Heirloom (Special—Two parts—Drama)
EDISON—Face to Face (Seventh of "The Man who Disappeared" Series—Drama)
ESSANAY—A Night with a Million (Comedy-Drama)
KALEM—Kaintucky Bill (Drama)
LUBIN—Fooling Fanny's Father (Comedy)
—While Auntie Bounced (Comedy)
MELIES—(Title not yet announced)
PATHE—A Tiger Hunt (Indo-China—Scenic)
—The Ice and Snow (Drama)
SELIG—Algie's Sister (Comedy)
VITAGRAPH—The Moonstone of Fez (Special—Two parts—Drama)

WEDNESDAY, July 8, 1914.

EDISON—Andy Has a Toothache (Eighth of the "Andy" Series—Comedy)
ESSANAY—A Boarding House Scramble (Comedy)
KALEM—A String of Pearls (Special—Two parts—Drama)
LUBIN—The Incompetent (Special—Two parts—Drama)
MELIES—(Title not yet announced)
PATHE—Pathe's Weekly No. 44, 1914 (News)
SELIG—Caryl of the Mountains (Drama)
VITAGRAPH—Doctor Smith's Baby (Drama)

THURSDAY, July 9, 1914.

BIOGRAPH—A Romance of Pueblo (Comedy-Drama)
ESSANAY—Slippery Jim, Diplomat (Comedy)
LUBIN—The Debt (Special—Two parts—Drama)
MELIES—(Title not yet announced)
SELIG—Hearst-Selig News Pictorial, No. 38 (News)
VITAGRAPH—Prosecution (Drama)

FRIDAY, July 10, 1914.

EDISON—In the Shadow of Disgrace (Special—Two parts—Drama)
ESSANAY—Night Hawks (Special—Two parts—Drama)
KALEM—Rube the Interloper (Comedy)
—In Old England (Scenic)
LUBIN—The Tribunal of Conscience (Drama)
SELIG—Did She Cure Him (Comedy)
VITAGRAPH—The Vases of Hymen (Drama)

SATURDAY, July 11, 1914.

BIOGRAPH—Primitive Model (Drama)
EDISON—Dolly at the Helm (Eleventh of "The Active Life of Dolly of the Dailies"—Drama)
ESSANAY—Broncho Billy and the Sheriff (Drama)
KALEM—Lame Dog's Treachery (Drama)
LUBIN—How He Lost his Trousers (Comedy)
—Mandy's Chicken Dinner (Comedy)
MELIES—(Title not yet announced)
SELIG—His Fight (Drama)
VITAGRAPH—Lillian's Dilemma (Special—Two parts—Drama)

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BOOKED THROUGH GENERAL FILM COMPANY EXCLUSIVELY

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, June 28, 1914.

ECLAIR—Prince Willy (Comedy)
—Nutty and His Father (Comedy)
FRONTIER—On the Verge (Drama)
REX—Lost by a Hair (Comedy)

MONDAY, June 29, 1914.

IMP—Adventures of a Girl Reporter (Two parts—Drama)
STERLING—It's a Boy (Juvenile-Comedy)
VICTOR—A Twentieth Century Pirate (Comedy-Drama)

TUESDAY, June 30, 1914.

CRYSTAL—The Girl in Pants (Comedy)
—Her New Hat (Comedy)
GOLD SEAL—Lucille Love, the Girl of Mystery (Series No. 12—Two parts—Drama)
UNIVERSAL IKE—Universal Ike, Jr., and the Vampire (Comedy)

WEDNESDAY, July 1, 1914.

ECLAIR—Snow Drift (Two parts—Drama)
JOKER—Bess, the Detectress; or, Tick, Tick, Tick (Comedy)
NESTOR—The Lost Arrow (Drama)
UNIVERSAL—Animated Weekly, No. 121 (News)

THURSDAY, July 2, 1914.

IMP—The One Best Bet (Comedy)
REX—The House Discordant (Two parts—Drama)
STERLING—The Crash (Comedy)

FRIDAY, July 3, 1914.

NESTOR—Those College Days (Comedy)
POWERS—Pearl of the Sea (Drama)
VICTOR—(Title Not Yet Announced).

SATURDAY, July 4, 1914.

"101" BISON—The Hopes of Blind Alley (Three parts—Drama)
JOKER—Captain Kid's Priceless Treasure (Comedy)

SUNDAY, July 5, 1914.

ECLAIR—The Greatest of These (Drama)
FRONTIER—The Broken Barriers (Drama)
REX—On the Rio Grande (Western—Drama)

MONDAY, July 6, 1914.

IMP—The Lady of the Island (Two parts—Drama)
STERLING—Billy's Vacation (Comedy)
VICTOR—At Mexico's Mercy (Western—Drama)

TUESDAY, July 7, 1914.

CRYSTAL—Nearly a Stepmother (Comedy)
GOLD SEAL—Lucille Love, the Girl of Mystery, Series No. 13)
UNIVERSAL IKE—Me, Him and I (Comedy)

WEDNESDAY, July 8, 1914.

ECLAIR—Duty (Two parts—Drama)
JOKER—Bess the Detectress, or, The Dog Watch (Comedy)
NESTOR—A Rranch Romance (Western—Drama)
UNIVERSAL—Animated Weekly No. 122 (News)

THURSDAY, July 9, 1914.

IMP—The Old Rag Doll (Drama)
REX—When Fate Disposes (Two parts—Drama)
STERLING—Snookee's Flirtation (Comedy)

FRIDAY, July 10. 1914.

NESTOR—The Great Universal Mystery (Comedy)
POWERS—Passing the Love of Women (Drama)
VICTOR—A Beggar Prince of India (Three parts—Drama)

SATURDAY, July 11, 1914.

"101" BISON—Prowlers of the Wild (Two parts—Drama)
JOKER—Love, Roses and Trousers (Comedy)

Mutual Film Corporation

SUNDAY, June 28, 1914.

KOMIC—The Wild Girl (Comedy)
MAJESTIC—The Tavern of Tragedy (Two parts—Drama)
THANHOUSER—The Widow's Mite (Comedy)

MONDAY, June 29, 1914.

AMERICAN—The Little House in the Valley (Two parts—Drama)
KEYSTONE—Caught in Tights (Comedy)
RELIANCE—Our Mutual Girl, No. 24 (News)

TUESDAY, June 30, 1914.

BEAUTY—Via the Fire Escape (Drama)
MAJESTIC—Suffragette Battle in Nuttyville (Comedy)
THANHOUSER—The Harlow Handicap (Two parts—Drama)

WEDNESDAY, July 1, 1914.

AMERICAN—Nature's Touch (Drama)
BRONCHO—Shorty Gets Into Trouble (Two parts—Comedy)
RELIANCE—Izzy, the Detective (Drama)

THURSDAY, July 2, 1914.

DOMINO—His Hour of Manhood (Two parts—Drama)
KEYSTONE—(No release this day)
MUTUAL WEEKLY—Number 79 (News)

FRIDAY, July 3, 1914.

AMERICAN—Mein Leiber Katrina Catches a Convict (Comedy)
KAY-BEE—The Heart of a Crook (Two parts—Drama)
PRINCESS—The Decoy (Drama)

SATURDAY, July 4, 1914.

KEYSTONE—(Title Not Yet Announced).
RELIANCE—The Weaker Strain (Two parts—Drama)
ROYAL—Did She Run (Comedy)

SUNDAY, July 5, 1914.

KOMIC—"Bill," No. 1 (Comedy)
MAJESTIC—The Angel of Contention (Two parts—Drama)
THANHOUSER—The Cooked Goose (Comedy)

MONDAY, July 6, 1914.

AMERICAN—Cameo of the Yellowstone (Two parts—Drama)
KEYSTONE—(Title not yet announced)
RELIANCE—Our Mutual Girl, No. 25 (News)

TUESDAY, July 7, 1914.

BEAUTY—The Other Train (Drama)
MAJESTIC—The Only Clue (Drama)
THANHOUSER—Bevorah (Two parts—Drama)

WEDNESDAY, July 8, 1914.

AMERICAN—Feast and Famine (Drama)
BRONCHO—The Final Reckoning (Two parts—Drama)
RELIANCE—How Izzy was Saved (Comedy)

THURSDAY, July 9, 1914.

DOMINO—The Curse of Humanity (Two Parts—Drama)
KEYSTONE—(Title not yet announced)
MUTUAL WEEKLY—Number 79 (News)

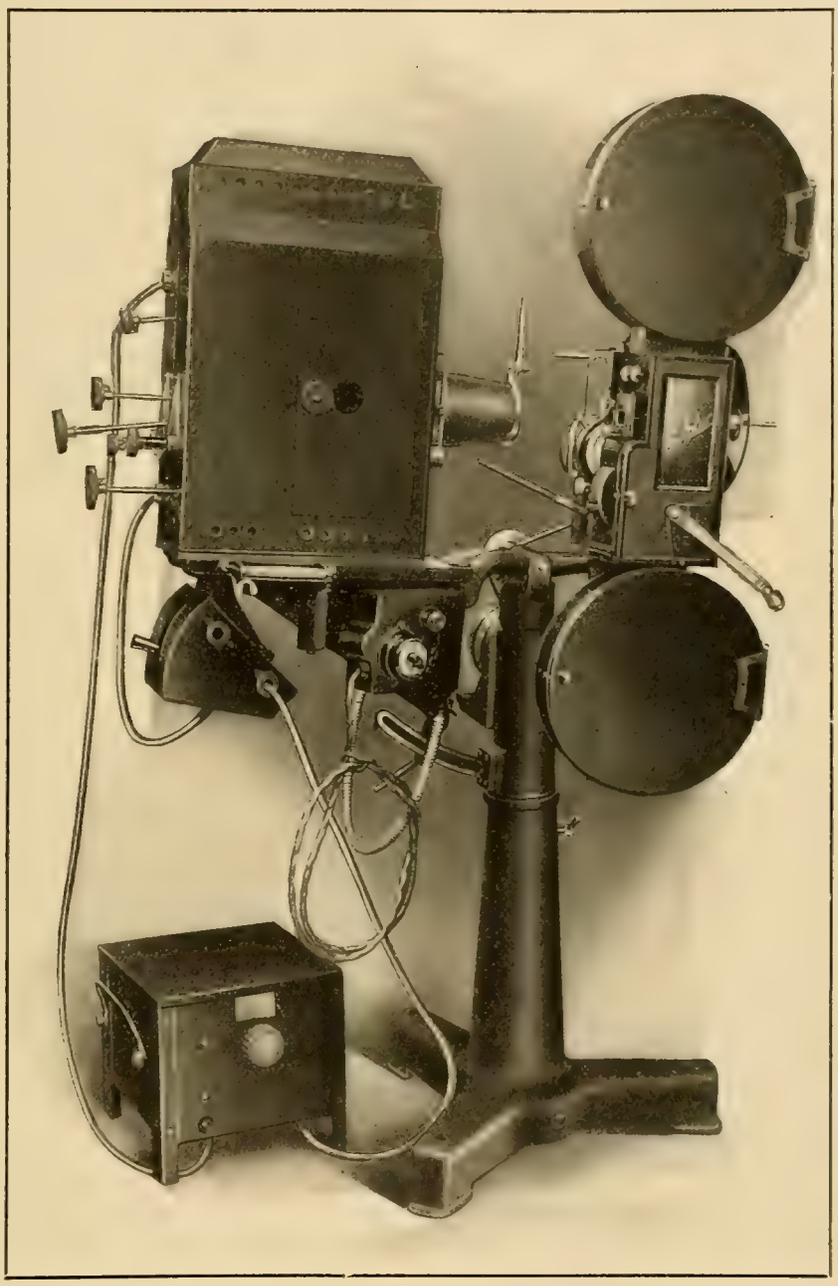
FRIDAY, July 10, 1914.

KAY-BEE—The Feud of Beaver Creek (Two parts—Drama)
PRINCESS—The Girl of the Seasons (Comedy)

SATURDAY, July 11, 1914.

KEYSTONE—(Title not yet announced)
RELIANCE—Blue Pete's Escape (Two Parts—Drama)
ROYAL—Mistakes Will Happen (Comedy)

Simplex



A Good Remedy for Bad Business

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the Perrington moving picture house at Turlock.

D. D. Heagerty has purchased the moving picture house conducted at Maricopa, Cal., by Mr. Spencer. He was the original owner of the theater.

The Olympia Theater at Taft, Cal., has been sold and is now being conducted by Glen McCartney as the Photoplay Theater.

Sadie Clarkfield, chief film inspector of the California Film Exchange, Inc., San Francisco, is to be married shortly. The management is hopeful that her services will not be lost to them, as she is an expert in her line of work.

The Star Theater at Fruitvale, Cal., is to be opened at an early date.

The Arrowhead Film Corporation has been incorporated at San Diego, Cal., with a capital stock of $100,000, the incorporators being Elmer H. Young, W. T. Pearle, Frank W. Young and E. L. Johnson.

Articles of incorporation of the Nash Motion Picture Company have been filed at Los Angeles by T. S. Nash, J. I. Pittman, O. Breitkretuz, I. O. Levy, and F. Browning.

The Sacramento Movie Weekly has been launched at Sacramento, Cal., the journal containing the programs for the week in five of the leading moving picture houses and information of interest to the general public concerning moving pictures.

L. E. Cheneweth, of San Francisco, has again called the attention of the State Board of Education to the value of moving pictures in the public schools and recommends that moving picture apparatus be placed in every school building.

The Majestic Theater at Tulare, Cal., has been closed for the summer and an airdome has been opened at Tulare and K streets.

Cottle Bros., Tulare, Cal., are considering remodeling a large brick building owned by them and fitting it up as a moving picture house.

Numerous signed petitions have been received by the City Council, of Dinuba, Cal., asking that the question of Sunday closing of business houses and places of amusement be submitted to the people. A drastic Sunday closing ordinance was recently passed, but this will be held in abeyance until an election is held.

The Episcopal Church of Modesto, Cal., has established what is termed a "Friday Popular," consisting of a motion picture program every Friday afternoon and evening in which various religious subjects are shown. The experiment has been tried for three weeks with great success.

The Empire Theater at Fresno, Cal., has closed for the summer months and the Plaza airdome at Fresno and K streets has been opened under the management of Frank Hesse. Vaudeville and moving pictures constitute the program, admission prices being 10, 20 and 30 cents.

The Princess Theater, Kern and J streets, Fresno, Cal., recently showed pictures taken on Raisin Day by the Fresno Film Company.

A splendid new school house is being erected at San Jose, Cal., which is being equipped with a first class operating room for moving pictures. Alexander Sheriffs, superintendent of schools of that city, is a firm believer in the value of moving pictures in the public schools and is working to have equipment placed in every school in San Jose, this to be in charge of an experienced operator. Five of the churches in the Garden City have moving picture equipment, making this quite a center for educational work of this character.

The A. H. M. Feature Film Manufacturing Company has been incorporated at Los Angeles, Cal., by C. B. Siugh, M. V. Sanchez and J. de la Cruz.

The Navajo Film Company has been incorporated at Los Angeles, Cal., with a capital stock of $100,000 by M. N. Vassar, P. H. Kent, G. L. Bissell and L. D. Pepin.

The plan of the Eclectic Film Company to install moving picture apparatus in the basement of the store occupied by it at 67 Turk street, San Francisco, is still being held up through the action of the building inspectors, but the matter is to be settled shortly by J. P. Horgan, chief inspector, who will make a personal examination of the premises. It is difficult to see why this permit should be held up when it is intended that the projection machine shall be placed in a fireproof booth, especially in view of the fact that pictures are being shown at many other places where the machine is operated in an open room.

CHURCH.

MISSOURI.

A COLD wave emerged from the West and struck Kansas City with sufficient force to cause a sudden drop in the temperature. Business, which had been languishing somewhat under an exceptionally hot June, took a brace and showed the effects of more comfortable weather conditions. The improvement was particularly noticeable in motion picture houses in the retail business district, which were the first to feel both the decrease resulting from hot evenings and the change.

The Royal Theater, the latest addition to moving picture theaters of Kansas City, formally opened to the public on June 10. The house is under the management of Frank L. Newman. The opening was extensively advertised and local residents turned out en masse to look over the latest home of the silent drama. Lasky's "Master Mind" was the initial offering. About 3,500 persons witnessed the feature on the opening day, while that mark was surpassed on the following Sunday. A number of unusual conveniences are offered by the Royal, which has been referred to as the Strand, of Kansas City.

The Missouri State Labor Department has expressed itself on the question of child labor in theatrical performances, and has ordered managers of vaudeville to cease the use of children. Most of the small time vaudeville acts have utilized the services of one or more youngsters in the past. Fortunately, the number of exhibitors who are using vaudeville in conjunction with motion pictures is decreasing, and the profession will not suffer any particular inconveniences from the edict.

The Gem Theater at Marceline, Mo., has been closed for the summer.

R. W. Smith has opened an airdome at Billings, Mo., and will give daily performances during the summer.

The Lyric Theater, at Thirteenth street and the L road, opened in Kansas City, Kan., recently. The house is under the management of C. Rosenberg.

A new ventilating system, whereby the air is cooled by passing over ice, has been installed in the Gem Theater at Clinton, Mo.

Competition among some of the Kansas towns has resulted in a decrease in admission fees. The Princess Theater, of Salina, Kan., has reduced its price to five cents.

B. L. Murrell, owner of the Willis Theater at Nevada, Mo., has purchased the Photoplay, and will operate both theaters in the future. L. H. Haggard, the former owner of the Photoplay, probably will re-enter the business in Kansas City.

The Missouri State Board of Prison Inspectors has followed the lead of similar bodies in other states and will give a weekly performance of moving pictures at the state penitentiary at Jefferson City. Only prisoners whose conduct has been exemplary during the week will be allowed to attend the performances, which will take place every Sunday afternoon.

Joseph Stiebel, manager of the Apollo Theater Company, has leased the Iliad airdome at Thirty-first street and Terrost avenue and will operate both houses. Only one will be used at a time. In inclement weather, Mr. Stiebel will use the closed theater, while the airdome will be opened on other evenings. The Apollo will undergo alterations during the summer, and will be reopened in the fall.

An interesting story of conditions at Marshall, Mo., was given by E. L. Harris, who was a recent visitor to Kansas City. Mr. Harris, who is the owner of the Cozy Theater, recently closed a long siege against a series of prayer meetings. The exhibitor asserted that while he had no grudge against the meetings, it was impossible to close down, and he concluded his only course was to continue the show. Unusually good attractions drew well and business held up as usual. Mr. Harris has closed the Cozy for the summer and will shortly reopen with an airdome. The Orpheum Theater at Marshall also has closed.

The Blache Feature Service has opened quarters in Kansas City, its offices being at 823 Lloyd building. A Chapman, formerly in business at Des Moines, Ia., is in charge of the new exchange.

Paul A. Englers, manager of the Kansas City branch of the Mutual Film Corporation, is contemplating hiring a guard to protect his photographs of stars of the moving picture world. Mr. Englers' collection of photos of celebrities is perhaps one of the finest in the Southwest. All are framed and every exhibitor who enters the Mutual quarters casts greedy eyes on them. Inasmuch as the pictures are neither for sale nor hire, Mr. Englers probably will have to secure some one whose sole duty is to protect the collection from members of the profession.

Tentative plans for the remodeling of the Willis Wood Theater in Kansas City call for an expenditure of about $35,000. The old house is to be thoroughly remodeled and will open early in the fall in its new role. It will have the distinction of having the largest seating capacity of any moving picture theater in Kansas City.

MURRAY.

ST. LOUIS.

THE Mutual Film Corporation moved into its new building at 1311-1313 Pine street on Friday, June 12. The move from the old quarters in the Benoist building, five blocks away, was made at night so that the regular business of the exchange would not be interrupted. The new building is of the very latest design and construction, with a miniature theater for the exhibition of films, roomy film vaults of steel and concrete, with self-locking doors, a large and well lighted poster and booking department, and offices of the newest and most approved pattern. The entire building is equipped for rapid and efficient handling of films, and for the comfort of the employees.

The Business Men's League has sent a hundred reels of the films made to advertise the city to as many different towns in St. Louis trade territory.

Russell T. Edwards, moving picture editor of the St. Louis Times, has finished a feature that will be of great interest to baseball enthusiasts. The reel is entitled "Inside Stuff About Baseball," and will show a number of things about the popular game that onlookers from the grandstand and bleachers never get a chance to see. For instance, Branch Rickey, manager of the St. Louis Browns, is shown pitching a ball to catcher Hamilton, first a close up is made of Hamilton as he signals for the kind of ball he wants, then the scene flashes back to the ball as it leaves Rickey's hands, then back to Hamilton when the catch is made. The reel is a thousand feet and will be released as a feature.

The Columbia Airdome, 6240 Columbia avenue, is now open for the summer. H. M. Romberg, manager of the Columbia, has tastefully decorated his airdome with moon vines and other climbing plants. The place seats twelve hundred. The Columbia is the only airdome in Clifton Heights, an exclusive residence section of the city.

The Washington Theater, 4961 Delmar avenue, has closed for the summer months, and the unfinished run of the Kathlyn series can be seen at the Maple airdome at Kings Highway and Page Boulevard.

The New Delmar Theater Company has opened its airdome at 4936 Delmar avenue, which adjoins the theater. The audience is received in the lobby of the theater, tickets sold through the regular box office, and they then pass through into the garden, where girl ushers show them to their seats. C. E. Maberry, manager, has had long experience as a dramatic manager, and is making a success of the Delmar.

A company headed by James Fortee is planning to build a new theater at 1422 Market street. The theater will be first class throughout, seat twelve hundred, and will have a roof garden on top of the building. It will cost $25,000 and will be ready to open on August 15. Hays, Barnett & Hays are the architects.

George Lloyd, who is managing the Pageant and Masque pictures that have been running at the Columbia Theater, says that they have taken so well that he will continue to show them indefinitely. The films are colored and run two hours.

Jos. Bloom, who has been in charge of the World Feature Corporation in the Navarre building, has been ordered to go to Minneapolis to take charge of the exchange there, temporarily. Mr. Bloom is to be general supervisor over all the World Feature offices, and will visit and remain a few weeks at all the offices in the United States and Canada.

Henry R. Slocum has been made assistant manager of the General Film Company's branch at 3610 Olive street. Mr. Slocum is one of the pioneers in the film industry in this state. He has literally grown up with the business. He was one of the original employees of the old O. T. Crawford exchange when it was first organized nine years ago, and later he put in several years as traveling representative of the Swanson-Crawford Company. Nearly two years ago he became associated with the General Film Co. as local and traveling solicitor, which place he held until his elevation to his present post.

The St. Louis Times has originated a novel scheme whereby readers of the paper are asked to nominate prominent citizens for a "Whos who" department. If the candidate named is of sufficient importance, a moving picture is made of him, or her, as the case may be, and added to the Times Movie Review, a current events film that is being shown at thirty theaters in this city.

F. Wehrenberg, manager of the Best Theater, 3360 South Jefferson avenue, has bought the state rights for Missouri and Illinois for "The Shelling of Vera Cruz," and is renting it out to exhibitors throughout the city.

The executive committee of the Nation's Birthday Association are planning to make moving pictures take the place of fireworks as a means of entertainment for the Fourth of July celebrations that will be held in the many parks throughout the city.

Manager Edward Schwartz, of the St. Charles Theater, 6th and St. Charles streets, has life sized photographs of Rosemary Theby, the Lubin star, and Gilbert M. Anderson, head of the Essanay's Western company, framed and displayed in the lobby of the theater. It is claimed that these players are both natives of St. Louis, and were recently features in a full page of the Sunday Globe-Democrat.

GIEBLER.

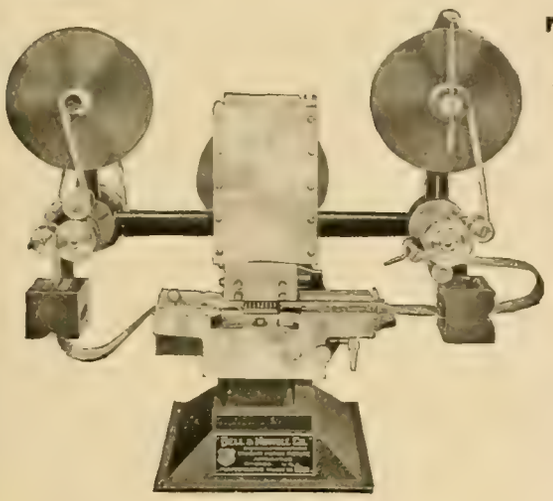
OHIO

WITH but one clue, a blue hat picked up near the scene of the crime, police and detectives of Cleveland, Ohio, have been unable to trace the murderers of Leo C. Goldman, manager of the Monarch Theater, E. 105th street and Euclid avenue. The Motion Picture Exhibitors' League is offering a reward of $1,000 for information leading to the arrest and conviction of the murderers. Goldman was accosted by two men just after he had closed his theater. He had $500 in his pockets. Eye witnesses, who were about a block away, declare they saw the two men knock Goldman to the sidewalk and one then drew a revolver. As several men rushed to Goldman's assistance the thug with the revolver shot Goldman. They fled with but a small amount of money and no trace of them has been found. The murder of Goldman is the second of the kind in Cleveland in a year. The first was that of Sam Chagrin, another theater manager, who was returning home from his theater with the day's receipts.

At the convention of chiefs of police at Grand Rapids, Mich., Chief W. S. Rowe, of Cleveland,

(Continued on page 94)

BELL & HOWELL COMPANY



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THE B. & H. STANDARD PROFESSIONAL CINEMATOGRAPH CAMERA

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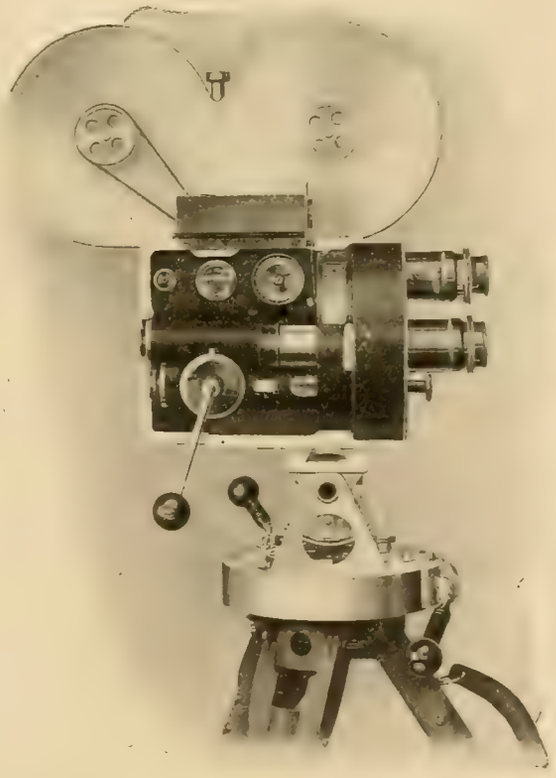
HOBART BOSWORTH WRITES: "We have made over 200,000 feet of negative with my Bell-Howell in all altitudes, humidities and thermometric changes * * * without a foot of static or any form of camera retake. * * * Can that record be approached? I doubt it."

NEW YORK MOTION PICTURE CORP. SAYS: "We do not propose to use any other than Bell & Howell cameras because they are film savers; they dissolve on the shutter and not on the lens; they show less static than any other machine we have used, and because of the indestructible way in which they are built."



Orders now being received for cameras for August and September shipment. All cameras in last lot were sold before any were completed. Half those now in work already sold.

The Bell & Howell Company

1803 Larchmont Avenue : Chicago, Illinois

CORRESPONDENCE.

(*Continued from page 89*)

made an address and offered a resolution urging film producers to discontinue the practice of caricaturing policemen. The chief went to Grand Rapids armed with a letter from Safety Director A. A. Benesch, of Cleveland, declaring that disrespect for the law and authority is engendered by such pictures. "There is no doubt that the attitude of the general public toward the police must be influenced more or less by such pictures," said the director. "There are comedy films which show long pursuits, and in these pursuits someone will stumble over a sleeping policeman or some other incident will occur that is bound to have an effect far from helpful to those who are striving to maintain law and order. The policeman should be presented as he is in real life. This constant ridicule cannot increase the respect of the public toward the men who are appointed to enforce the law. I believe the moving picture producers should be requested to drop this style of comedy."

The contract has been let to the Potters Lumber Company to build a brick and hollow tile reinforced concrete theater for J. C. Walsh at East Liverpool.

Bids have been taken by Architect E. S. Matheny, of Crooksville, for the erection of a $15,000 brick fireproof constructed theater and office building for E. Jarvis and S. C. Ruble at Logan.

Architects Knox & Elliott, Cleveland, have completed plans for a brick and reinforced concrete fireproof theater and arcade on West Federal street, Youngstown, for the Youngstown Hippodrome Company.

Architects Wachter, Beelman & Scrieber, of Toledo, have completed plans for a two-story theater building to be constructed at Fostoria for F. C. Crocker at a cost of $17,000.

Bids were taken by Architect W. S. Ferguson for a brick, steel and reinforced concrete theater building for Mrs. J. T. Trippit, Cleveland. The structure will cost $20,000.

The Oakley Building and Theater Company has been incorporated for business at Cincinnati with $60,000 capital. J. R. Carrington, J. V. Poole, George E. Rockwell, C. T. Ryan and Frank Cook are the incorporators.

The Madison Square Theater Company has been chartered for $30,000 to do business in Cleveland with Fred A. Desberg, E. P. Strong, I. Grohs, M. J. Roan and F. A. Cooke as incorporators. Plans have been drawn by A. M. Gordon, owner of property at East 70th Street and Hough Avenue, Cleveland, for a big theater building and work on the structure will be commenced, it is believed, before the summer is over.

The Fireproof Theater Company is building a motion picture house at 1112-14 Prospect Avenue, Cleveland. The plans for the structure were drawn by George F. Hammond, architect, and provide for brick and frame construction. The theater will cost $8,000.

Joseph Grossman opened the new Standard Theater at Prospect Avenue and East Eighth Street, Cleveland, on June 12th. The house is pretty from an architectural standpoint and its interior decorations are pleasing. Dedication was observed in showing Klaw & Erlanger productions. It will be Mr. Grossman's policy to present the big, commanding films of the day and he has booked several Klaw & Erlanger and George Kleine features.

Charles Settos, Ralph Kretzer, Fred Hill, Phil Chakeras and H. A. Brenner have incorporated the Public Amusement Company at Springfield for $4,000.

The Grotto Theater, at Akron, has changed its policy in that it is booking big features in addition to a regular program of motion pictures.

The Columbia Film Company showed enterprise in having a picture of Cleveland's million-dollar lumber yards fire on the screen in less than twenty-four hours from the time the big blaze started. The film was added to the regular bill at several Cleveland houses and booked for a number of others.

Motion pictures will be shown in conjunction with lectures at the City Hall and in various Cleveland theaters in the Cleveland Welfare Council's fight on infant mortality.

RARIDAN.

IN THE NORTHWEST.

THE fight which began over the Sunday theater closing ordinance in Wenatchee, Wash., is likely to continue. The Washington State Supreme Court has declared that vote trading by legislative officials is a misfeasance, or malfeasance, in office and declined to interfere in the recall proceedings brought against E. T. Pybus and C. R. Zener, two Wenatchee councilmen who were charged with trading votes on the Sunday show measure.

The Pacific Brewing Company (William Virges, secretary and treasurer) has announced that it will build a $60,000 theater at Ninth and D Streets in Tacoma, Wash. C. L. Richards and Benjamin J. Weeks will take a fifteen-year lease on the house.

A moving picture theater has been opened at Iroquois, S. D., by C. H. Karns.

C. H. Henderson is reported to be contemplating opening a moving picture show at Alden, Minn.

The new Liberty moving picture theater being erected on First Avenue, between Pike and Pine Streets in Seattle, Wash., for Jensen & Von Herberg, will have the distinction of having the largest steel girder ever made on the Pacific Coast. This girder, eighty-four feet long, weighing 70,000 pounds, is to prevent any supporting posts under the balcony, which will prevent a clear view of the pictures. It was delivered to the builders wrong end forward and it took two days to haul it to a place where it could be turned around and headed right. Instead of a stairway to the balcony, there will be an inclined walk. A big Hope-Jones unit orchestra will be a feature. It is hoped to open the Liberty, which will be operated in conjunction with the Alhambra, about August 20.

Harry Waldron has closed his photoplay theater at Valley City, N. D.

The Opera House at Bertha, Minn., has been sold to R. A. Prettyman, of Hewitt, Minn.

Louis B. Christ, of Portland, Ore., is making a number of improvements in the Weinhard Theater at Dayton, Wash., which he recently leased. The interior is being redecorated.

Motion pictures of Spokane girls in a beauty contest were an attraction at the Spokane Theater in Spokane, Wash.

Frank Gilbreath is now manager of the Topic Theater at Mandan, N. D., succeeding Wuerst & Foster.

The Commercial Club, of Eveleth, Minn., has a project for taking over the ruins of the Carpenter Building as a site for a municipal theater.

A moving picture show has been opened in Kimpel's Hall in Bingham, Mont., by T. C. Penny and W. L. Dynes.

Frank D. Bligh has sold the Bligh Theater in Albany, Ore., to Laflar & Guthrie, owners of the Globe Theater of Salem, Ore. Bligh has returned to Salem where he has amusement interests.

Regular moving picture theaters have a hard time in the summer months and should be protected, declared Alderman J. M. Kistler, of Minneapolis, Minn., in a talk before the license committee of the city council in which he opposed granting a license for a moving picture and vaudeville airdome at Tenth Street and Hawthorne Avenue to W. M. Duke.

A moving picture theater in the Giles Building at Waterville, Minn., has been contemplated by Thos. J. Slechta.

Robert F. Keene, who has sold his moving picture theater at Whitman, Mass., has been at Dickinson, N. D., and may locate in that vicinity.

George W. Trone has sold his moving picture theater at Belgrade, Minn., to Frank Brookins.

After nearly a year, the Saturday matinees for school children at the Ansonia Theater in Butte, Mont., inaugurated by Manager Levy, have been pronounced a success.

The loan of enough Sioux Indians from the Cheyenne Reservation to take part in a picture, "The Last Buffalo Hunt," was asked in a letter to Congressman Burke by the Commercial Club, of Pierre, S. D. The Scotty Phillip herd of buffaloes is to be sold, and John E. Sloat and Carson Williams, of Pierre, have been promoting a feature film. It was hoped to stage the picture July 4, as an attraction to the celebration.

A new moving picture theater will be erected at Tyler, Minn., by Westlund Brothers.

Motion pictures were the principal attraction on Commercial Club night at the chautauqua at Fargo, N. D.

Manager C. T. Smithers, of the Idle Hour Theater at Aberdeen, S. D., has installed a new Wurlitzer orchestra.

Secretary Frank A. Hazelbaker, of the Montana Exposition Commission, is endeavoring to interest the heads of commercial clubs of that state in having films made of their communities to be shown at the exposition in San Francisco.

The Grand Theater at Starbuck, Minn., has been opened.

A box of candy with each five-cent admission at the children's Saturday matinee was the stunt of the Lyric Theater at Aberdeen, S. D.

Manager J. J. Novak, of the moving picture theater at Foley, Minn., has made a number of improvements to his house which was closed during the making of the changes.

F. G. Schied has sold the Majestic Theater at Belle Plaine, Minn., to Gus Greugerm, John Mangan and Joseph Pango, of St. Paul and Minneapolis.

Addresses by Mayor Nye and other city officials of Minneapolis, Minn., were scheduled for the opening of John C. Karlson's new Garrick Photoplay Theater at Nicollet Avenue and Twenty-sixth Street. The house, erected at a cost of $30,000, will seat 600.

"We will have no mechanical music in the new Apollo," said Manager A. C. Anderson, of Tacoma, Wash. "We expect to attract people to our house with the music." A new Kimball organ has been installed at the new house at 1131 South C Street, which was expected to open some time in June.

Moving pictures of the manufacture of hog cholera serum at the University of Idaho under the supervision of Dr. W. L. Caryle and a staff of experts were taken by J. W. Jones, of the state immigration department, and will be used to show how the state protects its live stock raisers.

Tuesday and Friday afternons have been set aside at the state penitentiary at Stillwater, Minn., for moving picture shows for the convicts.

St. Paul, Minn., business men carried motion pictures with them to entertain the cities in which they visited on their trade boosting tour, starting June 15.

Moving picture theaters of St. James, Minn., are reported to have been engaging in a price and program war.

The Savoy Theater at Duluth, Minn., has discontinued vaudeville and will run feature pictures for several months.

The Mission Theater in Seattle, Wash., has in its advertising a trade character — an angular little Mission Movie Man — the illustration bringing out the three M's. He talks in a sort of editorial fashion about the pictures at the Mission, "Where the Famous Players Play."

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

FOR summing up in a few words all the ideas of cool comfort in a moving picture theater, the Cozy at Shawnee, Okla., has hit upon the phrase, the "front porch" theater. After the impression is made the suggestion of low temperatures is verified by a description of the cooling devices employed.

F. R. Marcell, of Maryville, Mo., has secured a camera and will film events in Northwest Missouri and Southwestern Iowa. He plans to put soon a semi-industrial reel called "Maryville Has It."

Tickets for "Washington at Valley Forge" at the benefit given by the Lona Theater in Sedalia, Mo., for the Daughters of the American Revolution sold so well that the picture was given a two days' booking instead of one as first planned.

Arthur E. Ford has proposed to the City Council at Wichita, Kan., to give free moving picture shows every night in Riverside Park. He will finance the enterprise by securing an advertising slide clientele.

Fred Burge and Will F. Stewart have sold their interest in the Healey No. 2 moving picture theater on West Exchange Avenue in North Fort Worth, Tex., to R. A. Healey, who has many other motion picture interests.

A new theater, costing $50,000, will be erected in Okmulgee, Okla., by O. D. Riggs, of Kansas City. Seats for the opening performance will be sold at a premium.

C. O. Akard has sold a half interest in the Gem Theater at Snyder, Okla., to C. A. Roberts. The house is running pictures and vaudeville.

Moving pictures of the Oklahoma State Interscholastic Track meet are being shown by the Oklahoma Panama Exposition Commission to help the fund for the state building. The local interest in the athletic events caused capacity business at the Empress in Oklahoma City.

William Taylor has purchased the Lyric Theater at Collinsville, Okla., from Robert Foster.

Manager Jorganson, of the Crystal Theater, at Dallas, Texas, has booked a number of the pictures produced at the Daltex Studios in Dallas. Francis Cole and Archie Bishop are featured in many of the

W. R. Stewart and R. W. Teegarden, of Oklahoma City, Okla., have purchased the Broadway Theater at Anadarko, Okla.

The Cape Girardeau Amusement Company, of Cape Girardeau, Mo., has been incorporated with a capital stock of $2,000. The incorporators are W. D. Block and T. P. Fristoe.

The Grand Theater at Bartlesville, Okla., has been leased by J. E. Feeny, of Franklin County, Pa., who remodeled the place before opening for business.

Every purchaser of a ticket at either the Jewel or the Crystal Theater in Beaumont, Tex., is given a coupon worth five cents at the other house.

Six pastors in Dallas, Tex., are now using slides in connection with their church work, a step toward the adoption of moving pictures for religious services.

Multiple reel features have gone into the Royal Theater at San Antonio, Tex. The Royal had turned away business on "The Siege and Fall of the Alamo," the atendance being due to the fact that the picture was made in that vicinity.

Regulations for operating booths and exits are provided in an ordinance passed by the city council at Livinston, Tex.

Manager Lloyd Ware had capacity business at the re-opening of the Varsity Theater in Lawrence, Kan. Ware purchased the Varsity from Lee Cohn and substituted pictures for vaudeville.

A lease on the building at 118 East Douglas Avenue, in Wichita, Kan., for use as a moving picture theater, has been taken. W. A. Vincent, of the Western Lithograph Company, was active in the transactions.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

MICHIGAN'S citizen-soldiers will have moving pictures in camp at Grayling this summer, following the generally adopted idea that militiamen are better off when they are amused in this manner than when they are chasing off to the cities. Major M. J. Phillips, of Owosso, who has been selected for similar work for the guardsmen in the Dominion of Canada, will pick out a number of films likely to prove attractive to the Michigan soldiers.

Hillier & Jorgenson, of Grand Rapids, have installed projecting apparatus in Highland Park, a summer resort, and will give shows this summer to the resorters. This firm was awarded the contract for taking moving pictures of the launching of the new United States light vessel at Muskegon.

One hundred and fifty charges of the juvenile court at Grand Rapids were entertained at a free

I have bought the exclusive rights for the states of

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for Selig's wonderful production of
REX BEACH'S MASTERPIECE

The Spoilers

Featuring William Farnum and Kathlyn Williams

The greatest picture ever produced in America. Broke all records at the Strand Theatre, New York, and the Studebaker Theatre, Chicago.

Elaborate lithographs, heralds, lobby displays and other advertising matter

WRITE OR WIRE FOR BOOKINGS

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720 Schiller Building CHICAGO, ILL.

moving picture show by Manager George Spaeth, of the Majestic Theater.

The pictures of the dedication of the Michigan Building at the Panama Exposition were shown at the Wenonah Theater in Bay City.

Every Monday night has been made prize night at the Lyric Theater in Marquette.

Manager Kerredge, of the Kerredge Theater, of Calumet, has discontinued feature pictures at his house and closed it until some time in September.

Charnas & Sons, of Altoona, Pa., have purchased the Orpheum Theater at Benton Harbor.

A. L. Sawyer, of Menominee, chairman of the upper peninsula committee of the Michigan State Historical Society, has begun a research for all characteristics, songs and legends of the Indians to be preserved by the use of moving pictures and phonograph records.

The Commercial Club, of Jackson, sent its boosting film to Lansing where it was viewed by the Chamber of Commerce. The Paragon Feature Film Company, of Omaha, Neb., has been trying to interest the Lansing business men in a similar project. Among the novel methods for increasing the advertising value of the Jackson film were a guessing contest on the length of the film, a ticket-selling contest by the Boy Scouts of the city and sending free tickets to the theater to all delegates to a convention, which was held in the city.

MIDWEST SPECIAL SERVICE.

IOWA

THE Elite Moving Picture Theater which was operated on West Second Street, between Harrison and Ripley Streets, in Davenport, by Olaf Klintz has been closed.

G. W. Curtis is remodeling a building in Redfield for use as a moving picture theater.

L. C. Burwell has purchased an interest in the lease on the opera house at Marathon from Elmer Floren and Enoch Richeson.

Edward Neiman has sold his moving picture theater at Wellman.

The Photoplay Theater at Manson is being enlarged to a length of one hundred feet and otherwise improved.

P. J. Grace & Sons, who operate a moving picture show in Adair, have succeeded I. J. Swarzman in the management of the Adair Opera House.

The Palace Theater at Cedar Rapids has installed a $7,000 pipe organ.

C. W. Dibbern has purchased the Crystal Theater at 328 Harrison Street, in Davenport, from John F. Scherer.

It is reported the site in Sioux City, known as the Grain Exchange Building corner, is being sought for theater purposes.

R. Butterfield has opened his airdome moving picture show at Aurelia.

Exhibitors in Des Moines have agreed to raise their admission prices from five to ten cents for all persons over twelve years of age and to increase the shows from three to four reels.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

THE Society for the Suppression of Commercialized Vice ought to favor the bill for the federal censorship of moving pictures, according to Senator Howard Teasdale, chairman of the Wisconsin State Vice Commission. He told the meeting in Milwaukee little more than that there were some bad films and that there was no necessity for a board of censorship in every state. Lieutenant Governor Barrat O'Hara, of Illinois, a vice crusader who is a great endorser of anything likely to use his endorsement in print, was at a Milwaukee meeting and saw "Traffic in Souls" at the Davidson Theater.

Fred M. Rehfuss has sold the Star Theater on Main Street in La Crosse to William L. Johnson.

Thomas Saxe, of the Orpheum Theater in Milwaukee, was host to the members of the Rotary Club and their wives and members of the city club at a presentation of "Les Miserables."

Most of the houses in Madison had special war pictures on their programs when the Grand Army of the Republic held its annual state encampment in that city.

H. Zilihart has sold the fixtures of the Pastime Theater at Delavan to George Kulke, of Bowers.

The Majestic Theater at Milwaukee has gone into pictures at ten cents for a while. R. J. Wakeman with the Majestic orchestra and a pipe organ are furnishing the music. Attendance has been stimulated by an arrangement with the Free Press which has been publishing free admission tickets in its columns.

Seide & Bruhn have purchased the Badger Theater at Neillsville from Thomas Gosling.

B. F. Newman and his wife, formerly Myra Dietz, recently were at Chippewa Falls, arranging for a series of pictures of that city and its beauties. Newman was also at Rice Lake for the Dietz-Newman Motion Picture Company, where he took a number of pictures to be used by the commercial club for advertising purposes.

The Park Theater on Mitchell Street in Milwaukee will be remodeled at a cost of $8,000.

That the multiple-reel features are self-advertising is evidenced by the demand in Two Rivers for "The Lion and the Mouse." The Opera House found a return engagement profitable.

The Bijou Theater at Appleton used a nine-piece orchestra in connection with its presentation of "Ben Bolt."

Mrs. Harry Jones is now manager of the Park Theater at Waukesha, retaining the management of the Colonial as well.

Otto L. Meister, who secured a site on Third Street, in Milwaukee, for the erection of a new moving picture and business building, will call the theater the White House. It will seat 2,000 persons. Meister is proprietor of the Vaudette Theater at 183 Third Street.

The Crystal Theater in Milwaukee gave up vaudeville for a week to show the labor picture, "From Dusk to Dawn." The Milwaukee Leader, a paper popular with the laboring classes, shared in the profit.

Manager Frion will give shows at the Auditorium in River Falls put four nights a week during the summer months.

Moving pictures are not a detriment to the public. The judges said so after the question was debated by the Lincoln Dramatic Club in Milwaukee.

Manager George Fischer, of the Alhambra Theater, of Milwaukee, planned to visit Boston, Philadelphia, Pittsburgh, Buffalo and Detroit before returning from the convention at New York, seeking new ideas in the photoplay business. James Cochrane, manager of the Bell, North Avenue and Fourteenth Street, announced before his departure that he was planning a new $125,000 picture house on Third Street.

MIDWEST SPECIAL SERVICE.

DETROIT

THE National Theater announces that it will discontinue vaudeville, starting with June 29, and instead will run feature films. The National is at present a ten-cent house, but with the feature-film policy the prices are to be raised to 10 and 15 cents for the boxes. C. R. Hagedorn, manager, states that if feature pictures prove a paying proposition during the warm-weather months, it is very likely that the directors will decide to continue them indefinitely. Monroe Avenue, which is Detroit's "Gay White Way," has four legitimate ten-cent vaudeville houses, so that Mr. Hagedorn feels that there should be room for at least one high-class theater devoted exclusively to photoplays.

A hold-over of the Indianapolis Speedway race pictures, and the George Kleine feature film, "Antony and Cleopatra," was the bill at the Washington Theater the week ending June 21. While this house had not done a big business for the first two weeks of pictures, Manager Faetkenhauer says every day is showing improvement and that within another month he expects to build up a steady patronage. Matinee prices are ten cents, with 25 cents in the evening.

The Esperanto Film Manufacturing Company has been organized in Detroit by Will Levington Comfort, the author; W. H. Pipp, formerly reporter on the Detroit News, and several others. The capital stock is $75,000, all of which is subscribed and paid in in cash. Mr. Comfort has written the scenario for the first production, and he will also assist in the making of it. Norman Hackett, well-known Detroit actor, will enact the leading male role. Work on the first picture is to start almost immediately. Most all of the outdoor scenes will be in and around Detroit. Belle Isle Park will be used considerably for that purpose.

When George H. Wiley was in Detroit to attend the fourth annual convention of the Michigan State Exhibitors a point he brought out very forcibly in his talks was that members should read the Moving Picture World or any other trade journal for which they may be subscribing. "Every exhibitor should read his trade journal. Not only to take the paper and look through it hurriedly, but to read it and read it carefully," he said. "Every issue is worth five dollars to him if he will just take advantage of the opportunity. I don't know of a single thing that has uplifted the moving picture business as much as the trade journal, and such an excellent trade paper as the Moving Picture World is deserving of your very best support. The advertisements are just as instructive as the editorial pages. They keep you in touch with what the various film companies are turning out both in this country and in Europe. It will enable you to discuss the moving picture business intelligently."

President Jeup, of the Detroit Motion Picture Exhibitors' League believes the day is coming when there will be fewer theaters. "The time is not far distant when the dirty, unsanitary and not-properly managed moving picture theater will be out of business. The man who is 'on to his job' and who knows the business from every angle will survive, but not the inexperienced chap who simply uses the moving picture business as a side line. The industry is getting down to a business basis and men of finance and brains are gradually getting in control. For that reason it should behoove every theater owner to be constantly in touch with every detail of the business and to watch his house thoroughly and cater to the likes and dislikes of his patrons."

F. R. Rumley, proprietor of the Warren Theater, is recovering from an attack of pneumonia which has confined him to his home for the past month.

Morris Sazk is having a theater built at 341 Dix Avenue, which will seat 400 persons. It will be devoted to photoplays.

George McArthur, Jr., who is the operator at the Bell Theater, 396 Dix Avenue, owned by his father, George McArthur, Sr., was married on July 10. He will be away a total of four weeks on his honeymoon.

Plans have been completed for a $25,000 theater to be erected on Woodward Avenue, near Pasadena Avenue, in Detroit's North district called "Highland Park." The building, which is to be owned by Mrs. Mabel Wills, will have two large stores on the ground floor, beside the theater. It will be two stories high and built of brick. According to the plans, it will be one of the finest playhouses in the northern suburbs.

A feature of the "open house" at the Cass Technical High School recently was moving pictures illustrating the processes of manufacture in some of Detroit's leading plants. These pictures are used in the regular course of instruction. The purpose of the "open house" was to show the public what the students could do in the way of woodturning, printing, etc.

Assistant Attorney General F. C. Martindale appeared before the Michigan Supreme Court on June 15 and argued in favor of the constitutionality of the motion picture theater law passed at the last session of the state legislature. The Jewell Theater in Detroit appealed the case, claiming the law under which the state fire marshal is given supervision over the motion picture houses to be unconstitutional. The Jewell was an upstairs theater and was forced to close a few months ago by order from the State Fire Marshal.

Phil Gleichman, vice-president of the World Film Corporation, who has for some years been residing in Detroit, gave up his residence June 13 and moved east. Mr. Gleichman and his family have taken a summer home at Far Rockaway, and during the winter will live in New York City.

In connection with the announcement that the Ford Motor Company, of Detroit, will put on the market (free to motion picture theaters) a Ford-Detroit Weekly, A. B. Jewett, who is manager of the motion picture department, states: "It is not Mr. Ford's idea to feature the Ford plant in the pictures. Of course, that industry, as one of the most widely known in the city, has a legitimate news value in the films, but we hope rather to make the films a record of significant events in Detroit."

It is reported that A. J. Gillingham, of the General Film Company, and proprietor of the Empire, has closed negotiations with David Stott for the ground in the rear of the Arcadia Dance Hall at Woodward Avenue and Stimson Place, with a view toward the erection of a motion picture house. With Mr. Gillingham will be associated several eastern men. C. Howard Crane is preparing plans for the new structure which will cost $75,000 and will seat 1,500, with special attention to ventilation and roomy seating capacity. When seen by the Detroit correspondent of the Moving Picture World, Mr. Gillingham would not confirm the above story, but yet did not deny that negotiations were under way and that in all likelihood would materialize.

Owing to the popularity of the pictures, "Neptune's Daughter" was held over for a fifth week, starting with June 28.

SMITH.

MONTREAL

BUD LENNON, formerly Ontario manager for the Famous Players Company, has been in charge of the Canadian Film Company pending a change of management.

The management of the Tivoli has installed a new Peerless Projector. Mr. English, the manager, announces that he has pooked "The Million Dollar Mystery."

The Montreal office of the Famous Players Film Service of Canada is now situated at 198 St. Catherine Street, West. The new quarters are fully equipped in the most modern way for the convenience and comfort of their customers. Harry A. Kaufman, formerly of the Canadian Film Exchange, is in charge.

Louis B. Hecht is now managing the Scala, pending the decision of the courts. Sometime ago, the Mark-Brock Amusement Company, of Buffalo, sublet the Scala to Lawande Bros. Owing to the nonpayment of rent, Mr. Hecht had the building seized during the Messrs. Lawande's absence. On their return, Mr. Hecht was brutally and cowardly assaulted by the two brothers, and had it not been for the timely interference of the authorities, Mr. Hecht would have been sorely at a disadvantage to protect himself. One of the Lawandes harangued the audience, and there would have been a riot but for the coolness and fairness of Mr. Hecht who explained everything to his patrons, and thus poured oil on the troubled waters. At the time of writing, the case has not been finished, but the popular opinion is that the Mark-Brock people will win out.

Peter Gravel has just been appointed by the Provincial government to the position of inspector of moving picture theaters for the province of Quebec. The office, which is a new one, was created at the last session of the Legislature, when the act governing the board of moving picture censors was considerably strengthened. For the first year the board had no means of enforcing its decisions, and had to rely on the police who only occasionally visited the

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Here Is The Antidote

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Everyone is Talking about The Perils of Pauline.
Did you see the big article in the July Cosmopolitan about Miss Pearl White?

Nary a Kick from a single exhibitor—
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Pauline Pulls People—She's A Gold Mine

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No Exhibitor is really alive to his opportunities who passes up the chance to book this 6 part feature. We could write pages about it and then not do it justice—There is one thing we are sure of—You will count it one of the Red Letter Days in your career when you book it.

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NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside St.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th & E Sts., N. W.	NEW ORLEANS 910 Gravier St.	
SEATTLE 810 Third Ave.	OMAHA 1312 Farnam St.		DENVER Nassau Bldg.	KANSAS CITY 928 Main St.	

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110 West 40th Street New York City

"The Cream of American and European Studios"

Feed Your Patrons Eclectic Features

Eclectic Features Make Permanent Pleased Patrons—Increase Box Office Receipts—Make Bigger Profits—Pull People During the Hot Weather—Give Complete Satisfaction.

THE LITTLE WAIF IS ADOPTED

A Pearl of the Punjab

(3 Parts)

A Pathé Made Dramatic Tragedy that will increase your faith in humanity. A tale of faithfulness from a source least expected, but strong and willing to overcome the greatest difficulties to protect and save one in danger. Intense feeling. Daring nerve. Absolute trust. A picture that will send your patrons away thrilling through and through.

THE TRAMP SECURES SOME PROVISIONS

The Tramp

(3 Parts)

A depiction of character all too rare in this day. The convict intent on securing booty. The tramp wanting only a living. Circumstantial evidence that places the life of the innocent one in danger. Kindness personified. Sympathy aroused—and, finally, the thrilling accident that leads up to the identification of the real criminal and his confession clearing the innocent.

Business Dull? Boost It With Eclectic Features

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
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SEATTLE 810 Third Ave.	OMAHA 1312 Farnam St.		DENVER Nassau Bldg.	KANSAS CITY 928 Main St.	

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110 West 40th Street — New York City

"The Cream of American and European Studios"

"The Jungle, the last word in realism."
—Ada Patterson in *N. Y. American.*

THE FILM OF SENSATIONS

A subject replete with startling situations, vividly depicting the awful scenes which prompted the author's writing of the story which startled the world

THE JUNGLE

in

5 Tremendous Soul-Stirring Acts 5

Featuring the eminent character actor,

George Nash

Former star of "The Gamblers" and "Officer 666,"

And a superior cast of All Star Broadway Favorites, including

Gail Kane and Upton Sinclair

COMING

LEW DOCKSTADER

In a big 5-Act Play of Civil War Days.

"DAN"

By Hal Reid

with

Gail Kane and Lois Meredith

THEN

Ethel Barrymore

IN "THE NIGHTINGALE"

by AUGUSTUS THOMAS

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EXCLUSIVE AGENTS IN PRINCIPAL CITIES OF THE WORLD

theaters. Mr. Gravel's duties will consist of visiting the various theaters and seeing that all pictures shown have been passed.

The moving picture theaters of this city have been giving their aid to the local "Safety First" campaign, by projecting slides on the screen bearing messages to careless school children.

The Montreal Star, the local paper that so successfully ran the "Adventures of Kathlyn" in serial form, has made arrangements to publish "The Million Dollar Mystery." This subject is being extensively advertised locally.

The Imperial has a new stage setting. The general idea is that of a garden adjoining a chateau. An electric fountain is in the center of the stage, and two marble pillars tower on each side of a Radium Gold Fibre Screen. "Goodness Gracious" and "A Million Bid" were shown to large audiences recently. There was appropriate music on the Hope-Jones Unit Orchestra by Prof. MacClymont.

Messrs. Paul Keith and E. F. Albee have decided on a site for their new theater. The new theater, which will seat four thousand and will cover 25,000 sq. ft., will be erected on St. Denis Boulevard, a little above St. Catherine Street. The building is expected to be finished next winter.

The Allfeatures, Limited, with offices in Montreal, Toronto and St. John, N. B., is doing good business. The Montreal representative, James T. Malone, reports that business was never any better. "Hot weather, and the resulting decrease in the attendance at the theaters," he says, "is hardly perceptible."

Mr. Kashin, manager of the London, is putting up some exceptionally fine shows. "Nina of the Theater" and "Samson" were recent features. Mr. Kashin had a special cameraman take views of the local Corpus Christi procession, and pleased his patrons with this topical subject.

Kleine's "Antony and Cleopatra" opened in Montreal at the Francais. Mr. Hooley, the manager, extensively advertised this subject. The music for this subject was very good and appropriate.

G. GALLAGHER.

PITTSBURGH.

AN application has been made to the Governor of Pennsylvania by Louis J. Schick and Phillip Selling, both of Pittsburgh, for a charter to provide for the incorporation of the Fort Pitt Film Company, the object of which will be the manufacture of moving picture machines, films and slides, and all accessories pertaining to the moving picture business.

The leasehold and business of the Olympic Theater at 199 Main street, Greenville, Pa., has been sold by F. E. Henry to F. Rosenberg. Mr. Rosenberg has started a general overhauling of the theater, and many new improvements are under way.

A number of improvements to the Star Theater, of Chambersburg, Pa., are being made. The seats have all been rearranged and besides the other improvements being made throughout the building new plush carpet will be laid in the aisles.

A building permit has been granted G. Gauding to build a two-story building in Boggs avenue, the bottom floor of which will be used for a motion picture theater. This is a much needed project in that section of the city and there is no doubt that it will meet with success. Mr. Gauding will expend $9,500 in the erection of the building.

A most unusual moving picture theater is being constructed at Altoona, Pa. It is to be formed of two large train coaches, and will be so arranged that they can stand side by side, with one roof covering both. The "auditorium" will be used for exhibition purposes at the World's Fair in San Francisco.

Plans have been started for the construction of a motion picture theater and vaudeville house in Republic, Pa., which, when completed, will cost $10,000. The plans will be completed about July 1 when the bids will be entertained.

The Orpheum Theater, of Sharon, Pa., has closed down for the summer. Preparations are being made by Manager Murray for the coming season, and he is on the lookout for the best bookings.

The Victoria Theater at Cambria, Pa., has been purchased by George Panetogas, of Johnstown. This makes the third motion picture house now owned by Mr. Panetogas in that section of the state.

Work has been started on the construction of an addition to the "Theatorium" in Pittsburgh street, Connelsville, Pa. The theater will be remodeled completely, and much new equipment will be installed. The new addition will cost about $6,000 and will be two stories high, 26 by 65 feet.

Another new theater has been built in Johnstown, Pa. The Auditorium which until a short time ago was used as a skating rink, has been remodeled to be used as a motion pitcure theater. The new theater is one of the largest in Johnstown and has a seating capacity of 3,000.

Over twenty-five moving picture men of the Beaver Valley met last week in Monaca, Pa., and formed the Motion Picture Men's Protective Association of Beaver County. The object of the organization, according to members, is to protest against unfair laws made regarding the production of motion pictures and to give the public good, clean photodramas. William A. White, of the Colonial Theater, Beaver Falls, was elected president, and Frank M. Adams, of Monaca, was elected secretary. All meetings will probably be held on Sundays in the Majestic Theater, Rochester, Pa.

Another Clark & Rowland theater will shortly be erected in Pittsburgh. The newest theater of the chain controlled by the big local amusement syndicate will be built at 4763-65 Liberty Avenue, between Mathilda and Edmond Streets, in the Bloomfield district of this city. A deal was closed this week by which Clark & Rowland became the owners of the plot of ground at this location. The plot is 50 by 120 feet and was sold for $20,000. The new theater will comprise the entire first floor of a three-story building, the two upper floors to be used for offices. The house will have a seating capacity of about 800, and will be elaborately decorated and equipped with the latest innovations.

"The Grand" is the name of the new theater opened this week in Butler on the site of the old Lyric. The new theater is owned by an incorporated concern and is managed by J. D. Dunmyer, a former motion picture exhibitor of Butler, but more recently engaged in the show business in Ohio. The new building occupies a front of 24 feet and extends back to Jackson Street. The front is beautifully ornamented in gold and white and makes an imposing appearance. The interior of the building is modern in every respect and has many features possessed by no other picture theater in Butler and by but few in the state. The auditorium is 24 by 140 feet and has a seating capacity of about 500.

The Majestic motion picture theater of Elwood City, Pa., has been closed and extensive repairs are being made. The entrance steps have been taken away and the entire front wall will be removed. The new entrance will be constructed of marble. The operating booth will be enlarged and a new machine and an electric motor will be installed. The changes will give the theater an abundance of light and air, and will add much to the appearance of the house.

Work has been started on the remodeling of the piano pit at the Luna Theater in Brackenridge, Pa., for the accommodation of the big, new Seeburg organ that is to be installed. The new instrument is a piano and organ combined, with an orchestral attachment that imitates twenty-four other instruments. It is run by a motor and can be played either by roll or by hand. Manager Bowers has plans for several other new features that will increase the attractiveness of the Luna.

A handsome electric sign is being erected on the William Penn Theater, Federal and Isapella Streets, this city. The sign is about 15 feet long and when completed the blazing lights will outline the name of the house in such a way as to be discernible for many squares.

John E. Orr has sold the lease and fixtures of the Orpheum Theater at Butler, Pa., to Dominic Pagenell, who has taken possession and will conduct the motion picture theater hereafter.

MANLEY.

PHILADELPHIA.

THE builders are estimating on plans for an addition to the Stenton Avenue picture theater for Walter R. Flaherty, 407 Drexel Building, this city. The annex will consist of a one-story terra cotta and brick structure, 42 by 92 feet. The cost will be in the neighborhood of $4,000.

The exhibitors who opened their theaters on Sunday, June 7th, were brought into court and charged with the violation of the city law. Fines of $10 each were imposed.

An application will be made to the Governor of the State of Pennsylvania on July 7th, for a charter for the Walton Amusement Company, the object of which is to acquire, sell and maintain moving picture houses and other amusement enterprises. The incorporators are Robert B. Ayres, Robert McCoy and John P. Burwell.

The following rules and regulations of the Bureau of Health and Sanitation, Harrisburg, Pa., were passed by the city council and signed by His Honor, the Mayor.

1.—Each theater, vaudeville, moving picture or musical theater, tightly closed, must established a proper system of ventilation and heating.

2.—The floor in moving picture houses giving a continuous performance and having a frequently changing performance must not be covered with carpet or other dust and dirt gathering material; also in such houses plush or velvet covered seats, or other unnecessary draperies are prohibited.

3.—A careful, thorough fumigation of the entire house at least once a month, or more frequently, if deemed necessary by the health officer, must be made during the play season. Violation of these rules would be subject to a fine of $100 or thirty days in jail.

James A. Tanner, former assistant district attorney, at Washington, D. C., has been appointed to inspect the Philadelphia moving picture houses by the Pennsylvania Board of Censors. It is expected that he will begin his new mission within the immediate near future.

The new cash register that has been but recently placed upon the market by the National Cash Register Company is being experimented with by A. & L. Sabloskey, in conjunction with their various moving picture theaters in and about Norristown, Pa. The new register, which is the most complete of its kind, prints tickets, dates and totals them, and gives the receipts therefrom. Four of these machines will be used in that borough, two in Reading, Pa., and two in this city. If they prove as satisfactory as is expected many more will be installed in the other moving picture houses controlled by this and other firms. Several of the local moving picture theater proprietors are watching the outcome of the test of this new device with great interest.

Members of the Merchants' and Manufacturers' Association visited the Commercial Museum, Thirty-fourth and Spruce Streets, this city, on a tour of inspection of the thousands of interesting exhibits of moving picture films. The methods of manufacturing various commodities were compared and discussed as they were thrown upon the screen.

Settlement has been made by Green & Altman for the Susquehanna Theater, 1710 Susquehanna Avenue, this city, which was recently purchased by them, through Comly & Maugle, real estate brokers, from the Susquehanna Amusement Company. Conveyance was made subject to a mortgage of $40,000.

Point Breeze Park, one of the largest amusement centers of this city, has added a novel attraction to increase their drawing powers in the building of a moving picture house which is to be free. The number of reels to be run has not yet been decided upon, but it is expected to be in the neighborhood of six.

Samuel Harris, manager, of the World Film Corporation, 1316 Vine Street, has severed his connection with that company. G. J. Biehoff is temporarily taking charge.

A. P. Lombard, of the American Film Exchange, 211 North Thirteenth Street, is considering a new location. Arrangements are being made as quick as possible to have the company in perfect readiness about July 1st. Mr. Lombard has just returned from a business trip to Lebanon, Reading and Pottstown, and reports business in that section of the state as being favorable.

The employees of the Victor Talking Machine Company, numbering 6,000, were formed in the streets and park in front of the company's plant for the benefit of motion picture men who kept their cameras focused on the crowd and a concert that was playing on a stage erected for the Victor orchestra. The motion picture men have been very busy making pictures of the Victor plant.

CONGDON.

INDIANA.

WORK has been started on the new Switon Theater at North Vernon, one of the Switon Amusement Company chain.

M. Weiss of the Park Theater, West Tenth Street, ndianapolis, has booked a week of Blache features. He heard Manager Trulock, of the Jefferson Airdome, say that he had been doing a "mighty good" business with them, and fell for the boost.

The Princess Theater, Vincennes, is giving away spoons each Wednesday night to the women holding two coupons. Envelopes containing coupons are handed at the door. Those containing two get silver spoons. A dozen spoons are distributed each Wednesday night.

The Grand at Terre Haute has two fans on a large cake of ice. The fans oscillate, and the cool breezes and the ice are getting the crowds. It's a great system and has made some talk that is helping to fill the Grand regularly. Ice is 30 cents a hundred in Terre Haute. Figure it out, the expense is something enormous—90 cents a day.

The Indiana Motion Picture Exhibitors' League is giving thought to a war chest to employ lobbyists for the coming legislature. There is a censorship idea sure to spring up from many portions of the state, and other things are certain to be offered by the busy little legislators. As Dr. J. M. Rhodes, president of the Indiana League, explains it, "there are a lot of fellows who want everybody to know how moral they are."

Connersville women, members of the Woman's Franchise League, have obtained permission of the picture show owners of the town to put on some benefit performances. The ballot chasers are after campaign funds.

Walter Tally has opened an airdome in Osgood which seats 500.

Mayor Christen, Decatur, served notice on the exhibitors that when houses were closed Saturday night they must stay closed until Monday. The Rex was opened three Sundays before the order went into effect, but none since.

The American, South Bend, is to be renamed by a popular contest. The theater is being overhauled and the entrance remodeled.

During a field day meet at Princeton, some seats collapsed. The motion picture man on the job had the collapser in focus and has been making money with the exhibit in the southern part of the state.

The American Theater, nc., Terra Hause, has been incorporated, with $50,000 capital stock, to operate theaters, with Maurice Less, L. Less and S. Uffenheimer as directors.

Tony Berger will move his theater to Union Hall, which he has bought.

Neither hot nor cold weather seems to effect business in the Alhambra, the Cozy or the Airdome theaters in Shelbyville. Each of these houses, it is estimated, are being visited by 5,000 persons a week.

James Alcorn has opened a new house in Greensburg, in which he is offering three reels for five cents. The house is built according to Alcorn's own planning, and he says it is all it should be in the way of seating arrangement and projecting apparatus.

Stockholders of the Blinn Theater, Frankfort, met and re-elected Jesse C. Blinn, president; T. C. Paris, vice-president; W. S. Hines, secretary-treasurer; and directors M. S. Hufford, J. B. Meifeld and H. F. Campbell.

Lyman Howe and his pictures drew crowds at the Lyric, Indianapolis.

W. H. Gappinger, manager of the Princess, Kendallville, has installed a Simplex of the latest type. Manager Gappinger is showing a specialty act with each show.

WILLIAM.

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LICENSED FILM STORIES

EDISON.

HER SPANISH COUSINS (July 6).—Hepzipah Perkins was very wealthy indeed, but in spite of all her money, she continued to live in the old New England farmhouse that had belonged to her family for generations. However, when Hepzibah received a letter from some distant cousins in Spain, inviting her to pay them a visit for the purpose of discussing a business venture in which the Spanish cousins were interested, Hepzibah decided that the novelty of a trip in foreign parts would offset the incidental expense. So, in spite of the fact that the day was Friday, the 13th, and hence inauspicious, she packed up her things and sailed on the first boat.

The fact that her stateroom and steamer chair both bore the number "13" did not materially improve Hepzibah's peace of mind. But she soon forgot her superstitious fears in the excitement of having a man pay her marked attention. The man was Gustave Schmidt, a retired merchant. When the ship arrived at its destination, Hepzibah was separated from her newly-found beau. But the next morning, she saw him walking along the road that led past her cousins' estate. Hepzibah beckoned to him and Schmidt promptly came in to see her. He was promptly ejected by the scandalized guards, in spite of Hepzibah's infuriated protests.

Hepzibah's cousins were very nice to her indeed. In spite of their gorgeous surroundings, they were in desperate need of money, and Hepzibah seemed to them whatever the Spanish equivalent may be for "an easy mark." But Hepzibah was so much interested in Gustave, that she had not time to listen to her affectionate cousins. Learning from a smuggled note that he was leaving by the next steamer, she escaped from her cousins, and rode to the port on a bicycle, only to find that the steamer had just left. That evening, when her cousins attempted to persuade her to sign a certain paper of innocent appearance, Hepzibah told them exactly what she thought of them. She sailed for home soon afterwards, wondering if she would ever see Schmidt again. She did. He called on her the day she got home, and proposed on the spot.

FACE TO FACE (Seventh Story of "The Man Who Disappeared"—July 7).—In the weeks following Perriton's dashing and successful attempt to stop Earle's train, the four partners, Perriton, Jenny, Henry Horn and Earle, despite the determined opposition of President Carter, managed to land the court house contract which meant so much to them. A newspaper paragraph, seen by chance, changed their comfortable feeling of assurance to vivid alarm. The paragraph was to the effect, that, owing to the determined efforts of President Carter, a bill was on the verge of passing the legislature, restricting all state contracts to residents of the state. Since none of the four was a resident of the state in which the court house was to be built, the bill, if passed, would be certain to ruin them.

Knowing Carter's methods, Perriton decided that the best means of blocking the passage of the bill was to bring forward proof that Carter had been guilty of bribery. In order to keep a close watch over their enemy, an office was hired in the building next to the Construction Company, with windows directly opposite those of Carter's office. By means of a high-powered telescope, the partners obtained ample optical proof that Carter had bought the services of several members of the legislature. They discovered also that an actual transfer of money was to take place that very night in Carter's country house.

Unknown to Perriton, Carter had a hold over Mary Wales, the girl Perriton loved. A document forged by Nelson, her scapegrace of a brother, had fallen into Carter's possession. Fearing to take the money to the corrupt legislators himself, he decided to use the girl and her brother as catspaws. So, using the forged mortgage as an incentive, he directed Mary and her brother to take the money and deliver it to the proper parties at his country house. So it happened that when Perriton burst into the house ahead of Earle and the detectives, he was confronted face to face by the girl for whose sake he had given up position and reputation. There was no time for love. Turning, he slammed the door in the faces of his friends, and then lowered Mary to the ground through the window. He had the proofs of bribery, and it was absolutely impossible that the detectives should find Mary in any such situation!

ANDY HAS A TOOTHACHE (Eighth Adventure of Andy—July 8).—In spite of the fact that he was utterly contemptuous of any of the terrors which might beset the lives of a highwayman or a pirate chief, Andy discovered that some of the ordinary ills of every-day existence were occasionally somewhat hard to bear. When he awoke one morning with a burning pain in his tooth, his actions did not at all suit the stern warlike soul he prided himself upon having. Aroused by her son's lamentations, Andy's mother attempted a variety of remedies for the aching tooth. But neither hot nor cold water seemed of any avail, for when she attempted to remove the tooth by means of a string tied to a doorknob or a flatiron, Andy broke from her kindly grasp and fled.

When he arrived at the messenger office, the toothache returned with redoubled vigor. The superintendent sent Andy to a dentist. Andy decided on reaching the dentist's office that there really wasn't much the matter with his tooth—certainly not enough to bother the dentist about. His decision was strengthened by the terrible things which seemed to be happening to a large man who preceded Andy in the dentist's chair. Andy would have left immediately if it has not been for a lady and a little girl in the dentist's office. The fact that the little girl did not seem a bit alarmed goaded Andy's lagging spirit to the pitch of heroism. He assumed an attitude of haughty indifference, entirely in conflict with his real emotions.

The haughty attitude served to get Andy as far as the dentist's chair, but one look at the fearful array of instruments completely changed his attitude. He jumped down from the chair and fled like a deer, back to the telegraph office. The other messenger boys teased him and scoffed at his cowardice. Goaded beyond endurance, Andy challenged Lanky to combat. In the fight which followed, Lanky hit Andy in the jaw but Andy was so busy that he never noticed his tooth had come out till the fight was ended.

IN THE SHADOW OF DISGRACE (Special—Two Parts—July 10).—It was no wonder that Seth loved Norah. She was by all odds the prettiest girl in the country, and she had such a sympathetic, pretty way about her that every man she met became her willing slave on the spot. But Norah did not love Seth. Young Arthur Maitland, the new squire, had told Norah that she was the only girl he could ever consider for a moment as a possible mistress of Maitland Hall and Norah, to whom the well-bred, clean-cut young man was an utter revelation, fell in readily with his visionary schemes. When Maitland learned that his regiment would be ordered to India in the near future, he married Norah secretly at the little village church, explaining to her that no news of the wedding must come out until he had been able to explain things to his uncle, after the India campaign was finished. Shortly afterwards, Maitland sailed for India, arranging that his letters to Norah should be sent to his groom, and placed in a hollow tree at their old meeting place.

In the months that followed, idle village gossip grew busy with the names of Norah and Maitland. Seth discovered the hiding place of Maitland's letters, and, fearing the worst, abstracted them and kept them from Norah. At last the gossip reached the ears of Norah's family. Unable, because of her promise to Maitland, to answer the outburst of their bitter wrath and half crazed with the fear that Maitland had deserted her, she crept away from home. In the home of some simple, kindly people, who welcomed the desolate woman, Norah's child was born. Shortly after Norah disappeared, a letter arrived from Maitland, which Seth, who was unable to read, took to a friend to be interpreted. The letter announced that Maitland was dying and enclosed his and Norah's marriage certificate. The repentant Seth immediately set out in search of the poor girl. He found her, half insane, in the act of hiding her child in the fields. Seth brought Norah back to her family and showed them the marriage certificate. Under their care, she soon regained her health and strength. A letter arrived from the solicitor, announcing that Norah, as her husband's heiress, was now entitled to the Maitland estate. Norah, draped heavily in black, went sadly up the great road to Maitland Hall to take possession. But her sadness was changed suddenly to ecstatic joy, for waiting at the gate stood Maitland himself, miraculously recovered from his wounds, and filled with wonder that his wife had received no word from him.

DOLLY AT THE HELM (Eleventh of The Active Life of "Dolly of the Dailies"—July 11).—When the city edtor of the Comet burst into the managing editor's office and told him that his child was desperately ill with diphtheria, Malone, the managing editor, naturally told him to take as much time off as he wanted. Malone himself was feeling very badly at the time, and his resolution to take charge personally of the city editor's department was never carried out. Shortly after the city editor had left, Malone fainted at his desk. Dolly Desmond, the Comet's star reporter, found him there when she came into the room. She revived Malone from his stupor and had him taken home. In nine cases out of ten, both Malone and the city editor might well have been absent without any particular disturbance in the ordinary routine of the office. It was four o'clock on an unusually dull summer afternoon. The likelihood of anything happening semed extremely remote.

However, scarcely had Malone been taken away when things started. A terrible excursion boat catastrophe was the first. Right on its heels came the news that a great hotel was burning. In the excited chaos into which the Comet office was plunged, Dolly showed the stuff of which she was made. Her small hand seized the deserted tiller and with the quick incisive decision which was her chief characteristic, she wearied the legs of messenger boys, and kept the telephone wires hot with the dispatching of her swift Napolenic commands. When it was all over, and the day was won, Dolly received a letter from home telling her that her father's bank was on the verge of ruin, largely as a result of the hard feeling which had been stirred up by Dolly's story, "The Perfect Truth" ("The Perfect Truth," released January 31st, 1914). Poor Dolly, at her wits' end, went to Malone for advice. She took the manuscript of "The Perfect Truth" with her. Malone's illness was a blessing in disguise for it gave him a chance to read the story, the first installment of which had had such a disastrous effect. He was amazed by its brilliance of style and theme. In a gush of unwonted enthusiasm he told Dolly that he was willing to publish the story at his own expense as a speculation. So Dolly, with her hopes once again raised, went away with the dim belief growing in her that "The Perfect Truth' might not be so bad a thing for her father as it had at first seemed.

KALEM.

THE WEAKLING (Special—Two Parts—Third of the Alice Joyce Series—July 6).—Nancy, daughter of Judge Berry, devotes her time to the education of the illiterate mountaineers. Litt Largin, whose physical cowardice has won for him the nickname of "The Weakling," is her brightest pupil. Litt's prother Dave falls in love with Nance. The girl despises Dave and is later insulted by him in the presence of Litt, who fears to interfere. Later however Litt rescues Nancy when she struggles to free herself from Dave's embrace. The two brothers engage in a desperate battle. Dave is beaten down. Fearing he has killed his brother, Litt flees. Dave recovers. Nancy traces Litt and persuades her father to send him to college. There, Litt's cowardice again makes him an object of contempt, but he graduates at the head of his class. Nancy and her father attend the commencement exercises. The girl promises to wed Litt. A sneakthief enters the cloakroom of the building. Nancy enters the room just as he is about to escape with his loot. Litt finds her confronting the crook, but his cowardice causes him to run. Filled with contempt, Nancy breaks their engagement.

Litt's father is arrested in a revenue raid. In the fight that followed, the man slays one of the government agents. He is placed on trial on charge of murder. Judge Berry tries the case. Litt overhears Dave and several of the mountaineers planning to shoot up the court and rescue his father. Not wishing to betray his brother, he seeks a means to frustrate the plot. The boy enters the court room during the trial. A move by Dave causes him to spring forward. A shot rings out. Litt falls with the bullet intended for Nancy's father in his own body. When the boy recovers, he finds that his superb heroism has restored Nancy to him.

KAINTUCKY BILL (July 7).—The old sheriff dies. In jest, the mountaineers nominate Kaintucky Bill, the worst moonshiner in the State, for the office. Considering it a huge joke, Kaintucky Bill takes the oath of office. Bill is brought to the realization of his duty when the revenue officials remind him he has sworn to uphold the law. Despite the pleas of his sweetheart Annie, daughter of old Zeb, a member of his gang, Bill decides to break up moonshining. Denouncing him for turning traitor to his friends, Annie hastens to the still. The band laughs at her story, but Kaintucky Bill arrives a few minutes later. Holding up the gang, he sets fire to the still. The moonshiners cower before Kaintucky's pistol. By a clever ruse, Annie disarms the new sheriff. Requesting permission to reach for tobacco concealed in his shirt, Bill shoots the revolver from Annie's hand with a concealed pistol. Bill enters the burning still to get away from the band. While the moonshiners believe the man burned to death, the new sheriff escapes from the opposite side of the still.

One of the band sees Kaintucky Bill return to his office. He sees the sheriff remove his badge of office and resign. The moonshiner hastens to the rendezvous where he reports Kaintucky Bill's actions. The news that her sweetheart has not perished fills Annie with joy. Thirsting for revenge, her father resolves to have his former chief's life. Annie warns Kaintucky Bill of his peril. The man informs her that he intends starting life anew elsewhere and bids her goodbye. Zeb, his rifle raised, aims at his foe's heart. The tears which rise to his sweetheart's eyes tell Bill she still loves him. He seizes her in his arms. Zeb slowly lowers his rifle and turns away.

A STRING OF PEARLS (Special—Two Parts—July 8).—In Batiste, an Italian woman, Haldeman, finds the very type he desires to use in his next picture. Securing the consent of Dominick, Batiste's worthless husband, the artist employs her as a model. A messenger brings Haldeman the pearl necklace which he has purchased as a gift for his fiancee. Batiste sees the jewel and plans to steal it. She tells Dominick about the pearls. The

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man plans to be outside the studio building the following day to catch the necklace when Batiste steals it and throws it out of the window. Batiste appropriates the necklace the following day, but throws it out of the window too soon. Cadio, an old organ grinder captures the necklace in his hat. He later sells it to an unscrupulous pawn broker. Dominick arrives at the designated spot but returns home disappointed.

Haldeman misses the jewel just as Batiste has thrown it out of the window. Suspecting her, he summons the police. Batiste breaks down and announces she has tossed it to Dominick. The detectives hasten to the man's house. The Italian, who has taken several drinks to drown his disappointment, sees them coming. Believing one of his old crimes has been discovered, the man engages in a pistol duel with the police. Dominick escapes from the house. Jumping into an auto, he compels the chauffeur to speed ahead. The police follow. A running pistol duel takes place and the Italian is finally captured. Batiste has also attempted to escape but is caught and taken to Police Headquarters with her husband. The necklace is traced to the pawn shop and recovered.

RUBE, THE INTERLOPER (July 10).—Rube discovers that Helen and Dolly occupy the room next door. The girls, actresses, learn that the inquisitive chap is peeping through the key hole. Taking a hat pin, Helen sends Rube away howling. Later the girls rehearse their new act. Rube hears Helen vow to kill Dolly's sweetheart the moment he appears. Ignorant of the fact that the two are actresses, he believes that Helen intends to commit murder. The girls discover his error and decide to play a joke on him. The two secure the aid of Teddy, who is also on the stage. Rube bores a hole through the door in order that he might see what goes on. Teddy enters, and to Rube's horror, Helen stabs the man and then places the body in her trunk. Rushing out, Rube goes to summon the police. Upon hearing Rube's story, the chief of police orders his men to the scene. After numerous mishaps, the officers arrive at the hotel. The men break into the room. Instead of a scene of slaughter, they find Teddy, Helen and Dolly devouring a meal of crackers and cheese.

IN OLD ENGLAND (July 10).—The artillery salute fired in front of Buckingham Palace in honor of the King, is the first of the highly interesting English topical scenes shown in this feature. The events which follow show the game of rugby between Scotland and Ireland; the Southern Counties Cross-Country Run, in which hundreds of men took part, and the King and Queen, attended by prominent members of the nobility, on their way to the Royal Ascot Races.

LAME DOG'S TREACHERY (July 11).—Lame Dog conceives a deadly hatred for Two Feathers, his rival for the hand of Atahka. Two Feathers is the nephew of Lone Bear, the chief of the tribe. The old chief falls ill. Thunder Cloud, the medicine man, is unable to aid the doomed man, whereupon Two Feathers announces his intention of bringing a doctor from the fort. Furious, the medicine man vows vengeance. Lone Bear, meanwhile, sinks rapidly and before his nephew returns with the white doctor, the chief is on his death bed. Calling Big Thunder, Lone Bear tells the medicine man it is his wish that Two Feathers be the next chief. Lame Dog overhears the conversation and plans to rob his rival of his inheritance. Upon the chief's death, Lame Dog secures the medicine man's aid and proclaims himself chief. His first act is to declare war upon the whites. Two Feathers, however, reminds the tribe thew have received many favors at the hands of their white friends. The redskins thereupon refuse to follow their new chief.

In his anger, Lame Dog resolves to punish his people. With the aid of Big Thunder, the chief poisons the stream from which the women of the tripe draw water. Atahka overhears the plot, however, and goes to warn her people. One of the squaws, ignorant of the fiendish scheme, drinks of the water and perishes. Two Feathers and his people come to the stream and find the body of the woman. Seizing Lame Dog and the medicine man, the Indians compel the plotters to drink of the water. The two die in agony. Surrounding Two Feathers, the redskins hail him as their new chief.

"HALLBERG" VS. THE FAKER

A man in West New York fell for the ad. of an Operators' School in New York City. The ad. was by one of the oldest schools. He joined, paid for his tuition, and after he graduated he and a relative decided to open a theatre. This school also has a supply department (?), and secured from this unwary and unsuspecting scholar an order for two Power's No. 6-A machines complete with motors. He paid over $600.00, and when the machines arrived they were found to be imitations. The mechanisms were of Power's make, but the numbers were more than one year old. The balance of the machines was made by an imitator and was worth half of the regular price, and would give consequent poor service! This is not all. The motors which were paid for were never delivered. *As a result, this purchaser, after trying to get his money back on the machines which were never set up, came to me and got the real goods at the right price.* He has had to pay $50 to a lawyer in advance to enter suit against the proprietor of this Motion Picture Operators' School, and he has a good chance of not only getting his money back but of putting the proprietor of the school in jail for selling goods under false pretenses. This is poor satisfaction, and has cost the exhibitor lots of money, worry and expensive delay. MORAL: Come to "HALLBERG," THE HOUSE OF QUALITY and dependence, in the first place. I have the *exclusive* trade of this country in the equipment of theatres.

VITAGRAPH.

THE FALSE AND THE TRUE (July 6).—Betty, the only daughter of Jenkins, a wealthy farmer, is secretly loved by Tom Saunders, a farm hand. Tom's scapegrace brother, Dick, returns from the city and is befriended by Tom. Dick later wins Betty's love. While Jenkins is blasting out a tree stump with dynamite, Betty and Dick are passing close by unnoticed, and the explosion destroys Betty's sight. Believing she is dying, the girl asks to be married at once to Dick. When told of her request, he refuses, saying he doesn't want to marry a blind girl. Tom offers to take his brother's place, pretending he is Dick, and the deception is carried out. Contrary to expectations, the girl recovers her health, although still remaining blind. A few years later, they are blessed with a child. Tom holds a good position and secures work for Dick, who is later discharged for intoxication. After several more trials, in Dick's behalf, Tom, disgusted, will have nothing further to do with him. They quarrel, Tom thrashes his brother and Dick vows revenge. He sets a case of dynamite outside Tom's office and lights the fuse. Tom's child sees the box with the sputtering fuse and calls its mother's attention to it. Betty instinctively grabs the box and throws it away just before it explodes. She faints and it is found the second shock has restored her sight. Then she learns whom she has married. Dick is caught and begs Betty to save him from prison, but she turns coldly from him. Tom later succeeds in freeing the wretch and sends him West, leaving Tom and Betty to their love and happiness.

THE MOONSTONE OF FEZ (Special—Two Parts—July 7).—While touring Algiers, Mrs. Osborne and her daughter, Winnifred, make the acquaintance of Schuyler Van Norden, a young American banker. At a little booth, Mrs. Osborne purchases "The Moonstone of Fez." On their way to their hotel, Winnifred and her mother are accosted by a beggar, who seizes Mrs. Osborne's hand and insists upon telling her fortune. The following night they retire in adjoining rooms. In the morning, Winnifred is frightened to find her mother has mysteriously disappeared. When all the hotel attendants tell Winnifred she arrived at the hotel alone, proving it by the hotel register, the poor girl begins to fear she has lost her senses. In despair, she writes to Van Norden for help. He learns, by investigating, that the beggar who annoyed Mrs. Osborne, had since died from the Black Plague. He examines the register closely and finds Winnifred's name as been erased. Passing along a narrow street, Van Norden sees "The Moonstone of Fez" owned by Mrs. Osborne in a shop window. The shopkeeper confesses that a maid from the hotel sold it to him. Under cross-examination, the maid admits Mrs. Osborne died of the Black Plague, and fearing a panic in the hotel, the management had spirited away the body and denied her existence. The proprietor admits the truth, the guilty ones are punished and the mystery explained, Van Norden and Winnifred immediately start for America to forget in the happiness of their future, the fearful incident of Algiers.

DOCTOR SMITH'S BABY (July 8).—Two young doctors, Henry and Harold Smith, strangers to each other, have apartments in the same building. Harold invites some of his bachelor friends to a party and while they are playing cards, the doorbell rings. He goes to the door and is handed a basket and a note by a stupid-looking servant. The note, which is addressed to "Dr. Smith," is signed "Your loving wife," and asks him to "care for the CHILD while she is visiting mother;" adding, "Uncle is in Bermuda, so there is no danger of discovery!" In

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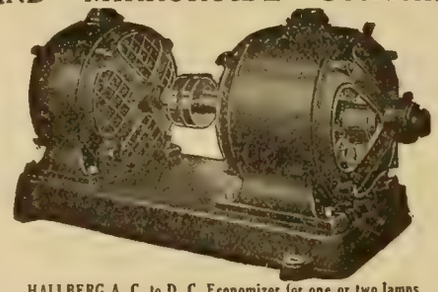

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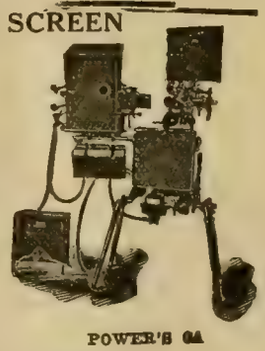

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the basket a healthy youngster of about two years is found. His friends chaff Harold about the affair terribly, but are finally convinced he knows nothing about it. The boys then try to entertain the child, whom they name "Teddy." They gorge him with cake to stop his crying and all take part in the ceremony of putting him to bed. "Teddy" has had entirely too much cake, and as a consequense, Harold has an awful night with him. Next day, Harold's wealthy aunt arrives with his sister. Aunty cannot understand the child's presence, and tells him he must send it to a Foundling Home, but Harold and his friends resolve to stick by "Teddy." Fortunately, Mrs. Henry Smith, the baby's mother, arrives and claims it, explaining the servant came to the wrong Mr. Smith's apartment. Mr. and Mrs. Henry Smith had kept their marriage a secret because a rich old uncle objected to the match, which explains the mysterious note, but they receive word of his death, making Henry his heir, so everything is cleared up to aunty's and everybody else's satisfaction. Harold and his friends enjoy many a hearty laugh as they think of the comical predicament in which "Dr. Smith" found himself.

PROSECUTION (July 9).—The miners of a large Western mining camp, informed of a general cut in wages, hold a meeting of protest, and the rougher element prevailing, they in revenge determine to blow up the mine hoist. Cliff McClellan undertakes the job and that night places a box of high explosives under the hoist house and puts the mine out of business. Collins, the mining company's local attorney, who is in love with Marcia, Cliff's sister, confronts brother and sister and charges Cliff with the crime. He is sneeringly told to prove it. The attorney is ordered to prosecute and as he feared, Marcia turns from him coldly. A couple of nights later, the miners kidnap Collins, carry him far out in the desert and leave him there, with a single canteen of water. Marcia hears of the abduction and, her sympathies aroused, induces her brother to drive out into the desert with her to find Collins. They arrive in time to save the suffering man from death, nurse him back to health, and knowing Cliff is guilty, Collins' gratitude prompts him to offer to resign his position as attorney, withdrawing from the prosecution, but Marcia insists that he go on with it. As the warrant is about to be served on Cliff, Collins, for her sake, commands the officer to stop. Marcia, however, turns to Cliff and says, "You committed the crime and he shan't suffer fot it." She orders the officer to do his duty, kisses her brother good-bye and as he is led to prison, she buries her face on her lover's breast, to hide the tears that give expression to her intermingled sorrow and joy.

THE VASES OF HYMEN (July 10).—While passing Roberts' antique shop, Annette Kershaw sees twin vases in the window, is fascinated and decides to purchase them. She takes one and asks Roberts to try and hold the other one for her. After she has gone, Bunny, a collector of bric-a-brac, sees the other vase in the window and hurries inside to buy it. The storekeeper tells Bunny the vase is partly promised to a lady and gives him her card, saying she has bought its mate. Bunny induces the storekeeper to sell the vase and orders to sent to his address. Annette returns for the other vase and is furious on discovering it has been sold. She then decides to call on the purchaser to see if the party will not sell it to her. Bunny, meanwhile, wants the mate to his vase and decides to call on the lady who purchased it. On his way, he meets Annette. Both are mutually charmed with each other and, in the same breath, state they desire to purchase the mate to his or her vase, but of course neither wants to part with the vase already in their possession. After arguing a while, both become angry and go home in sulks. The mutual attraction proves too strong, however, and Bunny calls again on Annette. Unfortunately, the subject of vases is brought up again and after a severe quarrel, Bunny goes home. Both feel remorseful and simultaneously send their vases to each other, leaving them no better off than before. Bunny at last hits on a way to settle the matter. He takes the two vases, sets them side by side and with his hand on his heart, says, "We also should be paired." Annette consents to become his mate, while both look lovingly at each other, then at the two ornaments which have proved to be veritable "Vases of Hymen."

LILLIAN'S DILEMMA (Special—Two Parts—July 11).—While attending Professor Whippem's School for Boys, Dick Denby writes home, asking his mother to send him a suit of clothes. Mother sends her daughter Lillian to the school with the clothes, but on her arrival she is told plainly that girls are not admitted. She angrily determines to see her brother, despite the rule, goes to a hotel, puts on the suit and thus disguised, she gains admittance to the school. Dick is out playing baseball, and by mistake, she gets into a room belonging to George Burton, one of the young teachers. She starts out again to look for Dick, leaving her own clothes on the bed. Tom, a small boy, sees the girl's clothes, and as a joke, dresses up in them. He is seen and runs into Professor Whippem's rooms to hide. That gentleman's wife catches a glimpse of him, and after finding a petticoat Tom had dropped, accuses her husband of harboring a girl. Meanwhile Lillian meets Dick, goes to his room and discover her clothes are in somebody else's rooms. Dick's friends come noisily in from the ball-field, causing further complications. The Professor catches Tom, learns the lady's attire was found in Burton's room and the teacher is ordered to leave the school at once. At Dick's suggestion, Lillian puts on her own clothes, tells Burton the truth and then goes to Whippem's room to plead for him. There she is discovered by the professor's wife, and an awful row follows. Dick and Burton are called in and after explanations, Burton is reinstated and everything cleared up. Lillian returns home, where Burton is a regular caller. Wedding invitations have been issued and we can guess the rest.

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ESSANAY.

A NIGHT WITH A MILLION (July 7).—Judson Clarke, a broker, goes to spend a week-end with his friend, Mr. Dwight, at Meadowbrook, and leaves Jack Wilton, his clerk, in charge of the office. Saturday afternoon, while Jack is sitting quietly alone in the office, a stranger rushes in and throws a package on the desk. "I want action, Clarke, I want action." Jack upon finding that the package contains a million dollars in railroad bonds, catches the first train for Meadowbrook, to deliver the bonds to Clarke. When he arrives he is arrested, the officer thinking he has captured a famour crook. He finally gets out of the calaboose and jumps into an automobile. He is unable to stop the car and is again arrested for speeding. After going through fire and water he finally reaches Dwight's home, only to find the gentlemen who delivered the bonds is a crank and the railroad has been out of business for twenty years. He is not left unrewarded entirely for his efforts, as Clarke recommends him for a position as private secretary to one of his friends, and he is accepted.

A BOARDING HOUSE SCRAMBLE (July 8).—Tom and Dick live at the same boarding house and are rivals for the hand of their landlady. One evening the crowd decided to play all of the old fashioned games, and the antics that they go through will keep one in a constant fit of laughter. Tom is determined to make Dick look foolish, and vice versa, so they are continually in a scramble.

SLIPPERY SLIM—DIPLOMAT (July 9).—Slippery Slim is in love with Sophie Clutts. He is also postmaster of Snakeville, so when Sophie decides to give a party in honor of her 18th (?) birthday, Slim gives the Parson his invitation, but holds the others back. On the night of the big Snakeville society event, Slim and the Parson are the only ones at the party, so Sophie consents to be Slim's wife. The next day, Slim delivers the delayed invitations and the boys all go, as they think, to Sophie's birthday party. They all faint as Sophie introduces Slim as "My Husband."

BRONCHO BILLY AND THE SHERIFF (July 11).—Broncho Billy, a cowpuncher, is elected to the office of deputy. The sheriff is in love with Gertrude Scott and fears that his deputy is smitten with her. An outlaw has been terrorizing the town and the sheriff determines to capture him. He meets the outlaw in the woods, gives him money and promises him his release the following day if he will give himself up. The sheriff is proclaimed a hero. That night the outlaw escapes and the deputy captures him. The bandit squeals—the sheriff is ousted and Broncho Billy not only wins the office but the love of the pretty Gertrude.

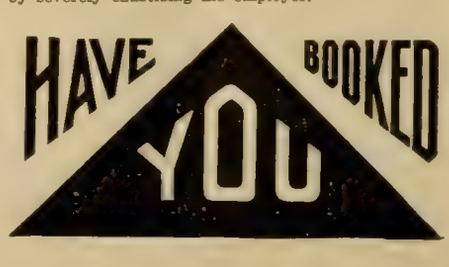
(Essanay Stories Continued On Page 108)

BIOGRAPH.

THE HONOR OF THE LAW (Two Parts—June 29).—The District Attorney came face to face with the man who he believed had murdered his father years before. This man was held for murder. The District Attorney made every effort to find his victim guilty. The night before the execution, however, a dying companion's confession placed the guilt where it belonged. Should he now, as District Attorney, destroy the confession or uphold the honor of the law?

THE CRACKSMAN'S GRATITUDE (July 4).—The young lawyer took the cracksman's part when he was falsely accused. Later, the chemist, in revenge for his fancied wrong, refused the lawyer's wife the serum which would save her husband's life. It was then the cracksman showed his gratitude.

THE GOAT (July 2).—Uriah Wright is the editor of "The Weekly Balloon." His criticism of the rural population occasions vehement protests from some of his irate victims who visit his office in a belligerent spirit. To sidestep physical injury, Uriah substitutes Simp, his printer's devil, as the author of the obnoxious items published in "The Weekly Balloon." The consequences to Simp are painful, but he takes all that comes as a part of his journalistic duty until Uriah criticises his best girl, when "the goat" turns and shows his horns by severely chastising his employer.



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THE FIREMEN'S SOCIAL (July 2).—Milly, the village belle, invites the volunteer firemen to attend a ball at her house. They install a fire gong in Milly's house to give the alarm in case of fire. Spruce Binks has not been included in the list of invited guests and, out of revenge, he turns in several false alarms. These interrupt the festivities. While escaping from the fire-house, Spruce tears his trousers and goes to Levy to have them mended. While waiting, he turns over the stove, sets fire to Levy's shop and the terrified tailor escapes, taking Spruce's pants with him and locking him in the burning building. Levy gives the alarm, but it is regarded by the fire-laddies as false until Levy appears to verify it. The hose is then gotten out and run to the conflagration, arriving in time to extinguish both Spruce and the tailor shop.

PATHE.

THE HEART AND THE CIRCULATION OF THE BLOOD (July 6).—Though detached from the body, thé heart of many animals and among them especially the porpoise, can be made to "beat," showing the muscular pulsations as in the living creature. Likened to a pump, the heart in action is seen to alternately draw in salt water from one receptacle and then force it into another. A closer view exhibits the successive dilations and contractions of the auricles which receive the blood, and of the ventricles which force it on and into the blood vessels. The exterior view of the heart of an ox shows the orifices of the arteries, while a sectional view of the same shows the wall of the left ventricle to be much thicker than that of the right. The heart when dissected shows the valves which separate the cavities or blood chambers. A study of the construction of the artery and the vein shows the one to be of strong elastic tissue, while the other is made up simply of muscular fibre. The circulation of the blood of birds and frogs is interesting as compared with that of the human being.

MODES OF TRAVEL IN JAPAN (July 6).—Although but recently opened to the commerce and general educational and industrial advancement of the Western world, Japan has not been slow to accept and benefit by modern means of transportation. Due to the peculiar typographical construction of the country, nowever, many of the more picturesque and characteristic modes of travel such as the jinrikisha and the palaquin are still in general use.

A TIGER HUNT—INDO-CHINA (July 7).—The beautiful Indian tiger, whose striped hide is so highly prized by European and American furriers, is a veritable pest to the Hindoo natives; not infrequently, when driven to it by hunger, he makes inroads upon the smaller outlying settlements and is the cause of the loss of considerable animal as well as human life. To put an end to his depredations, hunting parties are formed and the tiger is tracked back into the jungle or the hill.

Abandoned prey frequently serve to indicate the path taken by the beast but great caution has to be exercised to avoid a sudden spring by the great cat from his cover in the low hanging branches of the jungle underbrush. Generally the dogs used are able to point him out, and the hunter "pots" him with a rifle without venturing too near, though, mortally wounded, the wonderful vitality of the tiger enables him to crawl still farther into the jungle, where, after succumbing to his wounds, the hunters find him quite dead. Slung from a pole, he is carried back into the village amid great rejoicing. Fear of the tiger then becomes a thing of the past and the natives all turn out to celebrate the good fortune of the hunters.

THE ICE AND SNOW (July 7).—The simple experiments connected with the changing of water into snow and ice in the laboratory are the source of much interest even to the casual observer. When one stops to realize that water in its various forms, frozen or liquid, covers considerably over three-quarters of the surface of the earth, one appreciates how great is the fundamental importance of this natural phenomenon.

A RUSSIAN BOAR HUNT (July 13).—The great Russian boar hunts held on the royal preserves are always spirited occasions among the nobility who regularly take part in them. In the presence of the Grand Duke under whose supervision the hunt is held, the sportsmen prepare for the chase. The Grand Duke assigns shooting places to his guests in order to give each an equal chance. It is not always the hunter, however, who frightens the game, as is seen here when a large flock of wild duck are put to flight by the passing of a herd of deer

The real object of the royal hunt is the shooting of the great Russian wild boar. At the close of the chase, the sound of the horn in the hands of the whipper-in calls the dogs together where the boar lies dead. It is then seen that many of the dogs have been seriously wounded by the fierce onslaught of the boar who uses his sharp tusks freely and to great advantage in holding the pursuing pack at bay. The game secured, which includes besides a score or more of wild boar, deer and various water fowl, is indicative of a good day's sport and the hunters' gathering at the royal lodge celebrate and make merry over their good fortune.

THE WINE INDUSTRY, MARSALA, SICILY (July 13).—The wine industry of southern Europe and especially Sicily, forms the principal occupation of the large peasant-folk, many of whom frequently know no other kind of employment. The best wines of the world, worth many thousands of dollars, are exported from Sicily annually, and increase very materially the revenues of the government.

THROUGH BOSNIA AND DALMATIA (July 14).—Southern Austria at once quaint and picturesque, holds forth many joys for the traveller who delights especially in rambling through those portions of the world that lay away from the beaten path. Of particular interest is the curious little town of Bistrick in Bosnia, which although now under Austrian rule, was up until 1875 a possession of the Turks. Bistrick's bustling market place is a point of interest and amusement for all visitors. The old Turkish quarter, with its oddly shaped houses and narrow streets, typical of the days when Turkey ruled in Bosnia, never fails as an attraction, while the Isle of Lacroma, situated in a crystal lake with high wooded hills about it, minds one of some half-forgotten story out of the Arabian Nights.

The Port of Spalata, with its varied craft and stevedores, is the principal commercial centre of Dalmatia. Farther back from the water front in the beautiful mountainous country, surrounding the quaint old town of Eldelitze, springs the source of the river Bosnia. Like all southern European countries, Bosnia has its share of ruins. Those at Spalata, called by the Romans Salomia, force a serious thought and in their stern architecture impressively remind one of the ancient times when Rome ruled the world.

THE TOMBS OF THE ANCIENT JAPANESE EMPERORS (July 14).—The tombs of the Emperors of Annan, carefully erected and ideally located, represent to-day the finest surviving specimens of the beautiful Japanese architecture of this ancient period.

PATHE'S WEEKLY, No. 42 (June 24, 1914).—**London, England.**—Militant Suffragettes attempt to see King George in his palace, but are seized by the police and sent to jail.

Cincinnati, Ohio.—The Latonia Derby classic of the turf is won by John Gund.

Cambridge, Mass.—Class Day at Harvard when new made graduates desport themselves in the Stadium and give battle with confetti to pretty girls.

Washington, D. C.—The largest American flag ever made is unfurled by Secretary of State Bryan.

Princeton, N. J.—Comes now the solemn hour of parting at Princeton when the Alumni of 1914 lay aside cap and gown and go their way.

Paris, France.—Here are latest Parisian styles in afternoon gowns and millinery.

Dakar, Sengeal.—Three blocks of the city, infected by the plague, are burned by order of the authorities, to prevent an epidemic.

New York City, N. Y.—Five thousand pupils at the Washington Irving High School, largest in the country, observe Flag Day with Mrs. John Purroy Mitchel, the Mayor's wife, hoisting the flag.

Meadow Brook, L. I.—England's crack polo team wins its second game with the American "Big Four," 4 to 2¾, and with it the international trophy.

Portland, Ore.—The National Balloon Race, during which one balloon was struck by lightning and abandoned in a forest.

MELIES.

ONE SUT OF CLOTHES (June 30).—Joe and Dave are two impecunious youths with literary aspirations. Dave has written a play which he has failed to land, and the boys are reduced to the embarrassing position where they have but one suit of clothes between them. This makes it impossible for them to leave the house together, so that when Dave goes forth to present his play, Joe must spend his time in a suit of pajamas. It is at this interesting stage in their careers that Marian and her father come to New York on a visit, Marian being the fiancee of Joe. Marian later calls at the apartment of the two boys by appointment, but they have taken time by the forelock, and Dave has escaped in the suit of clothes, leaving Joe feigning illness in bed. Marian is greatly distressed at Joe's condition and rushes madly to a drug store for medicine. In her excitement she gets the wrong bottle and returns to the apartment. In the meantime, Dave has come in and Joe has forcibly taken the clothes off of his associate and escaped, leaving Dave in bed in the same position that Marian last saw her fiance. She rushes into the apartment in a high state of excitement, pours out a spoonful of medicine and forces it down Dave's throat before she discovers that it is not the same man she saw in bed a few minutes before. At this embarrassing point, Joe returns and makes a frank confession of their situation. Marian takes it all in good part and states that her father is fully conversant with Dave's playwriting ability and has agreed to finance Dave's efforts, so that now each

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of the boys can immediately become possessed of a new suit of clothes, much to the joy of all concerned.

THE PRESCRIPTION (Special—Two Parts—July 2).—A medical society is to hold a banquet and just as the doctors are about to leave the hospital a woman with a very sick child appears. One of the doctors attends the patient, but in his haste does not properly diagnose the case, giving the mother a wrong prescription. While returning from the banquet the head physician at the hospital noticed a woman walking the streets apparently in distress. He approached her and heard her sad story of her child's illness. He volunteered to go to the child and while making his examination discovered the prescription given the woman at the hospital. He gave a correct prescription and when the child had fully recovered requested the mother to bring it to the hospital. This was done and while they were there he called in all the physicians asking each in turn if they had prescribed for the child. One admitted he had and after a very severe rebuke the physician realized that duty in their profession should and would come before pleasure.

HIDDEN DEATH (Special—Two Parts—July 4).—The Countess of Nantil, a wealthy American girl who had married a French nobleman, bought Jordan Castle and came to live there with her husband, daughter and younger sister, Sybil Dumont. The original owner had left a collection of books in great disorder and Miss Newcastle, secretary to the countess, was given the task of straightening them. Among the books she found an old manuscript giving directions as to the working of a certain "Canopy of Death." The secretary envied the countess and tried to win the count's love. Just as they were embracing the countess discovered them and ordered Miss Newcastle from the house. An hour later the countess was found dead. Although the cause of her death was a mystery the countess' sister, not satisfied with the work of the local police, called in the celebrated detective, Fred Upton. He posed as her fiancee, whom the members of her family had never met, thereby causing no suspicion. The secretary and the count continued their courtship, but as the countess had left the castle and practically all the money to her sister, it was necessary to make way with her, too. The secretary planned a clever scheme. She suggested taking Sybil's picture and very cleverly had her sit under the "Canopy of Death." Just as Sybil was to meet the same fate as the countess, the detective, who had previously discovered this horrible machine, pulled her from beneath it. Proof was then brought forward to show the secretary was responsible for the mysterious death of Countess Mantil.

A MONK'S SACRIFICE (July 1).—The king and queen of a small Polish village were on the verge of a ruption due to the cruel ways of the king. Their subjects loved the queen and were endeavoring to raise sufficient funds for her to fight the king. An old monk of the Order of Cordeliers endeavored to assist the queen's cause by searching for the Philosopher's Stone. He was arrested for practising magic and sorcery, brought before the Holy Inquisition, found guilty, but was saved by the queen. He continued his search, but instead of finding the magic stone, he discovered gunpowder. The king became very suspicious of the old monk and had him constantly watched, therefore when the monk sent a letter to the queen informing her of his discovery, the letter bearer was captured and killed by the king's men and the note reached the king instead of the queen. A knock at the old monk's door did not surprise him as he expected a visit from the queen, but upon opening it much to his astonishment there stood the king with the monk's letter in his hand. The king threatened him with instant death, but the monk asked for one more day with the promise of revealing his discovery to the king. It was granted, but rather than let his enemy, the king, obtain his discovery the old monk blew up his house, himself and his discovery.

WOMANLY CURIOSITY (July 2).—The fact that Mrs. Gwendoline Joy had an extremely inquisitive nature is not surprising to anyone who has an intimate knowledge of the fair sex. Inquisitiveness is a failing of the average woman, and to be quite fair the male sex cannot be ruled out. Very frequently they show quite as keen an interest in matters which do not concern them as do their wives, or sisters, or cousins, or aunts. The fact that his wife was an extremely inquisitive woman annoyed Andrew Joy, and just like a man, he gave in at the last moment, and all his good intentions were shattered by his weakness, which in this instance rivalled his wife's inquisitiveness.

ESSANAY.

NIGHT HAWKS (Special—Two Parts—July 10).—Howard Varing, the district attorney, is waging a war on political crooks in his city, and is using every means possible to obtain evidence which will convict them. Wardell, the leader of the bunch, has read in the newspapers of Varing's intentions, and decides that the attorney must be put out of the way at any cost. While conferring with two of his henchmen as to how he will accomplish this work, Stone enters. When Stone demands his money for a deal in which he was implicated, he is refused and thrown out bodily. He is thoroughly angered and swears revenge. Stone goes to Varing's office and tells all he knows about the underhand work of Wardell's crowd, and that evening leads the way to the gang's rendezvous. They enter and a fight ensues in which Murphy is killed. Wardell accuses Varing and has him put under arrest. Stone escapes, but is fatally wounded and manages to drag himself to the room of Kerns, where he writes a confession clearing Varing and accusing himself of the murder. Kerns promises to deliver the message to Mildred, Varing's daughter. Stone also writes a letter telling Wardell of his revenge. He asks Kerns to deliver this to Wardell. He then dies in his pal's room. Kerns delivers the confession safely to Mildred, but at the rendezvous is not so lucky. He is caught by one of Wardell's men while in the act of slipping the note under the door. His life is threatened if he refuses to tell the whereabouts of Stone's written confession, so he tells all. Meanwhile, Mildred alone in her home, has placed the letter in a brass box for safe keeping. Before retiring she starts to hide it, when she is confronted by Wardell and Nichols, who have been watching her through the window. She quickly extinguishes the lights and throws the box out of another window. She then rushes out, locks the door, and after finding the box, darts out into the darkness. The two brutes overtake her and are about to take the box when her cries are heard by Humphrey, who has been motoring and lost his way. He goes to the rescue, but is forced to pursue Nichols to get possession of the box. When he returns, Mildred and Wardell have disappeared. Being at a loss as to what to do, he takes the box home with him, where he very shortly receives a telephone message from a woman who says she is Mildred's friend, and "for him to bring the confession to her home." Humphrey, suspecting that the call is a fake, leaves the box at his home and proceeds to the given address. Upon arriving he tells the woman that he did not bring the box, and is about to leave when he is dealt a blow by Wardell, rendering him unconscious.

Humphrey regains consciousness and finds himself alone. He hears the low moans of a woman in the next room, and upon finding the door locked, goes to the window. He is horrified to find that the street is eight stories below, but decides to take a long chance and crawl along a ledge to the window in the adjoining room. He breaks the window and much to his surprise finds Mildred bound and gagged. He releases her, and she explains that she had overheard Wardell telling Nichols that he intended entering Humphrey's home, and securing the brass

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box. A wild automobile ride then follows and, upon arriving at his home, he catches the crooks as they are about to leave. Humphrey is victorious in the struggle that follows and rescues the valuable box. After reading the confession he understands what it is all about and is glad that he fought to return it to Mildred. Varing is released after the confession is produced, while Wardell and his crowd pay the penalty of their crime. Later, Humphrey wins Mildred for his wife, with the hearty consent of Varing, who rejoices in the selection of his daughter and welcomes the handsome young chap into the family.

LUBIN.

WHILE AUNTIE BOUNCED (July 7). — John Bunco is a circus acrobat working on the "bounding net." He is in love with Alice Bliss, a niece of Aunt Mary Belding, who has no idea of letting her niece marry a mere circus actor. When Jack tries to argue the point with her, she pelts him with potatoes. Jack has a scheme; he sends a note to Alice to try and coax Aunt Mary over to see him practice. Aunt Mary doesn't want to go, but the prospect of seeing a free show finally gets her. Clad in her gladest raiment she chaperones Alice to the practice yard where Jack is perfecting a new act. There he pushes her onto the trempoline. She doesn't know how to get off and bounces up and down, utterly helpless, while Jack and Alice go off to be married. Then they come back and Jack helps her off the "infernal machine." It's a pretty even break for a moment whether she kills or kisses him; but Auntie has a sense of humor and that wins. She forgives him.

FOOLING FANNY'S FATHER (July 7).—Professor Copdyke is working on a machine to advance or reverse a person's age. He knows he can do it if he keeps at it long enough, but it gets on his family's nerves, for when he wants a subject for experiment he takes a wheelbarrow, a bottle of whiskey and some chloroform and brings home a tramp.

Fanny's sweetheart, Jim, is a man of resources. He wires a circus agency to send him a dwarf. The dwarf arrives just as the professor has concluded some improvements. He is about to start out with his wheelbarrow when Jim offers himself as a substitute. He is placed in the cabinet, and while the professor is answering a fake telephone call, Jim and the dwarf change places. Presently the professor returns, and when he sees the dwarf come from the cabinet in Jim's clothes he knows he has made a success. The "child" is given proper clothing and fed, but when the dwarf throws food at the professor and breaks up the china, the professor shoves him back in the cabinet. Another switch is made and Jim comes out. While the professor is exulting over his double success, Jim blows up the cabinet. The professor laments that he can never make another one, but Jim, Fanny and her mother rejoice that the cure has worked.

THE INCOMPETENT (Special—Two Parts—July 8).—Howard Gardner, an incompetent broker's clerk, marries Mildred for her money, having won her by pretending to hold a responsible position. He opens a brokerage office with his wife's money, speculates and loses all. Mildred then begins to realize her husband's incompetence. In order to be close to him constantly and to spur him to better efforts, she works as his secretary; but as it lowers a broker's prestige, to have his wife act as his secretary, she poses as his sister.

Later she is introduced to George Hilton, a wealthy stock speculator, whose admiration for her brings valuable business to her husband, whom Hilton believes to be her brother. Mildred soon falls in love with Hilton, but conceals it. Gardner, having an appointment with Hilton's secretary, and Mildred's maid having her night off, Mildred is alone in the house and receives an unexpected visit from Hilton, who persuades her to go out for a ride in his auto. Mildred leaves a note for her husband, saying that she accepted Hilton's invitation for fear of offending him and losing his business. This note she leaves on the table. As Gardner is changing from one car to another on his way home he sees his wife with Hilton and becomes furiously jealous. Hilton and Mildred arrive home before he does and Hilton begins to declare love to Mildred.

Gardner enters and accuses them of misconduct. Hilton is astonished to learn that Mildred is Gardner's wife. Gardner orders Hilton out of the house. Hilton seizes the gloves he has thrown on the table, not knowing that they fell on top of the note Mildred left for her husband and with them he unknowingly takes the note. As he leaves the house, he discovers the note and that he has been deceived. The following morning Gardner calls on Hilton to apologize as he fears to lose his valuable patronage. Hilton having received information that Consolidated Copper will go crashing down on the following day tricks Gardner into believing that it will boom high. Gardner falls into the trap and, having no money of his own, borrows money on his clients' securities with which he speculates in Consolidated Copper. Hilton learns of this and gloats over the fact that Gardner is now in his power. He phones to Mildred to visit him in his house at night, or else her husband will be in jail by morning. Gardner overhears Mildred telling Hilton to expect her at 8 o'clock, and follows her to Hilton's house. Mildred pleads with Hilton and succeeds in appealing to his nobler instincts. Gardner enters and tries to shoot Mildred, but Hilton throws himself in front of her and drops wounded. Gardner believes that he has killed Hilton and tries to make his escape. Policemen hear the shot and, rushing to the house, try to block the way. Gardner tries to cover the policemen with his gun and as they wrestle, the gun goes off and he drops dead. Hilton regains consciousness and the wound turns out to be a slight one.

THE DEBT (Special—Two Parts—July 9).—Out of work, Helen Desmond is forced to go on the stage in order to support her invalid mother and sister, Elsie. She meets a rich society man, Dan Appleby, who places a fifty-dollar note in her pocketbook at dinner one night. At home she finds it and, thinking Mr. Appleby will understand, sends it to her mother for an operation which the doctor claims will save her life. The operation is performed with success, but Appleby refuses to believe her story and is sure she is a shrewd, calculating girl in spite of her baby face and air of innocence. He takes his defeat in sportsmanlike manner, laughing at her promise to pay it back.

Soon after this Helen meets Philip Gardner, who was an old friend of her deceased father. She does not know that Gardner is an old rounder, but, acting upon her mother's suggestion, places herself practically under his protection and mistakes his attentions for fatherly interest. About this time the show closes, and Helen, broke and discouraged, is an easy prey for the wily Gardner. Through her chorus girl friend, Maysie, Gardner gets Helen to join him and a party who are going south on a yachting trip. They leave and Helen is extremely happy. Appleby hasn't forgotten Helen and goes to see her. He finds her rooms vacant, but gets her mother's address. He meets the mother and Elsie and learns of how he has misjudged the girl. He does not tell the mother of the kind of man Gardner is, but decides to go south to try to get her to go back home before trouble comes. On the night of his arrival south he swims out to the yacht and watches a dinner party going on in the salon. It is the first time that Gardner has shown his true character and he tries to force wine upon Helen. She objects and goes on deck, Gardner, drunk, following. He struggles with her there, but Appleby comes upon them and knocks Gardner to the deck, telling Helen to get away in the small boat. This she does, and he follows. On shore she asks him to take her home. There, later, he calls upon her and when she asks how she can ever repay her great debt to him he simply tells her "Be my wife." Forgiveness and a better understanding come with her answer.

THE TRIBUNAL OF CONSCIENCE (July 10).—Simms, a retired banker, realizing that his son, Albert, is fast becoming a worthless spendthrift, cuts off his allowance, hoping thereby to bring him to his senses. Albert, having learned the combination of his father's private safe, robs him, and with the proceeds goes out with a lot of low companions on a wild round of dissipation. Simms, almost heartbroken, had given up all hope of saving his son when Jones, the old family servant, comes to him with a scheme for the redemption of the boy, if there is any manhood left. Simms disappears after having taken the family lawyer into the scheme. The old servant told of having seen Simms throw himself over the deck of a ferryboat into the bay. On Albert's return he reads in the newspapers of his father's suicide and finds his home in the hands of creditors. Upon going to the lawyer is informed that his father left nothing but debts. Without money, Albert finds that he has no friends and son descends to the pawnshop, and from there on down to where a bench in the park is a welcome bed.

Meanwhile, Simms, in disguise, with the aid of the trusty Jones, always keeps Albert in sight, and without his knowledge keeps him from actual starvation. The boy falls in with evil companions, and would have become a criminal but for a memento of his childhood days which brings him to a realization of his folly and sets him on the right path. He finds honest work digging in a sewer trench for a big construction company, and when Simms sees that he is in earnest and a real reformation has begun he secretly bought the company and raised his son higher and higher. Albert, in the meantime, thinking his father dead, and feeling lonesome, wanders back to his old home. Standing across the street and gazing at the house with sorrowful recollections he is surprised to see the old servant in the doorway beckoning to him. Entering the house in response to the summons he is ushered into the library, just as of old, and at the fireplace finds his father waiting to take him to his heart—his boy a man.

MANDY'S CHICKEN DINNER (July 11). — Aunt Mandy invites her preacher to a chicken dinner. The next day she takes her last penny and sends her trifling husband, Mose, to market to buy the chicken. Mose buys a large rooster and brings him to Mandy, but through his clumsiness the rooster gets loose and escapes through the window. Mose goes after the rooster and Mandy goes after Mose. The rooster makes good his escape. Mandy is in despair, so that night she sends Mose out to get another chicken by fair means or foul. Mose gets another chicken and the preacher comes to dinner. But when the conviviality is at its height, the constable and owner of a nearby poultry farm enter, and Mose, on extremely strong circumstantial evidence, is taken into custody. The preacher, like the first rooster, makes an exit through the window. Mose vows vengeance on the preacher, and attempts to execute him as soon as he is released from jail, but the preacher turns on Mose and runs him out of breath. He keeps Mose going around the block at such a rapid pace that Mose passes his gate several times without being able to open it. At last Mandy comes to his rescue.

HOW HE LOST HIS TROUSERS (July 11).—Jack Thompson, a young naval officer arriving in port, receives a letter from his friend, Tom Bolden, offering his regrets at not being home to receive him, but encloses a letter of introduction to his mother and sister, and trusts he will call. Jack, overjoyed, immediately gets leave of absence and starts on his journey. Sometime previous a harmless lunatic has wandered away from the asylum. An extra edition of the newspaper has been issued, and states, "that should the lunatic enter anyone's home, the occupants can readily notify the authorities by waving some white object out of the window." The paper arrives in Nellie's home previous to Jack putting in an appearance, and has wrought fear and anxiety into the hearts of Nellie and her friends, so instead of receiving the anticipated hearty welcome the young officer is immediately mistaken for the crazy man and forced behind a screen at the point of a revolver. There being no other white object in the room he is requested to remove his trousers. Very much against his will, he does so. Nellie rushes to the door with the trousers and calls a policeman. Jack, taking in the situation, realizes his predicament; he takes the lampshade, places it around his waist, and emerges from the screen looking very much like a ballet dancer instead of the refined young naval officer. He finds the doorway blocked by the officer and makes a heroic jump through the window followed by the officer. A short chase ensues, at the termination of which Jack collides with the real crazy man. The letter of introduction is produced from Jack's trousers, and all ends in a merry uproar of laughter.

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ECLAIR.

DUTY (Two Parts—July 8).—Dr. Alexander is devoted to his young wife, but she longs for excitement and the company of young people. He deems it necessary to reprove her because of her noisy friends. A breach is opened, which widens day after day. At a tango tea she is attracted by Welby, an artist. A brother physician of Alexander's borrows some serum for a case of croup. Meanwhile the wife draws farther apart from the doctor until she consents to a proposal of elopement by the artist. She writes Welby where to meet her. On the same evening a child, afflicted with croup, is brought to the doctor and he finds his serum exhausted. In order to save the patient's life he decides to apply his mouth to that of the boy and force a passage of air by respiration. He sends for his wife to help him, but she refuses. As she is packing her bag he enters and tells her that his work may cost him his life and she must be present. She obeys. As she sees the brave act of her doctor husband a swift revulsion of feeling comes and with it an overpowering love.

Meanwhile, Welby iswaiting impatiently. His life saved, the boy is carried home. Isabel renounces Welby. As he tries to commit suicide she seizes the gun. The cartridge explodes and wounds him. Isabel begs them not to send to Dr. Alexander and a messenger is sent to the drug store. Welby's cousin, making a purchase, suggests that the doctor be called, out of jealousy for Isabel..

Astounded at finding his wife at the studio he hesitates but a moment and then turns to write a prescription. He picks up Isabel's letter to Welby. Silently handing her the letter he writes the prescription. With pardon in his eyes he leads her out and at last wife and husband have found themselves.

WILLIE AND THE PARISIANS (July 12).—Another gorgeously beautiful hand-colored production in which Willie, the phenomenal child artist, a "kiddie" of three years old, concurs with his parents at their displeasure on receiving a visit from two Parisian cousins who intend to spend a month. The cousins reveal themselves as gluttons and become generally objectionable. Willie decides to bring the visit to an abrupt end and to this end fills their eggs with pepper. To make things more pleasurable, Willie places lime in the milking pail from which they drink, and after their stomach has somewhat recovered they find their room occupied by the denizens of the farm yard. The next day the cousins make a hurried departure much to Willie's joy.

LILY AS A MOTHER (July 12).—Little Lily is exceedingly fond of her dog, Gyp. She dresses and feeds him like a human. While out for an airing, although wrapped in a heavy coat, Gyp takes cold and Lily assuming the duties of a mother becomes a devoted nurse, finally bringing Gyp back to good health and he is fed with jam.

NUTTY AND HIS FATHER (June 28).—The leading character in this film is an amusing little fellow of two and one-half years. He plays the part of the little son of a young married man who is prone to indulge too strongly in the wine cup. This habit causes the young wife much sorrow.

One day when he leaves the house for one of his usual sprees, the little fellow follows, and after many adventures finds him in a restaurant with a young lady. The young man's son disguises himself as a messenger and during the meal his father, completely fooled, orders him to summon a cab. The child gets into good graces of the cabman and tells him, that as the lady enters the cab, to drive off at a fierce pace. The driver, taken by the little fellow's smartness, does as he is told. The little man manages to bring his father home and by his sweetness and innocence effects a reconciliation between his mother and the gay husband, who sees his fault in a true light.

NESTOR.

A RANCH ROMANCE (July 8).—John Preston, ranch owner, owes a large sum of money to Don Jose Praz. The Don's rascal son, Raphael, with the aid of an accomplice, steals some of Preston's cattle. Raphael loves Kate Preston and urges his father to press the matter of the notes as a lever to win Preston's consent to the marriage.

Kate's heart, however, belongs to the foreman, Jack Deering. Unable to force Preston's consent, Raphael kidnaps the girl and carries her to a lone cabin. Game as every Western girl who has ridden the free plains, Kate fights him, but the villain's strength beats her down. The girl's horse has meanwhile run home. Jack, accompanied by the cowboys, starts on the trail. He arrives at the cabin and, after a death duel with the Mexican, kills him as the cowboys come up.

FRONTIER.

THE FIGHT IN LONELY GULCH (July 12).—Joe, who carries the mail in Lonely Gulch, suddenly disappears. His horse returns riderless to the post office. It is feared that Joe has been robbed and, perhaps, killed. Dolly refuses Arthur, although it is apparent that she cares for him. On the morning that Joe had disappeared Dolly had given him a letter to mail. This Arthur found laying in the road. He read it, and learned that Dolly had a husband, but that she has left him and was begging him to allow her freedom. The sheriff's posse find the envelope of this letter and, later, when they see the letter sticking out of Arthur's pocket he is accused and locked up on suspicion.

Dolly observes a suspicious character in the Gulch and brings the sheriff and his men to the scene. A fierce battle ensues between the men of the law and three bandits, one of whom proves to be Joe. Two of the outlaws are captured and another dies of his wounds. Dolly discovers that the dead man is really her husband. The sheriff presents her with the keys to the jail, and she rides back to release Arthur, whose innocence is established beyond a doubt.

IMP.

AN OLD RAG DOLL (July 9).—At the opening of the story we see Mr. and Mrs. Bill Wright with their two children, Katherine and Jane, happy. Bill takes a little drink, but never too much. He bids his family farewell and goes to work. It is evening. The mother is getting supper. Bill has stopped in the saloon. He drinks too much, quarrels and goes home. He is not staggering; he is just whiskey-cranky. Mother can see that something is wrong. He loses his temper, and smashes the dishes. Wife approaches him; he shouts; she cries; babies run away and hide. Up to the old attic they go; Katherine with her little rag doll in one hand, her two-year-old baby sister in the other. Into the trunk they crawl. We see the lock catching. The rag doll has fallen in the front of the trunk.

Downstairs one word leads to another; the husband turns the wife from the house. She wanders the streets. Father returns to the saloon. Mother is sitting on park bench, heartbroken. The children scream. There is no answer. Mother comes home determined to take her children away with her.

The children cannot be found. She is frantic. She rushes across to the saloon and tells father his children are lost. That pulls him together. Together they go home. The husband and wife arrive in the house and search. Slowly Katherine becomes unconscious. At length the little tots are found through the ragdoll on the floor. Husband and wife resuscitate them and the last picture shows a lapse of time, and peace and happiness in the home again.

VICTOR.

THE SILENT WITNESS (Two Parts—June 22).—Jack comes into the cattle town broke, looking for work. This he secures with a ranchman and in that this ranchman has a pretty daughter, Vera, the position particularly appeals to the young cowboy. As the days pass, Jack and Vera become attached to each other much to the disgust and anger of the foreman, George, who seeks Vera for himself. This foreman is the secret head of a gang of cattle thieves, and he has been planning raids on his own boss's ranch.

Jack, in the course of his work, comes to suspect the foreman, but can find nothing on him. The foreman, on the other hand, schemes to compromise Jack in the cattle raids with the assistance of a Mexican. They plant on Jack's saddle an iron used in making over the brand on the horses that have been stolen.

Vera has purchased a small camera—the only one to be had in the town. Of an afternoon she rides into the hills with Jack to take some pictures. They forget the camera on starting back home, and Jack returns to get it. Before joining Vera again, Jack runs into the cattle rustlers, and he snaps a picture of them from behind bushes, with the foreman in the foreground. Soon after the rustlers are attacked by the cowboys. But the foreman escapes without being detected.

Once back at the ranch the foreman accuses Jack as being the leader of the gang and produces the iron concealed in Jack's saddle. In the meantime, Vera is in the dark room developing her pictures. Among them she finds one of the cattle rustlers. As Jack is about to be led off with a rope around his neck by the furious cowboys, she rushes out and displays the incriminating picture. The Mexican is captured and the two culprits are led off to jail. Jack and Vera, later, find many happy days together with Jack, promoted to the position of foreman.

CRYSTAL.

NEARLY A STEPMOTHER (July 7).—Vivian, a pretty country girl, lives with her father. She meets Dick Townboy who falls in love with her. Her father objects. Townboy pretends that he is a boarder looking for lodge rooms. Pa puts Dick to work. Dick finally asks him for Vivian's hand in marriage. Pa refuses, saying that if Vivian were married he would be without a housekeeper. Dick then writes a letter to his friend, Charlie, telling him of his love suit, and the reason for his being unable to mary the girl. He asks Charlie to come up disguised as a woman and make love to the old gent.

Charlie arrives and introduced to Pa who admires him, then he is introduced to Vivian and immediately kisses her. Dick is furious. The old man primps up and tries to fascinate the newcomer. He proposes and is accepted. Charlie introduced to his stepdaughter and kisses her. Dick loses control of himself and kicks Charlie out. Pa grabs a pistol and chases Dick. Meanwhile Charlie is making love to Vivian. Pa returns and is surprised when Vivian tells him that the woman is a man. Pa chases Charlie, who overtakes Dick. They blame each other and proceed to fight.

BISON.

THE OLD COBBLER (2 parts—June 27).—Old Nathan stumbles upon Dick, his son, while the latter is going through his purse—robbing his father. He remonstrates, but instead of being touched, Dick becomes insolent. Nathan turns him out of the house with the hope that the world will remedy what the father cannot. Nathan's wife is now all that is left to him. He goes upstairs to commiserate with her. He finds her dead.

After the funeral Nathan goes West and settles in a mining camp. Despite his troubles, he still radiates charity and kindness. One day Wild Bill, a "give-take-and-be-damned" sort of fellow, visits Nathan and throws down a damaged boot for repairs. This is the first and last time that he bullies the old cobbler. Nathan kicks him out of the shop. Bill comes to respect the old cobbler, and when Jess, Bill's sweetheart, and a dancer in a resort, must have one of her slippers repaired, it is taken to Nathan. He places a note in the repaired slipper. That touch of kindness is the saving of Jess. She casts aside her gaudy clothes.

Nathan and Bill become good friends and the cobbler shows his friend Dick's picture and gives his history.

One day the stage is held up. Bill captures the highwayman and recognizes him as Nathan's son. He takes Dick back to his father and when he displays the bags of gold to the miners, he explains: "He must have heard me coming, for he vacated in a hell of a hurry and left this."

Nathan goes on spreading sunshine, making people happy, marrying and preaching sermons to the end of his days.

PROWLERS OF THE WILD (2 parts—July 11).—Landers, dishonest foreman of the trapping post, falls in love with Anna. She, in turn, retains a warm place in her heart for Bert Bixby, the handsome son of the owner of the circus. A letter from young Bixby announcing his coming to the trapping post, falls into the hands of Landers. He immediately plots against his white employers. He trades guns to the Kaffirs in exchange for ivory. When Bixby arrives an animal trapping expedition is arranged. Landers is soundly thrashed and then discharged by Bert Bixby when he permits his jealousy to take violent form. The expedition starts. Anna and Essie are left behind at the trading post. Landers, in a nearby Kaffir village, plots to get Anna into his power.

While the expedition is trapping lions, the child of a chief in the Ka¼r village becomes ill. Landers suggests that Anna be sent for. She comes and leaves medicine for the little Kaffir baby. Landers puts poison into the medicine and the baby dies. The ignorant Kaffirs are then incited to declare war upon the whites by Landers, who declares that Anna has killed the child. The Kaffirs attack the trapping post. Annt and Essie escape with Landers, who warns them just before the attack. The two girls are hidden away by Landers, while he secures horses. When he returns he refuses to take blind Essie to safety, telling Anna that he will save her only. When she remonstrates Landers seizes her. In the struggle Anna secures Landers' gun and shoots him.

Meanwhile the trapping post has been burned by the Kaffirs and its defenders killed. Bixby and Graham, returning from the expedition, see the flames and hurry to investigate. In the battle with Kaffirs which ensues, Graham is killed and the natives are about to annihilate the entire party when timely assistance arrives in the shape of a party of hunters sent to the post by Bixby's father. The Kaffirs are attacked and beaten. Anna makes her way back to the post and there meets Bixby, who tells her of his love.

POWERS.

THE MYSTERY OF WICKHAM HALL (3 parts—June 26).—The story opens in England two hundred years ago. The lands of Sir Henry Marston are

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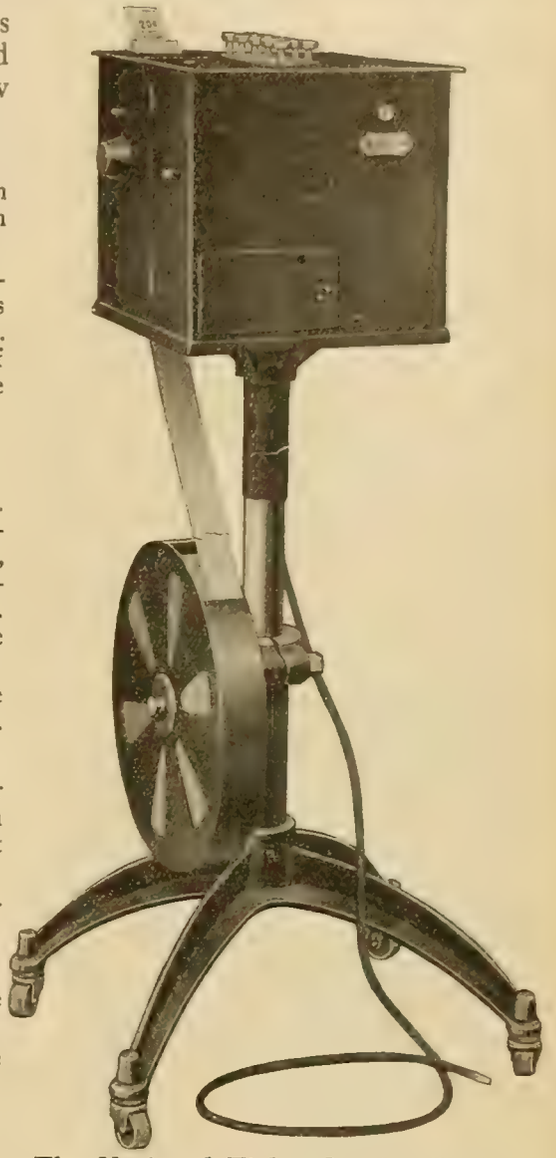

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forfeited to his neghbor, Sir John Wickham, for debt. Nadine, Marston's daughter, loves Arthur, her cousin.

Wickham has tired of Netta, his mistress, and he offers to cancel the debt if Nadine will be given to him in marriage. Nadine sacrifices herself and marries Sir John Wickham. Netta, intensely jealous of her new mistress, wins back Sir John's affections, although Nadine has already borne him a daughter. To further her interests, Netta writes Arthur to come at once. To this letter she signs Nadine's name.

Arthur rushes, as he imagines, to Nadine's aid. He encounters Sir John. There is a duel and both men are killed.

Four generations later, the drama is again taken up.

Among the ancestors of the actors in the ancient tragedy are, Nadine Wickham, her father, Sir John Wickham; Arthur, the betrothed of Nadine, and Sir Henry Marston. Netta, a coquette, is suing for the favor of Arthur, whom she loves.

On this occasion the lands of Wickham are forfeited to Marston for debt. Marston offers to cancel the debt if Nadine will consent to be his wife. She flatly rejects this proposition even at the risk of ruining her father.

However, Netta is at work with her evil intrigues. Knowing that Nadine has an appointment with Arthur, she precedes her to the rendezvous and pretending a sprained ankle, allows Arthur's arms to encircle her. Nadine sees and misinterprets the situation. Stunned, she returns home and accepts the marriage proposal of Marston.

It is an old family tradition that the ghosts of Wickham Hall appear only to the daughter of the house on her wedding eve. Nadine is left alone at midnight in the ancient hall. She sees again the tragedy of Wickham Hall.

In the meantime Arthur imagines that he hears Nadine calling him. He rushes to Wickham Hall. He finds Nadine prostrated and determines that she will not marry Marston. Wickham dismisses Sir John Marston and Arthur enfolds Nadine in his arms.

PASSING THE LOVE OF WOMAN (July 10).—"Nifty" Smith and "Killer" Joe are pals. Both are gunmen. "Nifty's" sweetheart is Annie. She has extracted a promise from him that he will never shoot a man again. Big Bill Rosen also loves Annie and jealousy prompts him to "get" "Nifty." He promises to deliver the gunman to the police. He makes the killer an offer of a thousand dollars to shoot Reed in a certain alley that night. With a thousand dollars "Nifty" can marry Annie and start fair. He accepts and Rosen notified the police. Despite the pleadings of his friend and sweetheart "Nifty" starts out. The police trap is laid. Only a miracle can save him.

But the miracle is already worked—in the heart of his friend, whose love passeth that of woman. For "Killer" Joe has but two loves, the one for "Nifty" and the other for Annie. But she does not know it and her heart belongs to "Nifty." So Joe takes "Nifty's" place and goes to prison for five years. "Nifty" and Annie go West. Their child is born and the five years pass. Joe comes out of prison and follows them. Still bent on vengeance, Rosen shadows him to Nifty's home. The latter sees the man who would have ruined him and would shoot. But Joe takes the gun and does battle with Rosen. Both are killed. Dying, Joe tells "Nifty" and Annie of his love for each, the pearl in the shell in the slimy mud of the river bottom.

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GOLD SEAL

LUCILLE LOVE, THE GIRL OF MYSTERY (No. 10—June 16).—When Lucille again finds herself in the hands of Hugo Loubeque all the spirit of fight is temporarily taken out of her. She is overpowered and crushed down by her utter helplessness in the hands of the unscrupulous spy. Consequently, she allows herself to be led to another of Loubeque's strongholds.

To make easy his plans for removing the girl to his Mexican estate, Loubeque orders her drugged. Realizing the uselessness of combating him, Lucille agrees to drink a potion of drugged wine, providing that a lady attends her during the trip to Mexico. Loubeque agrees to this, and she swallows a powerful sleeping potion.

Thompson, Loubeque's right-hand man, knows that Lucille has the costly ruby necklace she found in the sunken city, and as soon as the drug takes effect he plans to take the jewels from her. He attacks her, however, before the drug has completely done its work. She struggles with the thief and is rescued from the situation by Loubeque.

Lucille is now overcome by a deep, unnatural sleep. Friends are at hand, but they come too late, as Lucille cannot combine with them against the spy. Detectives again locate Loubeque. A battle ensues, and the detectives are again defeated by the cunning spy, who prepares for every emergency. When Lucille awakens from the effect of the drugs she finds herself on Loubeque's estate in Mexico. She has the liberty of a large hacienda, but is forbidden to go outside of its walls; indeed, she cannot go outside, as every avenue of escape is guarded by armed men. Considering that Lucille is now safely out of his way, Hugo Loubeque returns to San Francisco to search his house for the fateful papers which Lucille hid there. Howbeit, coincidence and chance play a part in the affairs of men which the most sagacious cannot foretell. After Loubeque's departure a Mexican bandit ventures into the hacienda in a spirit of mischief, and thus Lucille finds a friend in her dire need.

Thompson again plans to steal the ruby necklace from Lucille, and to forward his design he saws the iron bars of Lucille's window with the purpose of entering her room that night and stealing the jewel. His trivial act becomes a means of succor to Lucille. When Thompson enters her room and attacks her that night, the bandit is called to the scene by her cries. He shoots Thompson, and with his help Lucille escapes from her prison house and from the hacienda.

Even while she is escaping a new element of mystery enters into the story. The guards stand upon the hacienda walls firing at Lucille and her escort, when a veiled woman arrives and directs operations against the fugitives. When they have arrived almost at a point of safety, Lucille's good friend, the bandit, is shot and the girl rides forth alone into a foreign country embroiled in civil wars.

REX.

THE BOOB DETECTIVE (June 21).—The Boob is reading of a big city graft case when the girl reporter and her brother from the city come hunting sub-

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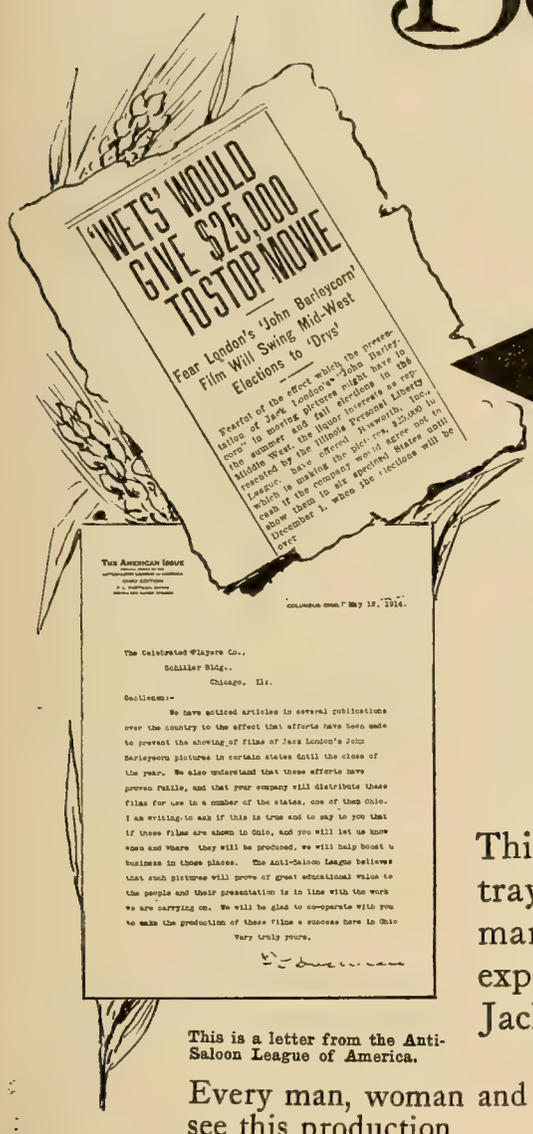
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Jack London's Great Story—John Barleycorn—Produced by the company that made the famous "Sea Wolf."

urban news. The latter laughs at the Boob, not knowing that they will reckon with him later.

The Boob decides to track the grafters, goes to the city, is robbed and dragged to the police station. Hazel, who has been put on the graft case, recognizes Boob and he is freed. Explaining his mission, Boob so amuses the chief of police that he tells him, for a joke, to follow the chief of detectives who has just gone out.

Boob follows the detective all day. The latter becomes uneasy and writes a note to the Mayor to meet him at a cafe. The girl is interviewing the Mayor when the note arrives. His agitation prompts her to steal the note and she realizes that the Mayor and chief of detectives are the principals in the graft case. She follows to the cafe. Boob has lost the train and wanders by accident to the cafe for food.

Hazel has meanwhile secured a place near the booth where the grafters are dividing their money. She sneezes and is discovered. After a struggle he drags the two criminals to the police station. He gets the reward and the curtain drops as the ignorant country boy divides the money with the smiling girl reporter.

PLAIN MARY (July 12).—Plain Mary has been for years the confessor for the college boys in trouble. She had scolded them and praised them and helped them back to their own self respect. But the lads took their hearts to prettier girls. Mary's hair was always brushed pack in a firm, close knot. Mary's clothes were clean nad neat and gingham. Among her visitors is a professor, but he always goes home at nine and never a word of love is spoken.

A traveling smart shop arrives in town. Passing the hotel, Mary sees several girls come out in gala attire. The modiste offers to fix her up and Mary goes slowly inside. An hour later, the modiste curled and puffed Mary's hair and dressed her beautifully. Mary goes out. In the lobby the clerk stares at her and offers to take her home. The modiste is angry, for she likes the clerk.

Clothes do what the years of kindness and sympathy have failed to accomplish—the boys turn to Mary. The professor comes, but Mary, drunk with her power over the younger men, turns away from his gray hairs. Mary's troubles begin the next day. She tries to dress, but her hair doesn't curl properly and the coils won't lie flat. The dress won't fasten. At last with tousley locks and a shawl over her shoulder, she hurries to the hotel. The modiste, jealous, says she has no time. The girls laugh at Mary's appearance. Crying, she starts out and into the professor's arms. Gently he leads her home. She appears later with her gingham dress. The professor takes her into his arms and the story of Plain Mary is over.

JOKER.

WILLIE WALRUS, DETECTIVE (June 3).—"Detectin' iz the art of figgerin' out what the other feller did from what he didn't do."

This might have been the working motto of "Willie Walrus, Detective," but it is not. Willie figures what the fellow didn't do from what he did do. Willie is the town constable with an office full of special formulas, special traps and special weapons for special varieties of crimes and misdemeanors.

Willie is called upon to find Dolly, the missing bovine of Mr. and Mrs. Farmer Hicks. With true Hawkshaw instincts, Willie carries along a magnifying glass, his ally in the search for evidence. The glass reveals several strands of red hair. Willie sets out to find those who have or have not red hair. Finally when the embryonic Sherlock purloins a young woman's "store curls" she gives chase. He is pursued into his own trap. At the critical juncture a neighboring farmer returns to Mr. and Mrs. Hicks their missing provider of lacteal fluid. Willie escapes with a little rough handling by his victims.

BESS, THE DETECTRESS; or THE DOG WATCH (No. 3—July 8).—Bess is still busy at her job of detecting everything in sight. A favorite of Fate, she always starts on the wrong trail only to be gently lifted by the wind of chance and planted with her feat success. Blackie Crow, a crook, well known to the police, borrows a gold watch from a helpless old man. The old man objects and Jack runs to the police station with him. After describing the crook, the old man identifies a photo of Blackie as the hero of his adventure. Blackie has meanwhile disguised as a sailor. Jack tells Bess of the trouble. She too disguises as a sailor. The chief of police, thinking to earn the $200 reward, also disguises as Blackie. Bess thinks him the real crook, follows to the ship where Blackie is hid. After complications, the crook is caught and Bess gets the reward.

LOVE, ROSES AND TROUSERS (July 11).—Sy has courted Jane for fourteen solid years. Jane still waits for the all important question. In desperation she tries to stir Sy up. Boarding with Jane for the summer are the two young city folks, Bob and Mandy. Bob has fallen in love with Mandy and has proposed to her forty times without avail.—Bob, exasperated, declares to himself that he must do something to arouse Mandy to an appreciation of himself. Jane and Bob, being both in the same frame of mind, meet and start a flirtation with each other in order to make their respective sweetheart jealous. This scheme certainly does work, as is proven by the lengths to which Sy went in order to reinstate himself in favor with Jane. The scheme still further proving its worth in the rapidity with which Mandy gave utterance to the truthful dictates of her heart when it seemed positive that Bob had been won over to Jane.

UNIVERSAL

ANIMATED WEEKLY, No. 120 (June 24).—England Regains International Polo Cup.—Forty thousand enthusiasts from all parts of the world witness Lord Wimburne's team recapture the coveted polo cup—Meadowbrook, L. I., N. Y.

Uncle Sam Captures Aerial Derby.—In face of gale, W. L. Brock, American aviator, triumphs over John Bull's crack birdmen—Hendon,, London, England.

World's Largest Flag.—One hundred and fifty feet long, seventy-eight feet wide and weighing 600 pounds, it is borne aloft in Flag Day parade—St. Louis, Mo.

Everybody Loves a Winner.—John Gund, a Lexington colt, runs off with the grand prize in the classic Latonia Derby—Covington, Ky.

Coaching Marathon.—London society treated to remarkable test of coachmen's skill and pace and courage of horses—Olympia, London, England.

German Day in Chicago.—Heroic bronze statue of Goethe, the noted German composer and poet, is unveiled in Lincoln Park.

Knocker's Buried. — Board of Trade's slogan of "quit knocking and boost" causes burial of the hammer—Paterson, N. Y.

I. W. W. Ousted.—Miners of the Western Federation hurl I. W. W. crowd out of union headquarters, destroying records and wrecking the building—Butte, Mnot.

New York's Police Drill.—Annual exercises and manoeuvres of the metropolitan defenders—New York City.

Racing in the Clouds.—The "Kansas City," "Springfield," "Million Population Club" and "Uncle Sam" compete in the National Balloon Race—Portland, Ore.

River of Fire.—Flames leap from river forming spectacular sight as oil tanks explode near Ardmore, Okla.

Yale Wins Big 'Varsity Race.—Annual four-mile contest between the rival universities decided when Yale crosses the finish line 4 minutes ahead of Harvard—New London, Conn.

Cartoons by Hy. Mayer, World Famous Cartoonist of Puck.

MUTUAL FILM CORP.

THANHOUSER.

FOR HER CHILD (Two Parts—June 23).—Robert Harper, a wealthy business man, lives happily with his wife and their little daughter, but their domestic happiness is disturbed by the advent of the wife's worthless brother, whose constant demands for money and chronic disinclination to work finally make Harper order him from the house. The wife, believing that her brother has not received fair treatment, broods over the affair, and during her husband's absence, leaves the home, taking the child with her.

The husband, angered at his wife's action, institutes suit for separation on the ground of desertion, and the child is awarded to him. Desperate at the prospect of losing her little daughter, Mrs. Harper conceals the child in the country and convinces her husband that his daughter is dead.

Harper is grief stricken at the news. A miniature of his wife and child given to him in the old days is his most precious possession, and when his life is almost sacrificed in an attempt to take it from him, the wife realizes that he still cares for her and their child, and the little family is once more reunited.

THE WIDOW'S MITE (June 28).—The children in the little country school are devoted to their pretty teacher. Helen, the little daughter of a laundress, and Marian and Madeline, twins, and the children of wealthy parents, are her favorite pupils. The twins' uncle, a handsome young bachelor, visits them, the teacher, and falls in love with her. The teacher's birthday arrives, and all the children give her gifts except Helen, whose mother cannot afford to buy a token for Helen. The teacher comforts Helen, but the youngster grieves over her inability to give teacher a gift. Later in the day when the teacher visits Helen's home, an opportunity presents itself. The twins' mother had sent some laundry to Helen's home, and the laundress discovered a valuable pin attached to one of the waists. She showed the trinket to the teacher, and later, Helen, unobserved, by the others, slipped the pin into the teacher's bag. The loss of the pin is discovered, and the laundress remembers that the teacher is the only one who saw the pin. When the pin is discovered in the possession of the teacher her protestations of innocence are not believed, and the little romance between her and the young bachelor bids fair to be ruined when Helen confesses how she unwittingly caused all the trouble.

PRINCESS.

PROFESSOR SNAITH (June 26).—Jack Rawlings, is in love with Mabel Duncan, but Mabel is not sure whether she really cares for him or not. Charley Preston, an athlete, wins Mabel's admiration by his feats of strength, and Jack is speedily left in the background. Preston apparently has a clear field, and Jack is in despair until an opportunity presents itself to best his rival, and he quickly avails himself of the chance. He calls upon Mabel and introduces a quiet little man to her as Professor "Snaith." The athlete ridicules the professor, who bears his jest with uniform meekness.

At a little outing at the seashore the worm turns, for the professor, apparently angered beyond endurance, challenges Preston to a fight, and in the presence of Jack and Mabel proceeds to give the athlete a well deserved trouncing. The little professor departs, leaving a repentant little girl begging Jack to forgive her, and promising never to be bad again.

Jack never told Mabel the identity of the meek little professor, who was really a very muscular bartender, known for his prowess throughout the city. He believes that it wouldn't be safe, and anyway, Mabel mightn't care anyway.

AMERICAN.

CAMEO OF YELLOWSTONE (Two Parts—July 6).—Cameo, a cowpuncher, is the favored suitor for the hand of Col. Houston's daughter, Hope. On an errand to the town he incurs the enmity of Hawkins, a bad man who is beating Paecha, a little squaw and his commonlaw wife. A shooting scrape is averted by the quick action of the friends of the two men.

Hawkins, the secret captain of a band of cattle rustlers, is in the saloon planning a raid on a herd of cattle. Cameo, taking pity on Paecha takes her safely home. While riding the open country Cameo stumbles on to the cattle rustlers and rides to Col. Houston's roundup to sound the warning. Upon his arrival he learns from the Colonel that Hawkins, who enjoys the confidence of the cattle men, has accompanied Hope to the House Ranch. He becomes uneasy and rides for the ranch house at full speed. He arrives just in time to surprise Hawkins making love to Hope. Insane with rage for being again crossed by Cameo, the two men watch each other warily. Hawkins pretending to depart succeeds in wounding Cameo in the hand. Hope beseeches Cameo for his own good not to kill Hawkins, and he is allowed to go unharmed. Realizing the game is up, Hawkins hurries off to his men to warn them to drive the cattle out of the country.

In the meantime, the whole country has been aroused and with Cameo and Col. Houston at the head of a band of doughty cowboys, surprises the thieves and drives them on to a cliff. Hawkins makes his escape and to throw his pursuers off the track, doubles back to the ranch house. Love's instinct causes Cameo uneasiness for the safety of Hope alone at the Ranch House and after taking an active part in the posse, rides ahead to the ranch house. He falls into a trap laid by Hawkins. Paecha, the little squaw, inspired by love for Hawkins, has dogged his footsteps in order to wield a protecting influence upon him, discovers the love Hawkins bears for Hope. The revelation arouses jealousy in her and she arrives at the ranch house just in time to see him on the verge of killing Cameo, the man who was kind to her. A shot rings out in the darkness and Hawkins falls lifeless. Hope rushes to Cameo and Paecha comes into the ranch house and tells of her deed and then departs, heart broken.

FEAST AND FAMINE (July 8).—Thomas Benton, a kindly old soul, would shelter his "young fledglings" from the hard knocks of this cold, cruel world, and so keeps at home his daughter Ida, whose eyes, he decides, are not strong enough for the usual occupations open to young womanhood, and sends his son Jerry to college to study surgery in preparation for an "easy career." In spite of the aged bookkeeper's assiduous industry, however, the young man's allowance is exhausted ere he can complete the course, and he returns home.

The father's employer, dying, bequeaths a small fortune to his faithful old clerk. The son begs to be allowed to resume his studies. The father hesitates. Then parental love lights his old eyes end he remarks fondly, "No, my son. You need no profession now. I shall give Ida the money for a new gown and she shall enter society." Not a very momentous decision, eh? But when later we find the girl having squandered the inheritance and ruined her eyesight at all-night social functions, doomed to blindness unless the wherewithal for an expensive operation can be secured, and the boy striving to apply his scant and unfinished knowledge to this awful crisis in a desperate attempt to save his sister's eyesight, we find that that decision has assumed more heroic proportions. "Oh, for a little more knowledge!" cries the boy. "God turn back the Universe and give me a chance to reconsider that 'unimportant' decision," quoth the parent. He gets his chance.

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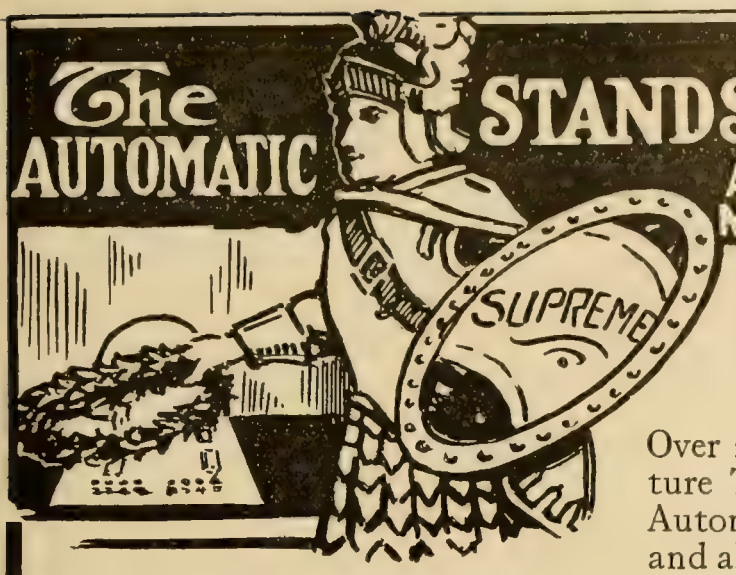

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MAJESTIC.

THE BURDEN (June 23). — Mary Bennett was one of those women who always have to have somebody less fortunate than themselves to live and toil for. When John Bennett, her husband, was sentenced unjustly to state prison for a petty crime, she took in her brother Will and supported him in idleness on her earnings. Will did not know what it was to be grateful. He would go off for days at a time with his pals, returning at all hours of the night much the worse for liquor. One evening Mary sat alone and anxious, straining for her brother's footsteps, when someone came hurriedly up the porch and tapped on the window. John's old signal. With a rush of blood to the heart she ran and opened the door. A tall man leaped in out of the darkness, and she was clasped in her husband's arms. When Will stumbled into the cottage next morning, it was deserted. The old wallet with Mary's savings was gone.

A year later, a desperate-looking vagrant shambled up to the open door of a cabin in a remote mountainous district. He could see a woman moving about within, and in a whining voice he began to beg food. She came out into the light, a man following. A look of mutual recognition passed between the squatters and the tramp, and a cruel grin overspread the features of the latter. Will had got his sister and her escaped convict husband in a trap. Threatening to notify the authorities and cause Bennett's arrest, he extorted from Mary the little money they had in the house. Then helping himself to the one horse, he rode away.

Inside three hours, Will flattered himself, the handsome reward offered for his brother-in-law's capture would be his. He sawed and jerked at the horse's bridle. Unfamiliar with his mount and the precipitous roads, loose with shifting dirt and rock, he rode recklessly. Suddenly, on the steep side of a gully, he felt the earth slipping from beneath him. His beast crouched like a cat, quivering all over. The rumble of a landslide down the mountain above them, grew to a deafening road, filling the ravine with thunder. Mary and John, fleeing the cabin, heard it, and a horrible gladness smote their hearts. In that moment they knew that fate had lifted the burden from them forever.

RELIANCE.

OUR MUTUAL GIRL (No. 25—July 6).—Margaret had been back in town with her aunt only a few days when Madge Travers came to inquire after her. She was delighted to find Mrs. Knickerbocker's niece so well.

"Grean, the famous costumer, is coming any minute," Margaret told her with shining eyes. "Auntie is having him design me a wonderful frock. Won't you stay?"

So they spent a most interesting afternoon, watching Grean drape beautiful Oriental fabrics on Margaret as model, creating a costume which suited her to a marvel.

That afternoon, Our Mutual Girl went to the office of "Town and Country" to sit for Jean Parke, society's favorite portrait artist. On her return she was astonished to find Kid Joseph in the reception room. He was dressed in his best, and he carried a haystack of flowers.

"I've got a job as bank messenger on the street," he explained. "The boss of me district, he's gone on me bond. I wants to see Ada. Her an' me——" He stopped, and twirled the bouquet between his knees.

Margaret fixed on him her truthful gaze.

"You wish to propose to Ada?" she said. "Do you think you're good enough? But, of course, that's for her to decide.

She went out of the room and soon returned with her protege. It was rather awkward for the two young East Siders. But Margaret saw at once that Ada cared for Joseph, and was only withholding her consent because she did not feel certain of Margaret's approval. And Margaret herself felt that it would be safer first to try out the reformed gangster.

Here Dunbar, who seized every possible opportunity to ingratiate himself further with Margaret, saw another chance to win her favor. He had Kid Joseph come to his rooms, on some perfectly plausible pretext. First he offered him a drink, which the boy refused. Then he tried to bait him with some bank notes, left with apparent carelessness on the table. From the adjoining room he watched the former thief struggle with himself, and renounce the temptation. Evidently Joseph was determined to live straight.

Margaret received this news joyfully. And if she had any further doubts they were dispelled the next moment. Around the corner of the street came an excited rabble, Joseph in the lead, carrying a forlorn little dog with a tin can dangling from his tail. Evidently "the Kid" had saved the pup from his tormentors, and was bringing it to Ada.

The following day Dunbar and I talked a long while with Mrs. Knickerbocker alone. He scarcely had gone when Madge Travers arrived. When she learned that Dunbar had come to ask Mrs. Knickerbocker's consent and co-operation in winning Margaret for his wife, she said little. But in her heart she was determined to save Our Mutual Girl from the man whom she instinctively disliked. Madge had grown immensely fond of Margaret.

IZZY'S NIGHT OUT (July 4).—Izzy's wife sends him to the store to buy soap. He spends the money for booze instead, and lying down under a shady tree falls asleep. Here he is found by a party of joyriders, who get him into the automobile, take him home and put him to bed—all without disturbing his slumbers. When Izzy wakes next morning he finds himself in the lap of luxury, dressed in silk pajamas, with a valet bending over him to grant his slightest whim. He is gorged with good things to eat and given all the champagne he can drink. When he drops off to sleep again, the jokesters put him back into his old clothes and restore him to his couch under the tree. This time when he wakes, his dream of ecstasy is turned to a nightmare. Instead of a valet, Becky is leaning over him, brandishing a big stick.

BRONCHO.

THE FINAL RECKONING (Two Parts—July 8).—During a state ball given by the Secretary of War at Washington, James Daniels pays marked attention to Mrs. Groves, wife of Lieutenant Groves. Out of politeness Mrs. Groves is nice to him; he persuades her to walk in the garden with him. Lieut. James tells Groves that all Washington is gossiping about the attention of Daniels to Mrs. Groves, and to prove the truth of the gossip, points to Daniels and Mrs. Groves seated among the trees. Groves, mad with jealousy, accuses Daniels and in the struggle that follows between the two men Mrs. Groves is killed. Daniels accuses Groves of killing the woman, and Groves is found guilty upon the evidence of Daniels. So sure that Groves is innocent, his friends waylay the prison van on its way to the prison and liberate Groves, who escapes.

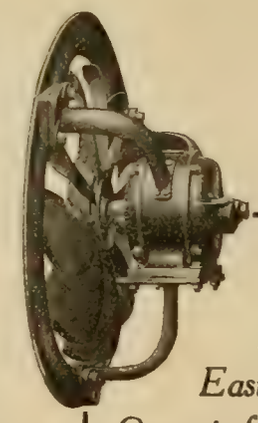
Twenty years pass; the scene of the story shifts to a Western fort, with Colonel James in command. Daniels, who is now Indian Commissioner, on a trip of inspection, breaks a treaty with the Indians, causing them to go on the warpath; Daniels in his attempt to escape becomes entangled in a bed of quicksand and is slowly sinking, when Groves, who has been watching the attack on the stage coach and the cowardice of Daniels, appears to watch the man who he has been trailing for twenty years die by an act of Providence.

DOMINO.

THE CURSE OF HUMANITY (Two Parts—July 9).—Realizing that his father, John Collins, who is a big department store owner, will object to his marrying Mary Eyton, a shop girl, Roger Collins secretly marries her. He receives a note from Mary telling him that in order to save her good name, the marriage must be made known. Roger confides his secret to his mother who visits Mary. Perceiving that the girl is good and worthy of her son, the mother advises Roger to stick to her; but the father, who has other plans for his son, and after he has failed to buy Mary's silence, turns Roger out. Roger, untrained to any kind of labor, loses position after position and drinks to drown his sorrow, leaving Mary to earn a few pennies by sewing. Several years later on Christmas eve, Mrs. Collins is grieving for her lost son. She receives a letter from the detective agency which she has employed to locate her son, telling her that they are unable to find trace of him. Mrs. Collins takes the matter in her own hands and, hoping to learn something of Roger, searches the streets of the East Side. She finds a poor little barefoot girl standing before a toy shop window. The child tells her in reply to Mrs. Collins' question that her mother is unable to buy her shoes because her daddy takes all the money for drink. With the spirit of Christmas in her heart, Mrs. Collins buys the child toys and takes her to her poverty-stricken home, only to find that the child is her own grandchild. Roger returns to the house, looks through the window, sees his baby at her prayers and hears her ask God to send her a new daddy who does not drink. He resolves to be a better man, and a reconciliation takes place on Christmas morning in Roger's humble home.

KAY-BEE.

THE HEART OF A CROOK (Two Parts—July 8.—Al Metz is accused of horse stealing. He goes to a nearby farm, owned by Rudolph Slausson, and there hides from the sheriff and a posse of cowboys. He gets away from them and boards a freight train bound for New York City, where he robs the New York National Bank. Fearing that he will be caught, he goes to the Central Station with the money on his person. While there a number of emigrants come in, among whom is a young German girl. As he is afraid he will be caught with the



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money, he deposits it in the bundle of the German girl. When this girl reaches her home she finds upon opening her bundle a bunch of bank notes. She shows them to her husband, who is Mr. Slausson, owner of the farm on which Metz hid. They are both delighted over the money, but are unable to explain where it came from. They finally decide to go back to Germany, but while purchasing their tickets the agent notices that the number on the check is that of the check that was stolen from the bank. They are taken to the police station and questioned as to the money and held as guilty of the bank robbery.

In the meantime Metz at a New York hotel, sees in a paper that the real robbers of the National Bank have ben caught. He recognizes the name of Slausson as that of the man who helped him hide from the sheriff and the cowboys. He then decides that the only thing for him to do is to go to the police station and confess that he is the real robber of the bank. This he does and Mrs. Slausson and her husband are released.

GREAT PLAYERS FEATURE FILM CORPORATION.

URIEL ACOSTA (Five Parts).—The story of Acosta deals with the persecution of the Jews during the time of the middle ages. Our unfortunate hero is a descendant of an unhappy family whose father was driven out from Spain on account of his religious belief. He settled down in Portugal where he fell a victim of the inquisition, leaving a wife and three children.

The church at that time issued a decree that the Jews should be burned alive unless they turned Christians. Acosta's mother, for the sake of her children, embraced the Christian religion, and Acosta, a born genius, found favor with the Cardinal of the Church. He adopted and educated him according to the formalities of the Catholic faith of those days. But the beaten path was too narrow for the born genius. As a boy of twelve, he stole out at night from the dormitory, taking with him a cross to safeguard against persecution and a volume of the Talmud which was so near to his heart. Such were the companions that accompanied him on his unknown journey, unmapped, for the present as well as for his future life.

But, luckily, the following morning he was found, exhausted and starved, by Dr. De Silva, who recognized him as a Jew by a volume of the Talmud in the boy's possession. He took him to his home and informed Acosta's mother, by letter, that he had found her boy. Dr. De Silva adopted him and gave him a liberal education.

Fifteen years later, we find the unhappy family in Amsterdam reunited. Here the Jews enjoyed more freedom than in Spain, and acquired wealth and culture. As a great teacher, Acosta, like all great men, came before his time; as a noble soul, he was too tender to fight the bigots and conventionalities of his age; and as a reformer, his ideas soared above the crowd. In his days of affliction, Judith, the daughter of Vanderstraten, shared his trials, his pains and woes with him. Her tenderness and sympathy won Acosta's admiration and their constant companionship soon ripened into love.

After he had published his first book, he aroused the attention of the most enlightened minds of his ago, and stirred up the fanatics who found his views to be detrimental to the prevailing ideas of his time and the church especially. He was brought before the Council of the Wise, and found guilty of blasphemy, excommunicated from the church, banished from the country and his book committed to the flames.

When brought in the synagogue before the Council of the Wise to renounce his teachings and repent, he said that he had nothing to renounce and repent. He wrote what his mind and heart dictated to him. And when the ban was put upon him—and when Judith heard the curses from the Rabbi's lips that—"Crave shalt thou for the love of a woman and whoever yields it be dead"—she threw herself in his arms, denounced the judges and made a declaration of love to which Ben Jochai vigorously protested.

When Vanderstraten finds himself financially embarrassed, he aplies to Ben Jochai for aid, who, in turn, asks him for his daughter's hand. The bargain is made with the consent of Judith. And when on the wedding day Acosta comes to bid farewell to his dearest, who, in his day of trial gave him so much succor, he finds that she took the vial. Acosto finds that he has nothing to live for now, but the gloomy shadows of his thoughts. Despondent and grief-stricken, Acosta dies by his own destruction.

WORLD FILM CORPORATION.

THE WORLD, THE FLESH AND THE DEVIL.—Desirous of making the child of his mistress, Mrs. Brophy, heir to his fortune, Sir James Hall bribes the nurse, Mrs. Stanger, to exchange his infant son, Robert, for the illegitimate son, Nicholas. Mrs. Stanger and her baby daughter, Gertrude, having just been deserted by her husband, has a strong motherly feeling for the wronged mother. Consequently disobeys instructions, and deceives Sir James by not making the exchange. As years pass, both sons grow to manhood and Gertrude to a handsome young woman who acts as a barmaid, under an assumed name. Her father, Stanger, a pal of Nicholas and frequenter of the tavern, does not know her as his daughter.

Mrs. Brophy, on her death-bed, gives to her son, Nicholas, a letter written by Sir James, explaining the scheme of exchange of his infant sons. Nicholas, thinking he is the legitimate son, becomes much elated, until told by her in her dying breath the exchange was never made, and the old nurse was the only living person who knew the secret. Nicholas immediately goes to see Sir James, but finding him out, meets Robert, to whom he shows the letter and succeeds in convincing him that he, Nicholas, is the rightful heir.

Robert at once departs from his father's house, but before leaving, gives to his fiancee, Beatrice, a note for Nicholas to meet him at the old mill to obtain more information about his knowledge of the affair. Beatrice reads the note before delivery, and, fearing trouble, makes her way to the mill and hides. Nicholas encounters Sir James, who is very much upset at his past being unearthed, but wishing to verify the story, makes known his intentions to visit the old nurse. Nicholas, knowing this, arrives before him, and under pretense of giving his old servant a kerchief, chokes her with it while placing it about her neck. After his escape, the police finding the kerchief to be a handkerchief upon which Robert's initials appear, seek him as the murderer. Nicholas turns the meeting at the mill into a trap for Richard, who is locked up into the same room where Beatrice is hiding. Together they make a daring escape down the mill-wheel, where a desperate battle is fought, with fatal results to one of Nicholas's confederates, Grigg, the miller. Nicholas visits the tavern and falls in love with Gertrude, who is enticed to his rooms by Stanger, known as Dyke. After being drugged and spending a hideous night, her escape is planned by Dyke, who, during the arrangements, discovers her to be his own daughter. Together they start for the trial of Robert, who has ben accused of murder, and is being defended by Nicholas, who in turn has all the witnesses bribed to testify against his client. At the critical point, Stanger and his daughter appear, giving evidence against the defendant's lawyer, which results in his suicide and the clearing up of the plot.

PASQUALI-AMERICAN CO.

THE CHIMNEY-SWEEPS OF THE VALLEY OF AOSTA (Five Parts).—Count Frederick, while hunting, meets Lucy, the daughter of Masone, a gamekeeper on his father's estate and a tender romance unfolds. Later, Lucy is tenderly rocking the cradle of her baby, dreaming of her lover's return and her approaching wedding. Frederick has confessed to his father and has asked his permission to marry, but the proud old nobleman refuses to let his son marry beneath his station in life and sends him off to France, dismissing Lucy's father from his estate. Lucy and her father journey to Polain where the former game-keeper gets a position in the stable, and after eight years loses it through old age. Starvation stares them in the face and little Tony, the son of Count Frederick and Lucy, is apprenticed to Gaspard, a chimney-sweep, who is buying poor little boys for his work in Turin.

In the meantime, Frederick has returned from France and traced Lucy and the boy to Polain, but cannot marry her because of his father's opposition. By chance, Gaspard and his boys pass the house of Count Frederick. Tony, the youngest of the crew, becomes sick and sits down at the door of his father's house. Gaspard finds him and compels the youngster to undertake a job, but Charles, his little friend, meets Tony and offers to do the job for him, arranging to meet him where he was resting. Poor Charles is suffocated in the chimney which Tony was supposed to clean.

Meantime the Count has found Tony and discovers that he is his son; he takes him to his father and declares his intention to renounce his title and marry Lucy. The old Count's heart is changed by the noble little fellow and he consents.

Lucy and her father, unable to stand the loneliness without Tony, come to Turin to beg Tony from Gaspard, but are greeted with the news that Tony has just been killed. Crazed with grief, Lucy is continually appealing to the chimney in her home to give her back her boy. Count Frederick goes to Polain with Tony, but Lucy does not recognize either. Her poor old father has thought of the novel idea of dressing Tony up as a chimney-sweep. She at last recognizes him and her reason is restored. Lucy and the Count are united and we leave them in the midst of happiness.

ECLECTIC.

THE PERILS OF PAULINE (Eighth Episode).—Satisfied that their plan to cause the disappearance of Pauline would this time be successful, Hicks and his hired assassins ride away. Mrs. Haines decides to notify Harry of Pauline's disappearance. A curious mental message seems to warn Harry that Pauline is in danger, and he prepares to leave for the West. As he is making his preparations he gets the wire from Mrs. Haines. He leaves at once. At the big powwow of the Sioux Indians the medicine man prophesies that a great white goddess will come to the Sioux from the ground and will help them to throw off the yoke of the white men. The tribe are very much excited and start out on a hunt to secure the necessary provisions to entertain their expectant guest. One of the Indians chases a coyote over the hills and is very much surprised to see Pauline rise in front of him apparently from the solid ground. Pauline had discovered a way out. He takes her to the camp and she is proclaimed the goddess of the prophesy. They try to induce her to lead them in a war on the white settlement, but she refuses. Disgusted they tell her she will have to undergo the trial by Oracle. This consists in placing her in a trench from which there is no escape and rolling down on her a huge boulder. If she is not hurt then she must indeed be what they think her. Harry, in the meantime, has arrived at the ranch and on learning the truth has set out to do what he can to find Pauline. There is one half-

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breed in the Indian encampment who has become very much attached to Pauline and he sets out to tell the settlers the peril she is in. He meets with an accident, however, and is unable to carry out his intention. Harry in scouring the country finds him and gets the message. He rides as fast as he can to the place where the halfbreed tells him the trial is to take place. He arrives just as the boulder is started on its death-dealing trip. There is no time to get Pauline out of the trench and to jump in himself means sure death. There seems to be no help within miles. Harry has been resourceful in the past, but this seems almost too much. He finally —but this would be telling tales out of school. The pictures shown here will show you just what he did and the terrible danger both he and Pauline encountered.

THE TRAMP (Three Parts).—A convict in one of the large penitentiaries makes his escape by means of a rope made from knotted bed clothes. His escape is discovered and a hot chase is started but the convict makes good his escape. He steals some clothes from a band of peasants working in the fields and goes to a lonely house which he proceeds to rob. One of the peasants, an old man, suffers from an attack of sunstroke and is taken to his home and put to bed while his daughter goes for the doctor. The old man hears the noise made by the convict and goes to the room to investigate. He is attacked by the tramp and in the struggle is fatally hurt. The convict completes his robbery and secures money to last him for some time. In the meantime an old tramp comes along and on being unable to gain admittance to the house climbs a ladder and enters through the skylight in the roof. In the attic of the house he finds a store of provisions. He helps himself and leaves by the same way he came. As he is tying his stolen provisions in his bundle, the daughter returns and sees him. When she enters the house she discovers the crime and notifies the police. A search reveals the tramp and he is accused of the crime. He pleads innocence, but the provisions and the identification of the girl lead to his conviction and he is sentenced to imprisonment for life. The convict in the meantime has been living on the stolen money and frequents the cafes and dance halls. His escape has not been forgotten and the police are still looking for him. He is recognized by two detectives and placed under arrest. As they are taking him out of the cafe he breaks away, but falls over the edge of a balcony and is very badly hurt. He is taken to the hospital in the prison in a dying condition. There he finds the attendant is the tramp who was convicted of the crime he committed. The tramp has made friends with all the other prisoners and the prison authorities on account of his docile manner and good humor. Realizing that he is dying, the convict makes a confession exonerating the tramp of the murder of the old peasant. His confession frees the tramp, whose first duty leaving prison is to give thanks for the Providence which has kept him so carefully.

GIANTS-WHITE SOX WORLD TOUR (Six Parts).—These two famous teams started from Cincinnati on a trip that took them to all parts of the world. On this trip they played games in a great many of the principal cities and created an impression that will never be forgotten. They were given an opportunity to see many places of interest that are denied the usual tourist, and the cameraman was allowed to get views of these places. Many adventures were met with, that show the trip was not all a pleasure jaunt. During the hurricane on the Pacific the waves washed right over the camera, and the man's life was in danger every minute. The teams visited Japan, China, Manila, Australia, India, Egypt, Naples, Rome, France and England. In all these places the most notable persons turned out to see the games and in many instances took part. The pictures show them and the interest they took.

The world's greatest baseball fan read of the trip and decided to go along. He did. He was not endowed with a long purse, but by riding the brake beams, stowing away, working and begging he got to see every game. His "rooting" was a revelation to the natives of foreign lands and the expression on their faces is very comical. So are some of the adventures of the players. They might be able to look after themselves in the United States, but foreign lands and foreign tongues are a different matter.

The interest displayed in the American National game was so great that the rulers in many instances came to the games. The Khedive of Egypt was there in person. So was the King of England and 85,000 of his subjects. The Pope gave a personal interview to the tourists. The Governor-General of Australia threw the first ball.

The Sphinx saw baseball for the first time. The Colosseum at Rome, the tomb of Napoleon, the Mosque of Mahommed Ali in the great Lybian Desert, the Pyramids, the great Carnival of Nice, in which the players took part, the human monkeys in New Guinea throwing cocoanuts from the tree tops at the boys, coaling ship by the women at Hong Kong, Hans Lobert's great race round the bases against a cattle horse are only a few of the many events shown.

THE LION'S BRIDE (Three Parts).—Mr. Effington and his daughters Maud and Edith hear Miss Destinn at the opera. Edith expresses a wish to meet Miss Destinn, so her father invites Miss Destinn to the birthday party to be given for Edith. Maud is very fond of animals. A friend sends her some lion cubs which she trains to do tricks. She also has several full grown lions in her private menagerie. Edith is very fond of music and loves her young teacher, Jack Harris. Her father objects to her attachment, and drives him from the house. Atwood, a business friend of Mr. Effington, asks for Edith's hand in marriage. At the birthday party he proposes to her, but is refused. At the party Maud is showing how tame her lions are, and on a dare Miss Destinn, who has accepted the invitation to be present, enters the cage with her and, with one of the lions lying on the piano, within a few inches of her, sings parts of Mignon. Atwood chagrined at Edith's refusal of his hand refuses to assist Mr. Effington in his business, with the result that the business fails. Mr. Effington does not survive the shock and the two girls, brought up in luxury, are forced to go out into the world to make a living. They consult Miss Destinn as to what they should do and receive her assurance that she will help them as best she can. They decide to use Maud's lions and advertise for a young man to play a part in a moving picture drama. Jack Harris sees the advertisement and answers it. He and the girls are much surprised to meet again and he renews his suit for Edith's heart. Edith accepts him and the preparations are made for the wedding. Maud is heart-broken and confesses that she has loved Jack for a long time. She goes with the happy couple to get the marriage license, but cannot face the ordeal. Disappointed and dejected, she goes back to the house and dressing in her sister's wedding dress, enters the cage of the lions. The lions do not seem to recognize her and she loses control of them. When Jack and Edith return they are horrified to find that Maud has become indeed "The Lion's Bride."

LEAVES OF MEMORY (Four Parts).—Jack Landon, an aviator and inventor, has almost perfected a new parachute for use on aeroplanes when he runs short of money. He writes to his rich brother, Philip, and asks him for monetary help. This Philip refuses and as a result Jack tries the parachute before it is completed. The parachute collapses and Jack has a terrible fall from which he eventually recovers, but is left an apparently harmless imbecile. Philip takes him to his home to be cared for. While he is there the sight of Philip throws Jack into a terrible rage, as the only thing he seems to remember of the time prior to the accident is the fact that his brother refused to lend him the money. Philip's secretary, Carl Roberts, is in love with his employer's wife, but she remains true to her husband. Roberts believes that she would marry him if her husband were not alive, so he uses Jack. While Philip and his wife are walking in the garden, Roberts takes Jack to a path they must pass. Roberts then shoots Philip and flees. The blame is placed on Jack, as everyone remembers that he had in his rage threatened to kill his brother. Jack is taken to an insane asylum and placed in confinement. Roberts renews his suit for the hand of Philip's wife and eventually marries her. He uses her money to have a good time, leaving her alone a great part of the time. Under the careful care of the doctors Jack gradually regains his faculties, but has no remembrance of the tragedy. The doctors write to Mrs. Roberts that her brother-in-law is almost better and suggests that she and her husband take him away. Mrs. Roberts goes to the asylum to see Jack. Sight of her seems to bring back to him something of the past. He sees Roberts from the window and the past rushes back in such a flood that he suffers a relapse. He eventually recovers, this time with a full record of the guilty man. He leaves the asylum and makes his way to the home of his brother to accuse Roberts. Roberts has been dissipating to such an extent that his brain has been playing him tricks. He several times thinks that he sees his former employer and when Jack comes into the room the strain is too much for his weakened heart.

EXCELSIOR FEATURE FILM CO.

THE TOLL OF MAMMON (Four Parts).—Dr. John Wright is a young, rising physician. His wife, who was raised in luxury, rebels at their present poverty. Having received an invitation to a great social event, she pleads with her husband to devise some means for obtaining finery, so as to be able to accept the invitation. He borrows two sets of jewels, one of which she loses at the ball. Both are panic stricken. He gives his note for $5,000 to cover the loss. Later he makes a great surgical discovery and becomes famous.

Four crooked promoters seek his endorsement to lend legitimacy to their fake tuberculosis cure and promise him $50,000. He refuses. Later the conspirators secure the promissory note and threaten foreclosure. This, and his wife's entreaties to accept the money, influence him to do so. The promoters build a sanatorium and use their dangerous "Alligator Serum."

Dr. Wright's little daughter contracts tuberculosis while her father is away at the sanatorium looking over the records. The number of deaths here astound him. Realizing the "Cure" to be a fake, he demands the elimination of his name. They refuse and a struggle ensues. The doctor is wounded and they, fearing exposure, imprison him in the sanatorium. Meanwhile the chief promoter makes advances to the shallow wife and claims the doctor has deserted her; but she repulses him and rushes into another room into the arms of her husband, who has escaped. After hearing her story, the doctor throttles the promoter and ejects him from their home. He then finds his child has been given the fatal serum.

Dr. Wright hears that a warrant is out for his arrest, on account of his connection with the sanatorium. Grieving over his threatened arrest, the possible death of his only child and his future ruin, he seizes his revolver, contemplating suicide. The three promoters rush in to buy his silence, but all are filled with fear as the police approach. The doctor, followed by the fear-crazed promoters, rushes out and jumps into a launch. They are pursued by another boat containing the police, who open fire. One of the police bullets strikes the gasoline on board the doctor's boat, which explodes, blowing boat and occupants high in the air. Dr. Wright, the survivor, is only slightly injured, and being caught, he is sentenced to "Thirty Years at Hard Labor," for manslaughter.

Broken and dejected from the fate which has follower her foolish vanity and her insistance upon her husband accepting the $50,000, and remorse over her fast failing child, the doctor's wife sits and watches her baby die of tuberculosis. She earns her living by sewing, and meets him after some years of privation at the prison gate, when he has been pardoned after contracting the dread disease. She accompanies him to the famous Adirondack Sanatorium, where he is cured within one year amidst characteristic scenes in and about the sanatorium. The two, now thoroughly restored to health and sanity through their terrible experiences, finds much to live for in their mutual, understanding love, though without riches.

FAMOUS PLAYERS.

THE SPITFIRE (Four Parts).—Bruce Morson, a young American, returning from travels in Egypt, is robbed of some valuable jewels in a London hotel, and chases the thieves to the yacht "Spitfire," at Calais, which the crooks have boarded and taken command of under forged orders from its owner, Marcus Girard, who is in London. The yacht is just about to sail out of port, but by a ruse, Morson manages to get aboard, and promptly falls in love with Valda, Girard's pretty daughter, who is also a "spitfire." The crooks tell Valda her father is a smuggler, show her the jewels they have stolen, and convince her they are guarding them for her father, and that Morson is a custom officer, spying upon her in order to trap Girard. Valda indignantly turns upon the helpless Morson, orders him into seaman's costume, and compels him to work his passage to New York. On the homeward voyage, Morson undergoes many ordeals, both humorous and dramatic, and is even finally accused of the theft of his own property, before the final denouement, which shows the burning of the yacht and the heroic rescue of Valda by Morson, who is at last able to right himself, baffle the thieves, and win the woman he loves.

GAUMONT.

KRONSTADT (3 parts).—Kronstadt, that grim and forbidding looking pile of granite that rises out of the Baltic Sea and appears, by its very look, to give the mute but stern warning "Sheer Off" to all would-be intruders. Yes, this fortress was indeed a formidable and apparently impregnable guard to the capital of Russia, and had always defied the wiles of the ever-watchful and eagle-eyed spy. Yet its secrets and fastnesses were at length pierced by a frail girl who unwillingly lent herself to the most despicable of work, but stress of circumstances forced Marian Best to surrender both scruples and principles to the unpalpable task of "spying out the land." Left an orphan with no means of subsistence and her invalid brother to nurse and supoprt, Marian found the burden too heavy; so when a relative offered what appeared to her untold wealth and the means of saving the life of her little brother, she

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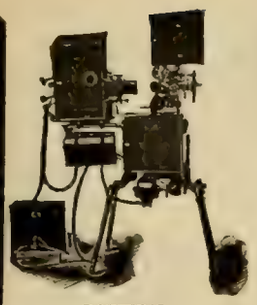

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succumbed to the tempting offer thus placed before her. This relative was a member of the International Secret Service, and he found it possible to place in the household of General Stefanovitch, Deputy-Governor of Kronstadt, an English governess. Marian's consent to do the work being obtained, she found herself established in the household of the Deputy-Governor and quickly became an immense favorite with everyone, with the exception of Colonel Bonzo, the general's chief of staff, who looked on everyone, especially foreigners, with suspicion and dislike.

This was not the case with Captain Paul Zassulic, who quickly succumbed to the charms of the English girl. After a few weeks the attachment became mutual. One day Paul proposed to take Marian and her charges on his yacht, the "Esmeralda," to explore Battery No. 3. This and other similar excursions gave Marian the sought-for opportunities. She could not, however, control her love for Paul, and when he proposed she consented, although recognizing her engagement was to a man whose country she was betraying. One day Marian received a secret letter, which to her delight, informed her that as soon as she could obtain the plan of Fort St. Peter, she could leave Russia. The same mail brought a letter to General Stefanovitch, informing him that various sketches of the fort had fallen into the hands of the enemy. The suspicions of Colonel Bonzo, ever on the alert regarding Marian were now roused into activity and he determined to trap the spy. Marian had found out that the desired documents were kept in a secret drawer in the General's desk and having secured the key she made plans for obtaining them that night. On finding the key of his study missing, the General explained to Colonel Bonzo that he must have mislaid it. The latter having a duplicate one, was able to secure the door. Marian, who always entertained the Governor and his friends, after her charges had retired, pretended that evening to be ill and left the drawing room early. She had not, however, reckoned with Colonel Bonzo's cunning, who, now thoroughly suspicious wished to find out if Paul was her accomplice, so handing him the key, sent him on some trivial pretext to the study. There Paul discovered the spy was no other than his beloved Marian. In an agony of terror and remorse, she told him the reasons for undertaking her hateful role and implored him to save her. Paul had only time to whisper "Trust me; there is only one way to save you," when the General, Colonel Bonzo and some soldiers entered the room. Paul, who had concealed the document, entirely disarmed suspicion by recounting how he caught Marian searching the room. He was then commanded to take her on board the "Esmeralda" and conduct her to the dungeon on the Island of St. Paul. On reaching the yacht, the escort was ordered to remain in their boat and allow it to be towed behind the "Esmeralda." Too late, they found they had been duped when the tow rope was severed, and they saw the yacht steaming away at full speed.

When Colonel Bonzo found the plans of Fort St. Peter missing, he determined at all hazards to have the two runaways brought back, and he instructed the Russian Secret Service agents to trap them, so that when Marian and Paul arrived in Paris these sleuth-hounds were already on their track, and one night Paul was overpowered and dragged to the offices of the society. Marian called in the services of a clever and well-known detective, Robert Stevens. Meanwhile, Paul, finding himself imprisoned, discovered means of communicating with Marian, who, aided by the detective, concocted a scheme to rescue Paul. Marian wrote a letter stating that unless a free pardon was granted to Paul within an hour, the plans would be in the hands of the enemy. This letter was delivered by Stevens, Marian waiting outside with a number of detectives. Colonel Bonzo, who had arived in Paris to take charge of the culprits, apparently agreed to Marian's terms and she was summoned to the room. Colonel Bonzo, always prone to treachery, as soon as he got the plans into his possession, gave a signal to his men to seize Marian, but the detective, who had taken precautions against such treachery, was too quick for him. With his whistle to his lips, he pointed out the guard to the Colonel, who, fearing the disclosures that would be entailed by a public fracas, was forced to capitulate and write a document granting a free pardon to Paul Zassulio.

GENERAL FILM CO.

A KINGDOM AT STAKE (Three Parts—June 28).—Prince Vladimar, of Vandalia, a small kingdom, is greatly disquieted by the attitude of the Revolutionist Party, whose inflammatory literature occasionally finds its way into the Royal Palace. Chief of these Revolutionists is Yan Kador, an earnest, conscientious worker in the people's cause and a professor in the university. One day, while strolling meditatively about the gardens of the Palace, Kador sees a pretty little girl climb a dangerous wall to pick flowers and slide suddenly down toward him. He rescues the little girl, restores her doll and goes his way little dreaming that he has saved the life of the tiny Queen Yolande.

Sometime later in an effort to show a friendly hand toward the malcontents, the Prince Regent Vladimir decides to select a tutor for the little Queen from among the professors of the university. Believing that he could vitally aid the people's cause by securing so desirable a relationship toward the hated tyrant, Kador readily acquieces in the earnest entreaties of his Revolutionist companions and applies for the position. At the Palace the professors line up with their diplomas for inspection. Yolande insists upon making her own selection and passes from one professor to the other. Imagine Kador's surprise when he is suddenly seized by the little Queen and dragged forward to the Regent, recognizing in the little girl he had saved the hated tyrant of Vandalia. He is duly sworn in and thenceforth becomes the daily companion of Yolande. A great friendship springs up between them and one day Yolande innocently shows him the secret entrance to her apartments.

Meanwhile the Revolutionists grow uneasy and urge Kador to provide them with a chart of the Palace grounds. This he does, torn by conflicting emotions of love for the little Queen and his sworn duty to his compatriots. The day comes when the test can be put off no longer. That night Kador receives a message that the "friends of liberty" will force an entrance into the Palace at midnight to murder the Queen and Prince Regent. Kador spends an evening of great mental agony. Treason—or murder. He finally decides for the latter and rushes madly into the Prince Regent's room with the fateful message in his hand. Ten minutes later the little band of Revolutionists are captured.

The day of the trial, Kador steps calmly up into the center of the room, drops upon his knees and begs forgiveness of his horror-stricken companions and electrifies the Court with the news of his duplicity. They are condemned to die, and the following day the death decree is sent to the little Queen to be officially signed. Glancing down the list of the condemned, Yolande sees the name of her beloved teacher. Across the bottom she writes: "I pardon." With a smile Prince Regent seizes the death decree and starts to tear it up when the aged minister interferes, reminding him that no death sentence can be executed without the Queen's signature. The following day the little Queen holds Court and in her presence the conspirators are shown the signature which makes them free. Thus did Yolande win the hearts of even her most disloyal subjects.

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INDEPENDENT RELEASE DATES

AMERICAN.

June 10—Sparrow of the Circus (Drama).....
June 15—Jim (2 parts—Drama).....
June 17—The Unmasking (Drama) .....
June 22—The Painted Lady's Child (Two parts—Drama) .....
June 24—Blue Knot, King of Polo (Drama)..
June 29—The Little House in the Valley (Two parts—Drama) .....
July 1—Nature's Touch (Drama).....
July 3—Mein Lieber Katrina Catches a Convict (Comedy) .....
July 6—Cameo of the Yellowstone (Two parts—Drama) .....
July 8—Feast and Famine (Drama).....
July 13—The Lure of the Sawdust (2 parts—Drama) .....
July 15—Youth and Art (Drama).....

BEAUTY.

June 16—The Dream Ship (Drama).....
June 23—The Tale of the Tailor (Drama)....
June 30—Via the Fire Escape (Drama).....
July 7—The Other Train (Drama).....

"101" BISON.

July 11—Prowlers of the Wild (Two parts—Drama) .....

"101" BISON.

June 20—The Forbidden Room (Three parts—Drama) .....
June 27—The Old Cobbler (Two parts—Western Drama) .....
July 4—The Hopes of Blind Alley (Three parts—Drama) .....

BRONCHO.

June 17—The Hour of Reckoning (Two parts—Drama) .....
June 24—Desert Thieves (Two parts—Drama)..
July 1—Shorty Gets Into Trouble (Two parts—Drama) .....
July 8—The Final Reckoning (Two parts—Drama) .....

CRYSTAL.

June 28—In Wrong (Comedy).....
June 30—The Girl in Pants (Comedy).....
—Her New Hat (Comedy).....
July 7—Nearly a Stepmother (Comedy).....

UNIVERSAL IKE.

July 7—Me, Him and I (Comedy).....

DOMINO.

June 11—A Relic of Old Japan (Two parts—Dr.)
June 18—In the Southern Hills (Two parts—Drama) .....
June 25—A Frontier Mother (Two parts—Dr.)..
July 2—His Hour of Manhood (Two parts—Drama) .....
July 9—The Curse of Humanity (Two parts—Drama) .....

ECLAIR.

June 21—The Blunderer's Mark (Western—Dr.)
June 24—Dead Men's Tales (Three parts—Western—Drama) .....
June 28—Prince Willy (Comedy).....
—Nutty and His Father (Comedy).....
July 1—Snow Drift (Two parts—Drama)....
July 5—The Greatest of These (Drama).....
July 8—Duty (Two parts—Drama).....
July 12—The Fight in Lonely Gulch (Drama)..

FRONTIER.

June 21—The Gun Men of Plumas (Dr.).....
June 28—On the Verge (Drama).....
July 5—The Broken Barriers (Drama).....
July 12—Willy Walrus and the Parisians (Com.)
—Lily as a Little Mother (Comedy)....

GOLD SEAL.

June 16—Lucille Love, the Girl of Mystery (Series No. 10—Two parts—Drama)
June 23—Lucille Love, the Girl of Mystery (Series No. 11—Two parts—Drama)
June 30—Lucille Love, the Girl of Mystery (Series No. 12—Two parts—Drama)
July 7—Lucille Love, the Girl of Mystery, Series No. 13 (Two parts—Drama)..

IMP.

June 15—The Baited Trap (Two parts—Dr.)..
June 18—The Fatal Step (Drama).....
June 22—Papa's Darling (Comedy).....
June 25—The Skull (Two parts—Drama).....
June 29—Adventures of a Girl Reporter (Two parts—Drama) .....
July 2—The One Best Bet (Comedy).....
July 6—The Lady of the Island (Two parts—Drama) .....
July 9—The Old Rag Doll (Drama).....

JOKER.

June 20—A Quiet Day at Murphy's (Comedy)..
June 24—Willy Walrus, Detective.....
June 27—Love and Electricity (Comedy).....
July 1—Bess the Detectress; or Tick, Tick, Tick (Comedy) .....
July 3—Captain Kid's Priceless Treasure (Comedy) .....
July 8—Bess, the Detectress, or the Dog Watch (Comedy) .....
July 11—Love Roses and Trousers (Comedy)...

KAY-BEE.

June 19—The Voice at the Phone (Part 1—Two parts—Drama) .....
June 26—The Voice at the Telephone (Part 2—Two parts) .....
July 3—The Heart of a Crook (Two parts—Drama) .....
July 10—The Feud of Beaver Creek (Two parts—Drama) .....

KOMIC.

June 21—The Deceiver (Comedy).....
June 28—The Wild Girl (Comedy).....
July 5—"Bill" No. 1 (Comedy).....
July 12—Wrong All Around (Comedy).....

KEYSTONE.

June 15—A Gambling Rube (Comedy).....
June 18—A Missing Bride (Comedy).....
June 20—Mabel's Married Life (Comedy).....
June 22—The Eavesdropper (Comedy).....
June 25—Fatty and the Heiress (Comedy).....
June 27—(No release this day.)
June 29—Caught in Tights (Comedy).....
July 2—(No release this day.)

LUX.

May 1—Only an Iceman (Comedy).....
May 8—Jim's Mother-in-law (Comedy).....
—In Good Company (Comedy).....
May 15—The Girl in the Auto (Comedy).....
May 22—Just Neighbors (Comedy).....
May 29—Sweethearts (Comedy).....
—Venice (Scenic).....
June 5—In Love with a Suffragette (Comedy).
June 12—A Family Feud (Comedy).....
—View of the Alps (Scenic).....
June 19—The Newlyweds (Comedy).....
June 26—A Day's Outing (Comedy).....
—The Telephone Operator (Comedy)....

MAJESTIC.

June 21—The Severed Thong (Two parts—Dr.)
June 23—The Burden (Drama).....
June 26—The Idiot (Drama).....
June 28—The Tavern of Tragedy (Two parts—Drama) .....
June 30—(Title not yet announced).....
July 5—The Angel of Contention (Two parts—Drama) .....
July 7—The Only Clue (Drama).....
July 12—A City Beautiful (Two parts—Drama)

NESTOR.

June 17—'Cross the Mexican Line (West.—Dr.)
June 19—Sophie of the Films (Series No. 3—Comedy) .....
June 24—The Den of Thieves (Drama).....
June 26—Sophie of the Films (Series No. 4—Comedy) .....
July 1—The Lost Arrow (Drama).....
July 3—Those College Days (Comedy).....
July 8—A Ranch Romance (Western—Drama)
July 10—The Great Universal Mystery (Com.)..

POWERS.

June 19—The Plot That Failed (Drama).....
June 26—The Love Victorious (Two parts—Dr.)
July 3—Pearl of the Sea (Drama).....

PRINCESS.

June 19—The Little Senorita (Drama).....
June 26—Professor Smith (Comedy).....
July 3—The Decoy (Drama).....
July 10—Passing the Love of Women (Drama)
July 10—The Girl of the Seasons (Comedy)....

RELIANCE.

June 20—The Stolen Code (Two parts—Drama).
June 22—Our Mutual Girl, No. 23 (News)....
June 24—Izzy's Night Out (Drama).....
June 27—The Broken Barrier (Two parts—Dr.)
June 29—Our Mutual Girl, No. 24.....
July 1—Izzy the Detective (Drama).....
July 4—The Weaker Strain (Two parts—Dr.)
July 6—Our Mutual Girl, No. 25 (Drama).....
July 8—How Izzy Was Saved (Comedy).....
July 10—A Wife from the Country (Drama)....
July 11—Blue Pete's Escape (Two parts—Dr.)

REX.

June 21—The Boob Detective (Comedy).....
June 25—The Woman in Black (Drama).....
June 28—Lost By a Hair (Comedy).....
July 2—The House Discordant (Two parts—Drama) .....
July 5—On the Rio Grande (Western Drama)
July 9—When Fate Disposes (Two parts—Dr.)
July 12—Plain Mary (Drama).....

ROYAL.

June 20—Such a Business (Comedy).....
—The Busy Man (Comedy).....
June 27—A Hasty Exit (Comedy).....
July 4—Did She Run? (Comedy).....
July 11—Mistakes Will Happen (Comedy).....

STERLING.

June 22—The Flirt (Comedy).....
June 25—A Jealous Husband (Comedy).....
June 29—It's a Boy (Juvenile—Comedy).....
July 2—The Crash (Comedy).....
July 6—Billy's Vacation (Juvenile Comedy)...
July 9—Snookee's Flirtation (Comedy).....

THANHOUSER.

June 21—The Outlaw's Nemesis (Com.-Dr.).....
June 23—For Her Child (Two parts—Drama)..
June 28—The Widow's Mite (Comedy).....
June 30—The Harlow Handicap (Two parts—Drama) .....
July 5—The Cooked Goose (Comedy).....
July 7—Bevorah (Two parts—Drama).....
July 12—The Leaven of Good (Drama).....

UNIVERSAL IKE.

June 16—Universal Ike, Jr., Bearly Won Her (Comedy) .....
June 23—Universal Ike, Jr., in a Case On the Doctor (Comedy) .....
June 30—Universal Ike, Jr., and the Vampire (Comedy) .....

VICTOR.

June 22—The Silent Witness (Two parts—Dr.)
June 26—The Slavey's Romance (Drama).....
June 29—A Twentieth Century Pirate (Comedy-Drama) .....
July 6—At Mexico's Mercy (Drama).....
July 10—A Beggar Prince of India (Three parts—Drama) .....

HEPWORTH.

June 15—A Throw of the Dice (Two parts)....
June 22—Creatures of Habit—(Comedy) .....
—Fair Game (Comedy).....
Flotilla the Flirt (Comedy).....
June 29—The Cry of the Captive (Two parts—Drama) .....

ECLIPSE-URBAN FILM CO.

June 15—Sammy and the Slit Skirt (Comedy).
June 22—The Bird of Prey (Two parts—Drama)
June 29—Sammy's Umbrella (Comedy).....
—Dupin Gets the Bird (Comedy).....
July 6—The Mystery of Green Park (Two parts—Drama) .....

WHITMAN FEATURES.
GARRISON FILM CO. DISTRIBUTORS.

May 30—His Flesh and Blood (Three parts—Drama) .....
June 13—The Toll of Love (Four parts—Dr.)
June 27—Jane Eyre (Five parts—Drama)....
July 11—Lena Rivers (Five parts—Drama)....

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Featuring WM. GARWOOD and VIVIAN RICH

Under Direction of SYDNEY AYRES

RELEASE WEDNESDAY, JULY 8th, 1914

American Film Mfg. Co.

CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGRAPH.

June 20—By the Old Dead Tree (Drama).....
June 22—The Song of Sunny Italy (Drama)..
June 25—The Ragamuffin (Drama).....
July 27—A Spanish Omelet (Comedy).....
—Ribbons and Boxing Gloves (Comedy)
June 29—The Honor of the Law (Special—Two Parts—Drama) .....
June 2—The Goat (Comedy).....
—The Firemen's Social (Comedy).....
July 4—The Cracksman's Gratitude (Drama)..

EDISON.

June 20—In the Days of Slavery (Drama).....
June 22—The Basket Habit (Comedy).....
June 23—A Foolish Agreement (Drama).....
June 24—The Mysterious Package (Comedy)..
—On the Ice (a demonstration of fancy skating at Wengen, Switzerland—Sports) .....
June 26—The Man in the Street (Special—Three parts—Drama) .....
June 27—Dolly Plays Detective (Tenth of the Dolly of the Dailies—Drama).....
June 29—The Revengeful Servant Girl (Seventh of the Wood B. Wedd series—Com.)
June 30—The Mystery of the Fadeless Tints (Eighth of the Chronicles of Cleek series—Drama) .....
July 1—Back to the Simple Life (Comedy)...
July 3—The Shattered Tree (Special—Two parts—Drama) .....
July 4—Molly, the Drummer Boy (Drama)..
July 6—Her Spanish Cousins (Comedy).....
July 7—Face to Face (Seventh of "The Man Who Disappeared" Series) (Drama)..
July 8—Andy Has a Toothache (Eighth of the "Andy" Series) (Comedy) .....
July 10—In the Shadow of Disgrace (Special—Two Parts—Drama) .....
July 11—Dolly at the Helm (Eleventh of the Active Life of "Dolly of the Dailies"—Drama) .....

ESSANAY.

June 20—Broncho Billy—Outlaw (Drama).....
June 23—The Countess (Drama).....
June 24—The Epidemic (Comedy).....
June 25—Sophie Finds a Hero (Comedy).....
June 26—The Chasm (Special—Two parts—Dr.)
June 27—Broncho Billy's Jealousy (Drama)..
June 30—The Daring Young Person (Com.-Dr.)
July 1—The Fable of "The Good Fairy" (Comedy) .....
July 2—Sophie Gets Stung (Comedy).....
July 3—Trinkets of Tragedy (Special—Two parts—Drama) .....
July 4—Broncho Billy's Punishment (Drama)
July 7—A Night with a Million (Com. Drama)
July 8—A Boarding House Scramble (Comedy)
July 9—Slippery Jim—Diplomat (Comedy).....
July 10—Night Hawks (Special—Two Parts—Drama) .....
July 11—Broncho Billy and the Sheriff (Drama)

KALEM.

June 20—Brought to Justice (Drama).....
June 22—The Show Girl's Glove (Special—Two Parts—Drama) .....
June 23—The Conductor's Courtship (Comedy-Drama) .....
June 24—Through the Flames (Special—Two parts—Drama) .....
June 26—An Elopement in Rome (Comedy)....
—Labor Demonstration in Hyde Park, London (Topical) .....
June 27—The Gypsy Gambler (Drama).....
June 29—The Flaw In the Alibi (Special—Two parts—Drama) .....
June 30—The Wire Chief's Reward (Drama)..
July 1—The Fatal Portrait (Special—Two parts—Drama) .....
July 3—Fleeing from the Fleas (Comedy)....
—Trooping the Colors (Topical).....
July 4—The Political Boss (Drama).....
July 6—The Weakling—Third of the Alice Joyce Series—Special—Two Parts (Drama) .....
July 7—Kaintucky Bill (Drama).....
July 8—A String of Pearls (Special—Two Parts—Drama) .....
July 10—Rube the Interloper (Comedy).....
—In Old England Scenic).....(....
July 11—Lame Dog's Treachery (Drama).....

GEORGE KLEINE.

May 19—Mystery of the Fast Mail (Special—Eclipse—2 parts—Drama) .....
May 26—The Cigarette Maker of Seville (Cines Spec.—Two parts—Drama) .....
June 2—Trapped By Wireless (Eclipse—Two parts—Special—Drama) .....
June 9—The Trap-Door Clue (Celio—Special—2 parts—Drama).....
June 16—One Woman's Way (Cines—Special—2 parts—Drama) .....
June 23—A Midnight Guest (Cines—Special—Two parts—Drama) .....
June 30—The Bondage of Evil (Celio—Special—Two Parts—Drama) .....

LUBIN.

June 20—Getting Solid With Pa (Comedy).....
—Long May It Wave (Comedy).....
June 23—Mice Nursery (Comedy).....
—Brown's Big Butler (Comedy).....
June 24—The Greater Treasure (Special—Two parts—Drama) .....
June 25—The Candidate for Mayor (Special—Two parts—Drama) .....
June 26—A Practical Demonstration (Drama)..
June 27—Who's Boss (Comedy).....
—His Sudden Recovery (Comedy).....
June 30—The Walko Sisters (Comedy).....
July 1—The Living Fear (Special—Two parts—Drama) .....
July 2—The Shadow of Tragedy (Special—Two parts—Drama) .....
July 3—The Doom of Duty (Drama).....
July 4—It's a Shame (Comedy).....
—The Kidnapped Bride (Comedy).....
July 7—Fooling Fanny's Father (Comedy).....
—While Auntie Bounced (Comedy).....
July 8—The Incompetent (Special—Two parts—Drama) .....
July 9—The Debt (Special—Two parts—Dr.)..
July 10—The Tribunal of Conscience (Drama)..
July 11—How He Lost His Trousers (Comedy)
—Mandy's Chicken Dinner (Comedy)....

MELIES.

June 20—Pills and Pills (Special—Two parts—Comedy) .....
June 23—A Good Time Spoiled (Comedy).....
June 24—Mother (Drama) .....
June 25—A Peculiar Inheritance (Comedy)....
June 27—A Shadow On the Wall (Special—Two parts—Drama) .....
June 30—One Suit of Clothes (Comedy).....
July 1—The Monk's Sacrifice (Drama).....
July 2—Womanly Curiosity (Comedy) .....
—The Prescription (Special—Two Parts—Drama) .....
July 4—Hidden Death (Special—Two Parts—Drama) .....

PATHE.

June 16—Simple Experiments in Electricity (Educational) .....
—Through the Bosphorus, Turkey (Travel)
June 17—Pathe's Weekly, No. 41—1914 (News)
June 22—Max the Magician (Comedy).....
Historic St. Cloud (Educational)....
June 23—Glacier National Park in Winter (Sc.)
June 23—The Mormot (Educational).....
June 24—Pathe's Weekly, No. 42—1914 (News)
June 29—Visit to Paris (Travel).....
—Rapids and Water Falls of New Zealand (Scenic) .....
June 30—A French Village in Senegal, West Africa (Scenic) .....
—Venomous Serpents (Educational).....
July 1—Pathe's Weekly, No. 43—1914 (News)
July 6—The Heart and the Circulation of the Blood (Biology) .....
—Modes of Travel in Japan (Manners and Customs) .....
July 7—A Tiger Hunt (Indo-China) (Scenic)..
—The Ice and Snow.....
July 8—Pathe's Weekly No. 44, 1914 (News)..
July 13—A Russian Boar Hunt (Scenic).....
—The Wine Industry, Marsala, Sicily (Industrial) .....
July 14—Through Bosnia and Dalmatia (Scenic)
—The Tombs of the Ancient Japanese Emperors (Architecture) .....
July 15—Pathe's Weekly No. (News).....

SELIG.

June 15—Hearst-Selig News Pictorial, No. 31 (News) .....
June 16—How Lone Wolf Died (Drama).....
June 17—Castles in the Air (Drama).....
June 18—Hearst-Selig News Pictorial, No. 32 (News) .....
June 19—Peter's Relations (Comedy).....
—Chicken (Comedy) .....
June 20—The Girl at His Side (Drama).....
June 22—Hearst-Selig News Pictorial, No. 33 (News) .....
June 22—Me An' Bill (Special—Two parts—Drama) .....
June 23—The Servant Question Out West (Com.)
—Doc Yak and the Limited Train (Com.)
June 24—Somebody's Sister (Drama).....
June 25—Hearst-Selig News Pictorial, No. 34 (News) .....
June 26—The Captain's Chair (Drama).....
June 27—The Right to Happiness (Drama)....
June 29—The Leopard's Foundling (Special—Two parts—Drama) .....
June 29—Hearst-Selig News Pictorial, No. 35 (News) .....
June 30—Hearts of Men (Drama).....
July 1—The Empty Sleeve (Drama).....
July 2—Hearst-Selig News Pictorial, No. 36 (News) .....
July 3—Making Good With Her Family (Com.)
—Doc Yak Wishes (Novelty).....
July 4—The Little Hobo (Drama).....
July 6—Reporter Jimmie Intervenes (Special—Two Parts) Drama).....
July 6—Hearst-Selig News Pictorial No. 37 (News) .....
July 7—Algie's Sister (Comedy).....
July 8—Caryl of the Mountains (Drama).....
July 9—Hearst-Selig News Pictorial No. 38 (News) .....
July 10—Did She Cure Him (Comedy).....
July 11—His Fight (Drama).....

VITAGRAPH.

June 4—A False Move (Comedy).....
June 5—The Maid from Sweden (Comedy)....
June 6—Too Many Husbands (Special—2 parts Comedy) .....
June 8—Eve's Daughter (Drama).....
June 9—The Right of Way (Special—2 parts—Drama) .....
June 10—The Widow of Red Rock (Comedy)....
June 11—The Power to Forgive (Drama).....
June 12—The Accomplished Mrs. Thompson (Comedy) .....
June 13—Our Fairy Play (Spec.—2 parts—Com.)
June 15—The Crime of Cain (Drama).....
June 16—A Wayward Daughter (Special—Two parts—Comedy-Drama) .....
June 17—The Ladies' War (Comedy).....
June 18—Only a Sister (Drama).....
June 19—The Persistent Mr. Prince (Comedy).
June 20—Father's Flirtation (Special—Two parts—Comedy) .....
June 22—Maria's Sacrifice (Drama).....
June 23—The Passing of Diana (Special—Two parts—Drama) .....
June 24—The "Bear" Facts (Comedy).....
June 25—Happy-Go-Lucky (Comedy-Drama)....
June 26—The Old Maid's Baby (Comedy).....
June 27—His Wife and His Work (Special—Two parts—Drama) .....
June 29—The Gang (Drama).....
June 30—The Poor Folks' Boy (Special—Two parts—Drama) .....
July 1—The Circus and the Boy (Comedy)....
July 2—Two Stepchildren (Drama).....
July 3—A Train of Incidents (Comedy).....
July 4—The Toll (Special—Two parts—Dr.).
July 6—The False and the True (Drama)....
July 7—The Moonstone of Fez (Special—Two Parts—Drama) .....
July 8—Doctor Smith's Baby (Drama).....
July 9—Prosecution (Drama) .....
July 10—The Vases of Hymen (Drama).....
July 11—Lillian's Dilemma (Special—Two Parts—Drama) .....

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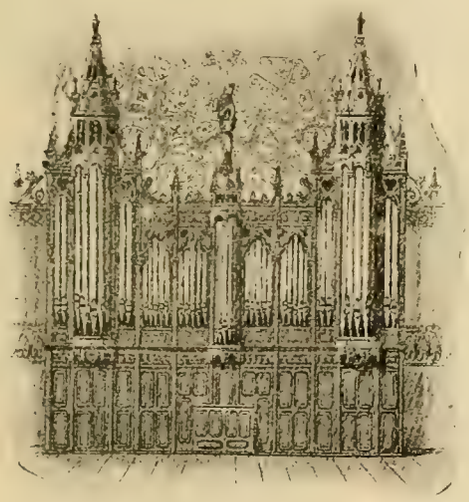

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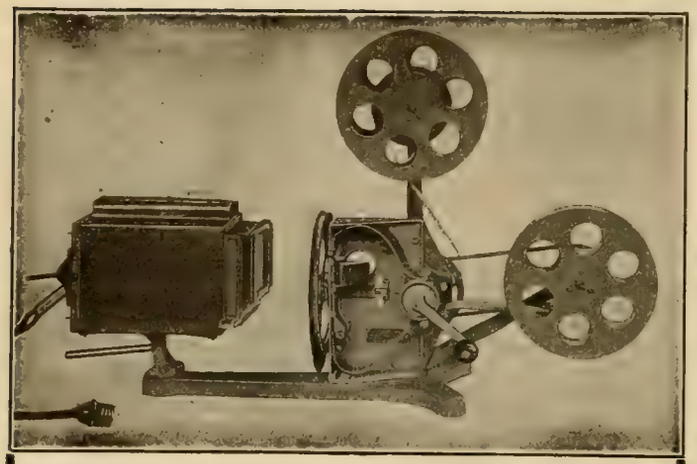

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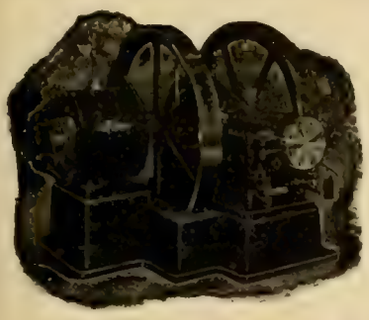

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BRIGAND'S DAUGHTER	3950	Pasquali	1-3-6	150
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WANTED BY THE POLICE	3000	Mittenthal	1-3-6	100
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THE IRON MAN	2000	Urban	1-3-6	100
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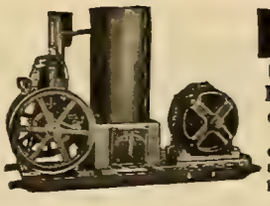

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Releases Sunday, July 5,

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"The ANGEL of CONTENTION"

From Will Levington Comfort's short story,

"The Sheriff of Contention"

Featuring the beautiful LILLIAN GISH in a beautiful story beautifully played.

LILLIAN GISH

Appears exclusively in
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Now include *"BILL, THE OFFICE BOY"* series adapted from the humorous stories by PAUL WEST.

" BILL'S JOB," No. 1 released Sunday, July 5
No. 2 released Sunday, July 19

The Majestic Guide for Exhibitors

Have you exhibitors been reading and depending on this guide? We are endeavoring to the best of our ability to tell you our honest opinion of each Majestic release.

THE ANGEL OF CONTENTION, two reels, release date Sunday, July 5. A picture that we believe surely will pull business to your house.

THE ONLY CLUE, one reel, release date July 7. A very different kind of picture with a thrill and suspense that will hold your spectators.

THE CITY BEAUTIFUL, two reels, release date Sunday, July 12. A story of a young country boy seeking his fortune in a large city. Novel and interesting.

D. W. GRIFFITH supervises the production of all Majestic releases

The Majestic Motion Picture Co.

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"Reporter Jimmie Intervenes"

"REPORTER JIMMIE INTERVENES"

A big, telling, trenchant, up-to-date newspaper story of an attempted municipal franchise steal. How the reporter gave the "once over" to the man higher up, scored the big "Beat," and won a wife, is a swift, moving and absorbing entertainment.

IN TWO REELS—RELEASED, JULY 6th

July 7th—"ALGIE'S SISTER"

A city boy is marooned on a ranch, and the cowboys have great game with him. He outwits his tormentors by introducing a female impersonator as his sister. A cow-puncher comedy with a big lilt.

July 8th—"CARYL OF THE MOUNTAINS"

A moonshiner, anxious to win a mountain-maiden, tries to catch her through fear by starting the story that her father is a "revenuer." The real villain is caught, and the girl is won by the man of her heart. Featuring KATHLYN WILLIAMS and THOMAS SANTSCHI.

July 10th—"DID SHE CURE HIM?"

The husband loves cards, clubs and conviviality, but his husky wife gives him "the fruit cure" until he is almost foundered. A roar from start to finish.

July 11th—"HIS FIGHT"

A faithless but fascinating wife is divorced by her husband and comes to grief through another marriage. She tries to win the former back, but fails. A surprising story with big hearthold.

THE HEARST-SELIG NEWS PICTORIAL

grows stronger and more interesting with every issue. A world-winner in capturing big events. GET THE SERVICE! Released *MONDAYS* and *THURSDAYS*.

N. B.—SELIG'S posters have a certain dash in drawing and a charm in color that catches and holds the attention. One-sheets on all releases; threes and sixes on multiple reels.

THE SELIG POLYSCOPE COMPANY

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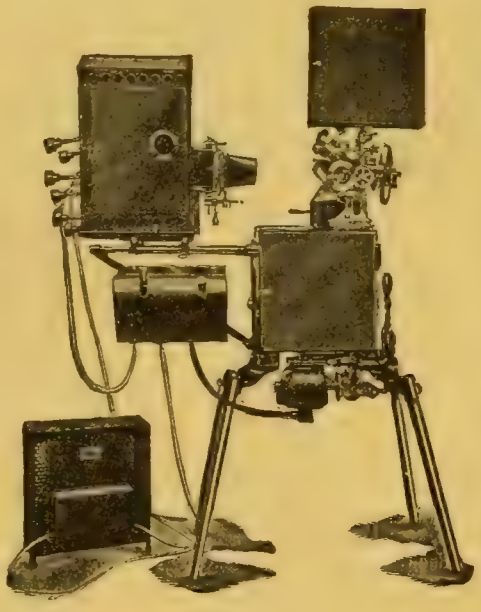

NO group of words that has ever been written by the brightest of scientific minds with intent to describe motion picture projecting machines can tell as much as the one word

POWER'S

NICHOLAS POWER COMPANY

Ninety Gold Street New York City

Vol. 21, No. 2 July 11, 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Perils of Pauline" (Eclectic).

Post Office Box 226
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NEW YORK

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Telephone Madison Square 3510

SPECIAL NUMBER.

The Black Hundred in Secret Session

Flo La Badie as Florence Gray, the Heroine

Attendance Records Broken!

The record for hot weather crowds is shattered!—***smashed!*** Never before have crowds rushed to the theatres in the hot weather as they have to see Thanhouser's Million Dollar Motion picture version of Harold MacGrath's great story, "The Million Dollar Mystery." Theatres everywhere report record crowds. And that means to theatres **record profits!**

THE MILLION DOLLAR MYSTERY

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

This stupendous production is being shown in weekly episodes; a 2-reel episode will be released each week for 22 weeks. $10,000.00 will be paid for the best 100-word solution of the mystery.

Exhibitors and the public join in saying:

"Wonderful photography." "Beautiful settings." "Exceptional acting." "A splendid cast." "An example of the very best motion picture work."

Bookings are still being arranged. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd St., NEW YORK **166 W. Washington St., CHICAGO**

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada.

The Thanhouser Three-a-Week

Tuesday, July 7th, "Deborah" (2 reels). A romance of the 18th century, displaying the talents of Maude Fealy, Robert Robson, Josephine Hoole, Morris Foster, Edward Hoyt, Mitch Lewis, Louis Evert, Helen Badgley, the Thanhouser Kidlet.

Sunday, July 12th, "The Leaven of Good." The happy uniting of a brother and sister in an astoundingly dramatic romance, enacted by Mayre Hall, Irving Cummings, Tom Crugar, Tools Brady, H. Marx.

Ten Million People

Are Waiting to See the Photoplay Masterpiece

"ONE WONDERFUL NIGHT"

Written by LOUIS TRACY

THOUSANDS

of Dollars Have Been Expended by the Manufacturers Whose Players Were Nominated for the Role of John Delancy Curtis. The Fact That

FRANCIS X. BUSHMAN

is Featured in This Attraction Assures You of the Greatest Advertising Drawing Card You Can Secure.

HUNDREDS

of Dollars Will Be Realized by Those Exhibitors Who Will Book This Four Part Photoplay Adapted from the Story and Produced by

ESSANAY

ESSANAY

"The Fulfillment"

If you have failed to book this three-act feature, do it now. It is one of the most captivating human interest stories that has ever been projected on the screen.

"Mongrel and Master"

For a forceful political drama of graft, you could secure nothing better than this delightfully pleasing three-act attraction. It has the necessary qualifications that spell success. Francis X. Bushman featured.

"Blood Will Tell"

If you are particularly fond of a well-staged, beautifully costumed production that carries a story of romance, you will be greatly pleased with this three-act attraction, both from the standpoint of amusement and box office receipts.

G. M. ANDERSON in "The Good-for-Nothing"

If your patrons delight in seeing a story that is fairly filled with heart interest, it will be wise for you to book this exceptional four-act photodrama in which Mr. G. M. Anderson is seen both in the character of an Easterner and Westerner.

SPECIAL ANNOUNCEMENT!!!

The progressiveness of the Essanay Photo-plays, the original subjects, the superb photography and the popularity of the players, have necessitated our making one extra subject a week.

EVERY MONDAY

Beginning July 13, 1914

We will release a "slapstick" comedy of real merit that will appeal to the funny vein of every Motion Picture Fan.

A NEW PICTURE CHARACTER

funny beyond explanation will be introduced into these comedies.

Three Big Laughs—Three Big Thrills—Every Week

SIX-A-WEEK

ESSANAY

ARE YOU INSURED AGAINST LOSS?

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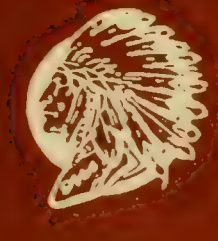
Snakeville Comedies

Are the Greatest of All Dollar-Producing Comics on the market. They are world-famed for their abundance of unusual novelties that are excruciatingly funny. The leading characters, "SOPHIE CLUTTS," "SLIPPERY SLIM" and "MUSTANG PETE," are the most popular players appearing in comedy productions. This, and the fact that the stories are decidedly original, WILL INSURE YOU AGAINST A LOSS.



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ESSANAY

Superlative and Aristocratic Features

Released Monday, July 20th

"MONEY TALKS"

A side-splitting "slapstick" comedy of unusual merit.

Released Tuesday, July 21st.

"MRS. BILLINGTON'S FIRST CASE."

An interesting comedy-drama concerning the aspirations of a female attorney. Story adapted from The Munsey Magazines.

Released Wednesday, July 22nd.

The Fable of "Higher Education that Was Too High for the Old Man."

A GEORGE ADE comedy with a laugh in every foot and a shriek in every scene.

Released Thursday, July 23rd.

"SLIPPERY SLIM'S INHERITANCE"

A Western comedy sensation featuring Margaret Joslin, Victor Potel and Harry Todd.

Released Friday, July 24th.

"A LETTER FROM HOME"

(In Two Acts)

A photographic and dramatic masterpiece. A story of heart interest and true to life incidents that is well worth your booking.

Released Saturday, July 25th.

"BRONCHO BILLY AND THE GAMBLER."

A Western drama with a punch, featuring G. M. ANDERSON.

RELEASED THROUGH THE GENERAL FILM COMPANY'S FEATURE DEPARTMENT.

SATURDAY, JULY 18th!

"ONE WONDERFUL NIGHT."

(In Four Acts)

The story written by Louis Tracy that has stirred the entire universe. The novel your audiences took delight in reading, because they were given the privilege to vote—to elect a photoplayer to enact the leading role, that of John Delancey Curtis, in the photoplay production—and they elected

FRANCIS X. BUSHMAN

Your patrons want to see this production. Book it for them!

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DON'T BE

TRY TO BE ORIGINAL

There are hundreds of exhibitors in the moving picture business today who remind me of the ostrich. They hide their heads in the sand of hope, thinking this will prevent their enemy, The Future, from finding them.

There was a time when you could sit in a revolving chair, cock your feet up on your desk and let the dollars or nickels roll into your picture house. All you had to do was to show FILM—any old trash, as long as it MOVED.

Don't Forget that the first **MARY PICKFORD** one reel Imp "IN THE SULTAN'S GARDEN" will be released Monday, July 20. You are bound to pack them in with this added attraction. **Special Lithographs.**

Don't forget that **MARY FULLER** has joined the ranks of the incomparable staff of leading Universal photoplayers. You can bless your lucky stars that you've got the Universal Program because this is only the forerunner of the big "scoops" we are going to pull.

AND ABOVE ALL DON'T FORGET to book "The Universal Universal Stars in one reel. It's the greatest novelty you ever had

CAN YOU BEAT THIS FOR

MONDAY, July 13.

VICTOR—Out of The Valley (Western and Indian Dr) (Warren Kerrigan).
IMP—When The World Was Silent (Two Reel Melodrama), Leah Bairdand William Shay.
STERLING—Almost Married (Com).

TUESDAY, July 14.

GOLD SEAL—Lucille Love, The Girl of Mystery (Series No. 14) (Two Reel Drama), Grace Cunard and Francis Ford.
CRYSTAL—Vivian's Four Beaus—and—What Pearl's Pearls Did (Split Reel Com).
UNIVERSAL IKE—The New Cook (Com).

WEDNESDAY, July 15.

NESTOR—Her Grave Mistake (Western Drama).
JOKER—Willy Walrus and the Awful Confession (Com).
ECLAIR—Renunciation (Two Reel Western Drama), Edna Payne and Robert Frazer.
ANIMATED WEEKLY—

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE

AN OSTRICH!

THAT DAY HAS PASSED INTO OBLIVION. See that you don't pass with it. You've got a future coming to you—EITHER A GOOD ONE OR A BAD ONE. It's up to you to make it good or bad, but you've got to quit loafing on your job if you hope to make good.

You've got to quit using trash justbecause it is accompanied by FLASHY posters. You've got to hook up with a solid, substantial program—THE UNIVERSAL—that will meet all the changing requirements of the market, no matter how fast the picture business changes.

CARL LAEMMLE.

Don't Forget that the **Universal Boy** with little **Matty** as the leading character will be released Thursday, July 16th. This new novelty will drive the mothers and kids to your door like bees to a hive.

Don't Forget that the "TREY O' HEARTS," written by **Louis Joseph Vance**, will be released week of July 28th and that it will be the best serial story ever written and the most excellent series of pictures you ever saw.

Mystery," a one reel comedy, released Friday, July 10th. All of the offered to you. A SURE-FIRE HOUSE PACKER.

A WEEK OF WONDERS?

THURSDAY, July 16.

IMP—Universal Boy (Series No. 1) (Comedy Travelogue), Little Matty.
REX—The Sob Sister (Two Reel Dr), Anna Little-Herbert Rawlinson.
STERLING—A Beach Romance (Com).

FRIDAY, July 17.

NESTOR—When Eddie Went to the Front (Com).
POWERS—The Severed Hand (Three Reel Society Drama), Cleo Madison and George Larkin).
VICTOR—The Panama Pacific Exposition Up to Date (Topical and Educational).

SATURDAY, July 18.

JOKER—His Wife's Family (Com).
101 BISON—A Mexican Spy in America (Two Reel Military Dr), Marie Walcamp and Wm. Clifford.

SUNDAY, July 19.

REX—Out of the Darkness (Dr).
FRONTIER—The Ranger's Reward (Western Drama).
ECLAIR—Tango Versus Poker (Com), Barbara Tennant and Stanley Wolpole.

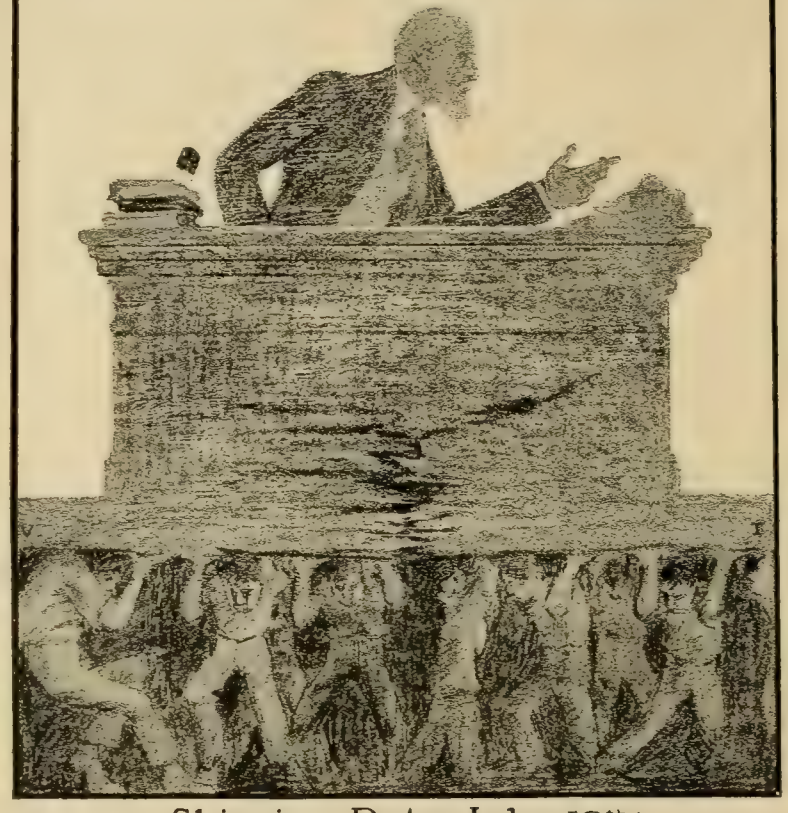
1600 BROADWAY, NEW YORK CITY

PRESIDENT

TRY O' HEARTS

FANTOMAS No 5

"THE FALSE MAGISTRATE"



Shipping Date July 10th

GAUMONT COMPANY

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Photo-Play Showmen in Convention

Despite the fact that matters of the hour must be carefully considered and those of the morrow planned—still the receipts of the box-office "way back home" is the all important thought which remains foremost.

Here is a list of master productions of the photo-play art which stand signally as "house reputation builders"—every one a play your patrons know—every one a star they have admired or will admire:

ARIZONA	in 6 acts starring	**Cyril Scott**
CHECKERS	in 5 acts starring	**Thos. W. Ross**
SOLDIERS OF FORTUNE	in 6 acts starring	**Dustin Farnum**
PAID IN FULL	in 5 acts starring	**Tully Marshall**
IN MIZZOURA	in 5 acts starring	**Burr McIntosh**
PIERRE OF THE PLAINS	in 5 acts starring	**Edgar Selwyn**
THE JUNGLE	in 5 acts starring	**George Nash**

—NEXT RELEASE—

LEW DOCKSTADER

In a Play of Civil War Days

"DAN"

By HAL REID

IN PREPARATION

ETHEL BARRYMORE

IN

"THE NIGHTINGALE"

By AUGUSTUS THOMAS

ROBERT W. CHAMBERS'

"The Fighting Chance" and "The Firing Line"

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"THE MAN ON THE BOX"

By Harold McGrath *Released July 13*

Now available throughout THE WORLD

THE SQUAW MAN *with* DUSTIN FARNUM
BREWSTER'S MILLIONS *with* EDWARD ABELES
THE MASTER MIND *with* EDMUND BREESE
THE ONLY SON *with* THOS. W. ROSS

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N.Y.C. W. 48TH STREET

SAMUEL GOLDFISH
TREAS. & GEN'L MANAGER

E MILLE
NERAL

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
Presents

Coming:
Jane Grey
in
"The Little
Gray Lady.

The Distinguished
Film Star

MARY PICKFORD

In A Thrilling, Romantic Drama of Life in The West Virginia Mountains

"THE EAGLE'S MATE"

In Five Reels

From The Celebrated Novel By Anna Alice Chapin

Released July 1st

"30 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

Coming: "The Scales of Justice," a drama of love vs. the law.

"30 FAMOUS FEATURES A YEAR"

"WON'T YOU LET ME GO BACK TO THE VALLEY?"

Anemone Longs For the Heights.

ANEMONE SAVES LANCER'S LIFE.

IN THE SNARE.

FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

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WORLD'S LARGEST
SAWYER INC.
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NO!

"It wasn't a Gamble, it was a Dead Sure Thing"

JUST READ the papers
ASK anybody

THE MILLION DOLLAR FEATURE

SMASHED ALL RECORDS AT

THE MILLION DOLLAR THEATRE

WHICH MEANS THAT THE

ALL LAMBS' STAR GAMBOL

Packed 'em, Jammed 'em, Choked 'em with laughter and sent 'em away—yes, sent 'em away feeling like millionaires

Territory going fast.
Applications for time allotted as received.
State Right Buyers can buy it.
Exhibitors can book it direct.

JUST WRITE SAWYER

WORLD'S LARGEST
SAWYER INC.
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WILLIAM ELLIOTT

PRESENTS

The Smashing SIX REEL COMEDY FEATURE

Dustin Farnum

In Walter Hale's Picturization of William's

Widely Read Novel

"The Lightning Conductor"

The First Big Feature to Carry a Laugh Through

SIX REELS

NOW BOOKING DIRECT

EXHIBITORS

If your State is not sold, WIRE or WRITE
SAWYER and he will book you direct.

DUSTIN FARNUM in THE LIGHTNING CONDUCTOR
6 Parts

THE BATTLE OF VERA CRUZ
2 Parts

SIR HENRY IRVING'S "THE BELLS"
4 Parts

SAVED BY THE BOYS IN BLUE
3 Parts

THE QUEEN OF THE SMUGGLERS
4 Parts

A. BALDWIN SLOAN AND GRACE FIELD
In the Latest Modern Dances
One-Reel Novelty

EXHIBITORS!

BOOK DIRECT

Write or wire at once. Hook up with books *now*, and if your State is not Features direct, or give you *First Run State Right Buyer's Profits* from Pro

YOU SAVE THE

That's the SAWYER SYSTEM. Saw Time" Houses. Sawyer's "Small Houses. No House too Big for SAW House too Small for SAWYER TO

When You
Are In Doubt
See SAWYER

OFFICES BEING OPENED EVERYWHERE. ONE
IN THE MEANTIME,

JOSEPH AND HIS COAT OF MANY COLORS
6 Parts

NELL GWYNNE
5 Parts

LAMBS' ALL STAR GAMBOL
3 Parts

EXHIBITORS!

WITH SAWYER

SAWYER. Get on SAWYER'S
sold, SAWYER will book you his
in Your Town and Save You the
ducer to Consumer and

MIDDLEMAN'S PROFIT

yer's "Big Time" Features for "Big
Time" Features for "Small Time"
YER'S FEATURES TO PACK. No
CONSIDER.

WILL SOON BE IN YOUR NEIGHBORHOOD
WRITE OR WIRE DIRECT

WHITE DOVE'S SACRIFICE
3 Parts

THE CONVICT HERO
3 Parts

THE BUSHRANGER'S BRIDE
3 Parts

SAWYER Buys
SAWYER Markets
SAWYER Produces
SAWYER SELLS

40,000 People

Tried to Get into EBBETS FIELD to See

THOS. H. INCE'S Six-Part Photo-Play

The Wrath of the Gods

OR

The Destruction of Sakura-Jima

NOTE—Monday evening, June 22nd, MARCUS LOEW opened up the Brooklyn National League's Baseball Grounds (Ebbets Field) with a motion picture show, "The Wrath of the Gods," New York Motion Picture Corp.'s 6-Part Production, Produced by Thos. H. Ince. Ebbet's Field can comfortably seat about 20,000 people, but Monday night over 40,000 tried to get in. Consequence was, a riot ensued, quite a few people hurt and the Police Reserves from three different precincts had to be called. Over 15,000 turned away. New York newspapers devoted columns to the story.

ENLARGEMENTS FROM THE FILM.

New York Motion Picture Corp., LONGACRE BLDG., 42nd St. and B'way, New York

KAY-BEE

KAY-BEE FEATURES

The Feud at Beaver Creek, 2 parts, Friday, July 10th
The City - - - - - - 2 parts, Friday, July 17th
THOS. H. INCE, Director-General

KAY-BEE

DOMINO

DOMINO WINNERS

The Curse of Humanity, 2 parts, Thursday, July 9th
The Star of the North, 2 parts, Thursday, July 16th
THOS. H. INCE, Director-General

DOMINO

BRONCHO

BRONCHO HEADLINERS

The Final Reckoning, 2 parts, Wednesday, July 8th
Shorty Turns Judge, 2 parts, Wednesday, July 15th
THOS. H. INCE, Director-General

BRONCHO

KEYSTONE

KEYSTONE COMEDIES

Three comedies a week

Monday, Wednesday and Saturday release days

MACK SENNETT, Director-General

KEYSTONE COMEDIES

KEYSTONE

Photos 8 by 10 Photos of players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight.

MACK SENNETT	THOS. H. INCE	
MABEL NORMAND	GRETCHEN LEDERER	MILDRED HARRIS
CHARLES CHAPLIN	MARGARET THOMPSON	"SHORTY" HAMILTON
ROSCOE ARBUCKLE	TSURU AOKI	CHARLES RAY
HARRY G. KEENAN	ROY LAIDLAW	WALTER BELASCO
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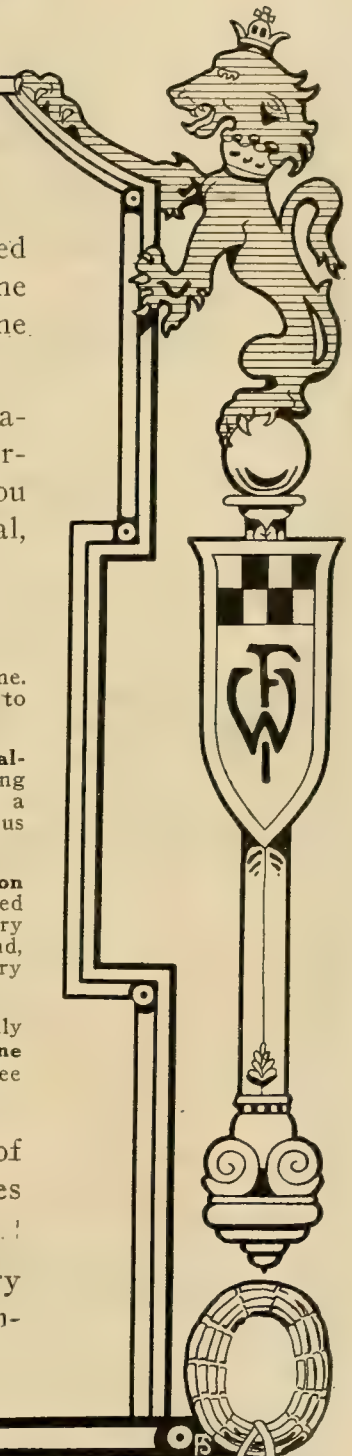

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Drama—An adaptation of "In Christmas Canyon" by Francis Lynde. 1000 feet. Saturday, July 18th.

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Seventh "Octavius" story. Comedy. 1000 feet. Monday, July 20th.

***A Matter of Minutes**

Eighth "Man Who Disappeared" story. Drama. 1000 feet. Tuesday, July 21st.

***A Deal in Statuary**

Comedy. 550 feet.

His Wife's Burglar

Comedy. 500 feet. Wednesday, July 22nd.

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A Drama Every Friday

A TWO-REEL FEATURE Every Wednesday and Thursday

"The Debt," Thursday, July 9th.

"FOOLING FANNY'S FATHER"

Comedy. Tuesday, July 7th.

Father is working on a contrivance to advance or reverse a person's age, but Fanny and her sweetheart show him that it won't work.

"WHILE AUNTIE BOUNCED"

Comedy. Tuesday, July 7th.

Auntie tries to stop the courting between Alice and a Circus Acrobat, but they throw her in the bounding net until she consents.

"THE INCOMPETENT"

Two Reel Drama. Wednesday, July 8th.

A very intense drama. A story of a worthless man, a devoted wife and excellent friend, the fatal triangle, which causes a tragedy, followed by a new era of happiness.

"THE DEBT"

Two Reel Drama. Thursday, July 9th.

Some sad experiences in the life of a poor but worthy chorus girl who becomes the victim of a rich old roue, but eventually is saved by a heroic and worthy lover.

"THE TRIBUNAL OF CONSCIENCE"

Drama. Friday, July 10th.

Unfortunate career of a spendthrift son who, being discarded by his excellent father, robs the safe and goes headlong to ruin and poverty. Eventually he reforms and a faithful old servant secures a reconciliation and prosperity.

"HOW HE LOST HIS TROUSERS"

Comedy. Saturday, July 11th.

Excellent comedy picture in which a young swell friend calling on his chum's family is mistaken for an escaped lunatic. He is deprived of his pants and has to escape dressed in a lamp shade.

"MANDY'S CHICKEN DINNER"

Comedy. Saturday, July 11th.

Mandy invites the preacher to dinner and gives her trifling husband money to buy a chicken, but through his clumsiness the rooster gets away. The husband then robs a poultry farm, which causes a sad mix-up.

FIVE EACH WEEK

"HE WAS BAD"
Comedy.....Tuesday, July 14th

"TOUGH LUCK"
Comedy.....Tuesday, July 14th

"CODES OF HONOR"
Two Reel Drama.....Wednesday, July 15th

"THE CROSS OF CRIME"
Two Reel Drama.....Thursday, July 16th

"THE LIE"
Drama.....Friday, July 17th

"SHE WANTED TO KNOW"
Comedy.....Saturday, July 18th

"ALL FOR LOVE"
Comedy.....Saturday, July 18th

"TEMPER AND TEMPERATURE"
Comedy.....Tuesday, July 21st

"WORMS WILL TURN"
Comedy.....Tuesday, July 21st

"WHO SEEKS REVENGE?"
Two Reel Drama.....Wednesday, July 22d

"THE FALSE SHADOW"
Two Reel Drama.....Thursday, July 23d

"A TRAITOR TO HIS COUNTRY"
Drama.....Friday, July 24th

"A MATTER OF RECORD"
Comedy.....Saturday, July 25th

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"The False and the True"

Drama. Monday, July 6th

Restored to sight, Betty discovers she has married her fiance's brother. He proves to be a good husband and she escapes a worse fate than blindness. The cast are DOROTHY KELLY, JAMES MORRISON, GEORGE COOPER and GEORGE STEVENS.

"The Moonstone of Fez"

Two Part Drama. Tuesday, July 7th

In Algiers a woman strangely disappears from the face of the earth. The solution of the mystery is astounding. It is all forgotten in the happiness of the ending. MAURICE COSTELLO in the leads.

"Doctor Smith's Baby"

Comedy. Wednesday, July 8th

It belongs to Dr. Smith, but the wrong Dr. Smith has to care for it until the right Dr. Smith is discovered. It's a funny mix-up and a natural mistake. Maurice Costello and Mary Charleston are the leads.

"Prosecution"

Drama. Thursday, July 9th

Marcia's lover is the attorney against her brother. He offers to withdraw, but she urges him to do his duty. She loves her brother, also her lover. She would rather her brother suffer for his misdeed than her lover a coward. MARGARET GIBSON, ALFRED VOSBURGH, GEORGE HOLT and GEORGE KUNKEL are the cast.

"The Vases of Hymen"

Comedy. Friday, July 10th

They are both alike. BUNNY wants them both, so does FLORA FINCH. They both marry and they both get the vases. They greet them as Hymen's Messengers.

"Lillian's Dilemma"

Two Part Comedy. Saturday, July 11th

She can't give her brother his clothes. She wears them herself. One of the boys wears hers. Two professors are accused of harboring a woman. Subsequent developments get Lillian and the professors out of the dilemma. One of them marries her. LILLIAN WALKER, WALLIE VAN and an all star cast.

SIX A WEEK

	"THE SOUL OF LUIGI"	
Drama		MONDAY, JULY 13
	"FOGG'S MILLIONS"	
Two Part Drama		TUESDAY, JULY 14
	"THE ARRIVAL OF JOSIE"	
Comedy		WEDNESDAY, JULY 15
	"THE LITTLE CAPTAIN"	
Comedy-Drama		THURSDAY, JULY 16
	"PIGS IS PIGS"	
Comedy		FRIDAY, JULY 17
	"THE SONG OF THE GHETTO"	
Two Part Drama		SATURDAY, JULY 18

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Just as Daisy (Alice Joyce) is about to marry Carter Gordon, occurs an astounding denouement which reveals Gordon as a scoundrel and reunites the heiress to the man she really loves.
Released Monday, July 20th, 1, 3 and 6-Sheets that show the most exciting events.

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This is the production staged before thousands of exhibitors and photoplay patrons at the recent motion picture exposition. The mystery of Melford's death and the trial of Edith, his wife, for murder, will hold observers wide-eyed. An all-star cast.
Released Tuesday, July 21st. Striking 1 and 3-Sheets.

The BINGVILLE Fire Department

There are a hundred laughs in the efforts of the three rivals to win the hand of the mayor's daughter. What happens to the bold, bad chief of police, makes this a scream. Released Friday, July 24th.

THE RIVAL RAILROAD'S PLOT

FEATURING HELEN HOLMES IN A TWO-PART RAILROAD DRAMA.

Death rides in the cab of the Midland locomotive where the engineer and the rival railroad's spy are engaged in mortal struggle. How the spy is hurled to his fate will wring a gasp from photoplay patrons. Released Wednesday, July 22nd. Business-Bringing 1, 3 and 6-Sheets.

DEFYING THE CHIEF

FEATURING PRINCESS MONA DARKFEATHER

The manner in which Running Elk's executioner is chosen by his tribesmen; the knife-duel between the rivals, and the ruse by which Ohonka saves her lover's life, crams this with action.
Released Saturday, July 25th. Superb 1 and 3-Sheets.

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MOVING PICTURE WORLD

SPECIAL NUMBER

Discussion of Trade Questions and Conditions by Leading Manufacturers and Producers

KINEMATOGRAPHY IN THE UNITED STATES

A Latter Day Narrative of the Growth of the Motion Picture Industry, the Twentieth Century Aladdin's Lamp.

FOURTH among the great commercial interests of the United States, Kinematography, or the art of making motion pictures, and the several co-related branches of industry each contributing its portion to the harmonious whole, has shown a development that hitherto has not been equaled in the annals of business and that may well be termed the marvel of the Century.

Efforts to trace the earliest beginnings of motion photography have taken some of the historians of the trade back half a century to experimental efforts which have had but little to do with the motion picture as we know it today. It is possible that some of those early attempts have a bearing upon subsequent discoveries, but the connection is too slender and the relation too remote to be considered in the story of the present day development of this wonderful business as we shall tell it here. And we might say, too, that this is not to be a history of Kinematography, with a maze of dates to be struggled with and argued about. When one commences juggling dates in this business one must needs be an expert prestidigitator to cause them to fall in the right places at all times. This is no more than a slender "yarn", just strong enough to hold together; dates would do little more than tie knots in it and otherwise tangle it up. If the reader wants dates he may put them in—if he can.

It is generally agreed that it was somewhere 'round about the year 1896 that motion pictures began to show commercial possibilities in this country. Pictures of things in motion were being taken by motion picture cameras—such as they then were—and were being projected by projection machines—such as they were—in a manner that reproduced the motion, but it was a great trial to look at them. From that time the fight to make the pictures better, both in the taking and the reproducing, has been unremitting and, we must say, most satisfactory in results. It was not until the year 1905, however, that the motion picture business hit its present slant toward prosperity, and from that date no sudden discovery of hidden treasure has yielded such bounteous wealth to those who have delved. It was as if an Aladdin had rubbed a magic lamp, only there were many Aladdins and as many lamps. Some have amassed millions and all the way down the scale are thousands of others who have gathered competences in varying amounts until we must pronounce the motion picture the most munificent of all Dame Fortune's vagaries, since through its channel she has most widely dispensed her bounty.

But we started to say something about 1905. Before that time there was nothing like the motion picture show as we now know it. Aside from being used as "chasers" in vaudeville houses, pictures were shown occasionally in "halls", sometimes in regular theatres or under tents, but always by traveling showmen who had picked up a few reels somewhere and managed by reason of inherent ingenuity to show something like a picture. This method was in vogue for several years prior to 1905 and the reels were supplied by Edison, Kleine, Lubin, Vitagraph and Biograph, though the latter company gave its attention principally to "mutoscope" views and was then known as the American Mutoscope and Biograph Company.

Beginning of the "Store Show."

It was during the year 1905 that the novelty known as "Hale's Tours" came out. "Hale's Tours" consisted of a motion picture taken from the front of a trolley car or automobile and then projected in a mechanical device built in about the dimensions of a railway coach and constructed so that the swing and rattle of a coach in motion was simulated to a startling degree. "Passengers" for these tours paid ten cents for each "trip" and saw views of some railroad company's right of way or the streets of a city as the trolley car pursued its devious way about town. The idea was immensely popular as

long as the promoters were able to supply "tour" pictures and thousands of these devices were erected all over the country wherever a storeroom twenty feet wide could be secured at reasonable rental.

One of the first of these devices put in operation was installed on State Street, Chicago, by Aaron Jones and was operated by him at a handsome profit, thereby forming the nucleus for the present firm of motion picture theater owners known as Jones, Linick and Schaeffer and the greatest in Chicago.

But the "tour" pictures petered out and the owners of the "tour" cars were compelled to get other views and in doing so made the discovery that they could attract the crowds as easily without the aid of the "Hale's Tour" device for which they had to pay a royalty; so out came that "tour car" and the famous moving picture "Store Show" was born! The bonanza had been discovered and the rush for riches was on. Most everyone in the picture business today has witnessed the development of the exhibition business from the "store show," which is rapidly passing, to the large and comfortable houses where the finest pictures are now shown.

It was the multiplication of the "store show" that gave the motion picture business its impetus. In the beginning stores could be rented at a low figure and the cost of two or three hundred cheap folding chairs, a few yards of muslin and a projecting machine did not exceed five hundred dollars. During the year 1906 thousands of store shows were opened and the demand for pictures was theretofore unheard of. Edison, Lubin, Vitagraph and Biograph were the only companies making pictures in America. George Kleine, in Chicago, was importing and Pathe Freres and George Melies during that year established agencies in New York, but the supply was utterly inadequate.

The output of the American manufacturers was not great. Edison made but two pictures a month at the most, Biograph did but little better and, by reason of a series of suits brought by the Edison Company against the other American companies for infringement of the Edison camera patents, pictures were made under great difficulties. It was not until after the Edison Company established its patents in 1907 and issued licenses to other manufacturers that the American product began to increase and improve.

The year 1907 saw the formation of the Kalem and the Essanay Companies. The Selig Polyscope Company, which had made an occasional picture prior to that year, also came into line as an Edison licensee and before the year was up the American manufacturers were making about eight single reel releases every week. Added to this were the releases of Kleine, Pathe and Melies, importers, amounting from six to eight more. During the following year the demand grew to such an extent that Pathe Freres increased its importations to six single reel releases weekly of which as many as two hundred prints of some subjects were disposed of. The product of the American makers did not show a corresponding increase during that year, due to poor quality more than any other reason; but they were learning rapidly and there was a steady improvement in their methods and product.

Exchanges Control Business.

At that time the business was controlled mainly by the exchanges. This branch of the business found expression first in New York, when Herbert Miles opened an exchange in the attic of the Biograph Company's studio on Fourteenth Street, to be followed shortly afterward by Eugene Cline, who opened an exchange in Chicago. The exchange bought pictures from the manufacturer and leased them to the theatre owner at a stipulated weekly rental. The idea was so successful that by the end of 1908 there were about 150 rental exchanges in the United States. Ruinous competition resulted and rental rates were cut to such an extent that thousands of dollars were owing to the manufacturers by the exchange men who were unable to pay their bills.

This condition arose as early as 1907, when an attempt was made by the exchange men to save their businesses by forming a trade organization known as the Film Service Association. The first meeting was held in Pittsburgh, where William H. Swanson of Chicago was elected president and Herbert Miles of New York secretary. Subsequent meetings were held at Buffalo, N. Y., Chicago, Ill., and New York City, but little was accomplished to abate the evils which threatened the business. Notwithstanding all efforts made to stop the practice of subleting, duping and price cutting, the war went merrily on until the formation of the Motion Picture Patents Company and its comprehensive plan was announced in January, 1909, at a meeting of exchange men held at the Imperial Hotel, New York City.

Patents Company Formed.

The Patents Company united all the then existing American manufacturers and the importing firms of George Kleine, Pathe Freres and George Melies, the latter through his representative in this country, Gaston Melies. By the pooling of all existing patents on cameras and projecting machines issued by the United States patent office, it claimed a royalty from the manufacturers of films doing business in the United States and from the theatres using licensed projecting machines. It was hailed as the motion picture "trust" and roundly berated by all who were excluded from its privileges. It materially reduced the number of film exchanges at once by refusing to supply those whose business standing was not of the best or who would not subscribe to its terms. Naturally an independent movement in the trade was immediately formed to fight the "trust," but the effect of the organization of this strong group of manufacturers and importers was to bring order out of chaos and to restore the business to a sound basis.

Independents Get Together.

Within a few months after the formation of the Motion Picture Patents Company a number of independent film manufacturing companies were organized. The first company in the field was the Centaur, of which David Horsley was the owner. This company had been organized for some time prior to the formation of the Patents Company, but had not been very successful, owing to the vigilance of the Edison Company's investigators in their search for infringers. There was also the Carson Company, but its product was negligible, and the Phoenix Film Company of Chicago, but the real independent movement did not start until the formation of the Independent Moving Picture Company by Carl Laemmle which, together with Mark Dintinfass' Champion Company, Pat Powers' Powers Picture Plays, the Thanhouser Company by Edwin Thanhouser, and the New York Motion Picture Company by Baumann & Kessel, formed the Motion Picture Distributing and Sales Company in April, 1910. Just prior to this event attempts had been made by J. J. Murdock of Chicago, with the International Producing and Projecting Company, and I. Ulmann of New York, with the Film Import Company, to consolidate the independent manufacturers, but without success.

Associated with the independent American manufacturers were the importing companies of Great Northern, Eclair, Lux, Ambrosio and Itala, the two latter being represented by the New York Motion Picture Company.

These allies greatly strengthened the independent program.

During the life of the "Sales Company" an attempt was made to form an organization similar to the Patents Company with the Bianchi camera patents as a basis, but the effort fell through for the reason that the Bianchi camera was found to be impractical and did not offer the protection promised by the owners of the patent, the Columbia Phonograph Company. After this the Sales Company continued its way uninterrupted, gaining the Gaumont imports and the Solax, Reliance and Rex home productions and improving its program in many ways.

First Studio of the Vitagraph Company.

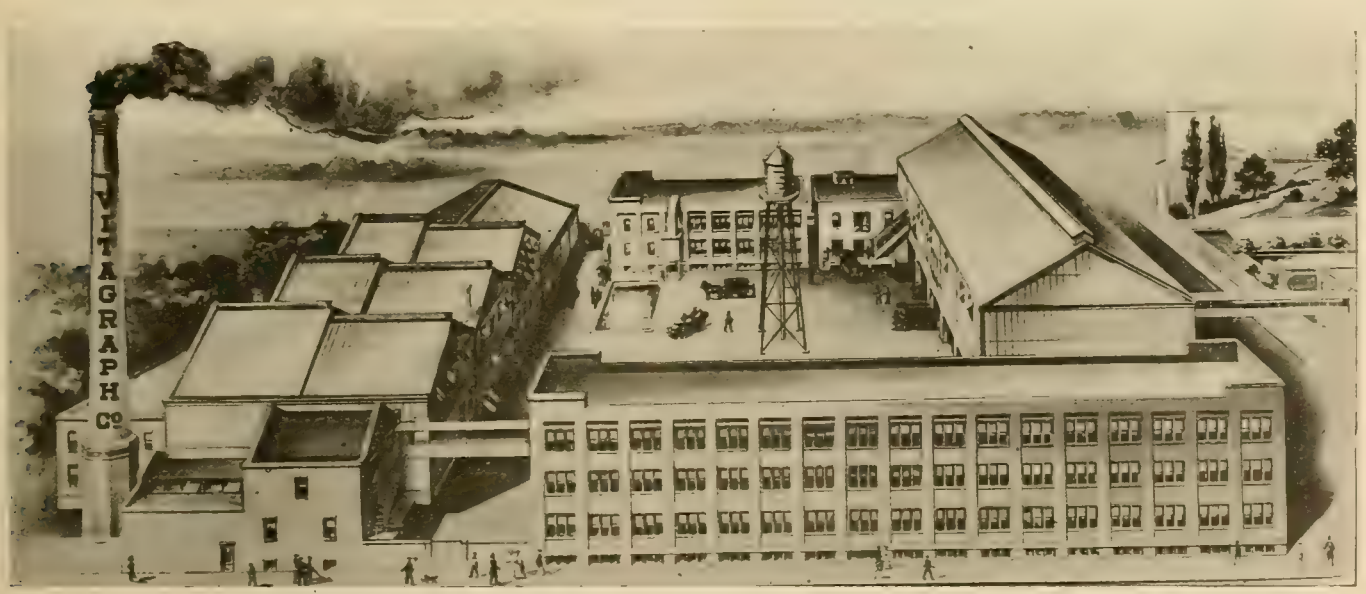
Matters for the independents moved along smoothly till May, 1912, when the announcement of the organization of the Film Supply Company of America was made and the Thanhouser, American, Majestic, Reliance, Solax, Comet, Gaumont, Great Northern, Eclair and Lux companies left the Sales Company for the new combination, headed by Harry Aitken as the promoter. At the same time the formation of the Mutual Film Corporation was announced, the purpose of which was to operate the exchanges chosen to handle the product of the manufacturers associated in the Film Supply Company, with John R. Freuler as general manager.

The defection from the Sales Company left that combination with the New York Motion Picture Company, the Imp Films Company, the Powers Picture Plays, the Rex Company, the Champion Company, the Republic and the Nestor Companies. There was great excitement at Sales Company headquarters, but the remaining members quickly came down to earth and formed the Universal Film Manufacturing Company, with Charles Baumann as president, Pat Powers, vice-president and Carl Laemmle, treasurer.

We must refer our readers to the files of the Moving Picture World for the full story of the riotous proceedings that soon followed. Hardly had the Universal been organized than trouble commenced. The first break came

Kalem House, Jacksonville, Florida.

when Baumann & Kessel, of the New York Motion Picture Company, withdrew. As Mr. Baumann was president of the Universal, his withdrawal left the management of the company in the hands of Pat Powers, who proceeded to take forcible possession of the studios of the New York Company as the property of the Universal Company. Several almost riots were precipitated when the Universal crowd descended upon the New York offices and factory in West 19th Street, but the New York people held the fort and the differences were afterward settled amicably, with the New York Company on the outside of the Universal. Later this company made arrangements to release its product through the Mutual Film Corporation, with which concern it has remained up to date.



A Present-Day View of the Vitagraph Company's Great Plant, Brooklyn, N. Y.

The Universal continued along in its stormy course, piling up lawsuits over the matter of control, some of which have still to be decided. Carl Laemmle was finally elected to the office of president and has made a good record in his efforts to pull the company out of its difficulties and put it upon a paying basis. New brands were established and now a sufficient program is offered to its patrons.

While the affairs of the Universal were in the melting pot things were happening at the headquarters of the Film Supply Company on West 44th Street, New York. The Mutual Film Corporation was growing in importance and the firms most closely allied with that company became dissatisfied with the conduct of the Film Supply. The explosion occurred in December, 1912, with the withdrawal from that concern of the Thanhouser, Reliance, Majestic, American and Punch Companies. The New York Motion Picture Company, which up to this time had been going it alone, joined with the Mutual and a strong combination was quickly launched.

Out of the wreck of the Film Supply came the Exclusive Film Corporation, which now handles Great Northern, Blache, Solax and miscellaneous features, with offices in the Candler Building.

The Mutual Film Corporation and its allied manufacturers have been quite successful. The acquisition of the New York Motion Picture Company's product—Kay Bee, Broncho and Keystone brands—greatly strengthened the program. The American took on some new players and improved its pictures noticeably. Thanhouser, now the property of a new company of which Charles J. Hite is president, increased its output and finally, within the past year, the services of David W. Griffith as director brought the Reliance and Majestic pictures up to the highest standard.

While all these things were happening to the independents the progress of the manufacturers allied with the Motion Picture Patents Company was most noteworthy. The number of films released weekly by that group was greatly increased and improved. The Biograph Company discovered a director among its players named D. W. Griffith who proved to be a wonder. He gave a new twist to picture making and soon the Biograph standard became the model for picture makers all over the world. Old "slap stick" and "horse play" pictures were gradually eliminated and the productions began to show real dramatic merit.

General Film Company Organized.

The most important happening in 1910 was the organization of the General Film Company, licensed by the Motion Picture Patents Company to conduct film exchanges. This company gradually purchased the then existing licensed exchanges and assumed the functions of serving motion picture theatres. J. J. Kennedy was elected president of the company and P. L. Waters appointed general manager and, according to the standards of that time, an efficient service was established. Mr. Kennedy's administration continued until 1913, when he resigned and Frank L. Dyer was chosen to succeed him.

Shortly after Mr. Kennedy's resignation he, with Mr. Waters, formed the Kinetograph Company and received a license from the Motion Picture Patents Company to conduct exchanges. Several branch offices were established, but the odds against the project were too great and after a brief period during which several hundred thousand dollars were spent in the effort to establish the concern, the promoters confessed their inability to compete in the field already well covered by the General Film and the company was taken off their hands by the General Film.

Mr. Dyer continued as president of the General Film Company until February, 1914, when Mr. Kennedy was again elected to the presidency and Mr. Waters restored to the position of general manager.

Since the organization of the Motion Picture Patents Company the ranks of the licensed manufacturers have remained almost unbroken. During that period many new motion picture manufacturing companies have been formed. Some have been successful; others have fallen by the wayside, but out of the ruck three groups of manufacturers making regular releases have come through, the Patents Company Licensees, the Universal and the Mutual, all of which are well established.

Feature Companies Appear.

Within the past year there has come into existence several companies the policy of which is to produce large feature picture plays. The best examples of the feature

Big West Coast Studies of the Universal Film Company at Hollywood,

companies are the Famous Players, All Star, Lasky Feature Company, Gauntier Players, Olcott's International Players, Balboa, Ramo, Bosworth, Ltd., Blache Features and Life Photo Film Corporation. Several other companies are working along similar lines and have brought into the ranks of the photoplayers many of the prominent actors and actresses of the dramatic stage.

Foreign Companies Build American Plants.

Another interesting development of the American market has been the establishment of American plants by Continental manufacturers. Pathe Freres lead the procession by erecting an elaborate studio and factory in New Jersey—the factory at Bound Brook and the studio at Jersey City. Eclair built a fine studio and laboratory at Fort Lee, N. J.; Gaumont is well established at Flushing, N. Y.

On the other hand, the Vitagraph Company has erected a big plant in Paris and George Kleine is deeply interested in a studio in Italy.

The American manufacturers have signalized their success by the erection of immense studios and manufacturing plants, many of them of a most stable character and elaborately equipped. The beginnings were small, but the wonderful growth of the business seems to have justified the permanent equipment that has been quite generally installed. The end of the development of the business in this direction seems not yet to have been reached.

The imports and exports of motion pictures to and from the United States have grown enormously. Figures are not available, but they reach many millions of feet both ways. Foreign makers, attracted by the American market, at first were satisfied to sell to some American importer, but the business grew so rapidly that they found it advisable to establish offices in New York with their own representative in charge. Now almost every foreign company of importance is so represented.

The demand for good American pictures in Europe led the American makers to establish foreign selling agencies in London, which city has become the motion picture market of the world. Every American firm of any consequence is represented there, either directly or indirectly, and until very recently the foreign sales have almost equalled the home consumption, but for reasons explained by some of the World's contributors in this issue, that demand has materially fallen off.

Big Feature Combinations.

Among the more recent developments are noted the formation of combinations of feature film makers. The details are too recent to require reiteration here. Four of these organizations are now in the field, Box Office, Paramount, World Film and Warner's Features each controlling important productions. Their success will depend largely upon the continuing popularity of the feature production of four and more reels. That they will serve to promote stability and better prices is unquestioned and it is quite possible that they may prove the salvation of the feature picture.

A Business Free From Stock Jobbers.

In this age of "big business" and a tendency to inflation of industrial projects the motion picture industry has been singularly free from the "stock jobbing" methods that has characterized other industrial enterprises. There is almost no purchasable stock of any legitimate motion picture company to be found in the open market. Few companies are capitalized on a speculative basis and nearly all are close corporations. It has become an axiom of the trade that any project offering stock for sale to the general public is of a wild-cat order. Thus far none that has pursued that policy has become a real factor in the business.

So far the conduct of the business generally has been highly creditable to the men identified with it. That methods might be improved and resources conserved is admitted, but the growth of the business has been so phenomenal and the demand upon all branches so immediate that details of management have necessarily been overlooked. Time will adjust these matters.

What the future holds in store for the motion picture and the army of men and women dependent upon it for a livelihood is a matter of conjecture. That it is reasonably stable is conceded; that there will be an appreciable contraction is generally believed, but it is not anticipated that the effect will be serious or that the permanent investments will be affected materially.

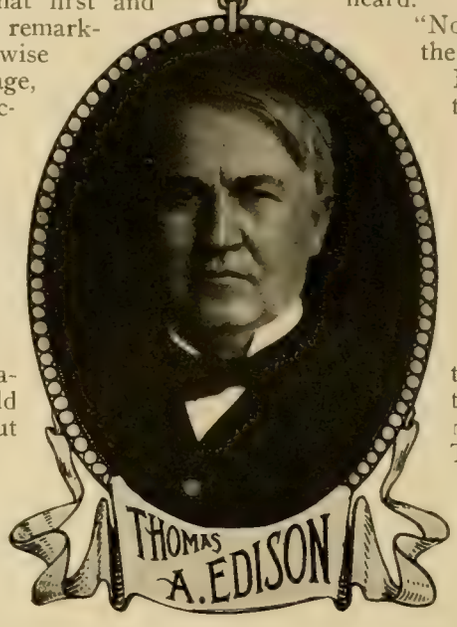
The Moving Picture World presents in the following pages of this issue the expressions of a number of the leading men in the trade on various phases thereof; their opinions will be read with interest and are commended to careful consideration.

Cal. Unique in Having Sixteen Stages That May Be Operated at Once.

A Chat With Thomas A. Edison

BY W. STEPHEN BUSH

THOMAS A. EDISON is a plain, happy, old-fashioned American. He is that first and foremost and then by a most remarkable and surprising addition he is likewise one of the greatest inventors of his age, ranking near the top among the benefactors of his kind. In appearance, manner and language he reminds you of the best type of the great Middle West, of a prosperous, philosophical farmer, or the shrewd and kindly president of a rural bank. He is hearty, hospitable and wholesome. If his great fame, as told in the encyclopaedias and in the daily lives of our civilization, have awed you into hesitation and diffidence be sure that the old gentleman's neighborly greeting will put you at ease like a touch of magic.



I had gone out to Orange to interview the great man in his world-famous laboratory. Edison roams about the vast plant just as he pleases, he is here, there and everywhere.

"I will try and find him for you," said his secretary, and immediately went in search of him. This gave me a chance to look about and examine the office or rather the chief den of the inventor. It was an ideal inventor's retreat. It differed from an editor's sanctum in the evidence of care and order. There was an abundance of light and air and the ceiling seemed more than twenty feet high. Models and books and tokens of appreciation stood neatly arranged and distributed on shelves and on tables. There was a touch of elegance in the furnishings—solid comfort and a dash of art.

In less than ten minutes the secretary came back with Mr. Edison. A few moments later the great inventor was sitting in a rocking chair between his office desk and a long flat table, ready to talk. There is a boyish exuberance about Edison, his laugh is boisterous. A rare kindliness of soul irradiates his features. He suggests strength, character and the love and power to think. He is a big, deep-chested man with the head of an intellectual Titan. Withal he is as simple as a child and just as direct and ingenuous.

The conversation somehow started with the topic of food. It is a favorite topic with Edison.

"I eat less than a handful every day and I thrive on it. We eat too much, which makes so many of us fatter than we ought to be."

Edison then responded quickly to the question of his interest in motion pictures.

"Well," he said with a quizzical smile, "that is getting to be quite a business now. I tell you, whatever you do for the proletariat pays. I am not done working for the proletariat. I am now engaged on an invention which will give cheap opera to all the people. I am going to make the man that works in the ditch for $2.00 a day enjoy things which Louis XV. could not have bought; yes, finer things than the French king ever saw or heard.

"Now, you want me to say something about the early history of the motion picture as I saw it. You know I have often wanted to find out who the first man was that put the pictures on the screen as a commercial proposition, but I have never been able to do it. I think though it was somebody in New York, somebody that ran an arcade and fitted up a special room for the showing of the pictures, charging an extra price for admission. We certainly had a lot of trouble before we came near hitting the right thing. First we had to have the proper kind of a cylinder. Then we made a tape perforated on the edges. The first lengths were about fifty or a hundred feet. It was hard to get sensitized emulsion and a film that would not break. Then came the fight with the pirates; that always as a matter of course. We had to fight them in the courts and our expenses were enormous. Well, I was not so anxious to make money; I only wanted to break even."

Smiles played about the corners of his mobile mouth as he grew more and more reminiscent.

"Yes, I have to smile when I think of our first studio," he continued. "Our first studio and office was movable, it was carried on pivots and we moved it around in the open, changing with the position of the sun, because you know the sun would insist on changing. The studio looked for all the world like a 'Black Maria.' It was about 25x20 feet in size. There was a glass top to it. Now, in those days there was no flicker. I took forty pictures to the second, but when it came down to commercial work the speed was cut down, as you know. They made it sixteen pictures to the second, as much as the public will stand I suppose. There ought to be no trouble about getting absolutely steady pictures if they are willing to pay for them; it's purely a commercial question. Well, when this new business got under way a lot of our enterprising Hebrew citizens jumped on board. They were quick to see its coming possibilities. It has taken from seven to eight years to make room for the pictures. It takes that long to make room for the best thing ever invented. If you were to invent something tomorrow, something that everybody needs, it would still take about seven years to introduce it and make room for it. I know from experience. It took me even longer to make room for the incandescent light. I guess I was about thirteen years in properly introducing the phonograph.

"You want me to say something more about the early days. Well, at first we used to turn out films of an average length of about two hundred feet and the subjects were all scenic. The idea to utilize the invention for the

(Continued on page 198)

Present Day Trend in Film Lengths

BY WILLIAM N. SELIG

THAT the single reel photo-drama is the keystone of the motion picture industry becomes more apparent daily. Patrons of the film drama want their programs as diversified as possible. A program offering four or more productions is more apt to please an entire audience than is a program offering one photo-play of four or five reels. Of course, there are exceptions to this rule.

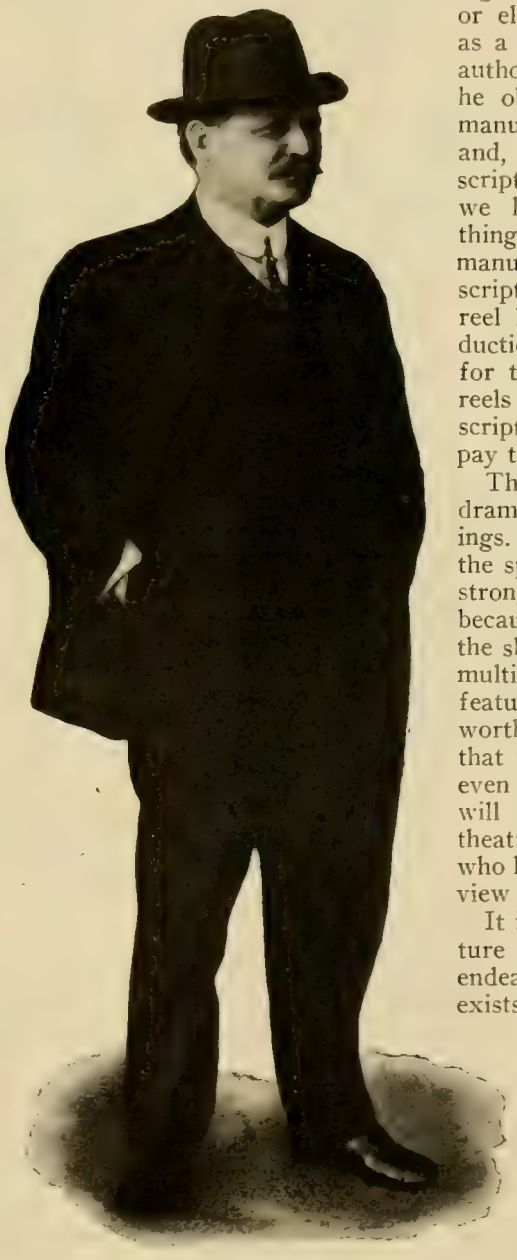
In order that a photo-play the length of which exceeds two reels may draw a large audience it must have a general appeal. The story must be an exceptional one and the cast unusually strong. The ordinary, so-called feature play will not satisfy, and has a tendency to injure the motion picture business.

If a story cannot be fully visualized in a thousand feet, then an additional thousand feet is permissible; and, further, if the story is such that it cannot be told in even two thousand feet, then we may safely exceed that limit and not bore the audience. However, stories that cannot be told in three or four reels are very scarce, indeed. It is only the big spectacular productions that justify five, six or even nine reels. Because the story has been written by a well-known writer, or because of the fact that a great actor or actress is starred in the production, does not, in public estimation, justify a film of great length. The photo-play audience will not pay admission prices to see the names of great authors on a screen, or the faces of well-known people. The audiences want a picture to interest and entertain them. When celebrities and a strong story are combined in the making of a picture, then only will the audiences proclaim it as worth their time and money.

In Europe, films of great length are in disfavor. It is Europe that overdid the "feature" production, and it was the first to pay the penalty of the infliction. Today the average European exhibitor does not want over three-reel lengths, and many prefer one and two reel productions. This same condition is becoming apparent in America.

The popularity of the photo-play was first due to the short subjects and varied programs. The length of the productions gradually grew as the cost of the material increased, and many manufacturers felt that, since the cost of dramatic material had increased, they were obliged to obtain more money for their films, and this end was arrived at by lengthening the productions. Three, four and five reel productions became as numerous as single reels. In fact, some manufacturers adopted the policy not to make anything in one reel that could be padded into two or three. There were some exceptions among manufacturers who took the opposite view, and their rule was and is not to make anything in two reels that can be made in one.

To illustrate my point, I will merely state that a prominent author once sent to my office the script of a comedy. The scenario department did not believe that the script contained enough action for one reel, and returned it to the author, requesting that additional incidents be added or else that the production be made as a split reel. At the time that the author received his manuscript back, he obtained a letter from another manufacturer requesting material, and, not having time to write a new script, he forwarded the scenario that we had rejected. The remarkable thing then happened. Instead of the manufacturer complaining that the script had not action enough for one reel he made it into a two-reel production. Probably the only excuse for the making of the script in two reels was that it was an expensive script and the public were obliged to pay the expense.



Col. William N. Selig.

The logical solution of the photo-drama is a classification of the offerings. The one and two reel, and even the split reel, will always be the main strongholds of the photo-play theatre, because a well varied program and the short presentations will attract the multitudes. Another class will be the feature photo-drama—that is the worth-while feature photo-drama—that will run an hour and a half, or even two hours and a half. These will be offered in another class of theatres and will appeal only to those who have the leisure and inclination to view photo-plays of great length.

It is not my purpose to belittle feature subjects, but the idea that I am endeavoring to convey is that there exists an erroneous belief in the minds of some manufacturers and producers that old plays which the public have long since ceased to be interested in, and novels by great authors which make interesting reading, but do not visualize, are important enough to be made into feature photo-play offerings. Big stories by

great writers and great dramas by well-known dramatists when well acted—whether with a cast of well-known actors or not—are meritorious; and only such should lay claim to public patronage. I do not approve of the mediocre, even in a single reel, and it is the policy of my firm to make my single reel dramas as strong in plot, as perfect in detail, and as photographically excellent as it is possible for the human mind and mechanical apparatus to achieve; and it is only when a story comes into my hands, so big that it cannot be handled in one or two reels, that I feel justified in going beyond that length.

I am glad that there are many manufacturers who feel as I do in this matter. They are realizing this condition, and because of this feeling there is bound to be a continual appeal to the masses by the silent drama, and the photo-play theatres will continue to enjoy prosperity. As in the legitimate drama, it was the mediocre productions that dissatisfied the public and drove patronage from the legitimate theatres until the theatrical managers who were responsible for the conditions were driven out of the business, so will history repeat itself in the photo-play field. It will be a survival of the fittest.

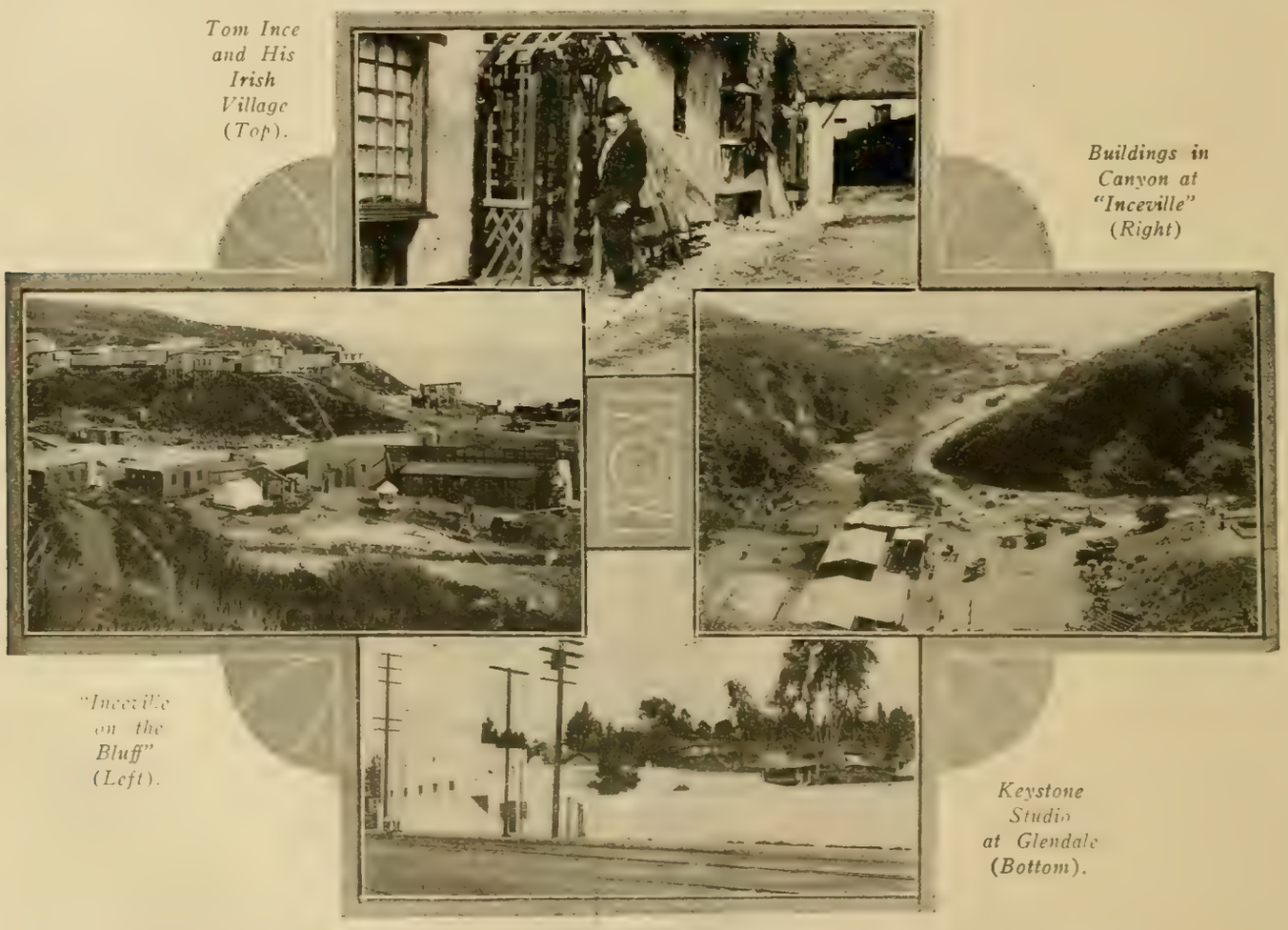
Wm. N. Selig

Tom Ince and "Inceville"

OUT on the West Coast, a few miles beyond Los Angeles, Cal., where the long rolls of the Pacific Ocean beat up against the bluffs, a picturesque group of shacks are snuggled close along the edge of a canyon and look out upon the seemingly endless expanse of water. This is "Inceville," the home of the "Kaybee" and the "Broncho" pictures of the New York Motion Picture Corporation. It was founded by the famous "Kaybee" director, Tom Ince, and by courtesy has been named after him.

Coming into the making of "western" pictures at a time when that class of subjects had become very tiresome for their sameness, Director Ince started in making three-reel "westerns" that were so different that the trade sat up and took notice. The New York Motion Picture Corporation was quite on the "outside looking in" at the time, but Ince's big features had the "punch" that made them popular from the start, so that "Kaybees" became prime favorites everywhere.

With but a modest beginning Mr. Ince has added to and enlarged his equipment until he has become master of a considerable village devoted to the making of pictures. He has also prospered through the liberality of the founders of the New York Motion Picture Corporation, Messrs. Baumann & Kessel, who have recompensed him according to his merits. A handsome and substantial home in Hollywood and a charming family are the pride of thrifty Tom Ince.



Tom Ince and His Irish Village (Top).

Buildings in Canyon at "Inceville" (Right)

"Inceville on the Bluff" (Left).

Keystone Studio at Glendale (Bottom).

Idealistic Motography

BY S. S. HUTCHINSON

MUCH has been said and written about the progress made in the development of the moving picture industry, and it is safe to say that the future development will be in the direction of other industries and educational institutions taking advantage of this twentieth century art to advance their own interests. That the educational advantages of pictures have not commenced to be realized is evident to any who have given the subject the slightest consideration.

Idealism in pictures has heretofore been as a phantom, and although rapid strides have been made in perfecting the present standard of quality, a comparison of the pictures of a few years ago with those of today will disclose as vast an improvement as was shown in the first decade of practical motography. Great as has been the improvement in pictures, they are still far from having realized the ideal or maximum possibility. What we see now and commend in unqualified terms will be judged, within a comparatively short time, as being almost as crude as were the first pictures placed on the market. One can therefore only treat the subject using the present standards of perfection.

It is taken for granted that practical equipment and modern methods are to be utilized, although the latest inventions are not necessarily the most successful nor exactly indispensable to the best results.

The primary factor in bringing about a realization of commercial idealism in motion pictures is a perfectly harmonious working organization, the constituent parts of which are production, laboratories and distribution, each of which, in turn, is properly subdivided into natural tributaries. It would require a voluminous treatise to enter into the minute details of these various individual topics; but it will probably not be amiss, in a general way, to touch upon the most potent factors in an ideal production—the producer, actor, scenario, and photographic technic.

The producer, of course, is the most important factor. He is the supervising architect who must be able to pass on the acceptability of the plans, or scenario, which requires the most careful consideration, but which too frequently receives very little or only superficial attention. Most efficient results are attained by having the working scenario arranged so that the incidents of the story can be put on in sequence and the scenes subsequently cut and properly assembled; and by no means should a scenario be permitted to be altered as the production progresses. Upon the producer devolves the proper interpretation of the script. He must fathom the spirit the author intended to depict. He must know the capabilities of the various members of his company and draw out of them the action necessary to portray the proper sentiment and inject into the picture that which will hold the interested attention of the audience. The determination of the proper costumes, settings and general environments are details requiring his careful consideration.

Artistic architecture, beautiful pergolas, broad vistas, winding gravel walks edged with luxuriant foliage, vari-colored flower beds, palms and other semi-tropical touches of nature, the ocean, mountains, forests and plains, in the great southwest, are taken advantage of by the American Film Manufacturing Company and not only add to their productions a distinctive charm and beauty, but furnish to their employes an environment that enhances their efficiency and generates an inspiration that could not otherwise be achieved. These little touches of nature's charms in the pictures are also highly appreciated by the public. The American Film Manufacturing Company finds that the efficiency of its employes is increased to a very perceptible degree by making ample provision for physical comforts, such as rest rooms, reading rooms, green rooms, cozy and well appointed dressing rooms, and by maintaining delightful exterior decorations requiring the constant services of a staff of landscape gardeners, etc.

The novel effects in pictures, such as the unique dissolves and multiple exposures, have an immeasurable bearing on their popularity. Titles run in over the scene, as in "Footprints of Mozart," recently released, and "The Cricket on the Hearth," in which the style of type used was in conformity with the spirit and locale of the story, are of greater importance than would appear to the casual observer, and they really supply the little touches that make up the "finished" product.

The actor must make a careful study of the character he is to represent and must throw his whole heart and soul into his work if it is to be convincing and real; he must live the part, cherish the hopes and sense the fears, and must do it naturally.

The camera-man must realize that unless he performs his duties to the best of his ability (taking for granted that he has ability) all the work of the producer and actors is for naught. The picture must possess stereoscopic quality, depth of focus, microscopic detail, lights and shadows, with proper compensation for tinting and toning in the exposure of the negative and its subsequent development. The alert camera-man will not fail to improve every opportunity to work in special effects that might aid the picture in expressing the sentiment of the author.

The proper tinting and development of the positive, the crystallizing of all previous effort, requires the constant attention of a trained expert. This process, although last in chronological order, but by no means least important, gives opportunity for bringing out the best

that there is in the picture. Just as soon as this fact is fully appreciated by all manufacturers there will be a decided improvement in all productions, and public interest in pictures will be vastly increased. It is with regret that the writer is compelled to pass on from this very important feature to keep within the confines of the space that can be devoted to this article.

It is impossible to lay too much stress on the importance of the editing of film, placing of correct, legible and artistic titles. Laxity in this particular spells failure for numerous productions.

The lithograph is a factor that has a very material bearing on the commercial status of a picture and requires careful study as to pictorial and typographical composition. Through this medium the manufacturer invites the passer-by to witness the exhibition of a picture on which he has lavished time and money. How frequently does he succeed and how often does the poster absolutely repel?

Artificial stimuli, as a well-known author or a popular star, are often resorted to, but cannot properly be component parts of an ideal production.

Striking a golden mean between the commercial and purely idealistic phase of the motion picture, the ideal production would be one that was produced from a good script to which no author's name was applied by a capable but unmentioned director, enacted by a cast chosen solely because of histrionic ability, depicting a subject that had the power to hold the attention of the cultured and the plebian, the rich and the poor, one that possessed artistic, dramatic and technical qualities of the highest degree, and commended itself solely on its individual merits and induced a maximum sale throughout the civilized world without the application of a trade-mark.

The subject of distribution is one that must be solved by each manufacturer, according to market conditions, under the peculiar situation prevailing in this and other countries.

J. J. Hutchinson

David W. Griffith, Motion Picture Director

THERE are critics in plenty who are unwilling to accord to real genius all the laurels that belong thereto, and they will attempt to prove their contentions by hook or crook. The fact remains that the art of producing motion pictures was materially revolutionized by David W. Griffith, whose likeness is shown on this page, and whether the critics are willing to acknowledge that fact or not, the directors who have gained success in their work during the last few years have followed his methods very closely.

David W. Griffith.

It is recalled that many of the players who are prominent to-day gained their first motion picture schooling at the hands of Mr. Griffith. In this respect he was an instructor par excellence, and those who have remembered his teachings are still to be found in the list of screen favorites.

When a man succeeds in working changes so radical as did Griffith and impressing his ideas so indelibly upon those who worked with him, is he not entitled to all the glory and emoluments that he can gather unto himself?

Not all of us will agree with Griffith in his choice of subjects, but, once he has made his choice and the picture is presented to us, we are compelled to admit that he has discovered in his subject some things we did not suspect were there, and that he has presented those things in a

Griffith Directing a Scene in "The Escape."

way that is startling, if not always pleasing, and that he compels us to admire his artistry. If that does not spell ability of parts wherein does the greatness of a director lie? It was something of a personal triumph to Mr. Griffith when he held David Belasco for six hours in unrestrained admiration of his work.

It matters little with which trade mark the pictures made by Griffith are branded so long as they are American pictures, and they continue to influence the work of others and lead the art to a higher development.

Doom of Long Features Predicted

BY CARL LAEMMLE

IN MY opinion the one big vital point that will be discussed at the various conventions this year will be the length of subjects. Personally, I believe that long features are doomed. I have always found that Europe is from six to twelve months ahead of this country. I don't wish this understood to mean that the European film manufacturer is giving the American manufacturer any lessons, but circumstances prove that the likes and dislikes of the European public assert themselves very strongly in this country within six months after they have started in Europe.

At the present time there is tremendous demand from the European public for short subjects and I predict that the general clamor for a diversified program will soon sweep this country.

Although I felt confident that I was right, I wanted to get the opinion of some of my friends, who were exhibitors, and I invited some suggestions. I hadn't the slightest idea that there were so many exhibitors in America who believed as I do, i. e., that long features are doomed.

Every exhibitor whom I heard from expressed his individual opinion that he would be only too glad when the manufacturers would come back to the single and double reels and once in a while a three-reel feature, and a good four or five-reel feature once a month.

There is not an exhibitor who has been in the business for the last four years who doesn't remember that when he got a two-reel feature about once in two or three months, no matter how poor the feature was, he did big business with it and made money. As the situation stands today every day is a feature day and every picture is boosted so highly that the public has become satiated with features and is not as interested in them as it used to be.

If I was running a theatre, personally, I would rather show single reels any time than some of the poor features that are on the market. The sooner the single reels come back again the sooner I believe the exhibitors will be making more money and the public will be more satisfied.

Every week in my mail I get several letters similar to one that I recently received from an exhibitor in Paducah, Ky. I take the liberty of copying part of it:

"I have patrons who are regular in their attendance, but when they notice that my program is a five or six-reel feature they remark, 'Well, I would like to see the picture but it is too long,' and pass on to one of the other theatres which has two-reel subjects and a couple of singles. One hour and ten minutes is about as long as many of the patrons wish to spend in the theatres and I think this time is best spent by giving them a diversified program. I trust that the American producer will soon realize this and get back to the one and two-reel subjects as they now seem to have lost their heads on long subjects."

I am heartily in accord with the statement made by the exhibitor in Paducah, not because of any theoretical ideas that I have, but because I have actually been convinced by talking to people who patronize moving picture theatres that they don't want long subjects.

Let me cite an instance which will bear out my contention:

When I was in Chicago recently, I happened to meet a man who is a very busy merchant and who is quite a moving picture fan. During the course of our conversation this gentleman remarked to me that he was no longer interested in moving pictures, simply because of the fact that he could not get as much pleasure out of them as he previously had.

He went on to tell me that a year or two ago he could drop into a moving picture theatre any place in the City of Chicago and find enjoyment for an hour and leave the theatre satisfied—feeling that he had had his money's worth.

As matters stand today when the opportunity presents itself he drops into a moving picture house, but is usually unfortunate enough to arrive at the end of the second or third reel of a five-reel feature and has to wait until the third, fourth and fifth are run off and then watch the part that he has missed.

Under the old arrangement the worst that would happen would be that he would have had to wait five or six minutes until the reel on the screen was completed and then he could start in to enjoy himself. Today he feels that his entertainment is entirely spoiled because he has to sit through the climax of the picture before he can get an idea of what it is all about.

In further corroboration of my statement that long features are doomed, I want to bring to your attention a statement made by an exhibitor in Johnstown, Pa., that he had distributed among his patrons a voting coupon asking them to decide for themselves the type of program they desired run in his theatre. The result was that over 70 per cent. of the people attending the theatre and who handed in coupons were in favor of the single and double reel diversified program.

If I was an exhibitor and owned a theatre and depended on it for a certain income, and being advised of market conditions as they are herein predicted, I would get into personal contact with my patrons and feel them out as to whether or not the one and two-reel program, with an occasional three or four-reeler, is not the ideal form of amusement, that they want.

Take the public into your confidence and I am sure you will find that I am correct in my statement that the long feature is doomed and its death knell will be sounded shortly.

Famous Players in Famous Plays

BY ADOLPH ZUKOR

WHEN I sit in my office, close my eyes and see rising before my mind the flashing lights of thousand upon thousands of theatres in which are being shown Famous Players in Famous Plays the realization that it has all come true just as I dreamed it years ago, seems to me unreal and fantastic, a figment of the imagination as any Arabian Nights tale.

And the romance of the moving picture is more marvelous in the wonders it has wrought, and the kaleidoscopic changes it has accomplished in the lives of a thousand million people than man's imagination could have conceived.

When I entered upon the business of manufacturing moving pictures a few years ago, it was an industry which was in danger of dying from success.

The explanation of this apparently incomprehensible statement is that the film manufacturers had fallen in a rut, and surfeited by the sudden demand which was sweeping them on to fortune had neither the desire nor imagination to see that there must be progress and improvement or the goose which laid the golden egg would soon be dead.

In other words it seemed to me that the moving picture man must try to do as artistic, as high class, and as notable things in his line of entertainment as such men as Henry W. Savage and Charles and Daniel Frohman were doing in the high-class Broadway theatres. If they did rest the public would quickly tire of the mediocre players and plays and desert the moving pictures.

With this predominant idea firmly intrenched in my mind, I sought a means to put its value to a practical test.

What I wanted was a new idea which would be so startling in its departure from the old routine and so tremendous in its magnitude that the whole world would be as startled and surprised as a man would be who was suddenly confronted with a great transformation, and as I thought of the problem its answer came flashing into my mind.

It was to engage the highest salaried, the most highly respected, the most artistic actors in the world to pose in their greatest dramatic successes before the camera, and to follow that film with those of other stars in their theatrical triumphs. To accomplish this was not a mere matter of money. It required the prestige of a noted theatrical manager to sponsor such an undertaking.

Accordingly I began a tour of the big managers' offices, but they all laughed me to scorn and scoffed the idea.

Mr. Daniel Frohman, then and now one of the most respected managers in the business, was the only one to give me any encouragement at all, and so I determined to concentrate all my efforts upon endeavoring to induce him to form an association with me to carry out my plan.

At last I obtained his interest. His artistic imagination was stirred by the possibilities of the unlimited stage upon which to set moving pictures and he became imbued with the spirit of the discoverer as the possibilities of this new line of endeavor opened upon him.

Once this was done the next thing was to find the player to start the innovation. Various names were suggested to us, but the one I wanted was Sarah Bernhardt. That she was and is the most wonderful actress in the world, the most artistic, famous and high salaried, everyone who ever heard of a theatre was well aware.

More than that, her extraordinary ability as a pantomimist made her an ideal subject for the camera.

It was a long hard struggle to make her accept our proposition. A dozen times during our negotiations, I was convinced that she would never accept our offer, but I was determined that I would never stop trying as long as there was even one chance in a million of winning her consent. When finally she did sign our contract and her picture was given to the world, the new era of the film had begun.

To the Famous Players Film Company may be given the credit for first establishing the distribution of feature films in a systematic and regulated manner. I determined to make 30 "Famous Features" a year and I quickly saw that there must be a regular program of releases. It was also quite as necessary to know what amount could be spent in producing a picture without gambling too much on its financial structure.

Accordingly we devised the plan of selling a year's output to an exchange for a certain territory at a fixed price, per annum, instead of obtaining a varying scale for each picture. The fact that I was able to do this after our first two releases had been made is one of the most striking and complimentary evidences of the confidence of exchanges in a particular product that has ever been recorded in the history of the moving picture business.

We are now inaugurating another step for improving the selling methods of our product.

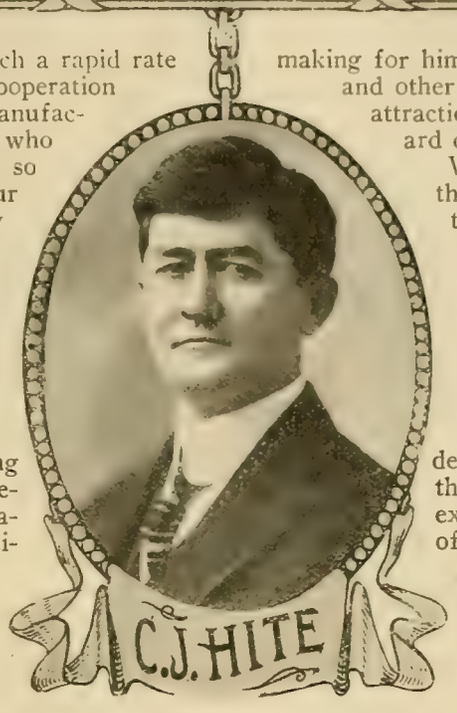
Beginning on September 1 the Famous Players will release 36 "Famous Features" a year, part of them in conjunction with Henry W. Savage and Charles Frohman.

These will be released through a new and most comprehensive exchange established to handle Famous Features exclusively, and which will cover the United States.

Its benefits are manifold. It will for the first time completely systematize the distribution of feature films, it will create a vast saving in selling cost, and will, greatest of all, help the exhibitor to make money for himself, and thus enable him to pay prices sufficient to defray the cost of the most lavish and ambitious offerings.

Advertising for the Exhibitor

BY CHARLES J. HITE



OUR industry is progressing at such a rapid rate that the necessity for a closer cooperation between the exhibitor and the manufacturer is more than ever apparent. We who are doing things now have advanced so greatly over our predecessors that our precedent will be hard to follow by those who come along behind us. And they cannot be satisfied with keeping up the standard we have set. They must beat it as much if not more than we have beaten those who went before. The only way they can do it is by close cooperation between manufacturer and exhibitor.

The successful making of moving pictures is a complex thing and a tremendous amount of capital and organization is necessary for regularity and uniform excellence of service. Only the big organized manufacturer can accomplish and maintain it. Few exhibitors realize what a hazardous game the manufacturer is playing, the great outlay of money in production and in the absolutely necessary publicity or they would encourage him in the promulgation and exploitation of the things that cost, which are also the things that pay.

That time-honored axiom, "You must spend money to get money," is as true of the film business as of any other. This has been brought home to me in the operation of the Thanhouser company more than in any of the various other businesses in which I have been interested and all of which have proved to be merely good stepping stones to the present enterprise. This has rapidly developed until now with "The Million Dollar Mystery," I am trying an experiment of really colossal size.

Immense capitalization and organization make it possible to release such a huge and expensive serial simultaneously all over the country and to make this pay, it has been necessary to embark on an advertising and publicity campaign, hitherto unequalled in any amusement venture.

We are advertising for the exhibitor, a thing which the manufacturer has not been willing to do before. The bulk value of this advertising is nearly a quarter of a million dollars. Now, it remains to be seen whether the exhibitor will appreciate what we are doing sufficiently to stand behind us in our efforts to help him as well as ourselves and support the highly meritorious offering we are making for him. If he does so, it will encourage us and other manufacturers to produce other great attractions like it and steadily raise the standard of his business and ours.

We are trying out in two hundred of the greatest newspapers in the country the theory that it pays to advertise to the general public direct. In this way we are reaching and appealing directly to the patrons of the exhibitor's box-office. Our advertising in trade papers is not alone beneficial to ourselves. Of course, its primary importance is to us, as it presents in forceful English the merits of our product, which we desire to market to the exhibitor, but, on the other hand, it is of benefit to the exhibitor also, as it keeps him informed of what is on the market. But the great daily paper campaign can only be of use to us if the exhibitor is enterprising enough to support us in our bold step in endeavoring to help him sell the seats in his theatre, without any expense to him for this widespread publicity.

Aside from the advertising, if we had not been equipped as we are and had found it necessary to organize and equip especially for a serial of the magnitude of "The Million Dollar Mystery" it could not have been adequately produced at a cost of less than a quarter of a million dollars. Thus you see in production and in advertising we are able to give to the exhibitor of the country that which cost half a million dollars had we not been so organized and equipped as to do it for vastly less.

Do not imagine that the actual expense has been light even though we were so organized beforehand. I do not believe such great stage sets and such expensive properties and accessories ever have been employed in the production of a modern photoplay. What with the purchase of the Francis Wilson mansion at New Rochelle, the balloon ascensions, tally-ho parties, automobiles cheerfully thrown over cliffs and shattered to bits, in the interest of thrills, the blowing up of ships and the destruction of costly clothing and furnishings, and the engagement of celebrated writers and players, our disbursements have mounted into the hundreds of thousands.

This sort of investment can go on with great profit to everyone, if the exhibitor and the manufacturer can get into closer sympathy and not continue to fight each other.

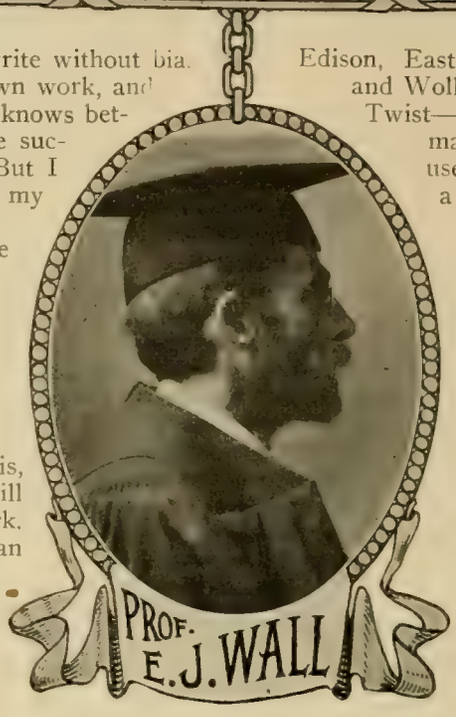
IN keeping with the general advancement which has been made in the motion picture industry within the past year or so are the changes which have resulted in the exhibitors' methods of "selling his show."

Scores of exhibitors who have entered the field from the so-called legitimate branch of the amusement profession are spending as much money in the daily newspapers in their towns to advertise Mary Pickford in "Tess of the Storm Country" as they were wont to spend to advertise Maud Adams in "Peter Pan"—and are doing it with profit.

In the same proportion that the motion picture industry has increased the number of "house managers" throughout the country until they now number hundreds as opposed to the tens of other days, so also has the same industry and its progressive, up-to-date spirit multiplied the methods of constructive advertising.

University Interest in Motion Pictures

BY E. J. WALL, F.R.P.S.



IT IS a little difficult for me to write without bias on what must naturally be my own work, and yet there is probably no one who knows better the actual facts, the progress, the successes and failures we have made. But I am asked to write the story from my viewpoint and here it is.

Throughout I have kept in view one main idea and that is that it is absolutely essential for a successful operator to be thoroughly grounded in the theory of his work, no matter what that may be. I have more than once been asked by a student: "What's the use of my knowing that; how can it apply in photography?" My answer is, "Wait, and as you learn more you will see the bearing on some of your work. I want you to be more than the man standing behind a half closed door and looking through the crack." I do not believe in teaching students to become mere parrots or machines. I want them to know the whys and wherefores, so that when they strike any trouble they may be able to reason out the causes and find the remedies.

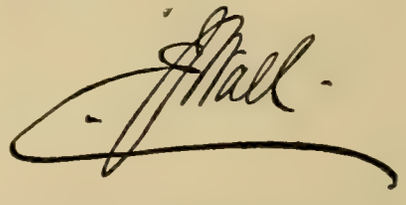
As regards motion picture work proper, with which the editor is naturally more interested, I can only say that I cannot see that this requires any special treatment, any more than any other branch of photography, for it is, after all, merely one branch of the art. I would only lay emphasis on the fact that the *photographic department of Syracuse University is not and never will be a school wherein a man can learn motion picture work in a few weeks, as long as I am connected with it.*

Too many think that they have only to turn a crank for a week or two to become duly qualified experts. I first turned the handle in 1896, and I have been in the game off and on ever since, and I do not know it all and I never shall. Our students have to learn how to use a camera, to develop and print and then project; *but they are not allowed to do this till they have had a thorough grounding in chemistry and optics.* They have to project not only in the school but under commercial conditions in a theatre, and I believe that every operator ought to go through the same training.

It is simply deplorable to receive letters, as I do, from men who can neither write well nor spell decently, all wanting to learn the motion picture business in a few weeks. Apparently this work is looked upon as a richer gold field than those of Yukon or Australia, and I do my best to discourage such get-rich-quick ideas.

So far, I am thoroughly satisfied with the result of our work. We have now, thanks to the farsightedness and generosity of Mr. F. J. Marion of the Kalem Company, a building of our own and we hope next year to put in an all-glass studio, 65 by 35 feet. We have a good equipment, thanks to the generosity of the Kalem, Edison, Eastman Kodak, Ansco, American Goerz and Wollensak Companies. But I am like Oliver Twist—I am asking for more. There must be many firms that have "junk" that is of no use to them. I want it. I want to form a museum. I want a library. The smallest contributions will be gratefully received.

As to the future, our outlook grows brighter and I mean to do better—better work with the motion picture. I am to film quite soon some of the operations of our Department of Agriculture—some special machine movements. But the results are to be used for educational purposes only. They are not to be commercialized. We are not a commercial, but a teaching establishment. We hope to give assistance to all inquirers, proprietors, managers or operators, but far too often I find the days not long enough for my own work. We hope to institute an experimental branch, where any point that crops up may be actually tested out under conditions that will admit of no cavil on any one's part. We are now only hampered by want of money and time, particularly the latter. Our course of two years is all too short to teach what I want to, for the school was not founded to teach motion picture work, but photography in its widest sense, which must after all be the basis of all successful work. We have other schemes in view, but they will not touch the "movie," except indirectly, it is therefore unnecessary for me to deal with them.

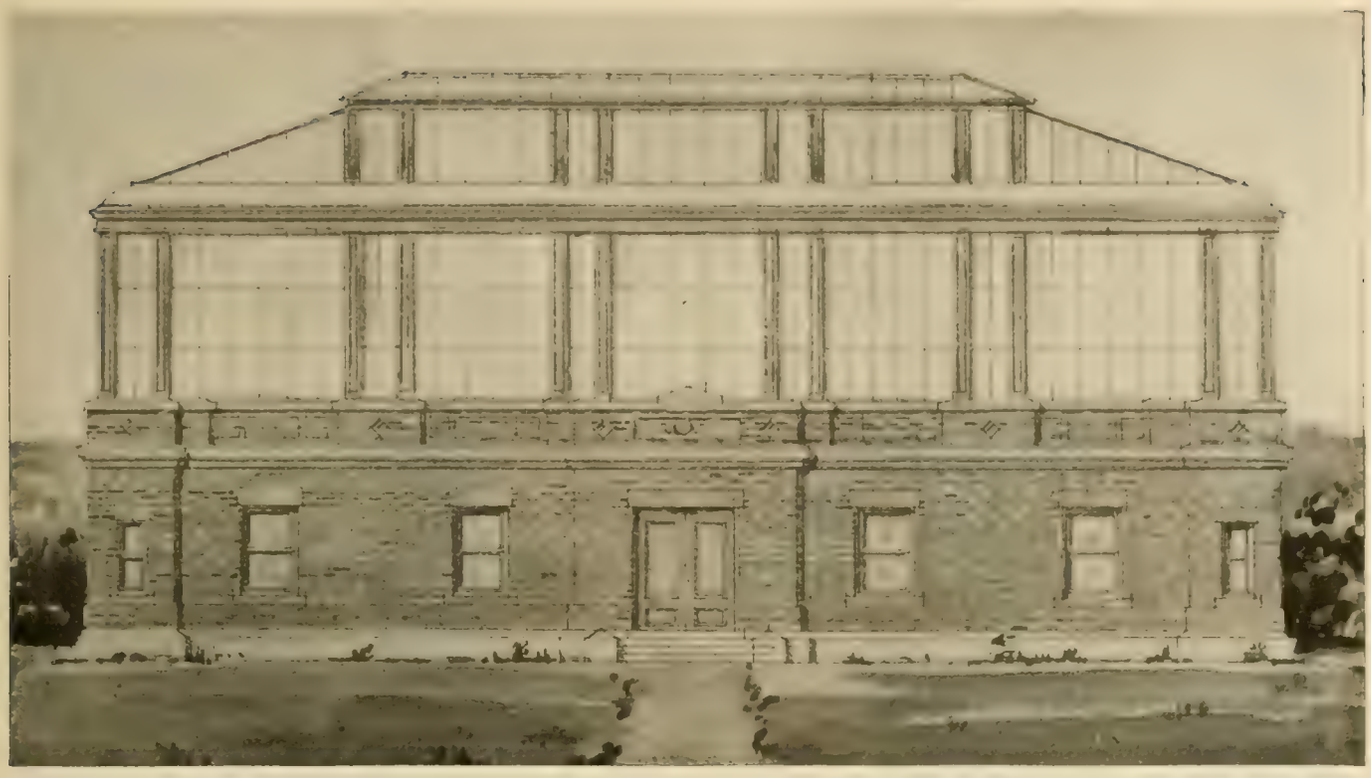


PURPOSE OF THE SYRACUSE SCHOOL

By Frank J. Marion

THE Photographic Department of Syracuse University was not founded to turn out experts in three or six months. The initial idea, and one that still forms the dominant note, was to provide such instruction, both in theory and practice, as would form a solid foundation for every branch of photography, including motion picture work. It is impossible for anyone to learn photography, much less the whole of motion picture work, in a few months, and I am glad to learn that over 70 applicants for such short instruction have been turned down.

Given a good picture story, then a perfect result, means first, good composition; secondly, good camera work, and



Photographic Building, Syracuse University

thirdly, perfect photography in the dark rooms. An admitted trouble, which every film maker has had to contend with, is that too often an artistic producer may be entirely ignorant of photography, or a good photographer ignorant of art. Therefore, in the course at Syracuse University, the principles of art have been given a prominent place, especially the elements of composition. In fact nearly as much time is devoted to art as to photography, and the high reputation which the College of Fine Arts of the University has is sufficient guarantee as to the quality of the training in this respect.

Good camera work must be based on a thorough understanding of the optical principles, the action of light, of color values, etc., and a very thorough grounding is given in these subjects. Perfect photography in the dark room necessitates a comprehension of the chemistry and physics of the subject, and besides the practical experience gained in all classes of photographic work, a student must put in about five hours a week in studying chemistry and physics.

Till the founding of this school there was no establishment in connection with any university where systematized training could be obtained and it is the first photographic department of a university outside those of Germany and Austria.

The school is young yet—barely two years old—but in a short time it must have an appreciable effect on the quality of the men available for motion picture work in all its branches. It will raise the standard of the men and through them the standard of the work. In too many cases at the present time the operator, no matter what department he may be in, is self taught, is a practical rule-of-thumb man and no more. He knows nothing of theory and in many cases is hopelessly at sea when anything goes wrong.

In the Syracuse school the students have to manipulate the moving picture camera, develop and print from school, but under commercial conditions in a theatre. And those wishing to specialize in either department can do so after graduation. The school is well equipped for motion picture work and has an extremely fine technical outfit.

One of the special points that should not be overlooked is that Professor Wall, who is in charge of the department, is no mere theorist, but is thoroughly practical and has been connected with the film business in all its branches for over fifteen years. His latest work has been directed toward the use of the motion picture for special scientific subjects, about which we shall probably hear more at some future date.

The progress made in the school is very gratifying and is a good promise for yet further developments. It can and will become a potent force in our art and it deserves the support of the moving picture business. Its graduates will shortly be looking for positions and I am confident there will be many opportunities for them.

SYRACUSE UNIVERSITY—DEPARTMENT OF PHOTOGRAPHY.

COURSE OF STUDY.—First Year.

General Optics.—Reflection, refraction, dispersion and diffraction of light. Elementary Photometry. Light standards.

Photographic Optics.—Optical Glass; the general principles of lens construction; lens aberrations; choice and use of lenses for special work.

The Camera.—Various types with instructions in the use of the same for general, portrait, landscape and architectural work. Instantaneous shutters and testing the same.

Exposure.—The illumination of the subject. The factors controlling exposure.

Sensitive Materials.—Plates and films, ordinary and color-sensitive. Color filters.

Development.—The chemistry of developers and development. Time, thermo and tank development.

Printing.—Silver printing; development processes. Platinum.

Scene in a Modern Motion Picture Studio of Pathe Freres, Jersey City, N. J.

From left to right the picture shows the Cameraman, Lefty Miller, ex-professional baseball player, and Pathe assistant director, Miss Coffin, John McGraw, Miss Tunison, Sam J. Ryan, and Francis McGlyn, now known the country over as "the bug" in the pictures of the Giants-White Sox world tour and directing a three-part drama in which Mr. McGraw takes the leading part.

Transparency Making.—Lantern slides and projection.

Art.—Cast drawing. Sketching. Elementary composition. Still life.

Chemistry.—A course of lectures and recitations on the elementary principles of chemistry. One exercise a week is devoted by the student to laboratory work.

Second Year.

Studio Work.—General principles of lighting by day and artificial light; groups, copying of black and white and colored objects. Retouching the negative.

Printing.—Printing in iron salts; carbon, gum bichromate oil and bromoil.

Color Photography.—The spectroscope; the science of color and photographic reproduction of the same by the additive and subtractive processes.

Photomicrography.—The microscope, principles of construction and use; high and low power photomicrography.

Stereoscopic Photography.—Binocular vision; the practice of stereoscopic photography.

Elementary Emulsion Making.—Negative and positive processes; printing-out emulsions.

Plate Testing.—Sensitometry of ordinary and color-sensitive plates; spectographic testing.

Enlarging and Reducing.—Principles and practice of the two methods.

Motion Picture Work.—The elementary principles of negative and postive making, with practical exercises. The projection of pictures, and the construction of projectors.

Art.—Portrait sketching. Advanced composition. Still life.

Physics.—A general survey of Physics. Two class hours and one laboratory period.

With the second semester of 1913-1914 the department will move into a new building expressly built for it, and which is equipped with the latest apparatus, studios, darkrooms, etc., but the students will be expected to provide such sensitive material as may be considered necessary for carrying out ordinary practical work.

Research Work.—Students who are sufficiently advanced will be assigned a problem for investigation, occupying one or more semesters. Students who have satisfactorily passed the ordinary course may elect special subjects for further study.

The tuition for the course in Photography is $45.00 a semester (one-half year). There is an incidental fee (Library Gymnasium, etc.) of $7.50 per semester, and a matriculation fee of $5.00, payable on entrance only. A laboratory fee of $7.50 each semester in connection with the darkroom, and a Chemistry laboratory fee of $7.00 each year. Textbooks about $5.00 per year.

Special students desiring to enter regular gymnasium classes may do so upon payment of $7.50 per semester.

Further information may be obtained from Professor E. J. Wall, F. R. P. S., head of the department of Photography.

Remarkable Growth of Motion Picture Industry

BY GEORGE K. SPOOR

ONE September afternoon, 1896, two men with moving picture cameras, set up at widely separated points of vantage, were busily engaged in photographing a parade and equestrian exhibit of the Germania Riding Club, held in Lincoln Park, Chicago. Each thought he had secured a "scoop" until they happened to pass each other, and their discomfiture was genuine.

These men are now the heads of two large moving picture manufacturing companies located in Chicago, one on the northwest side and the other on the north side.

The remarkable growth of the motion picture industry in the city of Chicago is typical of its development throughout the entire civilized world. From 1896 to 1907 the exhibition of moving pictures was limited to the closing of vaudeville bills in standard houses; consequently the demand upon the film manufacturer was also very limited and his quarters small. The panic of 1907 was, in a large way, responsible for the enormous growth of the motion picture industry of today, and it was during that year that the five-cent theatres developed throughout the country. The scarcity of currency caused the pleasure-loving public almost to desert the playhouses where high prices for seats prevailed and, for the first time, the picture theatres came into their own.

For the first time the public realized what a wealth of entertainment was to be had for just one-twentieth part of a dollar—in photo-plays. The rushing trains, billowy cataracts of tumbling water, gorgeous bits of scenic beauty along famous rivers, glimpses of topmost pinnacles scaled only after untold hardships, and a few views of Oriental and European life were, at that time, a source of the greatest astonishment to every man, woman and child—and all for five cents.

With the newly awakened public interest the demands upon the picture manufacturers increased by leaps and bounds. Photo-play theatres sprang up over night, and soon the demand for good films became an incessant hue and cry from not only the great cities, but from the smaller towns and hamlets throughout this country. From that moment the photo-play industry entered upon a solid foundation.

Time passed, and the manufacturers entered upon an era of growth and development that proved burdensome to their limited facilities. Their plants were enlarged to meet the heavy requirements, and this wonderful upbuilding has gone steadily forward. The photo-play, in its new form, began to make inroads into Europe, and while some of the largest concerns in the world are located abroad, the American product is most popular and in heavy demand all over the Eastern hemisphere.

And now the moving picture industry is recognized as one of the gigantic powers of the earth. Looking back through 1913 we find that absolute miracles have been wrought through the medium of the photo-play. America is the center of this vast manufacturing industry. The wonderful plants of the American makers are dotted throughout the country, and their branches have ramifications almost throughout the entire continent of Europe. Vast sums of money have been, and will be, spent in bringing the modern photo-play to the utmost perfection.

A comparison of today's moving picture with that of some four or five years ago is almost ludicrous and reveals the upward trend in a score of startling ways. Vast productions, in one, two and three-reels, covering famous historical subjects of the utmost importance to the growing child in school, as well as the grownups, have been staged before the camera successfully. The photo-play fan, starting out in the morning with a goodly supply of nickels and dimes, can be transported around the entire world, and through history—in films. The splendor and scenic gorgeousness of the Far East, the semi-civilized portions of Europe, the vastnesses of the pulsating seas, and the wonders of our native land are on every hand—just within the portals of the photo-play's house.

Lured by the click of the picture camera, almost every celebrated stage star of the present day has enacted his or her famous successes in the studios of photo-play manufacturers during the past year.

Geo. K. Spoor

THERE has been given, perhaps, no more striking example of the far reaching appeal which the photo-play, and those who populate its world, has attained in the United States than the recent operations of Francis X. Bushman and his Essanay associates in Mr. Spoor's company in New York City, in connection with the filming of the Louis Tracy prize novel, "One Wonderful Night".

In order that the settings might be true to life, the Essanay players came to New York City not long ago to make a number of exterior scenes set forth in the story. They "acted" on fashionable Fifth Avenue and invaded the sacred environment of the Hotel Plaza—and everywhere they went it was quite noticeable that, while the cameraman kept turning the crank, debutantes and dandies, like their humbler brethren from less select localities, promptly forgot everything else in response to the compelling call of "the movies".

The Motion Picture Trade in Europe

BY E. H. MONTAGU

THE trade in Europe is by no means in a healthy condition. The reason for this can be easily given, viz.: over-production by the manufacturer, cutthroat competition by the renter, and the building of too many cinematograph theatres. This reaction is of no recent development. It has been under way gradually for weeks past, but it is now more pronounced and general, and with the summer season coming on, it will be felt in a deeper degree by all.

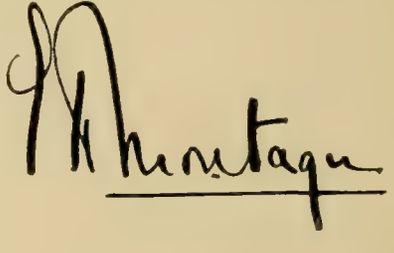
Probably one of the most important factors in the film trade today is the long film, and it should be noted that the long film—or films exceeding 3,000 feet—is not wanted in Europe. Occasionally some special film exceeding this length, and of exceptional subject and quality, will find a good market; but the great majority of the long films coming to Europe today are more or less unsaleable.

Business in England may be called very good on the whole, although, owing to the tremendous output, there is keen competition, and it is only those who have the goods to deliver that can succeed. During the present year many a manufacturer and agent, not having films of merit, will conduct his English office at a loss. The market, however, is open and unrestricted, so that anyone having a film that will suit the English public, and that does not exceed 3,000 feet in length, can sell anything up to 80 or 90 copies on the English market alone. The last animal picture of Selig's, released over here—"Amid Raging Beasts"—had a sale in the British market of 92 copies. It must not be forgotten, however, by Americans, that the English taste is entirely different from the American, and that films containing American politics and American humor will not sell in the English market at all.

It should also be remembered that theatres here select the programs, not the renter; and, consequently, it is absolutely imperative that the taste of the public be catered to, as they practically select the films. It should also be remembered that, in England, the theatres change their programs only twice every week at most, and, therefore, that fewer new films are required than in the United States.

With regard to the Continental business, this is hardly worth considering, except for the occasional film of extra special merit. This is due to the fact that the majority of the agents and manufacturers on the continent are engaged in the rental business, with the result that instead of purchasing films they use only the samples they get from their own factories and rent these out at a cheap price. Then, also, it must be remembered that financial conditions on the Continent, in the film trade, are not very strong, and that most manufacturers suffer losses in the course of a year, from bad debts, that wipe off all the profits they make. This is obvious, seeing that films have to be sold on the Continent at a rate that is not much over six cents per foot.

There is no question that the next year or two will witness a great weeding out in the film trade that will eventually tend to its benefit. The business must gradually settle down to a regular, commercial basis. The day when any sort of film can be sold is gradually disappearing, and those manufacturers who are studying conditions will benefit.



THE AMERICAN PRODUCT IN BRITAIN

AS most American producers know, one of the toughest markets for the selling of their wares is in the British Isles. What is more, the increase in quality and quantity of the British and Continental productions makes competition keener than ever. The first signs of this was when sales began to go down, as for a quite long period the American producers seemed to have made little advance over their previous standard.

When your producers began to invade the London market, their stuff was far away superior to that being turned out by producers of other countries, but the one mistake of your manufacturers was that they had been too content to rest on their past laurels. While they were doing this, the production side of Europe began to wake up, and it developed to such an extent as to threaten to oust American films from first place. However, your producing firms brought their characteristic resource to the rescue, with the result that they soon adapted themselves to the changing conditions. The advance made was terrific, which served to prove that, after all, the American product is best.

Of course it was only natural that most of your manufacturers should turn the "standing order" system at home to profitable account, but there was the European market to think of—a big consideration when it oftentimes means the sale of two hundred prints.

Your producers are proceeding on the right lines, for the British picturegoing public simply revels in plays with quick action. Besides the moral tone is just right and so is the character of the pictures. Cinemagoers are getting tired of the sickly sentiment and too spun-out productions that frequently emanate from Continental studios. If a vote was taken of the average audiences here, I am confident that American pictures would head the list.

The outstanding fault of British films is the plots. Frequently hackneyed and weak stories are put on, for the average producer here will not pay the scenario writer anything like adequate remuneration.

I will now touch upon the shortcomings of the American product, as seen through British eyes.

First, there is the question of standard lengths. In the States you adhere rigidly to these, sometimes spinning out a 1,500-foot subject to two reels. Over here it is different. There appears to be several manufacturers who do not allow their London agents a free hand in cutting the negative down to the right length. It's a policy that results in fewer sales.

Then there are American words and phrases which are like Greek to the average spectator. For instance, the American Company recently put "The Drummer's Honeymoon" on the market. The picture—a good one—was adversely criticised by the trade press because of the title. Now had it been changed to the English equivalent, "The Commercial's Honeymoon," all would have been in order. Such English words as through being spelt thru is another defect. American producing concerns would be wise to have an English translator on their staff so as to be right in line.

Next comes the question of historical pictures. You have no history to speak of, consequently you have been obliged to do the Civil War to death and turn to the history of other countries. Audiences here have had enough of the former, whilst in the latter you do not always succeed. You cannot always procure the correct atmosphere and the necessary care and attention to detail is not always paid. In fact, the Continental firms can do them better.

But with regard to modern plays, the American producer will always lead if he progresses as he is doing now.

I have a good motive for offering this constructive criticism, for although I am an Englishman, I am a great believer in American photoplays.

Ernest A Dench

FRENCH CONDITIONS UNFAVORABLE

By Frank J. Marion.

IT APPEARS to me that the motion picture industry is approaching a crisis. As we all know, the art gained its first impetus in France and arrived at a high point of perfection in that artistic country sooner than any other. We doubtless are all willing to acknowledge that the French productions of from three to five years ago led the world. It has been my privilege to tour France by automobile for the past two seasons. During the month of May of this year I covered perhaps thirty of the principal cities and noted the status of the moving picture business very carefully. I am obliged to report that it is distinctly on the decline. It is my impression that the number of houses is steadily decreasing and the character of the houses in operation is decidedly low. In talking with business men I frequently met the prediction that in a very few years the business would be practically dead in France.

The reason given me for this state of affairs was one which I could have anticipated, that is, the character of the pictures shown. It is almost impossible to find a high-grade American or English film in a French moving picture house. They run entirely to ultra-sensational and lewd shows. On the streets of Paris the solicitors for indecent cinematograph shows are so plentiful as to be a nuisance. A tourist whose personality indicates that he is an American or Englishman or German can hardly walk a block without being approached by a young man of the well-known "cadet" type touting for a moving picture show of an improper character. I took the trouble this year, as last, to ask many employes of moving picture shows whether there was not a demand for clean American films and the invariable reply was there was decidedly such a demand but that it was impossible to get them.

When confronted by this state of affairs, it seems perfectly clear that the men of America who are interested in the exhibition end of the moving picture business will do well to see to it that such conditions are not repeated in America. I realize that it is a very strong temptation to yield to the advertising demand for sensational subjects. Perhaps the Kalem Company has been as guilty as any other in listening to this demand, but I am quite confident that we all know the difference between right and wrong and that the men who are in the business today, as well as those who are to come into it in the future, will not allow the industry to degenerate in this country as it has in France.

It seems to me that one of the greatest needs of the business today is such a photographic school as has been established at Syracuse University—a school in which young men can secure an education in the art, chemistry and practice of photography.

J. PARKER REID

ENTERPRISE and energy are prime necessities in the make-up of the man who embarks in the motion picture feature business. It is enterprise that enables him to get the right sort of feature and energy that finds a market for it. J. Parker Reid, the subject of this brief sketch has demonstrated that he possesses both these requisites, for his past performances fairly bristle with enterprise and required a large expenditure in real energy to put it over.

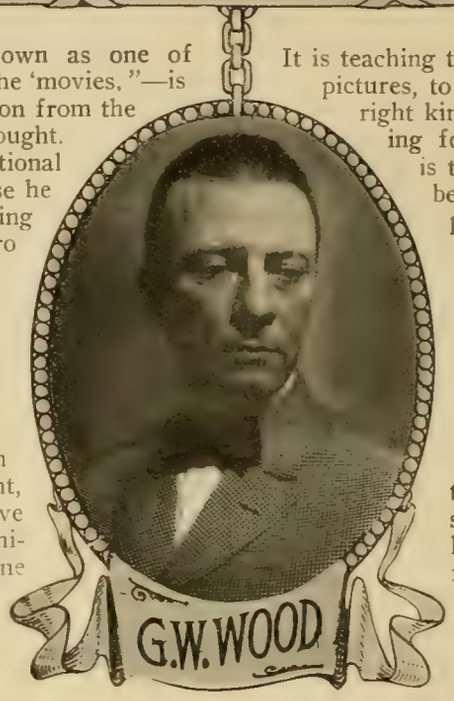
J. Parker Reid.

Mr. Reid gained real prominence in the feature business by an exploit that was novel and interesting. At the time when that beautiful dramatic spectacle, "The Garden of Allah," was playing at the Century Theatre, New York, he conceived the idea of showing the real Garden of Allah on the screen. It was some undertaking to cross the desert to the African oasis, but Mr. Reid succeded and brought back a picture that was as beautiful as it was interesting. He has done many good things since then, but we shall always remember that daring exploit. Mr. Reid is still a young man and has a long road before him.

Magazines and Motion Pictures

BY GARDNER W. WOOD

CARLYLE BLACKWELL, known as one of the seven handsomest men in the 'movies,"—is a recent and significant quotation from the Los Angeles Herald. It is food for thought. How did Mr. Blackwell get that national reputation? I'll tell you. It's because he was one of the seven prominent moving picture actors entered in the Hero Contest recently conducted by The Ladies' World. He didn't win, but the five million picture fans who read that magazine each month have fixed him in that imperishable company of "seven handsomest men in the 'movies'."



The work of these seven screen artists, the companies they represent, and their associates on the screens have been swung into a more brilliant prominence than ever before. One magazine has done more in a few months' time to draw the attention of the ultimate consumer—the picture "fan"—to the product of seven big producing companies than could have been accomplished in a year of hard work by other means or by any other method.

Now this is just where the magazine fits in the field of photo-play. It is the one greatest national publicity medium. It is the last link in the sales system that connects the producer with the theatre-goer. Its work is to create popular demand, and no one will be rash enough to deny the supreme importance of such a factor in any line of business whether it be soap, silk, shoes or pictures. Mrs. Jones of Buffalo buys Ivory Soap, Queen Quality Shoes and Corticelli Silk because she has seen them mentioned for years in her favorite magazines. Just so with pictures. Mrs. Jones learned something new about moving pictures when she began reading "What Happened to Mary" two years ago in The Ladies' World, and she has been going to see the pictures ever since. It is the nickels, dimes and quarters of Mrs. Jones that keeps the factories of the producers working overtime.

Don't overlook Mrs. Jones! She is the one best bet. It is to the great public that the manufacturer ultimately looks for the success of his product. He sells prints because the public likes his pictures and for no other reason. You can't make a horse drink if the horse doesn't want to. Here is what the magazine is doing. It is teaching the public to like pictures, to like *better* pictures, to appreciate more fully the value of the right kind of pictures. It is unmistakably working for improvement in picture quality. It is turning the enthusiastic attention of the best class of Americans to the moving picture theatre. It is helping willingly and ably in the eager fight that far sighted producers are waging for quality and standardization. The magazine is boosting, not knocking.

I am peculiarly qualified to say this because of The Ladies' World's unique position in the motion picture field. It was the first magazine to effect a connection with motion pictures when in August, 1912, the "Mary" series was begun. Since that time there has not been an issue without some feature of big photo-play interest. We have converted thousands upon thousands of our readers into picture enthusiasts. This is proved by the enormous total of five and a half million votes cast in the above mentioned contest.

We have watched our readers' interest in pictures grow from month to month, and I am sure that in our army of over five million readers we have more moving picture devotees than you can find in any other similar group of people in the country today.

The intelligent citizen reads magazines for relaxation —she or he goes to see the pictures for the same reason —the connection is inevitable. The average magazine reader will not tolerate cheap, or vicious pictures. She will gasp for air and leave the house if she has to sit through many reels of that variety; but films like "Judith of Bethulia" make her a permanent convert and booster for the business. In educating her taste for quality pictures the magazine is of far more value than the newspaper ever can be.

The Ladies' World originated and established, with the co-operation of The Edison Company, the value of the "series" idea which has caught the public interest like wildfire and has been established as one of the most profitable forms of release. We were the first to inaugurate a favorite actor contest outside the specialized magazines. And we are free to acknowledge the value of moving pictures to us.

Gardner W. Wood

THE ability to make and keep friends has long been regarded as an important asset in the make-up of the actor. Particularly true is this in the case of the stock actor and, to a degree that is as surprising as it is inexplicable, is it true in the realm of the photoplay.

It has been proven times without number that bigger by far than the most pretentious photoplay production, as an attraction provided by an exhibitor, is the personal appearance of one of the recognized screen favorites. Balls and dances the country over, given under the auspices of motion picture people and attended by well-known photoplayers, have wonderful pulling power. The "personal appearance" of well-known screen stars made the recent exposition at Grand Central Palace, New York City.

Woman's Place in Photoplay Production

BY MADAME ALICE BLACHE

IT has long been a source of wonder to me that many women have not seized upon the wonderful opportunities offered to them by the motion picture art to make their way to fame and fortune as producers of photodramas. Of all the arts there is probably none in which they can make such splendid use of talents so much more natural to a woman than to a man and so necessary to its perfection.

There is no doubt in my mind that a woman's success in many lines of endeavor is still made very difficult by a strong prejudice against one of her sex doing work that has been done only by men for hundreds of years. Of course this prejudice is fast disappearing and there are many vocations in which it has not been present for a long time. In the arts of acting, music, painting and literature, woman has long held her place among the most successful workers, and when it is considered how vitally all of these arts enter into the production of motion pictures one wonders why the names of scores of women are not found among the successful creators of photodrama offerings.

Not only is a woman as well fitted to stage a photodrama as a man, but in many ways she has a distinct advantage over him because of her very nature and because much of the knowledge called for in the telling of the story and the creation of the stage setting is absolutely within her province as a member of the gentler sex. She is an authority on the emotions. For centuries she has given them full play while man has carefully trained himself to control them. She has developed her finer feelings for generations, while being protected from the world by her male companions, and she is naturally religious. In matters of the heart her superiority is acknowledged, and her deep insight and sensitiveness in the affairs of cupid give her a wonderful advantage in developing the thread of love which plays such an all important part in almost every story that is prepared for the screen. All of the distinctive qualities which she possesses come into direct play during the guiding of the actors in making their character drawings and interpreting the different emotions called for by the story. For to think and to feel the situation demanded by the play is the secret of successful acting, and sensitiveness to those thoughts and feelings is absolutely essential to the success of a stage director.

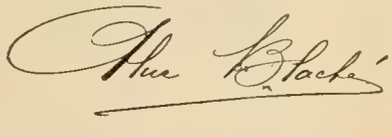
The qualities of patience and gentleness possessed to such a high degree by womankind are also of inestimable value in the staging of a photodrama. Artistic temperament is a thing to be reckoned with while directing an actor, in spite of the treatment of the subject in the comic papers, and a gentle, soft-voiced director is much more conducive to good work on the part of the performer than the over-stern, noisy tyrant of the studio.

Not a small part of the motion picture director's work, in addition to the preparation of the story for picture-telling and the casting and directing of the actors, is the choice of suitable locations for the staging of the exterior scenes and the supervising of the studio settings, props, costumes, etc. In these matters it seems to me that a woman is especially well qualified to obtain the very best results, for she is dealing with subjects that are almost a second nature to her. She takes the measure of every person, every costume, every house and every piece of furniture that her eye comes into contact with, and the beauty of a stretch of landscape or a single flower impresses her immediately. All of these things are of the greatest value to the creator of a photodrama and the knowledge of them must be extensive and exact. A woman's magic touch is immediately recognized in a real home. Is it not just as recognizable in the home of the characters of a photoplay?

That women make the theatre possible from the box-office standpoint is an acknowledged fact. Theatre managers know that their appeal must be to the woman if they would succeed, and all of their efforts are naturally in that direction. This being the case, what a rare opportunity is offered to women to use that inborn knowledge of just what does appeal to them to produce photodramas that will contain that inexplicable something which is necessary to the success of every stage or screen production.

There is nothing connected with the staging of a motion picture that a woman cannot do as easily as a man, and there is no reason why she cannot completely master every technicality of the art. The technique of the drama has been mastered by so many women that it is considered as much her field as a man's and its adaptation to picture work in no way removes it from her sphere. The technique of motion picture photography like the technique of the drama is fitted to a woman's activities.

It is hard for me to imagine how I could have obtained my knowledge of photography, for instance, without the months of study spent in the laboratory of the Gaumont Company, in Paris, at a time when motion picture photography was in the experimental stage, and carefully continued since my own laboratory in the Solax Studios in this country. It is also necessary to study stage direction by actual participation in the work in addition to burning the midnight oil in your library, but both are as suitable, as fascinating and as remunerative to a woman as to a man.



The Life of a Photodrama

BY HERBERT BLACHÉ

TO do a great deed or create great masterpieces that will live through the centuries has spurred man to Herculean efforts since time immemorial. Any art that does not present the possibilities of endless fame suffers accordingly by failing to attract men whose ambitions rise to heights of real greatness and by substituting for them men content merely with piling up worldly goods and gaining the plaudits of the passing throng.

Like statues, paintings, books and dramas that have kept green and fresh the names of their creators and stimulated countless millions to mighty achievements for centuries, photodramas now bid fair to offer a possible monument worthy of the life work of a master mind. And viewed from this standpoint how small and commonplace our greatest efforts appear compared with the work upon which we are now entering.

Of course the rapid development of the motion picture from every standpoint, has placed the achievements of each year so far ahead of those of the year preceding that the preservation of photodrama negatives of the past would only be valuable for a record of the history of the art. Aside from the improvement in the stage technique of the picture, the perfecting of the camera, the printing machine, the projecting machine, the manufacture and developing of the film itself and numerous important discoveries that cover every branch of the art, have caused the picture of yesteryear to be forgotten with an amused smile while we pressed on to take advantage of the latest discovery.

But in spite of the rapid changes which have made such marked improvement possible from month to month, many cases are already upon record where old negatives have been taken out of the safe and reproduced simply because the art of the author, the director or the actor recorded upon them has made them exceptionally valuable. In this fact we see the "handwriting upon the wall" which tells us in words of thunder that the little strip of negative is even now as valuable to the monument builder as the marble, the canvas and the parchment.

To produce the photodrama masterpiece it is necessary to have the scenario. But while the minds of great writers are being prepared for that achievement, there is a most important work waiting at the very door of the ambitious producer. The literary giants of past centuries have piled up a wealth of dramas and books that are ready and waiting to be recorded upon the film by the director-genius who can reproduce them with the art that will make them immortal in picture form.

Verily the time is at hand for the serious minded producer of photodramas to choose his subject and stage it with the idea constantly in mind that he is creating something that will not only win the plaudits of the multitudes for a day or a year, but will bear reproduction in the form of renewed prints for many years to come. Far from being ruinous from a commercial standpoint, this policy offers possibilities of money profits that are beyond the rosiest dreams of the producers of ordinary motion pictures.

Although the time and money required to stage what we might term a "picture classic" is far in excess of that demanded by a less carefully staged production, once created it's value is really enormous. Unlike a theatrical production, there are no salaries to pay and it can be "laid off" indefinitely without costing a single dollar; while, like a painting, who can say that it may not some day be a pearl without price.

There is absolutely no doubt in my mind that photodramas will be produced in the very near future—if indeed some are not already in the course of production—which will be placed upon the market year after year or in "editions" just as our great books are printed. Using the phraseology of the theatre, "Tom Shows" and "East Lynnes" are as possible to the screen as to the stage, with the wonderful advantage that, once sure of seeing them in their original form instead of witnessing their sad mutilation by a "seven people and five trunk" company.

With the "long life" photodrama in mind our studios recently completed a six reel production of "The Chimes" by Charles Dickens. No time or expense limit was placed upon this work and not a stone was left unturned to make it as nearly a perfect picture recital of the famous author's story as was within our power. The cast was selected with as much care as if it were to actually give a stage version of the wonderful play on Broadway. Almost every actor engaged had played the character for which he was chosen many times and was a student of Dickens' works. A collection of "props" was used that would compare favorably with any collection of the quaint old articles of the period and the costumes were so carefully prepared that we had a painting made of each of the characters of the play so that the result of our efforts might be preserved even to the coloring. The picture was allowed to run its natural length—about seven reels, and the result is a picture version which we hope is worthy of the famous author.

With the knowledge that, according to its worth will the life of a photodrama be prolonged, it seems to me that we are entering upon an era of artistic motion picture production which will give us the masterpieces of which we have dreamed since the birth of the art.

Herbert Blaché

The Development of the Motion Picture

BY HORACE G. PLIMPTON

WE have all had the experience of not seeing an old friend for several years and then, upon meeting him, of being greatly surprised at the change in his appearance. Yet we ourselves have changed just as much and had we met our friend from day to day, or week to week, we should have been unconscious of his alteration. In such cases it is only by coming across an old photograph that we realize the changes that the years have made.

So it is with motion pictures. Those of us who are in daily touch with production do not always realize the vast changes that the last few years have brought about in every branch of the art. It is only when from time to time, as we may have occasion to look at a picture made several years ago, that we realize the situation. Often one is told of an old subject as being of great merit and worth a reissue. But look at it and then judge! Is it possible that this was put out seriously? Those minute figures furiously waving their arms, that lack of facial expression, that rapid rushing from side to side, that scenery shaking from time to time and frequently employing in the set painted objects as "properties" instead of real, that "back drop" with shadows on the sky as people pass by—could all these have possibly escaped serious criticism?

They did because at the time we knew of nothing different. We judge by accepted standards.

My connection with the motion picture art dates from the Spring of 1909. At that time the Edison studio had no stock company, although there were a few people regularly employed and paid a small weekly guarantee. Generally speaking, the actors employed in motion picture work were far below today's standard. It was not uncommon to have property men pose in addition to their regular duties. As the camera was usually placed some distance away, but little attention was paid to facial expression and the plot was conveyed by physical action, usually more or less violent. To the Biograph Company must be given credit for the introduction of slow movement, for placing the camera close enough to see the expressions of the face and for having the face convey *thoughts*. I remember distinctly the impression made upon me by seeing their picture, "The Cricket on the Hearth," and realizing then how points could be made—and more effectively—by quiet but intense acting. The other manufacturers were not slow to follow suit, and the result was a rather sudden change to work of this character. But this necessitated better actors. A good actor can hold a situation without any great amount of movement, but the attempts made along these lines with actors of inferior ability were sometimes rather pathetic.

The Edison Company can justly claim to have begun the adaptation of copyrighted works, by well known authors, to motion picture form. The plots in 1909 were pretty crude. Scenario writers were paid as low as $10, and $25 was considered a rather high price. In the summer of 1909 the Edison Company bought from Mark Twain the right to produce "The Prince and the Pauper," and it was brought out, as a feature picture for those days, in one reel. This was followed quickly by the works of such authors as Rex Beach, Richard Harding Davis, E. W. Townsend, Carolyn Wells and Roy Norton. Quite an imposing galaxy then, but now not sufficient to attract a moment's attention. It seems strange that it took such a relatively long time for the producers generally to realize the value of utilizing prominent current fiction for motion pictures, but it is a fact that, for two or three years after the time noted above, the Edison Company had this field almost to itself. Of late, however, the demands have come with a rush, and today there is hardly an author or dramatist of prominence whose works have not been bought for the screen and some at very high prices.

Not the least remarkable point in the development of motion pictures in the last five years has been the changed attitude toward them of the press and public. Although they jumped into almost instantaneous favor with the masses, for a long time the more cultured class refrained from seeing them, or, if they did visit a motion picture theatre, felt that it needed explanation and almost apology. So too the press, when it deigned to notice them at all, did so in a distinctly derisive manner. But, with the improvement in theatres and the vast change in the character of subjects, the tendency now is quite the reverse and there is even a disposition to swing too far to the other extreme. The picture will never, in my judgment, replace the spoken drama. It occupies a field distinct and different. There is plenty of room for both. But it is having a great effect on play construction. As asides were cut out years ago, so today dramatists are learning from pictures how to land situations clearly and quickly, without superfluous words.

There remain, within the scope of this article, two points, the censorship and the long or "feature" picture.

The Edison Company has never dreaded reasonable censorship. It has been its own censor in the purchase and production of a scenario. With the broad and reasonable rulings of the National Board of Censorship it has never had a moment's question. But now the situation is one, frankly, that may well cause uneasiness. With a federal censorship threatened, with state boards in Ohio and Pennsylvania, with local censorship in Chicago and many other cities and towns—how is it to be possible for the manufacturer to market his product without great

annoyance and expense? We should cheerfully govern ourselves according to the accepted standards of any one body, but how can we possibly meet the divergent views of perhaps fifty? In England the official censor gives his verdict and the matter is settled. But here it is conceivable that the federal board may approve a film which will be criticized by the State of Pennsylvania and rejected in Chicago. It is not fair to the producer and no such ruling has ever been made in respect to the drama or fiction. It is opposed to the American spirit. That the picture producers can, as interested parties, accomplish much is doubtful, but if public opposition could be stimulated a great deal could be done.

And now as to the "feature" picture, a term generally understood to mean a production of three reels or over. Personally I rather dissent from this definition. A subject of two reels or even one may be more of a feature than one of five or six. However, we are concerned with the part that films averaging say 5,000 feet long are to play in the future of motion pictures. About a year ago the ball was started rolling with that remarkably fine production, "Quo Vadis," a feature in every sense. Then the country went rapidly feature crazy. The established manufacturers bought up standard plays and new concerns sprang up over night, until the advertising pages of the Moving Picture World showed name after name unknown until that time, each one claiming a remarkable production of some sort. Theatres, previously devoted to the drama, closed their doors to open for feature films. Naturally the reaction was bound to come, and it has set in swiftly and surely.

Obviously the long picture is not popular with the average exhibitor. He depends upon a varied show of four to six reels and wants to empty and fill his house several times a day. From this exhibitor has come a decided remonstrance against feature films, until now one might well believe that the latter are doomed. But this is going too far the other way. It has happened in this country time and time again that a new thing has appeared to sweep the land from ocean to ocean, then to almost disappear and finally to settle down in its legitimate place.

In my judgment the very essence of the motion picture is the relatively short subject. The eye receives an impression immediately and therefore a plot which, to tell with words would take an hour, could probably be shown on the screen in fifteen or twenty minutes. Thus a picture, to justify a showing of one to three hours, must be truly extraordinary, either from the plot itself or its spectacular nature.

The future? It is so much easier to be wise *after* an event has happened. That the motion picture has made a permanent and important place for itself in the amusement field—and is beginning to be considered seriously for educational purposes—is certain. The precise line to be followed in the next few years can better be judged, by those of us who are at the helm, from day to day, with an eye sharp to windward, than by attempting to lay too long a course now. That we shall encounter squalls is certain but let us hope that, with good judgment, they will do us no serious injury until our permanent port is reached.

Harvey G. Plimpton

A Chat With Thomas A. Edison

(Continued from page 180)

purposes of the drama came much later. No, we never had any trouble about getting actors. The Rialto was not far away. We were always careful about the subjects and avoided the things that are popular in the Latin countries. That's why in the beginning we did very little business with the Latin countries. We sold the films in those days and got about fifteen cents a foot. To tell you the truth, I lost money on the transaction because our lawyers' bills were so heavy. Renters of films in the early days were always after us for more material; we could not turn the stuff out fast enough. Well, I never paid so much attention to the business end of it anyway; the technical end kept me busy, but there was not much business system then; that I do remember very well. When the other interests came in, business grew a good deal, some of the fellows that kept a sort of "Peeping Tom' show came in too, and they all have made a lot of money. Well, I am glad of it."

Mr. Edison was manifestly pleased with the effect of the motion picture on the saloons.

"I hope," he said, "that some day the out-door places will seat two and three thousand people and that the price will be cut to three cents. I want to give the very poorest people a chance to learn and to be amused. I hope there will be forty or fifty such places right around New York and that will cut off about a hundred thousand visitors to the gin places. Yes, that would knock the whiskey trade pretty hard. If private enterprise won't do it the municipalities ought to take hold of it. Let me put down the price a little lower, say to two cents, and I will put crepe on the door of all the saloons."

The great inventor expressed his disapproval of the so-called "white slave" and "drug-terror" films and went with great enthusiasm into the work he said was now engrossing his attention—the perfection of a disc for the reproduction of music. He took the interviewer up to the trial room and had some popular as well as classic music run off with the new invention. There was a complete absence of the harsh and grating sound we associate with all artificial reproduction of music. Each instrument and each voice retained its original richness and purity. It was a rare treat, which the inventor enjoyed with all the zest of the true lover of music.

"I just love music," said Edison, his face lit up with child-like pleasure.

We returned to the great American's office and chatted a little longer. Edison inquired how The Moving Picture World was getting along and as he shook hands with me he said, in parting:

"Well, I will say The World is fair."

DEMOCRACY A CHARACTERISTIC.

AS one of the "biggest" men which the world has ever produced, Thomas A. Edison, his accomplishments, and personal characteristics, provides an interesting subject of discussion everywhere. Not long ago a prominent magazine writer who has had occasion to interview the "Wizard of the Oranges" on numerous occasions said: "One of the marked characteristics of Mr. Edison is his absolute democracy. He is one of the most human men I have ever met and the most approachable big man with whom I have ever come in contact. He is always willing to chat—and when I say chat I mean to talk with men whose conversation will not burden him with the technical details of his work in which one might reasonably expect him to be engrossed. A good story is the open sesame to his heart and he himself is one of the most entertaining story tellers to whom I have ever listened. It is notably true that his winning system of living has always called for the leavening of his busy life with periods of wholesome play time."

The Literary Side of Pictures

BY EPES WINTHROP SARGENT

SUPPOSE, before we get too deep into the subject, that you take a look at the forgotten side of what this title implies. Now and then one of our cherished goats wanders from its own fireside at the call of someone who says that pictures are not literature, but we call it back, because we're careful of our goats and don't let them associate with such persons.

Stop a minute and think. Literature is old; centuries old. It started 'way back; possibly before the flood. It ought to be good by this time if, like wine and cheese, it gets savor from age. Photoplay writing is no bearded veteran. Photoplay writing was born some time or another in 1909. Can you ask the six-year-old to have the erudition of the ages?

Now to beat out the possible (and probable) objector, we'll revise that statement, but with mental reservations. The photoplay writing game started somewhere between 1894 and 1896. Don't ask just precisely when. If we could tell we would not be writing this stuff. We would be over in the Treasury Department or some place in Washington, making out next year's corn crop reports. We never said we were *that* good.

But it was about 1898 that the first editor was employed. Then there were three companies over here that lasted overnight. One of them was the Biograph. They had been doing the Jefferson family until we were sick of them. The Jeffersons were big in the Biograph in those days and if you saw a fisherman who hooked himself in the seat of his panties it was C. B. Jefferson, or Joe, Jr., or someone of the Jefferson family who were more numerous in those days than Eddie Foy's family is at present. Every time we asked Austin Fynes who a new Biograph player was he found out and added a new Jefferson to the already numerous family.

About this time Roy McCardell was off the New York World. In those days McCardell spent about two-thirds of his time with the paper of that title and about one-third holding out for more money, because he was making good. This was one of his off moments and he was "writing pictures" for the then Standard. They were not moving pictures in the sense now employed, though they were indeed moving. McCardell used to write about ten captions telling a more or less complete story. Then he and the boss would hire a lot of models—mostly girls—and go out and make pictures for the captions. Somebody on the Biograph must have read the Standard, for presently McCardell was hired to go down to Thirteenth street and Broadway and write pictures for the Biograph. To be exact it was for the Mutascope, then a nickel in the slot machine. They didn't think much of the projection machine in those days. It was all mutascope.

Anyhow, Roy wrote the stuff and he was the first man on either side of the water to be hired for no other purpose than to write pictures. He did the work very successfully until he got the idea for Mr. and Mrs. Nagg, first cousins to the present Jarr family, and he went the rest of the way down to the place with the gilded dome, but he has kept on writing pictures to this day and he is still one of the most successful farcical writers. In passing, the New York World later gave two other writers to the business. With the formation of the Thanhouser Company, Lloyd Lonergan, a brother-in-law of the founder of the company, was induced to leave the paper and write stories for the films. Until the growth of the Thanhouser concern made it necessary for him to concentrate on the big stuff like "The Million Dollar Mystery," he did most of the stories for Thanhouser and later for the Princess, as well. Considering the number of stories produced in proportion to the percentage of hits, we incline to the belief that Mr. Lonergan has a better batting average than any man in the game today.

The third member of the New

Perry N. Vekroff. G. W. Terwilliger. Roy L. McCardell. R. V. Spencer. B. P. Schulberg.

Ben Barondess.

Beta Breuil.

Gene Gauntier.

Lois Weber.

Richard Willis.

York World trio is Russell E. Smith, who recently quit that paper to become connected with the Mutual.

But this brings us too close to the moment. Let's back up to the old days. At the start the people about the studio suggested the stories done, and some of them should have been electrocuted. Now and then some bold spirit would send an idea to the company—any company—and sometimes the company "took pleasure" in paying $5 or $10 for the idea. Even those prices were liberal for the goods delivered. The pictures crept up from the old fifty-foot lengths in a single scene to several hundred feet, but it was the Edison Company that stayed the ebbing tide and brought it back to flood with "The Great Train Robbery."

Presently most of the "then" companies had photoplay editors. Rollin S. Sturgeon was the Vitagraph editor, replacing J. Stuart Blackton and Albert E. Smith, who had previously done the work. If Archer McMackin was not the first Essanay editor, his predecessor did not make noise enough to be heard in New York. It was Essanay, *we think*, who first advertised in the Editor, a paper devoted to the authors, for scripts, and for many years the "We pay from $10 to $100," and "no literary experience required" were the standard arguments. The latter was more truthful than the first. The $10 was closer to the mark than the hundred, but literary skill was not required. Any right-minded editor would have taken any half-way idea and have fixed it up. We think it was Sturgeon who first offered a sheet of suggestions. The idea was generally accepted. Essanay had almost a small booklet and Lubin had a mimeograph sheet, later replaced by a printed sheet which we wrote. We were the third editor, taking over the Lubin scripts in August, 1909.

Those were the happy days. If you get enough idea from a script to suggest a play, you wrote it out and coaxed some director to take it. Most always he did, if the idea was good and he liked that sort of idea. There were no trained writers in those days—and few good ones. We remember the morning we almost fell down three flights of stairs to show the boss Emmett Campbell Hall's "Indian Blood," the first of the now numerous "reversion to type" stories. There was a long argument as to whether or not he would be glad to get $25 or whether $35 would not stir him to better efforts. The $35 won, but later on Hall got $5 for a script from Selig and a few scenes on a burning bridge cost about sixty times what the script brought. Later Selig was one of Hall's best markets and only his fear of the big cities kept him from being the Selig editor. Before that Biograph had offered him a chance as staff writer, but Hall had a home in Glen Echo, near Washington, and he would not be coaxed. Lawrence McCloskey did coax him on to the Lubin staff last fall, but the last we heard Hall had gone back to the beautiful country. But this again gets ahead of the story. But before we back up, Hall's "His Trust" and "His Trust Fulfilled," done by Biograph, was the first two-part story not derived from some book. There had been multiples, released in series, before then, but the closest approach to an original was Vitagraph's presentation of the Rev. Madison Peters' very free adaptation of the story of Moses, in five parts, which was released one part weekly.

Another Washingtonian, Capt. Charles Kiener, of the Copyright office, had begun to attract attention. Like Hall he wrote a full, but practical working script. He did a lot of business with Lubin for a time, but went to Kalem, as a contract writer, and has but very recently reappeared as a free lance. His best work has been some historicals on the early California days, but he has also done some excellent melodramas.

It is not very generally known that Bannister

H. P. Lehrman.

R. E. Smith.

E. C. Hall.

Lloyd Lonergan.

W. Lord Wright.

J. W. Kellette.

Acton Davies.

C. B. "Pop" Hoadley.

Hopp Hadley.

Mark Swan.

Merwin was one of the early birds, but he submitted one story in 1909. It was a capital story, but he wanted $100 for it and he was making that and more, with his fiction. After a couple of attempts he dropped out until Ashley Miller, of Edison, got him back in the game. For a couple of years he was the Edison star, but last November he changed over to the London Film Company.

Pop Hoadley was another of the early birds. As C. B. Hoadley, he had pushed his newspaper success to the point where he had to quit, and he bought a fruit farm. In the interval of packing apples he wrote stuff and early turned his attention to plays. In time he was brought East to become successor in the Imp to Giles R. Warren, who went to Lubin along with Miss Florence Lawrence and Arthur Johnson. Since then he has been editor for Champion, Great Northern, Powers and Imp. Until recently he was the editor for the Biograph-Klaw and Erlanger combination. Like so many others, he sold his first story to Lubin. He is now a free lance.

William H. Kitchell, then known as "the literary carpenter," was one of the early contributors and still has to see his first story on the screen, "The Stamp of Labor." It was a good story but it meant a big production at a time when big productions were not in favor. Edmund S. Hirsch, of Brooklyn, is another whose first story is still in the Lubin films, a story of Betsy Ross that was bought because it could be made in the actual locations, but never was made because it needed better actors than Lubin had in those days. Since then Benjamin Barondess and Edward J. Montagne have risen to contest the Brooklyn championship, but Hirsch was the first, outside of the Vitagraph string.

Frank E. "Spec" Woods was then the motion picture editor of the Dramatic Mirror, and on the side he gave Biograph comedies, including the "Jones" series, which first brought to the front the late John Cumpson and Miss Mary Pickford, though Miss Pickford's most marked success was "All on Account of the Milk," which was written by Mrs. Laurie Mackin, who still appears in pictures. Mr. Woods is notable as being the one commentator on photoplay who never wrote a book on how to do it.

On the other hand William Lord Wright was first in the field with a book (even if it said nothing about leaders), and his second book has just come from the press. He is a newspaper editor in Bellefontaine, Ohio, and writes in his spare time, though no one knows what a country editor's spare time is. There must be *some* spare time, though, for he contributes a page or more a week to the Dramatic Mirror and is known as the "sure fire" writer of advertising plays, about the meanest job a man can make good with.

Another book author is Arthur Leeds, who used to be a star Selig and Essanay writer. He was once an actor and lecturer, turning to pictures. He is now editor of The Photoplay Author and head of the photoplay section of the Home Correspondence Schools. He is doing very little original work at present.

Another is A. W. Thomas, of the Photoplay Magazine and the Scenario Writer. He has done a few plays, but nothing to attract marked attention. He holds pretty closely to the editorial end.

A lot of the old timers have dropped from view. Charles Simms is never heard of and Charles Jenkins is editing a sheet in the Canadian Rockies. Mrs. Elizabeth de Binde Yorke, who used to be a Biograph star, seems to have quit. Some of the others seem to have dropped so far from sight that they are not even remembered.

On the other hand take H. Tipton Steck. He used to be glad to take $15 for half reel stuff. Now he is manager of production for Essanay. Sturgeon is another of the "firsts" who is still well to the fore and our own Louis Reeves Harrison came early and stayed on. He was one of the early Biographers and Vitagraphers. He was here ahead of his day, for he is a man

Shannon Fife.

L. S. McCloskey.

Jas. Oliver Curwood.

Phil Lang.

James Dayton.

with a literary past as honorable as his present or his future; indeed, in the early days, he had to wait for the business to grow up to his standard. It is one of the signs of the times that it did.

Another whom Biograph started was George Hennessy. He was foxy in his early days. They would not believe that he could write dramas. They were in the market for comedies. He wrote comedies until they liked his dramas and for a long time he was the star writer. He is free lancing now, out in Los Angeles. He had written some of the best stories the Biograph ever produced, but you would not think it to look at him quickly. Look twice and you see the brains beneath the apparently listless exterior.

Edwin S. Porter, now of the Famous Players, is another of the "forty-niners" of the game, and Miss Gene Gauntier has written as many one-reel dramas as any writer living. She will go down in history as the author, adapter or what you will of "From the Manger to the Cross," but she is far more important than any one story.

But while there were others of those early days, it is not practicable to list them all in separate paragraphs. Mention of Miss Gauntier, very first of the women writers, brings us to others who have made good. Mrs. Beta Breuil, or Mrs. Hartmann Breuil, was a Vitagraph editor and still a prominent free lance. Mrs. Catherine Carr, now of the North American, is another Vita graduate, as is Miss Peggy O'Neill, of the same company. Mrs. Louella Parsons, of Essanay, has written little, but many promising writers owe much to her helpful advice.

Miss Hetty Gray Baker gave up a job as law librarian to become editor for Jack London (Bosworth, Inc.), which is not altogether photoplay's gain, for, in spite of the excellence of her adaptations of this most difficult author, she did better original work, having the imagination of a real creator. Miss Cora Drew has lately come to the fore as a woman writer. Mrs. Lillian Sweetser, of Maine, is another and Mrs. Bettie Fitzgerald, of Gasden, Ala., has the distinction of having won the top price for a regular script from Griffith, of the Reliance, solely for the excellence of her work. Mrs. Marguerite Bertsch, the present editor of the Vitagraph, is a woman writer whose stories show keen insight into affairs, and Miss Maibelle Heikes Justice, a novelist and short story writer, is one of the Selig stars. Her work is exceptional in many ways. Lois Weber (Mrs. Phillips Smalley) is another prolific writer of strength and versatility.

Miss Mary Fuller has written some of the smartest stories in which she has appeared, but if we started to list the Edison players who are also writers, we would have to give the complete roster.

George Terwilliger, like "Spec," came to us from the Mirror. He had done some capital work with the Reliance. He is now with Lubin as director and writer. He does mostly two-reel stories. Romaine Fielding is also a Lubin author-director. Shannon Fife, of the same company, took to photoplay because the studio was in the same town with the University of Pennsylvania, in which he was a student. Harry Chandlee, lately added to the list, was a Washington correspondent for a string of small papers. Clay M. Greene is a well-known dramatic author and former Shepherd of the Lambs. McCloskey himself, the head of the brainiest lot of staff writers in the photoplay business, was a Philadelphia newspaper man. Following this writer and Giles Warren, he was the first to put the staff on a business basis, and his organization is probably the strongest to be found.

The Universal staff is headed by Captain Leslie T. Peacocke, in the East. Captain Peacocke is also a dramatist and novelist. Walter MacNamara was once a member of the staff, as was Pop Hoadley, to say nothing of Hal Reid, who bought more stories for $10 cash each than any man alive or dead. Monte Katterjohn was its most recent head, but he lately went away and is free lancing again, as well as writing most of the moving picture stuff for the Red, Green and Blue Books, otherwise known as the Chromatic Circuit.

Two ministers have found success in photoplay, the Rev. E. B. Stockton and the Rev. Sydney S. Booth. Dr. Stockton ranges from farce to tragedy, but Mr. Booth is at his best in comedy, if he is an Englishman. Perhaps the best paid writer of today is James Oliver Curwood, who does most of his stuff for the Selig company. He gets the top price and is one of the very, very few novelists who can write a practical photoplay script. Gilson Willetts, who used to be a wholesale dealer in magazine stories, is another Selig star. Harold McGrath is not a photoplay writer, nor are most of the others whose names appear on the screen as authors, though Jack London is said to be studying the work. James Oppenheim is a real photoplay writer, but the late Thomas W. Hanshew and Richard Harding Davis, Rex Beach and others do their work by proxy.

Others of the new school are Marc Edmund Jones, who came out of a railroad office; John William Kellette, who knows all about linotypes; Harry O. Hoyt, a civil engineer, now managing a theatre in Minneapolis; E. W. Matlack, train dispatcher on the Pennsylvania at Pittsburgh; Guy T. Evans and Frank Clarke, of the same place; Frank K. Shaw, for years on the bench in Maine; Edwin Ray Coffin, a ranchman; Miss Marian Lee Patterson, a magazine writer; Julian Louis Lamothe, of New Orleans; Frank Griffin, formerly of Universal and now with Lubin, and scores of others to whom we offer our apologies in advance.

Among the writing editors are Bennie Schulberg, of the Famous Players; James Dayton, the star of Western Universal; Richard V. Spencer, of K. B.; Richard Willis, Willis Robards, Charles M. Seay, Herbert Brenon, of Imp, and others to whom we also apologize.

Credit for the Series stories would seem to go to Edison, whose manager of negative production, Horace G. Plimpton, was the first to popularize the idea (not forgetting, of course, the Jones series already mentioned), and to Mr. Plimpton's ability to get his directors to give the spirit of the author's work, is largely due the popularity of the book story, though Col. Selig is perhaps the largest buyer of book rights at present.

It has been a big jump from the $10 to $20 of 1909 to the $50 to $100 of today, but the changes to come will be still more marked and it is reasonable to suppose that the story of a few years hence will make these prices seem absurd. Already $1,000 and even more has been paid for book rights without the advantage of simultaneous publication in the newspapers, and it is only reasonable to suppose that in the time to come, when the best of the book rights shall have been exhausted, the author who writes photoplays for photoplay production will command a better price than the man who writes books that may be adapted. John Singer Sargent is the foremost portrait painter of today, but some of his water colors are jokes. The man who works in his proper medium is the man who eventually will command the best prices and we are still not quite up to the real literature of the photoplay.

P. S.—And to make the record complete, E. W. Sargent, a former musical and dramatic critic, editor and writer of photoplays, has done several hundred stories for Lubin, two for Imp, two for Vitagraph and seven for Edison. Also about half a mile of photoplay advice and several miles of short stories and novelettes.

Musical Accessories to Motion Pictures

BY CLARENCE E. SINN

IF MUSIC be not the chief accessory to motion pictures, it is at least the most noticeable to patrons of the photo-play. While the lights, attendance, ventilation and the many other details necessary to the entertainment and comfort of the public have their value and effect, it is the music which is more often commented upon *after* the pictures. The pictures constitute the show, of course—or they should—but the music is the audible part of the entertainment, and for this reason is apparently second in importance to the patrons of the theatre. Exhibitors, recognizing this fact, are striving in many ways to make the musical part of their entertainment attractive to the public—each one according to his own judgment, inclination or environment. Manufacturers of musical instruments have in many instances turned their attention to the making of wares especially designed for use in motion picture theatres. Some of these take the form of a "one-man orchestra," being a combination of piano and organ with a line of drummers' "traps" and sound effects. While it is not supposed, even by the manufacturers, that these instruments are going to displace all the orchestras in the country, the fact remains that many exhibitors find it inexpedient to employ more than one or two musicians at the most, and frequently find it a difficult matter to get satisfactory service at that.

The piano-and-drum combination seems to be losing favor in a number of localities; managers who want their pictures "played up to" in detail, find that orchestra leaders as a rule do not give this subject the care and attention it deserves, hence the growing popularity of the "one-man orchestra." I wish to remark, in passing, that orchestra musicians who find fault with this state of affairs have themselves to blame in a large degree, for when, contrary to their employer's wishes, they refuse or neglect to accompany the pictures appropriately, it is not surprising that the aforesaid employer should replace the orchestra with a one-man instrument whereon the performer can and does follow the photo-story correctly. Particularly when this same instrument can be paid for in a few years or less out of the difference in his salary list. Now you orchestra folks, it is up to you to get busy; the "gob-e-lins will get you if you don't watch out."

To the best of my knowledge and belief The Rudolph Wurlitzer Company was the first one in the field with an instrument designed to take the place of an orchestra. At any rate let us go on that premise and look over a few that are on the market, taking them in the order of their public appearance.

"The Wurlitzer Motion Picture Orchestra."

is manufactured in Cincinnati, Ohio. This instrument is made in a number of styles, though the catalog before me gives but seven, viz.: Styles F, G, R, H, K, J and L. The basic idea of all these is a combination of piano with different sets of organ pipes voiced to imitate various instruments of the orchestra, including violins, viola, cello, bass, flute, oboe, clarinet, piccolo, cornet, small drum, bass drum, glockenspiel, triangle, piano and organ.

The pipe organ department is given as containing: 1, tuba bass, 16-foot; 2, tuba bass, 8-foot; 3, tuba bass, 8-foot; 4, clarinet, 16-foot; 5, oboe horn, 8-foot; 6, violin, 8-foot; 7, violin bass, 8-foot; 8, flute bass, 8-foot; 9, piccolo treble, 4-foot; 10, violin treble, 8-foot; 11, flute treble, 8-foot; 12, cathedral chimes; 13, vox humana.

In addition to this combination there are a line of drummers' traps, including xylophone, tambourine, castinets, cymbals, crash, autohorn, horse trot, steamboat whistle, electric bell, etc., all worked with the instruments given above, by one person, and at the will of the operator. I have copied this instrumentation from styles "H" and "K," which, standing midway, may be said to give a fair approximate idea of capabilities of this instrument. The piano has also a mandolin attachment. All but the first two styles are equipped with two manuals or key boards, one for the piano, the other for the organ, which last includes the orchestral instruments. Although the Wurlitzer people strenuously object to the name of "organ" as applied to the Motion Picture Orchestra, and in fact it is much more than an organ merely, it is played in the same manner. All of these instruments can be played automatically by means of perforated rolls similar to those of a player-piano. They are capable of the highest musical expression in the hands of a good performer, and any pianist of ordinary ability can play them with very little practice. Of course the more practice he has the better his performance, but the ordinary piano player can, with a little earnest effort and short experience, obtain wonderful results. The Wurlitzer Hope-Jones Unit Orchestra has been installed in some of the largest and best picture theatres in the country, as well as other theatres not devoted to motion pictures. It is also being placed in many of the smaller houses, as the different styles with their different prices are made to suit the different pocket books.

In the Moving Picture World, March 22, page 1671, appeared a letter from Mr. Jack Walsh, Fitzhugh Hall, Rochester, N. Y., eulogizing the Hope-Jones Unit Orchestra, with a few hints as to how he employed it in different pictures. Many others are praising it as sincerely as Mr. W., though not always in print.

"The Fotoplayer."

At the National Convention of Exhibitors held in Chicago in 1912, there was shown an instrument called by

its makers the "Fotoplayer," also "The Photo Player." I believe that occasion was its first appearance east of the Pacific coast—the place of its manufacture. The "Fotoplayer," like other one-man affairs, is a combination of piano, organ and drummer's traps and various sound effects. Like the others also either the piano or organ can be played separately or together as the performer wishes. It is supplied with an equipment by which it can be played by means of perforated rolls (that is, rolls cut out as are those used in the player-piano), and it is in connection with this part of the instrument that its chief novelty lies.

Unlike the ordinary player-piano or other mechanical instruments, the "Fotoplayer" is arranged in such a manner that two music rolls may be used and one can be changed while the other is in use. It has two separate tracker boards which enables the operator to make quick changes without stopping the music. The music may be started at any part of the roll desired, and stopped at any point; this permits the playing of parts of overtures or selections when the whole number is not wanted. The operator can also change instantly from one roll to the other without a perceptible break in the music.

At the time I saw it demonstrated, the operator in charge had probably a dozen rolls of music lying conveniently to his reach—among them the "William Tell" overture and "Hearts and Flowers." He played a waltz while he inserted the overture; it took about thirty seconds to insert the reel and turn it to the well known "storm scene." While this was being played he put in the "Hearts and Flowers," switched instantly to that, and replaced the overture, on the other tracker, to a gallop. This was supposed to be descriptive of a fire and was accompanied by fire gongs, bells, whistles, horse trot effects and other traps. The point he concentrated upon was the fact that it was possible to accompany a picture *in detail* with an automatic musical instrument. The inventor, he said, had seen a letter by Clyde Martin in which the writer asserted that "it was impossible to properly accompany a picture with an automatic instrument." Mr. Martin was right. It was impossible, at the time his letter was written, to do more than grind out a succession of tunes on any automatic instrument, and the tunes usually have little or nothing in character with the picture. But a fellow out in California—a fellow by the name of Van Valkenberg—thought it possible to make an instrument by which rapid changes could be made in the music, and thus do away with the main difficulty found in accompanying pictures by means of music rolls. The double tracker board with *two* rolls instead of one was the result of his experiments, and it is in this that the "Fotoplayer" differs from all other automatic instruments. Facilities are provided for quick adjustment of the music roll, rapid winding and re-winding.

Descriptive and dramatic music is difficult to obtain in music rolls, especially the latter, though many numbers of this character are to be found in operatic selections, fantasies, and descriptive music generally. Sometimes one single number in a standard composition is desirable, but not the whole composition; for example, the "storm scene" in "William Tell" overture as before mentioned. In such cases the operator inserts his roll, containing the overture while its preceding number is playing, rapidly turns it until the proper place is found (it will be wise to try out and mark the places on different rolls, showing the beginning and ending of the various movements), and as soon as the scene is ready, start its accompanying music.

Miss Carrie Hetherington, "The Photo Player Expert," had an article in the Music for the Picture Department of the Moving Picture World issue of April 4, 1914, extolling the merits of the instrument and including a musical program of "Judith of Bethulia" by way of illustrating her method of playing to pictures with its help.

And right here I want to say that the exhibitor who buys *any* automatic instrument with the idea of doing away with musicians entirely, and who expects at the same time to get good and appropriate music, is making a mistake. Put a good performer in charge of it and you will get good results. If you intend to let the third assistant usher run it you would better save your money in the first place, or you will probably lose it in the last place.

"Bartola Keyboard Attachment."

Something over a year ago an article appeared on the market bearing the above title. Those attending the Exhibitors' Convention of July, 1913, in New York City may remember it as it was demonstrated in one of the picture theatres in the Grand Central Palace, and it was also in evidence at the recent show at the same place. The "Bartola Keyboard Attachment" was just what its name signified, though I am wrong in speaking of it in the past tense. It is a small keyboard attached to one side of the piano though separate from it; it controls about three octaves, if my memory serves me right, of organ pipes, there being two sets of these which are voiced to violin and flute respectively. The whole thing is separate from the piano, yet is convenient to the pianist, being much on the order of a second manual as found on other combination instruments. Its chief claim for attention seems to rest in the fact that the buyer can attach it to his own piano, thus doing away with the expense of buying a whole new outfit when he already possesses one important part of the "pipe-organ" combination. Drums, traps and various sound effects are attached to the instrument.

"The Seeburg Motion Picture Player."

Though J. C. Seeburg of the J. C. Seeburg Piano Co. of Chicago, who is putting out the above instrument, calls it simply "Style M. Motion Picture Player," I have attached his name to it in the title as a means of distinguishing it from other photoplayers.

In the February issue of the Moving Picture World (page 1072) a short description of Mr. Seeburg's instrument was given. Since then several improvements have been added, not to the *musical* part of the instrument, as he had the very best quality of organ pipes and the best piano obtainable from the beginning, but additions and improvements which have suggested themselves since the first instrument was put on the market. For example, the organ has a "Kinetic Blower" which can be placed in any part of the house most convenient. It is not necessary that it be near the organ. The organ has 104 pipes, has automatic attachment and can throw on the bass as well as the treble octaves. A new one in preparation will have vox humana as well as cathedral chimes. There are two manuals; one the regular 88-note piano, and the other a 61-note organ.

Either the piano or the organ may be played separately, or both may be played together. It is equipped with facilities for the use of music rolls, thus making the instrument automatic if such is desired. These rolls are of extra length and contain ten distinct and different selections per roll. That's quite a number of selections to put on one roll, if you stop to think it over. These rolls are made especially for the Seeburg Motion Picture Players.

There is also in addition a good line of drummers' instruments and traps. For example the xylophone, which can be played separately as a solo instrument or in combination with the others. There are bass drum, snare drum, tympanni, cymbal, triangle and castinets. Also tom-tom, cow bell, crash-cymbal, fire-gong, steamboat whistle, locomotive whistle, thunder effect, wind siren, bird call, baby cry, telephone and door bell, horse

trot and automobile horn. These instruments and effects are operated by buttons placed right and left of organ manuals and by pedals worked by the feet. All the effects and "traps" are cut into the rolls so you get them all when used as an automatic player.

What I said before will apply here as well. It *is* possible to get a shoemaker's apprentice to run these players, but you will be very apt to get cobbler's music. If you want to get the best results and give the instruments a chance to show their possibilities, get a good musician to play them for you. Mr. Seeburg's piano is a good one; his organ is also a good one, though not, of course, as big and comprehensive as a church organ. But the organ pipes are of the best quality, there are enough to be effective and the cost of the whole instrument is very much less than that of a church organ, and enables you to give more variations for the pictures.

"Deagan's Bells."

This article would be incomplete without a few words about J. C. Deagan and his Bells (Bells with a capital B). J. C. Deagan's name has become so well known as to be a guarantee of quality. He has always made a specialty of musical bells and xylophones, though he has invented and manufactured so many other instruments along these lines that I couldn't name them off hand. Years ago he put on the market a set of bells played by an electric current and manipulated from a keyboard similar to that of a piano. To the best of my belief he was the originator of this method of playing musical bells. At any rate, his name is so firmly bound up with the "Electric Bells" as to be a part and parcel of them. Experimenting along the lines suggested by bells and xylophones, Mr. Deagan has evolved a number of remarkable instruments, among them the "Vitaphone," the "Electrical Marimbaphone," "The Nabimba," the "Electric Unaphone," besides his "Tubular Cathedral Chimes," organ chimes, Swiss bells and a host of other instruments in this class. These electric instruments are all played from a keyboard—they can be installed in any part of the house while the keyboard remains in the orchestra. An attractive feature is frequently made by installing a number of "Tubular Chimes" in the lobby to be played at intervals from the inside—not as a part of the show, but as a means of attracting the attention of the passer-by.

By his "no contact" method Mr. Deagan has reduced to a minimum the chances of his bells getting out of order. In his own words he has "eliminated all that." Any adjustment can be made without leaving the keyboard; if anything goes wrong—and every man-made thing is liable to—the player doesn't have to climb up to the bells and fix whatever needs fixing. He does that without leaving his seat in the orchestra. And that is the practical manner in which "J. C." has eliminated all chances of his bells being out of order.

J. C. ought to hold an exhibitors' convention out in his factory sometime. He could show many interesting things.

Eugene E. Sinn.

Maurice Costello, Popular Player and Director of the Vitagraph Co.

WHEN "stars" began to appear in the firmament of motion pictures it is almost certain that the first bright light that rose above the horizon was Maurice Costello, then leading man with the Vitagraph Company. Since that time his popularity has never waned, as was proved in a recent magazine contest in which he finished strong without the least effort to influence voting for himself. It is generally conceded that Mr. Costello's characters are more like human beings than are the portrayals of many other players. His ability as a player has gained for him the promotion to director of Vitagraph subjects, and he has a long list of successful photoplays to his credit. The photographs here reproduced are from the "Lord Browning" set and are believed to be the best Mr. Costello has had taken.

Evolution of the Motion Picture

BY EDWIN S. PORTER

LOOKING back upon the past eighteen years in the motion picture business—back to the day when no one knew what a motion picture was—and realizing the wonderful strides the industry has taken since then, I am more than impressed. I am thrilled. Artistically and mechanically the motion picture has forged its way forward until today it is recognized as the greatest amusement factor in the world and the greatest educational force in the history of civilization.

Today the motion picture does even more than entertain and instruct; it has already gone beyond the present needs and desires of men, and will exert a tremendous influence upon posterity. It will record the histrionic achievements of the dramatic geniuses of the contemporary stage; it will chronicle and reproduce history as no other medium ever could or possibly will. As an illustration, the present Mexican conflict, through the motion picture, can be exhibited to future generations with such realism and exactitude as the spoken or written word could never convey.

In its artistic development alone, the motion picture has progressed within ten years to a stage reached by the oral drama only after thousands of years of development and evolution. In passing, however, we must record the assertion that the development of the stage greatly assisted the advancement of the film, because even at an early date in the history of the industry it was commonly recognized that the introduction of general dramatic principles in the production of motion pictures was desirable and necessary. The problem, however, remained as to the best means of utilizing the science of the drama so as to conform with the mechanical limitations of the film, and later, with the vast possibilities that these same mechanical factors presented.

What does the development of the motion picture first suggest?

Natural evolution, an evolution assisted and enhanced by the demands of the millions who sought, and long sought in vain, clean entertainment at a minimum cost. Step by step, obstacles were overcome, difficulties surmounted, growth and development realized, not because there was money to be made through such development, but rather because the public demanded and made necessary the advancement that has been attained in the motion picture art. To the public, more even than to those who labored and struggled to give artistic presentations of the popular drama on the screen, is due the credit for the measure of improvement that has already rewarded the efforts of film producers.

My contention is this: if the public were content to receive and support the mediocre films that marked the inauguration of the business, this standard would still be acceptable. The public owes thanks only to itself for its ability today to see the beautiful, refined and artistic presentations of the screen. As for the producers, they should be content to know that public encouragement proved the inspiration that it did, and should be thankful that they were given the strength and the light to accomplish the great things which that public encouragement suggested.

I see as in a vision on the screen itself the days of 1899, the embryonic age of the motion picture. Today we hear that the picture is still in its infancy; if this general statement is true, at that time it was only a germ. There was no guide toward the right methods nor the pitfalls to avoid. The making of a picture depended most upon guess work. Incidentally, the pictures at that time proved it.

At just about this time, when forty or fifty-foot lengths was the vogue, I often wondered why it was not possible to produce a dramatic story in motion pictures. At this period I was chief producer of the Edison Company and it seemed peculiarly proper to me for the Edison Company to inaugurate this innovation. Accordingly, I conceived and prepared a story called "The Life of An American Fireman," a complete 800-foot story based on a fairly good dramatic element and introducing the fireman's life in the engine house and in his home. The subject became instantly popular, and continued to run for a longer time consecutively than any film production previously. Encouraged by the success of this experiment, we devoted all our resources to the production of *stories*, instead of disconnected and unrelated scenes.

My mind jumps from this time to the early part of 1912, when the Famous Players Film Company was organized to present famous plays and celebrated stars in motion pictures. Between 1899 and this latter date the work of development and systematic formulation had been proceeding steadily, until at last it was possible not only to present short dramatic stories in motion pictures, but the great dramatic successes of the stage. These two dates must always represent decisive epochs in the history of the film. I am more proud than perhaps I should be to have been responsible for the first connected story in film and later to be associated with the first concern to undertake the presentation of celebrated dramas for the photoplay public.

What the future holds in store none can say. But its possibilities are as unlimited and incalculable as the difficulties and dilemmas that beset the producer in the early days of the art. That the men who have been largely responsible for this present excellence of motion pictures will reach out for better things seems certain.

Concerning Eclair Enterprises

BY CH. JOURJON

THE increasing popularity of Eclair film productions in America and on the other side of the water have led to the expansion and general branching out within the last two years. Plans have been formulated which when carried out will materially increase the efficiency of all ends of the business. We have in course of erection at Fort Lee, N. J., what will be, when finished, one of the best equipped and most modern motion picture factories in existence.

Among other features this mechanical film plant will contain the Eclair "automatic laboratory," a wonderful machine which takes the raw stock and after printing, developing, tinting, toning and then drying, delivers it in readiness for packing and shipping. In addition to this device there will also be installed automatic machines for coloring of motion pictures. At the present time, there are but three companies using the mechanical process of coloring and these are in the laboratories of French manufacturers.

A few months ago, it was decided to send a small company of Eclair players to Tucson, Arizona, for the purpose of turning out Western productions and a complete and modern studio and laboratory is now being erected there.

In addition to motion picture enterprises we are about to place our own camera upon the market. It is now known throughout the world under the name of our expert engineer, M. Gillon. We have another model under consideration which will be equipped with a special device for the continued focusing of objects in motion. Then there is the Kineclair Home Projector, calculated to give great impetus to the educational picture, with which is available our film library of scientific pictures consisting of more than six hundred subjects already. We are also making a portable laboratory for traveling cameramen which will contain every appliance for the development of film and is enclosed in a box two feet square and easily carried from place to place.

We are turning some big features out on the other side of the water, and within a short time will release the second series of "Protea," the sensational detective story picture, well known to American exhibitors. This will be followed in a short time by other stories. We are also about to revive the famous series of Nick Carter. We have just finished for the society "Le Theatre" a ten-reel subject adapted from the masterpiece of Edmond Rostand, "L'Aiglon."

As you have said it yourselves, is it not ever the destiny of our race to disseminate throughout the world those new ideas and realizations which are the seeds of all future progress? Eclair has not lagged in this duty; it was one of the first to contribute to the mechanical improvement of this industry which has brought it to its present high state of perfection. It has no competitor in so far as the perfection of its mechanical coloring system is concerned. It has created, at the same time as Messrs. Gaumont, the mechanical developing system, and contemporaneously with Dr. Commandon, it has made possible the combining of the cinematograph and the microscope, the result of which can be seen daily in the "Scientia" films.

Our Paris factory is a marvel of modern equipment and in it is manufactured everything which is required in our business. Our employes number more than eight hundred, outside of our theatrical staff.

On a parallel with this technical effort, we have brought to a successful issue a huge financial undertaking. In every capital we have branches installed which issue locally their own Eclair Weekly as well as dramas or comedies of that particular country.

It is self-evident that we have striven to attain the legitimate reward of our technical efforts. It goes without saying that Eclair is grateful for the kindly welcome which the American press has given to it since its installation in New York in the editorial line. We have been particularly sensitive to the hearty collaboration extended to us in March, last, when a disastrous fire threatened to seriously cripple our efforts. We are ever mindful of your marks of sympathy and our appreciation is only surpassed by our desire to reciprocate in favor of any of our confrères who might need our assistance. May solidarity always be the watchword of the film business, and to all of you on the other side, editors, exchanges, exhibitors, I extend my cordial good wishes.

Visitors at the offices of the Eclair Company in the Leavitt Building, 126 West Forty-sixth street, New York, will remark at once the excellence of appointment and the atmosphere of earnestness which prevades. Each department is conveniently arranged and provided with such business accessories as are calculated to facilitate its work. Safety vaults have been provided for the storage of film and a staff of experienced employees are engaged in examining pictures and preparing them for shipment.

Two projection rooms with the latest models of projectors are in constant readiness to exhibit pictures for prospective buyers. Great care is taken in the projection of pictures at the Eclair offices, for it is realized that a proper impression depends largely on the manner in which the picture is shown.

Courtesy is the keynote there and it characterizes every transaction, explaining much of the success the Eclair Company has achieved in the few short years it has been doing business in the United States. The many friends of this progressive company will learn with some satisfaction of the material progress being made as indicated in the foregoing message from President Jourjon.—[Ed.

Mind in Drama

BY LOUIS REEVES HARRISON

IF we could only be honest with ourselves! What is it we want! It is said that we want plays that make us realize the joy of life. Well, supposing such to be the case, is the statement comprehensive—is it the whole truth? Are all our pleasures in life comprised in what may be funny, even if it is foolish? Do we not feel an intense interest in the outcome of a bitter struggle between two human forces? Do we not delight in discovering, even in tragedy, some clue to our own problems? Have we not a passionate desire to learn?

Assuming our own intelligence and some capacity for sitting in judgment upon what is revealed to us on the screen, are we not inclined to limit our impulsive yielding to emotional susceptibility for the sake of steadying it by the power of what is shown with logical vigor. Is it not true that we are beginning to be repelled by false interpretations of life, even those that may have been measurably true in the past, but which are of no importance to us now? Is it not true that whatever is false to present ideals operates to weary the intelligent portion of an audience and to poison the minds of the ignorant and credulous? Let us be honest with ourselves. We naturally desire to achieve fortune, to love happily, to judge fairly and be fairly judged and to enjoy sound health, both physical and mental.

Summing up what we want in actual existence, some idea may be reached of what we want to have revealed to us on the screen. We certainly do not care to have repeated over and over again what has been shown to us once on the screen or in some other form. Therefore, original plays that stimulate our emotions or quicken our minds must take precedence over plays that merely serve as vehicles to exploit this or that actor, after the theatrical fashion, regardless of intrinsic value and significance. Stars are all right—they are shining examples of those who know how to interpret thought and feeling—but what they are to interpret is the question of the day. Who shall decide that question?

The playwright may attempt to decide it, and he may be capable of reaching a correct solution through dramatic instinct and training, but he is up against the stubborn convictions of men who believe nothing can succeed with the general public but sensational drama. It takes a lot of time and persistent effort to weaken old faiths and the idea that people like raw meat in stage or screen performances has prevailed for many years. Ask a theatrical man what he likes and he will not find a comprehensive reply, but he will answer readily when asked what the average mixed audience likes. He has seen new ideas fail where old ones succeeded and yields slowly to any common-sense arguments on what people prefer to watch on the stage or on the screen. Melodrama has its merits, and it may always be accorded a place on a varied program, but after watching a number of burning houses and sinking ships, or other similar incidents, in which some one or other is "saved," one cannot help feeling that such releases are apt to run along monotonous lines. Nearly all the thrill is on the red poster outside the theater. There is another form of visualized story, which may be called "intense drama," which can be made to hold universal attention and arouse strong interest, especially when it dissects and lays bare some mysterious working of the human mind. Sense deception, faulty observation, distraction, exaggeration, illusion, split personality, lost mental faculties, mental restoration, disassociated individuality and the awakening of entirely new characters are not abstract fancies of the psychologist, but stern realities whose existence needs the entertaining determination of truth, and they may all furnish material for intense drama.

We are far from being what we think we are and there are many exciting adventures yet to be made into the dark realms of mental change, adventures which can be used to awaken high suspense and, at the same time, fascinate us by startling revelations concerning our personal relations to the forces directing our careers. The very mention of psychology in the same breath with drama may cause old-timers to shudder, but this only illustrates a form of mental prepossession on the part of old-timers, for the goal to be attained, that of attracting and holding the attention of any audience, is easier to reach by way of novelty than by commonplace of tradition.

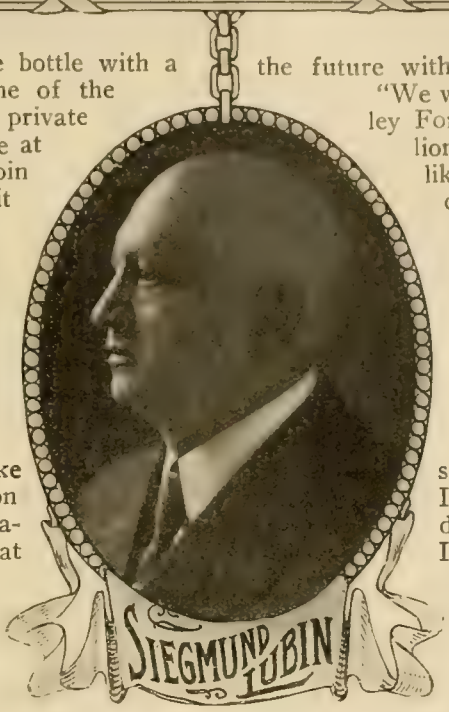
What is the action and reaction of mind on mind, what is the recognition of mind in drama, but a form of psychology? When I first offered a psychological photoplay to a young producing concern many years ago, it was produced with doubt verging on distrust. Critics applauded it, and audiences gave it something very rare—a veritable ovation. It was a money-maker for all but the author, and was preserved as a model, thousands of copies being printed and circulated among scenario writers; but few grasped the secret of its success, and the same old round of sensational incident continued, "explosions" and burned bridges. The play dealt with one of many problems involved in abnormal psychology, but, if I had told that at the time, I might not have sold my scenario—"abnormal psychology" sounded like "integral calculus" to the movie man in those days.

These are happier days. The producers of "Northern Lights" boldly declare it to be a psychological drama, and other producers understand that psychology carries a significant message for the regulation of our lives. It is

(*Continued on page* 210)

A Day With Siegmund Lubin

BY W. STEPHEN BUSH



A CURIOUS, paper-covered little bottle with a long, narrow tag stood on one of the great desks in Mr. Lubin's new private office. It was just after the recent fire at his Indiana Avenue plant. Mr. Lubin picked up the bottle and looked at it whimsically.

"You see," said the veteran film-builder, as he seized the bottle and toyed with it smilingly, "some people are sending me medicine. I suppose they think I need something for my nerves because of the fire. Why, no. We still have our brains; now what if we did lose some good pictures, it just means that we have got to make better ones. The fire will be a lesson and we will know where to store negatives the next time. I don't believe that the fire started by itself. Some rays, may be, got through a prism and started the film burning. You know I am sorry for the loss of some of our historic records. We had pictures of Cleveland and of McKinley and of ex-Vice-President Stevenson, who has just died. We had pictures, too, of Schley and Dewey. I happened to be in Buffalo at the time when McKinley was shot and I myself took some interesting scenes. Well, nobody got hurt.

"I was out in Betzwood, when Mr. Riddle, the mayor of Atlantic City, who was with me at the time, called up the plant here and something strange happened then. He heard a great noise and the wire stopped. Then we called up a baker nearby and they told us that everything was exploding and going up to the sky. When we got to the plant we found that it was not as bad as all that; if the fire had started in the opposite direction it would have meant the wiping out of everything. Such fine telegrams I got from all over the world; everybody offered me money, but, of course I did not need it. When my people here looked as if they were so sorry for me and many of them said they wanted no more wages until I felt I wanted to pay them again it made me feel that they loved me as much as I love them. They are loyal, everybody, the men with the big salaries, the actors and the girls that work in the different rooms. You see money is not everything. It is not to me, anyway. I built this great place at Betzwood and I am striving to make the best pictures in the world because that is my ambition, yes, that is the ambition of my life."

The lively old gentleman could hardly harness and marshall his thoughts as they crowded in upon him. I had come to ask him for his recollection of the early days of the industry as he is one of the great Somebodies in American Kinematography. Mr. Lubin's mood was not reminiscent or retrospective. At times, no doubt, he likes to unfold the ever interesting tales of the past, but the fire and its problems had evidently put him on his mettle. His thoughts dwelt eagerly upon the present and the future with the many urgent problems thereof.

"We will make a picture of the "Days of Valley Forge" that will cost a quarter of a million dollars," he went on. "You would like me to say something about the old days. You know I am going to write a history about that. I know a good deal about that. I was one of the first, or I could say, I was the first. I had worked on the problem of motion pictures more than twenty years ago.

"It was about nineteen years ago that I saw the work of Jenkins in Atlanta, Ga. He had been in litigation with Edison and he was pretty sick and tired of the whole business. I connected myself with Jenkins, but I do not want to talk about these things; I will tell that whole story when I get ready, but then I must have time to sit down and write it out myself. Please say that Edison deserves a lot of credit for his camera and the Vitagraph Company for their new ideas. The films that I made in the beginning were about from twenty-five to fifty feet long and were quite expensive, costing about ten cents a foot. Until Eastman came along there was great trouble with the emulsion, it would peel off sometimes in a day and sometimes in a week or four weeks. I wish I had the time to show you some of my very first pictures. As I remember it now I think the first picture was that of a horse eating hay. Well, it was the hardest thing to calculate the shrinkage and sometimes the picture was run so fast it would make you sick at the stomach. I tried to make my first machine as solid as possible and take away the vibration. I guess it weighed something like 4,500 pounds. Then I made a larger picture—let me see what is the story again of that colored fellow that was sold on the ice—yes, "Uncle Tom's Cabin." Another early exhibition that I remember and one that paid well was "The Battle of Manila." It was given in some open place and big crowds came to see it. I remember that quite well."

Just as Mr. Lubin was at the point of recalling another leaf from the chronicles of long ago a delegation was announced. Mr. Lubin, full of tact and patience, suspended the interview and received the delegation, which consisted of three Philadelphians, who assured Mr. Lubin that they had the latest and positively the greatest thing in talking pictures. In vain did the old inventor try to assure them that he had tested out the possibilities of talking pictures to the minutest fraction of an ounce.

"There is no commercial value in talking pictures," the old man repeated, slightly raising his voice to make himself heard above the hopeful and persistent vociferations of the committee. They wanted him to listen to their machine, but he gave them scant encouragement and bowed them out.

Good-humoredly he turned to me and began to laud the pictures as a means of instruction.

"You know," he said, very earnestly, "one of the pictures that we lost was very close to my heart. It was a film showing the making of rubber, beginning with the gathering of the raw material and ending with rubber shoes and rubber tires. I think that picture just showed how useful the motion picture could be in the schools. Well, we have other such pictures left. When I write my story about the olden days I will have something to say about actors, you may be sure. I ask you whom could we get in those days? Well, we got some men who had never been actors before, some butchers and some barbers. The barbers never lost their funny motions and they would always make you think of how they used to swing the razor and the clippers. A real good actor would not listen to us at all. Now we have the best artists in the world, but those people in Europe don't realize it."

Here came another interruption. An "unknown" had sent in his card to see Mr. Lubin "on a very important matter." With his habitual and charming courtesy, Mr. Lubin asked the interviewer to be excused and received the visitor with the "important message." A very solemn individual entered and blandly told Mr. Lubin that he had hit upon a great subject for a motion picture scenario. He told Mr. Lubin that he had come to get some advice as to the proper way of writing a scenario. He said he had always believed that a scenario for moving pictures could not be written in the same style as a novel. Mr. Lubin agreed with him enthusiastically and urged him to send in his scenario at the same time rising and politely bidding him good-bye.

"Yes, you may think that I am too polite with all these callers," he said, "but you know I have made it a principle of my life never to take away a man's courage and ambition. Some day a person with a real good idea might come. Let me show you."

With this Mr. Lubin arose and walked over to his own private desk. He drew out a roll of film more than twice the width of the present standard film. The roll was a negative showing some scenic pictures. It was clear that such a picture would take in much more than the present strip in the camera, but at this day such a large strip is commercially impossible.

"It may have a great future," said Mr. Lubin.

Messengers announcing new visitors with "important missions" now began to enter almost every five minutes. The telephone set up its insistent call and added to the handicaps of the interview. Never for a moment did the gentle old man betray any impatience or irritation. He once more harked back to the educational picture and then with a genial, contagious smile talked of his recent visit to Europe.

"You know," he said, "those European nations certainly like our pictures. There are no pictures like the American-made pictures. No matter where you are in the world you will find the American picture. When I was in Russia they said to me: 'Well, Mr. Lubin, why don't you make pictures and put people with long whiskers in them, and in Germany they tell me 'Mr. Lubin, we don't believe in your Indians, we think they're a lot of Polish Jews.' In France, in Italy, everywhere, our pictures are on top. That is because the Americans lead the world in everything. This is the greatest of all countries and it is only right that we should lead in everything, motion pictures included."

The old man rose and, slowly walking over to the windows beneath which many of his loyal flock were then resting or working, he looked down and said:

"I am the friend of all of these people. I have myself risen from the depths of poverty. I can feel just as thy feel and I know the bond of loyalty between us will last while I live."

Mind in Drama—By LOUIS REEVES HARRISON

(*Continued from page* 208)

attracting wide-spread interest, is progressive in tendency, and its finest point of view enlightens us as to what is false and misleading in our conceptions. It is true that psychological plays must be handled with intelligence to avoid being logically defective and misleading, but all that is up to the author. He must take care to begin with sound premises and proceed with scientific accuracy if he would not imperil appreciation of his labor. He must know where he is at.

"Be sure you are right," sounds trite, but it is quite necessary before beginning a psychological play. It is necessary to distinguish between the misguided efforts of enthusiasts, or the perverse fallacies of fanatics, and what is authentically scientific and therefore of true value. "Then go ahead" sincerely and according to the best ideals of entertaining a mixed audience. The author must not shift responsibility—it belongs to him—unless the producer inserts what changes the main purpose of his drama. He must, however, consider that the foremost purpose of his story is to interest those who watch its unfolding on the screen. If he becomes too much possessed by the scientific aspect of his subject, he will go over and above the comprehension of many spectators, whereas his play is written for all. He must also realize that many intelligent people already know what he is promulgating, and this is a further argument in favor of submerging facts beneath a smooth and delightful flow of fiction.

"If a dramatist," says John Galsworthy, "succeeds in presenting real life itself, in such a manner as to carry with it a certain moral inspiration, the force of the message need never be lost, for a new interpretation to fit the spirit of the time can renew its vigor and power. But he must so present the characters in his picture of life that the inherent moral is brought to light through lecturing on his part."

PLAYING "THE ESCAPE" BEFORE THE ELITE.

AMONG psychological photoplays, none has attracted more attention and precipitated more discussion than "The Escape," the D. W. Griffith masterpiece based upon the Paul Armstrong play by the same name which was recently shown at the Cort Theater. Motion picture men will watch with interest just what is done with this expensive production with a psychological punch which is admittedly most unpleasant.

Just now "The Escape" is being booked as a feature attraction in theaters which depend upon the elite of the country for their patronage. It is being offered at some of the most expensive watering places in the country, playing engagements of from three days to a week at a record rental figure. Arrangements are also being made to show the photoplay at one of the foremost legitimate theaters in Chicago.

Out of Quantity—Quality

BY HARRY E. AITKEN

MOTION pictures in this country have developed along two distinct lines, that of quantity and that of quality. This cannot continue. It must be a survival of the fittest and in this case, the fittest is the latest to develop. The natural increase in popularity brought quantity and out of quantity came quality, but poor quality, because it was a physical impossibility to give good quality in large quantity. When this condition has run its entire course and the quality of the quantity pictures has become as poor as possible, thus producing a strong contrast with the few pictures of high quality made by those manufacturers who are not straining for quantity at the expense of everything else, then real quality will come into its own and prevail throughout the motion picture field.

Those manufacturers who were never fitted for the industry will lose what money they have invested in it and will fall back naturally into the various businesses from which they came. The result will be fewer manufacturers and each making fewer pictures but better ones. Of course, this will mean fewer releases and therefore fewer changes of bill. It will mean fewer theatres and better ones, fewer patrons at better prices and a general uplifting of the standards.

The almost universal daily change of bill prevailing today is the root of the evil of quantity at the sacrifice of quality. In the coming order of things, the honest exhibitor will have something worth advertising, extensively and in advance, as the run of the feature will be long enough to enable him to get back the money he has spent in publicizing it. There will be more half-week and week runs and the big features will have runs of several weeks or even months like the successful theatrical productions have today.

This will be of great benefit to the discriminating and appreciative playgoing public, who can then get higher class amusement than they now get at the average moving picture playhouse and at much less cost than they can now find it in the so-called legitimate theatre. This will do the spoken play even more harm than the photoplay has done up to the present time.

D. W. Griffith, that master of the moving picture, has had more to do with its artistic advancement than any other one man. His ideas have revolutionized the entire industry and their effect is being felt more and more. His motto is "Have it right or not at all." That spells "quality" and not "quantity." His intelligent, nay, brilliant work has adduced new ideas of acting, of photography, of scenic and lighting effects, of costume investiture, of direction, of scenario writing and editing, of scenic arrangement or "cutting" as we call it and, most of all, of realism. Proper editing of the film should be a matter of weeks, not of minutes. To accomplish this and other reforms the business must shake itself down. It fast is getting into the condition of Mr. Kipling's creature, "The Ship That Found Herself." We are finding ourselves. We see that to make the necessary reforms there must be fewer producers and that these reforms themselves will depopulate the present mushroom growth of production.

Many who now are in the producing end of the business are in a losing venture and they will have to go to other lines of endeavor.

I think it is utterly impossible for a theatre to give a daily change of program and keep each program good. Such plays as "The Escape," "Judith of Bethulia," and "Home, Sweet Home" cannot be produced over-night.

I think the Mutual method of editing is by long odds the best, both for the public and for the producer. We now try to put our productions, particularly plural reel subjects, into big theatres in Los Angeles, because that is the large city nearest to our studios and show them before a real public. Then our directors study the effect of these pictures upon the audiences, to see which scenes arouse the greatest interest and to see which cause fatigue. On that foundation we make the final cutting. This is the practice followed by big play producers and I see no reason why the moving picture public should not receive the same attention.

The photoplay is an important factor in American domestic economy. The American people are at heart extravagant. James J. Hill once said, "The problem of today is not so much the high cost of living as the cost of high living." The moving picture show is in the direction of economy. Formerly people went to a theatre, paid $2 a seat, dressed, expended from $4 to $10 in cabfare and from $10 to $20 for supper afterward. Now, they see a good picture for 10 cents or a quarter, walk to the show around the corner in ordinary day dress and do not think of the expensive and usually detrimental supper.

The day is coming and coming soon when the open programme will prevail as it does abroad, and then the exhibitor will insist on seeing the pictures he offers to his patrons before he books them. Then, and not until then, will the death knell of the inferior picture be sounded—and there will be no resurrection. The intelligent and honest manufacturer will not look upon this reform as a hardship and the intelligent and honest exhibitor will welcome it as a godsend.

To sum up, I should say that the needs of the business are better pictures, consequently fewer pictures, and, as a logical result of this, better patronized pictures; less frequent changes of program—in a phrase, the exhibition of more artistic pictures, in a more business-like basis, in finer theatres.

Motion Pictures Under the Open Market

BY PAUL H. CROMELIN

THOSE who have watched and followed the development of the art of producing and marketing motion pictures in the United States must sometimes wonder what the evolution of the industry might have been had it progressed along normal natural lines unrestricted by patents which have prevented many from venturing into the field, or the great combinations which control the machinery for distributing the pictures as issued. Until quite recently these combinations have made the exhibitor a mere automaton who took what was sent him, showed it to his patrons, sent it back and received a new supply of good, bad or indifferent films to exhibit the next day.

Without in any way minimizing the great part which the so-called "trust" has played in bringing order out of chaos and in giving to the exhibitor a certain confidence and assurance that he would receive a fixed number of subjects to make the frequent, usually daily, change in program effective, and without belittling in the slightest the work of those other combinations which have come into existence, and which, while vigorously attacking the parent trust have nevertheless imitated its policies quite successfully, it would be the matter of curious conjecture as to what might have happened had clean-cut competition rather than preventive combinations been the rule.

Of course it is impossible to do more than conjecture, but it is interesting to observe that as the exhibitor is gradually emerging from his quiescent and passive attitude and as the owner, proprietor or manager of a theatre where motion pictures are exhibited he is coming more and more to recognize that he has a duty to his patrons and to himself to see that his program is the kind required, new manufacturers are looming up who by reason of the excellence of their productions, despite the obstructive methods sometimes employed by the great combinations, are having the satisfaction of seeing their photo-plays screened in a sufficiently large number of theatres to make it worth while to go on making new and increasingly interesting subjects which are being welcomed by up-to-date exhibitors and well received by the public.

In the quantity of motion pictures produced the United States has always been well in the lead, and as the manufacturers by reason of their control of the distributors have been able to require the exhibitors to take what was given them, the pictures have not always been of the quality which would have prevailed had the market been open.

It remained for Europe to point the way; and to Italy, to whom the world owes a debt it can never repay because of the contributions its sons have made to every form of artistic expression, belongs the laurels for having made the greatest progress in giving expression by means of the motion picture to the work of an author or the conceptions of a really artistic producer. And gladly should we pay this tribute, for the great Italian masterpieces stand out in such bold relief as to entitle them to be considered in a class to themselves, as yet unapproached by anything produced elsewhere. The example which leading Italian companies have given has been a great incentive to bigger, better and nobler effort on the part of their competitors throughout the world; and we are beginning to see in the dawn of a new era in the motion picture art, this effort crystallizing in wonderfully interesting productions, of which announcement follows announcement so rapidly that it is hard to keep track of them all. New theatres are being built, with every known convenience and comfort in order to give a proper setting to this new form of art and we observe all around us evidences that the old theatrical interests who fought so long and so hard are capitulating and eagerly seeking entrance into the motion picture fold, while theatre after theatre which heretofore housed the ordinary dramatic performance or variety show is making place for the motion picture.

England, while not taking a leading position in former years as a producer of motion pictures, has always afforded a good opportunity to study the commercial and sales side of the business conducted under natural trade conditions; and London has been and is today the great market and distributing point to the rest of the world aside, of course, from American productions used in the United States.

The American companies were quick to see the importance of the British market and all of them have either their own establishments there or are represented by competent sales agents. For many years, the American pictures, which as distinguished from certain Continental productions, were peculiarly suited to British audiences, had a great vogue and to this day they hold a leading position. There is so much in common between these two great nations that it is but natural this should be so. The thing that impressed me most during the past three years which I was privileged to spend in England was the high sense of honor of the average Englishman one meets in a business way. Most Englishmen are eminently fair-minded and their whole schooling is calculated to impress upon them the importance of "playing cricket" or as we call it, "playing the game." A large portion of the present generation have come to look upon the American Revolution as a huge political blunder on the part of the then reigning powers, and they are intensely interested in the progress the United States is making and it follows that they like pictures of

American life; and so also good English productions are bound to make a strong appeal in the American market when properly introduced.

When the writer left for London in the summer of 1911 there was no way by which a motion picture play, no matter how excellent, could get a showing in the United States except by license from the "trust" (which was not obtainable), or through the then existing other combination known as the "Sales Company." True, a print might be sold here and there but for all practical purposes ordinary competitive conditions were non-existent.

It was therefore intensely interesting to get into competition in a country where the product was admitted free of duty and was sold on merit alone without any of the artificial conditions which hampered the industry here. The business was following natural lines. If your picture was good your sales were correspondingly good. If the subject was fair or poor your sales suffered accordingly. Supply and demand always figured largely and sometimes disastrously affected your result for want of some of the very regulation and control which was in force in the United States. The product was sold on the open market for release on a given date. Some weeks the competing companies would have an excess of good dramas or comedies as the case might be and as the market could absorb only a given number of prints of each subject each week, the sales would be split up in such a way that every concern suffered. It sometimes happened that in the succeeding week there would be but a scant supply of the kind of subjects which had been so plentiful the week before. While this occasionally resulted in unsatisfactory sales for individual pictures, in the long run the average sale would be the combined result of individual effort plus quality.

In addition to showing their open market releases in London most of the important companies in England have travelers who visit the principal cities in the United Kingdom where exchanges are established. These exchanges are equipped with suitable projecting rooms and week after week at an arranged hour on given days, it is known that the representatives of the X, Y or Z Company will show the weeks' offerings of his company. The buyers make notes, mark the subject according to grade and if they intend to purchase, book it with the salesman or eventually order it from the company. Leading exhibitors are welcome at these exchanges and, in fact, make it a practice to personally or through their representatives see the subjects and if they are impressed indicate to their exchange a desire to book a particular subject and this, of course, influences the exchange as to the number of prints to be ordered. This number naturally depends on how many theatres are being served. London and Provincial exhibitors or their representatives are in the same manner constantly visiting the display rooms of the various companies in London, viewing the week's offerings and arranging to secure for their theatre through their exchange, the subjects that interest them. Under these conditions there is more chance for real selling ability to make itself felt. This manifests itself in the usual ways, by a direct personal appeal, or through salesmen, by clever advertising, effective circularizing, catchy heralds and attractive posters.

It always seemed to me that one of the greatest evils in the business in the United States was the daily change of program. A good subject would be shown at a theatre. It made a strong appeal on me. If I wanted to have my wife and children see it, when they went next day, it would be gone, and they had no way of ascertaining where or when it could be seen again. The pictures were not beginning to yield the maximum of their earning capacity. It would be folly for an exhibitor to advertise under such circumstances, and he lost to a great extent if not entirely the advantage where the element of the personal advertising of satisfied patrons would bring him.

In England I was pleased to observe that the custom was to run a picture, if it was a fine subject, for one week, and that the usual practice was to change the program bi-weekly. Under such conditions it was not surprising to find that the theatres considered as a whole were finer than those which were at that time devoted to picture shows in the United States; and the prices obtained were higher than was customary here. There was more of a tone about the motion picture theatrical business and the projection was usually excellent. Not so much of that "grind them out and let the next crowd in" as was frequently found here to the great disadvantage of the pictures themselves. The comparison was altogether favorable to the English theatre and in a very large measure this was the direct result of open market conditions and competition which required an exhibitor to use his brains and develop into a real showman instead of being a convenient dumping ground for whatever was sent him.

It must not be understood that exhibiting conditions were altogether good or ideal. The same problem of several theatres in a neighborhood showing the same picture disturbed the British exhibitor as well as the American and in the progressive development of the business the long subject and the exclusive feature became an element of great importance. To a large extent these have eliminated some of the evils because of the control and regulation which the owner of an exclusive feature has over the bookings, and in course of time, following ordinary competitive conditions, the business will be so specialized in the hands of those best able to direct it that suitable means for preventing what can only be described as destructive competition will doubtless be devised. This will not be done by trusts or combinations, however, but by sane and sound trade agreements between competitors carefully worked out through the instrumentality of the various cinematographic trade associations and so prepared as to safeguard the interests of those most affected.

Group of Edison Players.

C. Jay Williams, Edison director, and a number of leading players of that company under his direction, spent a season making pictures at Bermuda. After a successful excursion they returned a few weeks ago, the engraving being made from a photograph taken on board the SS. Arcadian.

Accomplishments of the Feature

BY JESSE L. LASKY

WHEN one essays to talk on a subject—one is supposed to have, at least, a remote knowledge of his subject. In consequence, if I am to talk on motion pictures, I must choose as my subject that branch of the industry with which I have had experience.

When contemplating entry into the field of Motography, I began a systematic study of the trade, from every angle. I decided that I would enter that branch which held the most glowing prospects for the future—the feature field.

Features, to my mind, proffer a concrete, lasting future in that, within their short year of existence they have acomplished what the "one-reel" subjects failed to attain in fifteen years, viz., to interest the classes.

One must first view with the eye of a non-partisan, the sight in front of the theatre showing the feature and the house conducting strictly a one and two-reel programme.

Let us take, as an example, the beautiful Strand, the masterly Vitagraph Theatre, the Audubon or Hamilton Theatre and compare them with the New Comedy Theatre on Sixty-sixth street.

The programme at the New Comedy, one day last week, was composed of "The Wharf Rats" and four other subjects of similar title.

The programme at the Strand Theatre containued as a feature "The Only Son." Within one hour we counted fifteen automobiles and nine carriages draw up in front, and at least thirty men dressed in evening clothes entering the Strand. At the New Comedy, where the small subjects are shown, the title of the pictures and condition of the lobby and interior speak for the audiences.

Riverside Drive turns out en masse for the picture programme at the Riverside and Rivera Theatres, where features predominate. The Nemo at Broadway and 110th street appeals to the fashionable residents of the Cathedral section. Features are nightly oñerings. And the Bunny Theatre on upper Broadway is nightly the rendezvous of the finest class of patrons.

Remember, I am not decrying the one and two-reel subjects. I know too little of their value, but I do know the appeal of the high-class feature, have thousands of reports on the potent drawing power of the feature in all parts of the country, know from actual experience just how much the feature has and will continue to elevate the industry, and from conversations with distributors and exhibitors I have learned much that I believed, but now know to be true.

One highly important exhibitor, whose theatres throughout the middle west, are considered among the best, confided to me that the coming of the feature caused even the smaller exhibitor to place his theatre in a condition, equal in point of elaborateness, to the programme he was oñering.

"The feature," said this man, "urged the small exhibitor to adopt theatrical methods in his appeal to the lovers of amusement. Fronts were changed, interiors re-arranged, music improved, prices elevated, and advertising in the press resorted to."

Features compelled recognition from the daily press. Regular reviewers on daily papers began reviewing feature photoplays from the same angle that legitimate dramas are criticized.

The feature is its own propulsion. It automatically goes forward, in proportion to its importance, splendor and grandeur. The production of features have attracted a number of men to the ranks of motion picture purveyors who could do naught else than dignify the industry.

The one-reel subject, true, was the beginning, as were the first incandescent lights. They dissipated the gloom, but it remained for progress and time to advance the art.

The feature, owing to the elaborateness of production, unlimited subjects, and its appeal to the class of people who make a first-class scale of prices possible, will, I believe, outlive all other branches of the motion picture art. Features, it must be admitted, provoked the word art in connection with the moving picture.

The entry of such men as Daniel Frohman, Augustus Thomas, Cecil B. De Mille, David Belasco, Klaw & Erlanger and others cannot be termed anything but a benefit to the industry. They bring a wealth of experience gained during years in other branches of the amusement business and the same energy which they have used in achieving the success which one thinks of the minute their names are mentioned will be of inestimable value in the promotion of the photoplay.

David Belasco confided to me that such pictures (one and two-reel subjects), as he had witnessed, caused him to refuse to allow his plays to be screened.

After seeing a number of features, Mr. Belasco condescended to allow his plays to be picturized, and I am satisfied that the "tone" which has been added to the industry through the development of the feature end of the business is the only thing that has made it possible for the countless thousands of "moving picture fans" throughout the country to have at their disposal the unparalleled genius of this modern production wizard.

Arguing pro and con, reciting personal experiences, calling attention to the shortcomings of any particular type of picture, praising the virtues of any particular style, leads nowhere.

As between features and small subjects, it simmers down to one point. The feature is necessary to the trade. The one and two-reel subjects are necessary to the trade and each are essential to the other—and finally, a survival of the fittest. May they all prosper.

Commercial Use of Motion Pictures

BY WATTERSON R. ROTHACKER

THIS is an era of moving pictures; moving pictures for entertaining purposes and moving pictures for advertising are topics of the hour. There is a reason for the popularity of the dramatic and comedy moving pictures, which reason is so obvious that it needs no explanation. There is a reason, too, and a big one, for the advertising use of moving pictures, for to anyone who understands the value of illustrations in advertising, the superlative value of moving illustrations is at a glance apparent.

Moving picture advertising is no longer a mere theory. It has been practically tried out, and in every instance where the campaign has been judiciously handled, lasting and effective impressions have been created to the decided advantage of the advertiser.

To give you an idea as to the high-class of thinking advertisers who, after careful consideration and thorough investigation, have selected moving pictures as as a means to advertise, I will here give you a few concrete examples of moving picture advertising achievement.

The Du Pont Powder Company, about four years ago, conceived the idea of demonstrating, by means of moving pictures, the value of dynamite in farming. A perfect demonstration was staged before a battery of moving picture cameras. Stump blasting, deep plowing, tree planting, ditching, etc., were all successfully accomplished by means of high explosives and every detail of the demonstration was made a matter of enduring record on film. Then, by means of mechanical multiplication, hundreds of copies of this film were struck off and were put in circulation throughout rural districts, at land shows, at farmers' institutes, state and county fairs, and at various other places where were assembled the agricultural public. The result was that thousands and thousands of people who otherwise would not have had the inclination or the time to see just how farming is done with dynamite, were made familiar with the value of this most modern method. Not only were the film demonstrations used effectively in the evenings and during seasons when the farming class is at leisure, but when the ground and weather conditions were such that an actual demonstration could not be staged. The demonstrations on film made a big saving in the cost of dynamite that would have had to have been used otherwise, and the Du Pont Powder Company had the satisfaction of knowing that each one of these demonstrations was, on the screen, always the same as when it first passed their critical inspection.

To give publicity and advertising to Winchester arms and ammunition, the Winchester Repeating Arms Company of New Haven, Connecticut, had made a series of moving pictures demonstrating fancy shooting with rifle, pistol and shotgun. These pictures had extraordinary interest. Mr. and Mrs. Topperwein, the world's famous shots, posed for the subject, and their wonderful shooting, through the wide circulation that has been given the pictures, has caused thousands of people to become keenly interested in a manner that identified the big red "W." Not only were these Winchester pictures shown all over the United States, but their popularity in this country was so great that the campaign was extended to cover South America, Australia, Java and the Philippine Islands.

The late C. W. Post, of Battle Creek had for years been inviting the public of the United States to visit his wonderful plants there. Naturally, a great number of people who would like to make the trip were unable to do so because of the time and money involved, but since Mr. Post put on film, every detail of his factory operations, the public of the world have an opportunity to conveniently, in their own home town, sit in a moving picture theatre and take an eye trip through the wonderful Post plants and see moving, as in real life, every operation essential to the making of Postum Cereal, Grape-Nuts and Post Toasties.

The Phoenix Horse Shoe Company, in order to show buyers in foreign countries just how their product is made and in order to furnish educational entertainment at various farriers' conventions, have had made moving pictures which comprehensively illustrate every detail of the construction of a Phoenix horse shoe.

Mayer Brothers, of Chicago, put on film a story entitled, "The Clothing Industry from Sheep to Wearer," and by arranging with their local dealers throughout the country for special exhibitions, they directly connected their merchandising with their advertising, and by means of moving pictures, not only secured splendid far-reaching and novel advertising and publicity, but they actually made bigger sales for their regular customers and in many instances secured new customers directly through the films.

Mr. F. S. Peabody, president of the Peabody Coal Company, conceived the idea of showing by means of moving pictures just how coal is mined on his various properties. Also, Mr. Peabody in having this work done, made splendid representation of the safety precautionary methods employed in his mine, the care with which the coal is handled before it is delivered to the consumer; in fact, the moving pictures made at Mr. Peabody's instigation completely illustrate "Coal Mining in Southern Illinois," and do so in a way vastly entertaining, decidedly educational, and all this combined in a manner that effectively advertises the Peabody products. Mr. Peabody not long ago presented these moving pictures in

conjunction with a lecture at Yale University. The success he made with them has been duplicated at various other large educational institutes throughout the United States, as well as before gatherings especially assembled.

The United States Gypsum Company, by means of moving pictures, show how gypsum is mined and how, at their big factories, it is made into Pyrobar and Sackett Plaster Board. This film terminates with a scene showing the fireproof qualities of Sackett Plaster Board. In order to put the necessary advertising punch into this scene, and to conclusively prove their proposition, the United States Gypsum Company erected in Chicago a building, part of which was built of their product and part of non-fireproof product. Then, before an assemblage of official underwriters and firemen, the building was ignited. The pictures show the conflagration, show how the United States Gypsum Company products withstand the fire, and finally show the building after the fire, with the part in which was used Sackett Plaster Board standing practically untouched. These pictures are being used in a special class campaign covering people directly interested in their products.

Millions of people in the United States have, by means of moving pictures, been impressed with the wonders and beauties of Yellowstone National Park, and with the splendid industrial opportunities existing in the Northwest. The Northern Pacific Railway Company made good use of these pictures in their campaign to attract tourists to Yellowstone National Park and homeseekers, residents and investors to the territories tributary to their line.

A similar moving picture advertising scheme has been employed in the South by the Southern Railway Co.

Mr. W. H. Cochrane, general manager of the Chicago. South Haven Steamship Company, is on record with the statement that the moving pictures he used to show a trip from Chicago to South Haven and return on his line was instrumental during the last two years in actuating thousands of people to see for themselves and enjoy themselves, the splendid recreation there offered.

The Holt Caterpillar Company and the M. Rumely Company are effectively using moving pictures to demonstrate their heavy argicultural machinery.

The American Cynamid Company, by means of a series of moving pictures illustrating the "Fixation of Atmospheric Nitrogen" or the "Transformation of Water Power Into Food Crops," are giving wide publicity to Cynamid, their product. These pictures were exhibited at Washington before a special committee and so impressed the committee that at their special request they were made a matter of Government record.

Among others whose names stand high in current advertising history, and who are backing up their opinion of moving picture advertising by actual use of film copy, are the Universal Portland Cement Company, the International Harvester Company, the National Lead Company, the Lehigh Portland Cement Company, Bates Bag Vale Company, H. J. Heinz Company, Standard Oil Company, Peabody Houghteling & Co., German Kali Works, American Clay Machinery Company, United States Brewers' Association, etc., etc.

Either as a direct or supplementary means, moving pictures have wonderful power, and their place, either in direct advertising, publicity or connective advertising, is established now to the entire satisfaction of the advertising world. Moving picture advertising is here to stay.

Here and there, in the record of moving picture advertising achievement, as is true in the record of any advertising medium, you will find a user not 100 per cent satisfied, but investigate the cause and you will find that either a too anxious seller of moving pictures has, prompted by ulterior motives, "found" moving picture advertising possibilities in a subject that for some reason does not lend itself to moving depiction, or you will find that the pictures have been taken haphazardly by one who does not understand advertising and whose motive was "How much film can I grind off and sell?" rather than "How strong can I make this advertising story?" or you will find that the user has been promised millions and millions of circulation by someone ignorant of moving picture advertising circulation possibilities, or someone who knew circulation limitations, but knew not how to enter and utilize the proper avenue; or you will find bad photography, failure to keep service promises, or some other reason for the advertiser's complaint, for wherever a subject is analyzed properly, filmed with an advertising viewpoint well in hand, and handled advisedly along definite lines, you will find an addition to the record of moving picture advertising achievement which will be 100 per cent in every instance where the contract is secured on an honest efficiency basis.

Growing Importance of the "Ad-Film."

THE constantly growing importance of motion pictures as a medium for advertising, in the commercial world, is being emphasized from day to day. At the recent annual convention of the Associated Advertising Clubs of America at Toronto, Canada, motion pictures as an advertising medium were formally discussed for the first time in the history of this powerful and wide awake organization which has so much to do with shaping the advertising and selling policies of big businesses throughout the country and at the recent exposition of the motion picture art in Grand Central Palace, New York, no less than half a dozen different types of home or office projecting machines were exhibited.

Arthur Smallwood.

The motion picture matter was introduced at the Toronto convention by Arthur N. Smallwood, of the Smallwood Film Corporation, who delivered an address on "The Use of Motion Pictures in Advertising and Selling." The subject matter was illustrated in a most interesting manner by the representatives of the Sherwin-Williams Company, paint manufacturers, and the International Harvester Company, who showed "ad-films" which their respective companies have been using in advertising and selling campaigns for a long time.

The little projecting machines shown this year at the Grand Central exposition were, almost without exception, designed for use in the commercial field. At least one of them was so constructed that it could be carried as easily as a salesman's sample case and operated in any ordinary business office with a white window shade as the projection screen.

Publicity for the Pictures

BY PHILIP MINDIL

PUBLICITY is the backbone of every industry the product of which depends on the patronage of the million and not of the few. Such is the condition with the film industry.

Advertising is useless if the advertiser has nothing to sell, but without advertising the most marketable stock may moulder on the shelves.

Having something to sell which the American people want, the Mutual believes in letting them know about it. To do this effectively, organized, systematized and intelligently directed publicity is necessary.

It entails the employment of a staff of writers and office assistants to prepare the great volume of correspondence with newspaper and magazine editors, exhibitors, exchange managers and fans, to find out what they want and to give it to them.

At present our department is publishing a forty-four page house organ, as attractive as many weekly magazines, profusely illustrated and interestingly written, *"Reel Life,"* with a constantly increasing circulation (30,000 now); another sixteen-page weekly, *"Our Mutual Girl Weekly,"* which started on its first week with 100,000 and which looks as though it would reach a million in the near future; a weekly news sheet for 6,000 editors of daily and weekly newspapers to clip from, and a cut and matrix service to go with it. This is called *"Mutual Movie Fillers."*

In addition to these regular features, we supply exclusive news and Sunday special stories to the big city dailies and many special stories and photographs to the trade papers and to the magazines of more general interest.

One man is kept busy reading the sixteen hundred newspapers on our exchange list for clippings and several news clipping bureaus supplement his work. We are clipping about 6,000 newspaper cuttings a week. These represent about 10 per cent, I believe from long experience, of the total number printed.

There are many reasons for the publicity department. It helps the newspaper or magazine to keep its advertisers who are too busy to write their own news; it helps the exhibitor to get news space from the editor, who is quite willing to print these stories and, most important of all, it has convinced the editors everywhere of the importance of moving picture news, until today they are not only willing to print it, but anxious to get it.

Six months ago the big dailies would no more print moving picture news than they would dry goods news. Today they are giving it as much, and some of them more, space than the dramatic news. I have many prominent dailies throughout the country on my exchange list, that run the title "Moving Picture and Dramatic Page." The movies have come into their own in the newspapers and this is all to the credit of the moving picture publicity men and the men higher up, who have been broad enough to stand behind them and make it possible for them to help the industry and particularly the companies they represent.

I once heard one of the foremost men in the picture business say:

"What's the use of it all? It doesn't sell any more prints."

But it does and it will. Of course, no "fan" is going to write in and say, "I saw your story in our local paper and that made me go to your show." But it did nevertheless.

Three years ago I was asked by one of the trade papers to define a press agent. Here's the best I could do:

"A press agent is an experienced newspaper man, who studies the news possibilities of his client and presents them in such a way as to gain favorable consideration—being unable to guarantee anything except energy, organization, intimate knowledge of news and its avenues of escape, ability to write it and acquaintance with the men who pass upon it and with their various angles of appreciation."

Moving picture publicity does not differ materially from any other kind. The editor wants what the reader wants—the really interesting news about the picture, its making and the people who participate in it. The manufacturer may want more than that, but he is making a great mistake if he endeavors to coerce his press agent, much against his will, to put it out as news matter.

Such material as "'The Splash in the Water' is the greatest film ever produced," or "Miss Olive Branch is the most beautiful and talented actress on the screen," is not good publicity, even if it could get over, and it cannot except as paid advertising, and then its effect is bad. It is more forceful to say "Our Mutual Girl, the successful serial," than "Our Mutual Girl, the *phenomenally* successful serial."

One thing which the embryonic publicity man should remember is that the story which is just what one publication wants is just what another does not want. He must serve corned beef and cabbage to one guest and paté de foi gras to another. The man who toys with the paté will not gobble down a large chunk of hot mince pie to "top it off," but the "beef and" fellow will.

There is just as much artistry in serving up publicity as in delivering a dinner. And a chef, in either line, is a different thing from a cook.

The subject of publicity for the pictures is such a vast one that it can not be discussed in detail in this limited space. Its possibilities are legion and its effect on the industry is bound to be beneficial from every standpoint.

It means better pictures and that means even greater success than this gigantic infant, the motion picture business, has had, and I am told it is now the fourth industry in the United States.

The Advancement in Projection

BY F. H. RICHARDSON

THE exact time and place when the moving picture was first projected to the screen so that the characters appeared approximately life size seem to be lost in the shadows of the past. Undoubtedly projection as applied to the moving picture first came into being in 1896; also undoubtedly the first projection machine was a mechanism known as the "Idoloscope," but unfortunately there is no very authentic description, and no photograph or drawing of that machine in existence today so far as we can discover.

In the beginning films were very much wider than at present and the film picture was, as nearly as I remember, 1¼ by 2½ inches in size. The mechanism, as compared with the present day projector, was a mere toy. The lamp house was a sheet iron affair about 12 inches long by 6 inches wide by 12 or 14 inches in height. It contained a frail little arc lamp which had only three adjustments, viz.: feeding the carbons, moving the lamp up and down and moving it sidewise. The binding post and everything about the lamp was weak and inefficient. The resistance so far as rheostats are concerned was provided by coils of steel or nickel wire, capable of delivering not to exceed twenty or twenty-five amperes.

In those days the operating room frequently consisted of a screen of muslin. The "take-up" was a gunny sack or, lacking that, the film ran out on the floor and piled up in a writhing, squirmy heap. In the beginning the resistance was more often than not a "water rheostat." The picture on the screen did all kind of acrobatic stunts up, down and sidewise. But notwithstanding that fact it was a very wonderful thing to the people, who willingly paid twenty-five cents to a dollar to view a hundred feet of film run through four or five times.

So far as projection machinery is concerned there are certain men who, more than any other individuals, have to do with the history of its invention and improvement. At the head of the list will, of course, be placed the name of Thomas A. Edison, since it was he who first invented a practical projector, but the one man who, since that time, is entitled to greatest credit for the improvement in projection machinery is Mr. Nicholas Power. Mr. Edison, after perfecting the projector and bringing it up to a certain standard of excellence, for some reason or other seems to have very largely lost interest in the matter, though improvements are still from time to time being made in the Edison machine.

Mr. A. C. Roebuck, of Chicago, is another whose name is closely connected with improvement in projection machinery, since it was he who planned and built the Motiograph. Mr. Roebuck was originally a watchmaker and he brought to projection machinery the extreme accuracy of mechanical construction which had become to him a second habit through his training as a watch-maker. Mr. Roebuck did a very wonderful thing, in that he drew the first plans of the motiograph complete—that is to say, made his working drawings — constructed the machine, placed it on the market and it was more than a year before he made a single change in the mechanism.

The fourth whose name will go down in history as closely allied to the improvement of projection machinery is that of Mr. Frank Cannock. Mr. Cannock came into prominence through planning, building and perfecting the "Edengraph."

After the Edengraph suspended and Mr. Cannock invented the Simplex machine, made by the Precision Machine Company, with which he is now connected.

There are, of course, other names connected with improvements in projection machinery, but, I think, none can rank above the four named. Therefore we remove our headgear and bow to the names of Thomas A. Edison, Nicholas Power, Frank Cannock and A. C. Roebuck as the four men who have improved the intermittent type of projector until it is now a really wonderful piece of mechanism, particularly when one considers the fact that it is sold for so comparatively low a sum.

The next step in advance will be, in the judgment of the writer, the $500 projector, and it is to be hoped that its arrival will not be long delayed, because the moving picture industry has reached the stage where a projection machine as nearly mechanically and optically perfect as it is possible to make it is an imperative necessity. We now have high-class moving picture theatres where the investment is very large; in many cases actually equalling the high-class legitimate houses in magnitude of investment, and upon the results shown on the screens of these theatres depend the income on all this outlay. Therefore, I repeat, neither money or pains should be spared to get the best projector which can possibly be constructed.

Perhaps one of the most important improvements, from all points of view, lies in the shutter of the mechanism. In the beginning it was a two-bladed affair which produced a pretty heavy flicker. The next to arrive was the three-bladed shutter which, while it was an improvement, was not, by any manner of means perfect, by reason of the fact that it was badly proportioned. The problem of the shutter was an exceedingly difficult one. It is still a difficult one. The ideal shutter is a three-winger, having blades of equal width, and light openings of equal width with each other and with the blades, but this is an exceedingly hard condition to attain, for reasons that are not necessary to go into in detail here. But it is being attained. I think I violate no confidence by saying that there will, before many months, be a $500 projection machine on the market which will have the ideal

shutter, and many other important improvements besides. More than this I cannot say at this time.

Other things which have brought about great improvement in projection results is the improvement in projection arc lamps, the use of improved screens and higher amperage. Modern arc lamps have adjustments which enable the operator to absolutely control his arc in any way he may desire. He can force the crater to form just where he wants it to form. Modern projection lamps are built heavy, and have terminals which largely obviate the annoyance and trouble the operator of earlier days experienced with his lamp leads; also the modern lamp house is commodious and well ventilated. The only thing about the projection machine which has remained practically at a standstill through all these years is the optical system, but, through the medium of the Projection Department of this paper, we are now trying to stir things up, and secure improvement in this part of the machine also.

There are, of course, limits to the possibilities for improvement in the intermittent type of projector. Numerous attempts have been made to evolve or invent a commercially practical projector in which the film shall run continuously, but up to the present time these attempts have not succeeded. I have faith to believe, however, that a way to do this will be found, and when it is found I think we will then be able to say that the moving picture as such has at last permanently "arrived," because we shall or should have an absolutely steady picture without any flicker whatever. There is a tremendously large field though for the inventor in this direction, but it is perhaps as hard a single proposition as any inventor could tackle. There are few things in this world, however, which are impossible, and I for one do not believe that the continuous running film projector comes under that head.

While it may sound like blowing our own horn, the writer does not feel that it would be just, fair or right to close an article of this kind without making mention of the work accomplished by the Moving Picture World in improving projection.

Prior to 1910 projection had received but very, very scant attention; in fact, practically none at all. The operator was something of a joke to the rest of the profession. Anyone who could patch a film and turn a crank was an "operator," in the estimation of himself and the theatre manager. Early in 1910, however, the Projection Department, then called the "Operators' Column," was started by The Moving Picture World, and since that time it has, beyond any question of doubt, done an immense work in the educating of the operator in the technical side of his profession, as well as educating the theatre manager to appreciate the possibilities for improvement, and the value of superior projection. The Moving Picture World also, during this time, published a book of instruction called the Moving Picture Handbook, of which the writer has the honor to be author and which is now in the second edition.

This book has enjoyed a very wide circulation, and I think it can fairly be said that its influence for good has been felt, literally, in thousands of theatres; so that taking it as a whole, very much of the enormous improvement in projection during the past four years may be credited directly to this paper, although, of course, there would have been improvement even had there been no Projection Department and no "handbook." But certainly the gain would not have been anywhere near as rapid, nor would projection have reached the comparatively high plane it now occupies.

As to what the future may bring forth no man can, of course, predict with certainty. But I think it might be fairly said that two years hence we may expect that, so far as the optical and mechanical end of things is concerned, the limit will be very nearly reached until some genius shall evolve a commercially successful projection machine having no intermittent movement. But it will still be several years before the operator himself will reach the height of his ability. The human element enters into projection very largely, as it does into about everything in this old world of ours and, unfortunately, operators' salaries have in the past been too low to attract to the business the best talent, except in isolated cases. This is particularly true in the large cities.

Of course, there are many really high-class men operating moving picture machines, but there are, on the other hand, a great mass of operators of the type of men that you get when you pay $15.00 to $20.00 a week. You cannot, as I have often pointed out, expect very much for that small sum, especially in the larger cities. Gradually, however, theatre managers are beginning to understand that proposition, and salaries are slowly rising. We have hopes that the time is not far distant when the manager will be willing to pay sufficient salary to obtain the best possible talent in his operating room, and that the operators themselves will, more and more, realize the necessity for improving their knowledge, so that they may be worth the higher wage, remembering always that high salaries are paid, not for the work of the hands, but for the work of the brain.

F. H. Richardson

C. LANG COBB, JR.

PERSISTENCE and tenacity of purpose usually get folks somewhere. There is an old saying, put into circulation by a very successful advertising agent to the effect that "keeping everlastingly at it brings success." It is possible that C. Lang Cobb, Jr., may have heard of that phrase and immediately pasted it on the inside of his hat, for he is a person of persistence.

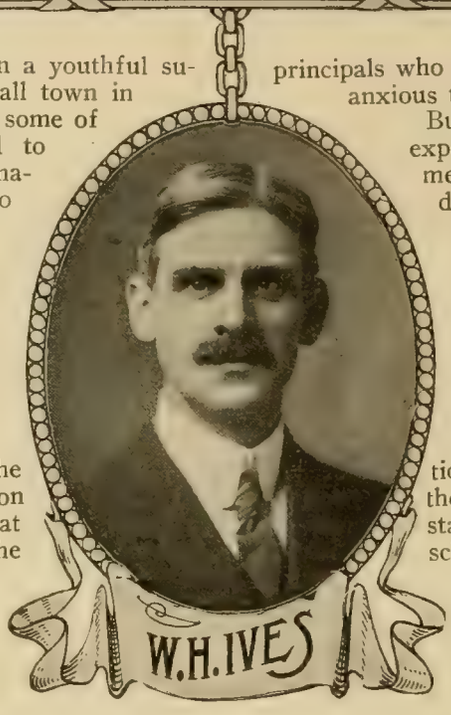
C. Lang Cobb, Jr., at His Work Bench.

Friend Cobb has been associated with various motion picture interests since "away back," claiming connection with the early efforts of the Edison Company and proving it. To-day he is known as the very successful advertising and sales manager of the Ramo Company, the product of which he has proclaimed with great persistence over the length and breadth of this fair land.

Motion Pictures as Educational Force

BY WILLIAM HOSMER IVES, of The School Journal

IT WAS not many years ago when a youthful superintendent of schools in a small town in the Middle West discovered that some of the pupils in his high school seemed to possess an unusual amount of information about foreign countries; they also seemed to have a remarkably clear idea of some of the great classics of English literature, and appeared to be unusually well posted on a number of great events of world-wide importance and significance. He realized that this knowledge could not have been acquired from the text books in use, nor in all probability from the teachers in charge of the classes nor from parents at home. Upon inquiry and investigation he learned that the small motion picture theatre on the main street, not far from the high school, was responsible for a considerable amount of unsystematic, but nevertheless very effective instruction.



Being a young man, and not too much hampered by educational traditions, he decided to investigate further. He went frequently to the little local theatre and was amazed at what he saw and learned. Out of the mass of cheap melodramas and alleged comedies, every now and then there emerged a film which was really instructive, and the young superintendent who had given practically no thought to the possibilities of visual instruction began to see a new and broad field of educational activity opening before him. Within a few months he purchased a motion picture projector, had it installed in the high school assembly room, and gave a large amount of time and thought to the selection and procuring of the films which in his judgment met in the best way the requirements which he had in mind.

The experiment was successful beyond his expectations. The occasional "motion picture hours," with brief lectures accompanying the films, were more than popular with the students and many a parent found time to attend. The work developed along various lines of popularity and utility. It speedily became one of the marked features of the school system. The social centre idea was stimulated and helped. Incidentally it may be mentioned that the patronage of the local theatre, instead of showing a loss, increased appreciably. The residents of the little town had gained a new respect for the motion picture. It was no longer a mere form of cheap amusement. It had acquired educational standing.

The young superintendent did not remain long in the small town where his original experiments in the educational use of motion pictures were made. He was soon called to be the administrative head of the school system of one of our important cities, and he is today one of the leading advocates of motion picture work in connection with the public schools. The work done under his direction serves as a model for many superintendents and principals who appreciate its value and who are anxious to share its advantages.

But the particular superintendent whose experiments we have mentioned was by no means the only one whose attention was directed to the motion picture as an educational force even in the earlier days, when films were not what they are today and when the motion picture industry was in its infancy. Many educators who had for years been using the steropticon to advantage, and who had collected numerous slides having a special bearing on their work, began to look to the motion picture as the next step. Here and there a motion picture projector was installed in a university lecture room or a school assembly room, and the quest for the desired films started. Film producers began to receive suggestions as to the character of the films needed; suggestions which were as a rule promptly ignored, since the manufacturer was busy with his melodramas and comedies out of which he was securing quick returns in cash. He had little time or enthusiasm for a market which was largely theoretical.

In spite of everything, however, the new movement gained ground. It seemed to possess inherent vitality, and neither the scornful indifference of the film producer nor the well nigh hopeless flounderings of the educator were able to check it. Schools continued to install projectors and to use such films as they could obtain which were suitable for their purposes. The educational possibilities of the motion picture became a frequent theme at educational meetings. The motion picture press began to exploit the school field as a possible market for projectors and films; the new idea began to assume more definite shape and to be taken a trifle more seriously.

Is it not fair to inquire why the educational use of the motion picture has not progressed faster, and why more of the generally admitted possibilities have not as yet been realized? With school authorities really clamoring for suitable films—and willing to pay for them, and with film producers anxious to extend their market, what are the difficulties which stand in the way, and which prevent a mutually profitable and satisfactory relation? The first difficulty seems to be the failure on the part of the producer to realize the value and extent of the educational market or to reckon with it in any serious way. The film companies are in substantially the same position as the old-fashioned book publisher, who, in the days of our fathers, was accustomed to bring out his regular line of publications to be sold to the trade, and who incidentally turned out as a by-product an occasional text book, usually a crude affair with very little excuse for existence, but intended by the publisher to be a test of educational possibilities,

and a tie that might bind his concern to a market which he did not in the least understand, and which he was unwilling to study or develop seriously. It was not until publishers established educational departments conducted by specialists, and until a number of strong organizations devoted themselves exclusively to the publication of text-books that the text-book business in the United States reached important proportions and displayed the stability and vigor which have characterized it during recent years.

In view of the fact that approximately one-fifth of our population is in school and that the school budget of nearly every city and town constitutes one of the largest items of expenditure, would it not be worth while for film producers to study this field, to estimate its possibilities, and to furnish from month to month a certain amount of material suited to the requirements of this almost unlimited market?

This query brings us to the second and greatest difficulty in the present situation, namely, the lack of films suitable for educational use. It is, of course, easy enough for the manufacturer to go through his catalogue and to select his best scenic films and label them "Geography." He can also pick out a few industrials and a number of history stories, worked out with more or less historical accuracy—usually less. Add to these the usual line of botanical "stunts," and flavor with a quantity of zoological pictures and possibly a few microscopic films and we have the customary "Educational List." In one sense everything may be called educational. All information has its value, but the fact remains that nearly all the films now classified as educational were made for regular release and without reference to pedagogy or courses of study.

Probably the first step toward the removal of this greatest difficulty will be the admission on the part of the film makers that we have developed in this country a system of education. This system may be wrong or right. It may be admirable or unfortunate, but it exists just the same, and commercial success must depend upon recognizing it and dealing with its requirements. No educator in any prominent position is a free lance. No large school system can live unto itself alone. Uniform college entrance requirements impose certain subjects and standards on the high schools. The high schools in turn make and enforce their demands on the grades. State courses of study and city courses add to the number of things which *must* be taught. The average superintendent and the average principal are so hedged about by courses and requirements that they are fortunate if they are able to get the absolutely necessary things done. Naturally they are in no haste to undertake plans and work outside of the regular courses unless their belief in the new idea is very strong and their enthusiasm is great.

Many of the educators who have already adopted the motion picture and who are making constant use of it, are doing this with full cognizance of the fact that the films which they are able to secure have little direct bearing on the regular work, but that they make an excellent basis for social centre work and furnish informational amusement of a desirable sort. This use, however, of the motion picture is not what we have in mind and is only "near educational." The motion picture will not take its proper place as a force in education until it is a part of the regular daily routine of school and college work. If something which is ordinarily taught with difficulty and which is frequently obscure in the mind of the average student can be made perfectly clear by the use of the projector, or if some subject which now requires three weeks in the usual course of study can be covered in half the time, and with better results, by the aid of the motion picture, no superintendent can long justify himself before his board for not utilizing to the fullest extent so efficient and wonderful a medium of instruction.

In other words, our present system of education from the primary grades to the university is based upon courses of study which are, for the most part, worked out in the form of books. The average educator is therefore a book-minded man. If a radically new medium is to be used, and if the problems of education are to be restated in the terms of this new medium, the work must be taken up carefully and with full recognition of the present courses and methods. We must build on the foundation which we already have.

Another important obstacle to the wider and more general use of the motion picture in school work is the present method of film distribution. Assuming the existence of a large number of films which the schools can and will use, it must be remembered that the requirements of such use as they apply to the schools differ very widely from the requirements of the motion-picture theatre. A system of distribution devised and maintained for amusement purposes in the theatres has little to commend it to schools, and it is unreasonable to expect the school authorities to approve it, or to adapt themselves to it in any general way. Manufacturers of all sorts of articles used in connection with school equipment discovered years ago that, if they wished to enjoy the profits and advantages of any considerable portion of the school market, they must formulate special distribution plans, specially adapted to school conditions. As a general principle it is seldom possible to serve two widely differing classes of trade by exactly the same rules and methods. If schools are to use large numbers of films as a part of their regular work, they must be able to contract for them at certain definite times during the year. They must also be able to obtain them with convenience, and to depend absolutely on the service. The theatre programme is fairly flexible, but the school courses are not. A geography film showing scenes and industries in Japan would have small value for a class studying Germany, even if the film was the equal in length and quality of the one ordered.

The statement is frequently made that if the schools expect film makers to go ahead and bring out large quantities of educational material they should in turn make prompt and generous use of the films now available, using them in connection with the social centre and school entertainment work, if they cannot be made to aid and supplement the regular courses. In all probability the present system of distribution is one of the principal reasons why this suggestion has not been acted upon more generally.

Looking at the entire situation as it stands to-day and recalling the prophecies and prospects of two or three years ago the conclusion is inevitable that the motion picture as an educational force has not made the progress which everybody had a right to expect it would. Evidently something is wrong somewhere or we should have to-day a much wider acceptance of the new idea than we are able to recognize. To be sure progress has been made, but if the educational film market is ever to approximate in size and extent the amusement market, which it certainly ought to do, it must advance much more rapidly in order to help the present generation of film producers very much.

That it will grow with astonishing swiftness some day no one familiar with the facts can doubt. In the opinion of the writer that day will be near at hand when the most important difficulties to which attention has been called are remedied. Let a few film makers begin to produce some films of the right sort, which really fit into the courses, and a difference will be noted immediately. Naturally no one concern will attempt to cover too much ground in any one year. Every producer understands thoroughly the character of work which his organization is best fitted to bring out. He should release only the class of films in the making of which his staff has achieved undisputed success. A little specializing and a little co-operation among the various studios would gradually and by perfectly natural methods assign certain branches of the curriculum to certain concerns, those most competent to deal with them capably and enthusiastically. The yearly investment on the part of any one firm would not be heavy enough to cause anxiety, while a fair degree of definiteness would soon take the place of the present confusion and duplication. Educators would be quick to recognize the changed conditions and would feel that the new method of instruction had passed the preliminary stages and had reached the point where it could be introduced without fear of unfortunate complications or failure.

With the increasing supply of genuinely educational films, made with due reference to modern pedagogical principles, the problem of distribution would unquestionably receive the necessary attention, and some satisfactory solution would be reached so that films could be purchased or rented with public funds without too much variation from the routine and system already in operation for the purchase by States, municipalities and counties of school supplies and equipment.

It would be a pleasure to refer by way of suggestion to some of the plans undertaken recently by State departments and by city boards, but these are matters which should be taken up in full detail, and it would be impossible to do them justice by mere reference.

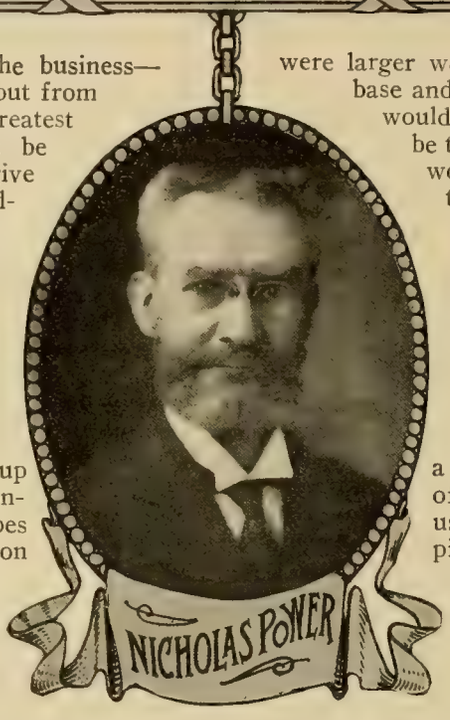
Methods in education change rather slowly, but none the less surely. Looking back over the changes of the last decade or so, it is easy to see that visual instruction has entered the educational field to stay. As the most important component part of what may be included in the general term "visual instruction," and the motion picture is destined to be an increasing force educationally. The question is not whether its use in schools will be permanent, but is rather as to the rapidity of its growth and development. The market exists already, but it is entirely dependent upon the producers who can supply the necessary material. The sooner this material can be supplied, the more prompt and satisfactory will be the returns.

Nicholas Power Urges Standardization

BY GEORGE BLAISDELL

LET the slogan be the uplift of the business—not alone from the artistic side, but from the mechanical side also. The greatest heights of screen artistry will not be reached until the film manufacturers give heed to the many possibilities of standardizing their mechanical equipment.

So said Nicholas Power, the president of the Nicholas Power Company, in his office the other day. Mr. Power had been talking of the early days of the motion picture and of days even earlier than that. He had traced his own interest in the whole subject, which began in 1881-82, when he invented an automatic magic lantern, up to the present time. Mr. Power's concern in the motion picture industry does not end with the making of a projection machine and selling it. He has been a part of it for too long a while—too many years of his life have been given over to it—not to be interested in the artistic side as well as the commercial. For, as Mr. Power says, the efforts of writer, producer, player, scene painter, cameraman, and lastly, the operator—the ultimate authority who cannot make but who has unbounded possibilities for marring—are as effective, and only as effective, as the weakest link in the mechanical chain that binds together the work of all.



Today there are three factors militating against the artistic presentation of the motion picture, three grave faults which, Mr. Power points out, are curable by a simple remedy—standardization. These faults are, first, the perforation of film; second, the differences in the various makes of cameras, and, third, the absence of a uniform point in the camera at which the picture is started. Mr. Power's views on this question were unexpectedly brought out in the course of the conversation. He had been speaking about the great advances that were sure to come in the future, and he was not afraid to say that the surface has been very little scratched.

"In the beginning, you know, pictures were shown much outside of theaters," Mr. Power said. "We are getting back to that point. Today the United States Government is equipping its warships and army posts with projection machines. So, too, installations are being made in churches, schools, colleges and clubs, and also in insane asylums and prisons. They are being placed everywhere. Every one concedes that the manufacturers of films are entitled to great commendation for the improvement they have made in their pictures. Why don't they go a step further and standardize their cameras and their perforation. At present there is no basis. In the perforators, for instance, one will make a large hole and another a small one. The maker of a projection machine must design a sprocket that will take all sizes, which means that he must build a delicate sprocket for the smaller perforations. Any one may see that if the holes were larger we could make a sprocket with a wider base and of far greater strength. Its durability would be only a minor quality; so, too, would be the longevity of the film; the main thing would be the smoothness of projection, the nearer approach to the perfect picture."

Mr. Power was asked what led him to take up his investigations in projecting machines. "You'll have to go back to 1881 or thereabout," he said. "About that time I invented an automatic magic lantern which was composed of a revolving disk and was operated intermittently by means of a clock movement. The striking portion of the mechanism of this movement was used to move the disk from picture to picture. There were twelve pictures mounted on this disk. This, of course, was a mere toy; no condensers were employed. We did not have electric lamps in those days as at present, and kerosene lamps were used to give light. This was really my start in the projection business. Between 1882 and 1883 I invented what I termed an automatic reflectorscope. This was an elaboration of the advertising machine I have just described.

"In 1883 I invented an automatic advertising machine which had a cylinder full of cards. By revolving this cylinder one card could be read on the top and one on its reverse side at the bottom. This machine, which was placed in show windows, was employed to advertise the wares in the store. On the top of the mechanism were miniature mechanical figures, plainly visible to passers-by. Of course, these were operated by the contrivance, but actually seemed to be turning it. For example, in the window of a shoe store would be the figure of a man sewing; there would be another figure of a man pegging away with a hammer. In the center of the machine would be a column which represented boots and shoes. These would revolve on the rack.

"It was about the same time that I built several large advertising machines equipped with a display of curtains built according to the quantity of money the purchaser agreed to spend. One of these machines ordinarily carried 100 curtains, which were 3 feet wide by 6 or 8 feet in length.

"Naturally great crowds would collect in front of windows containing this display, to the annoyance of the police. I remember one day in Park Row such a crowd collected that the old horse cars could not get through. Then the building department shut me down.

"I have noted a great many humorous and peculiar incidents in my time, particularly with reference to the development and exploitation of my projecting machines, but there is one in particular which is worthy of mention. A number of years ago a certain concern tried out several makes of machines. They could not get the results

they desired, so they devised a special shutter of their own on one of my projectors. This was of 180 degrees, which revolved twice over the aperture for each movement of the film, and naturally a great deal of light was lost. After having seen their device I explained to them that I had one which I considered far superior to theirs, and which required less current to operate. They were from Missouri and wanted to be shown—and I want to say that it is a funny thing how a man's sight will deceive him. I produced my mechanism and placed it on a stand for a comparative test with their machine. This stand contained the two machines in a given place, but while they were not looking I reversed the positions of the machines, leaving them under the impression their machine actually occupied the place in which they originally put it. I then requested that they stand at some distance and watch the demonstration. I ran the film through my machine first and then through theirs. They then requested me to run it again through my machine, which, of course, they thought their own, and decided this was the best. I then called them up close and convinced them of the superiority of my machine, much to their surprise. This was about 1904.

"What was the name of my first machine? The Peerlessscope. Then came in regular order the Cameragraph No. 1 up to No. 6, and then the 6A, which has now been in use about two and a half years. Of course, we are working on improvements all the time. In the early days I only made machines to order and remodeled others. It was in 1902, I think, we put machines regularly on the market. The Peerlessscope, which was invented about 1898, was a made-to-order machine. We used to get columns from the daily papers about our shows. I notice we are now getting back to that point on big subjects. In the earlier days it cost considerable money to show pictures. You may remember how the exposed machines were placed in the balconies of theaters and how the operators, always the center of all eyes, often wore dress suits. The operator then was one of the audience, and, of course, he had to dress well. Audiences often referred to the operator as 'the professor.' He could not work in his undershirt or even without any, as operators in some booths have been known to do in more recent times."

We asked Mr. Power about the beginnings of supervision over picture projection by local authorities.

"In regard to booths, for instance," answered Mr. Power, "regulations were continually changing. One man would have an idea to-day, and if it looked good it would be approved. The next day it might be condemned. There was the same uncertainty in regard to laws governing theaters. There were men who through anxiety to make money too fast used in the operating room inexperienced men, and even sometimes men not overburdened with intelligence. Fires would be caused through negligence and stage fright. Sometimes calamities would result. The Bureau of Electricity naturally assumed charge of the projection of pictures, as electric lights were used. Other departments did not want to burden themselves with any more responsibility than they already were carrying.

"Formerly the projectors had no fireshutter. The machine had only two spindles, one fly wheel with a cam attached and the other was the geneva movement. There was no other mechanical device aside from the mechanism to drive these. Then the film as it passed from in front of the light rolled about the floor. Sometimes it would stray over the balcony among the audience. Then I adopted the plan of suspending a bag under the projector to catch the dropping film. When necessary we would shake the bag to settle the film and make more room. Realizing the danger of running films this way I constructed a take-up device, which I placed underneath the table. About that time I conceived the idea it would be more safe to conceal the films. Accordingly I built a metal case, into which the film was wound, and which is now known as the film magazine. To accomplish this I invented the inlet and outlet valves, and there was no more bother with the bag. Likewise it eliminated the greatest percentage of fire hazards.

"How many projectors have I seen come and also go? Well, in my business career I have known of twenty-three machines that were placed on the American market which were subsequently withdrawn as failures and unsuccessful. Yes, my friends used to try to discourage me from continuing in this business. You may call it foresight, but I always believed in the future of the picture business. When I was employing twenty-two men in Nassau street I was told I was making a sad mistake to start a factory. To-day we occupy five floors in this building, with a total of about 35,000 feet; there are two floors in the Jacob street plant, using about 8,000 feet, and then there is the japanning and tin plant. In these places hundreds of men are employed."

"How about placing the projection booth in theaters? Do you think builders give sufficient attention to this subject?" we asked.

"Indeed, many do not. A man will spend a fortune to put up an elaborate show house—he will spare no expense. The last thing he will consider, and it is the most important of all, is the projection booth. That has been overlooked. Sometimes it is placed too far on one side or the other, and yet good results are expected. It must be placed in the center, squarely in front of the screen, and also as nearly leved with it as possible. I can frankly say that is one of the biggest mistakes that a large percentage of men make. If you wish to look into a mirror you do not place the glass at an angle.

"The picture machine should be given the greatest attention in all directions. The picture is what the people pay their money to see. Sometimes men inexperienced in the business will be under the impression that because they have a nice house they will have no difficulty in building up a clientele. When they find they cannot get their picture in focus they will complain to the machine manufacturer. When the trouble is explained very likely they will ask why they were not told in the beginning. Of course, we had no chance to tell them. Manufacturers will give intending builders every help they can in planning their projection rooms. We all have men for that purpose.

"But, summing up, let the slogan be the uplift of the business, not alone from the artistic side, but from the mechanical side also. The greatest heights of screen artistry will not be reached until the film manufacturers give heed to the many possibilities of standardizing their mechanical equipment."

Samuel Goldfish

SAMUEL GOLDFISH, executive head of the Jesse L. Lasky Feature Play Company, now touring Europe after arranging for the distribution of the products of The Paramounts Picture Corporation, is, perhaps, the least known of the big men in the motion picture industry—simply because of his peculiar desire to remain in the background and "boost" others.

Samuel Goldfish.

Youthful in appearance, slight in build, charming in manner and conservative in his selection of speech, Mr. Goldfish is the possessor of a curiously complex personality. He impresses one as being a keen and capable business man, an artist, a thinker and, above all, he possesses that rare combination, strong determination and vivid imagination.

Before entering the field of motography, Mr. Goldfish occupied a lucrative position in the commercial world. Imbued with the idea that motion pictures was the amusement field of the future, he made a careful study of the industry for eighteen months, then, at the head of the Lasky concern, entered the field. His success as the "man behind the action" is too well known to require details here.

Dignity and uprightness are two of Goldfish's qualities, and the efforts of the Lasky concern in the past and their future announcements are all in keeping with their very first public declaration.

Considered one of the severest of business men, a stickler for cleanliness in commercial dealings, Mr. Goldfish has earned the respect of everyone who comes in contact with him in the course of business communication. He is what they call "a clean, hard, honest man, without trickery or technicality." He asks none the best of it and takes none the worst of it—an ideal man to deal with.

BUY BIG NAPOLEON FEATURE.

The Box Office Attractions Company have purchased from Al H. Woods the big historical and spectacular feature photoplay, "The Last One Hundred Years of Napoleon," for which Mr. Woods is said to have paid $18,000. The feature is in six reels.

Conditions and Features

BY LEE E. DOUGHERTY

IN complying with your request for an expression of opinion as to the condition of the motion picture business in general and some features of it in particular, I want it clearly understood that I am not inviting any personal discussion. I am far too busy a man to enter the stormy field of argument. I have been in the motion picture business practically from its birth in America and I certainly have opinions regarding its past, present and future. But they are my own opinions for which no one else will in any way be held responsible.

That the photoplay art is now undergoing a sort of transition, is a fact that is well understood by those who are giving it their professional attention. There are many new elements that are entering the field which are giving rise to an unusual amount of discussion. The remarkably rapid growth of the feature film is one of the chief causes of this agitation. But of this I will speak later.

The wonderful development of the motion picture art is one of the marvels of the age. It was born but a few years ago and I am very proud to say that I have been identified with it from its very inception in this country.

My attention was first called to the motion film in the summer of 1896. I was engaged at that time in staging plays at the old Boston Museum. If you visited Boston during that summer you will remember that Tremont Street was torn up about as badly as Broadway was here during the construction of the first subway. In any event it presented a hideous and almost impassable barrier in front of our theater, and as a consequence our audiences preferred to remain inside during the intermissions.

Then we began casting about for a means of entertaining our people between the acts. Our attention was called to the Eidoloscope, the first projection machine of American manufacture. It had passed successfully through its experimental stage and was then being shown in a store at the corner of Twenty-sixth Street and Broadway, where the St. James Building now stands.

Well, the upshot of it was that we got hold of it and installed it at the Museum. I might state here that the Boston Museum was the first place to offer regular booking to the Eidoloscope. As the stage director it became my duty to announce to the audience the new feature that had been provided for the entertainment of our guests. I said a lot of things I wouldn't say now, but the speech went over big and you might say that the Eidoloscope was installed, or launched, amid a flourish of oratory.

That was, perhaps, as it should be, since it couldn't talk for itself.

Of course, the results were crude. But they were such a vast improvement over the old-fashioned stereopticon or "magic lantern" as we used to call it, that I became very much enthused over its possibilities. And, needless to say, the audience sat in open-mouthed wonder and marveled as to how it was done. I shall never forget the amazement on the faces of that first audience. And the various speculations as to how the thing was accomplished afforded me many a hearty laugh. You can perhaps imagine the fruit for laughter that came from those prying Yankee minds. One speculative genius solved the problem by discovering that it was done by "shakin' the durn magic lantern and makin' it 'pear as if the picture wuz movin', by heck."

As I said before, I became very much interested.

I don't claim to be a prophet and I am quite sure I am not the son of one, but I did foresee a great future for this new art.

When I returned to New York another machine was being demonstrated which was far superior in every way to the Eidoloscope. That settled me. My desire to learn more of this new art and to identify myself with it, if possible, became irrepressible. You can therefore imagine my feelings when I was offered the position of stage director for the concern that owned this new machine, the Biograph.

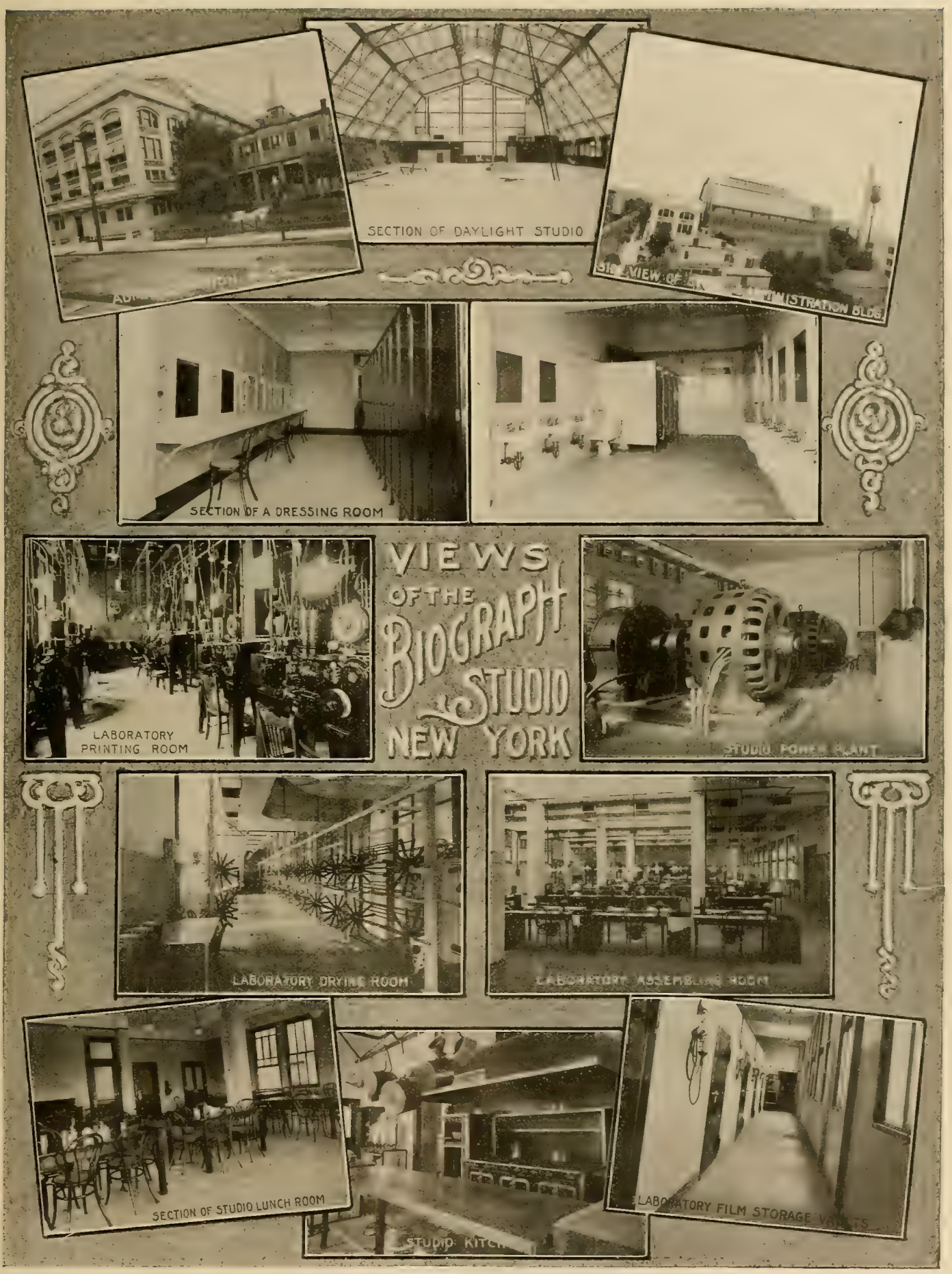
At that time the picture consisted of short comedies of about one minute in duration. Our stage was on the roof of a building at the corner of 13th Street and Broadway. It was built on a circular track so that it could be moved around to face the sun at all times. For in those days, it was a case of no sun no pictures. And moreover, we were not only dependent on the sun, but we were absolutely at the mercy of the elements. I think on several occasions the wind came along while we were in the midst of a scene, picked up our scenery and props and deposited them in Broadway. In the nature of things the weather was our greatest drawback. To get free of this difficulty many experiments were being made with electric lights, but it was not until the Jeffries-Sharkey prizefight that satisfactory results were obtained. The fight was taken under cover and to get these pictures the Biograph Company installed a bank of 400 arc lamps and its own dynamo. There were four motor-driven cameras trained on the ring, and just before one was loaded another would start up and thus the 25 rounds were photographed without a single break in the action. The results, naturally, were very encouraging.

This experiment, for it was really such, opened the way to our present light-equipped studios, where, in some cases, the results obtained are as good, if not better, than in the open. I might state here, for the sake of record, that the Biograph was the first motion picture concern to maintain an electric lighted studio. And you may readily understand that with lighting facilities to release us from the tyranny of the weather and the sun, we could devote more time and energy and thought to the perfecting of film productions in all its phases.

At that time the motion film, as an invention, had ceased to be a nine days' wonder and the general belief seemed to be that it would never rise above the side show or mountebank plane. But I had the conviction, even at that time, and I think I expressed it, that the motion picture drama would rise to as high a plane of dignity as that occupied by the first-class productions of the legitimate stage. However, I did not think then, and don't now, that the moving picture would ever take the place of the regular legitimate drama, any more than the vaudeville stage would supplant it. I believe that the film drama will occupy a place by itself in the world of art and amusement. I might say it is one leaf of the trinity of the theatrical art, the other two being the legitimate drama and vaudeville.

Aside from its ability to show phases of life impossible to the stage, it affords the spectator a varied program of entertainment.

And that thought brings us face to face with the proposition of the feature film. And before going any further I will state to you frankly that I cannot see any future for the feature production. I mean those that are intended to give an entire evening's entertainment. I think they are manifestly an effort to supplant the legitimate drama and they will never be able to sustain the fight. Remember, I am speaking of the extended films that constitute a whole


SECTION OF DAYLIGHT STUDIO
SECTION OF A DRESSING ROOM
VIEWS OF THE BIOGRAPH STUDIO NEW YORK
LABORATORY PRINTING ROOM
LABORATORY DRYING ROOM
SECTION OF STUDIO LUNCH ROOM

program in themselves. As to the three-reel subjects, I think there will always be a demand for them because the exhibitor will, at times, want a special subject to headline his program. These three reelers, or possibly an occasional four reeler, will afford him an opportunity to do some special advertising. No enterprise, especially an amusement venture, can be carried on successfully without an occasional blast of the trumpet and his three-reel picture will give the exhibitor a chance to make an extra loud toot.

My greatest objection to the feature film, I mean the program monopolizers, is that it is in opposition to the very motive that brought the moving picture to the front. One must get into the theatre at the first turn of the reel to clearly understand, and therefore to really enjoy the picture. Whereas, with the varied program of single and split reels, occasionally boosted by a two or three-reel production, one is always sure of being entertained, no matter at what time he enters the theatre. I myself have experienced this, and nothing will produce a lovelier grouch than to witness a fragment of a picture film, which means nothing and gets nowhere.

It is experiences of this sort that have turned me against the feature. I have repeatedly passed up the feature house and gone into a place where a varied bill was being offered. The satisfaction I felt at being able to find entertainment at once put me into such a good humor that I gladly waited for the two and three-reel program headliners.

But there is one thing producers have got to look out for, and that is the tendency to become careless in putting on single-reel subjects. There is at present undeniable evidence that many of them are put on simply to fill gaps. This should not be. The single-reel subject has made the art what it is, and upon its excellence rests the future of the film drama. But, as I said before, there is a place, in fact there is a need, for the three-reel subject as a program headliner.

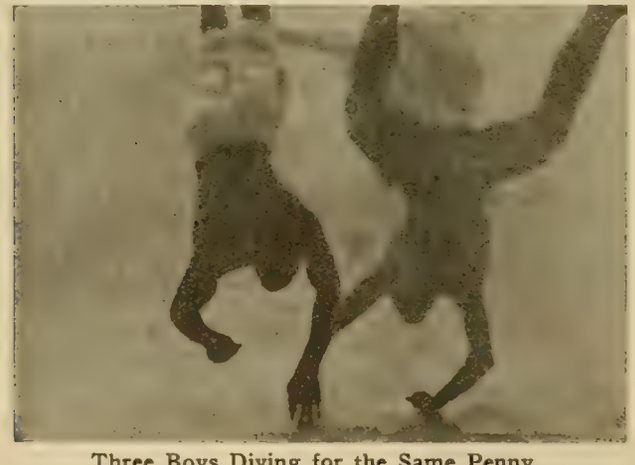
Taking Pictures Under Water.

Submarine Film Corporation's Operations in Waters of Bahama Islands of Compelling Interest.

MOTION pictures made at the bottom of the sea are the very latest things in the film industry. The first release of this kind is to be made coincident with the opening of the Broadway Rose Gardens in the form of a five-reel feature entitled "The Terrors of the Deep."

The submarine "movies" are being made by the Submarine Film Corporation, the strange operations of which are made possible by an invention called the Williamson Submarine Tube, named for Capt. C. Wlliamson, who has spent approximately thirty years in bringing it to its present state of perfection. J. Ernest Williamson is general manager of the company and George M. Williamson treasurer; both these officers are sons of the inventor of the tube.

George M. Williamson, of the company, personally posed for the first six scenes of the big submarine feature forty-five feet under the surface of the ocean, at the bottom of Nassau



Three Boys Diving for the Same Penny.

Harbor, Bahama Islands, May 1 of the current year. He was engaged in trying to pick up "pieces of eight" from an old Civil War blockade runner and the films show him sending aloft cannon balls and salvage from the sunken wreck.

Carl L. Gregory staged the production, safely guarded, in a nine-foot chamber of the Williamson Submarine Tube at the bottom of the "Jules Verne," the floating stage of the Submarine company. Williamson was in a diving suit and was given signals from above on command of Gregory. While at that depth Williamson could have worked from three to five minutes. His work admitted of no rehearsals under the water; he had never had a diving suit on before.

In an interview with John William Kellette, the scenario writer, some time after he had undergone his novel experience as the first man to act before the motion picture camera at the bottom of the ocean, Mr. Williamson had a number of interesting things to say. "The extreme peace which seemed to pervade even the fish was the most impressive thing about the experience," he said. "I was a little nervous lest I should forget the code of signals which had been arranged and upon which my life depended, but, fortunately, no trouble resulted. My brother Ernest worked the air pump, so I knew that I was in careful hands at that point, but I wasn't so sure about the natives that had charge of the haul up rope. And, believe me, forty-five feet down is just as good as 100,000 feet down if anything goes wrong. But nothing went wrong from above. The only disagreeable thing, out-

Sea Garden Thirty Feet Below Surface.

side the enormous pressure from the outside, which seemed to make an effort to get my backbone acquainted with my breastbone, was the continual suction sound in my ears. I really felt like I was walking on air. Anything I touched, however slightly, sent me away as if by repulsion or recoil, and I was bobbing about like a cork even if I had fifty additional pounds of lead strapped to my feet. The helmet weighed considerable, and before I got into the water the weight was depressing on my shoulders, but once underneath the pressure seemed to depart and I was as comfortable, so far as weight is concerned, as if I had on my best Sunday clothing.

"Because of my father's interest in the Williamson Submarine Tube, which makes these under-the-sea pictures possible, I naturally wanted to be the first man in the world to go down for the experience, first, and to be in a position to know conditions beneath the surface, as it is our intention to do under water stuff for the movies that has never before been approached."

Mr. Williamson said that the expedition which has resulted in the production of the first five-reel feature cost approximately $30,000. Twenty thousand feet of negative were exposed and from this 5,000 feet, embodying the most striking and interesting scenes, have been selected as the first release.

The company intend to use the 3,060 islands and islets of the Bahamas as their working field, taking a camera and scenario bureau to Nassau, and an acceptable cast, and stage dramas of the sea, near the sea, on the sea and under the sea, that never have before been approachable. Eighteen basic claims on the submarine tube alone are controlled by the company.

HAS AN AIRDOME ON THE BOARDWALK.

William Fox has opened a new home for motion pictures on the Boardwalk at Atlantic City. Three thousand people can be comfortably seated in the structure, which is of the airdome type, but can be closed up in times of inclement weather.

A program of general releases supplied by the Greater New York Film Rental Company is being used at the new place which is under the able management of Fred M. McClintic, formerly at the Regent Theater, New York City. Business has been excellent since the opening a couple of weeks ago.

Photoplay Acting is Mental Radiation

BY MARY FULLER

PHOTOPLAY acting has been classed under the heading of pantomime and while that is a just classification, it is not complete. Old-style pantomime meant "putting things over" by physical means; photoplay acting is putting things over in a mental way—the art of mental suggestion.

It is mental and emotional radiation. Many of the big scenes are played without gestures, and it is the thoughts and feelings of the characters, rather than their action, which grip the spectator's attention. That which one "radiates" is caught by the camera and indelibly stamped on the thin film strip. Vibrations from one heart to another—the player and the audience. That is why the emotional film actresses of high rank must be sincere and instinct with feeling during their portrayals. To be technically correct is not enough; it may please the eye, but it does not stir the heart; it may arrest the attention as the motions of a mesmerist before the face, but it is not of that quality of the singing of the nightingale or the sobbing of a woman.

Mental suggestion in film work is a wonderful and unlimited field. For instance, there are moments when a player in a fleeting expression may suggest something more divine than just a person in the heights of joy or the depths of despair. They may interpret several aspects of that *universal essence* which takes its quirks and twists through nature in a thousand different forms: animal, vegetable, mineral, of the Heavens, the Earth and the Waters. Americans are an imaginative people despite their commercialism, and the fact that the photoplay stirs the imagination is one reason of its popularity.

Mary Fuller.

The mental radiation of a character portrayed also takes outward form in the clothes worn by that character, since the first function of clothes today is not to cover us but to enable us to express ourselves. Everyone has felt the joy of being expressed new and fresh in a frock just home from the dressmaker's. It is the same feeling that the spring flowers have. If one wishes to express himself as a slovenly person, dowdy clothes and run-down-at-the-heel shoes will be half the battle. To be neat and attractive is expressing a mind that is buoyant and fresh. And who does not prefer the latter? I do not believe in extravagance in dressing, but becoming dressing acts as a mental tonic not only on yourself, but on those around you. This is one of the many hints learned at the photoplay.

To one who is a student, acting for the movies lights and enlarges one's vision, as well as makes one more sensitive: Also (though it sounds paradoxical), it makes one more blasé; for we become so used to "effects," catastrophes, etc., that should the sun shine at midnight, we would dismiss the fact with "It is probably Director X— of the X— Company getting a light effect for a picture."

Up to this time scenaries have been so loosely constructed that players have had to call on their own imaginations to supply minutiæ of the plot as well as characterizations; so that after this creative practice, we can conceive an idea and "send it across" in a twinkling. It is a striking example of telepathy, and some players in the movies possess this quality so strongly or have developed it so, that they live in the minds of their audiences long after the film strip has run its course. That is one of the fascinations of this art; one dwells not only within one's own body, but in the minds and hearts of thousands of others. It is a thought dear and snug and warm.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....Vice-President and General Manager

The office of the company is the address of the officers.

WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands .....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

ADVERTISING RATES.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 352)

Entered at the General Post Office, New York City, as Second Class Matter

Saturday, July 11, 1914.

Facts and Comments

ONE of the great and real evils of our industry is the cheap and reckless producer who lays his hands on the masterpieces in literature and dumps a hideous version, or rather perversion, of a great story or drama upon the film-market. Apparently there is no remedy. No man with even the shreds or the shadow of an artistic conscience would dream of making money or of attempting to make money by such methods. The evil these base "adapters" do hurts not only the reputable and ambitious producer, but it works incalculable injury to the good name of the motion picture. Just as the motion picture is gaining golden opinions everywhere and demonstrating its claim as the most perfect medium of dramatic expression the men in the gutter do their little level best to debase and degrade our art.

A great subject butchered by the stupidity plus the cupidity of a cheap producer becomes, for a time at least, unavailable for the big firms which have shown their ability to handle such subjects. The high-class exhibitor, managing a theater with a large seating capacity, will hesitate to show a finely filmed version of a classic masterpiece if his competitor down the street is advertising a deplorable perversion of the same subject. No visible good accrues to either exhibitor, for a distorted, garbled and mutilated version of a great subject is offensive and disgusting to every audience, no matter what may be its education or intelligence or social standing. Whatever can be done to stop this abuse will be done in these columns by telling the truth about every offense of this character as it occurs. We do not want to be hypercritical and we want to encourage ambition and enterprise in every man who seeks to enter the motion picture field. Where shortcomings are due to inexperience and where an honest effort, joined to some evidence of ability, atones for imperfections we will be eager to praise and slow to condemn. On the other hand, we do not believe in mincing words when rank failure is the result of gross incompetence and an evident desire to deceive both the exhibitor and the public.

* * *

A MEMBER of the staff of THE MOVING PICTURE WORLD who attended a recent convention of exhibitors in Toronto gathered some interesting information concerning the Canadian brand of censorship. It seems that the filmed version of the old popular play, "One of Our Girls," was suppressed by the Montreal Board. The love-making, the censors thought, was too natural and spontaneous. In one scene the lover, a gallant English officer, attempts to kiss the hand of the girl whom he loves, and the girl, disdaining formality in the case of one who is really her betrothed, puts down his hand and offers him her lips. This impulsive but never offensive style of courtship forms, to normal minds, one of the charms of the play, but Montreal will not have it. Another propensity of the Canadian censors is to cut out duel scenes, even where the duel, like a genuine French duel, is perfectly harmless and only serves as an exciting prelude to reconciliation and refreshment.

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We are glad to observe how the exhibitors everywhere begin to realize that the burden of censorship ultimately falls with all its weight on the shoulders of the exhibitor. As one of the censors in a neighboring state said to the writer: "Mr. Exhibitor pays the freight." The producer at whose door the tax knocks first, simply adds the prospective cost of censorship to the general cost of his negative and thus very naturally shifts the burden first to the exchange and last on the exhibitor. Is the exhibitor in a position to make the public pay? Perhaps he is, but it is difficult to guess the method. There is but one attitude possible for the exhibitors in their dealings with censorship of all brands, whether local, state or national: "War to the Knife."

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The Pennsylvania convention recently held at Wilkes-Barre went on record in no uncertain terms. It had no use for censorship no matter what its guise and no matter who may be its sponsor. It made an appropriation for maintaining the legal battle against censorship which, in Pennsylvania, has just begun to harass the industry. We are glad of their stand, but we cannot help thinking that it would have cost less time and less money to kill the bill in Harrisburg three years ago. THE MOVING PICTURE WORLD sounded the alarm at that time and pointed out that an ounce of prevention had lost none of its advantage over the pound of cure.

Plays of Purpose

By Louis Reeves Harrison.

"ART for art's sake may imply that the artificer is deeply in love with his craft, not an unreasonable state of mind, but it does not imply that he recognizes the purpose of art when it becomes an expression of thought and a reflex of life. His *treatment* of a subject may thus engross his attention to the detriment of his grasp of the subject. The camera man absorbed in his scientific work, the scene painter in his background, the director in his selection of types and their management in action, the actor in his interpretation of a role, the dramatist in his technics, all illustrate a love, each for his particular art, for that art's sake. But, of all, the author is nearest error when he is merely skilled in his craft.

The author ceases to be a true artist the moment he is so devoted to structural form, preparation, exposition and climax that he becomes detached from the people and events encountered in daily existence. Without purpose and sincerity of purpose, not in close touch with his times, unaffected by the significance of what is going on in the world, he will rarely sound notes which awaken response. He may even be lost in clouds of self-sufficiency where the light of human sympathy cannot be expected to penetrate. It is all right to be conversant with fundamental conditions in order to reach an audience with the story he has to tell, with the punch he hopes to deliver, but the way to success will be clearer when he considers the story as merely an entertaining medium for the solution of a perplexing problem or to popularize some phase of modern thought.

For the benefit of those who misconstrue or read superficially and only half grasp the meaning of a statement, let it be understood that I oppose no decent form of play, original or adapted, that suits a great mixed audience. I do not care whether the play is original or adapted, in ancient settings or modern, or what the form is so long as that audience is interested, but I am opposed to any form that is lacking in interest, and prefer the modern idea in modern guise.

It is natural to suppose that new ideas and fresh methods of presenting them may interest an audience—they at least provide a refreshing change from what we have been getting. Yet that is no reason why an author should not infuse new vigor in an old play if it is within his power to do so, but he need not expect to succeed even as a corpse reviver unless there is an underlying sincerity of purpose in his work. The fresh blood used to revitalize an old drama must come almost entirely from the author of the screen version and, that fact is more generally than openly recognized. The new sap is drawn from the depths of human nature as it exists, as the audience recognizes it, and from the social environment in which we all exist. Ibsen went straight at the social and political evils of his time and country. The same may be said of other great dramatists of modern times. Listen to what one critic has to say of them:

"All of Strindberg's life he was galled by the irreconcilability of the classes, and, though he was no sermonizer, he painted the degrading effects of class distinction."

"Sudermann teaches that there is potentiality of freedom in the soul of every man and every woman."

Concerning one of Hauptmann's plays, "What significance in the bitter truth that those who struggle for an ideal, that those who cut loose from old fetters are doomed to lonely lives."

"Maeterlinck realizes that there are certain grievances in society, iniquitous conditions, which demand immediate solution."

"Rostand scores the petty jealousies of human creatures in their relations to one another."

"Brieux satirized middle-class morality."

"Shaw has pulled off the mask of affected purity and Christian kindness that we may see their hidden viciousness at work."

"Galsworthy powerfully condemns our cheap theories and cold institutionalism which freeze the soul and destroy the best and finest in our being."

These critical observations are merely quoted in illustration of the trend of modern drama.

So far as "Pictura" is concerned, the trend is largely imitative, and it may so remain as long as there is anything to revive or until interest is moving pictures needs revival with fresh material. I think Mr. Griffith, Mr. Blackton, Mr. Porter and others of experience incline to the live treatment of vital subjects, but there is a powerful array of theatrical gentlemen in the field, who seem convinced that only the "once was" ever "can be" and, besides, they have a stock of old plays to draw upon, most of them are inexperienced in the game and few of them consider the screen portrayal as more than a reflex of stage presentation. They hold the mirror up to artifice.

At the Strand Theatre one night last week was presented a five-reel photodrama that elicited applause and laughter, and, more than that, held a vast audience tense during the high scenes and to the last. Then a picture was exhibited of the author of the stage version and the whole audience roared. His version had been an utter failure—it had not held the stage long enough to pay expenses. People in front knew that he was not responsible for the screen portrayal. They knew that intelligent handling by the producer of a subject set forth by a screen author of sincere purpose deserved credit. We are not true to ourselves and the best ideals of our art in crediting a success in that art to a man who made a failure of the same subject in another art. An author of screen plays is given small credit, considering that the success of producers and exhibitors depends in due proportion on him.

When a screen play of purpose holds an audience it is because of all engaged in its production, an art in itself, not a reflex of some other, similar art. When this is fully recognized, the rewards and credit will not go to those who contribute nothing to the transformation from raw material—some of it is very raw—to the finished product, but to those whose ability made possible the successful transformation. The high element in every successful screen play is that emanating from the capable forces contributing to its artistic and scientific production. What is used of the older form is only raw material. The poorer the raw material, the more creditable its successful use.

It is inevitable that plays of purpose, entertainingly produced, will take high rank, and the sooner this is grasped by men engaged in creating photodramas, the better for all who cherish the ultimate power of this new art. If we are to hold public respect and interest, we must take higher ground than that of imitating others. We must stand on our own ground. We have our own medium and our own methods of visualizing the unseen world of passion and thought. This art has an individuality all its own. The more strongly this individuality enters into the interpretations, the more real the interpretation becomes, the more satisfying, the more convincing, the more true.

A Question of Demand and Supply

By W. Stephen Bush.

WHAT demand is there for a sure and steady supply of educational pictures? Many men and women deeply interested in the educational possibilities of the screen have been asking this question, sometimes hopefully and at other times doubtfully. There has been a lot of silly misinformation printed on the "universal demand for educational motion pictures." Editors, preachers, educators all emphasize the educational value of the picture and we are glad to say some progress has been made in the production of educational pictures, both as to subject and as to system.

It is, however a plain misstatement of facts to say that the demand outruns the supply. The contrary is the case. If we could examine the annual balance sheets of the great producers as to profits on educational pictures a lot of gaseous theories would promptly be exploded. Truth compels the statement that the producers who have specialized in educational films have done so at a loss. If in spite of these losses they have steadfastly continued their educational work they should receive the unanimous praise of all friends of the motion picture and of all friends of education. Instead of receiving such appreciation we see it stated in press and pulpit day after day that the educational picture is neglected by the producers. It is hard to maintain one's patience and composure in the face of such phrases as "the neglect of the film men to produce more educational pictures."

The support which the educational picture has so far received from churches and from schools has been desultory, precarious and generally unprofitable. If schools and educational institutions generally supported the publishers of books no better than they support the publishers of educational films there would be a series of bankruptcies in the ranks of the booksellers. We hope that some day in the near future a broad-minded philanthropist, anxious for the spreading of knowledge among mankind, will endow a great kinematographic educational institute. Unless some such support is given to the further development of instruction by kinematography it may be years before the educational picture can begin its true mission in distributing knowledge. Mr. Thomas A. Edison said in a recent interview that it will take seven years to introduce even the most obviously useful and necessary article. His experience entitles him to be heard with respect. The well-intentioned theorists who invade the news columns of the daily press with occasional announcements that they are going to show the world the advantages of education by lessons on the screen will do especially well by thinking on the subject. If any royal road has been found to perfection in educative motion pictures they owe it to the world to demonstrate it practically and with all convenient speed.

The Moving Picture World has given not a little of its space to the promotion of educational film work and has conscientiously recorded every step of progress along the line. At a time when men who now enthuse over the educational picture had nothing but scorn for pictures of every sort this paper kept the beacon burning. We are most anxious to forward and encourage every movement looking toward widening the influence of the educational picture and especially do we hail with pleasure any movement looking toward a broader scope based on system. We decline, however, in the face of past observations and experiences to become ecstatic about mere plans and prophecies. When churches and schools show not merely an attitude of theoretic appreciation but an attitude of *renting* and *buying* educational films we are ready to record the fact and extract all the inspiration it may contain.

In the meantime we would urge all editors, preachers and educators who feel a desire to speak on the past, the present or the future of educational kinematography to acquaint themselves with the real facts of the situation easily obtainable from any film man of experience. That will make them more tolerant we think toward the producer and his position on this question. They will find a rich educational library not always systemized and not always catalogued but sufficiently various to meet most practical demands today. The educational picture is ,as we have pointed out in these columns for many a year, capable of great development. We are far from perfection. We are lacking in system and lacking in classification. There are, figuratively speaking, many shelves empty when they might be full. The field, even at this day, far more often requires the pioneer than the librarian. It should, however be thoroughly understood by all who are interested in educational pictures that there must be a far more general support of the producers before these later developments can be expected to take place. I have no definite and detailed information on the subject but I am sufficiently well acquainted with the situation to say that at this moment there are thousands upon thousands of dollars tied up in educational films with no present returns whatever. Now, the producer of films like any other business man must look to his capital and expects returns. At the present time he sees the dramatic productions or even the pictures of weddings and birthday parties bringing much better and quicker returns than the educational picture. Of course, the contemplation of this obvious fact is bound to influence him. It is also well to note that this condition prevails, not alone in this country, but all through the world. If it had not been for the exhibitor who sometimes willingly and sometimes unwillingly took and paid for educational pictures we might be in a worse position than we are. Churches and schools are quite often willing to use films but lack the funds to pay even a small rental. Time and again exchanges and producers have let their educational subjects work at schools and benefits and social affairs without any charge whatever. The film men are glad to help along the cause of educational kinematography with all the means at their command and it is unfair to them to set up the theory that the demand for educational motion pictures outruns the demand even by the fraction of an inch. The contrary is true.

Our friends may be very sure that the producer will be quick to respond to any genuine increase in the demand for these pictures. If a committee of competent and practical educators want to approach a producer with practical propositions for the making of more educational pictures such a committee will be, we have no doubt, received with the greatest courtesy and their co-operation welcomed. If they are in a position to show the probability of financial returns they will have little trouble in getting what they want.

New York Will Have Censorship?

Under the direction of License Commissioner Bell of New York City there is a plan in the forming to give the metropolis a form of censorship of motion picture theaters. Voluntary censors will do the work, but the strong arm of the Commissioner will be behind them.

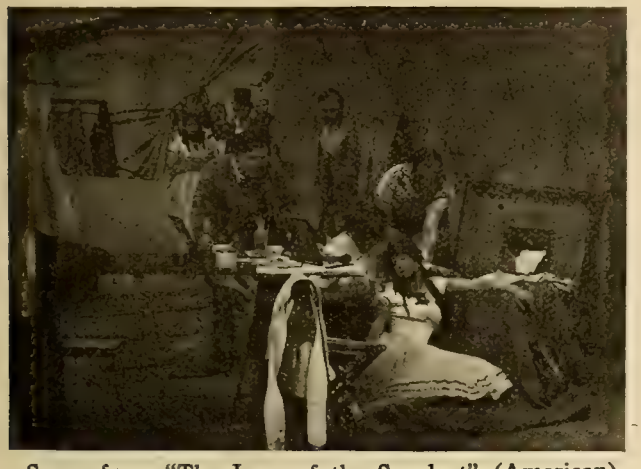
"The Lure of Sawdust"

American Film Company Presents an Interesting Story of the White Tents That Shows the Human Side of Circus Life.

Reviewed by James S. McQuade.

A CIRCUS STORY done in two reels, under the direction of Thomas Ricketts, will be released by the American on July 13, with the title "The Lure of the Sawdust."

Producer Ricketts has given us the real atmosphere of the circus ring in the pictures, having taken advantage of the presence in Santa Barbara, at the time of production, of a big three ring aggregation. We are shown how the three big tops are raised from a vast field of canvas, taken behind the scenes where the riders, clowns and a multitude of other performers await their call to the arena, and we are given frequent glimpses of the imposing street parade. It is questionable, however, if all these will cause the small boy and some grownups to overlook the fact that the star circus equestrienne does not appear in any of her graceful



Scene from "The Lure of the Sawdust" (American).

and daring feats that win the frenzied applause of the great audience. They may also throw verbal missiles at the head of Tom Ricketts because he has deprived them of a view of the star when she is seriously injured in the ring. These circus fans ill brook any curtailment of the thrills of the sawdust, even if they border on broken necks or limbs.

Leaving these ultra enthusiasts out of the audience, the "Lure of the Sawdust" will commend itself to a wide circle

Scene from "The Lure of the Sawdust" (American).

of picture theatergoers. The story is very human, showing as it does the bitter jealousy of the rival star rider and her successful attempt to cripple the popular favorite. The ringmaster, too, shows the shallow fickleness of a man of his calling, and the star of the story herself—in after years, when she is a happy mother and wife—affords a striking illustration of the powerful lure of the sawdust ring. Only those who have followed circus life, at one time or another, can conceive the longing to go back to the old life that takes possession of the man or woman who has been the object of the great crescendo of applause from thousands of human throats, when he or she attends a circus performance after years of retirement.

Miss Winifred Greenwood looks charming in the character and costume of Annette, the star circus rider. Marie, the rival of Annette, is just as faithfully depicted by Miss Charlotte Burton. The circus ringmaster, Henri Dupree, is strongly presented by George Field, and Ed. Coxen, as William Ward, the country lad, gives us another of his well drawn characterizations.

Annette, a star, bare-back circus rider, wins the favor of Henri Dupree, the ringmaster. This arouses the jealousy of Marie, a rival rider, who successfully plans the crippling of Annette. After the accident, the circus moves on, leaving Annette in a hospital.

William Ward, a young farmer who had witnessed the accident, accompanied by his mother, calls on Annette. Touched by the girl's loneliness, Mrs. Ward takes her to the Ward home. There she and William learn to love each other, and they are happily married. A baby is born, and the young mother is happy in the possession of her child and husband.

Soon afterwards the circus comes back to the country town, where Annette chances to meet Dupree, the ringmaster. He begs her to return for just one performance, and the lure of the old life wins Annette's consent. She leaves a note for her husband to that effect.

The crowds cheer Annette frantically during her act and Dupree importunes her to rejoin his forces; but a vision of her baby and husband at home overcomes the lure of the past, and soon she is in the arms of her husband while her own gently encircle her child.

"Kids of the Movies"

Two Reels. Children Photoplayers.

HERE are two thousand feet of comedy furnished entirely by children. The production is therefore entitled to at least the merit of novelty. All the children entered into the spirit of their parts with much vim and zest. This is another point of merit. The plot consisted of what really amounts to a clever burlesque on the "Wild West" type of melodrama. The girl who played the part of the heroine and went through all the experiences which invariably befall the heroines in such plays bore up bravely under the strain. The Cowboy, the Indian, the Villain all did their best.

A good part, too, was the impersonation of the director in the first scenes. The comedy is absolutely clean and decent and there is a commendable absence of excessive rough house and horseplay which in these days often constitute as much as ninety percent of "comedies."

The photography was good throughout and the settings were well chosen.

OLCOTT'S COMPANY REACHES LONDON.

The Sid Olcott Company arrived in London on Friday, June 19th, a very happy party, indeed. The trip across the usually stormy Atlantic was wonderfully perfect from the picture man's view point since the sun shone brightly every day and there was no sign of a storm to mar the pleasure of the trip. Mr. Olcott, being very well known to the officers and crew of the Adriatic, on account of having made a number of trips across on this boat, was able to get some fine scenes on shipboard of the sports in which a number of notables participated and other scenes of interest taken from points of vantage.

Some very striking scenes were made in the steerage with Miss Grant doing the part of a pretty Irish Colleen on her way to America and Mr. Olcott as Dan, a young Irish lad bound for the great new land. The first-cabin passengers and, in fact, every one on the ship took a very keen interest in the work and helped the genial director with their enthusiastic assistance.

Mr. Olcott's party was seated at the purser's table in the dining saloon, which in itself is a great honor on such a big liner. The only other passenger at Purser Palmer's table was Lord Trimblestown, an Irish nobleman, who not only took a great interest in the work, but invited the Olcott party to his estate for a visit while they are touring Ireland this summer.

Mr. Olcott and his company will spend a few weeks in London and then begin their work in Ireland about the beautiful lakes of Killarney. Their first Irish release for this season will be shipped to America in July, part of this subject having been made in America and part on the high seas.

"The Rebellion of Kitty Belle."

A Two-Reel Majestic Comedy, Written by George Pattulo and Directed by Mr. Cabanne.

Reviewed by Louis Reeves Harrison.

CAST

Kitty Belle.....Lillian Gish
Bud Parker.....R. A. Walsh
Joe .....Robert Harron

A TWO-REEL domestic comedy with a punch, "The Rebellion of Kitty Bell" has a wide human appeal. It is a light and dainty social picture on the surface with a strong undercurrent of meaning that should have been left as an undercurrent, not indicated in sub-titles, to be felt the more deeply that it is not made obvious. However, to its credit, the drama's full significance is not thrust down our throats,

Lillian Gish in "The Rebellion of Kitty Belle."

as in many sociological plays whose producers are in a state of mental distress lest their point should escape attention. "The Rebellion of Kitty Bell," with this one exception, comes close to being an ideal screen story of its kind.

"Kitty Bell" is a young wife of no evil tendencies. To the contrary, she is a loyal little thing, with much of that childishness in her nature which brings mothers very close to the hearts of their young children. She is not a mother

Scene from "The Rebellion of Kitty Belle" (Majestic).

—she is only a sweet little bride, trying to keep house for a manly young husband, longing for his love, appreciation, tenderness and sympathy. All the wholesome instincts in her nature crave those tiny attentions which manly men, especially when fighting their battle for existence, often regard as superfluous after marriage.

The young husband is giving most of his energies to the work of building a future for himself and family. His thoughts are concentrated on the natural purposes outlined in his hopes. He only turns occasionally from those purposes to his dainty little helpmate in a mannish way, when he is hungry for what she provides, forgetting the unsatisfied hunger for "sweets" of conduct that torments her. In vain her pretty flowers, in vain the new ribbon in her hair, in vain her timid appeals for attention; he has serious work to do and is too much pre-occupied with what he is doing very largely for her sake. She has no child, no natural outlet for her wells of affection, and she is ripe for the revolt that comes.

There is always a man ready, an easy-going saunterer of little manliness and still less sense of responsibility. The flowers in other men's gardens are for him to pick as he passes by, wear while their beauty lasts and discard when drooping, but the saunterer does not have quite time enough to accomplish his purposes. The husband stumbles upon a book, "How to Make Love to Your Wife" (publisher not given), and makes a few awkward attempts to redeem himself, but he is too much of a man to be insincere. The real stuff in him begins to take shape when he captures the saunterer and exposes the latter's true character.

The story is admirably told and the roles interpreted with great delicacy and charm. We are given an insight into the heart-longing and childish mentality of the wife by Lillian Gish that will remain in the memory of many who see her as "Kitty Bell." The best of it all is that she and the two men are telling intelligently a truth of human life which is well worth the telling. Nearly all the plays that make a claim of this have one or another *infirmity* of purpose, some jarring note of artificiality, if only false whiskers, which mars the natural harmony. "The Rebellion of Kitty Bell," though flowering into high sentiment for a comedy, does so without sacrificing the autonomy of its characters and without detriment to the artistic fabric. It rings true.

Miss Christine Mayo

RAMO Film Company announces the engagement of Miss Christine Mayo to play the part of Jeanne Marie in that company's forthcoming production, "The Conquerors," a feature that gives promise of being popular because of its excellent cast.

Miss Mayo is a well known legitimate and photoplay star and has appeared in a number of pictures quite prominently. She will be remembered as the actress selected as the most beautifully formed of the dramatic leading ladies of New York and was much pictured in the magazines and daily press on account thereof at the time. Aside from her personal charms she has a wide experience in dramatic work that especially fits her for either the silent or the speaking stage.

For some time Miss Mayo has been appearing under the management of Belasco and Savage, playing emotional parts for several seasons. She has also played leads in stock companies in many large cities during the last few years. She is a remarkably versatile actress and is not only able to play the part assigned to her, but she always looks that part. Although Miss Mayo has had several flattering offers to return to the dramatic stage recently, the charm of the pictures is so great that the chances are she will remain with the silent drama for some time.

Ramo is to be congratulated in securing the services of so clever a player and it is hoped that she will be seen in many of the forthcoming Ramo features.

SOME DAILY CHANGES AT VITAGRAPH THEATER.

The Vitagraph Company has provided a program of daily releases for the week commencing Monday, June 29, that will be an attractive addition to the regular program at the Vitagraph Theater, New York City. A drama of the underworld, "The Gang," is the special release for Monday. For Tuesday, "The Poor Folks' Boy," a two-part pastoral drama produced by the Western Vitagraph Company is announced. A Sonny Jim comedy, "The Circus and the Boy," featuring little Bobby Connelly, is the special for Wednesday. A human interest drama of unusual power, "The Two Stepchildren," is Thursday's release; on Friday, the uproariously funny Bunny-Finch comedy, "A Train of Incidents," is the big laugh-producer of the week, and on Saturday, an alluring two-part drama, "The Toll," will be a special feature.

"Shannon of the Sixth"

Edward E. Kidder's Stirring and Romantic Play of the Sepoy East Indian Mutiny Filmed By Kalem In Five Reels.

Reviewed by Hanford C. Judson.

INDIA has always been the realm of romance. Here from the days of the early occupation, when Clive with a few hundred of his intrepid English soldiers stabbed the heart of an almost numberless Rajput army, through the days of the mutiny when a few thousands reconquered its teeming millions, its history has given us one dramatic incident after another and many of them romantic in the extreme. "Shannon of the Sixth" is a melodramatic love story and pictures for us the difficulties of a brave lieutenant and of his beautiful sweetheart, daughter of his commanding general. The villain of the story is a captain, cowardly and thieving, who begins by abandoning his post when danger threatens and then, for a time, fastens his own crime of unlawful loot on his subordinate. To get this bit of loot, a diamond as big as the palm of his hand, the dastardly captain leaves the general's daughter to her fate when he might have been the means of her immediate rescue. All this has been pictured by the Kalem producer, George Melford, with painstaking care and without skimping expense. The picture cost the company $30,000. It was made in America; but the backgrounds and atmosphere are, or seem to be to one who has never seen India, astonishingly like the usual conception of that strange land.

Scene from "Shannon of the Sixth" (Kalem).

Scene from "Shannon of the Sixth" (Kalem).

The plot of the picture has been artfully planned and lays the story before us in a clear and plausible way. It seems hardly necessary to say of popular melodramas like this that they are clean and wholesome or that they are tactful. Heroism in them is made heroic and beauty lovable, wholly, while villainy is painted black. Their aim is to stir the emotions by their sharp contrasts. They are aimed to please simple minds—few but have some simplicity left inside of us—and they never intrude upon our attention things that simplicity dislikes to consider. They never try to instruct; yet it is a great fault if they give wrong pictures of any time; for in the minds of those who see the error it stirs up controversy and controversy is the death of sympathy. In this picture, producer Melford has taken pains to be historically accurate in the quality of his incidents without attempting to give instruction which course would have been the death of his story.

The opening scene gives us warning that the Indians are on the point of mutiny. Then the picture swings to headquarters at Calcutta. Captain Arlington and Lieutenant Shannon who loves Dora, the general's daughter, are sent to Delhi. At that place (the architecture of these scenes is very Oriental), we see how the native regiments pretend to obey their white officers and then shoot them in the backs, and we find the terrible mutiny in full swing. There is an assault on the citadel where the English with their families have taken refuge. It is a hard thing to picture the storming of such a place. These scenes are fair; but there is room for improvement. The place is taken and the lieutenant (the captain had escaped), blows the building up to save the women and children from the ruthless and vile captors. He crawls out from the ruins and makes his way to Calcutta, where the captain already is. The general sets out to retake Delhi. Dora follows and is captured by natives. The harem scene of the king is full of grace and its illusion is good. Dancing girls add to its seeming reality. The captain, sent in disguise to rescue her, might have done so, if he hadn't been caught stealing the diamond. He escapes and, with the not quite plausible help of native priests in arms against the British, he accuses the lieutenant of looting it. The hero is now in disgrace; but Dora's native woman who knows the truth escapes in a artfully produced scene in which she stabs a guard and later tells the lieutenant about the theft.

The general is investing Delhi. The lieutenant rushing out on the field to a retreating line spurs it to a vigorous attack. It is not a moment too soon. The king has decided to kill Dora. She is brought out to the city square and tied to the mouth of a cannon and the fuse lighted. The British are breaking through the last stubborn resistance in the streets and the lieutenant cuts her from the cannon just as it goes off. There is plenty of smoke and shooting in these battle scenes and, with noisy sound effects they will be real enough. The rescue of the girl is a dandy climax and there are many scenes strung all through the picture that are just as good. There are a few scenes not so stirring and some that for a moment or two are not quite so convincing; but taking all things into account it is a worthy feature offering. The acting is intelligent throughout and at times excellent. There is nothing trite in it and it has been lavishly put on as well as beautifully photographed. Above all, the story is a good one.

PATHE PLAYERS BACK FROM BERMUDA.

The Pathe players who have been in Bermuda for the past few weeks working under the direction of Henry Vernot in the production of the big six-reel feature for the Eclectic Film Company called "Foul Play" have returned to the studio at Jersey City.

The company included Eleanor Woodruff, Harold Meltzer, Riley Hatch, Sheldon Lewis and others. They report the most beautiful weather and hearty co-operation of the authorities at the island which permitted them to secure some exceptionally rare sets for some of the scenes.

NEW SELIG PUBLICITY MANAGER.

Franc R. E. Woodward has been appointed Publicity Manager for The Selig Polyscope Company, with headquarters at the General Offices, 20 E. Randolph St., Chicago. Mr. Woodward is known as "the man who made White City famous", having been in full charge of the Publicity Department of White City, the first season. Later Mr. Woodward was at Sans Souci Park for three seasons, after which he went to Europe spending three years in England and on the continent as publicity director for an English syndicate, which operated eighteen amusement parks.

Some Prominent Essanay Photoplayers

IT is not expected that the accompanying cuts of some of the Essanay players will afford any novelty to readers, as they are already so familiar to all in photodramatic productions. The brief biographical sketches, however, will serve to bring them closer to their admirers.

Gilbert M. Anderson needs no introduction to photoplay fans; for he is known wherever moving pictures are shown throughout the world. His "Broncho Billy" escapades have held the eye of millions for several years past, and his recent appearances in so-called "legitimate" roles give ample proof that he can adapt himself, both as actor and producer, to widely varying conditions.

Essanay's four part subject, "The Good-For-Nothing," released a few weeks ago, shows Mr. Anderson's versatility in a most convincing manner.

Mr. Anderson can claim a distinction that is not possible for any other producer or actor of today to assume. He is a pioneer of the industry and, as partner of George K. Spoor, has been largely instrumental in building up the Essanay Film Manufacturing Company, the brand of which is familiar the world over.

Mr. Anderson hails from Little Rock, Ark. About eight and a half years ago the Essanay Company had its birth, the word "Essanay" being formed from the initial letters of Spoor and Anderson.

Francis X. Bushman, leading man of Essanay's Eastern stock company, is one of the most handsome and popular photoplay actors in the business. He has had wide experience in all branches of theatrical work on the legitimate stage. He is an adept in the art of make-up and his remarkable versatility in portraying character studies has won him instant recognition from the most critical of critics.

Mr. Bushman is an all-round athlete, being an expert swimmer, wrestler, boxer, horseman and swordsman. Personally he has a wide circle of acquaintances with whom he is extremely popular. Mr. Bushman recently won the contest for the most popular photoplay actor now before the public, the readers of the Ladies' World being voters. He was recently seen in the following features: "Shadows," "The Three Scratch Clue," "Mongrel and Master," "A Man for a' That," "Blood Will Tell," and "The Elder Brother." His lead in "One Wonderful Night" will mark his finest work.

Richard C. Travers brought an enviable record of success to Essanay, both as a leading factor in the legitimate field, and also in photoplays. He was for two years associated with the Lubin Company at the Philadelphia studio. He left the Lubin people to accept engagements from Wagenhals & Kemper's "Paid in Full," Liebler's "Alias Jimmy Valentine," Shubert's "Girls," and Wm. A. Brady's Making Good," and "A Gentleman of Leisure." He was also with Chas. Klein's production of "The Gambler." His last appearance on Broadway was in "The Passing of the Idle Rich."

Miss Beverly Bayne is a charming member of Essanay's Eastern stock company, whose work in a number of recent productions has won much praise. Miss Bayne is a striking photographic subject and a firm believer in all outdoor sports. She is an expert horsewoman and can be seen any fine morning cantering along Lake Shore Drive. Her favorite hobby is sketching and water color work. Her unusual beauty and ability to portray a wide range of characters have gained for her a host of admirers in the film world. She has played leading roles in such recent productions as "Oh, Doctor!" "The Way Perilous," "Dear Old Girl," "The Love Route," and many others.

LILLIAN DREW

Surely if there be a "best comedy woman in the business" it is Margaret Joslin, of Essanay's western company. The fact that her appearance on the screen is the result of a happy accident, rather than from any consuming desire on her part, makes her success all the more interesting.

G.M. ANDERSON

GERDA HOLMES

RAPLEY HOLMES

Known to all her friends as Mrs. Todd, she declares that her husband got her into the business and she has no reason to think harshly of him for it. She has been playing comedy parts with inimitable humor for the western Essanay company for about three years, all that time playing along with her husband, Harry Todd, whose work is so familiar in the western Essanay dramas and comedies.

MARGARET JOSLIN

BRYANT WASHBURN

Bryant Washburn, one of the "heavy" men of the Essanay Eastern stock company, is a handsome and extremely popular favorite with photoplay fans, even though his work is of the "villainish" and thankless type. Washburn is now completing his third year with Essanay and in that time has portrayed scores of effective studies in an unlimited range of films, including melodramas, dramas, comedies and farces.

He has had long stage experience, playing for several seasons with George Fawcett in his well-known successes. He played with Miss Percy Haswell in stock at the Royal

Who They Are and Where They Come From

Alexandria Theater, in Toronto, and starred for a season in Eugene Walter's "The Wolf." He has also been associated with such successes as "The Remittance Man," "The Great John Ganton," and "The Fighter." Mr. Washburn is a splendid photographic subject in photoplays, and his work is always effective and clean-cut. He is well remembered in such films as "Married After All," "The Grip of Circumstance," "The Conqueror," and others.

Miss Marguerite Clayton enjoys the distinction of playing opposite that popular idol of moving picture fans, G. M. Anderson. None of her predecessors have created a more favorable impression than she. She is unique in her wonderful success in the pictures, as, previous to her association with Essanay, she had no experience whatever in any kind of stage work that counts. But what Miss Clayton lacked in experience she made up for in brains; and, though her physical attractions are very self-evident, she doesn't rely on them alone for a moment. She is a hard and very earnest worker and takes both herself and her work very seriously.

RUTH STONEHOUSE

Marguerite joined the Essanay western company about eight months ago in answer to an advertisement, which, as it turned out, was one of the best investments at nominal cost on record. Her parents live in Utah and her father is a wealthy retired mining engineer.

FRANCIS X. BUSHMAN

Rapley Holmes joined the Essanay Eastern Stock company at Chicago a few months ago. Everybody who has seen the big dramatic plays of the past few seasons remembers Rapley Holmes. With Nat Goodwin he played leading parts in "Nathan Hale," "The Cowboy and the Lady," and "When We Were Twenty-One." Later Mr. Holmes toured Australia, playing the leading parts in "The Virginian" and "The Squaw Man."

For three seasons this dramatic star was featured in the well-known dramatic production "Arizona," in the all-star cast, in New York City. He was in the original cast of "The Man and the Hour," and played in this production for the entire run at Boston, which covered a period of seven months. The closing of the original production of "A Trip to Washington" brought about Mr. Holmes' desire to remain in Chicago permanently, and so he entered the ranks of motion picture players.

RICHARD C. TRAVERS

Miss Ruth Stonehouse is a wonderfully interesting little photoplay actress. Not yet twenty years old, she plays leads and does it so well that you are anxious to see her again. The "Colorado Girl" Miss Stonehouse is called, because she lived in Victor, Colo., where her father is an expert in mining operations.

The remarkable grace of Miss Stonehouse is due to her being a dancer—a professional at that—and her ability in this art makes her adept in many roles for which otherwise she would not be eligible.

It is a pleasure to see Miss Stonehouse in films and a pleasure equally great to meet her out of them. She is vivacious, interesting and pretty and is considered one of the best leading women in photoplays today.

Miss Gerda Holmes was born in Chicago, of Danish parents, 23 years ago. When but a child her parents took her to Denmark, where she completed her education. She then played a few small parts with the Royal Theater stock company in Copenhagen.

Miss Holmes returned to America later, and was given the leading role in "The Round-up." She later made a tour of vaudeville in a sketch with Mr. Holmes, and then joined a motion picture company as leading woman.

Four months later she joined the Essanay Eastern Stock company, and has been playing leads ever since.

Miss Lillian Drew was born in Chicago in 1886. She has appeared in her time in musical comedies, dramatic stock and vaudeville. Her favorite line of work is heavy dramatic. Her principal hobby is the collecting of oriental rugs. Perhaps, the best photoplay in which Miss Drew appeared is "Broken Threads United." The recent releases in which she appeared are "The Other Girl" and "Shadows."

BEVERLY BAYNE

It is no use to try and hide the identity of this funny man, Victor Potel. His comic characterizations are almost household necessities with the fans who see Essanay films. V. A. Potel is not only the comedian of the Essanay western pictures, but he is also chief host to all outsiders seeking a chance to give the famous "Broncho Billy" establishment at Niles, Cal., a looking over. He is a splendid entertainer and knows all about the famous photoplayers in most of the other film companies in the country. The favorite character of Mr. Potel as "Slippery Slim." To the interpretation of this quaint character he has brought a touch of the artistry which made Denman Thompson's "The Old Homestead" an enduring classic of the stage.

MARGUERITE CLAYTON

VICTOR POTEL

Julia Swayne Gordon, Vitagraph Woman of Moods

LOVERS of the photoplay and particularly those who admit a partiality to the choice vintage which carries the label "Vitagraph Life Portrayals," will recognize in the illustration on this page one of their first motion picture favorites—Miss Julia Swayne Gordon. So far as the writer is informed Miss Gordon's work in motion pictures began with the Edison Company some years ago. Soon after she joined the Vitagraph Company, appearing in that company's pictures without interruption ever since and is still a prime favorite with Vitagraph "fans."

"Versatility" is a much abused word as well as a much used word by dramatic critics when speaking of the attainments of the players. To say that Miss Gordon is versatile hardly expresses her ability to portray human life for it would seem that she went deeper into her work than the term implies. "Adaptability" would seem to express that trait which enables one to live in the character of another for brief periods during the course of a day's work. Fancy yourself entering a studio at nine o'clock and then appearing successively in a dozen or more scenes, many of which were not closely related to the others. That was what used to happen in the old days when Miss Gordon was helping to make the pictures popular. It was a great school for any actor or actress and those of them who were able to make the quick changes required in those days are the ones who are dearest to their public today.

It would be impossible to publish a list of all the photoplays in which Miss Gordon has appeared during her engagement with the Vitagraph Company. She will be remembered by her "Josephine' in the big production "Napoleon", one of the first of the Vitagraph classics, and one in which she appeared most charmingly. Present day audiences are enjoying the strong realism of her portrayals in the latest of the Vitagraph productions, "A Million Bid."

Of course there are scores of others in many of which Miss Gordon participated to better advantage than in the two named. Her admirers will not have forgotten the charming portrayal she gave of Lady Godiva, in a picture of that title made by the Vitagraph not so long ago; there are those too, who will remember the parts she took in "The Merchant of Venice", "Sins of Scarlet', "King Lear," "Richard III," "Rock of Ages," "Twelfth Night," "The Light that Failed" and "Fruits of Vengeance."

Mainly her portrayals have been of militant womanhood—the progressive female struggling against the restrictions imposed by the male. Not always have her characters been triumphant, but when they have not they have been sympathetic, but they were ever feminine, revealing the real woman through whom they were transmitted to the screen.

It has been said of Miss Gordon, by way of criticism, that she is at times a bit too melodramatic. Even so; all of us have our faults and it would not be unusual if an actress, appearing in so many different roles in the course of a year, did accentuate her work unduly at times. But the "times" are so infrequent with Miss Gordon that the criticism must be disallowed in contemplating her work as a whole.

Nothing is more exacting than character portrayal, nor does it contribute to a great reputation except when an individual characteristic or eccentricity predominates one's work. To be a dashing circus rider today and a poor old charwoman tomorrow, and to be them convincingly, calls for rare "adaptability." It is this trait that has made Miss Gordon valuable as a member of the Vitagraph Stock Company and popular with the lovers of motion pictures who have followed the product of those well known studios.

Miss Gordon's popularity is of the kind which must taste particularly sweet to those players who are permitted to enjoy it. So long has she been doing excellent work that those who know her and note her first appearance on the screen settle back comfortably with the feeling that the role she is handling will be well interpreted, no matter what else happens.

It can easily be understood that Miss Gordon is one of the most valuable members of the Vitagraph company's forces. She is indeed a "Woman of Moods" in the sense that it seems quite easy for her to completely lose herself in any character even though it be but dimly outlined in the mind of the scenario writer. It is building with such personal units as these that has given the Vitagraph Company such an enviable position in the film industry and a permanent place in the hearts of the picture "fans."

Cines-Kleine Players.

Some of the Notable Ones Who Have Distinguished Themselves in a Number of Great Productions.

FEW photoplays stand higher in the good estimation of American moving picture lovers than the leading members of the Cines-Kleine company. They sprang at once into prominence by their finished work in such celebrated subjects as "Quo Vadis?" "Antony and Cleopatra," etc. They can claim the proud distinction of being the first to break the solid ranks of exclusive circles throughout this country in favor of moving pictures.

Anthony Novelli looks to "Quo Vadis?" as his master triumph as an actor. He maintains bachelor apartments in the Appian Way, a short distance from the Cines Studio. Fond of music and painting, he won some fame as an amateur painter prior to his appearance on the stage. An initial engagement with a stock company in Naples paved the way for his appearance in pictures. His only noteworthy experience has been with the Cines-Kleine Company, and he has played "leads" for them for the past three years. His face and mannerisms are familiar to picturegoers the world over, not only because of his wonderful interpretation of Vinitius in "Quo Vadis?" but for many other splendid bits of character work. However, Novelli is not a "character man." He is emphatically Cines-Kleine's leading man, but the difficult roles given him entitle him to the distinction of "character man" as well. Novelli scored a big success as Antony in "Antony and Cleopatra" and Captain Larive in "For Napoleon and France."

Lyda Borelli is unquestionably the most charming woman appearing in European film. Miss Borelli is not pretty; she is beautiful, with a grace and refinement distinctly European. Miss Borelli is probably the highest paid motion picture actress in the world. For years she has toured the Continent, appearing in the best theatres in Germany, France, England and Italy. She has been starred in some of the biggest dramatic successes of the past four years and her wonderful beauty, coupled with her extraordinary histrionic powers, induced the Cines company to make her an offer so flattering that Miss Borelli accepted. Moreover, like most of the really great actresses of the present age, she is anxious to preserve her image for the future.

Group of Leading Cines-Kleine Players.

Bruto Castellani is a Herculean man physically and a splendid actor. He will be remembered as the Ursus of "Quo Vadis?" His work in that feature alone marks him a great photoplayer. Just now Castellani is touring the Continent with Lea Giunchi, the Lygia of "Quo Vadis?," both in costumes of the arena scene as they appeared in that great masterpiece. Castellani proved a great favorite in the fashionable salons of Europe after the release of "Quo Vadis?" and met practically all the members of royalty on the Continent. Castellani will be seen frequently in Cines multiples during 1914.

Ignazio Lupi has a strong personality that one instinctively feels. He has the undefinable power called "stage pres-

ence," that most valuable quality without which no one can win lasting success in the drama or photodrama.

Signor Lupi played the Octavius of "Antony and Cleopatra." How well, many thousands of picture fans on both sides of the Atlantic can testify. In those parts calling for gentleness and refinement Lupi's work is soothing and pleasant, yet in roles requiring a dramatic "punch" he shows to best advantage.

Lupi is one of the oldest of the present Cines players in point of service. He has been featured in "Quo Vadis?" and "Between Savage and Tiger," as well as "Antony and Cleopatra," and will be seen often this year in big Cines multiples soon to be released.

Francesca Bertini is a remarkably talented and graceful woman with a face and form of singular beauty. Miss Bertini is twenty-six years old. She bore an enviable stage record prior to her appearance as leading woman in Celio-Kleine film subjects. Miss Bertini is already well known to American picture fans and promises to create a genuine impression this year because of her powerful work in several multiple reel features now ready for the market. She is well known on the Continent as a singer and stage favorite.

Miss Bertini was selected to play the leading role in "Pierrot, the Prodigal," an elaborate motion picture opera recently presented and still running at the Candler theatre, New York City.

Emilio Ghione is one of Europe's really great actors. He was a leading player for the Cines company until the new Celio establishment was launched, when he was transferred to play opposites to Francesca Bertini. Ghione is tall and extremely slender. His lean, cadaverous face marks him a splendid type for character work of all kinds. He plays Prince or beggar with equal grace. His peculiar power lies in his remarkable personality as well as in his odd physical characteristics. Ghione plays an important role in "Pierrot, the Prodigal."

Lea Giunchi has played leads for the Cines-Kleine Company for more than three years. Naturally, she looks on her part in "Quo Vadis?" as the very best thing she has done in pictures. She is twenty-six years old, rides like a Centaur, is a splendid swimmer, and a master with the foils. From the beautiful, serious-minded, religious Lygia to the rough and ready girl of the West is a long step, yet that suggests Miss Giunchi's most remarkable ability. She can play the vampire woman, the budding society belle, the widowed mother and the midle-aged woman of fashion with equal ease, and when it comes to jumping from a four-story building, hanging by her arms from the top of a high bridge, carrying on a knife duel in the middle of a stream, riding a bare-back horse at breakneck speed, and doing similar hazardous stunts to amuse a fickle public, Signorina Lea is always the one selected for the work.

Captain Leslie T. Peacocke.

CAPTAIN Leslie T. Peacocke, who has been on the staff of the Scenario Department of the Universal Film Company for the past eighteen months, has the reputation of having had more photo-plays from his pen produced than any other scenario writer in the United States.

Up to date he has 338 produced photo-plays to his credit and two in course of production by the Universal Film Company.

He is the author of "Neptune's Daughter," the seven reel feature exploiting Annette Kellermann, at present enjoying a successful run at the Globe Theatre and in many of the large cities throughout the United States. He is also the author of the following big successes released by the Universal Company: "The Closed Door," "The Girl and the Tiger," "The God of Girzah," "The False Bride," "The Honeymooners," "Temper versus Temper," "Traffic in Soles," "Heaven Will Protect the Working Girl," "A Girl and Her Money," "The Fatal Verdict," "The Happy Family," "The Simple Life."

Capt. Leslie T. Peacocke.

More than half of his efforts have been comedies, not of the slap-stick order, but of the subtle sort so much in demand.

Captain Leslie T. Peacocke was born in Bangalore, India, and subsequently served in that country for some years as an officer in the 88th Regiment (The Connaught Rangers). He was educated at Eton College, Windsor, and at the Royal Military College, Sandhurst. He was military correspondent for the Irish Times when in India, and has written many stories of that country for American, English, Canadian and Oriental magazines. He is well known as a contributor to The Smart Set, Town Topics, Short Stories, The Strand, Overland Monthly, The Pacific Graphic, 10-Story Book, Satire, Snappy Stories, MacClean's Magazine, The Canadian Magazine, The Anglo-Indian, The Morning Telegraph, and other periodicals, and was a feature writer for several years for the Los Angeles Times.

He is a writer also of humorous verse and his efforts in this direction have appeared in nearly every well-known publication in the English speaking world. He is also an actor of no mean ability, and was stage manager of the amateur dramatic company of his regiment, composed of the officers and their wives, and produced many plays in India, which the company presented before the Viceroy and in many Hindu cities, the proceeds from which were given to the various charities throughout the land.

He played the leading role in "His Neighbor's Wife"—a film production made by the Famous Players Co., in which the fair Lily Langtry was starred, and proved that he can also act before the camera.

He has written several three-act plays, one of which, "An American Bride," was secured four years ago by Al. H. Woods to feature Julian Eltinge. A. H. Woods paid the Captain a substantial advance royalty on the play, but at the last moment Eltinge threw it down in favor of a musical comedy, and the Captain's play was shelved. However, Lester Lonergan produced it later in New Bedford, Mass., and it was also produced on the Coast and is now in Stock. Another of his three-act plays, "Platonic Love," has lately been purchased by the Universal Company for a big film production and Captain Peacocke is writing it into scenario form for Miss Florence Lawrence, to be produced immediately.

He is also the author of numerous vaudeville sketches, and two years ago had five sketches playing successfully throughout the country. His sketch, "Lady Pat," which was published in The Smart Set some time ago, has been well received abroad, and was presented by Captain Peacocke's sister (Lady Gardner) and Captain Philip Scott (son of the late Clement Scott) before the Viceroy of India last year.

Captain Peacocke has in contemplation another big feature for the Universal Company, which, he claims, will surpass in thrills the Annette Kellerman production, "Neptune's Daughter."

LUBIN OUTDOOR STUDIO AT LOS ANGELES.

The stage shown in this picture is 150 feet by 100 feet and will accommodate several sets at once. Many of the indoor scenes of the Lubin Western photoplays are made on this stage.

Mabel Normand, Key to Many Laughs in Keystone Comedies

"DELIVER us, O Lord, from the woman who attempts comedy," is a prayer quite commonly uttered by those who sit in judgment on the performances of those who earn their livelihood by entertaining the public. The reviewer's contention is that if there has been granted the gentler sex the saving sense of humor the proof of it is not frequently given in the amusement field. In support of the contention it will be pointed out that the women of the stage whose fun-making efforts are not pitiful to behold can almost be numbered on the fingers of one hand.

It is to the credit of the women who have directed their attention to the photoplay within the past few years that among them are to found numerous exceptions to the rule which these captious critics imply, and notable among these women is Miss Mabel Normand, regularly appearing in Keystone comedies and known wherever "the movies" thrive, whether it be in Nome, Alaska, or Cape Town, South Africa.

Miss Normand's initial appearance before the camera was as a member of the Vitagraph forces. Thence she went to the Biograph Company, where she was thrown into contact with Mack Sennett, than whom there is no more favorably known director of comedy pictures at the present time. In these two engagements it was clearly established that here, indeed, was a woman with a sense of humor, and when Mr. Sennett undertook the formation of the Keystone Company, Miss Normand was invited to fill the position of leading woman with the organization which has since become so justly popular wth that large percentage of moving picture fans who crown comedy on the screen as king of all the styles of photoplay entertainment.

Soon after the establishment of the Keystone studios at Edendale, near Los Angeles, Cal., under the direction of Mr. Sennett, Miss Normand's development as a premier screen comedienne was begun.

The Keystone comedies captivated the public from the start, for the reason that it once became apparent that they had a style and character all their own. Mr. Sennett's fertile brain created one novel plot after another, each more fantastic and more excruciatingly funny than the last. And Miss Normand, always original and full of clever inventions in make-up and stage business, collaborated with him to make the releases the huge successes which they have proved to be.

In those early Keystone days, as now, Mr. Sennett and Miss Normand were supported by players selected with the greatest care with regard to their fitness for comedy work. Performances were of uniform excellence with high lights here and there, but "Keystone's Mabel's" extraordinary ability is attested by the fact that she easily outstripped all of her sisters in the company and became as great a screen favorite as some of the male members who had been recruited from the regular theatrical ranks after having established themselves as specialists in comedy.

Miss Normand's power is due, in a large measure, to her extraordinary ability in facial expression. It seems to make but little difference what kind of a character she is called upon to impersonate—she is never at a loss to create the type. Her versatility and daring, her compelling type of beauty, and, most of all, her sympathetic understanding of what the average man or woman regards as humorous, have made Miss Normand one of the most fascinating of actresses, either in pictures or the legitimate. In private life she is just the energetic, enthusiastic, fun-loving girl that she typifies each time she appears on the screen. She rides like a Centaur, swims like a fish, and, with muscles as strong and springy as cold-rolled steel, is well qualified to hold up her end in any of the Keystone stories, which are noted for their strenuous action.

Some of the best work which Miss Normand has ever done has been while playing opposite Mr. Sennett, and that she is destined to add greatly to her reputation is assured by the announcement made not long ago that Mr. Sennett himself is to resume his roles before the camera, serving both as director and actor.

That Mr. Sennett is to appear in comedy releases of his own direction is the result of a strong popular demand voced by moving picture fans who remember his splendid work of other days. While Miss Normand's art is absolute, there has always seemed to exist between her and Mr. Sennett a more perfect artistic understanding than has ever been noticeable between her and any other playing associate. This perfect understanding makes for perfect pictures.

American Studios at Santa Barbara

Beautiful Architecture and Extensive Modern Equipment Combined to Form One of America's Great Motion Picture Plants.

SANTA BARBARA, "city of the smiling channel," is one of the most charming resorts of the state of California. It is one of the foremost "see-America-first" points known to travelers. Enterprising copywriters have referred to it as "sun-kissed, ocean-washed, island guarded, mountain girded." Little wonder that it has become a Mecca for tourists from all points of the world.

Santa Barbara, indeed possesses a rare charm that is distinctly its own. Within the curving bay is a smiling sea, reflecting by day the rays of sunlight and by night the beams of moonlight that fall over the mountain crest. The natural beauties have been enhanced by appreciative residents who have spared no expense in adding tasteful architectural structures.

In this veritable paradise are located the studios and laboratories of the American Film Manufacturing Company. On July 5, 1912, the "Flying A" cowboys rode up from LaMesa—a distance of about 250 miles—as did the padres of old over the first trail blazed in California, El Camino Real (The King's Highway). The natives of Santa Barbara looked askance at the travel-stained aggregation, which made a rather picturesque appearance. The players followed and the entire troupe formed a highly respectable colony. Temporary quarters were secured for the time until a permanent location could be found. In the fall of the same year, ground was broken for the new and permanent home. Elaborate plans had been prepared and the construction work was carefully executed.

Few, if any, studios, can claim better appointments or an environment so well designed by nature for the production of moving pictures than are possessed by this American studio. It is a studio of beauty and brilliancy, firm and substantial, serviceable and satisfying, making a fine setting on the dreamy slopes surrounding it, with the mountain ranges forming a magnificent background. Its proximity to the famous Santa Barbara Franciscan Mission, whose altar lights have not been dimmed since its founding in 1786, has lent the studio a soul and atmosphere that could scarcely be found elsewhere. The graceful, commanding towers of the mission have been reproduced, as have also the arched cloisters; but instead of brown-robed friars finding seclusion and rest therein, the photoplay stars find inspiration and incentive for their task of serving the public. Less imposing features of old architecture have been embodied in the low adobe buildings by the ornamental wall, which forms the major portion of the front. In the center of this attractive front is the principal arch with its ornamental iron gates, constituting the drive-way into the semi-tropical gardens within.

The spirit of early California has been renewed in all that makes up the exterior of the buildings. The main buildings cluster about the open court, like the Spanish mansion patios, where in times of old gracious and polite cavaliers paid homage to fair senoras and senoritas with true Castillian gallantry.

Not unlike a sentry the administration building towers over the other structures in majestic dignity. Upon entering this structure, with its exterior appearances of quiet, it seems somewhat incongruous to encounter the busy atmosphere of a metropolitan office. Immediately off from the main office is the sanctum of the president, Samuel S. Hutchinson, with its windows looking out on the gardens and the street. An inside tier provides offices for each of the directors. In the same building is located the projecting room, as completely equipped as a modern theatre. The chemical laboratories, where all negatives are developed, are located on the first and second floors of the same building.

On the opposite side of the grounds, to balance the artistic architectural ensemble, is a building quite similar to the one just described, where are located the Green rooms and dressing rooms for the players. The most imposing structure, the magnificent glass studio, sits far back from the street, always glistening, whether in strong sunlight or in the slanting moonlight rays.

The garage, carpenter-shops, etc., are conveniently located and add to the artistic effect of the whole. The large court in the center of the group of buildings really constitutes two beautiful gardens. One is tropical and sub-tropical in its growths, with palms, ferns and other specimens that flourish in such climates; the other may be called a formal garden with its hedge-bordered walk, plots of beautiful vari-colored flowers, Roman seats and splashing fountains, embellished by pergolas with luxuriant climbing roses and floral vines, all making a gorgeous picture, the full view of which is obstructed from the street by the high ornamental concrete and iron fence, through the gates of which one can secure only a glimpse of the beauty within.

Every consideration has been given to the personal convenience of the players. The grounds are beautifully laid out and no expense has been spared to supply the most pleasing environment. The natural beauties and the artistic effects installed make a delightful combination, which stimulates the highest ideals and yields most efficient results. The buildings and grounds cover an area of several acres.

Three companies are now working at Santa Barbara and the whole aggregation makes one happy colony. The first two companies are under the direction of Sydney Ayres and Thomas Ricketts, respectively, producing the "Flying A" releases. The third company produces the "Beauty" pictures, under the direction of Harry Pollard.

The location of the studios in a community of culture has added remarkably to the personnel of the acting forces. They are not of the street-posing variety, but have established their own homes or have taken up their residences in the foremost hotels, where the comforts of home life can be enjoyed. They move in the best society in the city and suburbs.

Leading American Players

Some of the "Flying A" Stars Who Have Delighted the Patrons of Many Photoplay Theatres.

THOUGH most of the members of the stock company of the American Film Manufacturing Company are on almost speaking terms with the readers of the Moving Picture World the accompanying sketches will serve the purpose of a more intimate introduction and create a livelier interest in them.

The versatile young actress, Margarita Fischer, was born in the Middle West. As a child her talent was so pronounced that her father decided to form a company and star her as "Babe Fischer." As early as fourteen years of age she played the leads in all the well-known stock productions. On the death of her father, Margarita secured an engagement with Walter Sanford and played leads for a long season. Other prominent engagements were with T. Daniel Frawley in Canada, and Joseph Medill Patterson.

Her motion picture experiences have been a continuous triumph. Miss Fischer is blessed with youth and great beauty, and possesses wonderful powers of facial expression. She can literally "talk with her eyes." She is exceptionally good in emotional parts, but is almost as much at home in light comedy—and surely there was never a more pathetic "poor girl" on the screen, or a sweeter "old lady" when the opportunity presents itself.

Margarita Fischer is now universally known as the "Beauty Girl."

Harry Pollard is Kansas born, but his family migrated to California, where he was brought up on a ranch. He learned to ride and became strong and athletic. He got his first liking for the stage by winning a competition at school for the best recitation, and at the age of eighteen secured a minor position at the Alcazar Theater in San Francisco. His rise after this was rapid, and although he held many positions as lead in prominent stock companies, he returned several times to be welcomed warmly at the Alcazar. He is well known in vaudeville circles, having toured the country with Margarita Fischer in "When Hearts Are Trump" and other sketches.

His years of experience, coupled with an excellent screen appearance, sound dramatic training, and absorption in his work, as well as an unerring eye to detail, fit him peculiarly for his position as director and leading man for the "Beauty" brand.

Miss Vivian Rich entered the theatrical profession as a child, specializing in boy parts. She frequently made her appearance on Broadway to large and appreciative audiences.

Miss Rich enjoys the singular distinction of having been born on the high seas, but as her parents were United States subjects she rightfully claims this as her country. The first years of her life were spent in Philadelphia, and her education was acquired in New York and Boston.

She maintains bachelor quarters at Santa Barbara, California, and enjoys all out-door sports—riding, swimming and tennis, and is particularly fond of aeroplaning. She enjoys the wierd and uncanny. Miss Rich has marked histrionic ability and applies herself to her art with an untiring devotion which marks her successful career.

The popular photoplay artiste, Miss Winifred Greenwood, acquired a large following on the legitimate stage, having starred in "The Midnight Express," "Sapho," "Camille," etc.

ADMINISTRATION BUILDING.
GLASS STUDIO.
SECTION OF FORMAL GARDEN

GENERAL EXTERIOR VIEW.
INTERIOR OF STUDIO.
MECHANICAL LABORATORY.

American Film Manufacturing Co.'s Studios and Laboratories, Santa Barbara, Cal.

She subsequently toured the country with her own company for two seasons.

Miss Greenwood has played approximately three hundred parts in "legitimate." This, of course, is only a small percentage of the parts she has played in pictures since her debut some three and a half years ago, and she attributes her great success in this field to her fine emotional ability. As a student Miss Greenwood is devoted to music and French. Outdoor sports are very attractive to her and she freely indulges in swimming, riding, canoeing, tennis and golf.

The basis of her phenomenal popularity lies in her indomitable desire to please the public.

William Garwood has been graced with a charming personality that has endeared him to a vast public and a host of personal friends. He has had an extended experience in the

at Oakland, and then played in stock, such as Belasco's Alcazar, Felice Morris, Liebler and others.

For the past two years he has played in pictures with great success and he has won a large following among ardent picture fans throughout the country.

Miss Louise Lester, character woman for the "Flying A" company, was long identified on the legitimate stage before her advent in motion pictures. She has played in various stock companies throughout the United States, being supported by such stars as Sid Toler, Howard Hall and Maurice Freeman. She has been starred and featured from coast to coast, and when with Liebler she created her own parts. She made her first appearance in character work in Bush Temple, Chicago, about five years ago, after which she entered the ranks of picture stars.

Group of Screen Favorites Who Appear in American Film Manufacturing Co. Productions.

legitimate, and pictures have claimed him only for several years past.

In one production he took the part of a farmer. The atmosphere and the environment of the scene so fascinated him that he took up agriculture as a hobby and is now operating a complete farm.

Edward Coxen is a good-looking, virile young man and a manly lover. He was born in London and as an infant made the voyage to America with his parents. They journeyed on to San Francisco, California, where he secured his education. Mr. Coxen spent some time at the University of California, at Berkeley, and then launched out on a commercial career. From this he drifted into prospecting and took up civil engineering; but, as he puts it, "a problem in mathematics interested me only so long as it remained unsolved," so he followed the bent of his heart and sought the foot-lights.

In 1906 he spoke his first line at the Majestic Theater, San Francisco. After the big fire there he played in "Ye Liberty"

Miss Lester made a big hit in her characterization of "Calamity Anne," in a special series under this title put out by the American company, and has proved a success in every picture in which she has appeared.

Jack Richardson, who plays heavy leads with the "Flying A" company, made his first appearance on the legitimate stage in Chicago seven years ago in "The Royal Chef." Later he played in the far West in the Metropolitan and Orpheum stock companies. In the year 1909 Mr. Richardson made his first appearance in pictures.

His initial work with the American company was in the production of "$5,000 Reward, Dead or Alive." Since that time he has been killed so often that he sometimes finds it hard to believe that he is really alive. Mr. Richardson is a thorough horseman, having been trained in Culver Military Academy. His favorite mount in pictures is "Mike," the most valuable horse in the corrals of the American Company.

The principal characteristic of Mr. Richardson is his general good nature.

Doings at Los Angeles.

THE funniest happening of this week was the "Movie Concert" given by the municipal band of Santa Monica, which plays at Ocean Park. Friday night the band was led by members of the N. Y. M. P. Co., from Inceville, and of all the fun that was experienced there, nothing eclipsed it. George Osborne, "the dear old man director," started the music with "I Love You California," and followed it with "Auld Lang Syne," making quite a hit with the thousand hearers. The band is a good one, and the temporary director took all the honors, which he deserved. Barney Sherry followed with a few bits of Irish melody, and then came Water Belasco, with a make-up that stormed the plaza. Slim Goddard whooped 'er up with cowboy tunes, and dainty Mildred Harris then took the baton and the many listeners applauded long after she had played "School Days." Cyril Gardner, the juvenile player, then did his best with some rag time, and Glenn Snow rendered a few "selections." The last leader was W. A. Brooks, of the 101 ranchers, who played the grand finale. Next week the Vitagraph players will give their concert. Many people were present and they all enjoyed seeing the musical movies.

* * *

And they still come! This time articles of incorporation have been filed for the Navajo Film Co., for $100,000. M. N. Vassar, P. H. Kent and others are at the head of the new concern, but no particulars can be had.

* * *

G. P. Thurman, of the Balboa Co., probably did not think much of motor cops, but since last week he has changed his mind, for he was doing 70 miles per, in an effort to elude one of the nimble tired men, and in consequence he went before the court and answered to the charge of speeding. Th speed officer swore that Thurman had gone 70, and it took 76 for him to catch up with the speeding movie man, who was on his way to Long Beach.

* * *

Rollin S. Sturgeon started work this week on a three reeler that he brought back with him from New York. It is a roaring Western, and ought to get the story over well as he went over it coming out on the train. He has joined the 100,000 and over motorists of Southern California, by taking into his garage a nifty gray baby touring car. He is now learning to slip the clutch and shift gears, and also to steer. Mary H. O'Connor, who was formerly in the scenario department here for Mr. Sturgeon, has again come under his supervision, being "special feature reader." As a side line she is the coast representative for the various literary agents and publishing firms that control the moving picture rights of famous authors and playwrights.

* * *

The Santa Barbara M. P. Co., headed by capitalists of that city, has started work in the mountainous country with Lorimer Johnston as director general. He was formerly with the American, but went to the new concern, which is to make only features. It seems to be a pastime with rich men to start studios.

* * *

H. B. Warner arrived here this week and started immediately on "The Ghost Breaker" for the Lasky Co. He was met at the station by Fred Kley, and escorted to the studio. There is much improvement going on here, as several new buildings are in the course of construction, and more ground is being sought by the managers.

* * *

June 18 it rained here, and David Hartford, producing for Jesse Robbins, on the telephone said: "What? We not working today? Well, if you come out here you will see a pretty busy stage. Been working all day, and will only have to delay the exteriors; let 'er rain." Their electric lighting system is working to perfection.

* * *

Field Manager Allen, of Inceville, is happily at home in the new two-story building in the canyon studio. It was finished this week, and everyone is happy to have the office so near to the main part of the town. A new road has just been finished which gives access by wagon to 18 acres that could only be reached before by horseback. This opens a new territory which is luxurious in new scenes and settings.

* * *

The Jungle Film Co. has been organized at the side of Eastlake Park, opposite the Selig wild animal farm. It has a large collection of domestic and ferocious animals. Edwards and Ronan are at the head of the new film company which will turn out only wild animal pictures. Paul Machette is the director. A company of players is being collected for the first release.

* * *

Wilfred Lucas has started a 48-reel series featuring Cleo Madison, and in this big installment release she doubtless and more, even plays a twin sister and then her own mother. The title of the first is "The Flower of the Flames."

* * *

Carlyle Blackwell, although across the continent, has sent for his car, and it has been shipped to him in the east. That means then that he will not return very soon to the old hunting ground.

* * *

One of the Selig companies is busy producing a few reels at Glendale this month. New settings and atmosphere caused the company to send a few players out to a new pasturage.

* * *

Another director has been added to the fold. William D. Taylor, who led the large cast in "Captain Alvarez" has been given charge of a company at the Balboa and has already completed a three-reel story from his own stock. Next week he starts on still another original one.

* * *

Courtenay Foote, already introduced, has joined Bosworth and will soon be busy on some new Jack London pictures. The new studio is progressing rapidly and will shortly be ready to house the growing company.

* * *

J. P. MacGowan and Helen Holmes, together with other Kalemites, have gone up to Death Valley, Goldfield, and on to Funeral Range to get some true desert stuff. They certainly will get it there, from mirages down to the white, bleaching bones of long-dead prospectors, whose lives were lost in the hunt for gold.

* * *

Los Angeles is quite a literary hub, as is shown by the large number of scenario writers. If the postal department suspended payment of ordinary postage, the fees for scenarios would afford enough revenue to keep the office going full blast. Everyone from car conductor up to high officials "dashes" off movie plays, and even about "1/10 of 1 per cent." sell.

* * *

It seems that everyone has little ups and downs. Unfortunately Mrs. Thomas H. Ince, while driving her roadster accidentally ran into a woman who tried to cross a down town street in front of the automobile, but the pedestrian was not seriously injured.

* * *

Walter Edwards, Harry Keenan, Leona Hutton and cameraman Gove returned from a pleasant trip to Pinecrest, way up in the clouds, where they did some wonderful snow pictures. They tell of a fine time and say the weather was unbearably hot, although a mile and over above sea level. Some college chaps and tourists furnished background for the mob scenes, and trailed the company about the mountains. The Broncho players are aways having funny experiences.

* * *

Director Barker is putting on a seven-reel rip-snorting Western at the Broncho camp, with W. S. Hart featured. Some real old western properties are being used, and Bat Masterson, Hickok, and others of the old regime, or "gang" would surely recognize the old truck. Clara Williams is the woman lead, and the two are busy now in their respective roles. The company will go to the Grand Canyon to get appropriate settings for parts of the picture. Barker looks like a senator with the seven-reel script, which resembles some kind of a tax bill about to be brought before the house.

* * *

D. W. Griffith diplomatically secured some true society scenes recently in Pasadena when a garden fete was in progress. The leaders of the fete would not permit him to use the film until they had witnessed the running of the first print at the studio. The settings were so beautiful that they could not refuse him permission to use them.

* * *

At the Photoplayers' Club last week a delightful session was enjoyed by many members. They reveled in a good old smoker, beerfest, and a few boxing matches. Saturday evening last was ladies' night, and a great party it was.

CLARKE IRVINE.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

Educational Pictures in Government Hands at Home and Abroad.

IN AMERICA, as well as in England, the best uses of the moving picture for educational purposes only, is to be seriously taken up by the national government. England has been rather slow in respect of authoritative adaptation of the powers of kinematography—this may have been from the fact that in scholastic circles the moving picture was feared rather than understood; further, it seemed that it was necessary that a beginning had to be made in a manner distinct from the ordinary channels, which at first seemed the natural one.

Educational Kinematograph Association Formed.

An association of the above name has now been formed and has held its first meeting, with an attendance of leading men from every profession, and under auspices of a most exceptional character, the list of names being a most formidable one, and one which is in itself a guarantee of immediate, definite and profitable results. A member of parliament present reported that he had brought the matter up in the House of Commons and had received governmental assurance that His Majesty's Board of Education "being fully aware of the possible uses of this new instrument, were making investigations." In speaking upon the adoption of the report of the proceedings Professor Gregory (Editor of School World and of Nature) said "the time had come when they must look to the positive and constructive side and to help to turn the kinematograph into one of the most efficient educational instruments." A strong board of directors was appointed with a most efficient executive committee, of which Mr. Morley Dainow, B.Sc., is secretary.

Recommendations by Mr. Morley Dainow, Secretary E.K.A.

The secretary of the new organization named above, writing to the London Bioscope, advises that current events form about the best films with which to attract and instruct the young in the schools. Such advice is most natural to anyone studying the best interests of juvenile development. The Educator more than a year ago made this suggestion here, and, in exactly the same way in which Mr. Dainow now advises, i. e., that at least once a week children should be taken to see pictures of this character. Dr. Dainow says:—"Apart from the purely pedagogical value of illustrating current events by the kinematograph, there is the historical value. These films are recording history. What is a current event this week will be an historical event next week or next year, and for all time. If a historian wished to write the social history of the twentieth century, the moving picture would give him the best and most reliable information. It is most important, then, to devise means and methods of keeping these films, for they are much more than 'the abstract and brief chroniclers of our time.'" As a result of this suggestion the following resolution was adopted:

> That representation be made to moving picture firms of the desirability of taking steps to keep a record and specimens of these useful topical films for educational purposes.

In America.

The American Government has long ago blazed the way for our British friends in the handling of educational kinematography, although no definite organization has been formed, yet much work has been done and every department is using the moving picture in a very practical way. It really seems that the public school is about the last place where systematic kinematography can be taught; this is only because the effective working out of the necessary plans is such a Utopian one. Everywhere except in the educational department it has been possible to make an immediate beginning, and it must be said to the credit of the government that where it was possible to use the moving picture not a moment has been lost in making an effective start. Probably the Department of Agriculture because of the wider scope of its work has so far done most for the good of moving picture teaching.

Traveling Government Picture Houses.

The Department is now equiping special cars to go over the entire country, making stops at the best centers for the purpose of exhibiting at that center whatever is most necessary for its welfare. In poultry regions, for instance, pictures are shown of the best ways of keeping poultry, the ways of candling eggs, or of storing or packing them for long-distance travel; also the best markets and the best routes.

Where dairying is the staple trade every known advantage in the knowledge of the government is freely given in picture and lecture form to the dairyman; most important are the descriptive lessons on all kinds of diseases and ravages with which from time to time the farmer has to contend, and upon which the government has, after much cost, gained much valuable information, and which, thanks to the picture, can be given freely everywhere, especially to those too far away from help. No greater boon has come to the rural communities bringing practical and financial help than that conveyed by means of the moving pictures of this kind.

The office of Public Roads of the department has now been organized. It was found that many communities suffered great loss because often the roads were of such a nature that the farmer could not market his produce. Road building as it is done in France, where they have become expert, has been filmed. These pictures, together with a lecturer, are now touring the country, leaving behind suitable literature in very instance so that after the example has been shown it may be easy to follow the printed instructions. Thus a campaign of education is being carried on.

Using Picture Houses.

The government is by no means selfish in this great undertaking in that they would keep all this helpful work in their own hands. Any section of the country may apply for the loan of the films most required for their particular advice and they will be loaned to them, so that wherever there is a picture-machine and operator, there may be established a branch of the governmental service. From this plan it can readily be seen that if the work is so successful in one department it may be equally so in another; therefore, it will not be long before the Department of Education will be equally well fitted to carry out a similar idea and so the time is not far distant when the "little red school house" will be as well off as the university.

Church and School Social Service Organization.

Under the above title there has just been organized in New York a company having for its object the teaching in a systematic way of all those subjects which are required by churches, schools and social institutions. It would seem that the personnel of this new organization is largely made up of those connected with the National Board of Censorship, and of the International Peace Forum.

Dr. Carter, the president, says:—"This organization is not joined to commercial interests, but is one of clergymen, educators and social service workers, formed for religious and philanthropic purposes, to uplift humanity through this popular and widespread amusement." Offices have been opened at No. 18 East Forty-first street and arrangements are being made for immediately establishing the service among the organizations it seeks to help. That there is a large field awaiting such an organization everyone interested in educational kinematography well knows. It now remains to be seen how far this society will be able to go towards filling the demand. Another society is also being formed under the management of the Rev. Charles Stelzel, who gained his experience as to the requirements of such a

work when in charge of the Labor Temple in New York. The most difficult part of this proposition will be the securing of 400 churches to pledge their co-operation.

The Paul J. Rainey African Pictures.

The second series of Paul Rainey's pictures, taken in British East Africa, are now being shown in New York. Of course they are interesting and educational, but they are not equal to the first series. With the exception of local conditions many of the scenes might have been taken in the quiet of an English or American zoo. The animals gathered about the "water-holes" are those of common knowledge like the giraffe and zebra. Their coming long distances to drink must have taken away their wildness, for they certainly seemed a very domestic herd.

A cheetah hunt, in which natives show their method of killing the animals with poisoned arrows, seemed rather a simple chase, the animal is easily treed and is thus a ready victim for the hunter. Everyone is perhaps sufficiently familiar with baboons, not to need special pictures of them; of course they form the amusing part of the series. Judging from these pictures this section of Africa is certainly not attractive in scenery, although the lecturer said it was beautiful. The lion hunt is evidently intended to be the masterpiece. It may possess certain dangers not realized by those sitting peacefully before the screen, but there are no "thrills," so that the audience is not held breathless in anticipation of any tragedy; the lion took his part with good grace, hiding in the brush from the dogs, until forced out only to be shot before taking a run of more than twenty yards. The best part of this picture is in the detail of the photography, whereby it is possible to see the dying convulsions of the fallen animal. It would appear, judging from the series, that the hunting of wild animals in Africa is not very hazardous. Many young Americans will want to be competitors of Paul Rainey unless he shows more dangers than are depicted in this set of films. The whole forms a good addition to those of a similar character.

Educational Notes.

Burton Holmes will shortly issue a series of his "Travelettes" in the motion picture theaters of the country. They will occupy about 50 minutes instead of two hours, and Mr. Holmes' interesting trips will be presented on the screen and a lecturer will deliver the traveler's original lecture at each performance.

* * *

The United States revenue cutter McCulloch is on its way to the Pribiloff Islands, carrying with it a moving-picture outfit and operator, who is instructed to make films showing conditions throughout the seal-bearing islands off the Alaskan coast. The three United States commissioners, Prof. C. H. Clark, W. H. Osgood and E. A. Preble, have been sent to investigate the seal fisheries, as well as Canadian commissioners who are on the McCulloch, and will be accompanied everywhere on their inspection trips by the moving-picture operator, who is to supply the government with record films of seals and the seal fishing industry.

* * *

"William Tell," Schiller's famous drama in six parts, is now on the market. The pictures were actually taken in the Alps, and thousands of Swiss people were used in the cast.

* * *

A good suggestion for school teachers who desire to reach the children is to devote one language period a week to oral expression and story-telling, using as a basis a moving-picture scene which they have witnessed. From teachers who have tried the experiment, the results have been more than pleasing, and as a constructive work it is said to be one of the best experiments ever tried in the public schools.

* * *

Churches continue to advance the cause of kinematographic illustration and instruction. Philadelphia is inaugurating a church supply service among various protestant churches of the city—if the project is successful it will be worked out in permanent form by the formation of a company which by the fall expects to be fully equipped for the winter work.

* * *

In Norfolk, Virginia, also, the use of the moving picture in the churches is spreading. The N. T. Supply Co. of that city has just installed a complete outfit in the Cumberland Street Methodist Episcopal Church, the same to be used in connection with the regular religious work of the church. A correspondent says that the congregation greatly appreciated the helpful addition to their services.

William A. Pinkerton, world-renowned as one of the greatest detectives, recently addressed the twenty-first convention of the International Association of Chiefs of Police in Grand Rapids, Michigan, among other things saying: "The moving picture has become a mode of instruction as well as a form of popular amusement. Within its province lie powers that cannot be too seriously considered. We have all felt the power of pictured suggestion, the spiritual spring of action which makes so much for good or evil in the world." He deplored the making of pictures under conditions where it was evident that lust for money was greater than the sense of decency, believing that such people should be brought to book for their sins on this score. The young and unsophisticated have need of our watchful care in these days when fashions and pleasures are pitched in an Oriental key.

BRITISH NOTES.

(Special Correspondence of THE WORLD.)

THE FIRST of the Vitagraph Broadway features was unspooled to a representative gathering of English renters and exhibitors in London two days ago. For their first importation to this country of a series of films, news of whose quality preceded their arrival, Mr. Smith chose "A Million Bid."

* * *

"Mr. Jack Spratt" is the newest creation of the Clavendon Company. He will make his debut in a few weeks in a number of short comedies for which a great sale is anticipated by the makers. Speaking of comedies, Keystones are going "great guns" both in London and the provinces, comparatively few programs at the better class theaters being without a representative subject of this company. Generally those with a touch of sensation prove the most popular, such as "The Gusher," or "Love and Gasoline." At a theatre in Liverpool the former was exhibited twice to the same audience; by unanimous request, of course.

* * *

Lucille Love, of Universal, is touring the English countries by motor to make the acquaintance of exhibitors, press-men and the general public previous to the release of the films in which she is featured. The reception in Manchester was really enthusiastic and gave the observer to wonder why she did not have her hands in bandages when not in use, so prolific and vigorous were the shakes. Although not absolutely original, there is no disputing the success of this system of advertising forthcoming features, especially from the point of view of the foreign manufacturer. To see picture favorites in the flesh is an incentive and encouragement for patrons to see the subsequent picture.

* * *

Some time ago the Transatlantic Film Company, Ltd. (the British office of the Universal organization), announced it had taken over certain articles of the Keystone company. This statement had a sequel in the law courts when the first-named company was ordered (upon an injunction given to the New York Motion Picture Corporation, jointly with the Western Import Co.), to cease circulating such statements pending the trial of the case. In the Appeal Court last week the Transatlantic Co. appealed against this order and was successful.

* * *

Heat has its effect upon films in more ways than one, and the lesson of the last two summers has been brought home forcibly to showmen during the recent spell of the sun's brilliance. Those who have fortified themselves by continuing to exhibit pictures of the best standard do not experience any great falling off in receipts, but unfortunately there is a class of exhibitor in this country who as soon as June arrives shows nothing but junk until October. He defeats his own object by anticipating the evil, whereas if he kept a level standard the fluctuation would not be so noticeable. Unfortunately the tendency to economize at the expense of a theater's reputation is evident at some of our best shows.

J. B. SUTCLIFFE.

B. NICHOLS, OF LONDON, IN TOWN.

B. Nichols, the well-known film man of London, arrived in New York on June 27. It is his intention to push through some urgent business and return to England on the Mauretania on July 11.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Serials.

SUPPOSE we look into serials for a moment. A few weeks ago every one was saying what fine things serials are. Now several have hinted that they are put out by the manufacturer for no other reason than to clinch the service and that the serial habit is worse than opium, in that once it gets the manager in its clutches it is hard to let go.

Personally we favor the serial. The good serial makes good business for the man who handles it properly. He may be required to hold to one service until the serial comes to a close, but he holds his patrons in the same manner and get more good than hurt. Lately we told of one man who was in an exchange service in which the last of the "Who Will Marry Mary?" series was burned before it came his turn and he spent time and money in finally obtaining it from another branch of the General Film.

That man went at it in the right spirit. He interested his patrons in Mary. He stood right by her until she was married off, and the destruction of the last story of the series was a good business for him in the long run since he gained credit for enterprise in finally obtaining a copy.

On the other hand a manager recently complained that he wanted to change to a better exchange service, but he was held down by a series story. He is situated in a town where but a single exchange is able to serve him without an almost prohibitive expressage account. He must take what he gets or give up the serial and the weekly serial is not—to his thinking—an offset to the vile condition of the films by the time they reach him. His letter suggests that he feels that he has become a slave to the "habit." And yet it is clearly shown that the series picture is helping his business, perhaps to a point where he might pay for a newer and better service. He is taking 60-80 day stuff. A small additional payment would get him newer and therefore fresher service. He blames the serial instead of general conditions. Just as a matter of fact we think that he could drop the serial and his people would soon forget it, but a change to some other service would merely bring him some other serial. If we had his house we would be grateful for something that held the interest from week to week.

The Newspaper Series.

Another correspondent argues that the newspaper series is an imposition in that he has to run the story within two weeks to get the benefit of the newspaper advertising.

This presents another proposition, but a very simple one. He has only to answer one question. Will the advertising; and the increased patronage the advertising will bring, offset the additional cost of getting the series early enough? If it does, he is not being imposed upon. He is getting what he pays for and perhaps more. No one is requiring him to take that particular series. Take the "Perils of Pauline," for example. The Eclectic cannot insist that he take their reels. If he does arrange for the Pauline series, it is because he makes money by it. If he makes money by it he is not being imposed upon. The same holds good with Lucille Love as it will with the coming Thanhouser series.

Of course he may not be able to afford to hire the fresh reels, and perhaps his patrons are asking for it. He doesn't want to get the reputation of being behind the times. If the demand is strong he has only to ask his patrons if they will pay an increased admission to return the added cost of the series. If they will, let him sell season tickets for the series that he may be assured of this additional return and then book the stuff.

Of course the manufacturers are looking for their own return, but they are not trying to gouge this money out of the exhibitor. They merely say that if he wishes to participate in this extra advertising he will have to stand his modest proportion of the increased cost. It is a simple business proposition and in no way an intentional swindle.

Then Again.

Here is a third angle presented by a live wire.

> And while I'm about it—what do you think about serials? In a town of this size, about four thousand, a feature a week is all you can afford to put on. You lose money on them sometimes. If you take the serial every other week it is hard to hold the interest, and if you take it every week, you have to cut out the features.

We don't quite get the proposition that it is difficult to hold the interest in a feaure issued every other week. The first of all features was "What Happened to Mary," and this came out only once a month, and yet held the interest. Then why is it not possible to hold to the biweekly feature? In the interim a couple of home-made slides will keep the interest up. In the intervals the single features can be run. In time the manager can decide which of the two makes the better return and then make a choice. In most cases the choice will probably be in favor of the serial; at least for the moment, though the serial idea like the multiple is likely to be run down through the presentation of too many serials which lack the proper preparation.

To work up interest while gaining a line on the preference, why not put the matter to a vote? Announce the vote a couple of weeks in advance, and give out the votes every night and not merely one night. More than this, urge everyone to vote each night. Then the man who comes two or three nights has two or three votes, as he is properly entitled to. Here is a suggestion for a form of ballot.

The Photoplace.
John Doe, General Manager,
Doughville, N. Y.

Please assist the management in its desire to please you by indicating on this card your preferences, and depositing it in the box at the entrance or handing it to the usher.

I prefer features.

I prefer serial stories.

Mark with a check the one you prefer.

At a cost of a couple of dollars you can resolve your doubts and at the same time interest your public in the matter.

Why Not?

Here is a letter that reveals a deplorable condition of affairs. A manager writes:

> Up to a short time since we have gone along very nicely, and got along just as well as if we furnished three or four reels.
>
> Now, however, things have changed, and I wish, without comment, to inform you what is happening here.
>
> New elements in the field have started in to corrall the business and here are some of the stunts put on. What do you think of them?
>
> The Country Store.
>
> The Tango and Maxixe dances.
>
> The Post Office.
>
> Pay Day.
>
> Shoson. (Putting on shoes, I believe, but not sure.)
>
> Boxing Contest.
>
> Catching Pig.
>
> Amateur Nights.
>
> Last, but not least, they are now giving away Lots to the one getting the largest number of Coupons.

There are three or four stunts that appear to have been overlooked, but it seems to us that the best idea would be to give a really good show and trust to that to bring business. We like the three-reel show better than the two reeler, as that is a trifle too short, but with three good reels for five or ten cents, according to the service, there should be no need of all these other schemes. As a general thing the management argues that these special nights bring extra business, but, as a matter of fact, they simply advertise that the actual show is not good enough and that something must be done to bolster up a falling business. The burlesque theaters started most of these schemes and now they dare not drop them. A house that has never used these ideas can fight them effectively with advertising.

Three Essentials.

In small space the Lotus Skydome, West End, N. J., explains that there is more to a picture than the subject on the film. It tells it so neatly that perhaps others can use it in this form or with proper adaptation. It might be better to say that there are at least three *other* essentials. Here it is:

—AND thou NOW OPEN
BESIDE ME IN
THE WILDERNESS
SANG THE PERSIAN POET, FAILING TO REALIZE
THAT AFTER ALL, A PHOTO-PLAY CONSISTS OF
MORE THAN THE SUBJECT.
THERE ARE AT LEAST THREE ESSENTIALS—THE
PHOTOGRAPHY, THE SCREEN AND THE PROJECTION.
ALL THESE AND
MORE YOU'LL FIND
IN THE SILENT DRAMAS
At THE LOTUS SKYDOME, OCEAN & BRIGHTON AVES,
WEST END, N. J.
WE HAVE THE EXCLUSIVE SHOWING, BETWEEN
LONG BRANCH AND ASBURY PARK, OF ALL THE
BROADWAY STAR PRODUCTIONS OF THE FAMOUS
PLAYERS—ALL STAR AND JESSE L. LASKY FEATURES.

This is a summer resort airdome, just below Long Branch proper. It might be well to give the hour of performance for the benefit of the stranger within the gates, particularly as they use multiple reels and many people like to see the first reel first. We would like the card a little better were it not all capitals. It would look as well and be easier to read.

Exactly.

"Real Reels" is the house organ of the Notable Feature Film Co., of Salt Lake City. Its editor is George E. Carpenter, R. E., which means regular editor. He preaches advertising and good prices in every para-

graph. Here are two separate paragraphs that should be read together.

> The photo-drama has captured the masses. Now go after the classes. Segregate your patrons. Then watch your receipts and bank account grow.
>
> No, the above is not an advertisement of Notable Feature Film dramas, although one is ours—"Les Miserables."
>
> It is a demonstration of how Denver is endeavoring to cut prices. The two advertisements just as they stand, were clipped from the Denver Post. "Les Miserables" at the Princess Theatre for 10 and 20 cents. "Million Bid" at the Isis for a nickel.
>
> Both houses did good business. When the battle was over the management of the Princess Theatre reported that about 75 per cent. of his receipts came from the 20 cent patrons. Enough said!

The "above" is a reproduction of two Denver advertisements, the facts of which are stated in the paragraph. To connect these two paragraphs read the advice that you segregate your patrons and watch the receipts and then the statement that at the Princess the larger receipts came from the twenty cent patrons. If it was a level proposition, 66⅔ of the receipts should have come from the twenty cent seats and not 75%, which argues that these were in greater demand. It usually is the case.

With some managers complaining that they cannot get advanced prices for features and others telling that they sell the best seats first, it is hard to figure the business from one angle, but any old time theatrical man knows there are cheap towns and good towns. Some of them also know that the change from one to the other is largely a matter of education. Time was when Philadelphia theatres largely lived on club benefits (selling tickets at reduced rates for certain nights to lodges and societies) where now they take in regular money at the box offices.

Suppose that some one night you have ten and fifteen cent seats. Then again the next week and the next. Now figure out whether or not it does not pay to have an advance sale and reserved seats. The business is not always going to stay where it started with a flat five cent admission for all parts of the house. Mr. Carpenter knows this. We know it. Now you know it. On your own head be it after this.

An Anniversary.

This shows the Dover (N. J.) Opera House all dolled up for its tenth anniversary. The opera house is not celebrating its tenth anniversary as a photoplay theatre, but as a general place of amusement, though most of the time now it offers pictures in its pretty auditorium. A

souvenir program with a lithographed cover was one of the markers, and there was a lot of press notices to go with a gigantic newspaper advertisement. The picture programs were made up of some of the really big features now current and Dover fans must have had a real carnival of features. H. P. Fenimore, the manager, seems to have laid his plans well to make the anniversary something to be remembered.

Can't Be Beaten.

The conductor of a photoplay page in a medium sized town writes that his department has been shut down for the summer "because of the lessening interest in theatrical affairs." It can't be done. With nothing but photoplays in town, at a time when there is nothing else to appeal with, the intelligent managing editor shuts down the one thing that can possibly attract attention ouside a cheap vaudeville show on the roof of the original ten cent store and a cheaper show out in the park. This is the time of year when the intelligent small town editor—if there is such a critter outside of Billord Wright—should be making his big play for the photoplay end against the fall season and some hayseed hair genius shuts down a profitable department just because there is nobody home and doesn't know it's nobody home under his own gable roof rather than in the town itself.

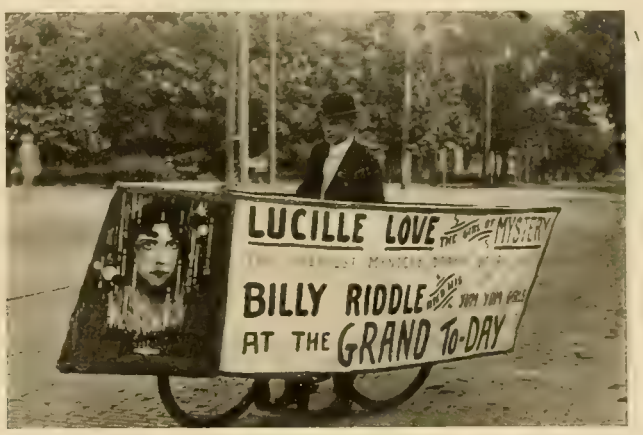
A Diamond D. K.

Eugene O'Keefe, of the Luna Theatre, Billings, Montana, sends in a diamond shape door knob special, and says if we do not like it to go ahead and "pan" it. If a thing is not right we'll proceed to pan even without waiting for consent, but we would rather praise than "pan" a thousand times over. One man profits by adverse comment; that is if he appreciates the spirit in which comment is offered, but a thousand may benefit from the exploitation of something worth while, the same as this very door knob special, one of the most useful forms of advertising yet devised. You are welcome to comment if you want it, but don't think that we want to blow holes in your stuff, because we don't. We want to help and if the best help comes from pointing out error, be it so, but we would a lot rather praise where we can do so honestly. Any darned fool can say stuff is great, because he is not called upon to prove it. And a man can say "rotten" if he does not have to prove it, but constructive criticism is not panning, and we do not want to have any of our friends feel that we find fault merely to find fault. We have never had any part of any job in which we took more real pleasure than this Advertising for Exhibitors department and we'll modestly remark that we have done a couple of good departments in other lines, at that. But nothing is more important at the moment in the photoplay line than helping the managers to advertise their wares properly, because the entire prosperity of every person in the business is, in the last resort, dependent on the angle widely covered by this department.

Now that we have this off our ample chest, let's go back to what Mr. O'Keefe has had hanging on the door knob all this time. It is a white card, five and a half inches square, printed diamond wise. This probably attracts more attention than the square card. Whether it is worth the difference in price depends on what must be paid for the lockup of this form. It costs more because it is more trouble. It costs more in some places than in others. We would prefer a straight card say five by seven, which would probably cost no more and permit a better makeup since it is straight composition. The wording is ambiguous. It announces "two extraordinary features Monday-Tuesday" with the date and "Featuring" and the cut of Miss Alice Joyce. She is featured in but one of the stories, the other being a Biograph. This and the misspelling of Primitive, an "A" being used where the second "I" should be, is about all the real comment. Mr. O'Keefe adds that he does not often use this door knob form of advertising. He says that he also hung them on telephones, etc., which is a new use. He is working on a real program, and we hope that he joins the crowd. He words his small stuff well.

Better.

R. J. Tindell has not yet learned how to ship photographs for reproduction, but this time the fates were kind and at least he did not wrap it up in a newspaper, and so we can show his cycle advertisement. This one, he writes, is pointed at both ends and three feet wide at its



greatest diameter. Whether he puts it on over his head like a woman gets into her skirt or draws it over his feet like a man with a pair of trousers, he does not say. We think that the best way would be to build a V in which might be called the prow of the land-ship and draw the back end together with catches after the navigator has entered. We do not know what the tear-like affairs are that drape around Lucille's face, but perhaps they are ribbons terminating in Christmas tree spangles. If they are not, some such affair probably would be very effective. Mr. Tindell works this advertisement stunt for the Grand Theatre, Valdosta, Ga.

Booming Circulation.

Appreciating a good thing, the New Orleans Spotlight, the Fichtenberg publication, now runs in its houses a slide showing the front page of the issue and urging its patrons to be certain that they get a copy. This is a scheme that may be put to good use elsewhere. We think that the Spotlight might be a little less earnestly an advertising sheet and a trifle more gossipy, but it is a capital publication as it is and it makes business. The editorial page alone, almost any issue, would pay the cost. But they do not back up the editorial page.

A Britannica.

J. E. Alford, of the Lomo Theatre, McComb City, Miss., writes that this paper is an encyclopedia, which is a good description, at that. He sends in a program, his first. It is small even for its age, a four by five and a half, four pages, barely announcing the titles and giving the lengths. There is room for a little more, and more should be written and a better use should be made of the back page. There is too much white space. The back could have been made to argue for the house and a reader about the advantages of the theatre would have helped more than an undated "coming." The titles in any case should be in black type, and the days should be dated. It is too white as it stands.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Going Slowly.

DID you ever see a man being trained for the high jump? The trainer takes a promising jumper, puts him in a gauze shirt, an impressionistic pair of pants, socks and shoes and takes him out to the jumping pit. He does not, at the start, put him over the seven-foot mark. First of all he wants to teach him how to handle his feet on the take off. For that any mark well within the immediate capacity of the jumper will do. The candidate is shown how to get his start, how to make his run, how to "take off" and finally the little tricks by which he seems fairly to lift himself while in the air. Then the bar is put up inch by inch, then by halves, by quarters, even less, until the man's fullest capacity has been developed, but no athlete, amateur or professional, ever, in the history of sport, came out on the field and the first day reached his highest mark.

Hug close the lesson. You try to write a script, a two-reel script, perhaps a six-reel script, right off the jump. Suppose that you try the training method. Learn to write an action. Learn to write a scene. Learn to write two scenes, then three; learn to write a leader. Learn to write a better leader. Learn when to make it a straight leader and when to cut it in. Learn when to write a conversational leader and when the fact leader would be better. Learn to combine the leader with the scene. Learn how to dispense with the leader by making the scene itself more fully explanatory. Learn how to write inserts, then learn when, how and why an insert is better than a leader; learn when a newspaper clipping is better than a letter and when a letter is better than a newspaper clipping. Learn *why*. Learn what a plot is. Learn what a plot is not. Learn how to take one plot and give it several developments, thereby arriving at as many different results. Then try writing a one-reel script. When you master the one reel, learn to build up the plot, with more plot, into two or more parts. Then go to the jumps and shove the bar up just as high as you want, and keep at it until you make the jump, but first learn the tricks of your trade before you come out in a meet to make a spectacle of yourself.

Don't just sit down and write plays. Perhaps by this method you can, now and then, hit it off and make a sale, but instead of getting all puffed up over that sit down and think how much better you could do if only you had a solid foundation of actual knowledge instead of playing on guess work. Lots of people who sell plays and think they are playwriters are nothing of the sort. They are merely fortunate accidents. The untrained athlete may jump higher than the trained man. He may be a natural born jumper, but he'll beat his own mark by several inches with the proper training.

Be willing to start *at* the start. Master the mechanics of a single scene before you try to write connected scenes. Right to this day we sometimes find it more fun to sit down and ring the changes on a scene than to dash off the first scene that presents itself and very often the experimental mental visioning of several scenes will start us on a new lead and give a far better finish to a story than was first intended. If a man who sells from eight to twelve subjects a month finds that it pays, cannot you, a beginner, learn to take the same careful pains?

Look on writing as a game and not merely as a means of getting an occasional check. Here is a scene, a piffling little thirty-foot scene. It's just a trivial action. See if you cannot make every movement of that scene pregnant with meaning. Jim enters and takes a knife from a table. Then he goes out and kills someone. That's all there is to the scene, merely that this is where he gets the knife. In he comes, picks it up and out he goes. It's the murder that's important. But is it? *Are you certain* that this one-man short scene cannot be made to yield more tragic intensity than the actual killing? If you *are* certain it would seem to be up to you to go back to the ribbon counter or wherever it was that you came from. Stop and think a moment. It is not the murder; not the actual taking of life that is dramatic. If it were all you'd have to do would be to kill a man in every scene—where you do not murder six or eight—and get a most thrillingly dramatic script. But too much murder would be a huge joke and the audience would laugh heartily at your tragedy if it ever got into film. You've got another guess coming.

Think a minute. Here is Jim. Jim is a decent and respectable member of society. Perhaps he stole apples and watermelons when he was a kid, and it is a cinch he went in swimming without the maternal permission, but as matters go Jim is a pretty decent sort of chap, a law-respecting member of society. He knows that it is wrong to stick a knife into another gentleman's heart, and that unless he has a mightly good lawyer, or can do it in entire secrecy, the consequences of the act are apt to be embarrassing, to say the least. But Joe has wronged his sister and will not redeem his fault. Jim is wrought up to the point where lust for vengeance rises superior to his respect for law. He gets a knife and hands it to Joe where it will do the most good. If he merely rushes in, gets the knife and rushes out again, to rush into the next scene, stab Joe and rush out again, the murder is done before we have a halfway decent thrill.

And mind you, the thrill is not in the sight of Jim stabbing Joe. It is in the thought of Jim doing murder, and the longer you can play up that thought the better the mental effect. If you take fifty feet for the two scenes it's all over so soon than it has no effect or may even become comedy.

Now suppose that Jim comes for the knife. It's the first time he ever killed a man. The thought is abhorrent to his instinct, to his reason, even while his passion calls loudly for the blood of his sister's seducer. Play up that emotion. Play it in such a way that it gets over to the audience, and the scene where Jim gets the knife will be vastly more important than the scene where Joe gets it. Compare these two developments:

18—*Room*—Jim enters—gets knife—exits.

19—*Woods*—Joe enters—Jim follows—stabs him—exits.

That is one way it might be done. Here is the other.

18—*Room*—Jim opens door—glances cautiously in—no one there—he enters—quickly closes door—goes to bureau—opens drawer—takes out knife—door slowly opens—Jane appears—enters—Jim does not hear—Jim regards knife with horror—puts down—half turns—rage overcomes his better judgment—with a scowl he picks up knife—feels edge—keen—he is satisfied—Jane horror stricken—comes down—Jim turns—faces Jane—hides knife—she points—slowly he brings knife from behind back—defiant—points accusing finger at her—all her fault—she shrinks back—he makes as though to pass her—she recovers—springs forward—arms about Jim's neck—pleads—he is resolute—he thrusts her from him—throws her to floor—she lies still for a moment—he rushes to door—takes key from lock—exits—closes door—Jane rouses—runs to door—locked—she beats on it with her fists—almost insane.

19—*Path*—Joe comes toward camera and passes over line—Jim follows—something of the tiger in his ferocity.

20—*Another path*—Joe coming toward camera—Jim in distance—Joe hears—startled—half turns—Jim sees he is discovered—bounds forward—gives Joe warning—Joe seeks to repel Jim's assault, but Jim rushes in—they struggle.

21—*Room as in No.* 18—Jane gives up trying to get through door—goes to window—climbs out.

22—*Back to No.* 20—Joe on ground—dead—Jim stands over him—starts to withdraw knife—cannot—shrinks back from body—alarmed at sound—rushes off—Jane enters—does not see Joe's body until she almost stumbles over it—looks despairingly after Jim—with a sob she sinks down on ground—vainly calls on Joe.

Which of these developments do you think would most rouse your own emotions were you sitting in the theatre instead of at a desk? Certainly the second is the more dramatic. But until you have studied the handling of action to the point where the second development naturally presents itself, you are apt to trust to the mere fact of the murder itself to give your story strength and so you'll write it the first way and let it go at that, knowing no better.

That is only one study. Study all scenes in the same careful manner, that you may learn to get the fullest good from them. Then, when you have mastered scene writing, learn how to condense, for the second development will play three or four times as long as the first, and you must remove other matter if you would keep within the proper limitations of length. Cut out the dead matter that you have been padding with and keep the live material.

And always remember that in drama mental suggestion and appeal to the emotions is more potent by far than the mere sight of crime. When you learn that crime and violence are not synonymous terms with "punch" you will have learned the first great lesson of photoplay.

Writing.

We do not agree with William Lord Wright, who advises authors not to see how many scripts they can write, though perhaps he really means send out. There is a big difference. Fluency and clearness of expression are to be gained only through practice work. Facility in plotting is to be gained only through practice work. The proper development of the action is to be gained only through writing many scripts many times, but the bank account is not be gauged by the number of scripts sent out, but the number sold.

The trouble is that too many persons send out all they write instead of only their best. It is difficult to sell the best. It is impossible to sell the worst, and yet some persons will not see that certain sheets of typed paper are not necessarily good scripts.

One reason for this is the eagerness to gain checks. Naturally one wants to be successful in any undertaking, and success in script writing is to be gauged by acceptances, but if you think only of the checks you want you will not get many. To the contrary you'll lose the value of your postage stamps and obtain nothing in return.

Unless you have some sort of selling arrangement with one or more companies, it is not possible to earn a decent living unless you are able to keep forty to sixty good scripts going the rounds, but this means good scripts and not merely scripts. At the present time there are few photoplay writers who are able to keep this string up for the exceedingly simple reason that few photoplay writers have had a sufficient amount of practice. It is one thing to write and sell a dozen or two dozen, but you need to sell two a week, with the present prices, to get the income you should, and with proper allowance for those that do not sell anywhere this means writing from one hundred and fifty to two hundred a year; no light task nor one lightly to be undertaken.

Each year the market for the writer grows more profitable, the field grows wider, a more intelligent class of editors are replacing the old timers who have not kept pace with things, there is a demand for a better grade of story and more of them. The outlook is excellent, but not more than passing success can come to the man who does not give to the work the careful preparation that a profitable business—any profitable business—demands. Training in this instance is nothing more than the writing of innumerable practice scripts, some of which may eventually be placed on the market, the study of literature (not for plots but for training in plotting), a study of the market that the style may be understood, and the cultivation of patience.

Five years ago the American output was twenty-one scripts a week. It was not easy to find good scripts for that number. Now the output is at least six times that and there are several persons earning a competence through their writing who are not connected with any studio. These persons and the studio people, as well, are largely drawn from those who started to write photoplays five years ago. The newcomers who have succeeded have been men and women trained to literature—or in other words, to some form of plotting—and the real encouragement to those who started to write plays with no previous literary experience is that they have a chance to become the good writers of three or four years hence.

Emmett Campbell Hall has disposed of about 450 scripts, but he has been a writer for twenty-one years. The man who started to write only last year and with no literary experience back of him, will come to the fore in time but not until he has served his apprenticeship. Apprenticeship is only another name for practice, but practice is the writing of scripts for the purpose of study and not always for the purpose of sale.

Most editors will agree that if only ten per cent. of the present output of scripts came into the studios and that the best of the present production, it would be far easier to get better money for those whose work is accepted, but the manufacturer remembers that in the old days the editor used to pay five and ten dollars for stuff and fix it up himself after a fashion and he cannot understand, nor be made to understand, why, with crude ideas more plentiful than ever, he should be asked to pay more. If he could be shown that the average has been bettered, he would be willing to pay for a better average, and so the incompetent who doesn't stand a chance, now or at any time in the future, holds back the success of the man who has made a steady advance.

With one exception, the poorest produced stories come from the studios where the editor is not permitted to pay more than $25 a reel save in exceptional instances, and where his value is judged by the money he pays out and not by the value of what he takes in. This condition is rapidly improving and the market is getting to be more and more difficult for the untrained man, but there probably never will be a time when the studios will be free of hopeless scripts any more than there will ever come a time that magazine editors do not have to return stories that are not even properly spelled.

The first real step in the advancement of the novice comes when he learns to hold back the bulk of his product and sends out only his best. Some do not last that long and some never get beyond the first stage, but the real success of the future will come to the man who is working hard now and bothering the editors as little as possible.

Simple.

Comes another correspondent who wants to stand up for his "rights" and get his scripts back in at least two weeks. He wants to know if he cannot write a line on the script to that effect. Sure. Write that the script must either be accepted or returned within fourteen days and every blamed one of them will be back before then. That's the only trouble with the system. The scripts come back promptly, but they invariably come back. If you want to sell them, let them lie a reasonable time.

And another correspondent, this time a veteran who has mostly been dealing with a single company, writes that he does not like to enter the general market as the editors take so long to pass the stuff. He adds: "The————————gives action within a week. If *they* can, why cannot the others do the same?"

No doubt they could, and assuredly they should, but the point is that they do not, and to do business with them one must conform to the rules of the buyer. But there *is* more than one company giving prompt decision for the excellent reason that the companies are finding out—slowly, it is true—that they get better stories in proportion to their recognition of the courtesy that is due the author not because of his "rights" as an author, but as one business man dealing with another. The manufacturers themselves are beginning to realize that they cannot deal with the better class of writers on the old plane and they are mending their ways to meet the new conditions. The company that now pays twenty-five dollars a reel and takes weeks or months to pass on a story, now gets only the junk that the fairer dealing companies have refused. They are using the brains that God gave them and are finding out that it pays to be polite. But at the same time it will pay the author to be the same and not to put a time limit on his scripts.

Be Polite.

The other day we said that the Al Bartlett Film Company was about the only market open for scripts about negroes. As the Bartlett Company has no regular releasing connection, we stated that fact. Mr. Bartlett writes that he has received many letters asking if he is honest. Naturally, a tactful letter like the sort he has received, may pave the way for a lot of sales—and then, again, perhaps it won't. It was not our intention to suggest that you write Mr. Bartlett and ask if he intended to do the fair thing. The facts were stated as they were, merely because this was not a releasing company and not as a suggestion that the honesty of the company was in question.

If you want to do business with any company, risk a script to test them out, don't hustle in a letter asking them for references. This applies to any company and not particularly to the Bartlett.

Another Book.

Adding to the already long list, Ernest A. Dench contributes "Playwriting for Cinema" (Adam and Charles Black, London) a shilling book of about eighty pages of actual text. It seems to be a rather free adaptation of the Esenwein-Leeds "Writing the Photoplay" and our own "Technique of the Photoplay" done over to fit the English mode of thought. Mr. Dench has written nothing new, but on the other hand he has steered clear of bad advice, and the book should prove helpful to the beginner who cannot afford a more complete study of the art.

Thinking Plots.

Lately a woman told us that she had no trouble at all thinking fine ideas while she did her housework, but when she came to think them back again when she had a chance to put them down, she could not recall them properly. There is nothing to prevent the housewife carrying a pad and pencil in her pocket and stopping sweeping long enough to jot down the idea, but we think the trouble with this particular writer was that the plot that sounded good enough while she was sweeping, lost some of its charm when she thought it over again in cold blood.

Even practiced writers sometimes hit a false lead. An idea comes that sounds big, but when it gets to the point where the idea has to be put down on paper, it loses its charm. The trained writer can take out the part that looks the best and build it up, but the beginner may not be able to do this.

It is a great trick to be able to think only the right sort of plots. Few escape having some poor ideas, but the practical writer knows that if there is any value in a story it can be used sooner or later, and some of the bits of plots that look most unpromising because they are combined with the wrong factors, can be set aside until the right combination comes along.

Four or five years ago it was no uncommon thing to buy two stories and combine them. Then most purchases were made for idea only and at times for less than half of an idea. The clever editor would buy two plots, combine them and get one really good idea from the two, using perhaps the start of one and the climax of another.

Half-plots are not in such demand today, but it pays the authors to hold onto the scraps until they make a whole, just as there are men in Wall Street who buy fractional holdings of stock from various persons and exchange them into the more desirable full block.

A plot may suggest itself that on dissection offers but a single good factor in combination with some poor developments. Perhaps next week or next month something else will suggest itself that had but a single good situation. It may be just the factor neded to redeem the other discarded material and work into a practical and attractive whole. The veteran may carry these factors in his memory until the chance comes to combine them, but the beginner, not yet used to having ideas runing around loose in his brain, will do well to enter them on a catalogue card or note book page. Classify these under drama, comedy and farce or make more minute subdivisions, if you are methodically inclined, and draw on this fund when ideas are coming slowly.

Even the brilliant novelist may not be able to get a story offhand. He may bring to a single volume the thought of years, and he may have the materials for scores of best sellers still churning around in his grey matter, but he learns to think plots and think plots constantly, or he never can become really great. He knows it, so he works hard, but some fail because they do not realize the need for constant thought, and so they dry up, and become but a memory.

Don't think out loud, and don't pose, but let your brain be busy all the time.

One Way.

Here's a new way of getting ideas developed. The inventor is so fortunate as to have a "den" of fair size. When he gets an idea he pins it to the wall, using a smooth plank for a foundation. When he is not writing he wanders up and down before the plank fingering a pencil. As he surveys his assortment of ideas ideas come and he adds the suggestions to the proper sheets, until a page is filled. Then he takes it down, studies all the hints, and writes his story. A sheet may hang on the "idea tree" for a week or more or be taken down almost immediately, but the inventor claims that it enables him to keep a lot of ideas going at once without letting them slip from memory.

There would seem to be something in this scheme. It is practically an elaboration of the note book idea, but one that makes for speedy use of the thought.

Stop That.

It's not nice of a correspondent to refer to a new movement as a "sealskin" game.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 306, New York, N. Y.

President, Thomas Costello; vice-president, Simon Terr; recording secretary, Joseph Crehan; secretary-treasurer, Fred Stofferegan; business agent, Dave Chaney.

Manufacturers' Notice.

It is an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 40.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theatre managers looking for high class men will do well to watch the Roll of Honor.

Suppose your manager said to you: "I am thinknig of getting a gas, gasoline, or kerosene engine to supply light for the theater. What do you think about it?" What would you say to him? Les us see with what degree of intelligence you could point out the advisability or inadvisability of installing such a plant, and what its advantages and disadvantages would be. Suppose 110 volt d. c. from city lines cost 8 cents per k. w., and you can install an engine and dynamo for $500, which will produce current at 3 cents per k. w., including fuel, labor and ordinary repairs. If capital is worth 6 per cent., depreciation amounts to 10 per cent. annually, and you use an average of 40 ampers (70 volt generator) six hours a day, six days a week, how would your account stand at the end of one year?

Roll of Honor on Question No. 34.

The Roll of Honor on question No. 34 is minus. Only three of our correspondents even made a respectable stagger at it, viz.: Harry T. Dobson, Toronto, Canada; Joseph H. M. Smith, Fort Worth, Texas, and Sydney P. Dunn, Lancaster, New York. None of these replies, however, were altogether satisfactory, and they were the only three worthy of any consideration at all. In view of this fact I have decided to ask the manufacturers of the Wagner Rotary Converter to answer question 34, and the reply will be given, if possible, next week.

Qualifications.

Wisconsin makes the following inquiry:

> Please answer these questions: (a) What are the qualifications of a first-class moving picture operator? (b) What, in detail, are the educational requirements? (c) What are the best means by which such education may be acquired?

(a) A first-class moving picture operator should be a pretty good electrician, very well grounded in optics, a good mechanic, somewhat of a machinist, have a good brand of sotto-voice profanity at command. To meet the requirements of some managers he should also be a first-class janitor, an A1 sign writer, a fair bill poster; also to satisfy this brand of "manager" he should possess a luxurious growth of whiskers, so that his face may be utilized, during spare moments, as a pen-wiper or door mat. (b) Judging by some operators I have met, there is no such requirement. (c) Serve an apprenticeship and *study*.

A Strenuous Kick.

From Ashland, Wisconsin, comes a letter making a very serious complaint with regard to a certain outfit of operators' tools advertised and sold by a concern in a large middle-western city. If the complaint is legitimate, this department will not hesitate to publish the fact, but that would be too serious a proposition to consider until I have corroborative testimony. According to the complainant the concern insisted on $11.50 cash in advance, and this was sent, whereupon, after long delay, the outfit, which, according to the purchaser's figures, totals $3.61 in value, was received.

Personally the editor is of the opinion that some of the values Ashland attaches to the various articles, are low. What I want to know is have any other operators purchased this outfit, and if so what is their opinion of the proposition? Is it an honest deal or a dishonest one?

Film Cement.

R. W. Freeland, Harbor Springs, Michigan, writes.

> Here is a film cement formula which will do the work. Equal parts of amyl acetate and acetone. This cement will not turn white on the film; also it will not dissolve the film as ether does. Works equally well on all kinds of stock. It is best when used with an all-steel three-flap film mender. However, those who are still making patches by hand can use it by working fast. Scrape the film as usual; use a small camel hair brush, and keep the bottle tightly corked when not in use. The brush will soften the instant it is put back in the bottle, so that it is not necessary for it to be kept in the cement. Here are a few things which six years of operating have taught me. Keep things clean, and keep them in their place, learn the sound of the arc, the hum of the machine and train my left hand to find everything automatically, so that I do not have to remove my eyes from the screen a single second. It is strange, but every time the eyes leave the screen for a second that very second is sure to be one when crank speed needs changing, or the light needs adjusting. The public pays for the operator's attention every second of the time, and the operator is guilty of stealing when he fails to produce the best possible results.

The brother is absolutely right when he says the operator's eyes should never leave the screen when the picture is on, and that is one reason why I contend that long hours are a practical impossibility for the operator, if he is to produce the best possible work. To obtain high class results, even in an operating room where everything is as it should be (and there are not very many rooms of that kind), requires absolutely constant application on the part of the operator, and the kind of application that is required cannot be given for seven or eight hours at a stretch. It is a physical impossibility. If any man attempts it he will do either his nervous system or eyes up sooner or later.

From an Owner-Operator-Manager.

W. P. Wannamaker, St. Matthews, South Carolina, encloses a whole handful of bad patches, ripped sprocket holes and other film defects, and writes:

> Enclosed find some clippings from my today's program. Don't you think they (Lancaster, Orangeburg—Amusu theater and Reliance theater respectively, and the exchange) deserve a good roast? I make a little money out of my show, of which I am owner, operator and manager, but really run it more for a natural love of the business than for the money. I have often read your assertions that the convex side of the lens should always be toward the screen. How about the front condenser? And also in the front combination of my moving picture objective the heavy lens does best with the greatest bulge toward the arc. It is a B. & L. 4¾ e. f. Picture size 12 feet at 62 feet. Here's another. Users of Power's Five will do well to secure from the Powers Company a Six A gate and tension springs. It is no trouble to attach it to a Five, and it will improve the picture a great deal. Enclosed find check for $1.00, for which I want a set of the questions, and a carbon copy of your reply if there is any. You may use the change to buy some gasoline with which to start your go-devil on the South trail.

As to the lens, there is something wrong if the heavy bulge (heavy convex) of either combination of your objective is toward the arc. In speaking of this matter I supposed everybody understood that I referred only to the objective end of the condenser. As to the film samples, an exchange which would put a program out in that condition ought to be put out of business. There were nearly fifty clippings, ranging from bad to worse, and, according to the brother, they were all taken from one day's program. There is no use saying this is an outrage; that is altogether too mild to cover the case, and the exchange is, after all, the guilty party. It is about time somebody took this matter up and see if there is not some way by which the sending out of films in such wretched condition can be stopped. Come again, brother. We are pretty well crowded up right now, but perhaps we can give you more space next time.

Address Wanted—Newton Wallis Take Notice.

Brother Newton Wallis recently asked for the address of Earl Wooden of this city. Mr. Wooden comes forward with the same, and, inasmuch as friend Wallis is en route, we do not know where to find him. Brother Wooden writes:

> My address is 2262 Seventh Avenue, New York City. On Page 1114, May 23rd issue, the article entitled "In Error," leads me to say a few words to the brother official mentioned, but please understand this is only said in a spirit of friendship trying to convince him that he is entirely wrong, and not with any view of prolonging a controversy. In 1898 I was attracted to the moving picture business, and finally came to follow it as a means of livelihood. In those days we used no top or bottom sprockets or loops, as our longest films were only one hundred feet. I had endless trouble, first in trying to keep my light, and then in watching the film so that it would not kink, as we used to fasten the tail end to the beginning, and run it continuously. I was perfectly satisfied with the result, never dreaming that a better picture could be had, or more light secured by tilting the lamp, etc., and I, like many others, drifted along until in 1908, I think it was, when I secured a little handbook, sent out by the Viascope Company, Chicago, which same you had written. I read this over and over again. If anyone had told me it required brains to project pictures before I saw that little booklet, I would have laughed at them, but the pamphlet started me thinking, and I studied all it contained. It was the starting point with me, and when the Moving Picture World came out I followed it closely, including the various articles you wrote, until you finally inaugurated the "Operators' Column," which finally became the Projection Department. And I want to say to the brother in question that if he were to read the editorials and newspaper clippings I have, from the time of the Projection Department's inception, he would himself see that, as knowledge was advanced to us through the medium of the department, projection improved, until, today, we can point to operating as one of the professions, and we ought to give credit where credit is due, and thank the editor of the department for that fact. Let the brother please answer this question, whereupon I will retire to the rear and be seated. If, as he intimates, he and the members of his organization do not, and never did need the handbook or the department, where on earth did he learn, for instance, that a ray of light in passing from one medium to another of different density at an angle is refracted from its course, and also how did he know that the pressure exerted by tension springs is about 75 working pounds?

I succeeded in convincing the brother in question of his error, friend Wooden. So far as the matter of learning that a ray of light is refracted is concerned, there are a number of works from which this could be learned, but I believe that I may fairly say that my own books and the projection department are the only mediums through which the application of the law referred to with regard to projection has even begun to be made clear. I cannot, of course, but thank brother Wooden for his approval of the department and the editor.

I Should Say Not.

F. A. Coleman, Whitman, Massachusetts, writes:

> Excuse the liberty I take in addressing you (You are excused. —Ed.), but I want to ask this question: What do you think of the moving picture business as a popular form of amusement? Is it going to increase and take the place of the legitimate theatre, or will it have a comparatively short life and then to a large extent die out? Of course, I understand this must be merely an opinion.

Yes, brother, it can only be an opinion, but I think that opinion will come true. In reply I will ask if you ever knew of any really good, clean, cheap form of amusement falling into disuse, or dying out? The picture is here to stay, and while the future may show many changes, and while the number of theatres may decrease, the moving picture will be enjoyed by our great-grandchildren—and theirs ad infinitum. We are only beginning to learn how to make a perfect film, and how to project a perfect picture after it has been made. The motion picture is a permanent institution, and it will be one of the popular forms of amusement for all time. Also it will, to a considerable extent, put the cheap form of theatre drama out of business. In fact it has already done that in many cases.

A Remarkable Circumstance.

D. W. Taylor, New York City writes:

> Recently my sister was in The Virginia Theatre, Washington, D. C. It is a long narrow house with only one aisle, and no side exits, though there is one under the screen. She was seated a few rows from the front, and at the beginning of the show noticed some queer happenings on the screen. Turning she looked up at the operating room, which is one of those box affairs, just in time to see the operator make a dive and slam one of the port shutters. Just as he banged the other shutter down a puff of smoke came out, and showed up very clearly in the light of the projector. A man seated in the rear got up suddenly and started for the door, and then the operator came out in a cloud of smoke, coughing and choking. Instantly half the people were on their feet, and men began to shout "sit down, there is no danger!" A few women became hysterical, but were quieted, and a number of policemen came in and the crowd calmed down, behaved in fine style, and walked out through a smoke that, while terribly dense, was sufficient to make us all gasp, and our eyes to smart. Nothing was damaged, except the inside of the operating room. Now when the smoke came out of the port and the operator rushed out of the room with a cloud of smoke around him, some one might just as well have jumped on the stage and yelled fire, and everyone in the house know what was wrong instantly. The audience was remarkably calm and well behaved, and no one was injured, but that would only happen in one crowd out of one hundred. If everything had been arranged as you have suggested in this department, and in your Handbook, the ports would have closed before any smoke would have gotten to them, and not have been dependent upon the operator's quickness and coolness; also he could have come out of the room with no smoke around him had there been a flue large enough to carry away the gases and smoke, since a proper flue would act as a chimney, and there would be an in-rush of air when the operator opened the door. I send this to give you the satisfaction of seeing proof of the necessity of having a room equipped as you have time and again suggested.

I do not think that comment is necessary. The installation of an adequate vent flue, and the hanging of shutters in such way that they will close atuomatically and instantly on the inception of fire, is only a matter of good sense, though the authorities don't seem to have brains enough to recognize that fact. It is almost a miracle that the audience in question did not stampede and get some of themselves hurt or killed.

More Accurate.

A. T. Weiss, New Orleans, Louisiana, writes:

> I note that the brother from Eagle Pass, Texas, submitted another solution for measuring lenses after you pointed out his error, but I find the Ansonia, Connecticut, brother's method, April 25th issue, to be more accurate and simple. As you pointed out, brother Usher is in error in his figuring in Question 26. It should read $4.75 for 12 hours on rheostat and $2.96 for 12 hours on economizer. (For which brother Usher has duly apologized. it was merely a mathematical error.—Ed.) The answer to Question 27 brought about a dispute which I would like you to settle. A brother stated that the rheostat is subject to shorts, grounds, etc. A argues that the brother is wrong in stating that a rheostat can be short circuted, as it is only on one side of the line. B says that it can be short circuted by the coils coming into contact with each other. A further claims that, while a rheostat can be grounded, it can never be shorted.

The question concerning the short and ground is a peculiar one, and I think I will have to decide in favor of B, with the following explanation, however. Let us suppose that two coils come into contact with each other, but that all the coils are thoroughly insulated from the frame. You could not call this a ground, could you?

Let us examine the matter in the light of common sense. Suppose you attach the leads directly to the lamp, without any resistance, and bring the carbons together. What would that be? Why, a dead short-circuit, of course. All right, we insert a rheostat in series with the arc and bring the carbons together. Is it then a short circuit, or at least a limited short circuit—limited by the resistance of the rheostat? You may leave the carbons frozen together and nothing will happen except that there would be a somewhat heavier flow of current, due to the resistance of the arc being eliminated. Under this condition if you take a heavy piece of copper wire and lay it across the two rheostat terminals what would you create? A dead short circuit, of course. Where you make your mistake, brother Weiss, is in assuming that the rheostat is on one side of the line. It is not. It is in series in a circuit which, through the arc, connects the two sides, and where shall you say that the one side stops and the other begins? Presumably at the arc, but, nevertheless, the effect is such that the arc and the rheostat must be considered as a whole in the creation of what is a circuit connecting the two sides. I guess you catch the idea I am driving at, though possibly I have not made it quite as clear as it might be made.

Safety Device.

W. C. Rodgers, St. Paul, Minnesota, encloses copy of patent papers covering a device invented by Harvey Barre Cunningham, St. Paul, the same being designed to cut off the film and automatically close the magazine opening in case of fire. Mr. Rodgers asks from me a frank and candid opinion of the merits of the device, and suggestions of how best to dispose of the same.

The contrivance is quite simple, so far as I can make out from the drawings. The attachment is to go over the fire trap of the upper and lower magazines, the same being equipped with two knives sliding in ways, held normally pressed together over the opening of the film magazine by springs. When the machine is in operation, however, these springs and knives are pressed back by two levers held up by a cord which attaches to a fuse located directly over the aperture plate of the machine, so that in case of fire the fuse will melt, releasing both sets of knives which instantly close, cutting off the film at the upper and lower magazines, and closing the opening in the fire trap, so that by no possibility could the flames get inside the magazines.

The device is, as I have before said, simple and entirely practical. There can be no question as to that, and if the fuse be made of celluloid I would think that there would be no earthly possibility of a fire ever getting into the magazines of a machine thus equipped—that is to say a fire starting at the aperture of the machines. The only way I know of disposing of an invention of this kind profitably would be to present it to the various machine manufacturers. Frankly, Mr. Rodgers, I doubt their buying it, because machine manufacturers buy very few patents, preferring, as a rule, to evolve their own improvements. Unless, however, you can sell it to a machine manufacturer I do not believe you will find the device to be profitable, though you might write John D. Elbert, care Market Street Theatre, San Francisco. He manufactures specialties and might be interested.

It Looks Good.

H. C. Richardson, Othello, Washington, evidently of Scandinavian descent, writes as follows:

> I have learned so much through the department that I feel the least I can do is to publicly admit that fact. In conjunction with a partner, am running a theatre here, giving two shows a week in a town of only 600. However, we get the crowd at fifteen and twenty-five cents, using three-reel features with a comedy; also I make comic slides, generally of some local event. Came near getting licked several times, but always succeeded in talking them out of it. The slides take well and always get a hand. Have both Handbooks and study them hard. I try to combine such knowledge as I have with common sense, and, as a result, I will put our show up against any small-town show in the country. We have a Power's Six A, and own our electric plant. Our screen is as near a mirror screen as you ever saw, and it is this screen and an eye shade I want to tell you about, as I am satisfied it will help any operator or manager who is unable to buy a mirror.

> The sketch of the eye protector speaks for itself. It is nothing more than a transparent eye shade of dark color, worn under the nose instead of on the forehead. By its aid the operator can look at the spot or straight out at the picture without moving his head up or down or touching the shade with his hands. A rubber band around the head allows the shade to be raised to the forehead when threading the machine. Having once used this shade no operator would be without it, and it only costs twenty-five cents. The screen is a hard, smooth plaster wall painted a dull white, without any gloss, with a fine grade of sheeting stretched tightly over a frame just a half inch from the white backing. Anyone who can stretch a piece of sheeting can make it, and I would not give five dollars for the difference between it and any screen made. The pictures are life itself, and there is no excuse for any picture house having a bum screen. I would like to have others try this stunt and note the difference. We are not getting rich in this small town, but are trying to produce the best possible picture, and this is the way I learn these things, and am learning every day, but without the Handbook and the Moving Picture World I would be lost.

Well I am bound to say that that eye shade stunt does not look at all bad; in fact it looks pretty good to the editor. As to the screen, I do not know just what effect the white backing would have, though frankly I do not see why it would have the effect you claim. It will, however, be an easy matter for managers having a plaster screen to test this out, and certainly there is nothing which gives as artistic a picture as a cloth surface. The main difficulty, however, is the high amperage required to project a brilliant picture on the same. The white backing would, of course, reflect back a considerable amount of light; in fact a large amount of light, but it would reflect to the *back* of the cloth, and I cannot quite see why this would add much to the brilliancy of the picture. However, I shall be glad to have a report from anyone who will try the scheme out. If it is an improvement, it would be a splendid thing, because it it simple and cheap.

Condenser Lenses.

I must again call the pointed attention of lens manufacturers to the urgent necessity for a "pearl white" condenser which will *remain* "pearl white," instead of turning some shade of green, violet or yellow after a few hours' or a few days' work. The writer is in receipt of a continuous stream of inquiries from operators and exhibitors as to where pearl white condensers which will not discolor can be had. He is unable to answer these inquiries, because he does not know of any lens manufacturer who makes a perfectly white lens which can be depended upon to remain white.

I am not sure, but think most of the fault lies in the cheapness of condenser lenses. The exhibitor has demanded cheapness, and he has gotten it at the expense of quality. He has demanded a pearl white condenser which will retail at fifty or seventy-five cents. He had found the pearl white condenser all right, but the trouble is the thing won't *stay* white. The manufacturer has clarified the glass, but he has had to do it in a cheap way, and the cheap way reacts in discoloration when you subject the lens to heat. I do not absolutely know that the glass could be clarified permanently by more costly processes but I believe it could. Let me tell you Mr. Exhibitor that you can carry the matter of cheapness altogether too far, and, in many instances, my dear sir, you have done it.

A correspondent recently asked a very pertinent question. He said: "Are the problems of the microscope or the telescope guessed at?" No indeed they are not, and, moreover, cheapness is the one reason why the condenser proposition is "guess at." It is about time that exhibitors woke up, and came to an understanding of the fact that quality is now the ruling factor, and that quality and excessive cheapness do not go together, and that it is the poorest kind of poor policy to make cheapness the main point, instead of excellence.

Wake Up, Mr. Machine Manufacturer!

It seems to the editor of this department as though it were about time some of the machine manufacturers woke up to the importance of the condenser breakage proposition, and took some sensible steps to stop it. Actual experiments have proven to me that if a condenser holder made of metal something like one-half inch thick does not entirely stop condenser breakage, it at least reduces it by a considerable percentage. I am much inclined to believe that if such a holder were carefully made, and had an inside ring of asbestos to hold the lens, that condenser breakage would absolutely be a thing of the past; yet, up to date, only one machine manufacturer has made any adequate move in this direction, notwithstanding the fact that condenser breakage will probably, in the aggregate, amount to several hundreds of dollars a day, in the United States alone.

Quite recently I had this matter brought most forcibly to my attention. I have been having a rather expensive meniscus bi-convex (lens combination) tested, but the trouble was the meniscus lens showed strong tendency to crack. I ordered one of the Elbert holders from San Francisco (I have been calling it the Woods holder, but it is really the John D. Elbert holder, though, as I understand the matter, Mr. Woods is its inventor), together with a new meniscus lens. This lens was placed in an Elbert holder and used for two days, whereupon, as an experiment, it was taken out of this holder and placed in the regular machine holder—a new one, by the way, just put out by a machine manufacturer—and the lens snapped in three pieces at the second reel, all of which seems to teach a very pointed lesson. I may be in error, but I believe the Elbert holder is subject to improvement. The way the thing lies in my mind now is that the correct condenser holder, for the rear lens at least, is one of metal approximately one-half inch thick, made either of brass or cast-iron, with the inside diameter of the hole 4¼ inches on the side next to the arc, but the same to be turned out to 4⅝ inches, ⅝ of an inch deep, on the other side, and this offset to be lined with asbstos. The lens is then placed in this offset, where it rests its flat side and its edge on the asbestos. It must then be clamped firmly in place by a suitable metal ring, the edge of which is also lined with asbestos, and this ring must be screwed down tightly, so that the asbestos clamps the lens solidly. The asbestos should not exceed 1-32 of an inch in thickness.

This description is somewhat crudely put, and some of the details of the clamping ring are left out, but the main idea is there, which is that the lens shall be tightly clamped in a ring of metal ½ inch thick, but shall *touch only asbestos.* I am firmly convinced that this kind of a holder would, to all intents and purposes, stop condenser breakage. It is all nonsense to say that condenser breakage cannot be stopped, and the failure to stop it is injuring projection in practically every theater in this and other countries by reason of the fact that high class, costly condenser systems cannot be used until the liability to breakage has been to all intents and purposes eliminated. I would also like to say, in this connection, now that we have some sort of a vent pipe in practically all operating rooms, in cities at least, the ventilation of the lamp house could be enormously improved, and the liability to condenser breakage greatly lessened, by connecting a two or three-inch pipe into the top of the lamp house and extending the same directly up into the vent flue—in the bottom of the flue if there be no fan, and into its side if there be one. In many cases in order to do this these pipes would have to be run up through the roof of the operating room and join the vent pipe outside, but that is easy. If the officials offer any objections to such an arrangement all you have to do is to surround the lamp house vent pipe with fire proof material at the point where it cames outside the operating room.

Chattanooga, Tennessee, Scrap Settled.

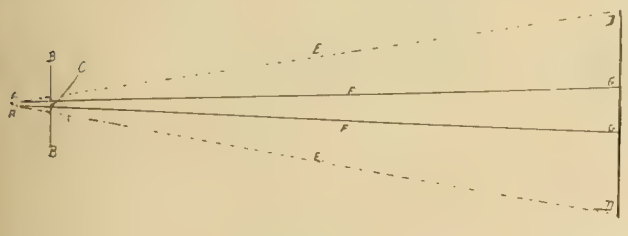
The Chattanooga Operators' Local has been at war with the managers for some time, and the scrap was a pretty hot one. It is now settled, however, and a two year agreement has been signed. So acrimonious was the "argument," that many charges of questionable procedure were made on both sides. On many occasions what are known as "stink balls" were placed in theatres and this act was charged to the striking operators. Now this department does not believe the operators were guilty. However, even allowing they were, a strike is nothing but war, and all is fair in both love and war. I am not prepared to say that the statement holds true, but, nevertheless, I am a firm believer in keeping out of a fight as long as possible, but when you do fight be sure to let the "other fellow" know that war is on. I am not going to scrap as long as I can keep out of it, but if anybody compels me to adopt a pugilistic attitude, why I will guarantee that he will get a black eye if I am able to give it to him, but when the fight is over I will shake hands, even though he licks me.

I trust that all now is peace and harmony around the foot of Lookout Mountain, and that the next time the boys ask an increase in salary the Chattanooga managers will realize that increased salaries mean, on the whole, better results on the screen, therefore it is a good investment, provided, of course, no unreasonable demand be made, and there never will be any unreasonable demand made until operators' salaries are much higher than they now are.

Asbestos Operating Room Ports.

Many times the editor of this department has, through its columns, called attention to the absolute necessity for ample sized operating room observation ports, particularly as to the matter of width.

Many theatre managers have seen the point, and have widened their ports, at least to some extent. However, there are now in use in this country thousands of asbestos operating rooms, and the manufacturers of these rooms are persistent offenders in this particular. Almost without exception they make their observation ports ten to twelve inches high by four or five inches wide, and this is injuring projection in thousands of theatres, hence is every day lessening the enjoyment of millions of people who pay their money to see photoplays.



It is a shame and an outrage that after putting out thousands of these rooms the manufacturers have not even taken the trouble to learn how to make a proper observation port. I say it is a shame and an outrage because it is an outrage on the operator and the public. I say it also because this knowledge has been available for a long time, and is still available. The editor of this department has no desire to hurt anyone's feelings or business, but he is getting pretty tired of having projection needlessly injured, and operators inconvenienced by such things as this, and unless these manufacturers see fit to change their observation ports, and make them conform to common sense, he will be compelled to name the offenders, and inform exhibitors and operators that their asbestos operating rooms (booths they call them) are unfit for use, and not a desirable thing to purchase until the faults complained of are remedied.

I will once more explain and illustrate the matter, so that even an intelligent child can understand it. Understanding that the sketch is not drawn to scale, we will assume the picture D D to be 16 feet wide (we are supposed to be looking down on top of the light ray). The eyes of the operator, when he is in ordinary operating position, will be between two and three feet back of the observation port. In the sketch, A is the operator's eyes, B B the operating room wall, C one of those little, narrow, contracted, inefficient four-or-five-inch-wide observation ports. The operator's eyes, A, is supposed to be two or three feet away from the wall B. F F are the actual lines of vision that port will afford, G G the actual width of screen surface he is able to see when in the ordinary operating position, whereas dotted lines E E are the lines of vision he ought to have, and would have with an adequate observation port. It seems to me that this is simple enough that anyone could understand it, and yet not one operating room in ten in this country has an observation port of sufficient width'

And now I think I see some of the wise ones get up and give voice to the opinion that I am wrong, because the law in their particular locality won't allow an observation port larger than eight by ten. But I am right just the same, and all you have to do is to *turn that* 8 *x* 10 *observation port on its side,* making it eight inches high by ten inches wide, and there you are. But again, we hear the wise ones say: "Then it would be too high or too low. When a man stood up he would have to stoop down if it was made for sitting position, or if made for an operator to stand up he could not sit down at all." Wrong again. All you have to do is to turn to page 74 of the Handbook (second edition) and you will there find complete and simple directions and illustrations for overcoming this difficulty. I have not space to publish all this in the department, but will say that it means a hole in the wall of the operating room 12 inches wide by 24 inches high, over which is placed an asbestos board shutter hung with a counter balance weight so that it can be moved up and down at the will of the operator, and in the center of this shutter is an opening ten inches wide by six or eight inches high, and thus the law is complied with, and at the same time the operator has a chance to do good work. There is no reason why these asbestos operating rooms cannot be equipped with a port of this kind just as well as not, and it is about time it was done.

Later: Since the foregoing was written the H. W. Johns-Manville Company, to whom the same was shown, has communicated with the writer as follows:

> For your information would state we furnish a great many of our operating rooms with the openings uncut, in view of the fact that many purchasers prefer to cut the openings themselves after the machines are set. We believe, therefore, that you will appreciate we are not responsible for the size or location of many of these openings. However, we can readily see the justice of your arguments in having the observation ports made larger and turned around, and will arrange to overcome this difficulty in all future operating rooms we ship, where the purchaser does not stipulate uncut openings, or any special location or size.

Being of a forgiving nature, we will therefore, in view of this promise, overlook the sins of the past and exempt the H. W. Johns-Manville Company from the foregoing criticism, at least as applied to the future. With proper observation ports the asbestos operating room is a very good room, since it is light (in weight), reasonably cool and very sanitary. Also it is to all intents and purposes thoroughly fireproof, in so far as its construction is concerned.

James Replies to Professor Wall.

W. S. James, Camden, New Jersey, writes as follows:

> Regarding Professor Walls' article in which he comments upon some of my efforts, I must say that, while there will be no smoke or fire emitted, I certainly have a few words to say. First of all I must call him to order, as we are talking on projection lenses only. I wish to thank the professor for letting us know that I stated the method for finding the e.f. correctly, but if my method coincides with his then am I wrong? The reason for my using the method which I did was that I found it to be the nearest correct, by actual test, of any I have heard of. Here is a rule which I use and which any of the boys can verify by a very few moment's work. The greater the separation between the pole of the condensers the longer the e. f. of the combination. As to my achromatizing, must still contend that I am right with regard to *projection* lenses. I know what Professor Wall says is correct as regards photographic lenses, but that is for the photographer, not the operator. Professor Wall says that I said the rear lens has no focus. I did not. I said the rear combination of the M. P. objective has no true focus, and must still stand by my guns until he comes forth with something more than simply an assertion. If he wants to help us fellows why doesn't he tell us something tangible, and set forth methods so that we may prove them out to our own satisfaction. Will some operators try and duplicate the photos, and then the "warnings" may, or may not, be of value. As to the refractive index of lenses, I think that is a matter for the lens manufacturers to contend with. All the operator wants, is to be able to match the objective with the condensers, or vice versa. As to the condensers, if they are measured by the sun, then I consider the index refraction of them to be negligible. For those of you who wish to experiment on measurfing the e. f. of condenser combinations, I would suggest a pair of holders such as the Simplex people use in their lamp houses. With condensers in the holders, place a piece of wire screening, of a fairly fine mesh, in a window, and darken the room. Now focus the screen on the wall. Every time you change the separation of the condensers measure the e.f. of the combination, and then let us hear from you. I will close this with the request that the Professor give us details of what he claims is correct, since, up to the present, all he has done is to say that you, I and others are wrong, without giving his reasons.
>
> And now a few bricks for friend Clay of Utah, though I guess they will be rubber ones, as he has set forth some very sensible comments, and, while I do not agree with him in all he says, there is much food for thought in his remarks. There is only one point on which I wish to comment at the present time, viz.: I did *not* say that the positions of the points in Fig. 8 of my article would change the focus of the image, but I did, and do say they will seriously affect the illumination of the image. As to his idea of the principle of the optical system I want to try things out before getting into a discussion. But I will say this: If the object is smaller than the image, as we all know, how can the lens converge the light rays of the object to a point on the screen? It seems to me that it is a case of diverging rays and not cenverging. Regarding the rest of the stumbles he made I think you have covered them. Oh, yes, by-the-way, will Professor Wall tell where he sees the ghost in photograph 7 of my article? Photograph 4 is a ghost, I know, and I intended it for such, but No. 7, no! If you had looked this up you would have caught his mistake, as you have the original photos. (Personal) Or mebby you were scared. Huh? Now F. H. R. I would like to see this in print just about as it is, and maybe it will stir Professor Wall into action, and we may get some of the real knowledge he is undoubtedly in possession of.

With regard to this controversy, I am very glad indeed to see it. I know that both Professor Wall and brother James are too broad minded to take any personal offense at the criticism each makes of the other, and others make of them, or rather their ideas. Victor Wellman, of Seattle, hits the nail on the head in a letter which reached me this morning. He says:, "Let the Professor and brother James go to it and fight it out; that is what we need." With which same I thoroughly agree. As a general proposition it is through friendly controversy and argument that real knowledge is brought forth. As to James' remark that mebby I am scared, why, frankly, I guess I am. I am placed in the position of being a sort of umpire in a scrap that I don't very thoroughly know the rules of, and that is not exactly an enviable position. With regard to brother James' remarks concerning the converging light rays, if we take the point for point theory and assume the film at the aperture to be an original source of light, certainly, in so far as the objective lens is concerned, the rays would necessarily be converging, since rays from every infinitesimal portion of the film picture would reach the entire back surface of the objective, and thence would have to be converged to a minute point on the screen. Whether this was what brother Clay had in mind I do not know, and I have not the time to look the matter up, and anyhow I guess this original-source-of-light is wrong. And right there let me correct, or rather set brother James and others right. In one place in his article brother James says: "If I had looked it up I would have caught his (Professor Wall's) mistake." Brother James makes the error that others make, in not realizing the fact that if I kept accurate track of all these details, and looked up every thing, compared, and sifted out, and straightened out all matters of this kind that come before me, I would not get much sleep, and in a year or so they would either be planting me in one of those places familiarly referred to as "bug house," or in some nice, shady cemetery. It is all very well for you fellows who only have one particular phase of the game in

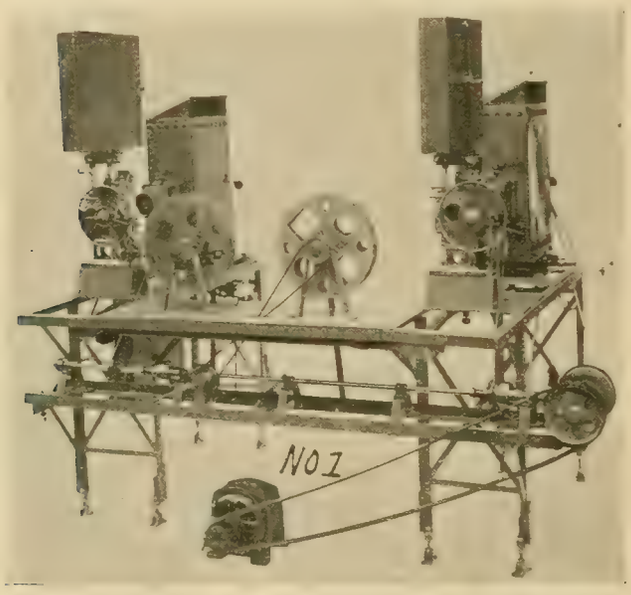
mind, and who have less mail to attend to in the course of two years than I have in one day, to keep close tabs on one thing, but for me to keep that kind of tabs on hundreds of things is quite different. I simply, as I have said before, do the best I can.

A Unique Installation.

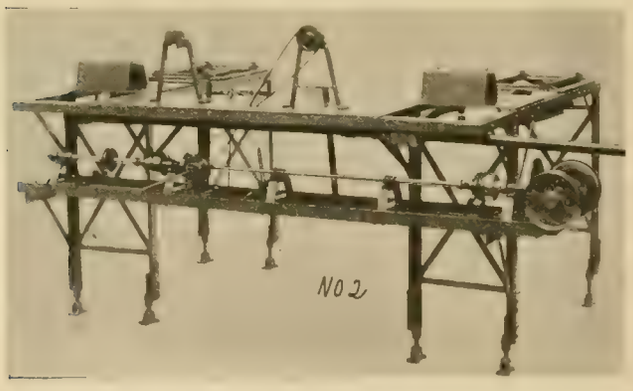
From Tacoma, Washington, comes the following from A. N. Walstad, of the Walstad Machine & Electric Company, who writes:

> In August 16th, 1913, issue, under the caption, "A Remarkable Performance," you spoke of having seen, in Tacoma and Seattle, a novel method of driving two machines with one motor, and, later on in the article, expressed a desire for further details so that you could give a complete description, as you were well impressed with the whole scheme. I am the designer and builder of the tables in use in Tacoma and Seattle, and reserve to myself all rights of design and manufacture. This table is not a hit-and-miss proposition, but the result of much thought and study on my part. Furthermore my friends, the Tacoma operator have offered criticisms and suggestions which have resulted in improvements from time to time. I wish to add one further word with regard to the Tacoma operators. We have a fine bunch of fellows, and I am sure you would travel a long distance before you find another set of men who take as great an interest in their work, and their machines, as do the members of Tacoma Local No. 175. I have been working on a new table which I consider very superior to the ones you saw in Tacoma and Seattle, and I wanted to give this table a thorough "try-out" before writing you. It is now complete, and has been approved and highly commended by the operators who have seen and used it.

The table shown was made for the Bijou Theatre, Tacoma, Washington, of which Walter McNeish is proprietor. The idea is to provide a complete power driven unit for operating two heads and a rewind, which can be used wherever two machines are employed. Much attention has been paid to the convenience of the operator.



It will be seen that this table is arranged for two Power's Six heads, with large magazines and Six A lamp house, but the table is so constructed that any desired combination of lamp houses and heads may be used



As will be seen in the second illustration the drive consists of a horizontal shaft with a friction variable speed attachment which allows of the variations of film speed from fifty to one hundred feet per minute. The adjustment lever for speed control is at the center of the table, within easy reach of the operator who sits at all times between the two machines. The horizontal shaft is equipped with two clutches, one for each projector, the controlling levers of which are in the center of the table, within convenient reach of the operator. The rewind is driven from a friction on the main shaft and is controlled by a lever in front of the table. It may be operated independently of either head, or in conjunction with either one, and is so constructed that the speed of the unwinding reel remains practically constant. A tension device is attached to that reel so that the film rewinding is done tightly and quietly without scratching the film. The magazines on the right hand machine are reversed, so that they open toward the center of the table, thus making it possible to get the reels in and out of the magazines, and to thread the head without the necessity of passing around to the right of the machine. The reversing of the lower magazine necessitates the re-arrangement of the take-up drive, which is accomplished by placing a small pulley on the right hand end of the main drive shaft. This part of the shaft revolves only during the time the head is running. The table itself, as Mr. Walstad says, is very rigid, and there is practically no vibration, and it certainly looks as though his claim is more than true. The table is five feet long across the front, and the sides measure four feet from front to back. The legs are adjusted to any angle necessary to locate the picture on the screen. The main shaft, while a part of the table, and rigidly fastened to it, is a separate and distinct unit which may be used without the table itself. This table was of such neat appearance that Mr. McNeish exhibited it in the lobby of the Bijou Theatre a week before it was intalled in the operating room.

This department is glad to give the details of any new machinery or appliance having to do with projection, particularly where it seems to have real merit, as is the case in this instance. The only thing I would criticise is the re-wind part of it, which, if it is going to be located where it is, ought to be enclosed in fireproof magazines. However, even with an arrangement of this kind the editor seriously objects to the operator doing the re-winding, as that will naturally presume him to do the necessary patching, etc., and as I have time and again said, no operator can do two or three things at one time, and do all of them in the best possible manner. The proper projection of a picture is absolutely all any man can attend to, and re-winding or anything else which distracts his attention makes for imperfect work on the screen.

Told to Deliver the Goods.

W. V. Norris, Liberty, Missouri, writes:

> Enclosed find twenty-five cents for the question booklet. I have been working on those published in our department and have been very greatly benefited by the study. I read of other operators who seem to have a hard time of it, but that is not my case. I am placed in the operating room, which is a good one, and told to deliver the goods. This is all I have to do, and I get paid for it, too. Projecting in this part of the woods is very good, but we try constantly for something better. And right here I wish to thank both yourself and the World for the help I have received. As to the "Bible" (Handbook) Well, there are not words enough in this one language to describe its usefulness. I thought it would please you to know that there are some of us who do not have to run the whole show, but are paid to put on a picture, and nothing but a picture, without any bill-posting side issues.

Now that is a manager after my own heart. My view of employing an operator is to pay his price, and maybe a little more, and then simply tell him that it is up to him to *deliver the goods* and not excuses. Any fool can make excuses, but it requires a real operator to deliver perfect projection.

Ozo-Carbi.

A few weeks ago a correspondent inquired regarding the merits of the Ozo-Carbi light. In my reply I stated I knew nothing about it, and requested anyone who was using the outfit to report. In this I was in error, because something like a year or two ago I made an investigation of this particular light, and found it to be excellent. Therefore it is but right that I correct the error, and to say that the Ozo-Carbi light is worthy of the recognition and recommendation of this department. Detailed data concerning the same can be obtained by addressing Moore, Hubbell & Co., 713 Masonic Temple, Chicago, Illinois.

Patent Expires.

Wendell White, Urbana, Ohio, asks:

> Can you inform me as to whether or not the geneva or star wheel and pin cam intermittent movement is patented by any of the projection machine manufacturers? Could any manufacturer use the geneva movement in a projection machine without conflicting with a patent?

While I would not have you take this as final, Brother White, still I am reliably informed that the patent on the geneva movement expires this summer, and that it then becomes public property. This patent has been claimed by Mr. Armat.

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Comments on the Films

Licensed

THE BASKET HABIT (Edison), June 22.—A little domestic comedy, written by Mark Swan. The colored girl's dusky beau carries off the chicken, but it is rescued by the daughter of the house and her lover in time for the company dinner. At no time very laughable, but light and amusing.

MARIA'S SACRIFICE (Vitagraph), June 22.—This sociological study, taken from a story by Arthur V. Train, is a rare treat in some respects. It pictures something deeper than mere motion and change of scenes, and is acted with spirit by a clever cast. It portrays, very effectively, how an Italian woman accepts the imputation of shame in order to save her husband's life. The settings and characterizations are excellent. A good release.

A SONG OF SUNNY ITALY (Biograph), June 22.—This is a pretty, well-photographed story of a young Italian who hears his sweetheart singing in an American home, and mistakes the mistress of the house for her. Tony is on hand at the time a robbery is committed and as a result of his services finds that his sweetheart is indeed there. A light, pleasing offering.

A FOOLISH AGREEMENT (Edison), June 23.—This story, by Geo. A. Posner, is presented by a pleasing cast and involves a nice little mystery concerning stolen money. The scenes are necessarily short and choppy, as they cover much ground, but the piece is well constructed throughout. This holds the interest, although it contains no extremely dramatic situations.

NICE NURSEY (Lubin), June 23.—A half-reel comedy in which the sick son refuses to recover while he has such a good looking nurse. This is well photographed and carries the interest along very well, though it contains no very laughable situations.

BROWN'S BIG BUTLER (Lubin), June 23.—This, on same reel with above, is an amusing skit. It features a dwarf of pleasing appearance, who acts as a butler. He is so small that the visitor and the policeman can hardly see him. This gets numerous laughs.

THE COUNTESS (Essanay), June 23.—This is a highly romantic story, with Francis X. Bushman and Beverly Bayne in the leading parts. She is pursued by Nihilists and he defends her by fighting her enemies hand to hand. A new feature, by way of subtitles, are actual extracts of conversation, which furnish something of a novelty. This highly colored melodrama is not very convincing, but will find plenty of admirers.

THE SERVANT QUESTION OUT WEST (Selig), June 23.—The Western married folks bring numerous girls out from the East, but they all marry speedily. This is a very amusing conception and brings much laughter.

DOC YAK AND THE LIMITED TRAIN (Selig), June 23.—More of Sidney Smith's animated drawings, showing a moving train and his well-known eccentric character. A good release.

THE CONDUCTOR'S COURTSHIP (Kalem), June 23.—This railroad story has a couple of new features which give it exceptional interest. One is where the young conductor swings the girl aboard his caboose in motion and the other when they pour oil on the track to halt the pursuing engine. A very pleasing railroad romance.

THE EPIDEMIC (Essanay), June 24.—An amusing little satire on the tango craze. The performers enact an old-fashioned melodrama while doing the tango steps. This becomes very funny in places, though a half reel of it would have answered. It makes a good novelty.

ON THE ICE (Edison), June 24.—A half-reel number in which Mr. and Mrs. Edgar Syers, amateur skating champions of England, give some pleasing evolutions on the ice. The scene is somewhere in Switzerland. Tangoing on skates is a feature.

THE MYSTERIOUS PACKAGE (Edison), June 24.—A half reel, with above, in which some hoboes are run out of town and afterward suspected of sending dynamite in the mails. This makes only a fairly amusing offering.

THE "BEAR" FACTS (Vitagraph), June 24.—A good yarn, particularly for children. Bobby runs away into the woods and comes to the house of the three bears—three real, live, friendly bears. The first part of this story told so much that the scenes were rather confusing, but it makes good in the latter scenes and is altogether a pleasing novelty.

SOMEBODY'S SISTER (Selig), June 24.—Instead of showing the adventures of merely one country person in the city this pictures the adventures of two—a brother and sister. They meet unexpectedly in a cafe, both having yielded to the pitfalls of the metropolis. This is an interesting subject, well handled throughout. The close seemed very much to the point and conveyed a strong moral.

HAPPY-GO-LUCKY (Vitagraph), June 25.—The story of a young man who falls in love with an actress in a traveling show. She faints from hunger and is taken to his mother's home. This is a slight plot, made interesting by the charming personality of Clara Kimball Young. Some of the scenes toward the last were very attractive.

SOPHIE FINDS A HERO (Essanay), June 25.—This is the second chapter of Sophie's Wooing. Mustang Pete and Slippery Slim again compete for her hand, this time in a duel. This seems very much drawn out with meaningless action, but there are some laughs toward the close.

THE RAGAMUFFIN (Biograph), June 25.—There is quite a little human nature in this story of the poor gardener's son who whips the rich boy for making fun of his clothes. The garden scenes are attractive and the offering as a whole proves entertaining.

A PECULIAR INHERITANCE (Melies), June 25.—A Batty Bill number in which he inherits a camel,, a pony and a dog. The chief humor of this is in seeing the animals run over the house, up and down stairs and in the parlor. It seemed to us a half reel of this would have answered.

A PRACTICAL DEMONSTRATION (Lubin), June 26.—This story, written by Emmet Campbell Hall, shows how a young suffragette makes good as a station agent. Her unique signal for help in hanging out the clothes is the main feature. This could have been handled more dramatically. The offering is of about average merit.

THE CAPTAIN'S CHAIR (Selig), June 26.—A comedy number containing a curious mixture of real acting and burlesque, which gives it a rather amateurish tone. At the same time it proves entertaining and the disposal of the old man's fortune makes quite a pleasing little yarn.

AN ELOPEMENT IN ROME (Kalem), June 26.—A burlesque on the old-style Roman play put on by John E. Brennan and his fellow players. The scene is in a sort of Roman garden on some big estate. Fattus and Thinus fight with gloves and then do some rough-house wrestling. Some amusement in this.

LABOR DEMONSTRATION IN HYDE PARK, LONDON (Kalem), June 26.—This, on same reel with above, is a topical number, containing numerous views of interest taken in England.

THE OLD MAID'S BABY (Vitagraph), June 26.—A number introducing John Bunny and Flora Finch. The latter has a dog which she dresses up as a baby and takes with her on the train. Bunny makes himself strong with her by rescuing it. This proves very amusing and is bound to please.

THE GYPSY GAMBLER (Kalem), June 27.—This picture relies for interest chiefly on its picturesque, romantic settings. Both the Indian and Gypsy camps are pleasingly shown. The gypsy gambler is killed and his daughter goes to the Indians for protection; later the young brave falls in love with her and they go out to seek their fortunes together. The closing scenes in this are very attractive.

BRONCHO BILLY'S JEALOUSY (Essanay), June 27.—Broncho Billy becomes jealous of the young surveyor and proceeds to fill himself with booze. He then endeavors to get his rival into a duel. This plot is far below the average and places the hero in a bad light, from which the moral ending does not succeed in rescuing him.

THE RIGHT TO HAPPINESS (Selig), June 27.—In this story a girl is falsely imprisoned for two years and on her release is pursued by a criminal, even after her marriage. This deals entirely with the seamy side of life and has settings of about ordinary appeal. The plot is quite obvious and not very strongly handled.

HIS SUDDEN RECOVERY (Lubin), June 27.—Jones reads a medical almanac and imagines himself ill until his relatives begin carrying off all his belongings. The idea in this is quite amusing and it makes a very fair half-reel comedy.

WHO'S WHO (Lubin), June 27.—This, on same reel with above, pictures the antics of a burlesque police force. Not enough plot in this to hold the attention very strongly.

DOLLY PLAYS DETECTIVE (Edison), June 27.—This tenth of the Dolly series proves an interesting number. Dolly uses her reportorial and detective instincts toward exposing the light-fingered count. This latter gentleman is well portrayed by Duncan McRae. The plot is a little obvious, but well handled and nicely pictured.

A SPANISH OMELET (Biograph), June 27.—A half-reel comedy number, in which the characters appear in Spanish costumes. The garb and settings impressed us more favorably than the plot, which seemed rather lacking in point.

RIBBONS AND BOXING GLOVES (Biograph), June 27.—This, on same reel with above, is better than the other. It demonstrates how a young department store salesman gets his ire up and whips the champion pugilist. This is well pictured and full of action.

THE REVENGEFUL SERVANT GIRL (Edison), June 29.—Another of the Wood B. Wedd series and a farce well calculated to make laughter. The revengeful waitress gratuitously falls in love with Wood and when he becomes engaged to another girl, she makes all kinds of trouble for him. It is a very fair offering.

Licensed Specials

THE SHOW GIRL'S GLOVE (Kalem), June 22.—A two-reel number, featuring Alice Joyce as a maid who unravels the mystery of a young man's death. We could not understand why Dick's death was so clearly pictured as an accident, during his struggle with Stella, and then later treated throughout the story as a murder. The production, except for this feature, is a very entertaining one and leads up to a pleasing close. Some of the situations are quite tense.

ME AN' BILL (Selig), June 22.—A two-reel number picturing the life story of two characters from the time they were boys till they were old men bereft of their families. This, like numerous stories of its kind, contains a note of pathos throughout. The scenes are, many of them, very effective, particularly the son's death on the battlefield and Kitty's death from drowning. The story occurs about civil war time, or rather leads up to that period. At the end the two lonesome old men are seen sitting together, having been lifelong companions. A good release.

THE PASSING OF DIANA (Vitagraph), June 23.—A two-reel number, brilliantly acted and well pictured. The story concerns a young artist whose model turns out to be his best friend's wife. Later she makes the artist's life one of misery, threatening to kill herself when he marries another. The death scene at the last was realistic but a little too horrible to leave a good feeling with the observer. The chief fault of the production is a slight tendency to the morbid. It is artistically done and a strong story of its type.

THE GREATER TREASURE (Lubin), June 24.—This story, written by Ethel Glenn Hall, pictures the evil fortunes of a girl who put aside the man she really loved to marry a millionaire. A second love affair adds complications to the plot, which is always full of action. The worst fault of the piece is its rather sordid tendency, but it should prove a strong object lesson to girls who place wealth above honest affection. In spite of many unpleasant features this deals strongly with facts and is to be commended on that score.

THROUGH THE FLAMES (Kalem), June 24.—The wife and husband quarrel, she turns to another and is afterward supposed to have perished in a fire. He marries another and later the first wife turns up; the second dies of grief after her child is born. This deals throughout with strong, tragic, emotional subject matter. It is sincerely acted and there is one dramatic scene where the first wife returns. The latter part is very pathetic. This makes a strong offering of its type.

THE CANDIDATE FOR MAYOR (Lubin), June 25.—This story of twin brothers, written by Will M. Ritchey, proves a very interesting two-reel number. They are first shown as boys and later in early manhood. The young physician takes the place of his brother, who has been abducted on the eve of his nomination for mayor. This situation is very improbable but handled with a degree of skill which makes it seem real. L. C. Shumway doubles in the parts of the brothers. A conventional political story freshened up by some adroit touches and sincerely acted.

THE MAN IN THE STREET (Edison), June 26.—A three-reel number taken from a novel by Mary Imlay Taylor. It has for its theme the theft of a play from a starving man, and is very much like a two-reel number entitled "The Sword of Damocles," put out by the Pathe company, as we recall it. The story is a gripping one and well-pictured and nicely handled. Marc McDermott is strong as the real playwright and Duncan McRae and Gertrude McCoy play the remaining leads. Except for the fact that the idea is quite familiar to many observers this is an offering of unusual strength.

THE CHASM (Essanay), June 26.—A two-reel number, with Richard Travers, Gerda Holmes and Bryant Washburn in the leads. The setting and treatment are ordinary, but the story works up quite a little problem. The girl marries one man so she can get money to pay for supporting the one she really loves till he regains his health. The scene on his return was quite well handled and the girl very sensibly chose to remain with her own husband. A fairly strong number.

HIS WIFE AND HIS WORK (Vitagraph), June 27.—This two-reel number puts in motion a short story plot written by Rupert Hughes. It concerns the marital affairs of an artist whose wife objects to him employing nude models in his studio. This is handled frankly, as the plot demands and raises quite a problem. Each observer will have to decide for himself where the canons of art should leave off and the restrictions of respectability begin. Alfred D. Vosburgh and Myrtle Gonzales play the leads very acceptably. This is an entertaining offering; it will shock some observers but undoubtedly will pass.

THE HONOR OF THE LAW (Biograph), June 29.—A two-part picture which depends for its chief dramatic struggle on bringing to a warden of a prison, word that a prisoner doomed to die is innocent and is to be pardoned. A thunder storm has cut off all means of communication and a pigeon sent out in the storm is killed, but in the end comes all right. This struggle with the elements is heightened by much that is emotional and human. The doomed man's mother is well played and the tangle of misunderstanding that made the district attorney refuse his help in the first part is interesting. The picture is not great, but makes us feel the suspense of the action and is a good offering. The photography and the acting are commendable.

THE FLAW IN THE ALIBI (Kalem), June 29.—A special two-part offering with much that is clever in its detail and with a story that holds well. It shows how a scheming bank employee manages to get an alibi and fix the guilt of his theft on the assistant cashier. The flaw in his alibi is so cleverly shown up by the detective that it gives one a distinct thrill of satisfaction. The photography is clear and it is competently acted.

THE LEOPARD'S FOUNDLING (Selig), June 29.—Kathlyn fans have been waiting for this picture and they will not be disappointed in it. There have been other big Selig pictures of Africa and with wild animals in them and the quality of this picture may be judged from them. The theme is new and has a touch of the wild in it that is most pleasing. The action is of a kind that is improbable, but it has been made plausible and convincing while we watch it. A good offering.

Independent

AN EAVESDROPPER (Keystone), June 22.—Very funny and sure as anything almost to make laughter. There have been better Keystones, for there is a touch of vulgarity in one of the early scenes. Its situations are irresistible and its sensational ending is new and a scream.

THE TALE OF A TAILOR (Beauty), June 23.—A farce that is not clear at first and no one can laugh while he is wondering what is going on. Here the chief cause for misunderstanding is that the situation is so improbable that we hardly believe that the picture intends us to take what is shown in the way we finally find that we must. There are comic things in it and it develops into a fairly comical misunderstanding between the husbands of sisters who look alike, but this is badly prepared for. As an offering, we can count it only so so.

OUR MUTUAL GIRL NO. 24 (Reliance), June 24.—"Our Mutual Girl" is still one of the best of current serial pictures and this installment will interest. Irving Cobb tells Norma one of his best stories, that of the bad man and the colored keeper of a frontier eating house, and next day they bring her home from the house in the country where she has been too sick, after being knocked down by a motor car, to let her friends know where she was.

PROFESSOR SMITH (Princess), June 26.—A farce with Muriel Ostriche. Its best asset is photography and pretty scenes. The situation was once fairly comic and will still please such as have seen few pictures, but it is quite artificial.

A HASTY EXIT (Royal), June 27.—A speedy farce, but full of meaningless and causeless tumbles. Not all of it is palpably artificial and we have noticed that the people want some of this rough-house stuff with their good comedies and dramatic stories. This is not exactly what they want, but it imitates it, and is a fair offering. The scheme on which it is built is slight and not new.

THE WIDOW'S MITE (Thanhouser), June 28.—It will make an excellent offering that will be liked by nearly every spectator. This is not so much on account of its story, which is not new and only fair, but because the "mite" is played by the Kidlet in her most charming way. The Thanhouser twins also appear. The heroine of the romantic love story is the school teacher and most of the scenes are in the school room filled with youngsters, but the best part of it is the smiles and winsomeness of the Kidlet. A cute and delightful offering, very well photographed.

THE WHITE SLAVE CATCHERS (Komic), June 28.—This is a comedy, though the caption smacks of a melodrama. Fay Tincher plays the lead and Tod Browning and Edward Dillon help her to fool Pa and the detectives. The story is of an elopement. The white slave theme pertaining is somewhat of a burlesque. The elopement proves a success, and Pa loses in the shuffle. An amusing offering.

CAUGHT IN TIGHTS (Keystone), June 29.—A Keystone comedy of the usual order that has many funny and rapid scenes. The actors work hard and obtain results—edifying and laughable. This picture will make good on any program.

UNIVERSAL IKE, JR., AND THE VAMPIRE (Universal Ike, Jr.), June 30.—Bob Fuehrer covers himself with glory in this comedy by winning Zingara (Louise Glaum), from the "fools there was." This had to happen to break a spell of quietude at Alkali flat. Zingara is the vampire and locoed the whole bunch of cowboys, including Ike, custodian of all the little personal trinkets the cowboys donated to Zingara. The outcome is quite humorous. A well photographed production.

IZZY, THE DETECTIVE (Reliance), July 1.—Max Davidson instills a lot of ginger into the scenes of this picture by getting himself into trouble attempting to become a sleuth. He purchases a tin badge and his imagination does the rest. He gets his man all right and creates a lot of laughter doing it.

THE ONE BEST BET (Imp), July 2.—This is a King Baggot comedy which of course contains a love episode. Arline Pretty plays opposite Mr. Baggot, who is known as Jack and an inveterate gambler. There is a stern old father who is also an objector, not only of Jack's attentions to his daughter but to his gambling proclivities. The outcome of this meritorious offering causes much amusement and is highly edifying.

THE CRASH (Sterling), July 2.—The last third of this comic picture is so unusually speedy that it hardly fails to take strongly with gallery and with downstairs too. It uses an old situation, but goes its predecessors one better in startling incident at the close and is truly laughable.

THE BROKEN BARRIER (Frontier), July 5.—One of those Western picture plays wherein the theme and plot embraces ambushing, deception, etc. Much action is evolved in this plot. A murder mystery pertains. There is a thrilling series of scenes where the heroine is rescued from a runaway horse by a forest ranger; also a "punch" of a fall over a high cliff. While many inconsistencies occur this picture is certainly exciting.

BILLY'S RIOT (Sterling), July 6.—Little Billy's efforts as an actor grow funnier the more you see of him. He is always clever and amusing, but he needs a little more definite plot some times. This number contains a lot of good fun and is sure to please.

AT MEXICO'S MERCY (Victor), July 6.—J. Warren Kerrigan appears in this as a young mine superintendent in Mexico. Vera Sisson is the girl. Affairs become very complicated and there is much gun fighting. The hero is in all kinds of trouble, but saved at the last. The picture comes to a close with Kerrigan waving the stars and stripes in the faces of the enemy. This will go well.

NEARLY A STEP-MOTHER (Crystal), July 7.—A domestic comedy which contains many amusing situations. The plot is conventional but the director has used good discrimination and produced quite a number of laughable scenes. There are a couple of chases which cause laughter. This offering is well produced.

LUCILLE LOVE, THE GIRL OF MYSTERY, SERIES NO. 13 (Gold Seal), July 7.—Grace Cunard, Francis Ford and Ernest Shields cover themselves with glory, assisted by the usual able cast. Many exciting scenes occur.

A RANCH ROMANCE (Nestor), July 8.—A story of the great Southwest, with Murdock MacQuarrie, Agnes Vernon and Lon Chaney in the cast. Chaney appears as the villainous Mexican, who abducts the girl with his companions. The scenic effects are good and the situations, while very familiar, have a little more dash and go to them than usual.

BESSIE THE DETECTRESS, IN THE DOG WATCH (Joker), July 9.—A burlesque detective story, with Bess Merredyth disguised as a sailor and William Wolbert as the man she is shadowing. There are a few smiles in this, but on the whole the humor is not very strong.

OUT OF THE DARKNESS (Rex), July 10.—A number featuring Robert Leonard as a man of the underworld who enters a house in which his adopted daughter lies asleep. Leonard gives us an appealing character sketch and the night scenes in the house were pleasing, with Ella Hall as the little girl. The close seemed to require something to give a finished effect to the story.

LOVE, ROSES AND TROUSERS (Joker), July 11.—The author of this picture, Clarence Badger, might have got his idea from former farces and hardly deserves credit, but the joke is still comical enough and we can commend the picture as a good offering. The box of pants is mixed across with a box of roses and the lover says to his sweetheart "Please wear these tonight." There is some new, but unimportant stuff in it not wholly unlike that which made the old Biograph farces amusing. The people like this sort of picture with their more substantial offerings; it seems to take remarkably well everywhere.

Independent Specials

ARMS AND THE GRINGO (Majestic), June 28.—This is a two-reel romance with the scenes laid in Mexico, the author being Anna Tupper Wilkes. Present conditions in that country are used as a basis for the plot. It is all very interesting and many gripping scenes occur. The cast is made up of very clever people. Dorothy Gish has the leading part, the principal members of her support being F. A. Lowery, Wallace Reid, Fred Kelsey and H. Gaye. Good photography and clever direction makes this a most pleasing number.

ADVENTURES OF A GIRL REPORTER (Imp), June 29.—This two-reel picture drama introduces Ethel Grandon, as the girl reporter, backed by Tom, another reporter, who is played by Ed Mortimer. The nervie girl clears up a famous jewel robbery assisted by Tom. Many adventures are encountered, but overcome. It is an interesting and gripping offering and will not fail to please any audience.

THE LITTLE HOME IN THE VALLEY (American), June 29.—A two-part picture that is pretty rather than strong. Some surveyors see a ranch with an orchard nestling in a beautiful valley below them. The story that ensues is romantic and very fair. Before it ends there is a battle between the engineers who, much to the disgust of the owner (invalid father of a pretty girl) are carrying the line of a railroad across the ranch. Mexican desperadoes attack the house at night to rob, but in the battle with the surveyors they are practically destroyed. The noteworthy thing about the picture is its perfect photography and beautiful backgrounds.

THE HARLOWE HANDICAP (Thanhouser), June 30.—A two-part race course melodrama in which the villain tries to destroy the rival's horse by setting the barn on fire. It isn't a well written picture; the villain is poorly introduced and his affection for the heroine, destined for the hero, owner of the winning horse, seems dragged-in. The whole picture is filled with suggestions of artificiality and we dare not commend it as a first class offering, though it has some exciting scenes, like a race course crowd, and a burning stable with the horses rescued with bags over their heads to keep them from seeing the flames. The photography is good.

HER RAGGED KNIGHT (Victor), July 3.—A two-reeler that will be acceptable as a fun-maker. It features Florence Lawrence in one of her hoyden roles, but carries an old plot through with remarkable detail of freshness and is a sure entertainment giver. H. L. Solter is the producer. The photography and staging help much in keeping it alive.

THE FINAL RECKONING (Broncho), July 8.—This is a two-part picture written by William H. Clifford and produced by Walter Edwards, who plays the lead. While there is lots of intense action in this picture the plot is not a wholesome one, either in the first or second reels, and the ending is certainly most gruesome. The photography is commendable.

DUTY (Eclair), July 8.—A two-reel number with Belle Adair as the charming young wife of a middle-aged doctor, played by Alec Francis. She falls a victim to the advances of a designing artist, played by Robert Frazer. The doctor's heroic efforts to restore the boy's health made an unusual situation. In this he is successful and later the young wife learns to appreciate his good qualities. The photography is uneven. As a whole the number is entertaining and agreeable in plot, although not at all powerful.

CURSE OF HUMANITY (Domino), July 9.—This is a two-reel picture the authors of which are Thomas H. Ince and William H. Clifford. Scott Sidney produced it. Elizabeth Burbridge is in the lead and faithfully portrays the part. Miss Fanny Midgley, Harry Keenan, Charles Ray and Thelma Salter are in the cast and do good work. The plot is an interesting one in which the curse of drink pertains, but the finale is satisfactory, ending on Christmas morning.

THE FEUD AT BEAVER CREEK (Kay-Bee), July 10.—This two-part story is somewhat conventional, along the lines of the usual plot and theme, embracing the eventualities occurring amongst the primitive population of the back woods. It contains stirring scenes. The photography is bright and the acting on the part of all is commendable.

PROWLERS OF THE WILD (Bison), July 11.—A two-reel story of adventure, with Herbert Rawlinson, Anna Little and Frank Lloyd in the cast. This catches the interest from the very start, in the circus scenes, and the later developments occur in the wilds of Africa. The discharged foreman creates trouble with the natives. The blind girl with the tame leopard made an interesting feature. This is full of exciting novelties and from start to finish makes a stirring adventure number.

NERVE (Balboa).—A one-reel offering in which there is continuous action pictured with little art. The poor man has nerve trying to rob the house of the mining sharp who sold him a worthless claim. The woman has nerve when finding the man in the house she holds him up while waiting for the police. But the most nervy thing of all is when, after she hears the man's story, she tells the cop that the man is her brother. A one-reel offering might be a true feature, but we dare not command this as better than a fair, ordinary offering.

THE SANDS OF LIFE (Balboa).—A two-part story of a prize fighter, with his wife and child, who goes the downward way. It is strongly acted and is speedy, that is it has continuously significant action. There are two prize fights (sparring that is quick and seems scientific) in it, but the story is clean and has a good, wholesome moral tone which makes it a very good feature. The most earnest minded spectator in the house will be interested in it. A story by Jack London furnished the basis for it. The photography is excellent.

THE CALL OF THE HEART (Balboa).—A two-part offering made to fill the demand for elemental western ranch romance, "the good old kind." A new and clever camera expedient is used to contrast the ranch girl's three lovers, one a villain who has been discharged from the ranch, one the cowboy foreman who has been displaced by the new man from the city who, in the end when the villain comes to capture the girl, proves a coward, thus leaving the way open for the heroic foreman. Its photography is the best thing about it, but, like all of its kind, it is speedy and certainly has action.

THE LITTLE CONTORTIONIST (Milano—Warner's).—A picture-feature in three reels that is acted considerably better than the average. The plot is commercial and made to utilize the power of a little contortionist to hide himself in unexpected places. At one time, he startles a laugh out of the unsuspecting audience. Yet the story is never dry and most of it is highly entertaining. It has been carefully directed and the action is full of suspense. The camera work is commendable and the lighting often helps the dramatic quality of the scenes. The whole is a pretty good offering.

WHARTON PRAISES NEW YORK POLICE.

Leopold Wharton, of Wharton, Inc., Ithaca, N. Y., came down to New York last week to take some scenes on the busiest part of Broadway. Taking a scene on Broadway is not the easiest thing in the world, as the least bit of excitement will draw thousands to the spot in a few seconds. When the scenes were over Leopold leaned against a railing and said, while mopping his brow: "There's no use talking, the New York police are the finest body of men I ever knew. Without being asked they stepped right in and cleared a space for us. Where they came from I don't know but they seemed to spring up out of the ground and did their work as though they had been rehearsed for the job. I will always have a warm spot in my heart for the New York police."

CAN'T KEEP HOUSE WITHOUT IT.

Aspen, Colorado, June 19, 1914.

Editor, Moving Picture World.

Dear Sir:—Enclosed herewith find P. O. order for $3.00, being payment of my subscription to "The Moving Picture World."

I wish to congratulate you on the wonderful improvement in your neat publication which I have noted from time to time. I have been a subscriber to your publication almost since its inception, some time around 1907, and have seen it grow from a small struggling little booklet to the magnificent trade journal it now is and every number, I assure you, is a source of much pleasure to me.

How anyone connected with the industry in any way can keep house without it is a mystery to me. With kindest wishes, I am,

Yours truly,

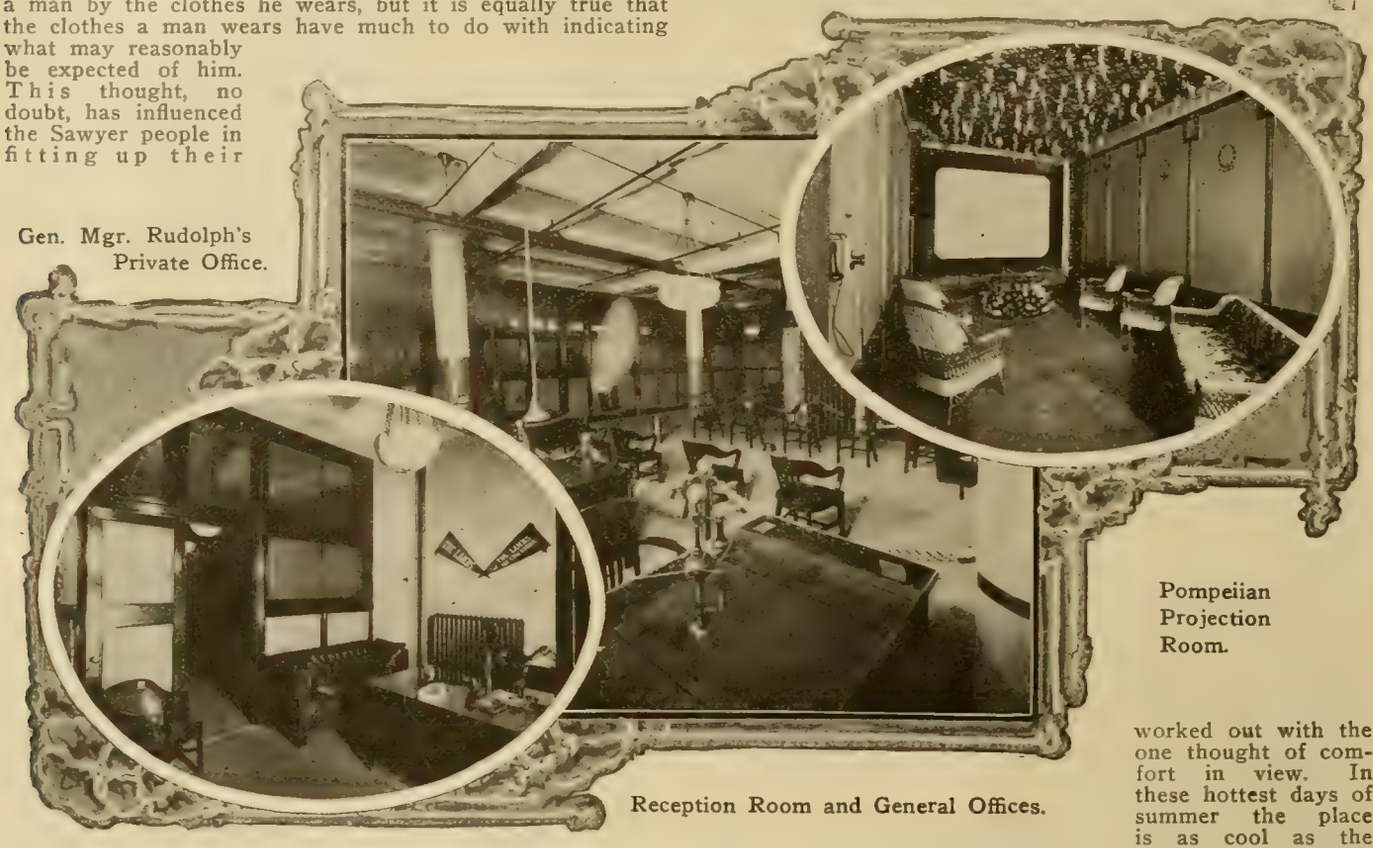
JOHN BOWMAN.

Sawyer, Inc., Quarters Superb

Visit to Film Mart's Plant in Mecca Building Sends One Away with Soberer Thoughts of Film Industry.

THOSE who "visit around" among the people in the motion picture industry in Greater New York have found much to talk about after their first visit to the offices of Sawyer, Inc., on the eighth floor of the Mecca Building at 1600 Broadway—and talking, they have had food for thought. The Sawyer quarters are different and that they are different is because the men back of the new enterprise are looking at things from a viewpoint different from that which has heretofore been taken by men launching big things in the picture industry.

Here is an indication of the solid, substantial business concern which has accepted the premise that the day of the fly-by-night has passed and that there is at hand a new era, in which there can survive only those who can prove their claims to superiority. It may be true that one can not tell a man by the clothes he wears, but it is equally true that the clothes a man wears have much to do with indicating what may reasonably be expected of him. This thought, no doubt, has influenced the Sawyer people in fitting up their quarters and the visitor now finds them amid surroundings of quiet elegance which not only suggest that they have come to stay but that they may be "reasonably expected" to have something quite out of the ordinary to offer.



Gen. Mgr. Rudolph's Private Office.

Pompeiian Projection Room.

Reception Room and General Offices.

Quietly and simply elegant about describes the equipment scheme of the new offices. There is no glare and nothing gawdy but everything that has been used is the best that money could buy and, what is more important, there is the ever present conviction that intelligent thought has been given to everything done.

From the hall one enters the big reception room and general offices. The boy who politely inquires your business wears a suit which matches the expansive stretch of the thick Wilton carpet, delft blue in color, completely covering the floor. Three or four office employees are seated at heavy mahogany desks in this big room, but there are none of the cold railings and partitions commonly found. Brass posts supporting heavy plush ropes, also deft blue in color, enclose the reception room space in which visitors are courteously invited to wait until those they have come to see find time to talk business with them. On either side of this big room are sets of the latest steel poster racks which display the attractive advertising matter which the firm provides for the use of those who offer their feature photoplays to the general public.

At the rear of the general offices, but really facing right out on busy Broadway, are the private offices of the executives of the company. H. Sawyer, the president, has a large well furnished room and adjoining it is the office of W. H. Rudolph, vice-president and general manager of the company. F. H. Tinker, secretary and treasurer, has comfortable quarters adjoining those of Mr. Rudolph.

Leaving the general offices, to the left, is the pride of the establishment, the Pompeiian projection room—and it is a creation of which any motion picture organization might well be proud. The room is adequate in size for any use to which it will ever be put and its technical equipment is of the very best. A screen much larger than those usually found in house projection rooms is nicely "furnished" with draperies, etc., in keeping with the quiet red-brown color scheme. There are two Power's 6A projectors in the operator's booth, which is of asbestos construction, and so placed that one identifies it only by the portholes through which the pictures are projected. The thing which impresses one most about the projection room, however, is the regard for the comfort and convenience of the company's guests and patrons which has been shown in fitting it up. It is splendidly decorated—but every detail of the decoration has been worked out with the one thought of comfort in view. In these hottest days of summer the place is as cool as the proverbial cucumber. Artificial vines and flowers hang from the arbored ceiling. An electric fountain, banked with flowers and placed just at the base of the screen, keeps shooting perfumed and cooling water into the air while vari-colored lights play upon it. A battery of electric fans on the floor—up near the screen, in order that they may be out of the way—keep the air constantly in motion and waft back from the fountain the cool scented breezes which make one think of a quiet day in the woods rather than of the arduous duties of the city which make it necessary for him to spend his time in selecting photoplays for his theater. The half dozen chairs and big settee in the room are of wicker, upholstered in wistaria cretonne. A small table, with a drop light on it for the convenience of those who wish to make notes while the pictures are running, is also of wicker. A telephone on the wall will keep one in close touch with his business blocks, or even miles away. Special arrangements with Rector's, on the first floor of the Mecca Building, make it possible for the man who is looking over the Sawyer features in the projection room to have whatever he wishes to eat sent in to him and served while he is viewing the pictures. In its furnishings and plan of conduct, the little place very much suggests the most exclusive of the big city clubs.

In another portion of the quarters are located the workshops and shipping rooms in which the actual mechanical operations of marketing the photoplays are looked after. The most modern devices have been installed there.

The transformation which has been effected in their portion of the Mecca Building by the Sawyer concern is truly remarkable. The building is of modern fireproof construction and this means that its concrete floors, ceilings, etc., as unadorned, are cold and univiting. All "loft building" atmosphere has been destroyed in the Sawyer section, however, the only thing remaining being the clean, lofty ceilings which make for freshness and good ventilation.

Although the final touches have just been put on the new quarters, after a couple of months of work, it must not be imagined that the firm has been idle in the matter of pushing its wares. Mr. Sawyer stands sponsor for the statement that there has not been a single week since the organization of the company that the business done has not been sufficient to turn a tidy profit. "What we had to sell," Mr. Sawyer says, "was ready before we opened our doors and we sold it despite the difficulties which were presented by the unfinished state of our quarters. As things have been straightening themselves out the business has increased and now that we are in such shape that we can give our entire attention to the purposes of our organization there is every indication that there will be a truly wonderful increase in the volume of our business."

Speaking of the policy which the firm has adopted, General Manager Rudolph said: "We have coined the descriptive title, 'Film Mart,' for our place and this tells the whole story. Our aim is to provide expert service in the matter of marketing features—that is, in getting the pictures which producers make before the public in a way which will make them most profitable to those who own or control them. To the makers of pictures we offer the argument that all they have to do is provide the negatives. After we have accepted the negatives, we take care of all remaining details—and these details are often so many and absorbing that the average producing concern is so weighted down with them that their best work in production is found impossible. We have the positives and prints made, provide all printing and advertising matter, advertise the pictures to the trade and general public, and make returns to the producers on the basis of whatever contracts we make with them. This general proposition is broad enough to permit of our marketing pictures on either the states rights plan or by dealing directly with the exhibitor. Since we have been doing business we have sold not a few states rights but it has been, perhaps, our rental business, dealing directly with the exhibitor, which has been found most profitable. In view of this experience, it is our plan to open offices all over the country within the next few months."

Mr. Rudolph is a firm believer that the ultimate salvation of both producer and exhibitor in the film business will be a plan which will eliminate the middle man and make the exhibitor deal directly with the producer. The comforts which have been provided in the splendid quarters in the Mecca Building very much suggest that Sawyer, Inc., are quite anxious to meet individual exhibitors who wish to select their own programs and to impress these exhibitors with the Sawyer company's superior equipment for looking after their every need.

Another original plan which is being worked out by the concern is the production of short-length features which the Sawyer executives think will fill a long felt want among the exhibitors. The production of these photoplays, which will be known as Tinker's Tabloid Features, will be directly supervised by the Sawyer company. The plan is to make releases of not more than 2,000 feet per subject, strong enough, by reason of the story told and the players featured, to stand up on any program. Most of the pictures will be comedies, and such celebrities as De Wolf Hopper will appear in them.

Miss Agnes Mapes in "Il Trovatore."

THE Centaur Company has in course of preparation a six-part production based upon Verdi's opera, "Il Trovatore," which promises to be a considerable addition to the list of feature pictures now offered. The story is one of gypsy vengeance. Azucena, a young gypsy girl, in an attempt to avenge her mother who was put to death by Count di Luna, destroys her own child which is mistaken for that of the Count. She afterward rears the child of the Count with the idea of gaining revenge some day. This part of the story is told in the first two parts, bringing out the motive of revenge.

Miss Agnes Mapes.

The picture is under the personal direction of Charles Simone who has engaged an excellent cast for the portrayal. Dear old Mrs. Julia Hurley takes the part of the Gypsy Queen, and by this sign we know that the part will be well depicted.

For the part of Azucena Miss Agnes Mapes was especially engaged. It is a part calling for the depiction of the strongest passions. Miss Mapes will be recalled for her finished work in "Colleen Bawn" and "Arrah na Pogue" for which the Kalem Company secured her services during their second trip to Ireland.

Thus far Miss Mapes has devoted only her summers to work before the camera, the silent drama not yet having weaned her entirely away from the legitimate stage where she has won such pronounced success. Her most recent appearance was in the spring production of the religious drama entitled "Pilate's Daughter," in which she played the leading role.

Miss Mapes says that she is thoroughly enjoying her work in "Il Trovatore" and has never handled a photoplay role for which she could get up as much enthusiasm. This deep interest insures another notable screen portrayal.

Miss Katharine Eggelston.

IN CONNECTION with recent film activities around New York City which have "made" the daily newspapers, the name of Miss Katharine Eggelston, well known magazine writer, has been mentioned in a manner which warrants the supposition that Miss Eggelston has decided to join, in greater spirit, the ranks of the many men and women of prominence in the literary world who are now interested in "the movies."

Miss Eggelston has written numerous short stories and poems which have been published to her considerable financial profit and is also widely known in the amusement world for her work on the lyceum stage where she has made her original monologues and dramatic recitals quite popular.

Miss Katharine Eggleston.

Two distinct movements of more than the usual consequence in the "uplift" class have drawn Miss Eggelston more closely to the motion picture industry within the past few weeks than she has ever been before, despite the fact that she served the Mutual Film Corporation as film editor for a number of months and gained a lot of valuable information and experience. One of the new movements has for its object the use of churches and other suitable buildings for the purpose of providing selected programs of educational pictures for both children and adults in certain sections of Greater New York who are wont to use their spare time in the pursuit of less healthy and healthful diversions. The other movement embodies the organization of a big company, along strictly commercial lines, to make educational and religious pictures of the kind particularly adapted for use in churches, schools, social settlements, etc.

Miss Eggelston's interest in these movements has been helpful to those who promoted them originally in providing information on the subject gleaned by a mind highly trained to observe.

Box Office Attractions Company

Compelling Circumstances Responsible for Spectacular Growth of Big William Fox Enterprise.

GAINING size and importance fully as much because of compelling circumstances as because of plans laid well advance, the Box Office Attractions Company, a dominating influence in the feature film rental field, has been like the snow ball which the small boy releases at the top of a little knoll as the first step in the construction ot a snowman. Here the simile must end, however, for the William Fox money and enterprise back of the Box Office Company, provide assurance that the project will not melt into the earth no matter how warm the days become.

The Box Office Attractions Company was organized in January, 1914, and, marking its entrance into the activities of the film industry, its first releases were made February 9.

With William Fox as its president, the company began business fortified with the experiences of a live amusement impresario who had seen the value of moving pictures years before and had successfully fought what he regarded as pernicious influences which threatened to destroy not only him but the entire industry.

Mr. Fox's firm conviction that the demand for multiple rèel pictures would grow until features would dominate the programs of all progressive exhibitors is said to have been responsible for the organization of the company which came as his second big film handling enterprise.

Primarily the Box Office Attractions Company was to be the parent of exchanges, conveniently located for efficient operation in New York City and State, northern New Jersey, and in the New England States. To secure and handle feature films in practically the same manner that other similar organizations had done was the original object. Circumstances ruled otherwise, however. The snowball began to roll, growing as it rolled, and today the company is possessed of half a dozen different interests which had not been thought of last January. An extensive plot of ground has been purchased in the suburbs of Greater New York and a studio in which feature pictures are to be manufactured is being projected. The entire output of the Balboa Amuse-

Portraits—William Fox, President (Center); Winfield R. Sheehan, General Manager.

Scenes—Charles Mortimer Peck in His Publicity Headquarters (Upper Left); Reception Room (Lower Left); One of the Two Projection Rooms (Upper Right); Poster Display Room (Lower Right).

ment Producing Company, of Long Beach, Cal., for distribution not only in the limited territory in the East, originally counted upon but throughout the United States and Canada, Central and South America, and the West Indies, has been contracted for. Twenty-one separate and distinct manufacturers in this country and abroad have been paid liberally for the privilege of first choice of their products.

In originating the Box Office Company, it was Mr. Fox's idea that at least four features per week should be offered exhibitors. It was understood that the mere matter of discovering four features each week of such quality that they could be bought and resold to the better class of exhibitors, was no small task, not to mention the difficulty of financing so big a proposition. The plan was adopted, however, and for months the Box Office people have been wheeling along pretty steadily with their four-features-a-week idea. It is confessed that there have been a few weeks in which the company has made more or less expensive bargains with some of the manufacturing concerns to which they were under contract in order that they might be excused from accepting features which they did not regard as suitable.

The determination to build and operate their own studios, the big contract with the Balboa people, and the arrangement with big European makers of photoplays so early in the Box Office Company's history have all resulted, it is said, because of conditions which became apparent as the business unfolded itself. That the day might come when even the most persistent search would not reveal sufficient features of the necessary quality has been considered as at least a possibility and the Box Office manufacturing plan has been worked out as a means of protection. When the studios are in operation, three all-star stock companies will be kept at work twelve months a year, providing a source of feature photoplays which the distributing company will control absolutely and which cannot fail them. The contract with the Balboa company whereby the entire output of the Balboa studios goes to the Box Office Company was a bigger one than it was planned to make, but was also found necessary as a protective measure for customers of the distributing exchange.

The Box Office organization is a particularly strong one and a visit to the handsomely equipped offices occupying the entire fifth floor of the Leavitt Building in West Forty-sixth Street, New York City, is convincing that the company is in the field, not only to stay, but to enjoy continued and rapid growth. As president, Mr. Fox, past master of providing popularly priced entertainment for the public, controls the destinies of the company. Winfield R. Sheehan, a trained and aggressive executive long connected with an important department of New York City's government, is general manager of the company. Abraham Carlos, whose knowledge of the film business has been conclusively proven by the success which he has made of a number of theaters around New York, is the company's expert film purchasing agent and head of the State Rights department. L. T. Rogers serves as booking manager and Charles Mortimer Peck as manager of advertising, publicity, and sales promotion.

The company's quarters are complete. There are nicely furnished business offices, two very pretty projection theaters, a complete poster department, and thoroughly modern rooms for the handling of film.

Exclusive Supply Corporation.

Pioneer Venders of Features Soon to Open Branch Offices Throughout the Country for Exhibitors' Convenience.

IT is claimed for the brand of films known as Great Northern Special that they were the very first feature films ever marketed in the United States. This distinction is at least interesting in view of the wonderful development which has been made in the feature branch of the moving picture industry within the past year or so.

In this connection it is also of interest to recount briefly some of the past activities of the men who have had to do with these pioneer feature films and to tell of plans which they have formulated for the future.

Great Northern features, listed as Great Northern Preferred and Great Northern Specials, are controlled by the Exclusive Supply Corporation, from whose offices in the Candler Building, West Forty-second Street, are also marketed the feature releases now being made by almost a dozen other large companies.

The Exclusive Corporation was formed in May, 1913, at a time when feature films were the exception and not the rule in the photoplay theaters throughout the United States and at a time when the chap with a feature film under his arm was wont to hawk his wares from theater to theater, often quite successfully. Herbert Blache, president of the company; I. C. Oes, vice-president; Harry R. Raver, secretary and treasurer, and Joseph R. Miles, general manager, were agreed in their opposition to the "forced program" which was a lot more common in those days than it is now and in their determination to make it possible to buy just the kind of a show he wanted from time to time the Exclusive was born.

Joseph Miles.

Mr. Blache's personal interests include extensive holdings in the Blache-American, the Solax, and the United States Amusement companies. Mr. Oes is president of the Great Northern Special Feature Film Company and the American representative of the Nordisk Film Company. Mr. Raver is president and general manager of the All Star Feature Corporation and is interested in the Itala Film Company of America. Mr. Miles is president of the Films Lloyd Company and an officer in the Great Northern Special Company. With the products of all of these companies as a nucleus, the Exclusive Supply Corporation was able to start its career in a most pretentious manner.

At the present time, the Exclusive is handling features made by the following well-known companies: All Star Feature Corporation, Blache-American, F. R. A., Gaumont, Great Northern Preferred, Great Northern Special, Itala, Lewis Pennant, Ramo, Solax and Films Lloyd. Their program calls for the release of five features each week and distribution is made on the states right plan, big exchanges handling the product in certain territories and independent exhibitors in others.

For some months, the Exclusive people have been at work on important changes in their general marketing plan, and it has just been announced that at least a score of branch offices are to be opened in various cities throughout the country in the fall. Under the new plan, the Exclusive will deal directly with the exhibitor in every locality instead of with the exchange, or middle man. Just where these branch offices are to be located and other details of the plan have not yet been announced, but it is said that investigation which has been made by officers of the corporation within the past few months has resulted in a charting of the country, based upon its feature film needs, the following of which will insure the success of the new arrangement. When the branch offices are established two more features per week will be added to the schedule, making "a feature a day" possible for those who care to avail themselves of Exclusive service. The plan also calls for the release of a sufficient number of commercial films to round out programs, making it possible for the exhibitor to buy his entire show from the one source of supply.

While all of the features handled by the Exclusive people are those of well established concerns, film people in general have, perhaps, heard more about the Harry Raver string than about the others within the past few months. The All Star Feature Corporation has been attracting considerable attention because of the association with it of Augustus Thomas in the capacity of general director of productions. "The Jungle," photoplay version of Upton Sinclair's powerful novel of the same title, made under the personal direction of the author and introducing Mr. Sinclair in a couple of the scenes, has recently been released and is proving a big drawing card in theaters throughout the country.

Through his association with another allied company and also reflecting credit upon the standing of the men who direct the destinies of the Exclusive Corporation, Mr. Raver has lately put over a notable film success in "Cabiria," now running at the Knickerbocker Theater, New York City.

Warner's Features, Inc.

Company's Success in the Film Industry Is Notable Example of Strict Adherence to Carefully Thought Out Purpose.

THE commercial world at large is full of examples of successes which have been made by strict adherence to a purpose. Big businesses have been built by men possessed of an idea in which they had faith and upon which they were willing to stake their reputations by closely identifying it with their names. The Warner's Features, Inc., business is a notable example of this in the moving picture industry.

One cannot go back to ancient history to begin a yarn about the development of any business in the moving picture field for the reason that the industry itself is still quite young. However, it may be said that it was a good many years ago Abe Warner and a couple of equally aggressive associates began the campaign which has made the Warner's Features, Inc., business what it is today, possessed of little more than an idea.

The first company formed was Warner's Feature Film Company, with A. Warner as president, H. M. Warner as secretary and treasurer, and H. M. Goetz as general auditor.

Directors' Room, Warner's Features, Inc.

General Office, Warner's Features, Inc.

The idea was to supply what seemed to be a healthy demand for multiple reel pictures as business builders in thousands of theatres which had sprung up throughout the United States.

In August, 1913, the original company gave way to the present organization known as Warner's Features, Inc., with the following officers: P. A. (Pat) Powers, president; A. Warner, vice-president; H. M. Warner, sales manager; H. M. Goetz, assistant sales manager.

In the eleven months which have elapsed since this reorganization, strict adherence to the original idea and intelligent and conscientious effort on the part of Mr. Powers and his associates have worked wonders until the name "Warner's Features" has been established as a guarantee of quality in photoplays from one end of the country to the other, and is equally well known among moving picture tradesmen and mere "moving picture fans."

As he looks back at what has been accomplished, Mr. Powers likes to recall the first trio of feature releases, made in September, 1913. "In the Power of a Hypnotist," "The Living Corpse," and "Jephtha's Daughter" caught the public fancy in such a way that "Warner's Features" were immediately set upon the high road to success.

The Warner idea was to buy films in the open market, to avoid all contract entanglements which might result in the company's exploitation of something not up to standard because of obligations previously incurred, and to pay the highest prices to film manufacturers in order that the house of Warner might be the first place visited by the producer with something particularly meritorious to sell. Important also was the company's plan to protect the exhibitor by granting him exclusive rights to Warner features in his territory.

When the Warner's Features, Inc., moved into their handsome offices on the eighth floor of the Leavitt Building in West Forty-sixth Street last October, they owned outright twenty-one branch offices located in the principal cities of the United States and Canada. The string of offices had been established after careful consideration of shipping problems which, in the earlier days, had been bobbing up day after day and week after week to drive exhibitors and exchange men alike to distraction because of disappointments which it seemed impossible to prevent. With the present Warner organization, New England and the East in general receive their film supply from offices in Boston, Mass.; Syracuse, N. Y.; Buffalo, N. Y.; New York City, Pittsburgh, Pa.; Wilkes-Barre, Pa.; Washington, D. C., and Wheeling, W. Va. The Southern exhibitors are taken care of by offices in Atlanta, Ga.; New Orleans, La.; Dallas, Tex.; and Louisville, Ky. The Middle West is served by offices in Cleveland, O.; Cincinnati, O.; Indianapolis, Ind.; Chicago, Ill.; St. Louis, Mo.; Kansas City, Mo.; Minneapolis, Minn.; and Detroit, Mich. Exhibitors in the West and Far West look to offices in Denver, Col.; San Francisco, Cal.; Los Angeles, Cal.; and Seattle, Wash.; for their service and those in Canada to Toronto and Montreal.

The Warner's Features schedule, from the beginning, has been made up almost exclusively of three-reel releases, the judgment of Mr. Powers and his associates being that features of this size are best suited to the needs of the average exhibitor throughout the country. For a long time it has been the company's practice to release three features a week. As a rule, these features are three-reel subjects, but occasionally one six-reeler and a three, or a five and a four, the total number of reels invariably being nine for the week, are released. This policy of specializing in three-reel features may be mentioned as indicative of the intelligent care which the Warner people have expended in building their business. The company's representatives spend as much time in finding out just what exhibitors need as they do in the work of actually pushing their film wares, with the result that the exhibitor is led to believe that he is always "in the hands of his friends." At the recent exposition at Grand Central Palace the Warner company asked exhibitors to decide by ballot what length features were best suited to their needs.

The company's policy of paying the highest prices for features has served its purposes in attracting some of the best producers, and among the regular contributors to the Warner programs are the following companies: Gene Gauntier Feature Players, Sid Olcott International Players, Marion Leonard Film Company, Colorado Motion Picture Company, Albuquerque Film Manufacturing Company, Milano Film Company, Miller Bros. 101 Ranch Features, Ambrosio American Company, Pyramid Film Company, Paris Eclair and Mittenthal Bros. Film Company. Sidney Olcott, Stanner E. V. Taylor, Marshall Farnum, Jack J. Clark, H. C. Matthews, J. Farrell MacDonald, Otis B. Thayer, and Frank Beal are some of the popular directors whose work stands out in the Warner programs.

Mr. Powers, who has always been one of the most aggressive men in the independent film field, has used his intimate personal knowledge of the requirements of exhibitors throughout the country with striking success in building up the business of his company. His is, and long has been, the policy of not only providing the exhibitor with the right kind of features but also of helping the exhibitor "sell" his show to the public. The handsome lobby displays, lithographs and banners, which are sent out with the pictures to provide a regular "circus billing," have helped a great deal in making Warner's Features popular.

Ruth Roland, Kalem Girl Who Does Things

RUTH ROLAND, the popular Kalem comedienne, no doubt, has not realized that she has devoted her life to the entertainment of the public. She would probably tell you that she is having just as much fun as her audiences and really had not thought about working for the amusement of humanity. The fact remains, however, that she went on the stage at the age of four and has practically been an actress ever since. Miss Roland's first appearance in photoplays was in the Kalem western dramas, and when Kalem established a permanent comedy company in California, she became the bright star. Of late she has been featured in lively farces, which have been of such a strenuous character that the spectator has not always had a chance to study her natural charms. The accompanying illustrations—Miss Roland's latest photographs—will give her many admirers the opportunity they have been awaiting.

Should you ask an authority what particular equipment an actor or actress must have to captivate and hold an audience, he will answer in one word: "Personality." And a little reflection will bring a wealth of evidence to prove the statement. The plays and vaudeville acts which owe their success to ingratiating artists are legion and the director of photoplays will tell you that the silent drama is even more dependent upon the strong personalities of his players.

Miss Roland and her directors, however, have not been obliged to capitalize upon her prime asset, for there seems to be nothing which this versatile young woman cannot do when called upon. She has handled an aeroplane and high-powered motor boat with the same facility with which she drives her automobile.

Speaking of automobiles, the comedienne recently had a large "Kewpie" doll fitted with electric lights and mounted it on the radiator of her machine. The innovation started a craze and, as a result, many of the illuminated "Kewpies" are to be seen along the Los Angeles highways.

An expert with the rifle and shotgun, Miss Roland has brought home many a canvasback, when she found it possible to slip away from the Kalem studio for an afternoon's outing, and she is equally proficient with rod and line.

When the director announces a day at the beach, Miss Roland just knows that she is going to take a high dive. If the play does not call for one, she dashes away between scenes and dives for her own enjoyment. At the natatorium which she visits, it is not uncommon for the bathers to assemble and applaud the variety of fancy dives and swimming strokes which she has mastered.

The boxing gloves and fencing foils which adorn Miss Roland's room

are not there for decorative purposes entirely, as any venturesome challenger may learn. For further information you can apply to a certain actor who took part in one of Kalem's "athletic comedies" and was foolish enough to discredit Miss Roland's right-hand swing by stepping into it.

Occasionally the Kalem comedies offer Miss Roland an opportunity to present the modern dances, of which she is an accomplished exponent. The feminine fans who have admired the handsome gowns which Miss Roland wears in such productions will be interested in learning that they were designed by the actress. And we do not think we are betraying a confidence when we state that she makes many of them herself. Few outside of the studio know that Miss Roland can "clog" just as cleverly as she executes the tango and maxixe.

Miss Roland likes to talk about her work in the pictures, but the person with whom she converses will know little about the part she has been playing when the chat has ended. He will, however, carry away with him an account of some strenuous adventure which was not on the original schedule of picture taking. Perhaps her saddle girth broke when she was taking one of her daring horseback rides, or it may have been that a clumsy super got in the way of her lasso.

"What were my most successful roles on the stage?" Miss Roland repeated in response to a recent inquiry. "That's ancient history now. I had almost forgotten that I had ever been in musical comedy and, until I sang those selections at the benefit performance tonight I was not sure that I still possessed a voice. At that, I couldn't tell whether the house was joking with me or not. That's one advantage of being in the pictures. You're miles away from your critics. And you can figure that I am in the pictures to stay."

Paramount Pictures Corporation

Marketing Plan on Novel Lines, as Regards Photoplay Producers, Expected to Accomplish Wonders.

ANY LEGITIMATE THEATER
Broadway, New York City
Any Date
First Performance
"HIS MASTERPIECE"
by David Belasco
All-star cast.

ANY PICTURE THEATER
New York or Elsewhere
(Same date as above)
First Presentation
"HIS MASTERPIECE"
by David Belasco
Original Cast and Production

UP TO the present writing newspapers in this or any any other country have not been asked to carry advertisements like the foregoing. That publicity of this kind may be in order, and that very shortly, is not a far cry from what one gathers in inquiring into the plans of the recently organized Paramount Pictures Corporation, and a discussion of this possibility will pretty accurately emphasize the points of distinction which are claimed for the new combination, recognized as one of the most important which has ever been effected in the moving picture industry.

It was announced not many weeks ago that the Paramount corporation had been formed with the following officers: W. W. Hodkinson, president and general manager; James Steele, vice-president; Raymond Pawley, secretary and treasurer;

Officers of the Paramount (Left to Right—Hiram Abrams, W. L. Sherry, James Steele, W. W. Hodkinson, Raymond Pawley).

additional members of the Board of Directors, Hiram Abrams and W. L. Sherry. It was explained in a general way that the new organization was a combination for the purposes of distributing the products of the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, and Bosworth, Inc.

Described in a way which will explain the real significance of the organization, it may be said that the Paramount Pictures Corporation movement represents the whole hearted embarkation in the moving picture business of that class of amusement purveyors commonly referred to as the "high brows" and hitherto violently opposed to what they have contemptuously called the "canned drama." This is a broad description and is based upon the inevitable happenings of the future as well as upon what has transpired in the past.

The representation in the Paramount organization of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company, which have already established reputations for handling the productions of some of the foremost men in the theatrical business, calls attention to the fact that big producers had been lured into the moving picture field before the formation of the Paramount organization. Plans which have been announced by each of these component organizations, as well as by the Paramount concern, within the past few weeks, however, would seem to bear testimony that the Paramount organization idea has been the clincher in securing other productions and producing talent greatly to be desired and in providing a means for the future whereby nothing that is really worth while can escape the photoplay screen.

The Paramount plan, intended primarily to interest producers who have hitherto worked in the so-called "legitimate" branch of the amusement business, is the identical plan under which these producers have always operated in their old field. The Paramount features will be handled on a percentage basis, the producer of the picture making much or little money in accordance with whether his product is or is not satisfactory from the public's point of view, after it has been passed upon by the distributing agency.

For the percentage plan, which is a new one in the feature film field, the Paramount people claim as the principal advantage that it will keep alive a spirit of co-operation between manufacturer and distributor which is sometimes lacking under other arrangements.

While no statment to the effect has been made, it seems quite evident that the percentage, or royalty, plan devised by the Paramount, has had much to do with influencing such producers as David Belasco to enter the photoplay field. Certainly, if Mr. Belasco has ever objected to the photoplay on the grounds that it might belittle his art, this objection has been removed in providing him with a way in which he can spend as much time and money upon a photoplay production as he can determine to be justified, reasoning that superior merit in a photoplay will call for superior reward in which he is to share.

Nothing definite has been said upon the subject of filming New York dramatic successes while they are still running on Broadway, but that this plan is being seriously considered is quite evident from remarks let fall by the Paramount people.

The plan, then, to present a first-night of both the regular stage version and the photoplay version of something which gives every promise of proving a success, seems perfectly within reason. Certainly the advertisement of a Broadway run would do greater things for a photoplay of the reigning success offered in every corner of the country within six weeks' time than it would for road companies striking communities months or even years afterwards, when the enthusiasm for the original success had begun to wane.

Of the Paramount's definite plans for the future it has been anounced that a definite schedule of feature releases is to be put into operation about September 1. The features will come, not only from the three big producing companies represented, but also from such other companies either in this country or abroad as are able to produce stuff up to the distributing company's high standard and are anxious to have it handled throughout the country.

World Film Corporation.

ONE of the most important combinations ever made in the motion picture industry has recently turned the limelight on the World Feature Corporation, with sumptuous offices in the Leavitt Building, in West Forty-sixth Street. As the result of the combination, the World Film Corporation will distribute exclusively the photoplay features, either past or future, of the Messrs. Shubert, William A. Brady, Charles E. Blaney, Owen Davis, and the McEnnery Syndicate of New York and London. Included in the formal announcement of the big deal made not long ago was a list of more than 160 features, either made or to be made, which will constitute the distributing company's catalogue.

The World Film Corporation has been one of the most active feature organizations in the field for some time. It started as a big thing but its growth, nevertheless, has been spectacular and its participation in this latest deal which represents the forming of a $3,000,000 company is therefore something which might reasonably have been expected. Back of the gigantic scheme to provide one photoplay feature a week of a most extraordinary nature, it is said, are some of the wealthiest financial operators in the Wall Street district of New York and certainly it is true that directing the scheme are some of the ablest film men in the industry.

Outside of the announcement that the new features would be added to their program early in September, the World people have said but little of the effect the recent big deal would have upon their organization and plans. Twenty-one offices, in addition to the principal one in New York City, were controlled by the distributing concern before the big deal and it is very likely that many additions will be made to this already big list of headquarters for the World features.

The New York offices of the World Film Corporation are handsomely furnished, with everything in the best of taste. The color scheme is gray, the partitions dividing the numerous offices and departments being of ground glass. The projection room is quite comfortable and the projection equipment is of the very best obtainable in order that the pictures may be shown at their best.

The Stuff That Dreams Are Made Of

A New Two-Reel Version of an Old Edison Comedy

Reviewed by Louis Reeves Harrison.

Farmer Davis.....Harry Eytinge
Nellie, his daughter.....Gladys Hulette
Joe Skifkins.....Richard Tucker
Mrs. Davis.....Cora Williams
Mr. Stephens.....William Bechtel
Grace, his daughter.....Gertrude McCoy

VERY FUNNY, so funny that every actor and actress in moving pictures should see it, "The Stuff That Dreams Are Made of," has a serious purpose concealed in its merriment. In every studio there are quite a few self-sufficient ladies and gentlemen who think they could act if they ever had a real chance. These Vanity Boxes, more familiarly known as "Vee-Bees," have a passionate fondness for publishing their performances, past and present, with an additional hint at the offers they have been compelled to turn down.

Scene from "The Stuff That Dreams Are Made Of" (Edison)

While the plain and disagreeable truth is that a lot of us are getting easy money in this line of business who ought to be earning wages, some of us appreciate that the business made us, whereas "quite a few," especialy Vee-Bees of guady publicity in magazines and papers with space to fill, think they made the business. These actorettes and actorines are the idols of immature minds, from children to kitchen maids and hopeful clerks. Postal cards bearing hectic half-tones of movie hero and heroine are widely circulated among the unthinking with a sad result. When one of the Vee-Bees lays his, or her, tired head down at night, the tire is usually punctured if the head has not suffered a blow-out.

Scene from "The Stuff That Dreams Are Made Of" (Edison)

Supposing you had an unbelievable publicity man handing out a lot of knock-kneed epigrams, decrepit narratives and press-agent perversions of God's naked truth about you while you were engaged in a campaign perpetual of self-exploitation wherever you could find a listener, perhaps your well-tired head would suffer a blow-out, just as did Nellie, the daughter of Farmer Davis, in Edison's revived comedy. Nellie saw strange things in her dreams but nothing more wierd, really and honestly, than much we see on the screen at the picture show. She saw actorettes and actorines strut about and mouth "My God" in an omelette souffle of yellow nothingness that was only mildly amusing until I saw the point. The point being that the participants in Nellie's nightmare were taking off Vanity Boxes of moving pictures; then I began to sit up and smile.

It was the art of acting left to itself, unguided by directorial control, a rampant reproduction of all that makes serious photoplays so screamingly funny, just such a shifting of violent incident without meaning or purpose as we find in five-point type among the release notices, and watch in a bewildered state of mental appendicitis on the screen when we pay ten cents to loop the loop with that little remaining sense we have. It was all much funnier than I expected because it was so much like what we often expect, and much funnier than the performers may have expected. They were not exaggerating a great, after all.

"The Stuff That Dreams Are Made Of" also takes off with rare ingenuity those old scenic devices which used to thrill in stage melondrammers, which are not greatly removed from the million-dollar effects of the present day in actual photo-dramatic value. People will laugh at the comedy for various reasons, some of which are above enumerated, and thanks be to the producer who gives an occasional chance to enjoy ourselves in that way.

The Picture Saleslady

WOMEN achieve success in so many fields of human endeavor that it is not in the least surprising that she should succeed as a seller of motion pictures. A notable example of woman's success in this line is found in the subject of this brief sketch, Miss Agnes Egan Cobb, who conducts the features department of the Eclair Film Company, known to the trade as the Leading Players Film Corporation and Features Ideal. Though Miss Cobb has occupied this position but little more than a year, she has greatly popularized the brands under her control and has demonstrated that at least there is one woman who can sell motion pictures better than some of the men who have preceded her in the same position.

Agnes Egan Cobb.

Miss Cobb has been connected with the motion picture business for several years and is as fully conversant with the trade as any man engaged in the business today. Energetic and persistent, she has built up a stable market for the Leading Players and Features Ideal brands that will last for some time to come.

In her work as sales manager she has charge of the publicity appertaining to the subjects to be disposed of and not only prepares the text descriptions and the display advertising matter, but selects the poster copy, a very important item in the marketing of a feature motion picture.

Miss Cobb is a regular attendant upon the various exhibitors' conventions, state and national, and few men in the business are better or more favorably known than she to the exhibitors of the country.

Essanay's New Studios.

The Equipment of the Additional Studio in Chicago is Said to Realize the Last Word in Artificial Lighting.

WITHOUT any blare of trumpets Essanay's new studio in Chicago was completed and opened early in the present year. The new structure is situated west of the old and, like the latter, faces on Argyle Street, the entire front making an imposing appearance on that thoroughfare. Gigantic willow trees line the sidewalks along the frontage of both structures, affording only a partial view as one drives past.

George K. Spoor, president of the Essanay Company, was seen by the writer shortly after the new studio was in operation, and referring to the outlay on the new building and its appointments he preferred to look on it rather from the viewpoint of the additional utilities it provided than from the expense incurred.

"Our new studio has proved already a great time-saver," he said. "Our old Chicago studio was a pretty fast studio, excellently equipped, but the new studio will, I believe, from present indications, save us fully eight working days in the month. More than that, its lighting equipment is pretty close to the last word in artificial lighting.

"We have now sufficient facilities in our Chicago studios alone, if put to the test, to turn out 14,000 feet of negative per week. The capacity of the new Niles studio, in California, is easily 6,000 feet per week.

"Our additional studio here will be devoted to dramatic subjects exclusively. These subjects will not necessarily be all multiple reels, as I am a firm believer in the single reel features and intend to devote great effort to single reel comedies and dramatic subjects. The Snakeville Western comedies, with Margaret Jocelyn, Victor Potel and Harry Todd, will continue to keep up the former and will create even the increased demand. The Anderson "Broncho Billy" releases are holding their popularity, and Mr. Anderson is appearing regularly in his famous role."

The new studio building occupies a ground space 90 by 70 feet. The studio occupies 90 by 50 feet, and 90 by 20 feet on the south is devoted to the property room, the costume department and dressing rooms. The property room is on the same floor as the studio, and here much of the time-saving already referred to can be credited, owing to the facility with which scenes can be set. The costume department and the dressing rooms are on the floor above the property room, the combined heights of both floors being equal to that of the studio.

The three dynamos installed in the new building are equal to running all the lights in both the old and new studios, and are so constructed that, if necessary, they can be run on their own power. Six sets of Cooper-Hewitt lights have been installed. Each set has four sections and each of these sections has four tubes.

The tubes in each section are lighted automatically. The four sections in each set can be used independently, or all the six sets (the twenty-four sections) at the same time. A section of any set can be lighted or extinguished instantaneously. The entire sets can be operated in the same way. Each set can be moved independently—or all sets together—from one point to another as required, being hung from a horizontal crane on ball-bearing wheels. To move an entire set of these overhead lights, weighing about a ton, a man or a boy is required to exert a pulling weight of ten pounds on a pulley wheel. As soon as the power at the pulley is released, an automatic brake stops the set at the point desired. These overhead lights are to the photoplay what the border lights are to the drama in stage productions. The floor side lights are supplied by numerous movable carbon arcs on carriages. The side head-lights, two to each set, are placed to the right and left of each set.

Wardrobe and Dressing Rooms in New Essanay Studio, Chicago.

Interior of New Essanay Studio, Chicago.

Essanay's Studio at Niles, California.

On Monday, June 16, 1913, the Western studio and plant of the Essanay Company at Niles, Cal., was opened, and a ball and banquet marked the completion of the project.

Formerly, since the Anderson Company moved to the Niles Canyon, the western home of Essanay had been a barn with an open-air stage, Mr. Anderson's private office

View of Essanay Studio at Niles, Cal.

being a tent beside the entrance. Even under these adverse conditions the average production ran between two and three thousand feet of negative a week.

The new structure is a steel shell, with brick facing, and has an indoor stage 50 by 50 feet, ten dressing rooms, a carpenter shop, proof room, property room and a paint bridge and wardrobe room. A fireproof concrete developing

Bungalows at Niles Studio.

room and a film vault are now under construction. An outdoor stage, 60 by 75 feet, enables two companies to work at the same time on interiors, with plenty of room for other settings.

Close at hand is a commodious stable for the riding stock, and four additional bungalows have been built, bringing the Essanay village up to ten houses, in addition to the studio and plant buildings. Tennis courts have been laid out, a baseball diamond has been leveled and improved, and from a camp the Niles establishment has been transformed into an attractive hamlet.

REEL FELLOWS CLUB GIVES STAG.

On Friday, June 19th, the Reel Fellows Club of Chicago, met at the Advertising Club and a very interesting program was executed. Members who had visited New York convention furnished considerable amusement in their efforts to evade giving details of their deportment in the Eastern Metropolis. Professional talent in addition to impromptu numbers added to the good time in a general way.

Of course, an excellent spread was provided. Seven new members were enrolled. A resolution was passed authorizing the board of governors to investigate and report on permanent quarters, the rapid growth of the club necessitating this action. Those not yet members and desiring to join had better come in before the present low initiation is increased.

DOROTHY PHILLIPS SIGNS WITH UNIVERSAL.

Miss Dorothy Phillips, formerly leading woman with the Essanay Company, has signed with the Universal to play the leading roles in the Imp Company under the direction of Frank Crane.

Lost in Lubin Fire.

Many Valuable Motion Pictures Destroyed by Recent Explosion at Big Philadelphia Plant.

THE recent fire of the Lubin plant in Philadelphia, apart from the financial loss of a half-million dollars' worth of films that could not be insured, caused Siegmund Lubin many a heart ache, which even this stoical business man could not well conceal. Films that were made in his little unassuming laboratory, and which represented his first efforts meant almost as much to him as the beautiful productions which cost him thirty and forty thousand dollars to make at the present time.

Not alone because of a sentimental atachment for these old prints but largely because they represented the first attempts of an American manufacturer to film objects of interest and incidents which can never take place again.

One of the films which Mr. Lubin prized as highly as any which he lost was that of President McKinley and his Cabinet at Camp Alger, during the Spanish American War. He also possessed a valuable film which showed the funeral of the martyred president as well as some films of funerals of foreign monarchs. These of course, had a large commercial value abroad.

When the Lubin Company started to manufacture and produce well known plays, Uncle Tom's Cabin was one of the first which the firm made and Mr. Lubin essayed the part of Simon Legree and his acting and the entire picture was one of the films which the Philadelphia manufacturer prized as highly as almost any other film in his plant. Jack and the Bean Stalk and Little Red Riding Hood, two of the plays that appealed strongly to the children who are always dear to Mr. Lubin's heart, were other films that were destroyed and which it is unlikely will ever be restored as there is no market for them in these days of high priced productions.

Among the other important films which can never be replaced, and which are included in Mr. Lubin's losses are, pictures of the Pan-American Exposition, the Buffalo and the Paris Exposition, the Galveston Disaster, the San Francisco Earthquake, the Transvaal War, the Death of Macelo, General Miles and Staff and several of the Naval Commanders of the Spanish American War, and the almost priceless films showing the war between Russia and Japan and the Bombardment of Port Arthur.

There were also valuable pictures of great industrial and educational movements of interest—pictures of the Pennsylvania coal strike, films showing wonderful surgical operations by renowned American and foreign medical men, new inventions by men of prominence in the scientific world and some of the most important reproductions of technical discoveries were destroyed.

This great collection of films would not be complete without a mention of the pictures which Mr. Lubin possessed of record making athletic contests, and these, too, were all lost. Among these of special interest were the films of the Dixon-Gans fight, the Corbet-McGovern fight, and a picture of the crucial game of the baseball season of 1902, when Rube Waddell pitched the Athletics to their first American League championship.

Pictures based on Revolutionary and Civil War themes and of such pageants as the Delhi Durbar in India, can of course, be reproduced when new plots are prepared and new incidents occur, but the pictures of the events that will never occur again, are lost forever to posterity.

The most peculiar part of the fire was that everyone of the Lubin films had been stored in a steel and concrete vault which was supposed to be fire-proof and able to resist every explosive force. Each of these vaults was lighted from above by small prisms and the rays of the sun beating through these magnifying glases formed a direct conductor of heat that set fire to the films and later exploded the gases, which could not be carried off through the perfect ventilating system that had been installed.

With the rebuilding of the vaults, in which will be stored the new negatives, Mr. Lubin has planned for the construction of a lighting system that will not give rise to any such condition that caused the recent fire, and with all his plants and studios busily engaged in re-making the films to replace those which were lost, and the production of new and more expensive productions than ever, he has promised to have shortly a collection of films that will greatly surpass those whose loss cost practically a half-million dollars.

Toronto Exposition Closes

While the Exhibitors Held No Meetings, Many Attended the Show—Some Came from Out of Town.

By George Blaisdell.

THE first trade exposition under the auspices of the exhibitors of Toronto was not the success its sponsors had hoped for. Unquestionably the experience gained this year will enable the promoters so to handle affairs in the future that the public will be brought to the show and arrangements made to entertain them; and, of course, what is of more importance to the trade, the exhibitors of Canada will be assured that the showing of motion picture appliances will be so extensive they cannot afford to miss it. The exposition was held in the great Arena, and was opened on June 20. It closed on June 27. In the World of last week was given the names of the booth-holders. It had been announced that the third convention of the exhibitors would be held in the same building during the week. Up to Thursday evening there had been no meeting, and the prospect was that none would be held. Quite a number of exhibitors dropped in at the hall from time to time, most of them on Thursday, on which day the Universal Exchange was in charge of the entertainment for the public. It was the first tangible recognition of the exposition by the public, and it turned out to see Annette Kellermann in the seven-reel production of "Neptune's Daughter." The picture was sent up from New York especially for the showing, and made a pronounced hit. It had never been seen in Canada before. The censors passed it on Wednesday. No alterations were made, on the understanding that it be exhibited only in the Arena, but Chairman Armstrong said it was possible there would be one or two minor eliminations in case the picture should be shown in a Toronto theatre. The Universal Exchange also distributed many hundred pinks as well as fans carrying the photographs of players. It was a lively day and evening.

Henry Fischer, the manager for Toronto of Warner's Features, was much in evidence during the week. His booth was near the door, and no exhibitor got by without being nailed. He is a real entertainer, and he had some expert associates, among them Dave Warner. The Universal crew also was on the job, and so, too, were the Power and Simplex men and the Wyanoak bunch. The Wurlitzer organ was one of the big attractions.

R. H. Cockburn, of the Sturgeon Falls Opera House, came down from the Cobalt district to see the show and incidentally buy an automobile. He says there is fine fishing up in his country—and Cockburn looks the real host. Incidentally he tells us there is a strong picture community in Sturgeon Falls.

Mr. Mannist, who controls the Gayety, Princess and Lyceum in Port Arthur, 900 miles northwest of Ontario, came to town to look over the show. Also he wanted to examine the plans of the Arena; Mr. Mannist is going to put up a structure 100 by 350, which will, in many respects, duplicate the exposition hall. It will contain a ballroom, skating rink and last, but not least, a picture theatre. Asked as to how he found the picture business, he replied tersely: "If you get the stuff you get the money." When he took hold of the first of his houses in Port Arthur he started right in to build up business. As a beginner he brought on from Chicago a Hungarian orchestra, for which he paid $225 a week. And he says he got the business fast and plenty.

George Magie, the confidential representative of the executive officers of the Universal Film Manufacturing Company, dropped in on the show on Wednesday night. Mr. Magie got the glad hand at the World booth. It was a familiar face from old N. Y., and it looked, if possible, better than usual. The well-known film man covers in his travels for the Universal a wide range of country—from St. John, N. B., to Vancouver in Canada alone. He has recently taken over for his company the seven Canadian exchanges of Allen Brothers. In six of these he has installed new managers. He instituted new methods of control, put in a large number of new pictures, and reports that everything is running very smoothly. He says that under the new regime business has markedly increased. It is Mr. Magie, by the way, that the exhibitors and people of Toronto have to thank for the showing of "Neptune's Daughter."

Gordon L. Smith, of the Victoria Theater, Montreal, representing also the Perkins Electric Company, Limited, was present during the week. C. M. Burroughs, of the Princess Theater, Sudbury, was accompanied by his manager, W. B. Walker. John Powell, of the Grand Opera House, Barrie, was in attendance at the show during the middle of the week.

W. I. Kemp, of the Classic Theatre, Stratford, as pleasant to meet as he is big in frame, was a caller at the World booth. Mr. Kemp says that while he subscribes for the Moving Picture World he often has difficulty in keeping track of his copy. His five children are always on the watch for the arrival of the paper, and Mr. Kemp says that only after the children and Mrs. Kemp have each devoured its contents does he get a look-in. He considers this an unusual tribute to a trade publication. The Classic seats 625 persons, and shows straight pictures. Speaking about the popularity of certain kinds of pictures, Mr. Kemp says that while he has a fine patronage, he notices that his receipts do not show very strong on days he runs a historical or a scenic subject. He says a scenic may get by sometimes. It has been his experience that criticism of pictures comes mainly from those who so far as he can learn never attend picture shows. Mr. Kemp's progressiveness is indicated by the care he plainly gives to the selection of his subjects and to the scrutiny which he personally gives them before putting them before his patrons.

Mr. Schierholtz, who runs the Gem Theater in Aylmer, looked over the exhibits. So also did Jack Cairns, traveling Canadian representative for the World Film Corporation. Mr. Cairns is an old-time exhibitor, one of the pioneers in Canada. He says business is good throughout Canada with the possible exception of Toronto. There, he says, there are too many theatres—the big houses are eating up the little ones. Vaudeville business he reports in a bad way. The Griffin Circuit has cut out vaudeville in most of its big houses. Mr. Cairns says the elimination of vaudeville has had a disastrous effect on the personal fortunes of the men and women engaged in this branch of entertainment.

George O. Philip, of the Star Theatre, Berlin, dropped in at the World booth. For five years, he says, he has been a subscriber to the World—"How do you suppose a man can do business without it?" is the way he puts it. Mr. Philip has in his time controlled six houses, which he has built up and disposed of to his profit. He was in evidence during the evenings, and among his other activities kept things moving in the hall devoted to dancing.

Bert M. Moran, representing in Canada "The Million Dollar Mystery," reported this new feature going strong. It opened at the Toronto Strand on June 22 to big business.

John De Gruchy, one of the pioneer motion picture exhibitors in Scotland, was a caller at the World booth. Mr. De Gruchy's son, Edward, is the manager of Queen's Hall, Laistergate, Bradford, England. Our visitor told of the days when he showed pictures on a 4 by 6 screen and was obliged to use water condensers to keep his lamphouse from "burning up." At the Glasgow Exposition in 1901 Mr. De Gruchy took forty night pictures which he showed afterward on slides. He believes he was one of the first to do this sort of work. He referred to the days when a hundred-foot subject was considered really big.

Mr. Till, of the Conness-Till Film Company, Limited, of Toronto, was a visitor at the show on Thursday evening. He said his studio was nearly completed, the floor having been laid on that day. It is his intention to begin production in about six weeks. It is intended to make regulation dramatic and comedy subjects. Already he has under engagement two directors with experience in the larger companies in the States, and a third one, a man of whom Mr. Till expects great things, will join the company at the conclusion of his present engagement. The executive office of the company at 1 Adelaide Street East.

W. A. Campbell and Samuel Bailee, of the United Features, were present on Wednesday evening. (And there's another story.) Mr. Campbell said that up to a short time ago there were thirteen exchanges licensed to do business in the Province of Ontario, most of them right in the city. Several new ones had been opened recently. He said he thought the exchange business was being overdone, and that it looked to him like a case of the survival of the fittest. "Exhibitors tell me that three or four representatives of exchanges visit them every night, trying to drum up business," he said. "Some of the showmen are getting so they will not talk with exchangemen any more—they are tired of seeing them."

Among the Toronto film men seen were E. G. Noble, traveling representative of the Consolidated; Charles Laidlaw, of the Savoy; J. D. Thompson, of the Laretta; W. R. Westcott, of the Arena and the King; Art. Larente, formerly with the General Film Company, but now Toronto manager of the Mutual Film Corporation; H. T. Dobson, of the King; J. Aber, of the Duchess; M. Gebirtig, of the Savoy and the Bluebell; Ralph Reesor, of the Vaughan; Louis Fiegehen, of the Eclipse; Charles Allen, of Allen & Ryan, of the Wytchwood, and M. A. Aziz, of the Comique.

The Rev. W. R. Armitage, of Wycliffe College, was one of

the interested and interesting visitors at the show. Asked if he ever saw any of the pictures, Mr. Armitage smiled dryly. "Yes, I keep my eye on them," he said. "You know I am interested in pictures from the point of view of amusements. It is essential that the people get the best. The C. M. S. of England, which is the Church Mission Society, under the Church of England, has made use of motion pictures in its stations. Canadians are very straightlaced," added Mr. Armitage when the subject turned on Sunday amusements. "We are conservative and we like the things that are old-fashioned when it comes to a matter of Sunday observance." He spoke of the good effect of pictures on a community, of the influence they exert in reducing the evils of the saloon.

Work of the Ontario Censors

Chairman G. E. Armstrong Talks of the Problems Confronting His Associates and Himself.

By George Blaisdell.

IN the first five months of the year 1914, 131 reels were condemned outright by the Board of Censors of the Province of Ontario. There were cutouts or eliminations in 449 other reels. These are the figures given by the chairman of the Ontario board, G. E. Armstrong, with whom the writer had a most pleasant chat last week. Mr. Armstrong is freely credited by such film men as were heard discussing the subject with being the least captious, the more reasonable, of any of the heads of the various Dominion boards. For, be it noted, every province has its own body of film overlords, and what the film men say about some of the boards is not always complimentary. Mr. Armstrong is a churchman. He would not admit that his appointment was due to church influences; but there was a trace of a smile on his face when we asked him if he had any reason to believe that his position on the board was in any way unsatisfactory to his fellow churchmen.

In the first five months of this year Mr. Armstrong and his two associates have reviewed approximately 4,000 reels of pictures. The jurisdiction of the Ontario body extends over territory containing about four million people, over half of the population of the Dominion. No picture can be shown in Ontario without the authority of the censors. At present about 225 reels are being censored each week, said Ottie Elliott, one of the members of the board, who, with Mr. Armstrong, was a visitor at the booth of the Moving Picture World in the recent exposition in Toronto.

"I can't understand," said Mr. Armstrong, "that nothwithstanding all the censorship boards there are now in existence, the character of the pictures have not improved. We have condemned, cut into, possibly more reels this year than when we began our work four years ago, when there was no censorship. It is strange manufacturers will produce so much stuff containing gunplay and shooting, all of which unquestionably is familiarizing young people with the revolver and gun. You know it is not necessary to use weapons to make a story. We had an Imp here some time ago, a regular Western story, in which was used neither a revolver nor a knife. It was a splendid subject and it was well put on. It was far better by reason of the omission of the shooting, and it proved that this sort of story does not lose in strength by reason of the absence of firearms. I believe it would be beneficial to all concerned if there could be some pressure brought to bear on the manufacturers so that they might see that it would be better to meet the wishes of the exchanges and the censors.

"I believe we are in a position to say this, because it is my impression that we cut into and condemn less reels than any of the other boards of the Dominion. Of course, we are more particular about subjects which have been condemned by other boards, but that does not mean that we are controlled by their decisions. In Montreal, you know, they condemned Pathe's 'Passion Play' and Kalem's 'From the Manger to the Cross.'

"We have one theater man on our board, but I had had nothing to do with pictures until my appointment as chairman. All subjects here get fair consideration. Our first object is to elevate the business and to protect the morals of the young. Three or four years ago the picture theaters did not get much business from church people. Now when you elevate the business you are going to put it on a sound, safe basis, and you are going to draw on the church people. I have watched the patrons of the picture shows, and I know that the church people are going to those theaters that are properly conducted. To my mind, the work of the censorship board has been one of the greatest factors in making a success of motion pictures—in regard to the character of subjects shown and also the class of people that the theaters are drawing now, and these are from the very best in our towns and cities.

"Is there any source to which appeal may be taken from our decisions? Yes, there is a board of appeals. In three of the four instances in which exceptions have been formally taken to our decrees we have been sustained in three. In the fourth the appellants got some of the things they asked for—it was a sort of drawn verdict."

"It has been my observation that your community is one that might be described as extremely conservative—in its strict observance of the Sabbath and its rigid regulation of the liquor traffic it seems more like an old-fashioned New England town than a large city. How do you treat the question of the clergyman on the screen?" we asked.

"Why, we will not stand for anything that savors of ridiculing the clergy," was Mr. Armstrong's prompt response.

"That's rather indefinite," was the suggestion. "I have noticed that the conception of some directors is a clergyman of anaemic aspect, a namby-pamby, hand-clutching, eye-rolling, impossible sort of person. I even tried to point out on one occasion that possibly this was due to unacquaintance on the part of a few producers with the real every-day, up-to-date, red-blooded minister, the man who meets men on common ground, and who outside of his church refers to spiritual matters only when he feels that the subject is one of mutual interest. Have you noted anything along this line, Mr. Armstrong?"

"Indeed, I have. I have no patience with some of the representations, the holier-than-thou creatures they would have us believe portray the man of God. Muscular Christianity we cometimes let go through; for instance, where a minister would be justified in using his muscles. What manufacturers have got to take into account is the character of the clergyman. Our business is to protect the public, and we are going to do it. We are government employes. The government appointed us. We are absolutely free to deal with the matters that come before us as we in our judgment see fit. We condemned yesterday a six-reel subject, 'The Master Criminal,' a World Film picture. We cannot condone anything that tends to glorify crime. What about 'Traffic in Souls?' We condemned it. We concede that it is all right for certain audiences. We deny that it is all right for all audiences, where children are present, for instance."

"Do you keep in touch with the National Board of Censorship, the New York body?" we asked.

"We do," answered Mr. Armstrong, "and we have their weekly reports. We have been getting them for almost three years."

NED FINLEY'S VITAGRAPHERS FLIT SOUTH.

Ned Finley has started for Hendersonville, North Carolina, to produce a number of mountain pictures, royal mounted police stories and a sequel to the "Strength of Men," entitled "O'Gary of the Royal Mounted," written by Mr. Finley himself. The following players will accompany Director Finley to Hendersonville: S. Rankin Drew, Edith Storey, Ada Gifford, Lillian Herbert, Virginia Ackerman, Logan Paul, Harry Hammill, Capt. George Webb, Charles Byer, Jack Keppell, Walter Healey, Val Dean, Jack Brawn, Tommy Gordon, Frank Le Strange, Mrs. Storey, Mrs. Jack Brawn, Cameraman Tommy Malloy, Assistant Cameraman Howard Hunt and Property Man Frank Heath. Hendersonville will be their headquarters, but they will make many trips into the mountains and the wilds of North Carolina.

Ned Finley and His Company of Vitagraphers.

The Kleine Optical Company

The "Old Reliable" for Motion Picture Projecting Machines and Supplies Still Leader in that Field.

THE Kleine Optical Company was incorporated in 1897 by George Kleine, who has remained since then the sole owner of the company. Mr. Kleine having been in intimate touch with the optical business from boyhood and having made a specialty of projection apparatus when motion pictures first appeared as a commercial product, the company naturally included within its field of operations the projection end of the motion picture business.

During the early years of the life of the Kleine Optical Company, it dealt in general optical goods as well as projection apparatus; but in the course of a few years the latter achieved such overwhelming importance, that all other lines were dropped. After the year 1900 Mr. Kleine devoted his energies exclusively to the exploitation of motion picture machines, films, stereopticons, lenses and other accessories pertinent to the business. During those early years there were only two other concerns in Chicago that made a specialty of projection apparatus, and not more than three in New York City. With the growth in popularity of motion pictures and the great increase in the sales of motion picture machines and films, others firms started in business; but the reputation of the Kleine Optical Company in its specialties of motion picture machines and lenses remains paramount at the present day.

In 1908, at the time of the formation of the Motion Picture Patents Company, George Kleine became a personal licensee, and the film business was separated from that of the Kleine Optical Company, the latter continuing its operations in motion picture machines and accessories, but dealing no longer in films.

In the course of time the George Kleine film business grew so rapidly and to such proportions that it demanded chief attention, and for several years the Kleine Optical Company forged ahead under the force of its past record, without any special effort to keep it before the trade. That record stood for efficiency in technical knowledge, for the absolute integrity of the representations made concerning the articles handled, for the range, quality and prices of these articles, and for the promptness with which the orders of patrons were attended to.

In November, 1912, new life was injected into the still sturdy body of the "Old Reliable," as many stanch adherents of the Kleine Optical Company are pleased to call it. In one of his retrospective moods, not at all frequent in his strenuous business life, George Kleine bethought him of the valiant service rendered to his fortunes by the company; and, perhaps, with qualms of conscience because of oversights made in matters of publicity and in bestowing upon "Old Reliable" a due share of his personal attention, he called time and set about doing things.

Frank L. Hough, formerly traveling representative of the Edison kinetograph department, and one of the best experts in the country on the projection of motion pictures, and also well informed on all matters affecting the needs of exhibitors, was appointed manager of the Kleine Optical Company. Since that time the business of the company has increased by leaps and bounds. A new catalogue, comprehensive and progressive in its treatment of all the modern requirements of motion picture theaters, was published in August, 1913. The issue, though large, failed to meet the demand. Requests for the work were received from all parts of the United States and its dependencies and Canada. Even from far away Australia, India, the East India Straits Settlement, South America and other countries came requests for copies.

A new catalogue, fully up to the times and listing the very latest appliances and supplies for motion picture theaters, will be out about the middle of July. This work also contains much valuable information and guidance for exhibitors.

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(SEE NEXT PAGE)

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(SEE N

Selig Current Releases

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RELEASED JULY 14th.—"AN EGYPTIAN PRINCESS."—The story of a chemist who attempts to bring an Egyptian mummy back to life.—A combination of French actress, jealous wife, astounded experimenters, etc., create a most interesting comedy drama.

RELEASED JULY 15th.—"HIS LAST APPEAL."—A reformed forger returns friendly offices by exercising his skill to forge a reprieve from death, which saves his friend, until explanations are made.—IN TWO REELS.

RELEASED JULY 17TH.—"WIGGS TAKES THE REST CURE."—A runaway automobile, a mountain desperado, and a ferocious fist fight cure a victim of insomnia.

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Those who live in the neighborhood of the SELIG Zoo at Eastlake, Los Angeles, Calif., can give some valuable tips to anybody desiring to spend a night in the jungle. Scores of the most rare and curious animals of all kinds, including ferocious beasts of prey, queer-looking camels, long-necked giraffes, alert llamas and alpacas, and in fact, representatives of every kind of animal are now to be seen at the SELIG ZOO. These animals are all used in making the thrilling, wild animal dramas produced by SELIG. Mr. Selig has some plans in connection with the zoo, which, when carried out, will make it one of the biggest show places in America.

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CHICAGO

(SEE PRECEDING PAGES)

Fifth Fantomas Feature

Sensations Galore Crowded Into the Five Reels Which Will Show Arch Crook as "The False Magistrate."

Reviewed by Randall M. White.

THE fifth of the Fantomas features made by the Gaumont company has been advertised as ready for shipment July 10; the feature will be in five reels, including a prologue in one reel and the story proper in four additional reels.

The Fantomas features are already quite well known in the trade as providing some of the most thrilling and realistic screen representations which have ever been conceived. The fifth installment of what is really the life story of a crook who has Sir A. Conan Doyle's wildest creation gasping for breath is well up to standard and will furnish a good topic for discussion among the patrons of every theater in which it is shown.

It has been said that the aim of a photoplay should be to provide for the one who sees it exactly what is provided by a well written novel—in other words, that the good photoplay has to commend it all of the best points of a good novel. From the viewpoint of one who reads only for passing enjoyment, the photoplay, which gives its effect with less trouble, may be said to have many advantages over the novel.

Scene from "Fantomas" (Gaumont).

With this statement of a standard for photoplays, the fifth Fantomas feature, with the subtitle, "The False Magistrate," is worthy of the highest commendation. The man who drops his book at home to visit the moving picture theater in the hope of being as well entertained by what he sees on the screen will suffer no disappointment

When they made their first picture in this series,. the Gaumont people introduced Fantomas as a master crook and set upon his trail police officers equipped with superior intellect and all aids of modern science. While the troubles of the principal character are sufficient to discourage others from following in his footsteps, in order that the stories may be made interesting and kept on going, the crook invariably proves just a trifle too shrewd for those who are seeking his punishment.

The Fantomas stories will be criticized for their sensationalism. Their champions, replying, will admit that they are sensational and are offered as nothing else but will claim that the sensational incidents which are strung together are handled in a manner which makes them consistent and portrays a type of man who, while an admitted undesirable, still exists in every country in the world. Fantomas steals, blackmails, and murders in the most cold blooded and scientifically calculating manner, but it is remarkably evident that rarely does human pasison influence him; his crimes are all committed for money.

Sensational incidents in the feature about to be released show: The crafty release by the master thief catcher (Inspctor Juve) of Fantomas who has been imprisoned for life but who is needed by the police to lead them to his confederates; the escape of Fantomas from police surveillance, involving a crime which provides the opportunity for the crook to become the "False Magistrate" of the subtitle; the fiendish ingenunity of the crook in providing a foundation for a blackmailing scheme with the aid of a scientific asphyxiation; the hazardous predicament of a fellow crook whom Fantomas has thought it best to get rid of and has left hanging to the clapper of a bell high up in a church tower, and the neat escape of the hunted criminal from under the very eyes of the police after all their carefully laid plans to apprehend him.

The bell scene in the picture is certainly one of the most thrilling which has been devised in a long time. The incident is well worked up in the story and every trick known to photography to make the impresison stick has been used. When the subtitle "Blood and Pearls" is flashed on the screen and later there is shown a man clinging from the clapper in an enormous bell as it plunges back and forth spilling his life's blood in company with jewels he has stolen and has in one of his pockets, the resultant thrill can only be compared with the one given the wild eyed boy hidden in the hayloft with his first Nick Carter when a sensational coup by the lone detective has brought a full dozen desperadoes cringing to his feet.

The feature has been admirably made, as regards the choice of scenic settings and the acting of the company. It has all the elements which make for success.

Charles "Feature" Abrams.

SINCE the earliest days of feature productions the name of Charles Abrams has been identified with that branch of the motion picture business. His first venture was as general manager of the Great Northern Feature Film Company, then located at No. 1 Union Square, New York City, from which office some of the first of the big feature pictures were distributed. Later the company moved its quarters to the Candler Building on Forty-second street and the Films Lloyd was organized to handle good pictures of any make with Mr. Abrams at the helm.

Charles Abrams.

As a salesman of motion picture features Mr. Abrams has been exceptionally successful. This is probably due to his vigorous methods. He is a hard worker and when on the trail of a prospective customer grass has no time to grow under his feet. Some of his methods are very original and daring. A recent example of this trait was developed in a campaign in behalf of a certain picture in the course of which he sent out a package of posters and advertising matter descriptive of the subject to several hundred buyers on the chance that they might be thereby induced to order the picture. Nearly $1,000 were spent in this flyer and, according to Mr. Abram's report, the money was well spent. Of course some of the packages came back, but there were returns sufficient to satisfy him that the plan was good—once, at least.

Mr. Abrams is about to start upon an extensive trip which will take him to the Coast. He will stop at nearly all the important cities on the way and make a careful canvass of motion picture conditions in every town. The trip will extend over several weeks and by the time he returns Mr. Abrams expects to have the feature situation throughout the country pretty well in hand.

SHEEHAN ON LONG TRIP FOR BOX OFFICE.

Winfield R. Sheehan, general manager of the Box Office Attractions Company, left New York Monday night, June 29, for an extended tour of the West in the interests of his company. The Box Office people are about to open branch offices throughout the country and Mr. Sheehan will make preliminary arrangements in the following cities: Cleveland, Cincinnati, Indianapolis, Chicago, Minneapolis and Kansas City.

It is announced that quarters have been secured in Syracuse, N. Y., for an office which will be opened there to handle the up-state business and that a proposition made the company by a Philadelphia concern to provide a building for the use of the Box Office company is being considered.

The Father of the Feature.

A Glance Backward to the Origin of the Multiple Reel Production as We Know it Now, and a Few Words by the Bright Mind That Conceived it.

By Hugh Hoffman.

WHILE distinguished dramatists are getting up at banquets and admitting that a new art has been born, and while eminent producing managers are penning for magazines their delayed approval of the motion picture, there is one young man in the offing who has refrained from blowing his own horn, but who in all fairness may be written down as the Father of the Feature. His name is Pliny P. Craft, president and manager of the Apex Film Company of New York. The title of "Father" will, perhaps, come as a shock when bestowed upon an energetic young man who has no thought or appearance of growing old, yet it is time that Mr. Craft should take his place among the list of men who have done things in the business.

It is largely through his efforts that there is practically an open market in America today. While others were talking and writing about it, Mr. Craft was in action. Those in the trade today who are profiting by the feature owe thanks at least to the young hustler who came out of the west and changed the whole film situation in a few months. In the early days of 1911 the control of the motion picture business was showing signs of becoming syndicated with some danger of its getting into the hands of too few. The trend was decidedly toward a combination which never materialized, owing to the advent of the feature as a regular thing.

There had been a few multiple reel subjects, notably Pathe's "Passion Play," that earned a lot of money for all concerned, but they were looked upon as monumental exceptions, and were never handled in true theatrical fashion. The idea of a five, six or seven reel production for every day in the week was undreamed of until Mr. Craft, with the audacity of a born showman, came to New York and proposed that very thing to a decidedly incredulous trade that was too busy making good money and bad pictures to worry very much about the future.

P. P. Craft.

The Birth of the Feature Idea.

For a number of years P. P. Craft had been an advance agent for various theatrical companies and circuses, and was thus occupied when the state right feature idea came to him. In July of 1910 he was connected with Buffalo Bill's Wild West in his usual capacity, and about that time the newspapers the country over were filled with matter concerning the Jeffries-Johnson prize-fight. Fabulous sums had been paid for the moving picture rights to the event and violent agitation had been aroused in opposition to the showing of the pictures. As a business undertaking the taking of the fight pictures was a big risk in view of the tremendous opposition to their being shown. At all events the fight pictures were exceptional and could hardly be considered as an every-day affair. Where permissible they were shown at high prices and when their drawing power was over they were shelved with nothing of the kind to look forward to until the next big fight should take place, which might be for years, or never, as the powers ordained.

The question uppermost in Mr. Craft's mind as he watched the crowds paying high prices to see the fight pictures was whether such sums of money could not be made every day if other subjects of equal drawing power were provided at low prices and which would be suitable for women and children. Answering the question himself he set about providing big pictures that the public could not resist.

The First Feature.

With limited means at his command he was obliged to work with what material was immediately available. He had one big asset close at hand and he was quick to see it. This asset was Buffalo Bill himself. History has produced few men who have so immortally endeared themselves as a popular idol to all the world as Buffalo Bill. Therefore why would not the Wild West and Far East Exhibition be an acceptable picture to all classes? Acting on the impulse he went to Major Lillie and Col. Cody and outlined the plan. While the Colonel and the Major were willing to appear in such a picture, and even to sign a contract to appear, they were unwilling to risk any of their money in the venture. But with the contract in his pocket Mr. Craft had enough to undertake the rest. He left the show and came to New York to get the necessary capital.

The capital was found and the picture was made, and though a crude production as standards are today, it was a big success and made money for all who handled it. This production was in three reels and was considered a very big undertaking in those days.

The State Rights Idea.

The state rights idea came into vogue with this picture as a necessary after consideration. Film exchanges could not be induced to buy the Buffalo Bill Show film, because it was thought to be too long to be much in demand. The only course for Mr. Craft under the circumstances was to divide the territory and sell it by states as an independent proposition. All of the men who bought state rights for the Buffalo Bill Show pictures made money. The idea was a success, but then came the overpowering question of where to get another big subject.

About this time a friend in Europe wrote to Mr. Craft of a certain big picture that he had seen exhibited in private in Paris. The recommendation was so strong that Mr. Craft took the next steamer for Paris with all the money he had saved in his pocket. When he saw the picture with his own eyes he pushed over his savings and started back for America with the production under his arm. That was early in 1911. This being the only big subject that had taken America by storm up to that time, it is hardly necessary to add that the subject was the famous Dante's "Inferno."

Turning the River Out of Its Course.

From that time the film situation in America changed abruptly. Europe was invaded by an army of agents looking for big features. American manufacturers, caught napping, were not prepared to meet this new form of competition until about a year later when the big feature had gained such headway that all plans for the cornering of the market were overwhelmed by the vastness of the feature idea and discarded. For this revolution in the moving picture trade Mr. Craft is directly responsible. There are many who believe he is entitled to a monument for bringing it about, and there are others who think that he should have been consigned to a front seat in the Inferno before it was ever put into moving pictures.

Mr. Craft is far from being the imp of darkness that Dante's "Inferno" made him appear to some. He is one of the brightest, cleanest cut, quick thinking, far-seeing men in the moving picture trade today. He was the first to put a moving picture production into legitimate houses at high prices as a regular road attraction, using approved theatrical methods. He was the first man to order a 24-sheet stand for a moving picture, when many an exchange man did not know what a 24-sheet was. His advertising methods have always been ahead of the times. He first used the traveling lobby frame. He first began the use of

posters as a regular thing. He was the first to send out several companies exhibiting a purely dramatic production. His reward has been to build up the largest strictly film importing business in America, and he points with pride to such feature as Homer's "Odyssey," "Sealed Orders," "The Blue Mouse," "East Lynne," and many others.

The Future of the Feature.

The views of a man so long experienced in his line are worthy of attention, especially as to the present and future status of the feature.

"It is getting easier to sell good pictures and harder to sell bad ones" said Mr. Craft recently in discussing the situation. "Not long ago all positive film sold for ten cents a foot regardless of what was on it. Today it may be worth five cents or five dollars, according to the subject and the way it is done. This means that the exhibitor is king of the business. The old hot-house method of raising and selling film is giving way to intrinsic value. If pictures were like the cans they come in, the market could easily be cornered. Woolworth can tie up the product of a can factory, but fortunately he cannot tie up all the brains in the world. It is impossible for any one concern to corner all the writers there are, or print all the books there are to be printed or to monopolize all the art. The moment such a thing were done, if possible, other writers, bookmakers or artists just as good would spring up. Therefore the idea of consolidation has no more terrors for me now than it ever had. 'Sealed Orders' is a case in point. A new story by a new writer produced by a new company. And as copyrighted plays become fewer there will be more original features like 'Sealed Orders.'"

The Syndicate Idea.

"There has been much talk about the possibility of all the theatres of any account being put into an exclusive circuit, along the same lines that legitimate theatres have been controlled and supplied with arbitrary attractions for so many years past. When one considers such a proposition in its details it becomes absurd. It was feasible in theatricals because there were only about thirty cities to be organized and all the rest were left to the small fry. In those thirty cities there are actually hundreds of theatres now where formerly there were only dozens. To lease all the hundreds of theatres in those thirty cities would be a giant's task, but to subsidize all the theatres in about 400 cities that have thousands of theatres would be an undertaking that would stagger the government itself."

VITAGRAPH WRECKS A TRAIN.

At Milltown, N. J., Sunday, June 21st, the Vitagraph Company photographed one of the greatest railroad accidents ever enacted in moving pictures. The locomotive and three coaches were precipitated down a forty-foot embankment, the cars toppling over each other, catching fire and burning to ashes. It was a daring performance, as the engineer, firemen, brakemen and actors were obliged to jump just before the train, going at forty miles an hour, tumbled down the ravine. This thrilling scene, one of many to be shown in "Four Thirteen," will complete one of the most stirring, sensational dramas yet produced. The pulling off of the wreck was kept exceedingly quiet to avoid the great crowds that might have attended and interfered with the taking of it. As it was, there were at least one thousand persons from Milltown and vicinity who looked on in fearful anticipation. Just before the train went over the embankment they all made a rush for safer quarters. There were twelve camera men on the job taking the picture from different angles.

Ralph Ince, the director, was assisted by Victor Smith, Walter Ackerman and Walter Arthur, head camera man.

G. L. P. VERNON IN BIG DEAL.

It has been announced that while G. L. P. Vernon, President of the World Film Corporation, was in Europe recently, he formed a $20,000,000 combination of film exchanges and manufacturers which will be world wide in its scope, and which embraces all of the big people in the film industry. He has returned to London for the election of officers at which time he is to be made President and General Manager.

Mr. Vernon brought over with him "Excelsior," "A Romance of Modern Rome," "Mizpah," "Rip Van Winkle" and "A Child of the Slums" to show to the World Film Corp.

Due to the fact that the corporation which he has just formed will require his entire attention, Mr. Vernon has resigned as President of the World Film Corporation and has disposed of his holdings in this organization. He intends returning to America in about four weeks at which time further announcement of his plans will be made.

The Universal's "Handy" Joe Brandt.

THE Universal Film Manufacturing Company are justly proud of the system they have devised of co-operating with their patrons in the important business of popularizing the Universal film products. They can substantiate their boast that they not only make good pictures but make moving picture devotees know that they make good pictures.

In the "boosting" of Universal products, Joe Brandt is perhaps the most active man in the organization, although the fact that he is applying the rules of a strict science to his work keeps his personality in the background.

Joe Brandt.

No person seems to know just what Joe's job is—and from the variety of things he is called upon to do for his employing company, it is perhaps permissible to say that the Universal Company themselves would probably be unable to describe hs duties. He's just a "handy man," devoting his attention to advancing the Universal interests in general, principally in the advertising department, but on tap to do anything which bobs up to be done.

It hasn't been so many weeks since Mr. Brandt returned to New York after a trip which had taken him all the way to the Pacific Coast,, principally in the interests of the "Lucille Love" serial which has proven so successful for the Universal. All he had to do on that trip was to talk to newspaper editors in a couple of scores of cities, towns and hamlets and convince them that they could increase the circulation of their papers by running the "Lucille Love" serial story which, of course, would not do the Universal company any appreciable harm in the matter of selling prints of the "Lucille Love" picture in the community. On this same trip Mr. Brandt also "confabbed" with the officials of the forthcoming Panama-Pacific Exposition in San Francisco with splendid results as far as the Universal was concerned. On another occasion—to illustrate the vagaries of "Fixing Joe's" job—Brandt responded to a hurry call for the doctor when the Universal interests were being jeopardized by the fussy censorship officials in Chicago. Still later, if memory fails not, Joe was made the official partner of such unattended ladies as wanted to dance at the Universal Dansante, established by his company at the Exposition at Grand Central Palace—and he did this as well as he is known to convince newspaper editors and moving picture censors. In connection with this same Grand Cental Palace affair he also delivered one of the most important addresses on the program of the annual convention of the International Moving Picture Association.

Mr. Brandt has been with the Universal Company for some time and has been using for them the knowledge which he had previously gleaned in a good many years' experience in all branches of the profession of entertainment. Among managers, producers, actors and workmen—whether connected with the moving picture or any other branch of the profession—Mr. Brandt is one of the most widely known men in New York City.

VAL PAUL, BISON, TAKES A WIFE.

Friends of Val Paul, of the McRae 101 Bison company, just returned from Hawaii to the Hollywood studios, are offering the young Universal actor belated congratulations. It was known last year that Cupid had ben busy using Paul's heart as a short range target. The night before the McRae company was to sail to Hawaii the young actor proposed a plan and—well, Mrs. Paul was Miss May Foster, known as the "Queen of Ragtime," and, four months later, is more radiant than ever.

Betzwood, the Great

The Lubin Plant Is More Than a Studio or a Factory—It Is an Institution—The Biggest in the World and the Most Complete—Some of Its Excellent Features.

By W. Stephen Bush.

WITH the completion of the plant at Betzwood, Lubin may claim to have the largest and the best equipped motion picture factory in the world. The term factory really describes but part of this unique institution, which meets every conceivable need of the producer of motion pictures. Having seen all the great motion picture plants of the world, I am bound to say that, both in size and in the character and value of its improvements, Betzwood takes the lead. There are other studios which may excel it in some respects, and I am thinking specially of the Vincennes plant of the Pathes and of the marvelous features of the Cines Company, hard by the gate of St. John in Rome. On the other hand, Betzwood has features which are lacking in both the French and the Italian plants, and, holding the scales evenly, I must decide in favor of the American institution.

It is therefore meet that the readers of The Moving Picture World should know that the greatest plant for the perfect production of motion pictures is situated in our own country. No doubt the press will in due course wake up to this fact, and I hope imitate in some measure the patriotism of the French press toward Vincennes. All France sings the praises of Vincennes.

I saw Betzwood some months ago when it was still in its chrysalis state, the buildings but half finished, the fixtures just being adjusted, the vast grounds with the exception of the pretty garden plots being in a state of transition from neglect to improvement. Now, with landscape gardeners skilfully playing with the thick green carpets of Nature, with the two-mile river front made ready for every possible river and lake setting, with the factory in actual occupation, with companies wandering about the vast and variegated estate, with the tented fields, with the six studios, three of them lighted by the sun and three by electricity, Betzwood fully keeps the great promise of its beginning. Let me add that Betzwood has stood the test of emergency. When, during the recent fire the printing and perforating rooms of the plant on Indiana avenue had been flooded and almost put out of commission, their work was quickly transferred to Betzwood, and prestige of the Sign of the Bell suffered no dimming of its lustre. Betzwood is now doing one-half of all the work sent to the Lubin plant besides its regular tasks. Right here it may be remarked that the outside printing done by the Lubin plants is very considerable and that some of the best-known and most successful film-producing companies are giving their orders to Lubin. Mr. Lowry, to whom the Betzwood institution is as dear as to Lubin himself, is justly proud of the many testimonials he received praising the excellence of the work at Betzwood. Among these testimonials is one from a great director who fully realizes how much depends on proper printing. The film in Betzwood is under minute supervision from the time it leaves the camera to its arrival in the shipping room. Two hundred capable men and women are engaged to make this process of supervision as sure as it can possibly be made. "The water we have is of a superior quality, and you have seen our dust-killing devices last winter," said Chief Engineer Simmons, to whom much of the credit for the work at Betzwood is due.

Mr. Lowry has fitly described Betzwood as a "director's paradise."

"We are prepared to meet the demands of every conceivable scenario," said the young general manager to the writer on the latter's recent visit. "Whether we want a prairie or mountain, river bank or railroad, farm yard or Western plain, quarry or factory, the quaint, wide-porched mansion

Studio and Interiors of Factory, Betzwood, Pa.

of Civil War times or a present-day suburban 'two by four,' no Lubin director need wander outside Betzwood in search of the proper settings. The factory proper is probably the height of efficiency in film-preparing plants. By the arrangement of the rooms devoted to the various processes, reductions of seventy-five per cent. in handling have been secured, so that now the film goes in at one end of the building and comes out at the other end a finished product. From the perforating room to the loading of cameras, then to the developing, fixing, washing, toning, drying and finishing rooms in succession the film passes and not an employee of one department will have to enter the next room. Efficiency does not stop at even such a little thing as air. All the air that enters the Betzwood factory, although already a pure country air, is cleansed of any impurities it may contain, by large machines with a capacity of 75,000 cubic feet per minute, especially designed to wash the air. The result obtained assures the entire absence of dirt particles on the film."

Those who have seen the feature "Michael Strogoff" will remember the setting afire of the river. It is an impressive scene, realistic and spectacular in the extreme. Betzwood and the Schuylkill River furnished the settings.

I must not omit to mention the great farm with its world of wild and tame animals, now as complete as any naturalist could wish; the gardens, the vegetations representing so many countries and climes, the wonderful flower-beds—all these would require separate description to do them justice. The theme of Betzwood has more variations than a page or two in a newspaper is capable of rendering.

Picturesque Scenes at Betzwood

"Germania."

Impressive Spectacle of Napoleon's Defeat in the Battle of Leipsic Done in Five Reels by Savoia Studio.

Reviewed by Hanford C. Judson.

THERE have been a number of Napoleonic pictures; for the great conqueror's magnificent triumphs and his dramatically impressive overthrow lend themselves most happily to making big, emotional spectacles. Brilliantly produced spectacular pictures are in demand at this time. The Leading Players Film Corporation has just released "Germania," an emotional and spectacular offering in five reels from the libretta of Luigi Illica, which is well calculated to stir the hearts of all Teutonic peoples, and all liberty-loving folk, to patriotic fervor. It opened at the Strand Theater, at Broadway and Fiftieth Street, New York, on Monday, June 29th and it seemed to hold a large audience pretty strongly. A fine orchestra accompanied the picture and in the music the German national anthem was prominent at the right places and added significance of its scenes. Sound effects both of bugle calls, of drums and of firing made the battle scenes realistic. Shown under such favorable auspices it makes a thrilling and quite satisfactory offering of entertainment. Of course, such a picture is peculiarly adapted to special occasions such as Teutonic festivals and the like; but it has the quality that can be depended on to stir the heart of the general spectator at almost any time.

The action opens at a time of Napoleon's greatest pride and closes after the battle of Leipsic when, beaten by the armies of the two German nations, Austria and Prussia, and of Russia, he retreats dejectedly toward France, soon to be dethroned and imprisoned on the island of Elba. The story is tragic and gives us a terrible picture of war. Its hero and heroine are not at the head of affairs and are brought in as though to show how the fangs of war get through to the vitals of the common people. The most interesting feature of the story is the struggle of the German people to get a little breathing room, as it were, so that they can strike a telling blow at the conqueror whose troops are holding the Fatherland in subjection. The fate of the patriotic Palm who was filling the country with literature, calling the people to throw off the yoke, and who was betrayed by a peasant lad for money to give his starving mother food, is interlinked with the fate of two lovers at whose mill the fugitive publisher takes refuge. There is in it plenty of sorrow and death; but in the end the spoiler is driven from the land and by the dying hero, his shadow is seen slowly and steadily passing away.

The picture, with its emotional story, stands on its big scenes, its battle pictures, both over wide sweeps of country and in small details which are often stirring and realistic in the extreme. These scenes will be acceptable without music and sound effects; but they will be greatly enhanced by such. The staging is excellent. There are in it many big scenes in which graphic composition must have been no mean problem; but throughout the picture with few exceptions these scenes have been handled very well, indeed, and made to seem natural and convincing. In the smaller pictures there is a great deal of beauty and many a bit in it appeals to one as reaching perfection.

The acting is better than fair all through. Napoleon is pictured at a time when he has grown petulent and overbearing and one feels that there is poetry in his overthrow. This, as shown, may not be perfect history, but it is effective pictura. Many of the other characters are played with an unbroken humanity that is most pleasing and there are no bald places in it. Impatient people may think that the story might have been carried to its final climax with more speed. That is because there is so much military spectacle in it that the story should wait a little. There is no part in it that will not seem exciting to one who comes in late. It is not at any point a dull picture. The photography is clear and often the camera has been skilfully handled to give imaginative effects that are delightful.

SAWYER, INC., ENTERTAIN NOBILITY.

Thursday evening, June 25, the Sawyer, Inc., Pompeian projecting room contained what was probably the most distinguished audience ever gathered together in a private projecting room. The Duke of Manchester entertained a party which included the following distinguished guests: The Duchess of Manchester, Duke and Duchess de Richelieu, Prince and Princess Troubetsky and several others nearly as distinguished. In spite of the hot weather the projecting room with its double ventilating system was cool and comfortable and the party remained viewing the pictures until after midnight. The Duke's party expressed themselves as having been wonderfully entertained and they all evinced keen interest in the details of the film business.

CHICAGO LETTER

BY JAS. S. McQUADE

National Censorship at Washington.

IT WOULD appear on the surface that national censorship of films at Washington is gaining considerable support throughout the country. A recent dispatch from that city states that "a flood of letters from all parts of the country is pouring in upon the committee on education of the house asking that action be taken at the earliest possible date upon the bill introduced by Representative Hughes of Georgia providing for a national censorship of moving pictures. The bill provides for a board of five censors, who are to pass upon films and to license them if they are found worthy."

The Chicago Tribune took the dispatch as a text for the following editorial:

How many readers of that report—readers that are "educated," readers who consider themselves imbued with simon pure Americanism—realize that within these few lines is indicated a profound change in American opinion, a vital departure from American principles? In fact, in this paragraph is shown perhaps the most conspicuous tendencies in American thought at this time, and it is important for us to realize now that they are tendencies away from what have been accepted as fundamental principles of the American system.

The Hughes bill illustrates the growing tendency to throw upon the central government local responsibilities. Let Uncle Sam do it, is the cry. If the tendency continues there will be but one result—the establishment of all the evils of bureaucratic centralization on the ruins of the American system, which was especially devised to prevent them. Load the central government with duties we ought to attend to at home, and presently we shall destroy both local freedom and national efficiency.

When commerce and transportation became nationalized, national powers and agencies were developed to deal with them. That seemd necessary and desirable. But now we are going on to extend the control of the central government over relations which can and should be governed by local standards and local agencies. We think we are getting a more efficient agent, but we are really on the way to destroy one. That may be proved from the history of nations, and the makers of the constitution remembered the lesson, though our zealous reformers do not stop to think of it.

If we are to adopt censorship in the United States, in spite of experience of its ineffectiveness and abuse; if we are to increase public control over our private lives; if we are to rely more and more upon public agencies to "protect" not only the immature but the normal adult from what a majority considers harmful, then let us at least see that the new duties and responsibilities of government are not all dumped on the central machinery, but are distributed so that they may be fulfilled competently, or rather as little incompetently as possible.

Censorship by five persons in Washington over all the pictures to be shown to a people of 100,000,000 will be either ineffective or excessively restrictive. Happily for us we are not yet so standardized that what would give offense in one community would give offense in all others. There is still variety in our national fabric, but what will the censors do with it? Will they bar out all films that might be offensive to any community? That will restrict the great national entertainment rather drastically.

And here we have suggested one of the reasons for resort to the central government in this instance. Censorship advocates assume that there is a common standard of exclusion. *They do not admit that this standard is merely their own standard*, and they turn to the central agency to avoid that variety of standard which local self-government permits.

We have had a beneficent growth of the social conscience in the last quarter century in the United States. But we ought not to permit it to carry us into extreme forms of paternalism, and we need already to temper our zeal for our brother's moral well being with a little consideration of the traditional ideals of American individualism.

Of all the forms of censorship of films yet evolved, national censorship by the national government is the worst. It does not represent the views of the great majority of the people of the United States. "The flood of letters" referred to in the dispatch already quoted does not come to the legislators at Washington from citizens at large, but from an organized band of reformers under the leadership of the Rev. Wilbur F. Crafts, superintendent of the International Reform Association, who drafted this censorship bill himself, and who has been campaigning throughout the country in its behalf.

On page 793, in the issue of the Moving Picture World of May 9, this year, an exhaustive article by W. Stephen Bush, a member of the World's editorial staff, discusses Mr. Crafts and his activities in connection with this bill. There Mr. Bush states:

It will be seen that Mr. Crafts, author and advocate of the bill, takes it for granted that federal censorship would supersede all other censorship of whatever kind. This is far from being a fact. On the contrary, Senator Smith of Georgia, Congressman Hughes of Georgia and Dr. D. P. Caxton of Tennessee, and legislators generally are quite emphatic in their belief that national censorship of the kind proposed by Mr. Crafts will not hinder any individual state from establishing a censorship of its own. All admit that the state would have concurrent jurisdiction with the national authority. Herein lies not only the fatal error in Mr. Crafts' reasoning, but the positive danger to the motion picture interests. If feueral censorship were possible and the proposed measures would be enacted into laws, the motion picture interests would have to satisfy not only the vagaries of state censorship, but would be, in addition, subjected to national censorship.

Should the national government participate in film censorship, it will inevitably become seriously concerned, in the course of time, in fashion plates for women's gowns, in the strict observance of Sunday, in the regulation of a national diet and in a special soothing syrup for babies, etc., etc.

Frank Cook Resigns from Saxe Enterprises.

Frank Cook, formerly general manager of the Saxe Amusement Enterprises, in Milwaukee, resigned that position on Monday, June 22, to accept the position of general manager for F. O. Nielsen, who controls the state rights for "The Spoilers" in Ohio, Indiana, Michigan, Wisconsin and Illinois—Cook County excepted in the last named state.

An office has been opened in the Schiller Building, Room 720. All letters regarding the booking of "The Spoilers" in the states mentioned should be addressed to Mr. Cook.

Mr. Cook has had valuable and varied experience in the management of moving picture theatres and in the booking and presentation of pictures. He is also well known as a practical showman. He entered the moving picture field ten years ago, being manager of the Theatorium, Milwaukee, for the Saxe Bros., in 1904, when Hale's Tours came into existence. Ever since that time he has been with the Saxe people, engaged as booking manager, publicity promoter of all their Milwaukee houses, besides having a general eye on all the houses of the circuit in Wisconsin, Minnesota and Missouri.

Phil H. Solomon, who has been Chicago manager of Warner's Features for the past two years, has been appointed special traveling representative for F. O. Nielsen for "The Spoiler" rights owned by him. Mr. Solomon left Chicago Monday, June 29, for Detroit, from which city he will travel all over the state of Michigan.

It is Mr. Nielsen's intention to present "The Spoilers" first in the larger houses throughout the states controlled by him. This will give the pictures wide publicity, and will assist the owners of smaller houses when the subject is offered them.

"The Spoilers" will be presented in Dayton during convention week and all exhibitors are cordially invited to attend. The presentations will be under the personal management of Frank Cook.

Ashland Theater Fire Stirs City Authorities.

Mayor Harrison had a conference with the building commissioner and the fire prevention bureau chief Monday morning, June 29, to devise plans for making every picture theater in Chicago safe.

The fire that drew attention to existing conditions took place Saturday evening, June 27, in the Ashland Theater, 1656 Twelfth street, owned by A. L. and Joseph Schiff. The theater was crowded with women and children when a film exploded and in an instant the interior of the operating room was in flames. The operator, Albert J. Jones, realizing that all the other films were likely to explode, threw as many of them into the street as he had time to stop for and then leaped for his life through the door leading into the auditorium.

A sheet of flame shot out as another film exploded before the spring door swung to. Those in the audience waited for no further demonstration. They started, shrieking, for the door they had entered. To reach it they had to pass down a sloping aisle with the operating room directly over the exit. Flames were clearly visible behind the window slides and wisps of smoke curled from cracks in the compartment.

Those in the lead hung back while those behind pushed forward. Every one seemed to have forgotten the two entrances at the rear of the theater.

The Schiff brothers rushed in and dragged several of the struggling women toward the rear exits. Others followed. The rest ran under the burning operating room and escaped.

Meantime the fire had been discovered by Municipal Judge Scully and Deputy Bailiff Joseph Cohen. They rushed into the lobby and seizing a fire pike broke in the front windows of the projecting room, giving the flames outlet to prevent their breaking through into the theater.

"Schiff did his best and is entitled to credit for the way he handled the people," Judge Scully said after the occur-

rence. "The situation was dangerous because every one was afraid of that projecting room and the exploding films.

"Something should be done to put a stop to such conditions. Schiff's theater was in no worse shape than others, really dangerous, though complying with the law. There must be some means by which the danger can be minimized without unreasonable expense. One thing that should be insisted on is an ample supply of effective extinguishers."

"When I tore away the tin from the front of the operating room it tore like paper," Bailiff Cohen said. "It appeared to me as if the paint on the tin was burning and spreading the fire. It was a mighty good thing that luck was with the people in that theater or there certainly would have been heavy loss of life."

Mayor Harrison will insist upon the following measures:

More stringent regulations for fireproofing motion picture theatres.

More effective means for preventing the spread of fire when a film explodes. Removing operating rooms from over entrances and exits.

Regular fire drills by employes of picture houses.

Fire extinguishers which will extinguish.

Warnings against panic in case of fire and attention of the audiences called to exits by means of signs flashed on the screen at frequent intervals.

"Do not wait for a calamity before taking precautions," is the Mayor's orders to his department heads.

"The situation is very serious," the Mayor said. "Stringent regulations must be made and vigorously enforced. I do not want to work any hardships on any theatre, especially on the little fellows, but I cannot let any consideration stand in the way of putting an end to the menace to life.

"There is less danger from the fire itself than from the panic which accompanies it. An operating room only a few feet above the floor suddenly bursting into flames and showering an escaping audience with burning debris would result in a casualty that would stagger Chicago. Placed as they are over the entrances they present a constant source of danger.

"The rear exits are available, of course, but fear-blinded persons always rush to get out where they got in and it is only the cooler-headed ones who would make use of the emergency exits.

"It is fortunate that every one in the Ashland Theater escaped, but that is no reason for delaying the important work of clearing out the death traps.

"Not only do the building department and fire department have supervision over the picture theatres, but the censors as well are instructed to report any apparent violations of the safety regulations.

"The motion picture business has developed so rapidly that legislation has not been able to keep up with it. Therefore, we must be constantly changing and improving our regulations."

Building Commissioner Ericsson promises enthusiastic cooperation in Mayor Harrison's plan.

"Most of the large picture theaters are well constructed and conducted," Mr. Ericsson said. "It is the old houses and the 'store' type of picture house that present the greatest dangers. Many men try to get into the business on a 'shoestring.' They have not the means to protect their patrons. Tin foil and metal paint show as well as steel sheathing to some of them.

"Even under the most favorable conditions picture shows are dangerous. There has never been any plan devised whereby they can be made entirely foolproof or fireproof. They can be made much safer than some of them are today, however.

"The new ordinance is effective in the case of new theaters being built, but it does not reach those running before. It would be declared confiscation to put them out of business. There are many picture houses in Chicago which are not fireproof and are nothing but firetraps."

"Adults Only" Ordinance Will Be Carried.

An ordinance permitting the exhibition of certain moving pictures "to adults only" was recommended by a sub-committee of the judiciary, Saturday, June 27. The measure was advocated by Second Deputy Funkhouser, who has charge of the censorship bureau. He explained that injustice was often done under the present system of censoring all films, so that they could be shown to children.

A number of club women and social workers at the outset expressed opposition to the ordinance, on the ground that it would let down the bars. Finally they were convinced, however, that the measure would not have this effect.

As originally presented to the council, the ordinance provided for the division of films into two classes. Those in the first class could be given general exhibition and those in the second class could be shown only to audiences in theaters to which persons under 18 years of age were not admitted. The sub-committee substituted 21 years of age for 18.

Among those who attended the hearing were Mrs. Gertrude Howe Britton, Miss Harriet Vittum, Mrs. David Lyman, Jr., Mrs. Herman Landauer, Mrs. M. L. Purvin, Mrs. Henry Sullivan, Mrs. Charles Stieling, Miss S. P. Breckinridge, Miss Alcie Brackett, and Mrs. Charles Henrotin. The subcommittee is composed of aldermen Kjellander, Powers, and Doyle.

Chicago Film Brevities.

Wm. N. Selig strongly denies the rumor that his big Chicago plant has been closed down. True, no producing is under way at the present time, but arrangements are being rapidly made for the reorganization of the Eastern force. New blood will be secured both for the directing and acting departments. In a few weeks the new company and directors will be at work.

* * *

R. J. Snowhook and Park C. West called at the World office Thursday, June 25th. Motion pictures depicting important news events in Chicago are to be released July 6th, by Snowhook & West, in conjunction with the Chicago Daily News. The films, in addition to the news events, will carry each week a feature in the form of a prize cartoon. This is the first film of the kind to be released in Chicago, though newspapers in other sections of the country are cooperating with picture interests in similar services.

* * *

The Chicago Herald, formerly the Chicago Record-Herald, has also entered the film news service field. Beginning Monday, June 29th, this paper will issue a weekly which will include all the current events and happenings in Chicago. "Easy to see and worth seeing" is the motto of these films.

* * *

Essanay will send the following players to the Dayton convention: Francis X. Bushman, Beverly Bayne, Richard Travers, Rapley Holmes, Gerda Holmes, Ruth Stonehouse and Bryant Washburne. V. R. Day, manager of the city office, left for Dayton June 25th to make arrangements for the representation of the Essanay Film Mfg. Co., in the exposition hall.

LAMBS PICTURES AT THE STRAND.

The first showing in America of the wonderfully interesting motion picture of the Lambs All Star Gambol was given the week of June 29 at the Strand Theater, the picture being head lined for the week's run. Over 6,000 feet of positive was printed which was reduced to 3,000 feet of the most interesting sections. The subject has been well handled in assembling, short flashes being given of over forty of the most prominent stars of the stage. One of the most popular sections shows George McManus, R. F. Outcault and Hi Mayer drawing cartoons of their well-known subjects including Little Nemo, Buster Brown and the Newlyweds. Frank McIntyre and De Wolf Hopper are shown in some very funny scenes. The scenes of the Lambs' "Leading Ladies," all made up as beautiful girls and sitting outside of the stage door smoking pipes, cigars and cigarettes are all very funny. Short sections of some of the different parades are shown with the veteran band director John Philip Sousa in advance. Scenes from the "Book of Life," one of the big hits of the Lambs Gambol, are shown, as well as the principal scenes from George Hobart's big success "Experience."

Pathe Players on their Annual Outing, Leaving the Jersey City Studio for Greenwood Lake, N. J.

Marketing a Projection Machine

BY H. B. COLES

VERY few people in the moving picture industry realize what a stupendous task it is to place on the market a new motion picture projector. It is a most delicate and difficult machine to design. What other kind of machine has its mistakes and inaccuracies magnified so many thousand times? A microscopic movement in the mechanism of the machine will show boldly on the screen and at once condemn the machine. Not only must it project perfectly when new, but also after months of hard wear. There is little wonder that so many efforts to produce a good motion picture machine have failed. After the design has been perfected, and the machine is ready for sale, the task of building up a volume of business, which makes it a profitable manufacturing enterprise, is a herculean one.

The fact that The Precision Machine Co., 317 East 34th street, New York, has surmounted all of these difficulties, and now stands forth recognized as the manufacturer of th highest grade machine on the American or European market, qualifies it for prominent mention in these columns.

In the early part of 1911 the Simplex projector was designed, and the first model made by Messrs. F. B. Cannock and E. S. Porter. The work was started in a small corner of the 9th floor of the building at 317-323 East 34th street. By the Fall of that year the machine was ready for the market, and the manufacturing operations required half of the floor space, or a little over 4,000 square feet.

Wrought into the design of the machine is many years of operating experience, combined with a high degree of mechanical skill. Having a thorough, personal knowledge of the requirements of a motion picture projector, the inventors were able to create a machine which completely filled the demand for high-class projection, such as was demanded by the photoplay studio, film importers and modern exhibitors, who were then just starting to manufacture and exhibit in high class theatres, feature photoplays of higher standard than had ever been attempted before.

Among the first to recognize the merits of this modern machine were R. G. Hollaman, the Managing Director of the Eden Musee on West 23rd street, New York, where motion pictures were first shown to the American people (Mr. Hollaman has always been considered a connoisseur in the art of projection, and his adoption of the machine was a strong endorsement of its merits), and the Monopole Film Co., which was among the first to start the feature film movement. When it put out Dante's "Inferno" they used Simplex machines for their road shows. These are mentioned merely to show that at the very start the Simplex machine was appreciated by those who were capable of judging, and it is not at all to be wondered at that other exhibitors quickly followed their lead. In the three years which has elapsed, the Simplex machine has won fame and is in great demand all over the world. It is interesting to note that according to the records of the factory, over 75 per cent. of their machines are purchased by established exhibitors who have had many years' experience, and are constantly on the lookout for the very best apparatus available for their shows.

F. B. Cannock,
Designer of the Simplex.

A visit to their factory on East 34th Street, between 1st and 2nd Avenues, New York, will explain much that the trade has gradually been impressed with, namely, the wonderful methods and pains exercised in the manufacture of every small part, and the care with which they are assembled to produce in the finished article a simple, durable, scientific motion picture projector.

Occupying three floors, or over 25,000 square feet of space, we visit first the lower floor, where are grouped the various machines used for the manufacture of the parts. We see before us through a maze of belting and shafting, milling machines, profilers, gear cutters, grinders, engine lathes, bench lathes, drill presses, etc., each the very best of its kind, and all busy under the direction of skilled workmen in the production of the parts. From these machines the parts are taken to the floor above where they are inspected and put in stock.

The stock room is a model of orderly arrangement of over 10,000 different items, each neatly packed away in metal bins with labels on the front, indicating the catalog number and name of contents. On this floor is also located the shipping room, the Lacquering Department, and the department for assembling the lamphouses, magazines, arc-lamps and rewinders, and the projection room with a 40-foot throw, where all machines are tested before being shipped.

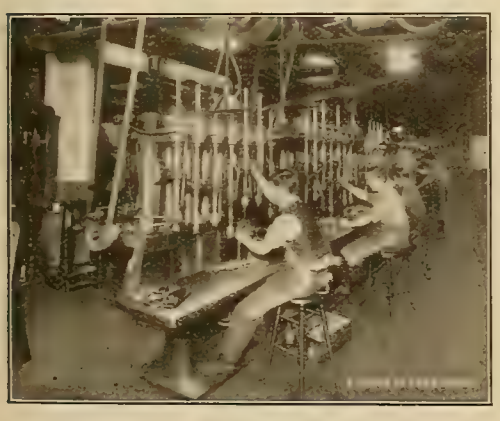
On the top floor, which is flooded with bright, cheerful daylight by numerous skylights, are located the general offices of the Company, and the Assembling Department. The assembling of the mechanism must be done with care to prevent noise, vibration and undue wear. Working under such ideal conditions, the Simplex Assemblers cannot help but do high class work, which is very evident in the finished product. After being assembled and inspected for mechanical defects or lack of adjustment on the top floor, the mechanism is sent down through a dumbwaiter to the floor below, where the Projection Room is located. Several hundred feet of film is run through it to test it for unsteady picture, flicker, etc. That is the final test, after which it passes into the stock-room, and thence to the Exhibitor, in whatever part of the world he may be located.

Up to recently the sole business of The Precision Machine Co. was the manufacture and sale of the Simplex projector. Realizing the demand for a good, but moderate priced motion picture camera, they have designed and just placed on the market the Sim-

plex Camera, which in every way is in keeping with the Simplex projector. It is intended more for the Amateur than the Professional, although its light weight, excellent design and workmanship will undoubtedly cause it to be used to a great extent for professional work. It weighs only 24 bs. including the tripod and 600 ft. of fim. The mechanism is simple and easily manuipulated by anyone without special instruction. The shutter can be set for different light values from the outside of the case. Carefully worked out to make them handy and reliable, are such features as a protected Finder, mirror focusing device, direct reading 200 ft. Counter, two way level, etc. The intermittent movement is unique, in that it has a picker which engages a sprocket hole on one side of the film only; this movement is carefully corrected and well balanced. The magazines have tell-tales on the outside of the box to indicate whether or not the take-up is properly working. The belt take-up has been eliminated, and in its place is used a very reliable ratchet arrangement. The Camera can be operated at either 8 to 1 ratio of the handle, or 1 to 1. Instead of the commonly-used punch to indicate the end of a scene, the Simplex Camera is provided with a knife which cuts the edge, enabling the mark to be easily found in the dark room. The lens is securely mounted to the mechanism of the camera, instead of the wooden box, so that warping of the box will not throw it out of focus. All velvet has been eliminated and anti-static magazine valves have been provided.

J. E. Robin,
Simplex Sales Manager.

The camera is mounted in a very fine, mahogany box, which in turn is supplied in a fine, sole leather carrying case, with a compartment for the lens and two (2) extra 200 ft. magazines. The tripod, while light in weight, is remarkably steady and has an ingenious panoramic and tilting head.



A View of the Simplex Factory.

It is expected that these cameras will be in great demand by exhibitors, who, for a reasonable price, will be in position to take local events and show them on their screen within a few days after they happen.

The Precision Machine Co. inform us that visitors to New York are always welcome at their factory, where they take pleasure in showing all who are interested the wonderful equipment.

BEAT STORK BY A NOSE.

William Clifford, of the Henry McRae 101 Bison Company, which has been in the Hawaiian Islands for the past four months, arrived home with the company at 5 o'clock on Saturday. At four o'clock on Sunday Bill was presented with a bouncing baby daughter, weight nine pohnds. Everybody fine and Bill prohd as a peacock.

Cathedral Chimes for Motion Pictures.

By E. J. Exter.

RECENTLY the writer had occasion to visit a splendid new "movie" which is located in one of the very best residential districts of Chicago, and the audience, though meagre, was intelligent and discriminating.

During the course of the evening the film "Dear Old Girl" was run. In this, as all exhibitors know, college bells or chimes are shown in action. If in this instance drummer or manager had exercised the foresight to provide a set of the tubular cathedral chimes which are being offered by various firms, and which are an exact imitation of fine cathedral bells, this scene could have been made wonderfully realistic and effective. In the absence of these, the pianist attempted to imitate chimes on the piano. The attempt was a rank farce, of course, and what otherwise would have been a very charming and impressive effect fell flat.

This is only another instance of the lack of appreciation of proper musical effects. No ambitious, wide-awake drummer could be thus caught napping; and that a manager would permit such a short-coming, especially in a location where patrons are from a select district, is almost unbelievable. It shows a woeful lack of knowledge of the requirements. Such slovenliness should not exist even in the tenement districts. That it was permitted in a house catering to a select class, no doubt, accounts in a measure for the scant attendance.

Manufacturers of pipe organs appreciate the need of chimes, for it is seldom, indeed, that a pipe organ finds its way into a motion picture house today that is not equipped with a set of chimes.

The mere fact that a theater is not equipped with a pipe organ, however, need not be a bar to the use of chimes. They may be had for playing with mallet by either drummer or pianist, or may be played electrically, by pianist, from a small supplementary keyboard. They may be all located in one place or distributed throughout the theater.

Victor Herbert is a great admirer of such chimes and in his play, "Sweethearts," makes very profuse use of them.

It is seldom that a film somewhere throughout its length does not afford several opportunities to use them. The appearance of a church, college, or gathering of any kind, a funeral or wedding or any of the many other scenes that lend themselves to the introduction of such an effect, should be the signal for their use.

For effect purposes four or five chimes will do, while a range of twenty-five or thirty-two notes is sufficient for playing complete selections and requires but a small outlay.

A new idea is the installation of such chimes in the lobbies of theaters. Even four or five chorded or modulated chimes which may be either sounded all at once or played from push buttons in the ticket booth within easy reach of the occupant are an advertisement par excellence. They may be sounded from time to time for the benefit of those in waiting as well as for the purpose of attracting people from the street. Exhibitors who have installed them are invariably surprised by the number of casual passersby who are attracted by the chimes.

The best known manufacturer of these chimes is the firm of J. C. Deagan, of Chicago. The quality of his product is such that pipe organ manufacturers all over the country are installing, and consumers insist on, only Deagan Chimes. They excel especially in point of the accuracy with which they are tuned. This firm has designed also a special electric action which is fool-proof, is inexpensive, and gives unexcelled service.

NEW PUBLICITY MAN AT WARNER'S.

James B. Kirk, formerly production manager with the Blackman-Ross Advertising Agency, has succeeded V. B. Johnson as advertising manager and director of publicity with Warner's Features, Inc. The change resulted a short time ago when Mr. Johnson left the Warner company to join the business staff of the New York Morning Telegraph.

Mr. Kirk, the new Warner publicity man, has had a lengthy and varied experience in the advertising field which should make him a valuable acquisition for the big feature photoplay concern. With the Blackman-Ross company, as production manager, Mr. Kirk had charge of that important branch of the agency's inside work which dealt with the preparation of the patrons' advertising copy, including the writing of the copy, its embellishment with art work, the typing of the ads, and the engraving.

"Little Mary" and Her Correspondents

BY GEORGE BLAISDELL

PICTURE, if you can, a rainy afternoon early in May, and a prosaic, everyday business office, the window of which looks out on humdrum Twenty-sixth Street. In the center of the room is a good-sized drawer filled to the limit with letters postmarked from every corner of the world—from as far away as Australia. On her knees in childlike freedom in front of this great mass of correspondence is the young woman to whom all these messages of admiration and encouragement have been addressed. "America's Sweetheart" is the striking title applied to her by Exhibitor Grauman, of San Francisco, when he announces to his patrons the coming of a picture in which is starred Little Mary. "America's Sweetheart" in all truth she seems to be in the minds of many others when we are permitted to get a peek at the contents of these letters sent by writers ranging in age from seven to seventy. Few of them are from men, and of these a majority are unsigned, thereby more perfectly testifying to the sincerity of the authors. The great mass are from children and women. Some cranks there are, to be sure, but of flirts there are not any.

We had gone to the studio by appointment for a chat with Miss Pickford. This is a good place to say that to attempt to put into cold type an adequate description of the personal charm of this young woman requires a better pen than this one. She is all you see on the screen, multiplied many times. Simple in manner as a child; wholesome, unspoiled, saying just the thing that comes first to her lips and never hesitating a second or giving evidence of any internal effort to utter something impressive or bristling with great wisdom; absolutely contented with being Mary Pickford the woman (how strangely extravagant this expression sounds, for girl she seems to be), sincerely unable to comprehend why anything she has done should be the occasion for anyone to make a fuss about.

"Yes," said Miss Pickford, in answer to a question, "I get quite a lot of letters. Just wait a moment, if you will—I have some that have come to me in the last few months." When the little actress returned from her quest she carried a receptacle containing hundreds of missives. They were arranged in packs and tied with the care that might have been bestowed on love leters. "How many of these do I get in a day? Why," answered Little Mary, "my record is sixty-three. Which I think is quite enough, don't you? Of course, when I have been traveling there are accumulations. Here's the kind of a letter that especially appeals to me." The handwriting was of a child—a very young girl. "I have choosen you for my favorite actress," it said. There was another from a little girl in Baltimore, identifying nerself by reminding Miss Pickford of the day in the Oriole City, where "A Good Little Devil" was then playing, when the actress' taxicab was held up by the crowd awaiting her, and the child planted a kiss on her face as she leaned out of the window. "I am so sorry to hear you were sick in the hospital," writes another little girl. "What side did you have your appendicitis on, because my left side is hurting me."

"It is wonderful the way people remember pictures, pictures I had forgotten myself," said Miss Pickford referring to a note in which reference was made to Biograph days, when she played with Florence Lawrence and Billy Quirk in "Sweet and Twenty." Here's one from a child in San Francisco, referring to "Hearts Adrift": "Your work was lovely and the ocean beautiful." Who will gainsay that? From a more mature admirer came the advice: "Take care of your upper lip. It is your fortune." From Denver came a compliment greater perhaps than its author realized. "Your acting does not seem like acting," it said. "I enjoy your work," says another correspondent similarly impressed. "I won't call it acting because it is not acting."

It was about this time that Jim Kirkwood, Miss Pickford's director, then putting on his first Famous Players picture, strode into the room and looked real hard at his leading woman. Miss Pickford glanced up. "Oh, you are in for a lot of trouble," she said, mischievously. "I am going to be a real prima donna—temperamental eccentricity and all that sort of thing, you know." Mr. Kirkwood smiled a grim smile, but it was not one of fear. Miss Pickford did not by her manner betray the knowledge that a large company awaited her appearance in the studio, which days later we learned was the fact.

Many of the letters inclosed stamps for photographs. "Really," said the actress, "I must get busy on my correspondence. I feel guilty when it piles up on me, but I find so many things to do. I am told I should not answer these letters, especially the ones that ask for money, but some are pathetic. I know I used to dream of some millionaire coming along and leaving me a lot of money, and I sympathize—but only sympathize—with dreamers. I enjoy reading letters from my friends. I sat up in bed the other night from 12 until 2 going over accumulated messages. You know, if I get discouraged and think I will leave pictures or do something like that I get out and go through a bunch of mail. Then I feel better.

"Yes, I do get some letters asking for money. One man wanted $1,500. I wrote him and explained he was only one; that I had people of my own who had prior claim to any surplus possessions. Do you know he wrote again? This is what he wrote: 'I have no desire to be selfish, but could you not make an exception in my case and give me $650? If you want to you can have it in your own name so you can get it later, because I only want a home, and the land will be very valuable in a few years. Do your best and you will not be sorry.' This man, however, was moderate compared to the one who wrote: 'My mother's ambition is to own a beautiful home, well furnished. If you have a generous heart you will send me ten thousand dollars in the next mail.'

"Many women

"I remember you every night in my prayers," she read.

send me pictures of their babies; some of them express the hope that I am fond of little ones. Really, I am crazy about babies."

Just here Miss Pickford was called to the telephone. "You want to arrange to make a bronze bust of me?" went an answer over the wire. "You will have to talk with my mother," was the following remark. The eternal feminine crept out as the receiver was hung up. "Just suppose it shouldn't be a good one?" she suggested.

"Do I get letters from girls anxious to join picture companies? Yes, indeed. And I always advise girls not to leave home. If there is a studio in their own town and their mother accompanies them it is all right. I really think if a girl can have her mother with her she ought to."

Miss Pickford returned to her letters. Her face became grave as she read a note in a childish hand. "I remember you every night in my prayers," was the simple but eloquent message. "Who wouldn't be happy to get a letter like that?" she said. Then there was a message in the chirography of an elderly woman. "My husband says sometimes, 'I wonder if there will be a picture of my little girl tonight,'" it ran. "He always calls you his little girl."

"Do you ever have any interesting experiences when you visit the theatres," we asked.

"Yes," replied Little Mary. "For instance, the other night I was watching 'Tess of the Storm Country.' Two ladies sitting behind me were arguing as to whether in the scene where my head is doused in the bucket of water it was my own hair or a wig that was getting the scrubbing. Then when I threw the broom one of them said: 'I'll bet that girl has a bad temper.'"

"How about offers of marriage?"

Miss Pickford laughed outright. "Yes, I get a few," she admitted. "There was a boy in England who seemed very much in love. He assured me he would be eighteen years old in nine months. Then there was a man in Vancouver who was anxious to know what I did with my money. He told me he was a religious man, that he sang in the choir, and that he would marry me and would make a good husband. But these letters are very few."

It has been several years now that we have known of Little Mary by that name. The origin of the appellation Miss Pickford ascribes to her fellow-players in the Biograph studio. Later the Imp Company advertised the appearance of Little Mary in its subjects. When Miss Pickford was asked if she knew how many pictures she had appeared in she admitted she did not know. "I wish I did," she added.

Just one more letter. It was one of the hundreds. Like many of the others, it was written in a hand that denoted education, as its phraseology indicated the finer feelings that impelled its utterance. It was from a woman, and she lived in Manchester, N. H.: "After seeing you play in 'Caprice' I simply had to write to tell you how much I admire both you and your work in the pictures. Really, Miss Pickford, your position is an enviable one. Think of having people whom you never saw or even heard of love you. You must be the happiest person in the world."

And the beautifully garbed vision crowned with masses of brown curling hair that faded into the noisy studio seemed to be just that.

OPERATIC STAR IN PICTURES.

Mme. Emmy Destinn Tells of Her Appearance in a Cage with a Lion.

By Terese R. Nagel.

MADAME EMMY DESTINN, the well-known dramatic soprano of the Metropolitan Opera Company, acted for the moving pictures in a cage with a lion in Berlin recently. Most people were skeptical when they read this announcement in the papers. They shook their heads and said, "newspaper talk," "press agent story" and "fake."

But it is all true and the interviewer heard the circumstances and story of the photoplay from the lips of the noted artist herself. We were seated in the drawing room of Madame Destinn's temporary home on West Seventy-second Street. The diva, clad in a silver-embroidered flowing Japanese robe, sat forward in her chair and became alert and interested as soon as the interviewer uttered the words "moving pictures."

"Ah, yes," said madame, "movies, you call them here. We call them Kino over on the other side. You want to know whether I really posed for the movies? It is so, and to prove it to you, I will give you a picture of my dear lion-friend Goliath. He was the leading man, and I was the leading lady in a picture gotten out by a Berlin Film Company. The story is this:

"Two American girls are living in Berlin with their millionaire father. One of the girls is an opera enthusiast and the other is an animal fancier. The girls are bent on making Emmy Destinn's acquaintance, and they finally succeed, and invite me to their home where they shower attentions and admiration upon me. During one of my visits there, I meet a young man who is in love with one of the girls. He is jealous of the attentions they bestow upon me, and in a moment of rage he challenges me to prove my power over animals as well as human beings, and dares me to sing in a cage with a lion. I accept his offer, and that's where Goliath and I come in."

Mme. Emmy Destinn and Goliath.

"And were you not at all afraid," the interviewer asked, breathlessly.

"No," answered Madame Destinn, "I was more afraid of that awful moving-picture operator who kept on turning his crank right there in front of me, than I was afraid of Goliath, the wild beast who stood right next to me. And I sometimes have been more afraid of New York first-night opera audiences. Opera is much easier than motion-picture acting. A three hours' performance of such a difficult opera as Mozart's 'Magic-Flute' would not be as hard work for me as the acting of a thirty-minute photoplay. I admire your American motion picture actors. They are so natural, and possess so much abandon, ease and grace. Perhaps some day in the near future, I may become better acquainted with the American motion picture public."

Only a woman of Madame Destinn's calibre could accomplish and do as much as she does—operatic work, literary work, moving-picture acting, photographic work, and painting.

TO REISSUE MARY PICKFORD FILMS.

Innumerable requests from exhibitors and motion picture "fans" throughout the country have influenced the Universal to release again the famous Mary Pickford plays made by the old Imp company some three and four years ago. Commencing Monday, July 20th, with a one-reel drama, "In the Sultan's Garden," one of the Imp-Pickford dramas, will be released every other Monday for an indefinite period.

The negatives of these plays, which were among those which made the old Imp company famous, have lain in the Universal vaults for two years or more without ever having been projected upon the screen.

Playing opposite Miss Pickford in most of these plays is Owen Moore, brother of Matt Moore, Victor star, and an actor of wide reputation and unusual ability. Special lithographs have been made to accompany each release.

Augustus Thomas Retrospective

Great Playwright Tells of the Motion Picture Show in the White House, Where President Saw and Admired "Cabiria."—Observations on First Anniversary of His Entrance into Field of Motion Pictures.

By W. Stephen Bush.

AUGUSTUS THOMAS, the famous playwright, is an old friend of Woodrow Wilson, President of the United States. When a few days ago he received an invitation by telegram to dine with the Chief Magistrate he accepted with becoming pleasure. The two men have often sat at meat before, enjoying to the utmost the meeting of their minds and the generous spice of humor with which these two distinguished Americans are wont to season their intellectual food at all times. Thomas and Wilson, Wilson and Thomas thus liked to look out upon the world together and the sacred relations of guest and host were in frequent interchange when the President was Governor and long before that; back in the days before Wilson took his leap from the professional chair into the "seething maelstrom, etc., etc."

The President had invited his old friend, of whose entrance into the motion picture field he had knowledge, to show him one of his own All-Star pictures. The president felt very sure, as we all did, that in his contact and connection with the motion picture Thomas would display some of the energy and splendor of mind which have put him in the front rank of American playwrights. Those of us who have seen the All-Star plays would have been at no loss to choose the program for this gala night of the screen, but Thomas wanted the President to see the last word in motion pictures, the *ne plus ultra* in kinematography.

While telling what he chose of the story of the motion picture entertainment in the White House, Mr. Thomas sat in the office of the All-Star Company, flanked on one side by Joseph Farnham and on the other by Harry R. Raver, both of them eager listeners. He prefaced his talk by remarking upon the splendid appearance of the President, saying he had never seen Mr. Wilson look in better shape physically and mentally. He attributed much of this to the President's love of golf.

"Please," began Mr. Thomas, "eliminate as much as you can the pronoun 'I' in what you are going to print. We talk using the 'I' freely and then when we see all the accumulated 'I's' in print it raises a suspicion of conceit. We felt that it would be disloyalty to the art of kinematography to introduce any American-made picture to the President while we had this great 'Cabiria' brought here from abroad, from Italy. The President took a keen interest in the play; he was eager to learn more and his knowledge of the technical side of the production of motion pictures showed careful study and diligent observation. The President loves a good picture. He and Tumulty, his secretary, go once a week to a variety show—I was going to tell you just on what day, but it might cause them annoyance if it were generally known. Of course they go incognito."

Mr. Thomas was reminded that he had now been in the moving picture field for just about one year and that his observations and some recital of his experiences would be of interest to the public in general and to the readers of The Moving Picture World in particular.

"Really," he said, assuming an attitude of defense, "I did not think you wanted to interview me. Why, did I look ingenuous?"

Mr. Thomas had looked ingenuous if the truth must be told, and after we had rallied ourselves back into becoming seriousness he said, in a tone of deep conviction:

"Well, of course we do learn something in the course of a year. We are more enthusiastic in our work than we ever were before. While a year is not much of a period after all there has been within that time a noticeable change in the productions of all companies, a change for the better. We are getting rid of what may be called 'moving picture hurry.' We see more of the necessary repose coming into the newer pictures through an infusion of more experienced players. Repose is not a native thing; it is an acqured thing, and one does not acquire it from coming into contact with machinery, but through coming into contact with other people. It would seem that the most reposeful actors are they who have played before audiences rather than they who have played before the camera. The actor who has had his training before the audience must of course acquire something more, a slight margin or addition to fit him for the best camera work. Perhaps at the start the picture player has more of what may be called camera wisdom, a shade of greater technical knowledge. There is probably no entertainment in which the moving spirit is at once concealed in the work and at the same time so plainly evident. We have had more of better acting within recent times. It seems that in producing a picture the actor and the director have an equal share of responsibility; ordinarily the actor's responsibility would probably be the greater, if the actor knew the entire projectory of which each individual scene is a part. He does not know that. If he then overdoes or underdoes it is the office of the director to restrain or to stimulate. One point of improvement stands out: We prepare our plays with greater skill, all the companies put their productions out more coherently and with greater economy of attention. In "Cabiria" they strike twelve in every sense. A man takes a most daring leap into the sea, but it is merely part of the connected tissues of the play; formerly such a leap would have been made the basis of a special scenario and would have meant a climacteric effect. Note, too, the development of the spectator within the last year. Indeed progress has come not in any single direction; we see not the progression of a line but a widening circle."

Speaking of directors Mr. Thomas, while quite loath to criticize and always eager to excuse and explain unavoidable limitations, dwelt with humorous emphasis on the lack of directorial skill which is often found in conjunction with the best of directorial intentions.

"A well-bred man," Mr. Thomas explained, with splendid control of the twinkle in the strong blue eyes, "will always appear at ease or try to and he will always try to put others at ease. Well, reasoning from these sound premises and anxious to imitate the gentleman, such men, as say for instance famous prize-fiighters or other groundlings of society, would acknowledge an introduction with a yawn."

Mr. Thomas here rose from his seat and mimicked a man striving desperately to be at ease and yawning almost loudly after acknowledging an introduction. I was reminded of what Macaulay told us about David Garrick and his inimitable mimicry of poor Dr. Johnson. It was a brief but exquisite performance.

"Another point might be mentioned," continued Mr. Thomas while the vivid recollection of his feat was still jolting our risibles into reflex action, "On large stages in the olden days of melodramas exaggerated pantomime was frequent to convey the meaning to the audience in every part of the theatre; the camera has made this pressure of emphasis unnecessary—we use a close-up view, in which the slightest motion of the face can be perceived by all, being multiplied by so many diameters; the raising of an eye-brow means something. Add to this the concentration of vision and the elimination of a background. The last year has seen much progress in this direction. The most important element until you reach the lens is the director and after you reach the lens it would seem as if the most important factor was the camera man. The camera man, who is also a chemist, is the best. There are camera men with a startling control of light who stop there. The camera man who continues his interest in the film as a chemist is likely to achieve the best results."

Mr. Thomas drifted back to the director. "The director," he resumed after a pause, "looks at his settings whether they with subtlety express the atmosphere he wishes to put around his people; you know every room has its chemistry. After he has done that he looks for little hints and details which sometimes speak more eloquently of the history of his people than the biographies of two generations. The director must guide his actor to that shade of expression that will, for instance, reveal his degree of culture, the condition of his temperament and his relation to the people about him. He must be able to establish all that in some single action, the central interest of which is to tell the story. In the emotional moments of our lives we think in pictures and not in words; words are but symbols, pictures are the things themselves."

Mr. Thomas was asked for a summary of the impressions of his own work. "Ah," he said, with a sigh born of ambition, "I would like to go back and do the work over. I would produce the same pictures but I do not think they would be recognized." And here he breathed a second sigh of ambition. He would venture no prediction as to the future achievements of the All-Star Company.

"The future must speak for itself not in words but in deeds," he replied when we urged him to become oracular and prophetic, while Brothers Farnham and Raver murmured something about neglecting golden opportunities.

Augustus Thomas wooed the new art when others of similar prominence in the theatrical world mocked and likewise scoffed and scorned and consulted synonyms on "fad" and "craze." All the more gratifying then to record the fact that not only has his ambition and enthusiasm grown with his work, but the crown of material success has come with all its glittering jewels, though Mr. Thomas does not care to wear it ostentatiously.

"She Stoops to Conquer"

In a Four-Part Adaptation by George Tucker of Goldsmith's Comedy Jane Gail and Henry Ainley Score Heavily.

Reviewed by George Blaisdell.

IT is a delightful performance Jane Gail gives us in the London Film Company's four-part adaptation of Oliver Goldsmith's famous comedy, "She Stoops to Conquer." The script is from the pen of George Loane Tucker, who also produces the story. Mr. Tucker does his work with a sure hand. It is a difficult task coherently to mold a dozen characters into a story, to preserve for the eye the full strength of the situations so forcefully presented to the ear by the dialogue. Those who are acquainted with the quality of Miss Gail's acting will not be surprised by her finished

Scene from "She Stoops to Conquer" (Cosmofotofilm).

playing. They will be gratified, however, to see the former Imp star in a role which provides such abundant opportunities for the display of those deft touches of which she is so thoroughly a mistress. Her portrayal of Kate Hardcastle, the girl who, to win a bashful young man, permits him to believe her the barmaid—with which particular class of young women he is always more than at his ease—is worthy of all praise.

Henry Ainley, as young Marlow, the just mentioned bashful youngster, supplements in high degree the work of Miss

Scene from "She Stoops to Conquer" (Cosmofotofilm).

Gail. He is convincing and he is strong. Miss Christian Rayner, as the ward of Mrs. Hardcastle, is a charming companion to Kate. Windham Guise, as Tony Lumpkin, the burly, riotous son of Mrs. Hardcastle and the half-brother of Kate; the practical joker who sends the two visiting young men to his own home while pretending to direct them to the nearest inn, thereby precipitating all the trouble and incidentally all the fun that follows, fills his part to the full. So, too, do Lewis Gilbert as Sir Charles Marlow, Charles Rock as Hardcastle, and Miss Stella St. Audrie as Mrs. Hardcastle.

There is action aplenty from the beginning of the story to the end. The introduction of the many characters is skillfully accomplished; we know without guessing just who's who. We get a clear insight into the situation in the Hardcastle home, of the troubles of the master of the house with his servant Diggory and his boisterous, roisterous stepson Tony; of the cleverness and charm of his daughter Kate and Mrs. Hardcastle's niece Constance, the latter of whom the ambitious mistress of the house is anxious to marry to her impossible son, to the justifiable dismay of Constance and her lover Hastings. So, too, we are shown the way things are in the home of Marlow; of the failure of Sir Charles to overcome the awkwardness of his son when in the presence of women of quality—the father does not know that the young man is untroubled by any of these inexplicable spasms when in the more congenial and less formal society of barmaids. Appearances are very much against the successful working out of the plans of Hardcastle and his old friend Sir Charles to unite in marriage the daughter and the son.

It is the prank of unsober Tony in misleading young Marlowe and Hastings that makes possible the happy denouement. The entrance of the two young men into the Hardcastle home, where they are expected; their belief that Hardcastle is an innkeeper, their brusque directions to him, and his inability to comprehend the situation are all amusing. Best of all, though, are the coyness of Kate and the bashfulness of young Marlowe at the introduction, when the young man fails to look at the daughter of the house; his later freedom with the same young woman when he finds her so arrayed that he takes it for granted she is the barmaid, and the gradual revelation to the young man that it is not a barmaid after all and that he really is in love with her. It is not all comedy in the concluding scenes. There is a sharp checking of the mirth as we see Kate, her face now as serious as before it was mischievous, being sued as a supposed poor relation of the family, to the unbounded joy of the two eavesdropping fathers, and the happiness of Marlowe when he is told by the assembled families that the girl with whom he is in love is the daughter of the house.

There is a subsidiary action in the attempts of Hastings and Constance to elope. These contribute to the humor of the story.

"She Stoops to Conquer" is well staged. Furthermore, it is rare comedy, refined comedy.

CENSORS PASS "THE LURE."

Mme. Alice Blache's Adaptation of Famous George Scarborough Drama Beautifully Done.

WITHOUT the suggestion of a single change, George Scarborough's much discussed drama, "The Lure," was passed by the National Board of Censorship for motion picture presentation.

The production is in six reels and it is said the strong heart interest story is so beautifully told and so cleanly and artistically presented that the fading of the last scene leaves with the audience the feeling that they have learned a valuable lesson through the medium of an absorbing and intensely interesting drama.

Madame Alice Blache adapted and staged "The Lure" for pictures for the Shubert Film Manufacturing Company and was so impressed with the beauty of the story and the splendid opportunities it offered for strong dramatic climaxes that it is claimed that "The Lure" as a photo drama is not only conspicuous for its lack of a single objectionable feature, but is even stronger than the stage version.

A private performance of the picture for the benefit of the "National Board" brought forth the following simple statement:

Blache Studios, Fort Lee, N. J.—Gentlemen: The following picture seen at your office today was passed by the National Board: "The Lure," six reels—Shubert. Very truly yours, National Board of Censorship, W. D. McGuire, Jr., Ex. Sec.

BUTLER, PA., GETS NEW HOUSE.

The Grand theater is the name of the new moving picture house which was opened in Butler, Pa., recently by J. D. Dunmyer, who has an ownership interest in the house with Messrs. G. and T. L. Schenck. The Grand is situated in North Main street, a central part of the town. It has a frontage of 24 feet and is 180 feet long. The furnishings and appointments are up-to-date in every respect. The auditorium, which is 24 by 140 feet, has a seating capacity of 500, and a clear view of the screen can be had from any position in the seating arrangement. There are three aisles and each one is four feet wide. One hundred seats of total seating capacity are in the balcony where smoking is permitted. The smoke is immediately drawn away by large suction fans in the ceiling.

Expediting Service

Innovation by Pathe Freres and Eclectic That Is Meeting With General Approval.

IT TAKES a man with the courage of his convictions to start anything new. This has been proved time and time again. Columbus was laughed at before he discovered America. Stephenson was considered a "nut" for ever thinking that the steam from the teakettle would be of any use for commercial purposes. It has always been the case when anyone has tried to get out of the rut and start something new: he has had everyone else in the same line of business hold up his hands in horror and say, "It can't be done." As we said before, it takes a man with courage to go ahead under the storm of ridicule and prophecy of failure and prove in spite of every handicap that the innovation he is backing is needed and wanted by the customers of his house.

L. P. Bonvillain.

This is true in the moving picture business as well as in any other. There have been several lines of action that have been followed ever since the photo play has been commercialized. One of these has been to have as few prints of a play made as possible. These prints have been worked from house to house as long as they would hold together and as long as the projection on the screen resembled in any way a decent picture. This often resulted in a very poor projection on the screen of the theater showing the film after it had become a few weeks old. In spite of the fact that the natural result was a black eye for the firm producing the picture the extra returns from the poor print were considered to be of more value than the good name of the manufacturer, and the old prints were kept working long after they should have been in the scrap heap. Some of the live wires among the manufacturers used to speak of this and wonder if it would not be better to put out more prints and work them for a shorter time. Every time it was mentioned the subject was "pooh-poohed" and allowed to drop. The position of leader was left open for a long time.

But it had to happen. The men who finally took the bull by the horns and went ahead in spite of precedent were L. P. Bonvillain of Pathe Freres and Arthur Roussel of the Eclectic Film Co.

When the serial, "The Perils of Pauline," was in contemplation the matter of getting the full value of the immense advertising campaign was given serious consideration. As everyone knows, timeliness is the great factor in advertising. It would have been a great mistake to lose any part of the value of the story running in so many of the great daily papers throughout the country. After much thought and planning it was decided to break away from all the old methods of booking and start something which would afford the exhibitor the fullest returns from every episode.

Before the advent of the "Perils of Pauline" the greatest number of original prints put into circulation at one time of any one subject in any one place was about twenty-five or thirty. The first firm to put out this number of prints raised a howl that could be heard from coast to coast. But they did it only once and then went back to the old way. Their plans had miscarried through not being well laid. When plans were being laid for "The Perils of Pauline" every minute detail was thoroughly studied. Nothing was left to chance. And then the big change in policy was introduced.

One hundred and forty-seven prints of the first episode were made and distributed to the different Eclectic branches. When the other manufacturers heard of it they predicted all kinds of calamities. Loss of money was the least thing that was going to happen. But what did happen was that the Eclectic Film Co. actually made more friends among the exhibitors and boosted their returns to a degree not even expected in the most optimistic moments.

The exhibitors appreciated the fact that each one of them could show the episodes as they were releasd and so soon after the story had appeared in the papers that they received the fullest benefit from the publicity. Where formerly an exhibitor often had to wait for weeks before he could get his turn now he could show the same week as the story ran. It meant that the public had the story fresh in their minds and were looking for the opportunity to see it before the memory of the thrilling adventures had become faint. Every theater is showing their patrons "The Perils of Pauline" within such a short time after the release date that they are reaping a harvest. So great has been the demand for accommodation on the days "The Perils of Pauline" have been shown that in many instances the exhibitors are issuing reserved seat tickets and find that a large proportion of their patrons are buying for the full series so that they will be sure to be able to get into the theater to see their favorite picture. Reports have come in from many of the exhibitors that the people line up for an hour or more waiting their turn.

Arthur Roussel.

The success of the experiment is assured. Not only are the exhibitors finding that their patrons appreciate the quick service, but they find that the films are in much better shape for projection. They know that when they get a print of "The Perils of Pauline" they can put it right in the machine and be assured that it will be a perfect copy.

The financial benefit to the Eclectic Film Co. and to Pathe has also proved that the exhibitor has been waiting for this change. Thousands of letters have been received offering congratulations to the men who could make such a radical change in conditions. The Eclectic Film Co. has found that the returns from the films are much greater than formerly. The prices received for an early booking are higher than when the film is older. This added price more than makes up for the difference in the loss of time the film is worked, and for the added cost of putting out a greater number of prints.

It is the same old story. A quick turnover, better service, more first runs, pleased exhibitors and interested patrons—a combination that cannot be beaten.

"URIEL ACOSTA."

Five Great Reels. Great Players Company.

THE figure of Uriel Acosta is one of the most fascinating and striking in the history of the world's reformers and martyrs. The halo of mystery which surrounded the life of this great Jew has tempted the pen of novelist and playwright. In the middle of the last century the dramatized version of Uriel Acosta by Karl F. Gutzkow had a great vogue on the stages of the civilized world. The drama is still popular, for it has elements of permanent value.

The filmed version presented by "The Great Players Company" leans but lightly on the Gutzkow drama, borrows here and there from some biographical sketch, but depends in the main on such improvements as the director thought were necessary for the screen adaptation. The result has been anything but satisfactory. The really big dramatic moments have been crimped and spoiled.

No doubt the director was hampered by his actors and actresses. The part of "Uriel Acosta" has been intrusted to a man who had no conception whatever of the character he was called on to portray and whose histrionic ability fell far below that of the average performer in amateur theatricals. The other members of the cast were of about the same type. Settings and photography are fair.

Learned Business From Bottom Up.

RALPH W. INCE, Vitagraph director and star, was born in Boston, Mass., in 1887, and is one of the youngest really big men in the motion picture business. He comes of a theatrical family, his father being the late John E. Ince, a well known comedian both in America and Great Britain.

Ralph is the youngest of three brothers, all of whom have become famous in the field of motion photography. When Ralph's determination to become an actor reached its height, his father was an influential man and thoroughly in touch with theatrical conditions. With the idea of completely sickening and disheartening Ralph, his father placed him with an exceptionaly poor company, practically devoid of financial backing, organized to produce "Hazel Kirke" in the one-night stands. Ralph's season in "Hazel Kirke" lasted one consecutive night, and the stranding exeprience had the desired effect, for Ralph came back to New York and readily entered newspaper work business as an artist.

Shortly after, one of his brothers scored a success in the theatre and Ralph's histrionic ambition was rekindled. Within a few weeks, Ralph was a member of the Richard Mansfield company in repertoire, during which engagement he played all sorts of parts and rapidly absorbed many of the technicalities of the theater, and finer points in production. At the end of his first year as a member of the Mansfield company, Ralph was a very valuable man, for he had kept his eyes open, had learned much from that eminent artist, and, in addition possessed a natural inborn histrionic instinct.

Mr. Ince as Lincoln.

Ralph Ince.

His next engagement was with Klaw & Erlanger's company presenting "Ben Hur," during which time he absorbed his first ideas of handling spectacular effects and huge armies of people. Later, he joined the "College Widow" under the Henry W. Savage management, and in this company he was instilled with the values of ensemble activity.

About this time Ralph met the young lady, who later became Mrs. Ralph Ince. When he thought of leaving her to go on the road with a theatrical company, he confronted a tough problem. It proved to be the psychological moment in his career. The idea of remaining in New York was uppermost in his mind, but with no New York theatrical engagement in sight, he turned his attention towards motion photography, which was at that time just commencing to attract general attention. He applied to the Vitagraph Company for a position and, after working in several small parts, attracted the attention of the owners of the company. They made him an offer, but the offer had a string to it.

At this time, the Vitagraph was not the prosperous organization that it is today, and every actor had to help in setting scenery, running props and be a general motion picture utility man. Ralph accepted an engagement with the Vitagraph, and was handed a hammer and saw with his contact. He went to work and he learned how to set scenery and how to run props, learning his business from the ground up.

Mr. Ince has been with the Vitagraph Company seven years, the first two as an actor and sort of a high class property man and scenery shifter. The next two years were devoted to acting important parts, minus the hammer and saw, and the past three years have been given over to directing. In all, he has appeared in probably 500 different pictures and has produced about 150 Vitagraph successes. He has staged more big feature pictures for the Vitagraph than all of their other directors combined.

Mr. Ince's impersonation of Abraham Lincoln is startling, in its reality. Because of his heighth—he is considerably over six feet tall—the Vitagraph naturally cast him for the Martyred President when the character of Lincoln was required in a picture taken several years ago. Ralph's ability as an artist, in conjunction with his extraordinary efficiency in making up for the stage, permitted him to produce a representation of Lincoln sufficiently important to make Ralph famous throughout the world. Within the past two years the study of Lincoln, his personality and characteristics, has become Ralph's foremost hobby. Now, old friends of Lincoln unite in declaring that Ralph Ince is as near an ideal counterpart of Lincoln in all particulars as it is possible for one human being to impersonate another.

Ralph has written, or more properly speaking, evolved many motion picture plays. His ability for getting together a picture may be surmised by considering that when he had a large coasting schooner at his disposal, he conceived, with in an hour, the story of "His Last Fight," placing practically all of the scenes in the picture aboard the schooner.

Ralph married Lucille L. Stewart at Sheepshead Bay, L. I., in 1908. Mrs. Ince is a sister of Anita Stewart, who, a few years ago, played unimportant parts with the Vitagraph. Ralph eventually placed Anita Stewart in a principal part in "The Wood Violet" and his careful coaching made it possible for her to do the greatest work in her career in the first part of importance she ever played. Since then Miss Stewart has been his leading lady in all of his pictures, and her rise to world-wide fame can partially be traced to the effective direction of Ralph Ince.

Ralph's first entrance into pictures seven years ago, was to make it possible for him to marry and have a home for his bride. His remaining in pictrues since, has made it possible for him to purchase, out of his earnings, one of the most beautiful garden spots in Long Island. He has a miniature Paradise which he calls home at Bay Shore, L. I.

VANCE TO WRITE NEW UNIVERSAL SERIAL.

Louis Joseph Vance, one of the best known modern fiction writers, has been secured to write the new serial, "Trey O' Hearts," which is to follow the present Universal serial, "Lucille Love," to be released in fourteen or sixteen distinct parts, each of two or three reel lengths. The serial will commence the latter part of July, and will be exploited in a manner similar to that used with "Lucille Love."

Through the Robyne Syndicate the story, in serial form, will appear in sixty to seventy of the largest newspapers throughout the United States. In Europe, Australia and South America, the new Vance serial will be arranged along the same lines in conjunction with the photoplays as they are released.

The decision to release another big serial was reached by the Universal officials after the present one, "Lucille Love," had proven its worth in a surprisingly satisfactory way. The field of literature was thoroughly scoured by the Universal, with the purpose in mind of securing a writer who not only commanded marked popularity but could conceive and execute a story which would lend itself thoroughly to film production. The selection of Mr. Vance was the result. His novels, which ran serially in Munsey's Magazine, "The Brass Bowl," "The Black Flag" and "The Bronze Ball," were particularly noted for the virile treatment given them.

Mr. Vance believes himself that the "Trey O' Hearts" will come to be recognized as his masterpiece. It is very probable that during the adaption of the story of the screen, the author will be present to assist and suggest.

The production work will be done at the Universal's West Coast studios, Los Angeles, Cal.

NEW THEATER OPENED.

A new moving picture theater has been opened in St. Louis, Mo., by A. Gutzman. The house is situated at 2912-14 Chippewa street, and has a seating capacity of 600. The admission price is five cents. The theater opens at seven o'clock on week days, and on Sundays the shows begin one hour earlier. The name of the house is the Melvin.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

MUCH is being said at present regarding the necessity for making motion picture exhibitors what they ought to be by a system of schooling, or otherwise. If "otherwise" means forcing the deficient exhibitors to do what the law requires and common sense dictates, all interested in the welfare of the motion picture business will give unanimous endorsement to the suggestion; as for a schooling of exhibitors, little serious attention is given the idea. The prevailing opinion among the real exhibitors and those who have direct dealings with those controlling picture houses is that the chief thought should be extermination and prohibition. Education should be encouraged at all times when legitimately directed, but to seriously consider it as applied to exhibitors of motion pictures under existing circumstances is purely a waste of time.

* * *

Day after day students of conditions attending the motion picture field at present are spending hours in throwing into shape lessons for the guidance of exhibitors. All publications devoted to the trade publish columns in each issue telling the exhibitors what should be done and what should not be done for the advancement of their personal interests and the interests of the business as a whole; but a certain percentage of the men who should show some appreciation of what is being done continue in the same old rut. Many explanations are given for this. Some say the exhibitors are too busy to read; in many cases exhibitors are unable to intelligently read what is prepared for their benefit; and in some instances exhibitors feel that the information is for the other fellows.

* * *

One of the oldest and most progressive exhibitors in this city says that there are ample opportunities for all men in the business to learn everything pertaining to it without sending any of them to night school. "The trouble with many of them," sad he, "is that they will not understand, and will not do anything that is likely to cost them something. Most of the people who fail to come up to the mark as successful managers are those who are in the business to get all the money out of it that they can in the shortest space of time. I do not take much stock in the explanation that they are unfortunate because they cannot read, and therefore do not profit by the suggestions given in the trade journals. Every one of them is sufficiently educated to be able to keep tab on the box offices with the best of us and nothing in which they are directly interested gets by them in the trade, whether or not it is printed. I have been hoping for the time to come when the indifferent and ignorant class of people who pose as exhibitors will be driven out of the business. They have been thorns in the sides of the intelligent and legitimate exhibitors and are responsible for all the clashes that have taken place with the authorities. They are the people upon whom the handlers of uncensored films chiefly depend for an outlet for their goods and the whole trade is made to suffer for it."

* * *

Another exhibitor said that if any exhibitors needed schooling they were not members of any of the exhibitors' associations. If they were they would be educated. Any exhibitor who attended the recent international Exposition at the Grand Central Palace, New York, and listened to the addresses received a course of education sufficient for any man of ordinary sense. "I lost patience with such people some time ago. They will not co-operate, or try to learn. Scores of them graduated into the picture business from street stands and will follow the peanut business methods as long as they are in it. Take a trip along the East Side of the city, and along some of the streets on the West Side, and in Harlem, and the lower type of residential districts in Brooklyn and you will find what I am driving at. There is where you will find the houses from which the people continually attacking the motion picture business get their ammunition, although I will admit that many houses in better localities show inexperience on the part of the managements. The latter class of people do not need schools for education in their business. Experience, with the help of the trade papers, will set them right in time. There is but one school for the other fellows, and that is the Bureau of Licenses."

* * *

"The striking part of the situation is that the 'uneducated' exhibitors comply only with that which the law requires and volunteer absolutely nothing for the benefit of their patrons. This appears to me as conclusive that there are a certain number of people in the business who will respond only to force and would defy all attempts at education, although there is a possibility that many of them are under the ban because they leave the actual work of direction to some employes who succeed in impressing themselves upon the poor fellows as having managerial ability when, in fact, they know as little about the business as the boss does. But, conceding all this, I am opposed to a campaign of education when it is apparently to be directed chiefly to the benefit of a class of people whose sole qualification and principal aim is the possession and acquirement of money."

* * *

"I hear strange rumblings in the film market," said an out of town exhibitor to an exchange man he met on Broadway a few days ago. "How about it?"

"I guess you are right," was the answer. "There is every indication that the motion picture volcano will have an eruption before the snow flies. It would not surprise me if it happened much sooner. The market is glutted and something must give. While the feature game has done wonderful work towards attracting to the picture houses thousands of people of the better class who until a couple of years ago ignored the picture form of entertainment, the game itself has been overdone. There will be more high class picture houses in operation next fall than ever before. An immense amount of capital is being turned in that direction, but that will not relieve the situation as it is at present from the producers standpoint. Some of them will either pull out of the field, or be forced out of it. There are too many people in it."

"Where do you look for a break? Do you mean that the newcomers will go under?", asked the visitor.

"I am not inclined to say. It would not be fair to the trade. I am simply reflecting what every well informed man in the field feels. I will say, however, that whatever may happen will not injure the business from the exhibitor's standpoint. The standard of productions and the amount of patronage will meet the best of any period within the past three years?"

"Well, every day I read of some new corporation being organized with immense capital to make pictures. Does it seem logical that if conditions are as you state these great investments would be made"

"At first glance it does not. But the hundreds of thousands of dollars you speak of are not dumped into the business with a shovel. The backing is there, but the investments are made by installments, and when the investors feel that returns are not coming in to their liking the backing is withdrawn. The same thing has happened before. One of the most prominent and richest manufacturers in this city, whose name is known in almost every household, was induced to take a flier in the picture game a few years ago He put up $50,000. He knew nothing of the picture game. He knew only that big men in the business were receiving big returns when the pictures were marketed. He did not figure that big expenditures were necessary to get the goods ready for the market and time and expense was required to get customers. His $50,000 was fast dwindling when he found that returns were still a matter of future development. He realized that the picture game partook more of the theatrical than the ordinary commercial character. But he was game. 'Here', he said to those he was backing 'I'll give you $15,000 more to get the returns started, and if you do not make good I'll pull out.' Well, he pulled out—after he woke up he found that his $65,000 was a mere drop in the bucket for the venture he started. Mark my words, the greater the capital the heavier the fall, especially where the investors look for returns as they do in ordinary commercial pursuits. The men who have made big money in the business did not get it through quick returns. Every old manufacturer will tell you that. They got it by putting their money in the business with their labor. When the returns came in they reinvested them. Persistent labor and reinvestment eventually created a balance for profit sharing without impairing the operating capital. Now competition is growing sharper every day. Should a crisis in that respect come, which will be the best equipped to meet it—the company that has a surplus working capital, or the one backed by a group of hungry dividend seekers who balk on increasing investments if dividends are not forthcoming? Do you get me?"

Greetings at Dayton

Keen Interest in the Affairs of the Motion Picture Exhibitors' League Presages Large Attendance.

THE affairs of the Motion Picture Exhibitors' League of America has attracted wide attention among the exhibitors of the country, not only on account of the rivalry between the organization and the faction that bolted from it at New York a year ago, but because of the lively interest among its members on various questions that are certain to come up for discussion at the Dayton convention.

Uppermost among the toics for discussion will come that of Censorship. As is generally known the National League President, M. A. Neff, has been one of the foremost advocates of legally constituted censorship boards as exemplified by the Ohio law, of which he claims authorship. Supporting President Neff is a large and influential faction which will support him in his contentions.

On the other hand there is a strong opposition among the state branches of many states to censorship of any kind, and the opponents to the censorship idea will be there to make a fight against the adoption of any thing favorable to it. Altogether there is likely to be a lively time over censorship.

Another matter that is to come up for consideration is the question of taking back the bolters of a year ago. A committeee was appointed at the recent meeting of that faction in New York to present claims for recognition at the Dayton convention. Up to the present writing very little sympathy has been expressed in their behalf by members of the regular organization. It has been pointed out that the bolters have no organization that is entitled to consideration and that if they want to return to the fold they may do so by making application for admission to the existing League organization in the regular way. It is more than likely that such will be the answer given the delegation of the bolters at Dayton if they are given a hearing.

There is sure to be a discussion upon the question of revenues for the maintenance of the League. Up to the present writing the dues from members have not been sufficient to carry on the work of organization. To make up the deficit the exhibitors have been compelled to hold expositions and publish programs—a round-about-way of taxing the manufacturers of pictures and accessories to raise money. This plan is growing in disfavor. Many manufacturers have flatly refused to be taxed and others contribute unwillingly through fear that their business will suffer if they do not. All this should be changed and a sufficient annual due should be levied against each member to put the League on a strong financial basis.

Whether or not there will be a contest over the election of president for the ensuing year depends upon the attitude President Neff takes upon the censorship question. If he persists in pursuing his present course it is more than likely that he will meet considerable opposition and may face another split in the organization. On the other hand the recent campaign made against him by certain publications in the trade has had the effect of solidifying his support and he will go to Dayton with a strong party at his back. The issue will be full of interest.

The Moving Picture World will be well represented at Dayton and a complete report of the proceedings will be published in subsequent issues.

MARYLAND STATE CONVENTION.

The Maryland League held its annual convention at Baltimore on June 25. The sessions were held at Bayshore Park and were well attended. The election of officers for the coming year resulted as follows: Marion S. Pearce, of Baltimore, was unanimously re-elected president of the organization; William Kalb was re-elected vice-president; Second vice-president, Thomas J. Bohannon; secretary, Geo. P. Klein; treasurer, Guy Wonders, and sergeant-at-arms, T. J. Hovey; national vice-president, J. H. Bennett.

The delegates to the National Convention were elected by ballot. They are: Marion S. Pearce, Frank Durkee, George List, of Frederick; Harry Lewy, William Fait, Jr., and Harry B. Cook. There were also six alternates named. The delegates were uninstructed.

INDIANA LEAGUE ELECTION.

The members of the Indiana state branch of the Motion Picture Exhibitors' League of America met in North Vernon at the Metropole Hotel June 3d. The following officers were elected: J. C. Lockwood, National vice-president, Frankport; president, O. G. Murry, Richmond; first vice-president, J. C. Trulock, Aurora; second vice-president, G. B. McClelland, Osgood; secretary, W. E. Phillips, North Vernon; treasurer, W. Curl, New Albany. Delegates to Dayton convention: O. G. Murry, Fred Verbarg, W. Curl, J. C. Trulock, G. B. McClelland. Alternates: W. W. Eggleston, J. M. McManus, J. C. White, W. E. Phillips and Roy Parks.

NEWMAN TO EXHIBIT AT DAYTON CONVENTION.

The Newman Mfg. Company, with factories in Cincinnati, New York and Chicago, will have quite an attractive and elaborate booth, occupying space No. 20 at the convention to be held in Dayton, July 6 to 11. They will have a complete line of the very latest and attractive brass poster frames, easels, railings, ticket choppers, etc., and a cordial invitation is extended to all exhibitors to visit their booth, where representatives of this firm will be glad to go into detail with reference to any equipment.

A neat good luck coin will be distributed, on which appears a catchy verse. It will be well worth while for every exhibitor attending the convention to make it his business to see the Newman display.

MANY PRIZES IN SCENARIO CONTEST.

Evening Sun-Vitagraph Competition Yields Three Hundred Scripts Acceptable to the Flatbush Studio.

According to the returns of the Evening Sun-Vitagraph prize photoplay contest, as published in the Evening Sun of June 30, about one in ten of the three thousand who submitted scripts turned out work that the Vitagraph Company desires to buy. The scenario department of the company is now in communication with the successful authors.

As previously announced, the winner of the thousand-dollar prize was Miss Elaine Sterne. The second prize of $250 was awarded to Harold Gilmore Calhoun, and the third prize of $100 to William Addison Lathrop. There are, in the long list of the supplementary winners, many names familiar to the film industry.

PHIL MINDIL RESIGNS FROM MUTUAL.

Phil Mindil, who for the past nine or ten months has been at the head of the publicity department of the Mutual Film Corporation, has resigned. Although when Mr. Mindil came to the Mutual he had had no previous experience in the film industry it took him a very short time to start things humming. He brought to bear all of the wide experience he had gained in the publicity line in twenty active years. He built up Reel Life, and achieved the unusual by making a house organ that sold freely on the news stands. W. H. Peckham, business manager of Reel Life, also has resigned. While Mr. Mindil has as yet formed no further alliance, his old friends and the many new ones he has made in film circles will be surprised if his tact, efficiency and experience are permitted to be removed from the line of endeavor in which he has been so successful.

It is understood that the Mutual Girl Weekly will be discontinued, and that the same course will be pursued with the Mutual Movie Fillers, a press sheet furnished to newspapers and exhibitors. Furthermore, it is said that Reel Life will be reduced in size, more to the proportions of a straight house organ, and that its public sale will be discontinued.

Arthur James, a well-known newspaper man, succeeds to the head of the Mutual's publicity department.

HOWE LOOKING FOR FEATURES.

Among the summer visitors to town is Lyman H. Howe, of Wilkes-Barre, Pa., probably the best known moving picture exhibitor on either side of the Atlantic, and certainly one of the oldest on this side. Mr. Howe came to the city to make final arrangements for the departure of his representative for Europe, to pick up novelties for the programs for next season. It is quite natural that a question should arise as to whether Mr. Howe cannot get all the films he wants from the immense stock on hand in this country. The answer is that every year he sends a representative to the other side to see if he cannot dig up some novelty—if only one—that has not been sent to this country. Gem seeking, as it were. He has done that for years. He is one of the exhibitors who will spare no expense to get something good and "different." His line is chiefly of the educational character and his bookings keep five companies on the road from early fall to early summer. And listen! He is one of the few eldest of the exhibitors who has not been tempted to embark as a manufacturer of films, although for years he has been intimate with the foremost of present day producers.

Manufacturers' Advance Notes

"THE WINNING TRICK" (Vitagraph).

This pretty comedy-drama has the quality of entertaining that appeals to human appreciation, on account of its naturalness. Often have we heard persons say that riches are not essential to happiness and inherited wealth is apt to be demoralizing. The heroine of this story, Lillian Walker, becomes so imbued with this theory after reading several treatises on the subject, she comes to the conclusion she will never marry a rich man. The hero, Arthur Ashley, is very much in love with her and there is but one barrier to obtaining her consent to marrying him. He is very wealthy and she fears the consequences to her pet theory. He determines to win her and for that purpose arranges with her father to suddenly announce his transition from riches to poverty. The father, Charles Eldridge, enters into the scheme. They marry and the young man obliges her to live under very modest and self-denying circumstances. He secures a position as butler in a wealthy home. Lillian visits him and at once becomes dissatisfied with her own

Scene from "The Winning Trick" (Vitagraph).

restricted way of living and goes back to her little flat very much dissatisfied. Finally her husband tells her he may secure a position for her in the home where he is employed. She calls on the owner of the mansion and is surprised to find her own husband occupying that position. He then tells her of his trick and she penitently confesses that theory and practice are entirely different. The dramatic quality of "The Winning Trick" is well sustained in the dual character by Mr. Ashley, as butler and as the gentleman of culture and aristocracy, lord of the mansion. Lillian Walker's portrayal of the girl of refinement and luxury suddenly being transformed to contrasting associations, is extremly clever and commendably well done. Charles Eldridge, as the father, the agreeable way he enters into the trick and the well simulated anger and opposition to his daughter's marriage to a poor man, is a bit of real comedy. The whole picture is so sustained in its lights and shadows, it cannot help but please and entertain.

"HIS STOLEN FORTUNE" (Essanay).

An unusually interesting comedy-drama adapted from the story of that title, which was run some time ago in the Munsey Magazines, will be presented in photoplay form, consisting of two very interesting reels, on Friday, July 17th.

Francis X. Bushman will play the leading role, that of a young American chap, who inherits a large fortune, only to discover that his deceased uncle had stolen it. Six months after his uncle's death, he finds a note which informs him that he must find the heir and return the money. Many humorous complications arise which will keep an audience laughing until their sides ache. The cast is a well selected one and the photography is beautiful.

"THE INCOMPETENT" (Lubin).

This drama is based on the eternal triangle—the man, the wife, and the friend, but contrary to the usual the friend is not a scoundrel, but a quite worthy. "The man" is the incompetent and the wife with every worthy intention poses as his sister, hence the friend is led into a false position

Scene from "The Incompetent" (Lubin).

and many mistakes are made on all sides. With a dramatic situation the skein is unravelled and the denouement promises a happy future. The script is written by Daniel Ellis and gives intensely dramatic roles to John E. Ince and Rosetta Brice, both of the Lubin home stock company.

"OTHELLO" (Kleine-Cines).

The big George Kleine five-part "Othello" made at Venice, Italy, last winter, under Mr. Kleine's personal direction, is scheduled for release through the General Film Company the week of July 6th.

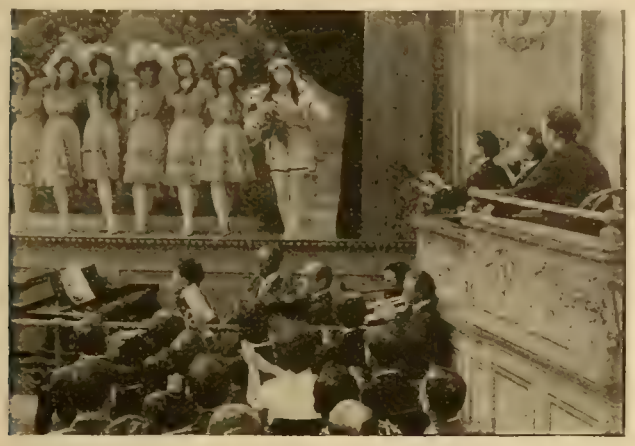
The picture is unusual in many ways. To expedite its making the city of Venice declared a half holiday and closed

Scene from "Othello" (Kleine-Cines).

the Grand Canal to all traffic, leaving only the aged palaces, the gayly costumed players and the clicking cameras of the Photo Drama Company. The film version closely follows Shakespeare's story. The photography is clean-cut, the various parts well cast, and the scenic effects more than beautiful. This is probably the first Shakespearean story to be produced in the actual environment of the original.

"THE OTHER TRAIN" (Beauty).

A "Beauty" subject produced under direction of Harry Pollard in which Margarita Fischer is the luminous star that rises to the highest pinnacle of success and falls to the lowest depths of poverty and at the end of her eventful career her soul ascends to celestial realms as in a flood of glory.



Scene from "The Other Train" (Beauty Film).

In her characterizations Margarita portrays the entire gamut of human emotions and gives an excellent exposition of her histrionic ability. Other players participate, but Margarita is naturally the center of attraction throughout the production.

Harry Pollard displays his thorough understanding of the art and has sucessfully produced his most remarkable one reel feature. The triple and double exposures show a thorough understanding of the camera and a complete knowledge of its possibilities. The subject is scheduled for release Tuesday, July 7th, and will undoubtedly score heavily both here and abroad.

"THE BONDAGE OF EVIL" (Kleine-Celio).

How a woman who thinks she has "lived down" her tainted past is, after many years, once more caught in the toils, enmeshed in the net of circumstances and returned to the depths from which she had been lifted by a noble love, is dramatically told in George Kleine's splendid psychological photoplay, "The Bondage of Evil," an extraordinary two-part subject made for Mr. Kleine by the Celio Company of Rome. The splendid acting of Francesca Bertini,

Scene from "The Bondage of Evil" (Kleine-Celio).

Albert Collins and Emilia Ghione, principals in the story, makes it one of the most attractive films yet turned out by that popular continental organization.

Louise, a cabaret singer, marries a young millionaire after her lover, Duval, has been sentenced to a five-year term in prison. Finally accepted by his family and friends, she becomes a society leader and has almost forgotten the old life. Then Duval is released and his subtle influence is exerted to bring her back to the degradation of the cabarets. Her struggle with the inevitable and final surrender makes a keenly interesting phychological study and teaches a fine moral lesson, abounding in compelling dramatic situations.

Technically, "The Bondage of Evil" compares favorably with the best of the Celio output. The photography is splendid, the settings beautiful and the appointments perfect in every detail. The subject will be releasd through the General Film Company Tuesday, June 30.

REAL PRISON SCENE IN EXCELSIOR PICTURE.

In one of the realistic scenes from "The Toll of Mammon," made by the Excelsior Feature Film Company of 110 West 40th Street, New York, it was necesary for the sake of atmosphere to get a scene in prison showing the convicts at their daily work. The warden of one of New York's largest prisons was approached and consented only

Scene from "The Toll of Mammon" (Excelsior).

after much weight had been brought to bear upon him. Director Harry Handworth brought his camera into the various parts of the prison, and soon had the necessary scenes. They were taken without any artificial lighting and are perfectly natural. Gordon De Maine, the leading man for the Excelsior Company became a real convict for the time being, and later laughingly said he made several friends among the regular "honest to goodness" inmates.

"THE CONQUERORS" (Ramo).

The populace of Fort Lee, New Jersey, awoke one day recently to find a Franco-German village in their midst, and were unable to figure out the reason, until Will S. Davis, director for Ramo Films, swept his French and German troops with their horses and cannon through its streets, bombarding its houses and terrifying its citizens. The scenes enacted were for the wonderful five-reel Feature "The Conquerors," dramatized by Mr. Paul M. Potter and produced as a photo drama by Ramo.

Much time, care and money has been expended in making this production very elaborate and spectacular. The building of this miniature village alone cost over $3,000.00.

"The Conquerors" as a play was dramatized by Mr. Potter for Charles Frohman, who produced it several years ago with William Faversham in the leading role, and ran very successfully for one whole season at the Empire Theatre, New York City. This production will be presented to the public September 1st, and one each month thereafter, such as "The Victoria Cross," "The Destruction of St. Pierre," "The Mad Mullah" or "The Lovers of the Nile" and "The City Directory," all from Mr. Potter's pen.

KLEINE'S "VENDETTA" IS SPECTACULAR.

A man buried as dead, returning to consciousness in his coffin, knocking it by his struggles from its niche in the wall; thereby breaking open another coffin filled with jewels; returning to his estate only to find his wife and his dearest friend unfaithful to him; plotting a revenge that ends in the death of his friend and the killing of his wife in that selfsame tomb at midnight by an earthquake, are the essential elements of what is undoubtedly one of the most sensational novels ever filmed.

Marie Corelli wrote no work more powerful than her "Vendetta" and no producer made a film more faithful to detail or providing more thrills than the film version of that novel. The story is in five parts, anyone of which contains enough material to make two good stories. The subject is scheduled for release through the General Film Company, special feature department, July 27th.

SUCCESS OF "ATLANTIS."

The Great Northern Film Company's spectacular six-reel production of "Atlantis," the film dramatization of Gerhart Hauptmann's stirring novel, has scored a marked success in the film world. The thrilling shipwreck scenes have caused a sensation among state right buyers and exhibitors alike. The following territory has been contracted for to date: New York, Pennsylvania, New Jersey, Massachusetts, Connecticut, Delaware, District of Columbia, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Minnesota, New Hampshire, North Dakota, Rhode Island, South Dakota, Vermont, Virginia, West Virginia, Wisconsin and Canada.

Company Leaving Copenhagen for Ocean Scenes in "Atlantis."

The state right buyers who have secured this big production are obtaining choice bookings for it in many cases arranging to present the pictures in the leading legitimate theaters. "Atlantis" opened at the magnificent new Pitt Theater, Pittsburgh, on Monday, June 22, for an engagement of two or more weeks. It was presented at His Majesty's Theater, Montreal, Canada, the leading playhouse of that city, and is expected to be seen at other first-class houses.

"THE GREAT UNIVERSAL MYSTERY."

Something "Out of the Rut" in Filmdom That Is All Accomplished "Without a Make-up."

Take into consideration the fact that a motion picture has been produced in the negative and will be released July 10, with a star cast working (or playing) in it whose aggregate salaries amount to eight million four hundred and twenty-four thousand dollars a year—quite some round sum. The Universal Company is releasing this picture with the above caption, embracing a cast of over fifty-four leading stars and executives of the company; said executives who are earning their salaries in other departments have just discovered their abilities of pantomimic acting before the camera, and are not such bad actors after all.

This visualization has been taken by the various directors, not only throughout the United States, but in Europe as well. It contains every star, manager, studio manager, stage carpenter, "props" and wardrobe lady in the the employ of the Universal Corporation, and in addition such high-priced personages as Carl Laemmle, R. H. Cochrane, J. C. Graham, Joe Brandt and all members of the board of directors, as well as the principal members of the office force of the company.

In addition to these personages thirty-seven of the leading stars are shown in the unwinding of the film on the screen. The majority of the scenes were taken at Universal City, near Hollywood, California; the Imp studio, New York; Coytesville studio, New Jersey; the Imp factory, Bayonne, New Jersey; Victor studio, New Jersey, and the executive offices, 1600 Broadway.

The following film celebrities appear in this picture: King Baggot, Pauline Bush, Ford Sterling, William Clifford, Lois Weber, Lee Moran, Ella Hall, Hobart Henley, William Welch, Betty Schade, Leah Baird, Howard Crampton, Al. Christie, Carl Laemmle, Maurice Fleckles, Herman Fichtenberg, Allen Curtis, Florence Lawrence, Francis Ford, Bob Leonard, Cleo Madison, Victoria Forde, M. J. MacQuarrie, Ethel Grandin, Alexander Gaden, Rupert Julian, Edna Maison, Edmund Mortimer, Frank Crane, J. C. Graham, Wilfred Lucas, F. A. Van Husan, J. V. Bryson, Henry McRae, J. Warren Kerrigan, Grace Cunard, Herbert Rawlinson, Phillips Smalley, Eddie Lyons, William Shay, Irene Wallace, Matt Moore, Marie Walcamp, Frank Smith, William Dowlan, Herbert Brenon, Isidore Bernstein, Otis Turner, Bob Thornby, David Horsley, Fred Balshofer.

Mr. Laemmle played the leading part in a very unctuous manner. He seemed somewhat frightened at and suspicious of the camera, but he took a stage brace and that helped some; he accomplished all this without a make-up. Others in the cast acquitted themselves equally well. Wilfred Lucas seemed to be somewhat peeved and hid behind his manuscript.

Whatever is lacking in this picture—and that is the mystery—it is not novelty. Something new in pictures, as well as in everything else, that we mortals bump up against, is welcomed with glee. At the conclusion the mystery still remains; you can draw your own conclusions, which is some satisfaction, so keep on guessing. "Use the brains God gave you."

"UNIVERSAL BOY" SERIES BEGINNING.

Commencing Thursday, July 16th, the Universal Company will release every other week under the Imp brand, a "Universal Boy" film, featuring Matty Roubert, deliciously precocious and one of the cleverest youngsters on the screen, in the title role.

The series will treat of persons, important or otherwise, prominent in the public eye. However, the pictures are not intended simply as a sole means of exploiting such personages; in each photoplay release there will be a complete and highly amusing story woven around the little hero, Matty, and the particular person or personages he comes in contact with during the production of that film.

The first series, which have just been completed, will introduce John McGraw, famous manager of the New York Giants; mascot of the New York Giants, Jimmy Ford, and Miss Annette Kellerman, the world famed "Water Venus" and heroine of "Neptune's Daughter," the smashing seven-reel success, now showing at the Globe theater.

Master Roubert is a dark, curley-headed, brown-eyed boy of seven. His experience upon the screen dates from the time he was two and a half years old. Inheriting natural taste and ability for mimicry and make believe from his parents, who have spent their lives in the dramatic profession, Matty immediately proved himself a "child prodigy."

The comedies which gave Master Roubert the biggest reputation, were those produced upon the Pacific coast by the Universal and released under the Powers brand. Appearing in these juvenile comedies as the principal boy for something like two years, Matty endeared himself to thousands of fans throughout this country and Europe.

"SALOMY JANE" (California M. P. Co.).

Until recently, the larger half of those natural advantages which have made California celebrated throughout the world had fallen beyond the pale of the film producer. The higher Sierras, the mining camps of earlier days and the far-famed red wood forests all belonged to the upper end of the state, and had almost entirely escaped the motion picture camera's lens.

The California's Motion Picture Corporation's adaptation of "Salomy Jane," Bret Harte's story and Paul Armstrong's play, will abound in this Northern California scenery, in which respect it will give the public something quite different from the general run of back grounds found in motion pictures, this applying to pictures previously made in California as well as elsewhere. The story, as is known to the world at large, concerns itself with the days of gold in the Far West, its setting, a redwood forest, and its characters the hardy, rough and too often lawless pioneers, but withal generous, who made the early history of California a thing of thrilling romance.

The redwood forest, in which the production is being filmed, is the same in which Bret Harte watched the prospectors build their first rude cabins. The stage coach, which is serving the producer's purposes, is a relic of former days, and the grade that it rocks along is the same, but for subsequent repairs, by which the author wandered back and forth between the feverish gold camps and the young frontier metropolis, San Francisco, scarcely grown beyond a village.

QUEEN COMEDY COMPANY STARTS.

Another moving picture concern has started work in Los Angeles, Cal., the Queen Comedy Company. It is headed by A. D. Hann and A. G. Forry, who will produce comedies only. The company is said to be named after the president's sister, Miss Queenie Hann, who is playing leads opposite the Irish comedian, Jerry Ivers. They have their studio almost completed and expect to have their first release ready about July 10.

Notes of the Trade.

Arthur Ashley, of the Vitagraph Players, is a "Jack of all trades," but he reverses the old saying by being good at all of them. It is not so very long ago that he was known as Daredevil Ashley and thrilled thousands all over the country by his death-defying ride down a Shoot the Chutes on a bicycle, enveloped in flames, making a spectacular high dive at the finish.

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H. A. Wolfgram, formerly salesman of the World Film Corporation's Kansas City office, has been transferred to the Denver office, and will take charge of the sub-office at Salt Lake City.

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The cast of the Life Photo Film Corporation engaged in making "Northern Lights," in six parts, have returned from Canada, where they were engaged in the taking of exterior scenes in the production.

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European rights for the international polo pictures have been granted to the McEnnery Syndicate of London by the World Film Corporation.

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Joseph Bloom, special representative of the World Film Corporation, is now located at the Washington office, and has the distinction of being the World Film Corporation's best salesman.

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The "Beauty" subject entitled 'The Other Train" is an exceptionally fine production and an everlasting testimonial of the versatility of Miss Margarita Fischer and the thoroughness of Harry Pollard as a director.

* * *

In the Selig zoo at Eastlake Park, Los Angeles, California, there has been an unprecedented increase in the original stock of wild animals imported by William N. Selig. Old circus men and those accustomed to the handling of wild beasts state that the peculiarly appropriate surroundings in which the animals live are responsible for this. There are acres of real jungle grown from shoots and roots brought from India, Africa and other countries, so that the animals find exactly the same jungle conditions as they have been accustomed to at home.

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Miss Ethel Clayton, of the Lubin company, received notification from the Onyx Club, which has branches throughout the Southwest, that she had been awarded second prize in their photoplay favorite contest, having received twenty-five thousand votes. This makes the fourth club contest in which she received first or second prize.

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"When the World Was Silent,' produced by Herbert Brenon and written by Harvey Gates, of the Universal, is to be a three-reel drama, instead of a two-reeler as originally announced. When Mr. Brenon took the script, it was his intention to put it on in two reels, but when the production got under way it was decided that the story was too big for two reels—that three reels would be necessary to properly unfold the plot. It will be released on July 13, as a three-reeler, while the Victor one-reel release of that date, "Out of the Valley," will be dropped until a future time.

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It will be interesting for the many who have already become acquainted with the great "Protea' to know she has again made her appearance in a film called "Protea Second." The second part, like the first, is the property of the World Film Corporation. This daring young woman detective is probably one of the most versatile among the many actresses upon the moving picture stage. From the opinion of those who have had the lucky chance to see the advance print of "Protea Second" it is quite evident that the exhibitor will not regret his persistent request to get something as good as "Protea First."

* * *

Sawyer, Inc., have closed a contract to market a new Mexican picture made by the Canadian Bioscope Company, entitled "The Mexican Sniper's Revenge." It is in three parts, with the principal scenes laid in a small Mexican village, which is attacked by a band of Mexican rebels. There are some very thrilling battle scenes and a very strong love interest between a Mexican senorita and an American engineer.

* * *

Al. E. Christie and his Nestor Comedy Company have returned from a journey that took them from one end of California to the other and into Mexico. One of the pictures Christie made shows scenes of construction in the exposition, which will celebrate in 1915 the opening of the Panama Canal.

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Through the courtesy of William H. Russell, millionaire, Anglewood Cliffs, the immense and beautiful estate on the Hudson belonging to Mr. Russell, was turned over to the Lawrence-Victor company to be used for the staging of a two-reel romantic melodrama. Under the direction of Harry Solter, and headed by Miss Florence Lawrence and Matt Moore, the Victor players are at present located on the estate, where they have already been for two weeks, working on the picture.

No, "In All Things Moderation" is not the name of a sermon; it's the title of a two-reel bouncing melodrama that is being produced by the Imp company under the direction of Frank Crane. Alexander Gaden and Dorothy Phillips are playing the leads.

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The Shubert Feature Film Corporation, which lately combined with the World Film Corporation, has about completed what is to be one of the most up-to-date studios in the world. This formidable structure will have sufficient space to carry on six different productions at one time.

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One of the visitors at the recent exposition in New York City was Bernard M. Corbett, of the Corbett Theater Equipment Company, 611 Washington street, Boston. Mr. Corbett seemed highly satisfied with business conditions in the New England states. His company has placed the equipment in all of the theaters in the vicinity of the "Hub" recently.

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The Julian Rex Company is producing "The Dreamer," from the pen of Rupert Julian himself. This will be the first film of the new company in which Rupert Julian and his wife, known to the legitimate stage as Elsie Jane Wilson, are co-stars.

* * *

For the staging of "When the Heart Calls," a two-reel Imp drama, Herbert Brenon, director, needed certain styles of exterior settings. Informed that Stamford, Connecticut, or the country thereabouts, could furnish what was wanted, Herbert gathered his players and took them up there. Of course the atmosphere must have been cool and the fishing good—but "No!" says Herbert. "I worked every minute of the time." He and the company have just returned. Billy Shay and Violet Mersereau will be seen in the lead roles of the play.

* * *

H. C. Drum, district manager of the Pacific Coast for the World Film Corporation, is now on a tour to Seattle.

* * *

Sawyer, Inc., have received another 500 feet of interesting film from Sofia, Bulgaria. This film has been added to the 3,000 feet already in hand. The subject is to be released on the occasion of the visit to this country of the Queen of Bulgaria in October.

* * *

J. G. Wilson, until recently with the Syndicate Film Corporation, has been appointed manager of the Boston office of the World Film Corporation, in place of F. B. Murphy, resigned.

* * *

H. T. Oliver, vice-president and general manager of the Canadian Bioscope Company, Ltd., of Halifax, has been in New York City for the past few weeks arranging for an outlet in the United States for the productions of his company. They expect to release a number of three and five-reel features as well as one-reel and split-reel comedy and dramatic subjects.

* * *

Sol L. Lesser, of the Golden Gate Film Exchange, San Francisco, expects to land in New York early in July. He has several big negotiations on and expects to close up some very important deals. Mr. Lesser has started the big Vitagraph-Liebler film, "The Christian," on the highway to prosperity on the Coast.

* * *

Al Rosenthal, special road man of the World Film Corporation, was called to Chicago from Atlanta, on account of illness in his family. In the future Mr. Rosenthal will make his headquarters in Chicago.

* * *

"A Harmony of Souls" is the title of the latest picture by Bob Leonard and Lloyd Ingraham. Among the features of this one-reel drama is an orchestra of twenty-five artists. In the story Leonard himself had to direct the orchestra and his fine musical training stood him in good stead.

* * *

Herman Gertler, formerly with Warner's Features, Inc., is now one of the force of the World Film Corporation, in the capacity of film inspector and assembler.

* * *

Jack Blystone, new director of Joker comedies, with Bess Meredyth as leading woman, and Ernest Shields as leading man, is now producing a slap-stick entitled "The Third Party," at the West Coast studio.

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Music for the Picture

Conducted by CLARENCE E. SINN

Again, "Judith of Bethulia."

GEORGE P. MONTGOMERY, Musical Director, Rawlins' Theatre, Albany, Ga., contributes the following:

Have been reading your music department for a long time and find it very interesting. I am the leader (piano) of a five-piece orchestra and we play for pictures exclusively, changing daily. Have a repertoire of over 2,000 orchestra numbers, not counting medley two-steps and waltzes. When I read of people playing for pictures, and for pathetic scenes using "Hearts and Flowers," "Flower Song," "Melody in F," and such good old standbys, I wonder why they don't try and get some new numbers. I should be pleased to give you a list of other numbers to take the place of these if you would care to have it. Another thing—in reading music cues as given in your columns, too many times they go back to repeat numbers; this is entirely unnecessary if the leader has a large enough repertoire of music.

In your department (issue of week of June 13th) Miss Currier, of Barton, Vermont, states that she uses twenty numbers a week for her pictures, as I understand it. (Not exactly that; Miss Currier said she bought at least twenty numbers per week of popular music. This is in addition to her library of standard stuff.—Ed.).

I have used more than that number (20 numbers) for one day's pictures of three reels. I should like to get hold of music that I can use for battle scenes and struggles of various kinds, such as the cue music issued by Hawkes & Fischer, Nos. IX, X and XI. Must be at least a page in length; I have plenty of short ones. I notice the organist at the Trianon Theatre, Birmingham, Alabama, gave his synopsis of music for the first and third reels of "Judith of Bethulia." Below I will give you my synopsis for the second and fourth reels.

Judith of Bethulia.

Reel Second.

(1.) (Assyrians storm walls.) Storm scene and last Allegro from William Tell overture.
(2.) Hawkes' melodramatic music Nos 11 and 12, until "Yet Holorfernes Took Council."
(3.) "Rosamond Overture," (andante) until "Vision Came from the Lord."
(4.) "Melody of Peace" (by Carroll) until "She Put on Garments of Gladness."
(5.) "Romantic Overture" (allegro).

Fourth Reel.

(6.) "Vision of Salome" until "Let Me Be Thine Handmaid."
(7.) "Apache Waltz" (Offenbach). "Sunshine and Showers" overture. "King Mydas" overture until "Runs Out to Battle."
(8.) "Light Cavalry Overture" until prayer by inhabitants.
(9.) "Christmas Song" until joyfulness.
(10.) Priests March—"Athalia" until end of reel.

It has been some time since I saw this picture and some of the details have slipped my mind. For that reason I am not sure whether the stopping cues for Nos. 8 and 9 are titles or "business cues." I took it for granted that "prayer by inhabitants" and "joyfulness" referred to the action of the characters and not to the "leaders" (or titles), and am giving them in that form. Mr. Montgomery's writing is plain enough, but we lay out our programs a trifle differently. Many thanks for the program. We will be glad to hear from you again. As for the list of numbers for which you so kindly offer to send titles, I cannot include a catalog of music in my page, though I don't mind inserting a few once in a while. You might mention some more in the next program you send; I'm sure the constituents would be glad to know them.

"An Up-to-Date-Outfit."

You may call it an up-todate drummer's outfit or a drummer's up-to-date outfit, or both. This communication is from Charles C. Moore, whose sub-title is "The Progressive Drummer," at present located at the Stroud Theatre, Stroudsburg, Pennsylvania:

After reading the Moving Picture World for many years I have decided to say a word to my brother musicians. My outfit, illustrated on this page, is considered by expert critics to be one of the most complete line of effects in the moving picture field today.

One great effect in particular is the way I produce my whistle effect. It took me many months of hard thinking to accomplish this. An ordinary drum of compressed air, an air gauge, a few feet of quarter-inch pipe, and you will have the greatest effect for train or steamboat whistles of today. My electric bells, buzzers, telegraph, wireless and other electric effects are all worked direct from the current of the theatre. These are only a few of the many effects I have planned and made myself. I consider the effect business an art by itself, and if worked perfectly, the most interesting work in moving pictures.

Managers have asked me what make of bells I am using. Why, Deagan's Parsifal bells (resonator) the finest toned instrument on the market. I thank the Moving Picture World for this page devoted to music and effects for pictures, and hope other musicians will find this item of interest as I have found others on this page.

Mr. Moore is to be commended for his ingenuity. I don't understand how he charges his compressed air drum. Wm. E. King of the Orpheum Theatre, Chicago, has used compressed air in producing effects for six or eight years, but his apparatus is run by an electric motor which keeps the drum charged to a certain pressure, with automatic supply and shut-off. I can endorse the compressed air drum as a means for producing a large number of effects in addition to those mentioned by Mr. Moore, and believe our readers will agree he has earned his right to the title, "The Progressive Drummer."

An Expert Team.

One who signs himself "A Motion Picture Critic and Musician" writes enthusiastically about a pianist and drummer he heard in the Gem Theatre, Leominster, Mass. The letter is much too long for insertion, being a general though not detailed description of the manner in which the team in question accompanied a war picture (name of picture not mentioned). He says: "Being so interested in their remarkable work I would like to give them credit, and am forwarding their names for that reason. The pianist, Mr. Ernest Johnson, of Leominster, and the drummer, Mr. Elmer R. Wood, of Clinton, Mass., are experts in accompanying motion pictures, and if my travels should ever take me in that vicinity I hope to hear them again."

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

KENTUCKY.

LOUISVILLE exhibitors generally are complaining of slack business at this time, a condition attributed to the hot weather, which makes it difficult to keep the theaters comfortable. Last week a few cool days helped matters considerably but a return of sizzling temperatures has cut the attendance sharply. Afternoon business has been hurt the most, according to the managers of the leading houses, who say that though they are doing something they are not up to last season's record.

H. B. Strube, proprietor of the Empire theater, on East Market street, Louisville, took advantage of a quiet week and ran up to Cincinnati for a few days. A race meeting is on at Latonia, which is across the river from Cincinnati, and while Mr. Strube quit bookmaking several years ago, he still enjoys seeing a good race now and then.

R. S. Shrader, manager of the Central Film Company, Louisville, has returned from a short trip to Indianapolis, which was made for both business and pleasure.

The Switow Amusement Company, of Louisville, has disposed of its holdings in the Switow Dream theater, at French Lick Springs, Ind., to Sloan & Luckett, who owned the building. The new management will continue the show.

Straining a point because of a precedent set by his predecessor, W. J. O'Sullivan, City Building Inspector of Louisville, granted a permit for the building of the new Broadway theater at Shelby and Broadway, that city. Although in his opinion the court spaces provided in the plans for the new theater are not so long as they should be, certain concessions made by the builders, according to Mr. O'Sullivan, offset his objections to the plans. The theater is to be erected by the Broadway Theater Company on the site occupied by the old Broadway theater, but in addition will cover another lot. When the plans were first submitted to the inspector he refused to grant a building permit. The Broadway Theater Company took the matter into court, with a view to compelling the inspector to grant the permit, and this suit will now be dropped. Mr. O'Sullivan said that his predecessor in office had placed a different construction on the building law than he did and that the fact a precedent had been set influenced him to recede from his original position.

The Engineers and Architects' Club, of Louisville, at a recent monthly meeting held in its club rooms in the Starks building, used a motion picture machine to show the laying of a natural gas high pressure pipe line into Louisville from West Virginia. The film made the reading of the paper on the subject very interesting and the club members were enthusiastic over the pictures.

W. C. Collins, of the Lyric theater, of Lawrenceburg, Ky., has sold his interests in the theater to Mrs. Hardie B. Ripy, of Lawrenceburg, who will continue the theater.

The Colonial theater, of Winchester, Ky., recently put in a number of highly geared oscillating electric fans to keep the public from becoming restless during the present warm weather.

Carpenter & Johnson, Louisville cameramen, are very busy on finishing up the pictures of the Kentucky Military Institute, located near Louisville. These pictures deal with every form of cadet life, from dressing in thirteen seconds flat to performances on the athletic field. The pictures are titled "Glimpses of Cadet Life at the Kentucky Military Institute, the Only School with a Florida Winter Home." One of the partners in the Carpenter & Johnson firm will go South this coming winter to take pictures of the Florida end of the school.

Hurley Brothers, of Morganfield, Ky., are remodeling the "Theatorium" which they took over fro mManager Davis thirty days ago. The house will be enlarged so as to seat 400 persons. It now seats 300 by crowding. Hurley Brothers own houses at Princeton and Providence, Ky., and Carmi, Ill., also, and have some other houses in view.

John Reardon, who formerly owned the Palace theater, of Louisville, has an option on a house at Elizabethtown, Ky., which he will probably take over shortly. The Palace, of Louisville, is said to be the only theater in the country which has free street car service to and from its doors. The theater is located near the end of the Shelby street car line, and the Louisville Railway Company operates a belt line to a populous district near the end of the main line. This belt line is operated free of charge, supposedly for the benefit of through passengers into and out from town. However, people use it generously in coming down to the picture show. In this way the house draws trade from a great deal larger area than otherwise would be touched. If the public had to pay car fare to come down, it would either come on into town, or stay at home in the majority of cases.

Dr. Bailey, of Greenville, Ky., has opened the Queen motion picture theater. This house has a capacity of 350 and was built outright. Dr. Bailey is a dentist and is too busy to take active part in the management of the business, which is in charge of his father, M. R. Bailey.

Jack Johnson, formerly operator at the Novelty theater, is handling a machine in the booth of the new Crescent theater in Crescent Hill. This theater was recently opened by Mrs. H. R. Whiteside, of Louisville.

Although the Retail Merchants' Association, of Louisville, is trying to form an arrangement whereby all of the downtown stores would be closed on Sunday, there has not been a word said concerning the motion picture shows, and it is thought that this branch of industry will be left alone as far as Louisville is concerned. Out through the state, however, there is a good deal of talk concerning Sunday closing and in a number of places the theaters have been forced to close.

The Crown theater, of Louisville, which is located at Seventh and Oak streets, has been an unusually good proposition for a small house, and gets a steady run of business the whole season round. This theater recently showed "Judith of Bethulia" and the Kathlyn series.

H. W. Jennings, manager of the Bijou theater, of Paducah, Ky., has purchased a new Powers 6 A machine, which is now being operated by Charles B. Houston, said to be the best operator in Paducah.

E. K. Lyons, proprietor of the Grand and Columbia motion picture houses, of Frankfort, Ky., recently announced that he expected to make some decided improvements shortly. He recently had eighteen oscillating wall fans placed in the Columbia.

Fred Sheldon, of the Warner Feature Film Company, recently returned from a trip to the central part of the state, where he visited several towns. S. B. Kramer, the general manager from Indianapolis, was recently in to see Mr. Sheldon.

A. Maluf, manager of the Lion Opera House, of Glasgow, Ky., was in Louisville recently, buying supplies for the house.

Rowland Clark, who operates the Alamo, at Lebanon, Ky., and several small shows out in the state, was recently in Louisville, calling on the film men.

G. D. CRAIN, JR.

IOWA.

IOWA Y. M. C. A. officials have been asked to give their opinions on a federal board of censorship. J. H. Fellingham, secretary of the Des Moines association, does not believe that a hard and fast censorship will accomplish any more than the helpful criticisms of the present board of censorship.

Thomas Knutson has purchased the Royal theater at West Union from C. S. Dewey and assumed possession.

The Grand theater at Lake City is being enlarged, the improvements including a stage upon which vaudeville will be used to supplement the moving picture program.

The Pythian Building Company at Eldora has awarded the contract for the construction of its new building, the lower floor of which will be used as a moving picture theater.

D. E. Fycock has sold the World theater at Storm Lake to J. M. Russell, owner of the building in which it is located.

James Brown has sold the Majestic theater at Bloomfield to C. C. Cackler of Ottumwa, who has assumed possession. The house has been under lease to C. F. Leach for several months.

F. J. Hemminger, of Clinton, is now manager of the Parkside theater in that city, succeeding Henry Luhr of Chicago.

Brown & Anderson will continue to operate the Princess theater in Boone during the summer months, in addition to their new Airdome theater, which has been opened at Seventh and Keeler streets with vaudeville and pictures. The Airdome has been remodeled.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

A MAID in charge of the ladies' waiting room, and the passing of ice water among the patrons are operating features that have been adopted by the Princess, the newest moving picture house in Springfield.

P. C. Hiser is contemplating the erection of a vaudeville and moving picture theater, seating 800, at Lexington. It will be of reinforced concrete and brick veneer, 60x135 feet. Two reels of pictures three or four vaudeville acts and a windup of one reel of pictures will be the program policy with prevailing prices of 10 and 15 cents. It is proposed to have removable seats and use the house for dances.

Two days at the Kozy theater in Galesburg were devoted to benefit performances for the street railway employees of the city.

William B. Jones of Mt. Vernon, Ind., has purchased the picture show of John Dietz on Main Street at Carmi. The new owner has made a number of changes in the physical appearance of the house.

The fixtures of the Barrison theater at Waukegan, including the motion picture equipment, were sold at sheriff's sale June 19. The house at one time was the leading theater in Waukegan and played many of the high-grade shows.

Mrs. Peter Lind has resigned her position as musical director at the Kimmell theater in Cairo, and accepted a similar position at the Bijou theater, which was purchased recently by her husband.

I. L. Rosenfeld has opened an airdome at Taylor Springs, near Hillsboro. In bad weather his moving picture theater will be used for the shows.

E. Berger has opened an airdome, showing moving pictures, at Fourth Avenue and Ninth Street in Moline. His place will seat 450 persons.

The Industrialogue Company of Chicago has been incorporated with a capital stock of $10,000 to deal in picture machines etc. The incorporators are Leo J. Doyles, Leroy Hackett and John T. Evans.

Phillip Buraker, of Havana, long connected with moving picture shows, and Mrs. Buraker, planned an automobile trip to Denver, Col. Buraker is said to be seeking a location for a photoplay house in the west.

Manager F. H. Gard of the Princess theater at Watseka recently introduced some vaudeville features into his moving picture house.

The Keystone Kops have become so well known that the Rock Island Argus protests the action of the city in buying a two-seated automobile for the police department on the ground that, when filled, the rig will look like the comedy moving picture officers.

A benefit night for the Boy Scout movement was given at the Bijou Theater in Waukegan.

Petitions, signed by a hundred residents of Cullom, asking that moving picture shows be permitted to operate on Sunday, have been presented to the village board there.

The Baker-Dodge Amusement Company of Keokuk, Ia., has taken a lease on the Auditorium, the largest theater in Galesburg and will make it a photoplay house. Dramatic and musical attractions will not be barred, but pictures will be the principal thing, at least until next fall. Walter West will be the local representative for the company.

Motion pictures of "Joliet Beautiful," recently made in the Prison City were shown at the Colonial theater (in Joliet), to good business.

Notice of foreclosure on the Ottawa theater at Ottawa, on a claim held by C. E. Hook, as trustee, has been filed in court.

The pictures taken of the Flag Day celebration in Joliet were shown at the Princess and Crystal Stairs theaters in that city. Manager Rubens of the Princess resurrected the films of the same event two years ago and showed them also.

The Monarch theater, Ninth street and North Grand avenue, East in Springfield has added an amateur night to its program.

Charles Purvis is giving his moving picture show at Odin in an airdome this summer.

Oliver Hurley, proprietor of the Main theatorium at Carmi, is having a new front placed in his house and is making a number of other important changes.

The Royal theater at Monmouth announces that Henry A. Jackson, the new musical director, will render a beautiful solo and a popular rag in the spotlight at each performance.

Special films were run at a benefit given at the Colonial Airdome, Fourteenth Street and Illinois Avenue, East St. Louis, for the Pure Milk and Ice Fund of East St. Louis under the auspices of the Womens' Civic Federation.

Peter Wales is now giving moving picture shows every Saturday night at Milledgeville.

"The War Bonnett Round Up," five reels, filmed some time ago at Idaho Falls, Idaho, was an attraction that brought good business to the Bell theater at Cuba.

The beginning of the photoplay era at the Haish Auditorium in DeKalb, was marked by a free performance, Manager Fox, taking this method of advertising the program which he intends to offer for five cents this summer.

A special showing of the film "A Boy and the

Law" was given at the Evanston theater in Evanston, for the benefit of a number of persons who are interested in the problem of saving the boys. This story was written by Judge Willis Brown of the Parental Court of Salt Lake City, Utah, as a sort of answer to the challenge that the right kind of pictures for boys could not be produced and still interest the youngsters. It was filmed by the Youth company. The five reels tell an interesting story and also show the Boyville Farm at Salt Lake City. The Evanston spectators believe the film meritorious enough to recommend its wider circulation.

W. A. Forbes and B. W. Breese of Peoria are operating an airdome moving picture show in a tent at Princeville this summer. It will seat about 500 persons.

Manager Zinser has opened his airdome moving picture show at Roanoke.

Benefit performances for the baseball team were given at Dreamland theater in Kewanee, June 25 and 26.

The Airdome at Chillicothe has been leased by Paul W. Woodrow of the Peoria Theater Supply Company of Peoria.

When the Lyric theater at Greenville showed "Joseph in the Land of Egypt", the Christian Endeavor Society of the Christian church shared in the receipts.

Shortening the steps at the side exit for the benefit of the women with tight skirts was one of the improvements made to the Lyric at Winchester by Faul & Overton. The ventilation of the house has been improved and the seating capacity increased.

G. A. Palmer, who has opened the Airdome at Rochelle, has installed a new Powers 6 machine, and will use a good many moving pictures as well as stock companies and vaudeville.

Free moving pictures were on the program for the Fourth of July celebration at Winchester.

Bond & McClellen have sold the Gem moving picture theater at Grafton to Lewis & Osburn.

The Princess theater at Galia is conducting a baby show contest.

The Benton Republic has a new standard for rating villages. It remarks that evidently Hurst is going backward because "the movies have been cut down to Wednesday and Saturday of each week, instead of every night except Sunday."

The National Moving Picture Manufacturing Company of Chicago has amended its object and changed its name to the Telesign Company.

The Community Service and Film Bureau of Chicago has been incorporated with a capital stock of $2,500 to deal in films for moving pictures. The incorporators are Leo J. Doyle, Leory Hackett and John T. Evans.

Luman C. Mann was at his home town of Oak Park with his "Around the World in 90 Minutes" pictures. He apeared at the Oak Park theater.

Bernard Gooch has returned from Union City, Tenn., and has accepted a position at the Main Theatorium in Carmi.

Fred Krafft and Chris Streicher have purchased Curtt's moving picture theater on Main street in Savanna.

R. C. Schroeder, manager of the Colonials, at Galesburg, and his architect, recently were in Peoria getting ideas for the new moving picture theater to be erected for Schroeder.

Additional ground has been leased for the Scenic Theater at Bloomington and Manager Chris Jackson has made plans for an addition, made necessary by a demand for more seating capacity. MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

OSSERBURG & Greenhow have re-opened the moving picture house in Lamar, Colo., which, prior to the departure of A. Zuercher, was operated as the Lyric. They have redecrated, with the following directors: J. Adam der the name of the Blue Mouse. The opening week was for the benefit of the Lamar band.

The moving pictures, "The Land of the Indian," taken at the Crow reservation in Montana, were of more than usual interest to the patrons of the Princess theater at Helena, Mont., and patronage was good.

The Beehive Film Company, which has filed articles of incorporation at Salt Lake City, Utah, plans to expend $15,000 in producing in moving pictures the story of the Book of Mormon. The capital stock is fixed at $15,000. The incorporators are Shirley Y. Clawson, vice-president; Charles R. Mabey, of Bountiful, treasurer, and Chester Y. Clawson, secretary. Additional directors are Rudger Clawson and Richard W. Young.

Manager Joseph George of the Dime theater, at Idaho Falls, Idaho, and others, promoted the taking of a series of pictures in Idaho Falls, Blackfoot, Pocatello and at American, Shoshone and Twin Falls. The pictures will be shown at the Dime some time in the future.

The Minnesota Development Association, which held a convention in Moorhead the latter part of June, has been contemplating the use of moving pictures for its development work. The first step was to arrange for taking pictures of the convention and some of the farms were visited by the members.

The new moving picture theater, which will open in the Slater building on Main street in Lewiston, Mont., sometime in September, under the management of John B. Ritch, will be known as the Myrtle. It will seat 500.

The Lyman H. Howe pictures were at the Tacoma theater in Tacoma, Wash., the week of June 21.

Sol Newberg has sold the Grand theater at Walker, Minn., to Hine & Naumann.

The management of the Lyric theater at Elendale, N. D., has let the contract for a new brick theater, seating 250, to be completed about the first of October.

Fred Pierre made arrangements for the removal of the Imperial theater to another building in Lewiston, Mont.

Everson, Wash., now has two moving picture shows. Charles Grell leased his opera house to a Seattle man and Ball's show, which had been operating in the Grell building, was moved to the Good Templars' hall.

William Strange has sold the Topic theater at Sandstone, Minn., to John Ingram.

Improvements aggregating $5,000 are being made to the Arcade theater on Washington street, between Sixth street and Broadway, in Portland, Ore.

Fred Whittier has opened a moving picture show at Farmington, Minn.

Charles S. Bovee is erecting a new building at Elk Point, S. D., to be used as a moving picture theater.

The Grand theater, at Pueblo, Colo., secured an attraction of much local interest in the films made of the business men of Pueblo and Colorado Springs on a sociability run to Galveston, Tex., and return.

The Star theater, at Hailey, Idaho, has secured the contract to furnish the moving picture shows for the Fourth of July celebration on July 4 and July 6, renting the theater to the committee for a dance and sharing in the profits of the picture shows to be given before the dances start.

The Olympia (Wash.) Chamber of Commerce has decided to have some films made of "The Olympian Oyster Industry" and Secretary H. L. Whiting has been negotiating with industrial companies.

"You Can't Help Laughing and You May Cry" is the way the Clemmer theater at Seattle, Wash., introduces a well-balanced comedy and dramatic bill.

The Baker theater, at Portland, Ore., has ended its stock season and gone over to pictures. "Samson" was the opening feature.

H. E. Briggs will erect a new moving picture theater at Perham, Minn.

E. H. Phillips will open a moving picture theater in Fallon, Mont.

The new Majestic theater, which has been opened in Pueblo, Colo., by Shepard Cutshaw, will be a standard five-cent house.

The Lyric and Odeum theaters, in Duluth, Minn., will be dismantled by the Brunswick Amusement Company and replaced by a modern moving picture theater, 50 by 125, with a seating capacity of 1,100. The structure, which will be fireproof, will cost about $25,000.

The Colonial Amusement Company, A. K. Pay, manager, has opened the new Colonial moving picture theater on Tenth street, between Phillips and Main avenues, in Sioux Falls, S. D. Nothing in the way of seating, exits, panic-proof locks, ventilation and decoration has been omitted, and the house, seating 650 on the main floor and 350 in the balcony, is distinctive in the Northwest. Four reels of pictures will be run daily. W. L. Telft is in charge of the projection and Miss Tensie Nelson will direct the music.

The Idle Hour theater, at Aberdeen, S. D., showed the Memorial Day films, which pictured nearly all the patriotic and fraternal societies of the city. This house is anxious to be known as "The Theater of Doors and Windows."

The fairy tale moving picture matinee at the Dale theater in St. Paul, Minn., was the last of the special shows given in that city for the children, under the auspices of the women's clubs. The plan will be taken up again with the return of cooler weather.

The Empress and the American theaters, at Butte, Mont., had special programs June 13, in observance of Miners' Union day.

W. M. Duke secured his license to operate an airdome at Tenth street and Hawthorne avenue in Minneapolis, Minn., subject to the approval of the aldermen of the ward.

O. W. Holden, of the Twin Cities, was recently at Grand Forks, N. D., where he made arrangements to make between 1,500 and 2,000 feet of film showing the advantages of living in Grand Forks.

E. A. Lippert, of Mankato, Minn., has sold the Pastime theater, at Le Sueur, Minn., to Mrs. Starky, of Northfield, Minn., who, with her son, an experienced operator, will conduct the house.

The Socialist Opera House at Virginia, Minn., has been leased by Frank Peterson, of International Falls, Minn., who operates the Unique and Viking theaters in that city. Although he will run stock in the Virginia house this summer, moving pictures will be used in connection.

O. D. Bloom, president of the Antler's Theater Company, of Roseburg, Ore., filed a petition in bankruptcy in the federal court at Portland. The company operated a theater in Roseburg, which was owned by the Elks.

Souvenirs of mirrors and coin purses were given to women patrons at the Gem theater, in Billings, Mont.

Pennants of various states were given to women patrons of the Bijou theater at Missoula, Mont., as an advertising stunt.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

WILLIAM OHLS has purchased the Rex theater at Nashville, which he has been operating for William Wright of Charlotte.

Henry Kane, proprietor of the moving picture theater at Middleville, the next day after opening his house gave a free matinee for teachers and pupils of the public schools.

Paul R. Schlossman, moving picture exhibitor of Muskegon, recently furnished a five-reel performance at a fete on the lawn of the Muskegon Country Club.

The present Bijou Theater in Jackson will have a policy of vaudeville and pictures at ten cents, when the new Bijou is opened some time in August to start upon a career of tabloid musical comedies and vaudeville. Col. W. S. Butterfield recently was in Jackson looking over his properties.

S. Fraser has purchased the interest of his partner, Herbert Pickell, in the opera house at Durand.

The Majestic theater, at Belding, has been sold to F. H. and A. A. Northquist.

Announcement has been made by Manager J. B. Hunter of the Grand theater, of Jackson, that hereafter a three-reel show will be given for five cents.

"The Lineup at Police Headquarters" was the feature picture at the Majestic theater, in Grand Rapids, when the National Association of Police Chiefs was in convention there.

The Hamline Amusement Company of Hamline, Minn., and Grand Rapids, Mich., has been incorporated in Michigan with capital stock of $8,000.

The films showing the Reo automobile factory, the Knights Templar parade and other Lansing scenes, ran an entire week at the Orpheum theater in Lansing.

John Peterson has opened his new moving picture theater at Sheridan street and Columbus avenue in Bay City.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

THE city council at Evansville turned down a proposition to charge a license fee for moving picture theaters and bowling alleys. The mayor's vote decided in favor of the photoplay men.

Free moving picture shows are being conducted this summer at Ravenna Park, at Milwaukee.

An agitation for a board of censorship for moving pictures has been begun in La Crosse.

Andrew Haben has sold the Rex theater, in Main street, in Oshkosh, to the New Peoples Theater Company. The new owners will enlarge the house, increasing the seating capacity, and will operate it as a high-class moving picture theater. It is probable that the name of the house will be changed. The plan for erecting a new photoplay theater on State street, by the company, probably will be held in abeyance, as the result of the acquisition of the Rex.

It is announced that the press agent of the Davidson got 11,250 words into the Milwaukee papers during the run of "Traffic in Souls."

Mrs. Florence Jones, lessee of the Colonial theater at Waukesha for the last year, has taken over the New theater, a photoplay house on Broadway, in that city, which has been under lease to John Hurley, of Milwaukee, for the last year. She has assumed charge and installed people from her own organization.

Jacob Schlicht has been made manager of the Sheboygan Opera House, at Sheboygan, and Frank Jenks assistant manager.

The Firemen's Opera House Company, at Ellsworth, has purchased from Dixon Condon the moving picture show in the Temple Opera House.

A theater is included in the plans for a new building for which Julius Simon has purchased a site at Wells and Fourth streets, in Milwaukee..

The Colonial Amusement Company, of Milwaukee, has been incorporated with a capital stock of $35,000. The incorporators are W. F. Maertz, E. Lungemack and Ferdinand Schwalbe.

When the Women's Federated Clubs of Grand Rapids wanted to interest the residents of the city in the proposition of building a new river wall and wanted the best method of getting out a crowd to listen to their plan, they rented the Ideal theater, together with the film service, for a night and preceded the talks with a moving picture show.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

INTEREST in the exhibition of "Strongheart" at the Jueen theater in Dallas, Tex., was increased by a prize contest conducted by the management, in which $15 in gold was given for the two best papers on the question, "Should the Girl Marry Strongheart?" This house, which has been featuring its ticket books, puts a new twist into the summer advertising with: "$5 Worth of Keep-Cool Tickets for $4."

J. A. Lemke's new Airdome, in Waco, Tex., will be in the rear of the Crystal, his Austin street moving picture house, and one of the entrances will be through the theater, using the illuminations of that house for advertising purposes. The new airdome, which will seat 2,500, will cost about $10,000. In the winter time it will be used as a skating rink.

Terrell & Kirksey opened the Cozy theater at Alpine, Tex., the middle of June, and will give nightly picture shows.

H. A. Cartwright, who purchased the Happy Hour theater at Uvalde, Tex., has consolidated it with the Dreamland theater.

The Chamber of Commerce of Beaumont, Tex., has postponed the filming of that city, which was to have been done for advertising purposes.

The Shearer Amusement Company will erect an airdome on Commerce street in Lockhart, Tex.

The new Kansas law compelling the censorship of moving pictures will be tested in the United States Supreme Court. The suit brought by the Mutual Film Corporation against the state to test the act, the Mutual declaring it is unconstitutional, has been appealed by the consent of both parties to it and Judge Pollock.

Uncle Sam's soldiers on the border are partial to comedy films. A talented cavalryman made for the Crystal theater at Texas City, Tex., a cartoon slide, "Comedy Tomorrow—Tell the Army." It is said by the writer who saw it that the army was always told.

"The Air Can't Loiter" is a clever phrase used by Manager Wharton of the Lyric theater at Ottawa, Kan., to advertise his ventilation system.

G. A. Hunsaker has opened a new moving picture theater at Tonkawa, Okla.

Major Thomas J. Dickson, chaplain of the Sixth Field Artillery, took moving pictures of the Fourth Brigade of the United States Army, near Texas City, Tex.

Every Monday night is now "Gift Night" at the Airdome at St. Joseph, Mo.

Charles Dome has sold his moving picture show at Edmond Okla., to W. D. Thompson.

Alfred Gerlach has opened a moving picture theater at Cordell, Okla.

The Co-Operative Film & Supply Company, of Oklahoma City, Okla., has been incorporated with a capital stock of $25,000. The incorporators are W. T. Yoder, T. H. Dolph and O. McLane of Oklahoma City.

The Joyland Amusement Company of Little Rock, Ark., has been incorporated, with a capital stock of $25,000. The incorporators are J. W. Lippincott, president and treasurer; H. H. Newman, vice-president, and Carrie A. Lippincott, secretary.

Free tickets to the moving picture show at the Park theater in Hannibal, Mo., are given persons inserting want ads in the Courier Post.

Moving pictures will be used at the summer encampment schools of the Agricultural and Mechanical College of Oklahoma for educational, as well as for entertainment purposes. One of these encampments will be held in each supreme court judicial district.

J. G. Holland, until recently of De Land, Fla., who has taken a lease on the new photoplay theater being erected by O. D. Barnes at 118 East Douglas avenue, in Wichita, Kan., expects to have the house open by the middle of July. The theater will be 23 by 130 feet and will seat 550 persons. The front will be of stucco with mission effect.

Manager C. I. Howel of the Kansas Motion Picture Company took some good pictures at Wichita, Kan., securing timely views of the heavy influx of men for the harvest fields.

The receiver appointed by the court at Oklahoma City, Okla., for the Jennings Film Company was dismissed. Al J. Jennings, who secured the receivership in an endeavor to bring about the dissolution of the company, indicated that he would take an appeal of the case and depositions in the matter were taken.

The Colcord Airdome at Oklahoma City, Okla., has added another instrument to its orchestra and is featuring it as the Favorite Sextette.

The Crystal theater at Ottawa, Kan., gave a benefit for the local U. C. T., showing the Ottawa delegation and its band in moving pictures, which were taken at a state convention of the U. C. T. in Salina.

John Collins and J. F. Harrison have opened the Princess theater at Jonesboro, Ark. Daily matinees will be a feature. Vaudeville will be given the last three days of each week.

The Elite theater on South Main street in Trenton, Mo., has been re-opened by Mrs. Josie Brown, who formerly was connected with the management of the Gem theater.

MIDWEST SPECIAL SERVICE.

CINCINNATI.

THE way business is running in this part of the woods, largely, perhaps, as a result of the very pleasant weather which has prevailed lately, may be gathered from the fact that the feature department of the General Film Company at Cincinnati has business booked for the period between now and early September amounting to over $17,000. Manager Clinton of this department is rather proud of such an unusually fine showing, and is keeping hard at work in the hope of piling up an even larger total. In the meantime the office as a whole has been too busy to complete its proposed move into new quarters, which have been ready for it for several days. The move will be accomplished as soon as a lull comes.

J. M. Kaufman, secretary of the Motion Picture Exhibitors' League of Gassipolis, Ohio, and C. J. Gross and Leon Berg, well-known exhibitors of Dayton, were among the visitors last week to the Cincinnati office of the Mutual Film Company, which is one of the general headquarters of motion picture men visiting in the city. Manager Hite reports a continuation of the excellent business which has been the rule with his branch for a long time, and is looking forward to one of the best summer seasons he has ever had. Assistant Manager Haynes went out on the road early last week in quest of bookings, his itinerary comprising numerous points in Kentucky and Indiana as well as in Ohio.

The Feature Film Amusement Company, as the enterprising exhibitors who have for some weeks been utilizing the Cincinnati National League park as an airdome, call themselves, has been drawing increasingly large audiences lately, with the increasing warmth of the weather, Mary Pickford in "Tess of the Storm Country," one of her best roles, bringing a record-breaking crowd on several nights last week. The grandstand, of course, is well covered, and the screen on which the pictures are shown is also provided with shelter, so that rain cannot interfere with the exhibitions. So far, however, there has been no trouble with rain, the principal trouble with exhibitors for the most part being a lack of rain, which has tended toward hot weather; and the way of the ball park exhibitors, therefore, has been as smooth as they could wish.

Another step in the progress of the motion picture as an educational medium of high order was indicated recently in Cincinnati, when President Charles W. Dabney, of the University of Cincinnati, ordered a combined lantern, reflectiscope and projecting machine for use in the instruction of classes in the university. The machine will be used, it is announced, for the dissemination of industrial and vocational information by the graphc method, which has been recommended by leading educators. Dr. Dabney, moreover, has been instrumental in getting a number of colleges and schools in the Middle West interested in the formation of a bureau for the exchange of educational and scientific films and slides, which will guarantee the use of a large number of such subjects, and will at the same time be able to provide something like continuous service through the school year. A number of large industrial concerns, such as the Standard Oil Company, the National Lead Company, and others, will co-operate in the work, furnishing films showing their operations without charge. The lectures which will accompany the pictures will be free to the public and will start with the opening of the fall term of the university.

The city authorities of Cincinnati, recognizing the popularity of moving pictures as an entertainment medum, and following out their policy of doing all in their power for the amusement and instruction of the poorer classes, especially during the summer months, recently inaugurated a plan of showing a six-reel show in one of the parks free of charge, under the auspices of the board of park commissioners. The films shown, of course, were not of the latest, but the large crowd which took advantage of the free outdoor exhibition was not inclined to be critical, and apparently enjoyed things to the utmost. Free motion-picture exhibits will be given by the board at the various parks at intervals during the entire summer, it is announced.

Interest in the latest thing in serials, the Thanhouser production of "The Million-Dollar Mystery," stimulated to a high point by the clever advertising in the daily papers and other mediums used by the company, reached a climax last week, when the Monday Cincinnati Enquirer, issued on the day of the first exhibition of the first installment, contained a full page advertisement, announcing the starting of the serial, with an outline of the various startling features which it contains, the offer of a cash prize of $10,000 for the best solution of the mystery, and a list of the theaters in and around Cincinnati which will show the series. These are as follows: The Dolly Varden, the Mermaid, the Americus, the Nordland Plaza, the Orpheum, the Queen Anne, the Avenue, the Alhambra, the Glenway, the Twin City, the Pleasem, the Arcade, the Temple (Newport) and the Lyric (Covington). With the interest certain to follow the prize offer, the stars who will be featured in the series and the number of theaters running the installments, "The Million-Dollar Mystery" bids fair to break records in this latest department of film production.

In its campaign to bring the next convention of the International Association of Rotary Clubs to Cincinnati, motion picture films depicting the city's chief industries and points of interest will be an important part of the ammunition of the Cincinnati delegation, which attended the gathering of the Rotarians at Houston. The Cincinnati Club is the largest in the world, and with this distinction and the aid of the most graphic means possible of showing the attractions of the Queen City, the local delegation is hopeful of landing the prize.

The Colonial theater, of Dayton, Ohio, has just completed new decorations which are peculiarly appropriate for the summer months, the lobby representing an ice cave, whose very appearance makes one cool. Drops representing snow and ice are hung from the ceiling and sides of the entrance, while the floor inside is similarly decorated, the floors being covered with white cloth, in imitation of snow. An excellent ventilation system, and the liberal use of electric fans, will aid in making the temperature of the house all that its appearance indicates, and the large audiences which are attending its offerings of vaudeville and moving pictures attest to the success of the device.

The Ohio Motion Picture Company, recently incorporated with a capital stock of $10,000 by W. S. Paxson, Charles Long and Bert H. Long, of Cincinnati, the first of whom is president, the second vice-president and the last named secretary and treasurer, is making preparations for the execution of an ambitious program of production and feature-handling, to begin in the fall. The company has already made arrangements for complete and exclusive rights to a pair of six-reel productions, one American and the other foreign, according to Julius G. Reeder, the active manager of the business. Mr. Reeder, after a stay of some weeks in Kentucky, where he was handling the booking of the Rainey African hunt pictures on behalf of the company, has come to Cincinnati, where its headquarters will be located, and will hereafter travel out of this city. He will shortly make a trip covering the larger cities of the state, for the purpose of investigating conditions preliminary to the company's campaign for business later on.

The Orpheum theater, of Hillsboro, Ohio, presented to its patrons last week one of the best and largest productions seen in that town recently, Helen Gardner's "A Princess of Bagdad," featuring that beautiful picture star, being the offering. The prices were placed at ten and fifteen cents for the occasion, but the attractiveness of this six-reel production was such that the attendance was unusually heavy, instead of falling off.

The Royal theater, owned at Marion, Ohio, by J. A. Braden, was recently completely remodeled and redecorated, and a new front put in, the first hot spell of the summer season odering an opportunity for this work, and giving Mr. Braden a chance to fit his theater for an active summer campaign. A new ticket booth was built in the center of the front, and a new exit added to those in the front, being cut in the east side of the building. The interior was repainted and papered and a new ventilating system installed, which, with the liberal use of electric fans, make the house one of the most comfortable in the city. A pair of new Edison projecting machines are a part of the new equipment added to the theater, the use of which will enable shows to proceed without interruption by the changing of reels.

The Arena airdome is one of the newest of the houses opened in Marion, Ohio, being recently completed for the summer season, and starting off with fair-sized audiences. Vaudeville is to be a feature of the performances, combined with a new daily program of motion pictures. The place is up-to-date in every respect, being well lighted by electricity and offering a cool place for an evening's entertainment. Soft drinks are served, making an additional attraction.

The management of La Max theater, at Wilmington, Ohio, has adopted the plan of advertising its coming attractions for ten days in advance, giving the date and name of each feature to be shown, and featuring the names of popular stars. The plan has been found to work admirably, as patrons are in this way enabled to make a note of productions which they wish to see, and to make their arrangements to attend accordingly. The "Lucille Love" series is one of the regular attractions at this house, and is reported to be drawing nicely.

Gene Gauntier in "A Fight for a Birthright," was the feature last week at the Gem, at Sandusky, Ohio, where large audiences have been the rule. The location of the city is such that hot weather is rare, and the exhibitors, therefore, find that business is quite as good in summer as in the winter, if not better, the large number of summer visitors giving an additional element to draw upon for audiences.

CASEY.

(Continued on page 320.)

Calendar of Licensed Releases

Current Releases

MONDAY, JULY 5th, 1914.

BIOGRAPH—Eva the Cigarette Girl (Comedy)
—The Boiler Maker's Day of Rest (Comedy)
EDISON—Her Spanish Cousins (Comedy)
KALEM—The Weakling (Third of the Alice Joyce Series—Special—Two parts—Drama)
PATHE—The Heart and the Circulation of the Blood (Biology)
—Modes of Travel in Japan (Manners and Customs)
SELIG—Reporter Jimmie Intervenes (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial No. 37 (News)
VITAGRAPH—The False and the True (Drama)

TUESDAY, JULY 7th, 1914.

CINES—Heirloom (Special—Two parts—Drama)
EDISON—Face to Face (Seventh of "The Man Who Disappeared" Series—Drama)
ESSANAY—A Night with a Million (Comedy-Drama)
KALEM—Kaintucky Bill (Drama)
LUBIN—Fooling Fanny's Father (Comedy)
—While Auntie Bounced (Comedy)
MELIES—A Discolored Romance (Comedy)
PATHE—A Tiger Hunt (Indo-China—Scenic)
—The Ice and Snow (Drama)
SELIG—Algie's Sister (Comedy)
VITAGRAPH—The Moonstone of Fez (Special—Two parts—Drama)

WEDNESDAY, JULY 8th, 1914.

EDISON—Andy Has a Toothache (Eighth of the "Andy" Series—Comedy)
ESSANAY—A Boarding House Scramble (Comedy)
KALEM—A String of Pearls (Special—Two parts—Drama)
LUBIN—The Incompetent (Special—Two parts—Drama)
MELIES—The Hole in the Wall (Drama)
PATHE—Pathe's Weekly No. 44, 1914 (News)
SELIG—Caryl of the Mountains (Drama)
VITAGRAPH—Doctor Smith's Baby (Comedy)

THURSDAY, JULY 9th, 1914.

BIOGRAPH—A Romance of Pueblo (Comedy-Drama)
ESSANAY—Slippery Slim, Diplomat (Comedy)
LUBIN—The Debt (Special—Two parts—Drama)
MELIES—Good Fortune's Tardy Smile (Comedy)
—A Royal Survivor (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 38 (News)
VITAGRAPH—Prosecution (Drama)

FRIDAY, JULY 10th, 1914.

EDISON—In the Shadow of Disgrace (Special—Two parts—Drama)
ESSANAY—Night Hawks (Special—Two parts—Drama)
KALEM—Rube the Interloper (Comedy)
—In Old England (Topical)
LUBIN—The Tribunal of Conscience (Drama)
SELIG—Did She Cure Him? (Comedy)
VITAGRAPH—The Vases of Hymen (Comedy)

SATURDAY, JULY 11th, 1914.

BIOGRAPH—Primitive Model (Drama)
EDISON—Dolly at the Helm (Eleventh of "The Active Life of Dolly of the Dailies"—Drama)
ESSANAY—Broncho Billy and the Sheriff (Drama)
KALEM—Lame Dog's Treachery (Drama)
LUBIN—How He Lost his Trousers (Comedy)
—Mandy's Chicken Dinner (Comedy)
MELIES—A Friend's Forgiveness (Special—Two parts—Drama)
SELIG—His Fight (Drama)
VITAGRAPH—Lillians' Dilemma (Special—Two parts—(Comedy)

Advance Releases

MONDAY, JULY 13th, 1914.

BIOGRAPH—That Boy from the Poor House (Drama)
EDISON—Qualifying for Lena (Comedy)
ESSANAY—Sweedie the Swatter (Comedy)
KALEM—A Diamond in the Rough (Special—2 parts—Drama)
PATHE—A Russian Boer Hunt (Hunting)
—The Wine Industry, Marsala (Travel)
SELIG—The Wilderness Mail (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 39 (News)
VITAGRAPH—The Soul of Luigi (Drama)

TUESDAY, JULY 14th, 1914.

CINES—Rival Actresses (Special—Two parts—Drama)
EDISON—The Two Doctors (Drama)
ESSANAY—At the Foot of the Hill (Drama)
KALEM—Accused (Drama)
LUBIN—He Was Bad (Comedy)
—Tough Luck (Comedy)
MELIES—Rags and Patriotism (Comedy)
PATHE—(Title Not Reported)
SELIG—An Egyptian Princess (Comedy)
VITAGRAPH—Fogg's Millions (Special—Two parts—Drama)

WEDNESDAY, JULY 15th, 1914.

EDISON—The Ever-Gallant Marquis (Comedy)
—An Up-to-Date Courtship (Comedy)
ESSANAY—The Fable of "Napoleon and the Bumps" (Comedy)
KALEM—The Express Messenger (Special—Two parts—Drama)
LUBIN—Codes of Honor (Special—Two parts—Drama)
MELIES—Justly Punished (Drama)
PATHE—Pathe's Weekly, No. 45, 1914 (News)
SELIG—His Last Appeal (Special—Two parts—Drama)
VITAGRAPH—The Arrival of Josie (Comedy)

THURSDAY, JULY 16th, 1914.

BIOGRAPH—The Prospectives (Drama)
ESSANAY—Snakeville's New Waitress (Comedy)
LUBIN—The Cross of Crime (Special—Two parts—Drama)
MELIES—(Title Not Reported)
SELIG—Hearst-Selig News Pictorial, No. 40 (News)
VITAGRAPH—The Little Captain (Drama)

FRIDAY, JULY 17th, 1914.

EDISON—Meg O' the Mountains (Special—Two parts—Drama)
ESSANAY—His Stolen Fortune (Special—Two parts—Drama)
KALEM—Wanted an Heir (Comedy)
LUBIN—The Lie (Drama)
SELIG—Wggs Takes the Rest Cure (Drama)
VITAGRAPH—Pigs Is Pigs (Comedy)

SATURDAY, JULY 18th, 1914.

BIOGRAPH—It Was Some Party (Comedy)
—Some Decorations (Comedy)
EDISON—Across the Burning Trestle (Drama)
ESSANAY—Broncho Billy Puts One Over (Drama)
KALEM—The Fate of a Squaw (Drama)
LUBIN—She Wanted to Know (Comedy)
—All for Love (Comedy)
MELIES—(Title Not Reported)
SELIG—The Squatters (Drama)
VITAGRAPH—The Song of the Ghetto (Special—Two parts Drama)

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JULY 5, 1914.

ECLAIR—The Greatest of These (Drama)
FRONTIER—The Broken Barriers (Drama)
REX—On the Rio Grande (Western—Drama)

MONDAY, JULY 6, 1914.

IMP—The Lady of the Island (Two parts—Drama)
STERLING—Billy's Vacation (Comedy)
VICTOR—At Mexico's Mercy (Western—Drama)

TUESDAY, JULY 7, 1914.

CRYSTAL—Nearly a Stepmother (Comedy)
GOLD SEAL—Lucille Love, the Girl of Mystery, Series No. 13 (Two Parts—Drama)
UNIVERSAL IKE—The Triangle Marriage (Comedy)

WEDNESDAY, JULY 8, 1914.

ECLAIR—Duty (Two parts—Drama)
JOKER—Bess the Detectress, or, The Dog Watch (Comedy)
NESTOR—A Ranch Romance (Western—Drama)
UNIVERSAL—Animated Weekly, No. 122 (News

THURSDAY, JULY 9, 1914.

IMP—The Old Rag Doll (Drama)
REX—When Fate Disposes (Two parts—Drama)
STERLING—Snookee's Flirtation (Comedy)

FRIDAY, JULY 10, 1914.

NESTOR—The Great Universal Mystery (Comedy)
POWERS—Passing the Love of Womeln (Drama)
VICTOR—A Beggar Prince of India (Three parts—Drama)

SATURDAY, JULY 11, 1914.

"101" BISON—Prowlers of the Wild (Two parts—Drama)
JOKER—Love, Roses and Trousers (Comedy)

SUNDAY, JULY 12, 1914.

ECLAIR—Willy Walrus and the Parisians (Comedy)
—Lily as Little Mother (Comedy)
FRONTIER—The Fight in Lonely Gulch (Drama)

MONDAY, JULY 13, 1914.

IMP—When the World Was Silent (Two parts—Drama)
STERLING—Almost Married (Comedy)
VICTOR—Out of the Valley (Western Drama)

TUESDAY, JULY 14, 1914.

CRYSTAL—Vivian's Four Beaus (Comedy)
—What Pearl's Pearls Did (Comedy)
GOLD SEAL—Lucille Love, the Girl of Mystery (Series No. 14) (Two parts—Drama)
UNIVERSAL IKE—The New Cook (Comedy)

WEDNESDAY, JULY 15, 1914.

ECLAIR—Renunciation (Two parts—Western Drama)
JOKER—Willy Walrus and the Awful Confession (Comedy)
NESTOR—Her Grave Mistake (Western Drama)
UNIVERSAL—Animated Weekly, No. 123 (News)

THURSDAY, JULY 16, 1914.

IMP—Universal Boy (Series No. 1—Comedy)
REX—The Sob Sister (Two parts—Drama)
STERLING—Love and Lunch (Comedy)

FRIDAY, JULY 17, 1914.

NESTOR—When Eddie Went to the Front (Comedy)
POWERS—The Severed Hand (Three parts—Drama)
VICTOR—The Panama-Pacific Exposition Up-to-Date (Top. and Edu.)

SATURDAY, JUJLY 18, 1914.

"101" BISON—A Mexican Spy in America (Two Parts—Drama)
JOKER—His Wife's Family (Comedy)

Mutual Film Corporation

SUNDAY, JULY 5, 1914.

KOMIC—"Bill," No. 1 (Comedy)
MAJESTIC—The Angel of Contention (Two parts—Drama)
THANHOUSER—The Cooked Goose (Comedy)

MONDAY, JULY 6, 1914.

AMERICAN—Cameo of the Yellowstone (Two parts—Drama)
KEYSTONE—(Title not yet announced)
RELIANCE—Our Mutual Girl, No. 25 (News)

TUESDAY, JULY 7, 1914.

BEAUTY—The Other Train (Drama)
MAJESTIC—The Only Clue (Drama
THANHOUSER—Bevorah (Two parts—Drama)

WEDNESDAY, JULY 8, 1914.

AMERICAN—Feast and Famine (Drama)
BRONCHO—The Final Reckoning (Two parts—Drama)
RELIANCE—How Izzy Was Saved (Comedy)

THURSDAY, JULY 9, 1914.

DOMINO—The Curse of Humanity (Two Parts—Drama)
KEYSTONE—(Title not yet announced)
MUTUAL WEEKLY—Number 79 (News)

FRIDAY, JULY 10, 1914.

KAY BEE—The Feud of Beaver Creek (Two parts—Drama)
PRINCESS—The Girl of the Seasons (Comedy)

SATURDAY, JULY 11, 1914.

KEYSTONE—(Title not yet announced)
RELIANCE—Blue Pete's Escape (Two Parts—Drama)
ROYAL—Mistakes Will Happen (Comedy)

SUNDAY, JULY 12, 1914.

KOMIC—Wrong All Around (Comedy)
MAJESTIC—A City Beautiful (2 parts—Drama)
THANHOUSER—The Leaven of Good (Drama)

MONDAY, JULY 13, 1914.

AMERICAN—The Lure of the Sawdust (2 parts—Drama)
KEYSTONE—(Title Not Given)
RELIANCE—Our Mutual Girl No. 26 (News)

TUESDAY, JULY 14, 1914.

BEAUTY—The Joke on Jane (Comedy)
MAJESTIC—The Old Derelict (Drama)
THANHOUSER—The Substitute (2 parts—Drama)

WEDNESDAY, JULY 15, 1914.

AMERICAN—Youth and Art (Drama)
BRONCHO—Shorty Turns Judge (2 parts—Drama)
RELIANCE—How Izzy Stuck to His Post (Comedy-drama)

THURSDAY, JULY 16, 1914.

DOMINO—Star of the North (2 parts—Drama)
KEYSTONE—(Title Not Given)
MUTUAL WEEKLY—Number 81 (News)

FRIDAY, JULY 17, 1914.

KAY-BEE—The City (2 parts—Drama)
PRINCESS—(Title Not Given)
THANHOUSER—A Gentleman for a Day (Comedy)

SATURDAY, JULY 18, 1914.

KEYSTONE—(Title Not Given)
RELIANCE—The Vengeance of Gold (2 parts—Drama)
ROYAL—The New Housekeeper (Comedy)

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The entire territory east of the Mississippi will be reserved for The Box Office Attraction Company and exchanges will be opened at once in all cities recognized as distributing points where offices are not now maintained. Among these important centers of population will be Philadelphia, Pittsburgh, Cleveland, Cincinnati, Indianapolis, Washington, Atlanta, Detroit, St. Louis, Kansas City, Des Moines, Minneapolis, Dallas and Chicago.

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130 WEST FORTY-SIXTH ST., NEW YORK

The Box Office Attraction Company

WILLIAM FOX, President

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Special rates during the summer on entire seven-day-a-week programs for indoor and open air exhibitors.

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We handle New York State, Northern New Jersey and Connecticut from the home office and our Syracuse branch. The remainder of New England is booked from our Boston Exchange at 10 and 12 Piedmont Street.

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The Box Office Attraction Company will open exchanges at once in Philadelphia, Pittsburgh, Washington, Cleveland, Cincinnati, Detroit, Indianapolis, Atlanta, Chicago, St. Louis, Des Moines, Kansas City and Minneapolis, and all exhibitors in territories contiguous to those cities will be supplied with the superlative features that have made this company a predominant factor in the motion picture business.

The Box Office Attraction Company

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130 WEST FORTY-SIXTH ST., NEW YORK

ANNOUNCEMENT!

After considerable expense and
Much preparation we offer
Exhibitors American Comedies as our
Regular Tuesday single reel release
If this venture meets with approval
Certain other releases will be of
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Don't allow them to put you off
If you can use our films and your
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8 **FAMOUS PLAYERS STAR FEATURE FILM SERVICE,** Temple Court Building, Minneapolis, Minn.—North and South Dakota, Minnesota and Wisconsin.

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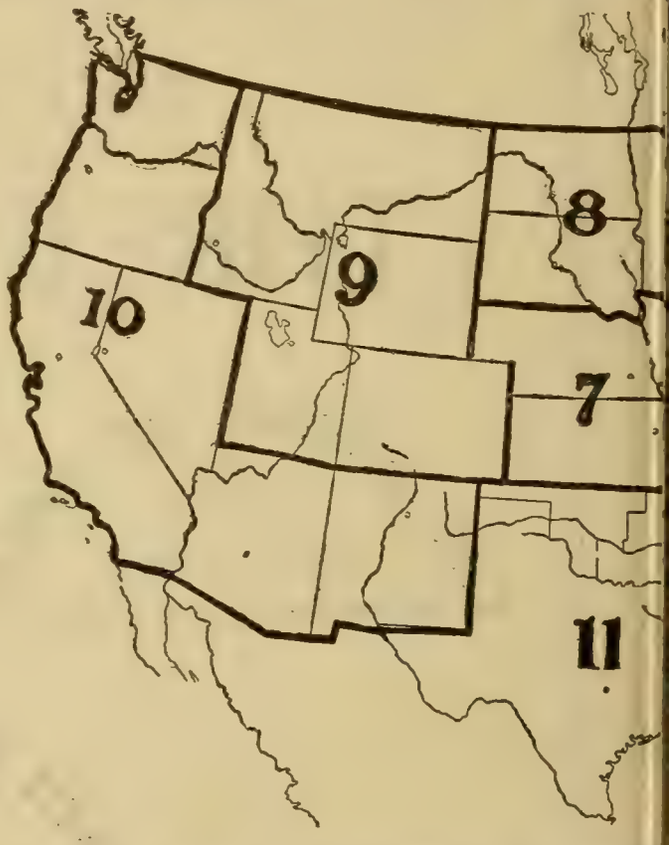
11 For the present communicate direct with New York office.

Our next announcement ductions for the quarter



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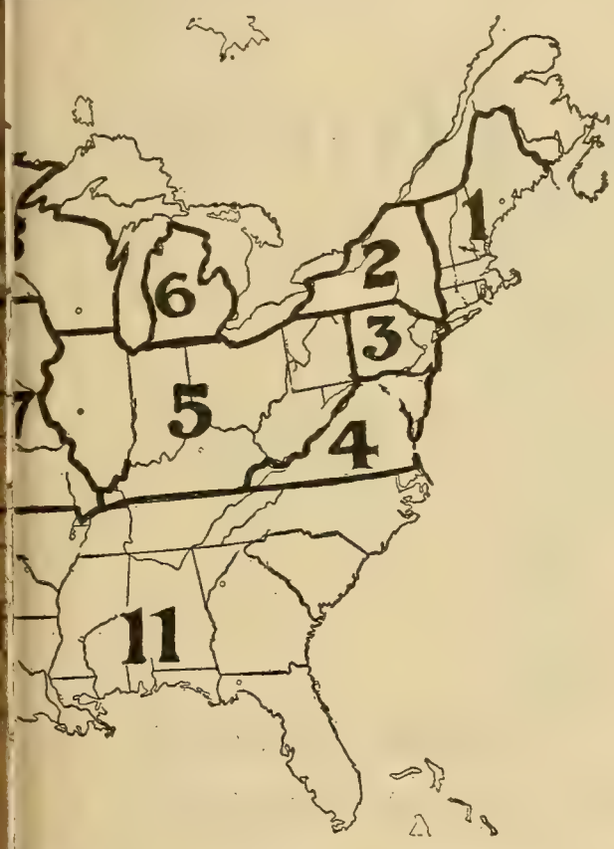

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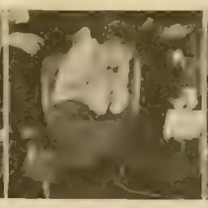

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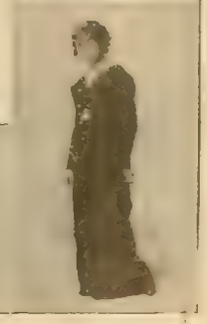

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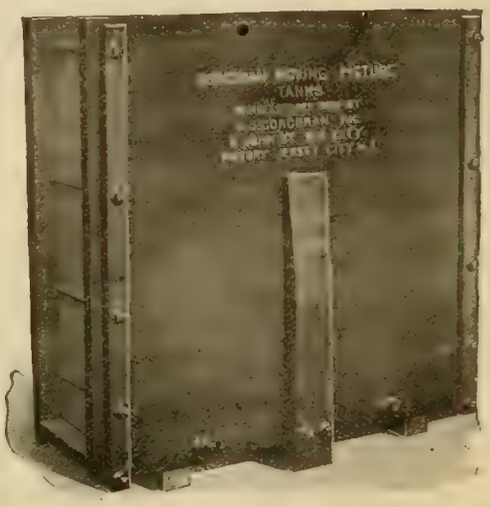

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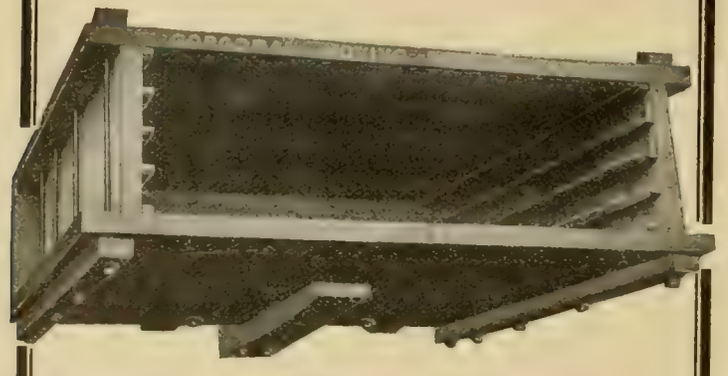

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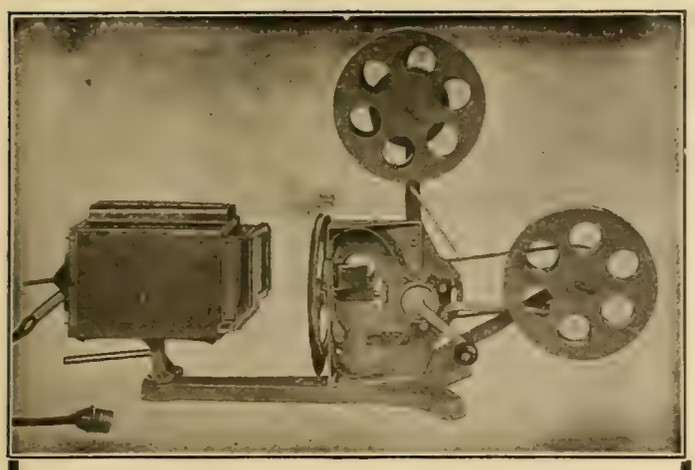

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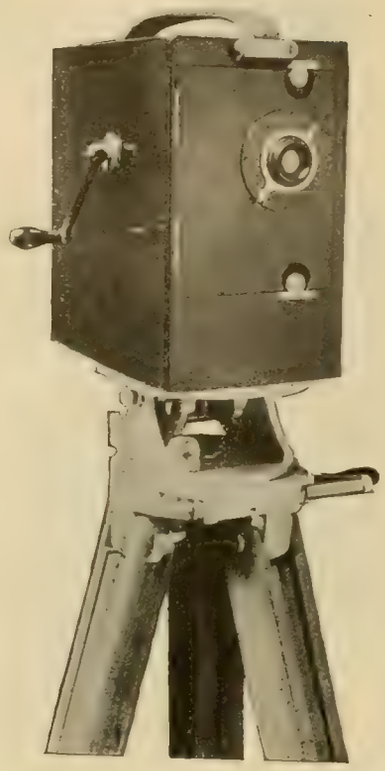

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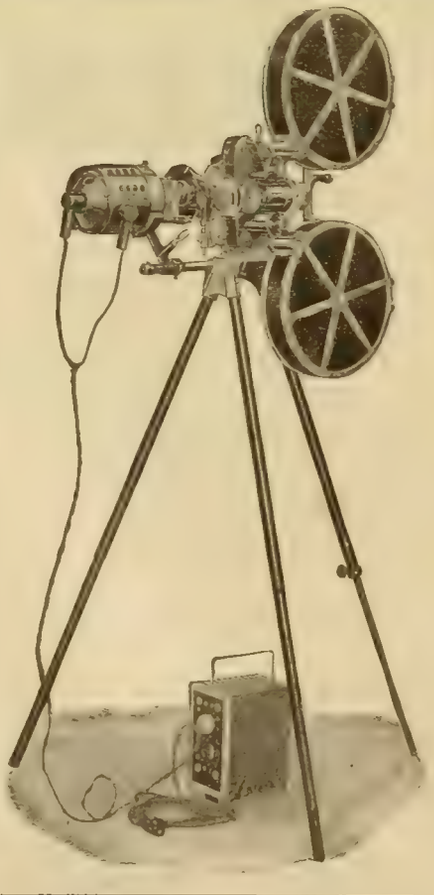

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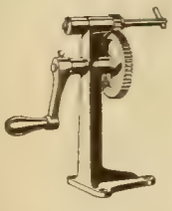

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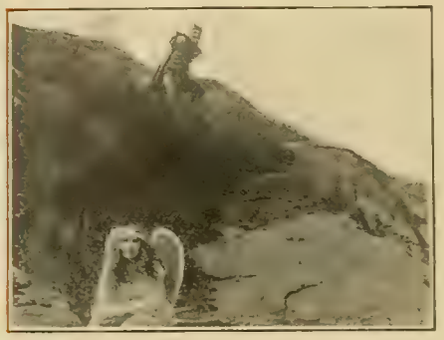

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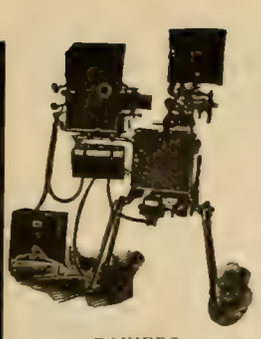

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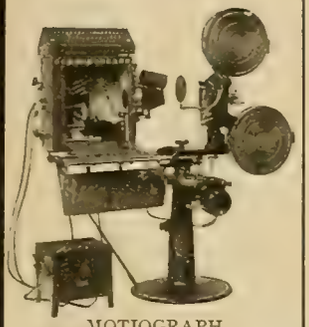

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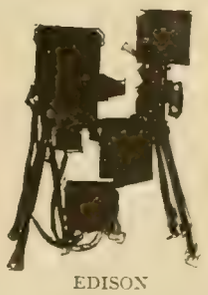

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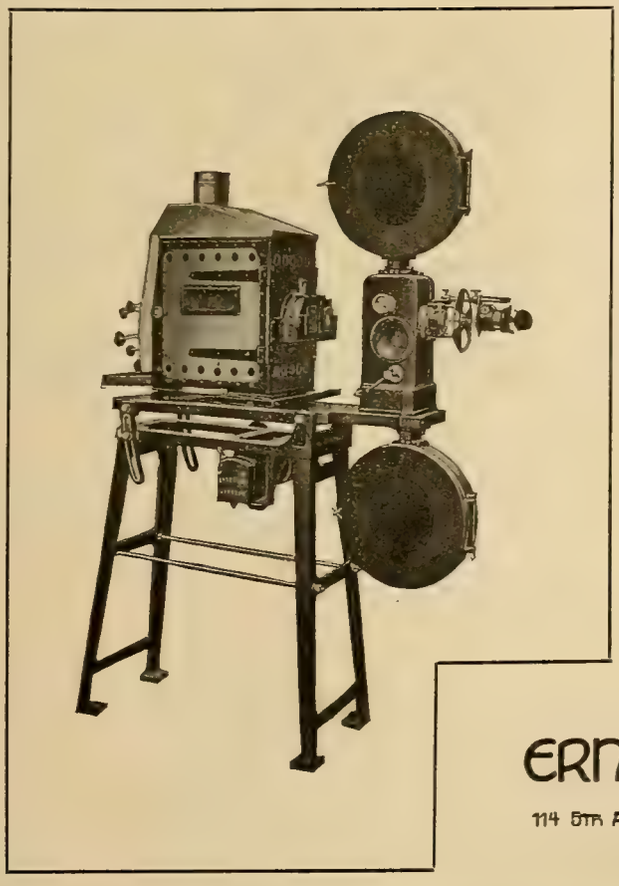

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CORRESPONDENCE.

(Continued from page 294.)

SAN FRANCISCO.

JOHN J. McARTHUR has secured a permit from the Board of Police Commissioners to conduct moving picture exhibitions at 2465 Mission street, succeeding I. C. Ackerman.

Joseph Abrams has been granted a permit by the Board of Police Commissioners to show moving pictures at Van Ness avenue and Sutter streets.

Emil Kehrline, who conducts the Kinema theater at Fresno, Cal., was a recent visitor in San Francisco and announced that he was looking for a local house of large capacity where big productions might be shown at prices up to 50 cents. In case a desirable theater can be secured it is his plan to install a magnificent organ and to feature motion pictures on a scale new to the Coast.

Adolph Mayer, well known in local moving picture circles, has left for Portland and the Northwest with the feature production, "Neptune's Daughter," featuring Annette Kellerman, where it will be shown for seven or eight weeks. A very successful run of two weeks was recently experienced at the Columbia theater here, and for ten days the pictures drew large crowds to the Mason theater at Los Angeles.

The Gaiety theater is again listed in the ranks of local moving picture houses, but manager Thomas O'Day advises that this may be but temporarily. However, musical comedy is at an end there for the time being, at least, and no definite plans have been made for venturing into this field again. The picture program opened with the Pathe photoplay, "Sport in Central Africa," at ten cents and twenty cents, and this will be followed by Spartacus and other notable features.

The California Motion Picture Corporation announces that its first release will be Salome Jane, from the story by Bret Harte and the drama by Paul Armstrong. The company has been working on this during the past week, some of the principal scenes being made at Camp Taylor in the redwood belt. An old stage coach in use more than forty years ago has been secured for this production, the vehicle having the added distinction of being one in which Robert Louis Stevenson had often been a passenger. The services of an old stage driver, Joe Downey, have also been secured, this pioneer having driven a stage in California more than fifty years ago. The leading parts in this production are being taken by Beatriz Michelena and House Peters. William Pike, formerly of Los Angeles, is also working in Salome Jane.

History has been made this week at the Portola theater, where the great Selig production, "The Spoilers," has been shown. Manager Eugene Roth of this theater says: " 'The Spoilers' is not merely the greatest attraction we have ever booked, but it has been creating a furore here. The house was packed each day we showed the picture, and each night hundreds of persons were turned away. We have secured the film for a second week's run and this promises to be as good as the first."

The management of the Portola theater has arranged a program for the summer that is the strongest list of attractions, taken as a whole, that it has ever secured. In addition to "The Spoilers," the list includes "Home, Sweet Home," "The Life of Villa," "The Jungle," "The Escape," "The Christian," and a production by Augustus Thomas in which Ethel Barrymore takes the leading role.

Owing to the fact that he is no longer an active exhibitor, Charles Rothschild has resigned as national vice-president of the Motion Picture Exhibitors' League of America and W. H. Hilts, first vice-president of the California state organization, has been appointed in his place and will act as delegate at the Dayton convention. Mr. Rothschild has also resigned as director of the San Francisco local and George R. Knowles of the Vicksburg theater has been elected to fill this position.

M. E. Cory, of Cory Brothers, has left for the East, accompanied by his wife and son, planning to visit Chicago, Niagara Falls and New York before attending the Dayton convention.

The Golden State Film Company has completed its first production and the film was run off recently at the Star theater at San Rafael for the inspection of the stockholders of the company.

R. D. Wharton, formerly an exhibitor of Eureka, Cal., was in San Francisco recently on a short visit. He has been spending part of his vacation at Fresno and states that the airdomes in that city have been doing a splendid business, owing to ideal weather conditions.

The General Film Company has closed the exclusive service department that has been maintained at 948 Market street, and this is now conducted at the enlarged headquarters of the firm at 138 Eddy street.

The Panama-Aero Film Company has been organized to place upon the market the pictures taken in the Panama Canal Zone by Raymond A. Duhem, who covered this territory with Robert Fowler in an aeroplane. Offices have been opened in the Pacific building, with M. B. Dudley as general manager.

Fred Voigt, of Fresno, Cal., was in San Francisco this week arranging for features for the Theater Fresno that is to be reopened in September, after extensive remodeling work is completed.

A special feature of great interest was recently secured for Grauman's Imperial in the form of moving pictures of Mount Lassen, showing the volcanic eruption that is now attracting such widespread attention, these being shown at this theater for the first time. The pictures were secured by Milton A. Ayers, who was outfitted for the trip by Raymond A. Duhem, the local representative of the Gaumont Company, and were taken at great risk within one thousand feet of the crater. This volcano, the only one in the United States, is still in action and is attracting great crowds of tourists to Northern California.

The Duhem Motion Picture Manufacturing Company has moved to new quarters at 700 Hayes street, where a large plant for developing and printing motion picture films has been installed. A large projection room is being fitted up on an upper floor.

B. J. Kahn, who recently disposed of the Glen Odeon theater in the Glen Park district, has also sold his Grandview theater at Daly City, this having been purchased by a Mr. Haddock, a new man in the moving picture field.

The Wigwam theater in the Mission district is to be devoted in the future to moving pictures and musical comedy, the picture features to be handled by Ralph Pincus of the Portola theater.

The Independent Film Exchange of San Francisco is preparing to establish a branch at Los Angeles, this to be in charge of Harry Hunter, formerly of Seattle, Wash. Mr. Hunter is now in the Southern city and the selection of a location will shortly be announced.

B. Mulvaney, formerly located at 948 Market street, is now at the Independent Film Exchange, 116 Golden Gate avenue, where he is devoting his attention to handling features.

The Elite Theater on Market street, opposite Seventh, is advertising that it is the only house on Market showing Mutual movies at five cents and is getting a good business.

W. W. Clark, who recently purchased the Pastime theater at South Berkeley, has made a number of improvements since taking over the place. A new screen has just been installed, as well as a new Power's Cameragraph No. 6 A. Plans are being made to enlarge the house in the near future.

The Elite theater on Shattuck avenue, near Vine street, Berkeley, has been reopened after having been dark for several months. This house is now being conducted by B. F. Hall.

H. von Emmel has disposed of the Majestic theater at Willitts, Cal., to T. Weaver, and will locate at Fort Bragg.

The cold weather experienced during June caused the airdomes at Chico and a number of other California towns to close for several evenings and seek shelter.

Manuel Burrows has secured a permit to open a moving picture house and dance hall at Colusa, Cal.

The new Modesto theater, Modesto, Cal., opened on June 24, and it is devoted to moving pictures and road attractions.

Frank Burgi has closed the Princess theater at Willows, Cal., but will continue to conduct the Fairyland in the same city. His assistant manager, George Rankin is preparing to take a number of features out on the road.

The Broadway theater, Oakland, which is now devoted to moving pictures, has booked "The Old Curiosity Shop" and "Pierre of the Plains" for the immediate future.

When the steamer Matsonia arrived in San Francisco harbor recently with Henry McRae's "101 Bison" Company aboard quite a sensation was created, both on the vessel and on the docks, when someone was seen to leap overboard. Boats were lowered and a rescue effected before it was found that the entire scene had been filmed and that Marie Walcamp was the center of interest.

Sol Lesser, president and general manager of the Golden Gate Film Exchange, Inc., will leave for New York early in June to make purchases of big feature attractions. About the same time M. B. Dudley, general manager of the Pacific-Aero Film Company; James Keane, of the Keanograph Company, and George F. Cosby, who is interested in the Golden State Film Company, will leave for the metropolis.

J. M. French, of Sisson, Cal., recently visited Portola with the idea of opening a moving picture house there but the plan was given up for the time being.

The Wigwam Theater, at Fresno, Cal., has made arrangements whereby a boycott of two years' duration on the part of the labor council has been raised.

John W. Considine, formerly leading owner of the Sullivan and Considine vaudeville circuit, is making a visit to California from his home in Seattle.

CHURCH.

MISSOURI.

THE "Million-Dollar Mystery" made its initial appearance in Kansas City on June 22. Contrary to original plans, the first installment of the picture was shown at the Tenth Street theater instead of the Royal. Frank L. Newman, manager of the latter, decided to abandon his plans because of the fact that the picture was run at a house in the outlying district simultaneously. The serial story of the "Million-Dollar Mystery" is running in the Kansas City Journal, aiding in stimulating interest in the presentation of the film.

The new board of appeals to act on questions regarding the fitness of pictures shown in Kansas City houses was organized recently with the election of Judge H. C. McDougal as president and Trigg A. Long as secretary. The board established a rule that whenever the censor disapproves of a film he is to recommend its withdrawal and seek immediate judgment from the board. Under no circumstances may the censor order a picture withdrawn without the consent of the board of appeals.

Judge F. M. McCoy, a well-known exhibitor of West Plains, Mo., abandoned single life in St. Louis recently, when he wed Mrs. Georgia Collins, of Chicago. Judge McCoy, who has been active in politics for many years, is associated with Norton Henry in the management of the Famous theater at West Plains, where the couple will make their home.

A new exhaust fan and ventilating system has been installed in the Elite theater, at Gas, Kansas.

One premium plan on which the authorities failed to frown was that handled by E. H. Hill, owner of the Rex theater, of Arkansas City, Kan., recently. Mr. Hill advertised that every boy or girl bringing 1,000 dead flies to the house would be admitted free. Twenty-five of the youngsters spent the day in swatting the fly and earned passes to the evening peerformance. It was suggested following the success of this plan that it lies within the power of exhibitors to rid the entire country of flies.

Devotees of the film at Hutchinson, Kan., have made an aggressive effort to secure Sunday performances at Riverside park. The constitutionality of the Kansas initiative and referendum is involved. The same question has caused much trouble in other Kansas cities and has never been definitely decided. Hutchinson has an ordinance prohibiting Sunday theaters. A petition signed by more than 25 per cent of the voters was filed with the city commission calling for a referendum of an ordinance which would permit Sunday exhibitions in the park. The commission refused to call the election and mandamus proceedings were instituted. The court withheld decision in the case.

Some Missouri exhibitors recently have attracted attention by manufacturing serial pictures to please themselves. A moving picture man at Jefferson City, Mo., recently divided a three-reel feature into as many parts, running one reel each night. The plan is a bit costly, but the success of some of the better known serials has been so marked that some members of the industry are willing to go to almost any length to secure them, or, as indicated, make them by dividing a subject.

H. G. Montgomery, manager of the Iris theater, of Sopeka, Kan., will shortly enter the ranks of Benedicts. Mr. Montgomery's engagement to Miss Rose Hite, of Topeka, has been announced. The nuptials will be celebrated in October. Mr. Montgomery is among the more aggressive exhibitors of the Kansas capital. He has created comment by advertising liberally, the copy being of an unusual nature at times.

Mrs. Josie Brown has re-entered exhibitors' ranks at Trenton, Mo. Mr. Brown formerly operated the Elite, and has re-opened that theater after remodeling it. While the theater was undergoing alterations, the woman exhibitor assisted in the management of the Gem theater.

J. W. Concannon has opened the Elite theater at Emporia, Kan., and closed the Electric theater, which he also operates, for improvements. Mr. Concannon expects to spend about $5,000 on the Electric, one of the most popular houses in Emporia. The theater is to be reversed, the audience facing the entrances. A new concrete booth will be erected and 425 new opera chairs installed. A new gold aluminum screen is to be purchased and other changes made. The Electric will open in the early fall.

Whether a plan to give envelopes containing money to patrons was a violation of the lottery laws was discussed at Topeka, Kan., recently, when Lew Nathanson, of the Best theater, announced he would attempt it. L. L. Kiene, county sheriff, warned the exhibitor that the plan was a lottery. Mr. Nathanson announced he would continue with his arrangements as no blank envelopes would be distributed.

The suit of the Mutual Film Corporation, which seeks to prevent Kansas official from administering the moving picture censorship law passed by the Kansas legislature more than a year ago, will be carried to the United States Supreme Court without an opinion from Judge Pollock, of the Kansas State Supreme

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court at Leavenworth, Kan. The court, at a recent hearing at Leavenworth, gave its consent to this action, stating that the chief question involved is one of constitutionality which would in any case be finally passed on by the highest court. Representatives of the State and of the Mutual met at Leavenworth and signed an agreement waiving trial in the lower court. The Kansas censorship law provides that no film may be shown in the State without a prior inspection by the State school superintendent. An inspection fee of $2 per film also is provided. If the superintendent does not approve of a picture, the exhibitor may appeal to a court composed of the Governor, the Secretary of State and the Attorney General. The State officials themselves are not enthusiastic over the bill and would not weep at its defeat, it is said.

The Holt Feature Film Company, of Manhattan, Kan., recently exhibited the film made during Memorial week. While the production's chief interest was because of the local sights, a love affair staged by two students of Washburn College formel the theme. The pictures were shown at the Auditorium.

Perry Rhine, of Pittsburg, Kan., has purchased the equipment of the Broadway theater in that city and will remove it to the Mystic, which he controls. The Mystic, which is undergoing renovations, will have a seating capacity of 1,250 with the additional facilities. The Broadway will be closed.

J. Miloslowsky, operating the Palace and Family theaters at Des Moines, Ia., recently raised his admission prices from five to ten cents. The kiddies who had constituted the exhibitor's most faithful patrons were unable to stand the additional strain on their finances and were forced to forego the animated drama. Mr. Miloslowsky has reduced to five cents. "There is more money in ten-cent admissions," confessed the exhibitor, "but not so much happiness."

The Cassin airdome at Lawton, Okla., has been converted into a church for the time being, the congregations of the city holding joint services on Sundays. The house was the only one of the kind in Lawton. It will be closed on Sundays, but will reopen on other days.

MURRAY.

IN THE MIDDLE WEST.

AN ordinance, providing that no more moving picture theaters be established in Omaha, Neb., was ordered drawn by the city council, but a fight on the measure when it came before the council as a whole was assured. The Hanscom Park Improvement Club presented to the commissioners a petition signed by 200 residents, protesting against the operation of a moving picture theater at 2506 South Thirty-second avenue, for which the excavation was being made. The objectors were told there was no existing law to prevent it and one was ordered prepared.

The Lebanon Milk Condensary, at Lebanon, Ind., was not getting all the milk its factory needed. In order to reach the farmers quickly, the Lebanon Business Men's Association secured the Olympic theater for three moving picture shows, prepared refreshments and entertained the men who had milk to sell or who ought to go into the business.

F. S. Frazier, who has purchased the Mecca theater, on Main street in Ashtabula, Ohio, from John Freeman, has renamed it the Princess.

The Eclectic Film Company has opened an exchange at 1312 Farnam street, in Omaha, Neb., making the fourth film exchange for that city. E. R. Pearson, who was at the head of the General Film Company's office in Omaha, is the manager. He is succeeded by C. L. McVey. Henry Kauffman and J. E. Kirk, who were with the General Film Company, also have gone over to the Eclectic.

The American theater, at 118 South Michigan street, in South Bend, Ind., announced a prize contest for a new name, following the re-opening after remodeling.

The Wonderland Airdome, playing pictures, has been opened at Vinton and Seventeenth streets, in Omaha, Neb.

The Star theater, 1814 North Twenty-fourth street, Omaha, Neb., was closed for a week during remodeling under the new management.

The Empire theater, at Aurora, Ind., is operating its picture show in an airdome on all but stormy nights.

When the circus came to Huntington, Ind., the Princess and Lyric theaters opened at 9 o'clock. The people found a place to sit down and rest and see a show for a small price. The films were stopped in plenty of time to allow the patrons to get out and see the parade and they were given pass-out checks.

The Airdome at Huntington, Ind., got the booking of the films of the Huntington Booster Day celebration.

Manager P. L. Pennock, of the Luna, at Girard, Ohio, closed the house June 24 for three weeks to put in a new front, new ventilating system and to make it a thoroughly modern picture theater.

MIDWEST SPECIAL SERVICE.

DETROIT.

THE Detroit Motion Picture Exhibitors' League held a meeting Tuesday, June 23, and elected the following officers for the ensuing year: President, Peter M. Jeup (re-elected); vice-president, August Kleist, of Pontiac; secretary, C. M. Orth (re-elected); treasurer, J. A. Ritter. The members prevailed upon Jake Stocker to accept the re-election of treasurer, but owing to business reasons Mr. Stocker begged to be excused, saying he would continue to give his best efforts to the success of the association. On account of the prolonged siege of warm weather, general conditions in the motion picture field were reported to be very quiet.

George Trendle and John Kunsky of the Casino Amusement Company, also A. J. Gillingham of the General Film Company, participated in the annual lake cruise of the Detroit Board of Commerce. This year's trip was made through the Soo locks to Duluth, Minn., returning the same route. The boat, with 600 prominent Detroiters aboard, left here on June 18 and returned June 22. The Hearst-Selig Company had a cameraman on board who took motion pictures of interesting happenings along the way. These pictures were shown as a special feature on the Temple Theater program during the week of June 27.

Starting July 5 "The Eagle's Mate," with Mary Pickford, starts an extended run at the Liberty Theater. Manager Howard O. Pierce plans to make it the greatest event in the history of the moving picture industry, as far as Detroit is concerned. He is arranging special music and will have special souvenirs, in addition to a number of other advertising features. Mr. Pierce states that for the past four weeks he has received at least a dozen queries daily asking "When will Mary Pickford be back?"

"Her Only Son," a Lasky production, enjoyed good business at the Liberty the week of June 22 despite the intense heat. In the past few weeks the Liberty has been termed "the garden spot of Detroit" for the reason that Manager Pierce has not less than $300 worth of palms, flowers and potted trees around the outside of the building, both on Farmer street as well as on Bates street. These have been placed at no expense to the theatre through the great friendship existing between Manager Pierce and the proprietor of the Bemb Floral Company, which adjoins the theatre on Bates street. The effect is one of beauty and adds very materially to the general appearance of the Liberty.

Foundations are well under way for the new Alhambra Theater, at Woodward and Kenilworth avenues, for John H. Kunsky.

After two weeks of motion pictures, the Washington Theater abandoned the project and will remain closed the balance of the summer, opening early in the fall with high-class stock productions. "We found that we were out of the district for motion pictures," said General Manager A. E. Whitebeck. "We believe, however, that next summer we shall be in a better position to handle pictures, as by that time our particular part of the city will have been considerably improved with many new buildings which are now in the course of erection there. The new Statler Hotel, adjoining us, is going to help a great deal to bring a lot of people to that section of the town."

The Bijou Theater, on Monroe avenue, which was formerly situated on the second floor and which was put out of business by the State Fire Marshal, has reopened. The theater is now located on the first floor, which was formerly given over to a penny arcade. Five cents will be the general admission price, and ten cents on special occasions. The building has undergone a complete change at an expense of $15,000, and the theater is a very comfortable one; the general scheme of decoration is green; the seating capacity is 350, all on the main floor. B. C. Burdick is manager, and his offices will be on the second floor front. The entire front has been altered and repainted. The pictures are shown on a plaster screen, said to be the only one in Detroit. The mechanical equipment consists of two Powers Six A machines, both motor driven. The Bijou is controlled by the Detroit Theatres, Inc., of which Wiliam F. Klatt is president and general manager.

Architects Feldman & Seeley are taking figures on a brick theater to be erected on Fort street West, near Campau avenue.

Architect F. Swirsky, 59 University building, has plans in progress for a small theater, 35 by 110 in size.

The Gladwin Park theatre at 2084 Jefferson avenue east, which is incorporated for $35,000, opened its doors for the first time on Saturday night, to a crowd that jammed every inch of the playhouse. The building has a frontage of 71 feet on Jefferson avenue and runs back 158 feet. It is fireproof, walls are of concrete, brick and hard tile with heavy piers laid all the way up with cement mortar to the baring plates of the hugh steel trusses that span the auditorium. Plastering is on expanded lath which is absolutely fireproof. There are over a thousand electric lights used to illuminate and decorate the building. The stage and border lights are handled with dimmers and operated from the stage. The stage is fitted for all kinds of attractions, although at present it is the plan of the company to play only pictures. Frank Langlois is manager. There will be two performances in the afternoon and two at night. Admission price is ten cents, with 15 for the box seats. The latter run along each side of the theatre and altogether there are 144 of them. A beauty of the theatre is that it is built in such a way as to give an absolutely clear vision from every part of the aduditorium. Instead of the seats being arranged in a straight row across, they are on the semi-circle order. The throw from the operating booth to the screen is 106 feet, said to be the longest in the city. An air washing machine keeps the theatre at 65 degrees during the hot weather, while in the cold weather the theatre will be heated by indirect system of radiation. There are ten 36-inch ventilators in the ceiling; the floors have a covering of concrete so that in every way the theatre is sanitary, dustproof and airy. There is a duplication of everything in the operating room, such as two Powers machines, two rectifiers, etc. There are eight aisle lights so that patrons can see just where they are stepping. Pictures are changed daily. A $5,000 Wurlitzer organ has been installed. E. H. Rogers, one of the stockholders, designed the theatre. Mr. Rogers is an expert mechanic, and had charge of the Lyceum, Detroit Opera and Temple playhouses in their last stages of construction.

C. Howard Crane, architect, will take figures about the last of June for a theatre and store building to be erected at a cost of $50,000 for Arthur Caille.

Moving pictures showing the production of steel tubes from the ore to the finished product were shown at the annual convention of the American Institute of Electrical Engineers at the Hotel Pontchartrain on June 23.

The Royal, Monroe and Farmer streets, now has a verty attractive front. The box office has been placed to one side, a brass railing extended along the entrance and another along the exit which keeps each crowd separate. A new gold fibre screen has just been installed.

SMITH.

ST. LOUIS.

JOSEPH WAGENR, the well known showman and moving picture promoter, formerly connected with the Alps Amusement Company, has returned to the exhibitors ranks after an absence of four years. Mr. Wagner is manager of the Liberty theatre and airdome, formerly operated by Fred Huke.

The historical pageant and masque pictures have closed at the Columbia after a successful run and will now be booked at the neighborhood houses. There is a strong demand for the film and it is reported that the Kings Theatre at 818 N. Kingshighway will open with the feature first.

Geo. C. Rose, manager of the Orpheum Theatre at 5965 Easton avenue, is taking a vacation for the summer, and W. B. Laumann, an executive for the Orpheum Co., has added a manager's work to his other duties. The company has built a handsome airdome on the north side of the theatre, which is raised five feet from the street level, and catches all the breezes that blow.

At the Alps Theatre on Easton avenue they are giving away silver certificates every Tuesday and Thursday, four of which entitles the holder to a piece of silverware.

Wm. H. Young, manager of the Easton-Taylor Theatre, is taking a vacation, and his place is being ably filled by H. Williams. An exhaust fan and air cooling device has just been installed in the Easton-Taylor.

J. E. Merick has been put in charge of the inspection and booking departments of the World Feature Corporation in the Navarre Building.

The Times Movie Review, the animated edition of the St. Louis Times, has made four thousand feet of film showing points of interest of Washington, Mo., a town forty miles from St. Louis on the Missouri River. Washington is noted, among other things, as being the original home of the corncob pipe, and the location of the only zither factory in the United States.

An example of how the moving picture industry has developed certain parts of this city may be had by visiting the Welleston district. This section is almost an hour's street car ride from downtown and would be almost unknown to most of the residents of the city if it were not for the many theatres and airdomes that it supports. As it is, it is one of the best known amusement centers of the city, and thousands of people come to the brilliantly lighted street every night. There are five theatres and airdomes in Welleston almost within a stone's throw of one another. The monster Hamilton airdome, with its four thousand seats and myriads of colored lights, the Orpheum theatre and airdome, the beautiful Japanese patterned Mikado Theatre, the Universal airdome and the Fairy Theatre. The combined seating capacity of these amusement places totals more than ten thousand, and many visitors are drawn from every section of the city.

GIEBLER.

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OHIO.

THE East Ninth Street Cleveland Realty Company has filed a petition in the Cuyahoga common pleas court asking that a receiver be appointed for the Grand Theatre, East 9th street and Bolivar road, Cleveland, in an effort to find out who is responsible for a debt of $12,000, which the plaintiff says is due it for twelve months rent.

Although a number of suspects have been arrested none have been directly accused and no definite evidence placed against them in connection with the murder of Leo G. Goldman, manager of the Monarch Theatre, Cleveland, who was recently murdered and robbed. The reward of $1,000 offered for information leading to the conviction of the slayers is expected by police to be of material assistance in solving the crime. Two suspects were arraigned in the criminal branch of municipal court and held in $2,000 bail for a further examination. Several witnesses of the murder which occurred on the night of May 29, almost in front of the Goldman home in East 96th street, were at police headquarters in an effort to identify the men, but failed to do so.

The contract has been awarded to William Kolb, of Columbus, to build a $20,000 brick semi-fireproof theatre on East Main street for Carl G. Ludwig, 115 South High street.

Cleveland was selected for the launching of the new Burton Holmes Travelettes and opened Sunday, June 28, at the Miles Theatre. They will run for five weeks with a new Travelette each week.

George Lighton, of New York, and W. Kulp, of New Orleans, have joined the World Film Corporation branch in Cleveland as assistants to E. H. Painter, manager. They have had long connection with the film producing and distributing branches.

The contract has been awarded to C. J. Phelps, East Center street, Marion, to build a brick, semi-fireproof theatre for the Marion Photoplay Company at a cost of $20,000.

Plans will be ready soon for erecting a two-story brick, steel and frame motion picture theater for O. H. Sebring at Sebring, O. The building will measure 40 x 70 feet, and was designed by Architects Clepper & Owen, Youngstown.

George B. Hicks secured the contract to build a one-story hollow tile and stucco theater building for Foster Houston at South Charleston, the work to cost $8,000.

Moving pictures of methods to be used in resuscitating the drowned are shown in the city parks at Dayton by the welfare department of the city. Life savers at Island Park posed for the pictures, which were taken by the National Cash Register Company's cameramen.

Architect Elaird, of Cleveland, and Isadore Weber, of Canal Dover, are taking bids on a brick and reinforced concrete theater to cost $18,000, to be located at Canal Dover.

J. Turnbull will build a theatre at Bellaire. Architect George H. Dieringer, of that place, drew the plans and the building will be of brick fireproof construction and cost $20,000.

The management of the Sebring Opera House, Sebring, is preparing to add many improvements to that popular amusement house and when completed it will be one of the best picture houses in that part of Ohio. An entire new floor of cement will be installed, new chairs, a new arch front and a new ticket booth are in the plans. The house will be open through July 4 and then closed for two weeks for repairs.

Manager Lambrigger has installed an exhaust fan that displaces 10,000 square feet of air every minute at the Grand Theatre, Orrville. F. C. Welty, the electrician, installed the system, which gives the house a complete change of air every ten minutes.

Quimby's Theatre at Zanesville has had unusual sucess of late in displaying films of current events.

The Hippodrome at Lancaster is running programs of high class features and the management is booking all the big specialties in the market.

Special matinees were arranged for the Star Theatre at Upper Sandusky for the lectures of Miss Annette Shaw in connection with several films.

O. L. Elsler has again leased the Grand Theater at Akron from Crouse & Houser, the new owners, and photoplays are new running there.

Akron theaters have an average daily attendance of fifteen thousand, according to M. C. Winters, manager of the Summit Amusement Company. This gives approximately an average attendance of six hundred to each house. The big majority of the houses charge five cents admission, although some, including the Bank, Waldorf and Grotto, are ten cent theaters. The total number will reach almost thirty and all are open the entire day. The equipment alone has an average valuation of $5,000 a theater, totalling at least $150,000. Aside from this a few, including the Bank, Dreamland, Majestic and Dome, own their own buildings. The importance of this is in the fact that Akron has more theaters than any other city its size in the country and probably more money invested in the enterprise.

The Grade Teachers' Club members of Cleveland were the guests of the management of the Metropolitan, Cleveland, showing "The Rise and Fall of Napoleon."

The Skydome at Chillicothe has inaugurated a band concert every Sunday evening. An orchestra is present each evening.

RARIDAN.

INDIANA.

THE airdomes seem to be the only houses not complaining of the heat and poor business. Indiana has been in the midst of a torrid wave for the past two or three weeks that is unusual, and has had a depressing effect on business.

The Progressive Club, whose home is the Hume-Mansur building roof garden, is planning some summer shows which will include motion pictures.

Robert E. Chatten, receiver of the Jefferson Theater Company, Goshen, filed an appraisement of the property at $35,442.15. The property will be sold at receiver's sale July 3. The theater was erected in 1907.

The New Palace Theater, North Judson, has been opened, and is enjoying a good patronage.

Free ice water, extra fans, and ladies with escorts free, is the Princess Theatre idea of the way to fill up the house in Rensselaer while the weather is hot.

Manager Geary, of the Star Theater, Montpelier, raised the price to ten cents for the Mexican war pictures and had big crowds.

The Coliseum Airdome management, Muncie, obtained expressions of opinion from about twenty of the city's best known citzens on "Samson" and run them in an advertisement of the film. Inasmuch as every expression was enthusiastic, it made a fine bit of publicity.

The Magnet Film Company is putting on a film of the Elks state convention and silver jubilee at Evansvile in a number of houses over the state.

George Senger, owner of the Century Theater, Mishawaka, has contracted to run all the Blache and Solax features.

Ross and Dale Loomis, Amboy, who recently opened, are doing a nice business.

"Give us a moving picture machine" is the request of the Indiana Union to the Indiana University trustees, "and we shall be happy." The Indiana Union is the men's organization at the state university. They would have the apparatus put in use in the Student building and give frequent shows.

The Crystal Theater, Columbus, is filling the seats with a baby contest.

J. C. Kolsem, Terre Haute, will erect a moving picture house at 1237 Wabash avenue, to cost $8,000.

M. L. Fleetwood is to open a house in Ellettsville. He will use the Universal service, and vaudeville attractions will be given on Monday and Tuesday. "Admission will be by ticket, costing one dime," says Fleetwood.

Manager Sullivan, of the Princess, Vincennes, gives away money each night, and it keeps the house full. Of course there's a big $1 for somebody, and a lot of pennies for others.

Frank Fletcher has traded the Union Grand Opera House, Union City, for 552 acres of Wabash River bottom land. The new theater owners are Salathiel Boone and his three sons, James, Jessie and Robert, who will take the management September 1.

The building at Montgomery and Calhoun streets, Ft. Wayne, is to be the largest moving picture theater in Ft. Wayne. It is to be built of hollow tile and presed brick on a frame work of steel beams. It is to be three stories high.

Charles Holden, manager of the Wallace Theater, Peru, has sold out to Allard Brothers, of South Bend, owners of a string of about twenty theaters in Northern Indiana, Michigan and Illinois. Allard Brothers contemplate spending about $1,000 on improvements, including a tile floor, a canopy and marble fixtures and ornaments.

Joe Moore and O. Stone will open a new house in Clinton about July 15. Mr. Moore has been operating the Rome Theater in Clinton, but as the building is to be dismantled he was forced to look for new quarters.

The Elks of South Bend went to Berrien Springs, Mich., by auto and there put on a motion picture scenario for a Chicago film company entitled "Big Brothers." Two waifs are rescued from a mean constable, given a bath at the town pump, an auto ride, a feast of good things to appeal the stomach of a Goliath, fitted out with new suits, and then tucked into bed by the big brothers.

Cecil Burton and Harold Johnson have bought the Universal Theater on South Fourteenth street, Newcastle.

The Pearl Theatre at Bass Lake has been opened for the summer. Henry Vergin, manager, has just finished a cement approach to the theater.

Michawaka industries will have a place in the International Harvester Company Service Bureau industrilogs. "The Dawn of Power" and "The Dawn of Commerce." E. B. Lockwood of the I. H. C. is superintending the work.

Fred Skinner, manager of the Electric Theater, Rome City, is advertising moral and educational films. Rome City is a favorite resort for church organizations.

The Alice Theater, Vincennes, is getting a new plaster front that is attractive.

"The Hour of Reckoning" was one of the films being advertised in the lobby of the Orpheum Theater, Terre Haute, the night Elroy B. Smith, its wealthy owner, was shot by Mrs. Myrtle Gibbons. Smith died instantly. The woman charged Smith with being the cause of the divorce being granted her husband. Mrs. Gibbons is in custody, having confessed.

WILLIAM.

NORTHWESTERN NEW YORK.

HAROLD Edel, manager of the Strand theatre, Buffalo, has closed a deal to erect in the exclusive residential section of Rochester, N. Y., a moving picture theater, with a seating capacity of 1500. Mr. Edel will not give out the location until the deal for the site is closed. There will be a large organ and a complete orchestra. The house will be known as the Regent. Two other large theaters, one in Buffalo and another in Syracuse, promoted by Mr. Edel, bears the same name. He has taken an option on a piece of property in Ithaca, N. Y., and may build there a moving picture theater, seating 1200.

Dr. P. C. Cornell, manager of the Star theater, Buffalo, and Miss Jessie Bonstelle recently awarded a prize to Dr. and Mrs. W. W. Quinton of that city. The winners wrote a play, "The Finger of Fate", which was accepted by those in charge of the contest.

Jean Ceugneux, a prominent moving picture cameraman, was a recent caller on George W. Erdmann, manager of the Elmwood theater, Buffalo. The local newspapers devoted considerable space to a write-up of the visitor, who, with a camera, will follow General Villa in Mexico.

The Allendale Theater Co., which leased the Allendale theater, Buffalo, has been incorporated, with the followiwng directors: J. Adam Weiss, Frederic Ullman, George W. Erdmann, Reginald Medlicott and Michael A. Crage.

Carnival Court, a Buffalo summer resort, is using moving pictures with other features to attract the crowds. Edward Tranter, sporting editor of The Buffalo Enquirer, is press agent for this popular amusement place.

Traveling at full speed in an automobile so that they could be taken by Oscar Simon, a cameraman, Roy C. Bauer, operating the car, and Robert Maxwell Smith, a newspaper man, were seriously injured. The accident occurred recently near Buffalo, when the machine was going at the rate of ninetv-five miles an hour. Both men live in that city. The automobile skidded and overturned in a ditch. As a result of the accident, Bauer and Smith will be in a Buffalo hospital for some time. The Buffalo newspapers strongly featured the moving picture end of the story.

A theater will be built on Liberty street, Batavia, N. Y. The house will be managed by Constantine & Rheinhart.

Moving pictures of a municipal day celebration were taken recently in Syracuse. The pictures will be shown at the Panama-Pacific Exposition next year.

Louis Green has been appointed Buffalo representative of the Box Office Attraction Company. He was recently assistant manager of the Academy theater, Buffalo. He formerly lived in Boston and was with the Mark-Brock theatrical enterprises for four years. At present Mr. Green is making a special feature of booking "East Lynne."

Paul B. Ellicott, representing the Empress Film Company of Indianapolis, spent his vacation in Buffalo. He was formerly connected with the General Film Company in the latter city.

The Colonial theater, Elmira, has arranged to exhibit the film showing the Knights Templar centennial conclave parade held recently in Rochester, N. Y. About 120 Elmira men appeared in the procession.

The Gayety theater, Buffalo, which features burlesque, and occasionally moving pictures, has closed for the summer.

Harold Edel, manager of the Strand theater, Buffalo, is spending his spare time at Wanakah, N. Y., on Lake Erie, where his summer home is located. During his absence the Strand is ably looked after by his assistant, E. L. Hyman.

The new Maxine moving picture theater at Seneca and Cazenovia streets, Buffalo, was opened recently. The prices are ten cents for adults and five cents for children. The house seats 800 and is absolutely fireproof. It has a perfect indirect lighting system. The ventilation and other features are up-to-date. The Cazenovia district is ideal for a theater of this kind and a heavy patronage is promised.

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LICENSED FILM STORIES

EDISON.

QUALIFYING FOR LENA (July 13).—Hans was head over heels in love with the charming Lena Bimbleback, domestic engineer of the Brownson family. Lena liked Hans, but she was not the kind to allow a little thing like liking to blind her to her obvious course. So she spoke to Hans firmly but kindly as follows: "I don't marry no man only what has a automobile, some property and a Van Dyke whiskers."

Hans, crushed by this unexpected blow, crept away. On the sidewalk he picked up a diamond ring. Hurrying to a pawnbroker, he bashfully slipped the ring across the counter. The pawnbroker gave him all he asked on the ring and Hans nearly fainted. With an energy Napoleon might have envied, Hans started his campaign for his beloved. His first step was to buy an automobile for twenty-five dollars. The man who owned it assured him that it was cheap at that price.

Hans next bought a plot of land in the heart of the select residential part of Webb City. It is true that Webb City existed for the most part in the ingenious brain of the real estate dealer, but that did not bother Hans. Then Hans trimmed his whiskers into some semblance of the style affected by the Dutch painter, and went to call on Lena. After her first shock of startled surprise, Lena willingly consented to take an automobile ride out to their new property. Before the ride was ended, Hans found himself secretly wishing that he had spent as much as $35.00 and had bought a really modern car. When he discovered that a small boy was catching sunfish in his Webb City plot, he found it very hard to explain things quite satisfactorily to Lena.

The diamond ring had been lost by Mrs. Brownson, Lena's mistress. She informed the police that it was missing. Through the pawnbroker, they traced it to Hans. So it happened that when Hans returned from his ride, he was incontinently thrown into a dark and gloomy cell to weep and wonder mournfully whether Lena would ever be his.

THE TWO DOCTORS (July 14).—Henry Martin and Bob Westerly studied together at the same medical college, or better, they were both at the same medical college, for whereas Martin threw himself into his work with a devotion that brought upon him the opprobrious nickname of "grind"; Westerly was entirely too fond of a good time ever to let his studies interfere with having one. As a result, it occasionally happened that Westerly found it difficult to keep his work up to the level of that of the rest of the class. On one such occasion, he entered Martin's room and attempted to steal Martin's laboriously-prepared notes on an important thesis. Martin came in while he was at work, and caught him. Instead of reporting Westerly to the Dean, as he should have done, however, he contented himself with ordering Westerly contemptuously from the room.

Years later, Martin had a modest little practice in the heart of the country. Westerly had settled in the city. Through methods which were as unscrupulous as they were unprofessional, he had become successful and rich. Alice, a poor shop girl, nervously broken down as a result of hard work, was given a fair example of Westerly's methods when she went to him for treatment. Westerly quite coldly and simply refused to see her unless she paid in advance, and when her money was all gone, told her that he was not in business for love. Through the generosity of her friends, Alice was sent into the country. As luck would have it, she came to the village in which Dr. Martin lived. The doctor immediately took the girl under his care. Thanks to his treatment, and to the kindness of the people of the countryside, she was soon completely cured.

When Dr. Westerly's health broke down, he went on a shooting trip to recuperate. While hunting in the woods, he accidentally shot himself in the arm. His guide helped him to Dr. Martin's. Martin's first and natural impulse was to refuse to treat his old enemy, but the man's pitiful condition left him no alternative. But when he called in Alice to act as a nurse, and she recognized Westerly as the man who had taken all her money, and then brutally dismissed her, it was almost too much for the doctor's forbearance. However, the two repaid Westerly good for evil by nursing him back to health and strength. But when the grateful and remorseful patient offered to set Martin up in a lucrative city practice, Martin refused with thanks—and Alice kissed him.

THE EVER-GALLANT MARQUIS (July 15).—The Marquis was the pest of the hotel. His impulsive, romantic disposition, coupled with an entirely un-American manner of expression, made every man in the hotel extremely anxious to show the Marquis the interesting possibilities of a coach whip. For the Marquis lavished his attentions upon every woman in the hotel. It made not the slightest difference to him if she were single, married or engaged. For each he was a devoted slave, filled with oily smirks and sleek insinuations. One day the Marquis disappeared for a time, and returned—honi soit qui mal y pense—with a garter. This article of apparel, he proudly informed the men, he intended to give to one of the ladies in their party as a slight token of his esteem. Henry promptly wagered the Marquis that none of the ladies would accept his present. It was agreed that the attempted act of presentation should take place on the evening of a large masquerade ball at the hotel.

On the evening of the dance the Marquis pursued Alice to a quiet corner, and begged her to accept the garter. Alice modestly retired behind a curtain, and told the Marquis that if she decided to accept his present she would let him know. The Marquis waited in an ecstacy of suspense. While he waited, the guests in the plot crept up behind him. In a few moments a remarkably well-shaped limb appeared through the curtains. Upon it the Marquis fastened the garter. Immediately afterward the groom upon whose leg the present had been fastened stepped out. Immediately after that Henry challenged the Marquis to a duel to the death.

The Marquis did not want to fight at all, and it required considerable effort on the part of his somewhat unsympathetic second to get him to the duelling ground. When the sword was placed in his hand he closed his eyes and thrust wildly in the general direction of his opponent. A groan of horror greeted his effort. When the Marquis opened his eyes he discovered Henry stretched on the ground before him. The horrified seconds warned the Marquis that his only chance of escaping the electric chair was to fly from the country at once. So, while the Marquis fled wildly on an unsaddled horse, Henry arose and went back to the hotel with his friends.

AN UP-TO-DATE COURTSHIP (July 15).—Abe Perkins and Si Prime were ardent rivals for the hand of the charming widow Gray. The widow rather liked both of them, but with typical feminine perversity, refused to express any decided preference for either. Si's feelings may be imagined when, calling on the widow one day, he discovered that she was going out riding in Abe's buggy. Si had rather hoped that she would go walking with him. While Si was sulking after his rival's triumphant exit, a man on a motorcycle arrived on the scene. There was a seat on the motorcycle whereon a passenger might be carried. A sudden brilliant scheme flashed into Si's placid rural mind. Hastily diving into his jeans, he brought out a large wad of money, and bought the motorcycle. A few hasty directions from the man convinced Si that running a motorcycle was ridiculously easy. Mounting his newly-acquired property, he set off in pursuit of the buggy.

As luck would have it, Abe had been obliged to stop in order to mend one of the reins. The widow, impatient of the delay, and filled with astonished awe at Si's motorcycle, readily accepted his invitation to take a ride. Abe finished mending his trace, and rode despondently back to town. When he drew up in front of the village garage, his eyes fell on an automobile for sale at an almost unbelievably reasonable price. If Abe had known anything about automobiles the price might well have given him pause. But he didn't. So he bought it and set out after the motorcycle.

Long since, Si had discovered that the motorcycle had not quite the same docile nature he had at first fondly supposed. After ten minutes of riding the widow was reduced to a state of incoherent terror. Finally they hit a rock—and stopped. Just at this moment Abe arrived in his machine, picked up the bruised and indignant widow, grinned at his rival, and speeded down the road at a spanking gait of six miles per hour. The discomfited Si followed on his wounded but yet unconquered motorcycle. When Abe and the widow arrived at her home the machine gracefully and unostentatiously blew up. While Si was laughing at Abe, the ruffled widow swept into the house, vowing she would never speak to either of them again.

ACROSS THE BURNING TRESTLE (July 18).—Tom was an expert telegrapher when he married Doris. During the course of their courtship he had taught her how to send and receive, and as a result, at the time of their marriage, she was almost as proficient as her husband. Six months afterward Tom became very ill. The doctor ordered him to go to the mountains to recuperate. To raise the money which was so badly needed to restore Tom to health, Doris began to look about for some means of livelihood. An advertisement in a newspaper, offering a position to an unmarried telegraph operator seemed to offer the best chance. So Doris presented herself at the office of the division superintendent. When he askel her if she were married she replied defiantly in the nefative. The superintendent engaged her, and assigned her to a wild station on the mountain division of the railroad.

Jake Mills, the operator Doris relieved at the station, was very indignant at his summary dismissal to make room for the girl. He left the station sullenly, muttering vague threats. A few weeks later Tom was allowed to leave the sanitarium. He came directly to the station and Doris took him to the little home she had prepared in the woods. Jake Mills saw them together. Knowing that Doris must have been unmarried to get her position, he jumped at the obvious conclusion. On the morning after Tom's arrival Jake came to the station and attempted to kiss Doris. Her furious resistance angered him beyond measure, and when he discovered from a dispatch that the division superintendent was coming to the station that afternoon, his mind was in exactly the right condition to prompt him to attempt a terrible revenge upon the man who had discharged him.

Accordingly, he set fire to the trestle across which the train must pass. Doris discovered the fire, and while Tom held Jake at the point of a revolver, rushed down the track and made her way over the blazing timbers on the trestle. Arrived at the other side, she staggered up the track, and flagged the train just in time. The rescued party reached the station just in time to rescue the weakened Tom from Jake's clutches. The grateful superintendent readily forgave Doris for her deception, and appointed her husband and herself to a far more important position, carrying with it a very comfortable salary.

MEG O' THE MOUNTAINS (Special—Two Parts—July 17).—Meg lived down in Carolina in the shadow of the great Blue Ridge. When she had been a little younger she had been winsomely and strangely beautiful—a gypsy-like elf of the woods and forests. Now, she is mad..... The neighbors said cruel things about Meg, and turned their faces aside when she passed. And from her little son, they shrank, and turned away as from a thing accursed.

When Hugh Gregory opened a store in the little mountain town and fell in love with the widowed Darthea Westerly, he incurred the bitter hatred of Simon Grant, who had long courted Darthea. When Meg's little son ran away, and Gregory found him, and gave him back to his mother, the crazed woman thought she recognized in him the father of her boy. When she returned home she told her brother that she had found her child's father. The brother, infuriated, confronted Gregory, and demanded that he marry his sister. Gregory, naturally, refused indignantly. Simon Grant met Jake, Meg's brother, while he was still half insane with rage over Gregory's refusal, and found him in a willing mood to listen to Simon's scheme.

The next day, as Gregory and the colonel were riding together, Jake, egged on by Simon, fired at them from a barn. Gregory proved himself a good samaritan by saving Jake from the infuriated mob which thirsted for his life. Meanwhile, Darthea, who had fallen in love with Gregory, learned of Meg's terrible accusation against him. The story naturally changed her feelings toward the man, particularly when Gregory, realizing the futility of argument, refused to say a word in his own defense. Then suddenly Meg came upon Simon Grant, and with a miraculous flash of understanding, remembered that he, not Gregory, was the man. But with the passing of her madness, Meg's life fluttered and went out like a candle in the wind, but not before she had told Gregory and Darthea the truth.

VITAGRAPH.

"THE SOUL OF LUIGI" (July 13).—In the poor Italian quarter of New York lives Luigi, an Italian peasant and inventor, who is so absorbed in his work that he greatly neglects his wife, Nedda. She is younger than he and fond of pleasure. Not understanding his neglect, she strongly resents it. Tonio, a dissipated young Italian, makes love to her, but she repulses him. Luigi interests John Graham, a millionaire, in his invention. One night Graham sends for him in a hurry, just as he is about to take Nedda to the theatre. She is hurt and disgusted and Tonio sees his opportunity. Having received a small legacy from Italy, he persuades Nedda to elope with him. Luigi's proposition is taken up by Graham, and he returns flushed with triumph to tell Nedda, only to find a note saying she has gone with Tonio. He curses her and vows to henceforth devote himself, body and soul, to money-getting. His invention is a success and he moves to a wealthier neighborhood. Tonio, after a short time, deserts Nedda, leaving her with a little girl, Beata. Nedda worked day and night to give the child an education. Years pass and riches pour in on Luigi, but they bring him no pleasure, as he has become a man without a soul; a miser. One day, Nedda is ill and Beata out of work, when she sees Luigi's advertisement for a stenographer. After some difficulty, Beata secures the position. Luigi, without knowing why, takes an interest in the girl, and his heart is softened. Chance brings him and Nedda together. Dying, she begs his forgiveness, which he readily grants, acknowledges his own mistakes and before she passes away, promises to bring up Beata as his own child. His love for the girl brings back to him the soul he had lost in his love for gold.

3

The Author

The Heroine

The Hero

3

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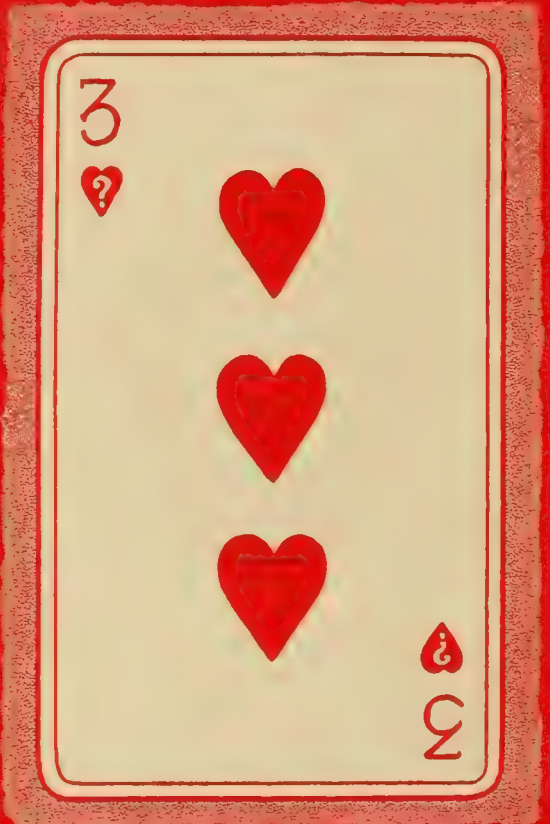

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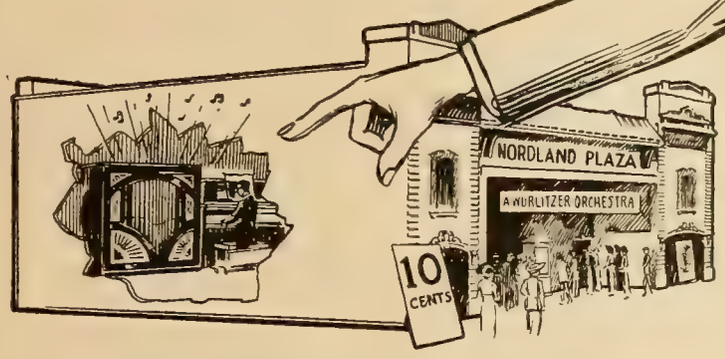

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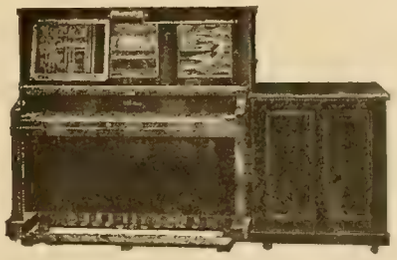

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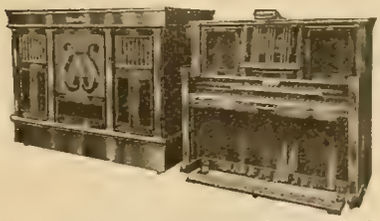

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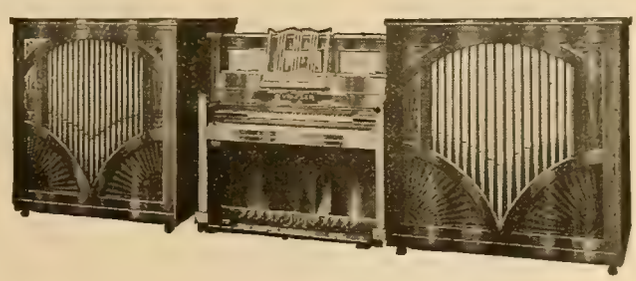

Wurlitzer Motion Picture Orchestra—Style H
SMALL PAYMENTS. WRITE.

"FOGG'S MILLIONS" (Special—Two Parts—July 14).—Old Peter Fogg, uncle to William Fogg, has a stroke of paralysis and is ordered to the seaside by Dr. Jack Manly, who is in love with Milly, William Fogg's daughter. Milly, however, is in love with Loring, an adventurer, whom Jim Marvin, William Fogg's gardener, believes to be the man that eloped with his (Jim's) wife. The gardener tells Manly of his suspicions and swears vengeance should they prove to be true. Milly, horrified, overhears the conversation. Grace Marvin, an adventuress, hears of Peter Fogg's millions, and scheming to get possession of them, scrapes up an acquaintance with the old man.

Grace's pretended kindness and affection win old Peter's love and he marries her. Loring, hearing his old friend and sweetheart, Grace, has married the Fogg millions, at once ceases his attentions to Milly and hastens to the seaside to renew his acquaintance with Grace. Old Fogg finds Loring and Grace in each other's arms, has an apoplectic stroke and drops dead, leaving Grace his sole heir. She and Loring return to town and announce their coming marriage. Meanwhile, Jim Marvin's suspicions concerning Loring are confirmed and he visits the Fogg home, with the intention of shooting his enemy. There he finds Grace is his former wife. He has Grace arrested for bigamy and frightens Loring so that he leaves the place forever. Milly marries Jack Manly and the Fogg Millions revert to the rightful heir.

"THE ARRIVAL OF JOSIE" (July 15).—An orphan and the drudge of the household, Josie lives with her ill-tempered aunt, Frau Rheinhart, who keeps a small boarding house in Germany. Life would be unbearable for Josie, were it not for the fact that Miss Blake, one of the boarders, an American girl, studying music, has taken quite a fancy to Josie. When Miss Blake finishes her course and leaves for America, she gives Josie her address, saying if she ever visits America, she must come and see her. Josie is very sad at Miss Blake's going, and things becoming unendurable, Josie decides to go to America. She packs up, leaves the room topsy-turvy and a note informing her Aunt of her destination. Coming over on the steamer, a drunken emigrant insults Josie and she is protected by a young man, who, with his bride, are on their honeymoon. Shortly after recovering from an attack of seasickness, Josie gets her first view of New York's tall buildings. After some amusing incidents, due to her lack of knowledge of American life, she finds to her sorrow, the Blakes have gone West. She becomes acquainted with Hank, a grocery boy, and through him, secures a job as a servant with the young bride and groom, she met on the steamer. Several weeks later, while Hank holds her in loving embrace, Josie has a vision of her Aunt's consternation at finding her niece has fled, and thinks to herself, "If Aunty could see me now!" at the same time thinking of the appointed day when she and Hank will be man and wife.

"THE LITTLE CAPTAIN" (July 16).—While visiting General Forbes, a friend of his Daddy, Sonny Jim imitates the soldiers at the garrison and feels certain that he was cut out for one of them. The General tells him always to help a comrade in distress. Later, a convict escapes from prison and coming upon Sonny Jim playing sentinel, asks help and says he is a comrade in distress. Sonny Jim, remembers the General's command, secures one of his father's suits, a large chicken and an apple pie, and finds the convict a hiding place in the cellar. The loss of the suit is discovered and Sonny Jim being questioned, confesses. The General gravely tells him he and Shep have aided and abetted a criminal and that they will have to be court-martialled. The next day, while being "sentenced" in the little court, Daddy, Jim and Mother Dear interrupt the scene, displaying a note from the escaped convict who writes that he returns the suit with thanks, and that after having seen his dying wife, had given himself up to the authorities. Sonny is forgiven, amid loud cheers. Some weeks later, through the General's influence, a pardon is secured for the convict's release. Sonny passes the official-looking document to the warden, who tells the prisoner, the little boy has secured his pardon. The convict breaks down, and with tears of gratitude, gravely salutes Sonny, then, shaking hands with him, bids all goodbye. Sonny Jim and his parents leave for home, after receiving three rousing cheers from the soldiers, and a cordial invitation to come again.

"PIGS IS PIGS" (July 17).—After a strenuous argument with Flannery, the local Express Agent, Mr. Morehouse refuses to pay the 30c charges on each of the two guinea pigs shipped him, claiming they are pets and subject to the 25c rate. Flannery replies, "Pigs is pigs and I'm blame sure them animals is pigs, not pets, and the rules says, 30c each'." Mr. Morehouse writes many times to the Express Company, claiming guinea-pigs are not common pigs, and each time is referred to a different Department. Flannery receives a note from the Tariff Department inquiring as to condition of consignment, to which he replies, "There are eight now! All good eaters. Paid out two dollars for cabbage so far." The matter finally reaches the President, who writes a friend, a Zoological Professor. Unfortunately that gentleman is in South Africa, causing a delay of many months, during which time the pigs increase to 160. At last word is received from the learned man proving that guinea pigs are not common pigs. Flannery is then ordered to collect 25c each for two guinea-pigs and deliver the entire lot to consignee. There are now 800 and Flannery is horrified to find Morehouse has moved to parts unknown. He is about to give up in despair when the Company orders him to forward the entire collection to the Main Office, to be disposed of as unclaimed property, in accordance with the general rule.

"THE SONG OF THE GHETTO" (Special—Two Parts—July 18).—Ernesto and Marius are two struggling musicians in Milan. Rosa, their landlady's daughter, worships Ernesto, who returns her affection in a casual way. Ernesto secures an engagement in America, and Rosa pleads to go with him, but he will not hear of it. Two years later, Mario tries his fortune in America. Ernesto, now a popular tenor, cuts Mario dead when they meet. Ernesto is in love with Yvette, a soprano in the same opera company, but she takes his love lightly. Doubting the wonders of her own voice, Yvette sings in the streets of the Ghetto where Mario recognizes the unusual qualities of her voice, secures her permission to try it out and she is hailed as a wonder.

Discovering where Ernesto is playing, Rosa waits for him at the stage door. Ernesto scornfully refuses to recognize Rosa and she swears to be revenged. Mario and Yvette fall in love with each other. Later he discovers her real identity, and angrily goes to her home. He arrives in time to save her from the forced embraces of Ernesto, for which she is grateful and gains recognition for Mario by singing his composition, 'The Song of the Ghetto." In the midst of their success, Rosa, attempts to stab Ernesto, but instead strikes Mario when he rushes between them. The wound fortunately proves slight, Ernesto and Rosa beg his forgiveness, which is granted, and Yvette acknowledges her love for Mario, as he entwines her in his arms."

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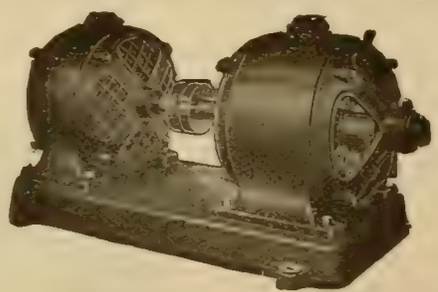

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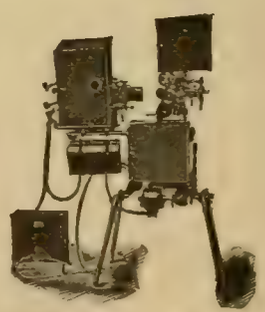

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"A DIAMOND IN THE ROUGH" (Special—Two Parts—July 13).—Grim meets Valeria, an heiress, at Mrs. Masterly's home, Hume, a fortune hunter who aspires to Valeria's hand, becomes intensely jealous when he learns that Grim has fallen in love with her. Perceiving this, Valeria who cares nothing for Grim, flirts with him out of sheer mischief.

A bank failure wipes out Valeria's fortune. The girl discovers Hume's real character when the fortune hunter hears of her misfortune. Grim, however, begs Valeria to marry him. Piqued by Hume's action, the girl consents. A revulsion of feeling overcomes the girl immediately after the ceremony and she tells Grim she hates him.

Too proud to plead with his wife, Grim departs for the West on business. During his absence Hume endeavors to see Valeria. Heavily in debt, the ne'er-do-well steals a purse dropped by his friend Travis. The latter learns of Hume's contemptible act after the money has been spent. He gives the man twenty-four hours in which to return the money.

Desperate, Hume calls up Valeria late that night. The girl reluctantly consents to see him. The wretch informs her of Travis' threat and begs her for money. Amazed, Valeria shrinks from him just as Grim returns home. Filled with cold fury, the husband drives Hume from the house. The following morning, Valeria is informed that her husband has instituted proceedings for divorce.

Grim leaves on a hunting trip in an effort to forget what has happened. Valeria, who has discovered that she loves her husband, ascertains his destination and follows him. While pursuing a bear, the husband steps into a bear trap. His agonized cries are heard by Valeria who comes to his rescue. Later comes the knowledge of his wife's love for him. His heart filled with joy. Grim takes her in his arms.

"ACCUSED" (July 14).—Slocum receives a sum of money in payment of a mortgage, in the presence of his employer and life-long friend, Kent. The man carelessly places the money under a book. When Slocum searches for the money an hour later, it has disappeared. Despite his protests of innocence, Kent believes Slocum has stolen the money and discharges him.

Bert, Kent's son, loves Dora, daughter of the accused man. Filled with bitterness, Slocum forbids his daughter to have anything to do with the son of the man who has called him a thief. Dora, however, promises to marry Bert when her father's innocence has been established. Shortly afterwards, the Slocums leave for the mountains where they make their home.

Several months later, Bert and a chum leave on a hunting trip. While chasing a deer, the boy loses his way. He finally succumbs of cold and exhaustion. As fate would have it, Slocum, who lives close by, comes upon the boy. Remembering the wrong he has suffered, he determines to let the son of his accuser perish, but the thought that his daughter loves the boy, causes him to pick up Bert, who is unconscious, and carry him home.

At the same moment, carpenters making repairs in Kent's offices, discover the missing bills in a rat hole. Kent is overcome with remorse when he learns of how he had wronged his old friend. He immediately telegraphs to his son in the mountains requesting him to inform Slocum of what has occurred.

The telegram reaches Bert's chum just as he is about to start out with a searching party. The men finally arrive at Slocum's home where the missing boy is found. Bert reads the telegram and then hands it to Slocum. While the man reads the message, Bert, turning to his sweetheart, reminds her of her promise.

"THE EXPRESS MESSENGER" (Special—Two Parts—July 15).—Billy, an express messenger, loves Ruth. The girl is Brent's stenographer. The boy is ordered to take charge of a valuable consignment of jewels, which is being sent to a distant city. Rand, Flint and Burton, crooks, plan to steal the gems.

Holding up a telegrapher at one of the stations, the thieves strip him of his uniform, after which they bind the man. Clad in the telegrapher's uniform, Flint later hands Billy a forged order, bidding him to turn the consignment over to Flint and return to the city. Suspecting nothing wrong, the express messenger obeys. The crook succeeds in stealing the package and jumping off the train while it is under way, he returns to the city.

Billy sees the man walking with Rand and Burton. Puzzled, the boy follows and sees the men enter a saloon. Meanwhile, the telegraph operator succeeds in tearing the insulation off the wires with his teeth, and although bound, manages to send his story to the office. Billy learns of how he had been victimized when he enters Brent's office. In his rage, the manager discharges the boy.

Remembering he had just seen the thief, Billy, accompanied by a detective, hastens to the saloon. They are seen by Rand and Burton. The Crooks flee, with Billy and the detective close behind. Policemen join in the chase, which leads over housetops.

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The two thieves head for their rendezvous. Billy seizes hold of Rand. In the fight which ensues, the two fall through a skylight, landing on top of Flint, who has been sorting the stolen gems. The crooks are captured after a hard battle. In recognition of Billy's work in recovering the jewels, Brent reinstates the boy.

"WANTED AN HEIR" (July 17).—Desiring to ascertain which of his poor relations is worthy of inheriting his fortune. Miller invites them to spend a week with him. Tilly, a country girl, receives one of the invitations. Kissing her sweetheart Tom, a young farmer, good bye, the girl leaves for the city.

Just before his relatives arrive, Miller exchanges places with his butler. It is his idea that as a servant he can better size up the prospective heirs. The latter arrive and promptly commence quarreling.

When Tilly appears, her simplicity and unaffectedness appeal to Miller. Ignorant of caste barriers, the girl strikes up a friendship with the "butler." The other relatives regard her with contempt. The following day, according to a prearranged scheme, the "butler" announces that "Miller" has been stricken with a contagious disease. All promptly flee with the exception of Tilly, who announces her intention of remaining to take care of her uncle.

Later, Tilly sees the "butler," apparently burglarizing the safe. In her attempt to capture the man, she discovers his true identity. Delighted with the success of his experiment, Miller declares that Tilly is to inherit his fortune.

Just at this moment, however, Tilly receives a package containing a stick of candy and a letter from Tom. The boy tells her how much he misses her. Tilly declares that she would rather go back to her sweetheart in the country than be an heiress. Miller, unable to see why she cannot do both, bundles her into his auto and goes back to the country with Tilly.

"THE FATE OF A SQUAW" (July 18).—Larkin meets Ethel, the daughter of a miner. The two fall in love. While setting his traps shortly afterwards, Larkin is set upon by a band of Indians. A blow on the head robs the man of his reason.

Wahnura, an Indian maid, comes upon the trapper and takes him to her people. The girl nurses him tenderly. Despite his affliction, Wahnura loses her heart to the white man. Ethel wonders at her sweetheart's absence. Believing he no longer loves her, the girl is heartbroken.

Brown Bear, a Hopi Indian, falls in love with Wahnura and decides to make her his squaw. The maid repulses his advances. That day, the girl goes to the settlement to dispose of some beadwork. There she meets Dr. Watts. Learning that he is a "medicine man," Wahnura brings Larkin to him. The surgeon sees that a slight operation will restore the trapper to health and bids Wahnura to return in a week.

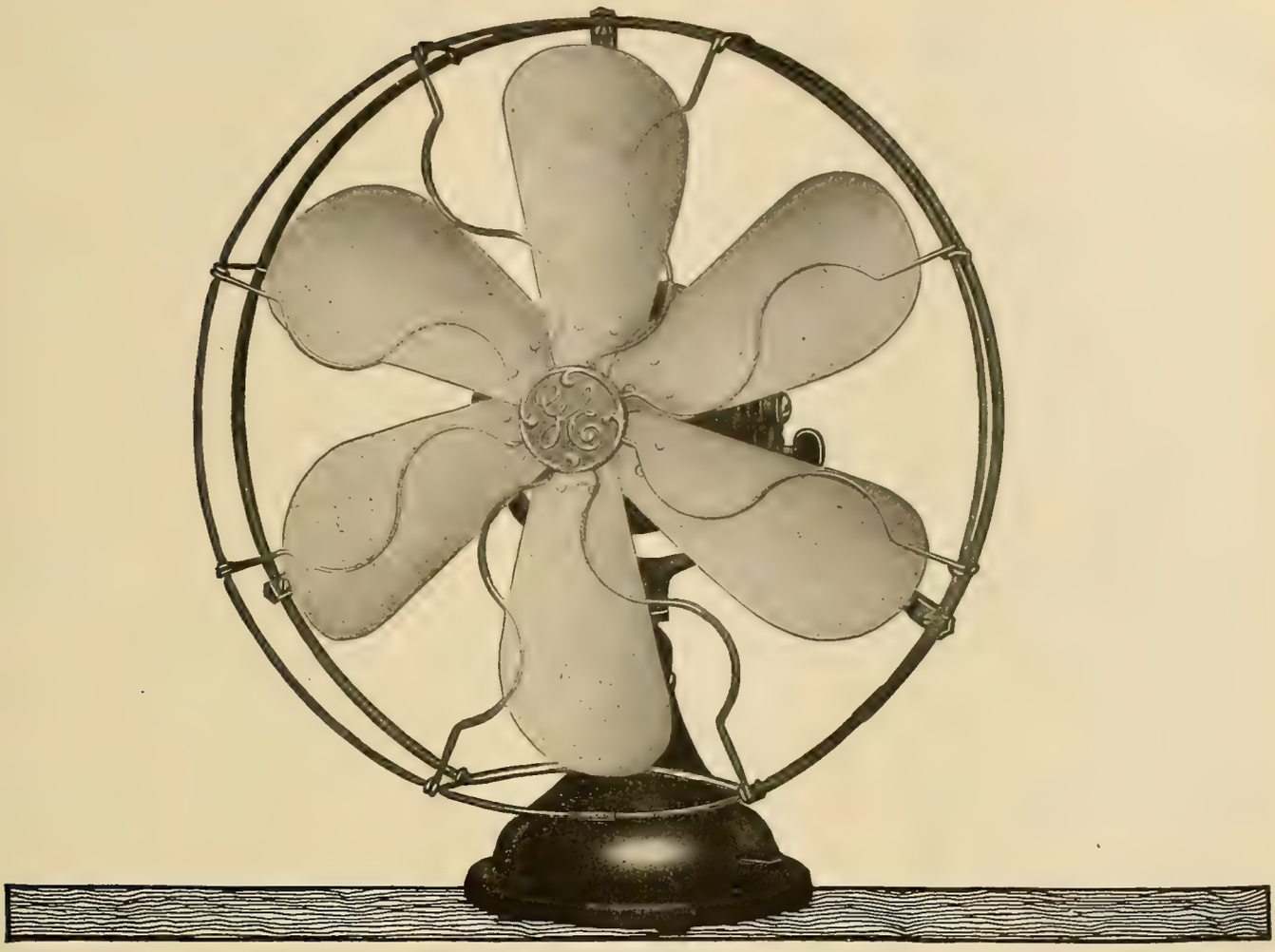
At the end of seven days, the Indian girl hastens to the settlement. At the same time, Brown Bear arrives at the encampment of Wahnura's people, where he secures the chief's permission to marry Wahnura by presenting him with gifts. When the Indian maid appears before Larkin, the trapper, who has recovered, fails to recognize her. The man hastens to Ethel's home.

Wahnura stares after Larkin in mute grief. Slowly turning, she wends her way home. She arrives just as Brown Bear and the chief have concluded their bargain. The Hopi roughly orders her to return with him to his people. Her heart torn, Wahnura trudges toward the Hopi village.

LUBIN.

TOUGH LUCK (July 14).—Boggs had a bad breakfast because the cook is sick and he starts to the office with a full-sized grouch. He kicked a cripple beggar, who asks for alms, and gets knocked down in retaliation, and when he fired a book agent from his office the man shoots a book at him. In the afternoon the typist throws a fit. He is trying to hold her down and keep her from kicking a hole in the floor or the ceiling, when he gets a telephone call to come home at once. He hears over the telephone the voices of many women crying and is so excited that he runs all the way home. He finds that the cook has the smallpox and the entire membership is quarantined along with the family. He tries to beat it but meantime the police have been posted, and not even the fact that the back door guard is a member of his lodge helps him any. Worse still, poor Boggs has to cook for the entire outfit, and he is not a bit cheered when the trained nurse tells him it will only last three weeks longer. He counts the pages of the calendar, is overcome, and realizes that he is sitting in the dough that should be the breakfast biscuit.

CODES OF HONOR (Special—two parts—July 15).—Marie Bowditch, criminal by environment and shoplifter, is taken in a raid in which her husband (and father of her boy) is killed. Marie's baby is taken to a foundling home, and later adopted by the Mortons, a most estimable couple. Marie is given a five-year prison sentence. Coincident with her entrance into prison is the notification of a legacy of $5,000 which



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she will receive upon her release. Through the ministrations of Chaplain Allway of the prison Marie leaves that institution a reformed and devout woman. She seeks out the Mortons and begs for the return of her little son, Robert. Chaplain Allway urges Morton to release the child, declaring its possession by Marie means her soul's redemption. Morton gives back the boy and Marie, cutting loose from all association of the past, makes a home in the West. Here she marries Banker Harrison, a widower with a little son, James, about the age of Robert.

Fifteen years go by. Robert and James grow to manhood. Robert becomes the cashier of his step-father's bank and James is elected district attorney. Both Robert and James are suitors for the hand of Mildred, the daughter of Judge Early. Mildred gives her heart to Robert. James, through his jealousy, hates his fortunate step-brother. Kidd Hogg, a pal of Marie's criminal days, turns up. He demands as the price of silence the sum of $2,000. A like sum belonging to Judge Early is given Harrison to keep over night. Marie is tempted to steal the $2,000 and rid herself of Kidd, but rises above the temptation. That night Kidd enters the Harrison home and steals the money. Marie, thinking she had heard an unusual sound, steals down to the room, but finds nothing suspicious. She accidentally drops a jeweled ornament. Robert, returning late from a social affair, enters the room and finds the jewel. He is seen in this room by James. Robert, finding his mother not yet retired, enters her room to restore her jewel. Marie, overcome by the events of the day and night, falls in a faint and from her bosom flutters the blackmailing letter of Kid Hogg, which Robert reads.

The next morning when Judge Early and Mildred arrive to get their money the theft is discovered. James accuses Robert of the crime, dclaring he had seen him in the room at 3 o'clock in the morning. Robert, overwhelmed by the conviction that his own mother is the culprit, refuses to even deny the theft. Even Mildred's wrath fails to move him. She casts her engagement ring at his feet and James now feels certain he will win her hand. Robert is cast off by Harrison and the event is kept secret from Marie. Kid Hogg, celebrating his sudden wealth, gets drunk and in a quarrel is shot and fatally wounded. At the hospital he asks for the district attorney. James comes to his bedside and receives as his antemortem confession the statement that he (Kid) robbed the Harrison home. James is now confronted by the problem of clearing Robert and losing Mildred, or keeping silent with every probability of winning her hand. James emerges from the struggle a man of honor. He places the confession in Mildred's hands and thus gains a mighty victory.

HE WAS BAD (July 14).—Sam Johnson was never regarded with great respect and usually got the worst of it. George Spratt cut him out with Mattie Washington. Henry Jefferson knocked him down when he demanded the return of a loan of four bits and a bunch of crapshooters cleaned him out. Then John Baxter gave him a job sharpening razors. George was the first to see Sam laboring with a hone and enough razors to cut up the town. He spread the word that Sam had suddenly gone "bad" and the excitement ran high. The crap players returned the money Sam had lost, and more, too, before he asked for it. Henry paid back the four bits and refused to take the change for a dollar, and Mattie ran all the way to the Baxter yard to ask him to take her to the ball. Then Baxter gave him a dollar and an old dress suit for the job and Sam, with his easily won reputation for badness put it all over the others.

THE CROSS OF CRIME (Special—two parts —July 16).—Ernest Halstead, his wife, and their baby, Emily, are almost destitute in an Eastern city. The man tries in vain to find work. Desperate at the thought of his starving wife and child, Halstead steals a sealed package of banknotes from an express office. He eludes the pursuit of the police for a few minutes and hides the money. Later, however, he is captured and taken to the police station. He manages to slip a note to Leo Croft, a friend, telling Croft to find the hidden money and give it to Halstead's wife and also to tell her that he has hurriedly left for Alaska. Halstead gives the police the name of John Jones, determined that his wife and child shall never know of his crime. Croft, false, keeps the greater part of the money himself and also saves Halstead's note. Halstead is sent up and serves five years of a ten-year sentence in the penitentiary. The convicts revolt. Halstead saves the warden's life and as a result he is pardoned. Returning to his cottage, Halstead finds his wife dying and hears of Croft's action. With his motherless little daughter, Halstead goes West and starts anew in one of the cities of the Pacific Coast.

Fifteen years pass. Halstead is now wealthy and retired, living at a handsome seaside home. His daughter is engaged to marry Gordon St. John, member of a proud and distinguished family. Then Croft, the only man who knows the connection between Halstead and Jones, the latter a jail bird, blows town as a tramp. Croft recognizes Halstead and proceeds to blackmail him. The strain is too much for Halstead's broken system. He dies, his last word being a solemn charge to Jenkins, his faithful old servant, to protect Emily from the blackmailer. Jenkins carries out his trust at the sacrifice of his own life, dragging Croft to death with him. The girl never knows that her father was a convict. St. John discovers the truth, but reveals the strength of his character in a convincing way.

THE LIE (July 17).—Tom Phillips and son, Bobbie, live in a cabin in the woods. Phillips is a hunter and trapper. While he is away Bobbie does a little hunting and trapping of his own and his father, finding some of his traps wrong and gun dirty, asks Bobbie about it. Bobbie lies and his father says nothing further. Later he catches Bobbie red-handed and Bobbie confesses all. Phillips gets a heavy switch and takes Bobbie indoors. When he comes out with the boy in his arms there is evidence that Bobbie has had a severe licking. Bobby has learned his lesson "never to lie" pretty well. A millionaire buys up most of Phillips' hunting ground for a private preserve and establishes game wardens. Also signs not to trespass. It angers Phillips, who poaches despite the warning. The head warden is suspicious of Phillips and trails him. There is a fight at a distance and Phillips, wounded in the arm, gets home. He hides, telling Bobbie not to tell where he is. Bobbie is perplexed and when the wardens arrive Bobbie is in a quandary. He finally tells the truth, remembering the lesson his father taught him, and his father is taken in hand. His father is dragged out by the under warden while the head warden tells Bobbie in answer to his question that his father will go to jail. Bobbie gives a cry and rushes out, followed by the warden. Outside he sobs out his heart in his father's arms and his father forgives him, telling him he did right. The warden inquires the reason when Bobbie pleads with him and, learning about the lie, thinks that both have learned a lesson. He tells Phillips he will release him if he gets away and, for the boy's sake, he promises. At dawn we see them passing down the trail to a new life.

SHE WANTED TO KNOW (July 18).—Bob Hulburt is detained at the office and comes home in the small hours of the morning. Ida, his wife, has been sitting up waiting for him. When he shows up she drives him from the room, and he is obliged to sleep on the settee in the hall. Next morning things are so cold about the house that the coffee fairly freezes in the cups. Ida complains to her mother; so does Bob. Mrs. Maynard reminds Bob that Ida is very inquisitive. He takes the hint, and when at dinner he receives a letter, he does the heavy tragedy and runs from the house showing the letter to everybody he meets. Ida follows aflame with curiosity. At last Bob gets home again and shows Ida the letter. It is a bill for five tons of coal. Ida starts in to break the dinner china over his head but her mother appears on the scene and squares things all around.

ALL FOR LOVE (July 18).—Eileen Spinach, the belle of Dutch Gulch, meets Fritz Schultz, the Beau Brummel of the rockies. Fritz squints; Eileen smiles; Fritz falls. Then Roaring Bob, a cowpuncher from Red Eye, arrives and strolls out with his sweetheart, Eileen. He leaves her for a moment to secure some cigars. Beau Brummel Schultz, with oily mien, slides up to little Eileen and speaks his mouth out. The terror of Red Eye returns and with guns ablaze and starts to write his name in lead upon the anatomy of the masher.

Shirtless Homes, the detective, comes into town, calls upon Chief Small, introduces himself and creates a sensation. The chief, whose trouble over a gunman badly wanted, has caused him to sleep badly, then produces a photo for the peerless gaze of Homes. Shirtless swears to bring in the man and while snooping he observes Fritzie and Bobbie and starts after them.

There is a riot call, turned in via phone, which stops an interesting crap game. The officer arrives in time to save Fritzie's life from the spurting guns of Bob. As the cloud of smoke clears away Shirtless, upon his steed, rushes madly away. Bob is "pinched." Fritz is absorbed by other members of the police force and together, Bob and Fritz, behind the bars of justice, cry out their lament.

B. Franklin:

He's Squizzled at Tele-Photo-Phone

MARVELOUS DEVICE PROVES ENTIRELY TOO MUCH FOR THE OLD GENTLEMAN.

Veracious Ben III. is pilot

LEAVES CONVINCED THAT HIS KITE AND KEY CERTAINLY "STARTED" SOMETHING.

By Benjamin Franklin III.

Last night I went down to the offices of the Chariot Film Corporation, 110 W. 40th Street, New York City, and ran across the shade of my illustrious ancestor, Benjamin Franklin I., rubbering at the seeing telephone machine. I bowed profoundly, and wished him good evening.

"Why, hello, Ben," he said, sticking out his hand with the lace cuff on it. "You 'rapped' me the first thing, didn't you? I didn't suppose anybody would be on."

"Oh, I was on the very minute I saw you come down through the skylight," I replied. "This is a hot show, grand pop, and no show like this would be complete without you."

"Well, judging from results, I did turn a rather clever trick the day I got my kite out and unlocked the lightning with my key," he said, sort of swelling up. "Many a man has got his kite out since that day who couldn't find his key, and who couldn't unlock anything with it if he had it," he added, looking wise.

"This is some picture, grand pop," I said.

"Where's Tom Edison, Nick Tesla, Marconi, Alex Bell and that bunch?" he asked.

"Marked absent," I replied. "We've got so many new electrical wizzes now that we don't need them. Come on, let's watch the show."

"Sure," said my illustrious forbear, sitting down beside me in the projecting room.

"What's that skiddddus there?" he asked, as the screen showed the photographic apparatus of the tele-photo-phone.

"That," I replied, with an air of superior knowledge, "is the machine that attaches to the telephone, and through which you can see the person you are speaking to."

"And what in the name of George Washington and the Revolutionary Fathers is a tele-photo-phone?" he snorted.

"Why, grand pop, is it possible that you don't know what a tele-photo-phone is? Why, a tele-photo-phone is —but wait, look, look at the picture—there it is."

And there was then unfolded to him the working of the tele-photo-phone, how it was possible to see through it, and be actually did see thrown on the screen, the picture of a convict trying to get into the inventor's home, the wife telephoning her husband, and then the whole scene enacted in two rooms, miles apart, all seen through the tele-photo-phone.

"Boy," he demanded, "art joshing me?"

"Nary a josh," I declared. "This show is strictly on the level." He staggered a bit and grasped me on the arm.

"Boy," he said, feebly, "break these things to me gently. The old man's mind isn't as strong as it used to be, I fear."

My illustrious ancestor just gazed and gazed, pressed his hand to his forehead and sat back in his chair, he was so astonished.

He then saw the throwing on of the current for the working of the tele-photo-phone, and the different workings, all portrayed in the picture.

"Hold on, Ben," he shouted, as the mysteries were unraveled before his eyes, one by one, "you've got me hanging on the ropes; I'll go down for the count in a minute."

Then I explained to him all the wonderful advances of electricity, such as flatirons run by electricity, biscuits and pies being cooked by electricity, coffee brewed by the same means, a sewing-machine run the same way, clocks regulated by it, electric grates burned by electricity, a fan run by the same power, milk churned by electricity, and a moving picture machine operated by electricity.

Then we saw the photo-gelea box thrown on the screen, the box that holds the photographic apparatus. "What sort of an ornithorinethus is that?" he asked, sorely puzzled.

I told him and he wobbled perceptibly.

Then he saw the tele-photo-phone save the blind wife of the inventor, saw the despicable villain hurled from the telegraph pole by a streak of lightning, where he was trying to cut the wires for the demonstration that would revolutionize the telephone; saw the skunk of a convict who tried to injure the blind wife get killed by an electrical bolt from the sky; and last, the marvelous invention operating successfully.

"Well, jumping-gee-whillikens!" he exclaimed. "Now, wouldn't that run a clothespin through your medulla oblongata?"

When I tried to explain to him the workings of the moving picture machine and how the pictures were made and projected he just threw up his hands.

"Can't wait to see it," he said. "Can't stand it any more; all too wonderful. I'll call again. I must blow now. Goodbye."

And the shade of my illustrious ancestor disappeared through the skylight, humming

"This is the life
This is the life for me."

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Written and conceived by **Alex Yokel**, General Manager

CHARIOT FILM CORPORATION
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MELIES.

A DISCOLORED ROMANCE (July 7).—Joe and Dave, who room together, are both madly in love with Marion, the daughter of a wealthy gentleman. She leads them both on, thereby having a glorious time. Before calling on Marion, one evening, Joe falls asleep. Dave, thinking to kill Joe's chances, blackens his face with shoe polish. Having finished the job Dave takes a nap, and Joe decided to do the same to Dave, not knowing it has been done to himself. They both call on Marion at different hours that evening and get anything but a cordial welcome, being kicked out and landing in a heap on the front steps. Upon returning to their rooms, each discovers the cause of their treatment, also

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the announcement of Marion's engagement to Sir George Rawlins, her father's choice.

THE HOLE IN THE WALL (July 8).—Walter Atkin visits his fiancee, Isabel Olney, bringing her a precious jewel. This excites the cupidity of the butler who determines to steal it. Something upsets Walter's usual calm nature and he brutally attacks a colored servant and Isabel's favorite dog. He is ordered from the house, but, being madly in love with Isabel, he determines to see her once more. He cuts a panel from the door of her room and is about to unlatch the door when Isabel, believing it is someone trying to steal the jewel, rushes to grab the arm. It instantly seizes her throat, but she manages to wrench herself free and buries her teeth in it. She collapses, and upon her recovery tells of her frightful experience. Walter has the butler arrested. Reconciliation takes place and later Walter admits it was he who was trying to force an entrance just to see her once again.

GOOD FORTUNATE'S TARDY SMILE (July 9).—Thos Rolland & Co do a very large business due to the cleverness of Mr Rolland's young assistant, George Jennings. Jennings is in love with Rolland's daughter and has the old man's consent until he becomes jealous of Jenning's business ability. He informs Jennings that the man his daughter marries must have at least $20,000, a fifth part of the dowry he intends to give his daughter Jennings, knowing it will be a long time before he gets this amount, becomes despondent and tries suicide by lying on a railroad track. Just as he is about to be crushed by the oncoming train he is saved by Rolland, who proved to be a hero, realized how important the young man is to his business and gladly consents to the young people's marriage.

A ROYAL SURVIVOR (Special—Two Parts—July 9).—A stranger was wrecked and thrown up unconscious on the coast of Finisterre. When consciousness returned his memory had fled. He was taken in and adopted by a kindly Breton fisherman. He grew to love the daughter, Annie, and she returned his affection. One day a newspaper fell into his hands. There was an announcement that the Court of Gailistre had gone into mourning. Month before, Prince Otto Christian had gone upon a voyage and the ship had been lost. The words Otto Christian was the key the stranger had vainly sought. He communicated with his people and a few days later court officials came and he left for home. Away amid the rejoicing of his home circle he missed the little maid who had become so dear to him. He finally reached a decision which brought joy to him and to the little girl sitting disconsolate in the house by the sea. Renouncing his right to the succession, Otto became "Prince Charming" in real life and married Annie.

A FRIEND'S FORGIVENESS (Special—Two Parts—July 11).—Mr. Gamber, though fond of his wife, was one of those men who do not believe in showing affection; he was willing to do anything for her and to make any sacrifice, but he would not make those protestations of love that, to some women, are almost more dear than love itself. He trusted her so implicitly that he could not imagine any wrong in her, and so he unintentionally threw her in the way of Jack Sands. She allowed Jack to pay her attention and soon began to traverse the downward path that ends in shame. One day the news came that Jack had been killed by a motor car. Jennie Gamber was in despair. She had written letters to Jack which, if discovered, would mean her ruin. The letters were found by Jack's widow, who, though heartbroken at her husband's deception, generously forgave Mrs. Gamber and handed her back the letters. It, however, was a lesson which Jennie never forgot.

GEORGE KLEINE.

"OTHELLO" (Cines—Five Parts).—Desdemona, a beautiful and high-born Venetian lady, is wooed and won by Othello, a Moorish general whose dusky skin cannot conceal a chivalrous and adventurous spirit such as women love. Desdemona's father, Brabantic, learning of their secret marriage, is much incensed and goes before the Duke of Venice and complains that his daughter has been stolen from him. It so happens that Othello's warlike qualities are in demand upon the very night in which these affairs culminate. He has been in the service of the Venetian government and the state now requires his presence in Cyprus to oppose a Turkish fleet. He is, therefore, suffered to depart in peace with his wife, Desdemona, especially since she in the Council Chamber declares her love and confidence in him.

Iago, Othello's ancient or ensign, has sworn secret enmity against his master because the Moor raised Cassio instead of himself to the chief lieutenancy. His enmity has taken the form of carefully laid plots, which began the very nuptial night of Othello. In Cyprus, where Othello and his train repairs, the plots have abundant time for ripening. A storm has wrecked the Turkish fleet and Othello remains in command of land amid a general revelry authorized by him to celebrate the destruction of the enemy and in honor of his own nuptials. During the feast, Iago makes Cassio drunk and involves him in a street brawl. Othello arrives on the scene and deprives the officer of his lieutenancy. Iago advises Cassio to sue for favor and restoration of his rank through Desdemona, since Othello will deny her nothing.

Cassio, unsuspicious of treachery, obtains an interview with Desdemona. Iago lures Othello to the scene, innocent enough, but greeted with an ominous shake of the head by Iago. Othello, seeing the gesture, questions his ensign, whereupon the latter instills the poison of jealousy into his master's ears, making him to doubt Desdemona's relations with Cassio; the doubt intensified when the lady, in the kindness of her heart, intervenes for Cassio. Henceforward, Iago loses no opportunity to do his best to add to his master's jealousy. He procures by stealth a handkerchief given by Othello to Desdemona, and causes it to be found in Cassio's possession.

Othello becomes convinced that his wife has been untrue to him. He determines upon her death and charges his supposed friend, Iago, with the task of dispatching Cassio. Nothing loathe, Iago embroils Cassio in a night combat with Roderigo, a former suitor of Desdemona, entangled in the meshes of Iago. Cassio wounds Roderigo. Iago desire the death of both, and so unseen, stabs Cassio. Meanwhile Othello goes to the bedchamber of Desdemona and smothers her to death. Emilia, wife of Iago and the devoted servant of Desdemona, proves to Othello that his wife that he has just murdered, is innocent. Iago kills Emilia. Othello wounds Iago, then kills himself. Cassio, who still lives, is advanced to the government of Cyprus and Iago is reserved for a lingering torture.

ESSANAY.

"SWEEDIE THE SWATTER" (July 13).—Mrs. Highstrung's maid leaves her at a very inopportune time, as she has just received a telegram from some friends that they will arrive in the city in time for luncheon. Jim, the hired man, tells her of a good Swedish cook and Mrs. Highstrung sends him post haste after her. The new maid absolutely cannot cook, and the meal she prepares arouses the ire of Mrs. Highstrung, who attempts to discharge her. The antics of the cook trying to evade the mistress and her guests are screamingly funny.

"AT THE FOOT OF THE HILL" (July 14).—Great-grandfather Huxley, an old soldier, is neglected by his grandson and wife. He feels he is in the way and seriously contemplates suicide. One night while the grandson's wife is giving a party, the house catches fire and the old man rescues their children from the burning building. The grandson and his wife realize just how much the old man is to them and they do all in their power to make his last days happy.

THE FABLE OF "NAPOLEON AND THE BUMPS" (July 15).—He was too big for this world when a Phrenologist told him he was a modern Napoleon. He tried to stop the traffic and the crossing policeman raised a beautiful billiard ball on his ivory dome. His wife tested the new china, she got with coffee certificates, on his head, and it was a whipped Napoleon that begged for mercy. He certainly had met his waterloo. The situations are screamingly funny.

"SNAKESVILLE'S NEW WAITRESS" (July 16).—Sophie Clutts secures a position at the Snakeville Hotel as waitress. The men forget their food for Sophie's soothing talk and winning manner, until she finally puts the hotel on the blink. The way the men try to win her is delightfully comical.

"BRONCHO BILLY PUTS ONE OVER (July 18).—Broncho Billy is a foreman on Roger Newman's hanch and is in love with his daughter, Mae. Newman finds this out, discharges Broncho Billy and sends Mae to visit her brother in the East. Broncho Billy kidnaps Mae from the stage coach and they marry, squatting on Newman's land. Newman finds this out—not that Broncho has married Mae, but that he has squatted on his land. He intends to get even, so takes Mae's pony and puts it in Broncho Billy's corral. He then accuses Broncho Billy of horse stealing, but is nonplussed when he finds that Mae and Broncho Billy are married, Mae saying: "And, besides, father, a man wouldn't steal his own wife's horse." Newman forgives them and the story ends happily.

"HIS STOLEN FORTUNE" (Special—Two Parts—July 17).—Frank Wentworth, a young adventure-seeking American, is left a vast fortune by a deceased uncle. After enjoying it for six months and engaging himself to a charming society belle, he discovers a letter from his uncle, confessing that the fortune was stolen from a poor Pole, named Max Illuski, and charging Frank with the responsibility of returning it to Illuski or his heirs. Frank inserts an ad in two or three of the city's leading dailies, explaining the situation. Mrs. Holcombe, Frank's prospective mother-in-law, denounces him publicly and the newspapers expose the will and letter left by his uncle. Illuskies seem to bloom in every street and every corner of the hotel, each one emphasizing

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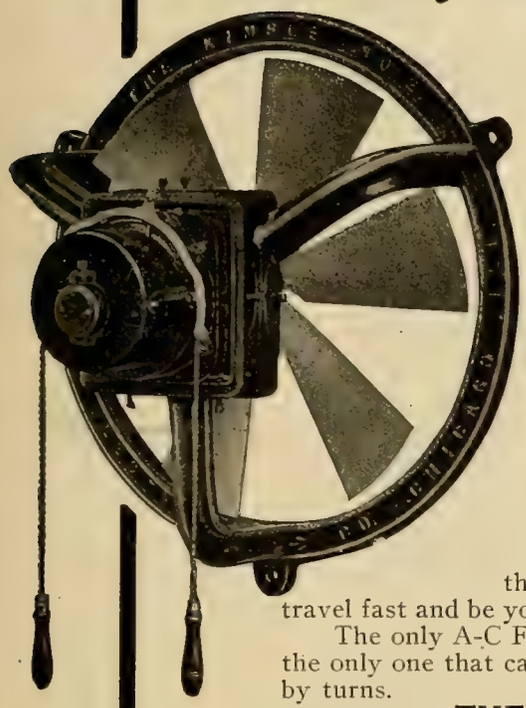

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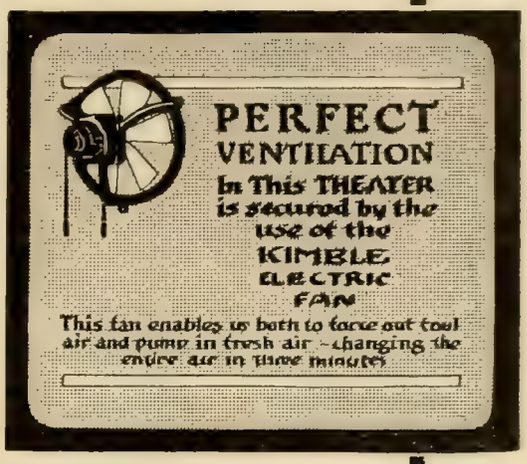
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1/6	18″	60	220	100 to 800	2500	Flour	65.00
½	24″	60	110	100 to 750	6000	Coffee	90.00
½	24″	60	220	100 to 750	6000	Salt	90.00
1	30″	60	110	100 to 700	12800	Tea	150.00
1	30″	60	220	100 to 700	12800	Pepper	150.00
1½	36″	60	110	100 to 650	17300	Cream	210.00
1½	36″	60	220	100 to 650	17300	Butter	210.00
2	42″	60	110	100 to 550	22000	Spice	275.00
2	42″	60	220	100 to 550	22000	Milk	275.00

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BIOGRAPH.

THE BOILER-MAKER'S DAY OF REST (July 6).—Tom Hammer, the boiler-maker, goes off the night shift to go home for his day's sleep. On arriving at his home he finds a note from his wife, telling him she will be away for the day. Tom is left to the mercy of the installment man, the iceman, the gas inspector, etc., until, in distraction, he seeks the boiler factory, where he sleeps soundly to the accompaniment of familiar noises.

EVA, THE CIGARETTE GIRL (July6).—Clarence Chical tries to lure Eva's love with an apple. She scorns the gift and him with it. Eva and two girl chums steal away to a secluded place to smoke a cigarette. A villain of the deepest dye is lurking near. He steals Eva and carries her away to his mountain shack, there to torture her with snakes. Clarence is informed of the dastardly deed and rushes to the rescue. He saves the proud beauty who repays him with her true love.

A ROMANCE OF THE PUEBLO (July 9).—Many are the tales, both legendary and romantic, told of the dwellers of the ancient pueblo of Laguna, New Mexico, and this story of the love of a Pueblo brave for the daughter of an Apache chief is not only one of absorbing interest but extremely poetic, having been made among the old adobe huts, many of which were erected over three hundred years ago.

HER PRIMITIVE MODEL (July 11).—In the beginning man's equality was an ethical doctrine, but we seem to have grown out of that as time has progressed. In truth, the same feeling exists today that did when the world began, and illustrations in a light vein of the brute's mastery over the weak, to be in turn mastered by the weak, where the rod of rule is love.

PATHE'S WEEKLY, NO. 43, 1914 (July 1).—New London, Conn.—Yale-Harvard Varsity Boat Race on the Thames River.

Amsterdam, Holland.—The Danish Sovereign accompanied by Queen Wilhelmina visit the city and pass in review the Guard of Honor, and are conducted to the Royal Palace.

Portland, Oregon.—Rose Festival.

Wendover, Utah.—Completing the last "Gap" of the first long distance telephone line between New York and San Francisco.

Madrid, Spain.—Theodore Roosevelt arrives to attend the wedding of his son, Kermit, to Miss Belle Willard.

Fall River, Mass.—Fourth annual open air Horse Show.

Portland, Oregon.—Auto races, Portland Automobile Club, Rose City Speedway.

Valencia, Spain.—Monsignor Guisasola, Bishop of Valencia, who has just been ordained Cardinal.

Hammondsport, N. Y.—Launching of Rodman Wanamaker's trans-Atlantic flyer "America."

New York Polo Grounds.—Giants-Cincinnati Game, Saturday, June 20, 1914. Attendance, 35,000.

Picture Theaters Projected.

FRESNO, CALF.—T. C. White is planning to build a two-story theater building, 95 by 150 feet, to cost $10,000.

WILMINGTON, DEL.—Wallace E. Hance, 204 West 24th street, is preparing plans for a one-story moving picture theater, 35 by 120 feet, to cost $20,000.

WASHINGTON, D. C.—Palace Amusement Company are having plans prepared for a two-story moving picture theater, 50 by 147 feet, to cost $20,000.

WASHINGTON, D. C.—Joseph Donicale is having plans prepared for a one-story moving picture theater, 24 by 45 feet, to cost $4,000.

WASHINGTON, D. C.—Thomas P. Moore, 10th and D streets, N. W., contemplates building a one-story moving picture theatre, to cost $12,000.

ALTON, ILL.—Paul Armstrong is having plans prepared for a modern moving picture theater. Work will probably begin early in July.

AUGUSTA, ILL.—Charles Heslip contemplates the erection of a new moving picture theater here.

BLOOMINGTON, ILL.—The Bloomington Amusement Company is having plans prepared for the erection of a new moving picture theater.

CHICAGO, ILL.—Anton Charvai, 1801 South Ashland avenue, is preparing plans for a one-story moving picture theater, 25 by 120 feet, to cost $12,000.

CHICAGO, ILL.—Edward Kounousky is having plans prepared for a one-story theater and store building, 97 by 125 feet, to cost, $45,000.

CARROLLTON, ILL.—Augustus Hoermann is having plans prepared for a moving picture theater.

MURPHYSBORO, ILL.—Walter Tilford is having alterations made to his theater building. The improvements will cost about $20,000.

SULLIVAN, ILL.—F. O. Schloeser and Walter Warren of Mt. Vernon, Ill., are having plans prepared for a modern moving picture theater.

FT. WAYNE, IND.—Wile Brothers, East Columbia avenue, have awarded the contract to Henry Kaiser, 1728 Sky Run avenue, for the erection of a two-story theater, store and office building, 75 by 130 feet, to cost $50,000.

NEW HAMPTON, IA.—Plans are now under way by local interest for the erection of a new opera house to cost $30,000. Moving pictures are to be exhibited in connection with high-class vaudeville.

SHEFFIELD, IA.—The commercial building occupied by Hunter & Wartnably has been purchased by C. C. Carhart. As soon as the necessary alterations are completed, the house will be operated as a high-class moving picture theater.

EMPORIA, KANS.—P. J. Concannon is planning to remodel his moving picture theater. The improvements will cost about $4,000.

OTTAWA, KANS.—George P. Washburn & Son have prepared plans to convert store building into a modern moving picture theater to cost $5,000. Lessee, Dawson Gilly.

NEWPORT, KY.—The Colonial Theater at 9th and Monmouth streets, will build an addition to their building and make extensive alterations, costing $10,000.

PADUCAH, KY.—Rodney C. Davis and Rankin Kirkland are planning to build a new theater on the site now occupied by the Kozy Theater. The new structure will measure 26 by 150 feet, and have seating capacity of 500. A Wurlitzer pipe organ will be among the equipments of the theater.

BALTIMORE, MD.—Jarden Theater Company, C. E. Whitehurst, president, 210 East Lexington street, are having plans prepared for a $300,000 theater building.

BALTIMORE, MD.—Daly Amusement Company are planning the erection of a $25,000 theater structure.

BOSTON, MASS.—Olympia Theater Company are having plans prepared for a two-story theater building, to cost $200,000.

DETROIT, MICH.—Bigelow Estate will erect a one-story theater, 98 by 39 feet.

DETROIT, MICH.—William F. Klatt, 1106 Union Trust building, is planning to build a two-story theater and office building, 90 by 200 feet.

ST. PAUL, MINN.—St. Paul Amusement Company are having plans and specifications prepared for a modern moving picture theater to be erected in the near future.

SPRINGFIELD, MO.—George Olendorf expects to open an airdome early in July.

ST. LOUIS, MO.—Middle West Amusement and Construction Company, Chemical building, are having sketches prepared for a three-story theater building, to cost $25,000.

LEWISTOWN, MONT.—Slater Brothers will shortly commence work on their new three-story theatre building, 50 by 90 feet, to cost $35,000.

FREMONT, NEB.—N. J. Johnson, Ames, Neb., will build an addition to his theater to cost $6,000.

OMAHA, NEB.—Frank L. Barnes and others are interested in a project to erect an airdome here.

BAYONNE, N. J.—Alfred Voss, Tompkinsville, S. I., N. Y., will erect a two-story amusement building, 50 by 75 feet.

JERSEY CITY, N. J.—Frederick Hensell, 809 Savage street, contemplates, in the fall, building a two-story moving picture theater, to cost $50,000.

NEW YORK, N. Y.—A. T. McKegney, 2468 Devoe street, has awarded the contract to the Acme Metal Ceiling Co., 512 East 11th street, for alterations to his moving picture theater, to cost $6,000.

BROOKLYN, N. Y.—Marcus Building Company, 1770 Park place, will expend about $10,000 for alterations and an addition to their moving picture theater.

BROOKLYN, N. Y.—Westland Amusement Corporation, 601 Broadway, New York city, are planning the erection of a one-story moving picture theater, 103 by 107 feet, to cost $25,000.

BROOKLYN, N. Y.—David Meyer, 564 44th street, is having plans prepared for a one-story moving picture theater, 50 by 100 feet, to cost $10,000.

BROOKLYN, N Y.—Morris Horowitz, 1644 Eastern Parkway, contemplates the erection in the fall of a modern moving picture theater.

LONG ISLAND CITY, L. I., N. Y.—W. E. Paynter, Bridge Plaza, will erect a three-story theater building, 118 by 120 feet, to cost $200,000.

OGDENSBURG, N. Y.—W. H. Daniels, Postoffice Building, is having plans prepared for a one-story theater and store building, 75 by 165 feet.

SCHENECTADY, N. Y.—Emil Wentzel, 1 Ocean street, will erect a two-story moving picture theater, dance hall and bowling alley, 48 by 68 feet.

CLEVELAND, O.—Isadore Weber, Front street, is having plans prepared for a two-story moving picture theater and apartment house, 29 by 144 feet, to cost $14,000.

CINCINNATI, O.—Clifton Amusement Company has awarded the contract to the Ohio Building and Construction Company, 1434 Main street, for the erection of a one-story theater building, 50 by 125 feet, to cost $30,000.

COSHOCTON, O.—F. D. Jacobs is having plans prepared for the erection of a modern theater structure to be known as the New Cinderella Theater.

NORMAN, OKLA.—Patrick Barry has leased a part of the postoffice building, which he is having fitted up for the purpose of exhibiting moving pictures.

PHILADELPHIA, PA.—The hall building, 2023-25 North 17th street, southeast corner of Fontain street, lot 40 by 89 feet, has been sold by Harry Weinreich to Elizabeth P. George, subject to a mortgage of $7,500. The building has been used as a moving picture theater and is known as the Star Theater. Its assessed valuation is $15,000.

PHILADELPHIA, PA.—The Central Moving Picture Theater, Nos. 412-414 Market street, has been conveyed by the East Market Street Realty Company to Morris Ritch for $15,000, subject to a mortgage of $112,500. It is on a lot 30 by 113.3 feet and is assessed for $90,000. The property was conveyed several months ago by Oscar J. Bamberger to the East Market Street Realty Company for a nominal consideration, recorded subject to mortgages amounting to $85,000.

PHILADELPHIA, PA.—The Baltimore Theater, located at 5026 and 5028 Baltimore avenue, has been sold by Barrist & Co. for Nucom Kenin, representing Charles Segall to John Bright, for an undisclosed consideration, subject to mortgages of $24,500.

POTTSTOWN, PA.—H. D. Saylor is planning the erection of a one-story theater building, 60 by 90 feet, to cost $10,000.

READING, PA.—Mrs. Mary A. Ernst, 701 North 8th street, has let the contract to George A. Koch, 1024 Robeson street, for the erection of a one-story moving picture theatre, 40 by 70 feet, to cost $4,000.

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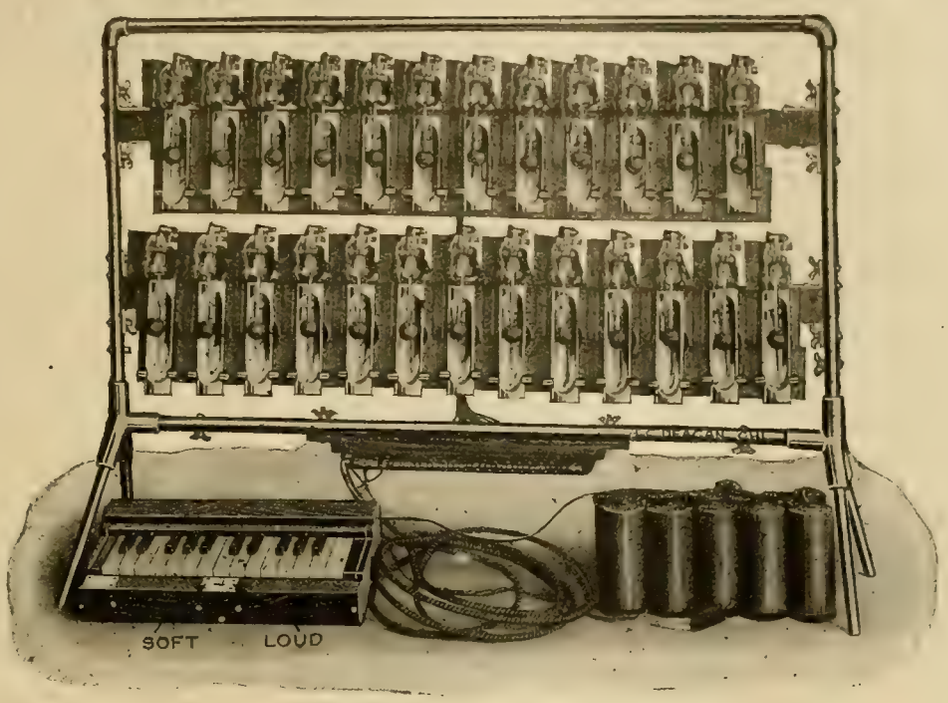

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CHICAGO, U. S. A.

INDEPENDENT FILM STORIES

UNIVERSAL

UNIVERSAL IKE.

A CASE ON THE DOCTOR (June 23).—A young lady doctor causes all the trouble in Alkali flats. Up to this time the town had never awakened. Then Louise arrived. There was just two hitels in town, one owned by a widow and the other by the mother of Universal Ike, Jr. Louise set out for the widow's hotel. But before she arrived her coming was heralded and every cowboy in the town had engaged a room there. When she went to register every room in the place was taken. So she went to Ike's hotel, engaged a room and hung out her shingle.

Young Ike was the first who became ill. Louise was called. But no sooner did Ike become ill than every other man in the town was overtaken with one kind of sickness or another. Louise did her best to tenderly care for each of them.

Then the village housewife began to scent something wrong. They went to the hotel in a body. They called in a horse doctor. No horse doctor ever ruined so much romance in so short a time. Louise and the veterinary eloped together.

UNIVERSAL IKE, JR., AND THE VAMPIRE (June 30).—After a long spell of quietude at Alkali Flat things began to brighten up. Horse-thieves drove a number of stock away. The men folks organized a posse. Although Ike was not married he, like the others, found the business of chasing horse-thieves rather restful.

While the posse was camped in an old river bed, Zingara, a beautiful gypsy girl, and her father drove their wagon into the camp and were invited to put up there for the night. Zingara made a hit with the cowboys. They forgot all about the horse-thieves. They gave her all the little personal trinkets they carried, yet neither of them could aver that he was the fortunate man. Ike alone remained untouched—at least he thought he was untouched.

Finally Zingara's father ruled that the man who gave him the most money would get the girl. Ike was made custodian of the spoils. Then young Ike did a grevious thing. He fell in love with Zingara, listened to her sweet voice and eloped with her and her father, and the goods which were left already in his trust. Then Zingara did a grevious thing. One morning at about three o'clock she and her father backed up and left Ike asleep on the desert with only his burro to carry him to the nearest water-hole.

UNIVERSAL IKE, JR., BEARLY WON HER (June 16).—Dad goes to get some money; but the beehives are empty. There is a great confusion until Ma finds some hair in the hive. The sheriff, meanwhile, is searching for criminals. He meets Ma and Pa, sees the hair, decides the thieves and his prey are the same and seeks aid.

Ike asks for Louise's hand. Dad says his son-in-law must have a reputation. Ike decides that he will find the thieves and cover himself with glory. The sheriff and his deputy are mistaken by Ike for the robbers and great is the confusion that ensues. Meanwhile, three lively bears have returned to the scene of their depredations, the hives. Finding no more sweets they climb through a window in Louise's house. Trouble ensues. Finally Ike bravely ties up the beasts with a sheet and then threatens to turn them loose on the community again unless Dad consents to the wedding. Needless to say, Dad can't back out.

POWERS.

THE PEARL OF THE SEA (July 2).—Myra Benson has two lovers, Pat Dalton, a hard-working young fisherman, and Captain Dyson, of the Fish Patrol. An order issued forbidding the fishermen from using seines. Myra's father, being poor, breaks the law and is fined $100. His boat is confiscated. Capt. Dyson offers to pay the fine if Myra will marry him. She refuses. She loves Pat. Pat buys a new boat, secures a permit for "Myra Benson," pays old Benson's fine, and gives him the new craft and license. A month later the lovers are married and sail away on a pale pink sea as the picture fdes.

THE SEVERED HAND (Three Parts—July 17).—The Severed Hand, a society of Italian criminals and blackmailers, swear to kill Danny Dawson, who has turned traitor. Dawson has a daughter, Nan, whom he mistreats. One day while he is beating her, he is overtaken by the rector and his nephew, Dick Ralston. Ralston punishes Dawson. Nan is taken in as a member of the rector's household. At intervals, every time Dawson catches his daughter alone, he beats her until Nan makes the threat that if he returns again she will kill him.

One night while Dawson is looking for his daughter he is followed by Guinio and Pietro, members of the Severed Hand Society. From a distance Nan sees the Italians kill him. The murderers escape. She runs to her dead parent. A moment afterwards Dick Ralston and the rector arrive on the scene. In view of her recent oath, they believe she is guilty. Although Ralston loves her, she cannot convince him of her innocence. To save herself from suñering for a crime, her innocence of which she cannot prove, Nan escapes with Guinio and Pietro. After a lapse of ten years, Nan is known as the Countess Messina. She is a secret agent in the employ of the Severed Hand Society. She maintains herself in splendor and has cultivated the bad habits of a certain class of European aristocracy.

Dick Ralston is now chief of a division of the secret service assigned to round up the members of the Severed Hand Society. There is to be a ball at a foreign embassy. Nan attends for the purpose of stealing certain valuable documents from Captain Korsloff of the Russian embassy. Ralston's men are already on the trail. Nan lures Korsloff to her apartments and there drugs him and steals the papers. For additional security she then goes in hiding in a foreign quarter of the city. Ralston and his men come to the apartments to arrest her and find her gone. A woman whom, however, can render the most cleverly laid plans useless. Cooped up with Guinio and Pietro, she runs out of cigarettes. The ordinary brands of cigarettes do not suit her taste and she sends her maid to her apartment for a stock of her own material. Ralston and his men follow the maid back.

The secret service men force their way into the hiding place. As a last resort, Guinio releases a cask of deadly fumes in the room. Ralston and Nan recognize each other simultaneously. All are being overcome by the fumes when Nan drags Ralston to the open window and compels him to inhale the fresh air. Guino is overcome, but his last effort is an attempt to shoot Ralston. Nan anticipates his move and kills him at a single shot. In return for saving Ralston's life Nan goes free and her old life is wiped out and forgotten when she marries Ralston.

GOLD SEAL.

LUCILLE LOVE, THE GIRL OF MYSTERY (No. 11—June 23).—When Lucille escapes from Hugo Loubeque's Mexican ranch, where she was held prisoner, she falls into a veritable hotbed of revolutionary activity. While hiding from a troop of rebel soldiers she overhears a number of Mexicans ploting against an American ranchman. Out of sympathy for her countrymen she hurries to them and tells them of the danger which threatens. Instantly the cowboys fly to arms and meet the advancing soldiers. In the height of a fierce battle, with schrapnel and bombs bursting about her, Lucille is grabbed from her horse by a Mexican and carried away from the scene of battle to a strange hacienda, which is used as a base of operations by the Mexican troops in the vicinity.

An instant after Lucille is locked in a prison room she looks out of the window and sees an automobile approaching. In that automobile is Hugo Loubeque, and with a sinking heart she realizes that it was through his activity that she is again in his power. In a spirit of hopeless desperation which lends her the strength of a man, the girl wields a heavy bottle in the air and strikes her Mexican guard senseless. In order to perfect her plan of escape, which she so suddenly conceived, she dresses herself in the Mexican clothes. Before she can leave the room, however, a second soldier enters and it is not until she disables him that she makes her escape from the house. Once outside she jumps into Loubeque's automobile and dashes away.

In the meantime the Mexican position has been atacked by Federals. With soldiers moving in two directions during the progress of battle, Lucille glides the machine toward the American border. She is hotly pursued by a detachment of cavalry, but she outdistances the horsemen and arrives at the American military headquarters in safety. The officers listen to her story and aid her with money and clothes. Now that she has thrown off Loubeque's power Lucille's first thought is of the papers which she hid in the spy's San Francisco home, and she sets out to get possession of them. While en route to San Francisco by train she is recognized by Thompson, one of Loubeque's principal confederates. Thompson telegraphs Loubeque of the girl's movements, and is instructed by Loubeque to allow Lucille to enter his home without interference, but that when she is once inside to hold her prisoner. Little suspecting that the spy knows of her movements, Lucille disguises herself and enters Loubeque's house to get the papers. She finds the papers, but a moment before she leaves, the room in which she is in hiding sinks to the celar, and she finds herself trapped and Hugo Loubeque awaiting her with a sinister smile.

VICTOR.

HER RAGGED KNIGHT (Two Parts—July 3).—Bob Warburton, much against his will, is made the guardian of a young girl, whom he has never seen. His lawyer saves him considerable embarrassment and responsibility by giving the girl over to the keeping of an elderly spinster. This spinster is narrow-minded and unbearable. Flo proceeds to make life unendurable to her, and she finally decides to take her to her guardian, Eliza, the spinster, writes to Bob, informing him of her coming. However, before they arrive, Bob flees to the country, instructing his lawyer to tell his ward that he has gone to Europe. Flo and Eliza return home. Flo disapointed and the spinster angry. Eventualy, Bob turns up in the neighborhood, amusing himself with fishing, but unaware that his ward lives so close.

Bob decides that the creek is better for swimming purposes than fishing, and so takes a dip. His clothes are stolen by a tramp. He, in turn, steals the clothes from a scarecrow. Flo meets him, and, in pity, secures him a job on the farm. Bob soon finds himself in love with the girl. When he discovers his relationship to her there is considerable surprise; but love makes all the difference in the world.

OUT OF THE VALLEY (July 13).—Bud Osborne, sheriff, is brutal by nature and as a result of his associations with criminals his outlook is sordid; he has no ideals or faith in man. The only thing good that he owns is a wife and baby. Jack Lacy is wanted for the killing of a gambler at Cripple Creek. He shot the man in self-defense and escaped because the case against him looked bad. Lacy is now waiting for the arrival of his wife, who is coming West with an emigrant train. Osborne is offered a reward of $1,000 if he wil capture Lacy. He needs the money and so arrests Lacy.

While the sheriff and his prisoner are returning to town they are attacked by Indians. Osborne is wounded. Lacy saves him. The Indian uprising is general and the emigrant train in which Mrs. Lacy is traveling is likewise attacked. However, the emigrants successfully repel the Indians. While Lacy is helping the wounded Osborne along he meets the emigrant train. Lacy's first thought is of his wife and he leaves the sheriff to find her. When Osborne recovers his strength he thinks of his prisoner and of the handsome reward for his capture. He inquires after Lacy and goes to arrest him. Pushing back the flap of the wagon Osborne looks inside. He sees a young woman on a straw mattress with a baby on her breast and over the woman and baby is bending Lacy, the outlaw. Osborne mounts his horse and rides home to his own family.

FRONTIER.

"THE RANGER'S REWARD" (July 19).—Arthur is ordered by the head ranger to proceed to the Hole in the Wall country, and not to return from there until he has captured Smiling Joe, apparently an insane bandit. Joe, however, is a normal being, when he is captured by Arthur. He schemes for his liberty. Joe sees Arthur looking at a portrait of a young girl in his watch case. He tells Arthur that the girl whose photo he is carrying is his daughter. He elaborates and tells of his once owning a small ranch in this region, how his home was destroyed and he was driven out by the cattlemen. At the conclusion of the tale, Arthur decides to set him free again, but on further thought takes him back to headquarters. He then goes to Dolly's home and tells her of his having arrested her father. Joe makes a getaway from the ranger's office. Pursued he takes refuge in Dolly's home. But the rangers trace him and once again he is captured. Joe sees Dolly and Arthur together and gives Arthur the laugh for having fallen for his untrue story. And as it happens Dolly's real father returns unexpectedly from the East.

IMP.

THE UNIVERSAL BOY (Series No. 1—July 16).—In this piece, Matty Roubert is introduced to us while he is still in bed of a morning. After going through his usual morning exercises, eating his breakfast and receiving his lessons from the private tutor, he departs for the Imp studio. For Matty is an actor. At the studio he is greeted by all the famous Imp stars, King Baggot, William Shay and Frank Crane. Then Matty makes up in one of his familiar characters for us and we see him rehearsing a scene.

Finished at the studio, Matty telephones his father, asking to be taken to the ball game? Father consents. Matty climbs into a big auto and later joined by his father, finds his way to the first row in a box at the Polo grounds. Here the Giants are 'warming up." Matty,

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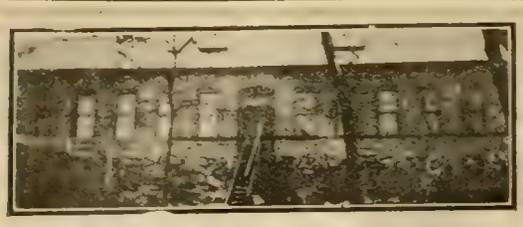

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always anxious to be on the inside, climbs over the box into the field and presents himself before the renowned John McGraw, the Giant's manager. In a close up scene we see Matty talking with the famous manager and asking him all sorts of boyish questions. Then Matty makes friends with Jimmy Ford, mascot of the New York Giants and plays ball with him.

Leaving the ball grounds, Matty visits the N. Y. Globe Theatre and is introduced to Annette Kellermann, heroine of "Neptune's Daughter." The picture finishes with Matty and his father in a theatre where Matty is to see himself upon the screen.

ECLAIR.

THE RENUNCIATION (Two Parts—July 15).—John, a young prospector, is dying in the desert having lost his way and run out of water. He is rescued by Father Francisco, who takes him to the Mission where he is cared for and nursed back to health. Later, John leaves the Mission and after a month's searching, strikes gold. Deeply grateful to the monks for their kindness, he desires to become one of them himself; he makes over all his property to the Mission. The monks try to shake this determination, but John, having suffered at the hands of Rita, a mean flirt, is steadfast.

Alice Martens, discouregad at her supposed father's cruelty, goes through her dead mother's trunk and comes upon an old packet of letters. From one of them she learns that Martense is only her foster father and that the monks at the Xavier Mission had frequently befriended her dead father. Alice packs her few belongings, slips past her foster father, and starts out for the Mission to learn more, if possible, about her dead parents. Unaware of the hardship of the trip, she failed to provide herself with sufficient water and when she arrives she is in a critical condition. She is housed in old Maria's hut and here she makes an impassioned appeal to the Monks. They decided to keep her father, Father Francisco having recognized in Alice the image of her mother to whom he was devoted.

When sickness breaks out among the Indians Alice nurses them. In turn she is stricken. John and old Maria nurse her back to health. Later, Alice and John grow to be fast friends. In a moment of passion John declares his love for her. Throwing off his robe he takes the girl to the mission and implores Father Francisco to marry them. Taking the bag of gold which John had given the Mission, the Father returns it and, amid the bowed heads of his former brother monks, John is married.

TANGO VS. POKER (July 19).—Jones' wife is tango mad and when she decides to give a tango party he figures he is entitled to have a little poker game with his friends. After she leaves, Jones' friends arrive. It being a dry town, Jones takes a baby carriage in which to get beer.

Mr. Smith's maid takes the baby for an airing and, meeting a policeman, leaves the carriage alone. While Jones is in a store, a mischievous kid charges the carriages and Jones wheels home what he supposes to be a dozen bottles of beer. Arriving home Mrs. Smith's maid discovers instead of the baby, twelve cold bottles. Jones and his friends are amazed when they lift the carriage hood to find a crying infant. For a minute they are non-plussed. Then Jones, seizing the baby, rushes with it to Mrs. Smith's house where his wife is tangoing, and thrusting the child in the distracted mother's arms, tells Mrs. Smith that this should be a lesson to her to be more careful of her child while he returns to enjoy the poker party with his friends.

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BISON.

"THE HOPES OF BLIND ALLEY" (Three Parts—July 4).—Old Jean Basse makes a meager living for himself and granddaughter, Pauline, by peddling his miniature statuary. Pauline is in love with an unsuccessful artist who lives on the floor above. Every character who lives in the alley is shown, with his or her troubles and joys. Above everything else, it has been old Jean's ambition to possess a high silk hat. One day he receives a letter from an attorney advising him that he has fallen heir to the estate of a distant relative. It creates a commotion in the alley because all think that they are going to lose Jean. But in his heart the good old man decides that he will divide his wealth with his friends. On the strength of the legacy Jean buys a handsome silk stovepipe hat. It is a proud day for him when he strolls into blind alley thus spruced up.

The attorney calls to see him the next day and leads him to his inheritance, the contents of a small cottage. But everything has been attached by creditors, save a few worthless odds and ends in the attic. The only thing he considered worth taking home is a dust-covered painting.

Jean, feeling that he cannot now afford the silk hat, sadly sells it back to the haberdasher. Jean's home-coming is not as sad as might be supposed, for his friends rejoice that their little colony will not lose him. However the old man's legacy is worth more than he at first realized. The artist, Pauline's lover, no sooner sets eyes on the old painting than he declares it to be an original Van Dyke. Jean takes the painting to a successful artist, who attempts to buy it for two dollars. Jean, however, refuses it. The famous artist then tries to steal the masterpiece. Failing in this attempt he tries to mislead Jean by admiring Pauline. But all his schemes are defeated.

Pauline's sweetheart begins selling his pictures, and on the day they are married, the couple present Jean with a swell silk hat. But for the old man the end has come; he lies sick unto death. As a wedding gift he gives Pauline the painting, and as his life flickers away he insists on wearing the silk hat.

"A MEXICAN SPY IN AMERICA" (Two Parts—July 18).—Paul Sampson, son of Colonel Sampson, commander of a United States military post on the Mexican border, returns from Mexico accompanied by Captain Huraz of the Federal army. Colonel Sampson's daughter, Marie, is affianced to Captain Clifford of the United States signal corps. Huraz makes a favorable impression on Marie. Clifford watches their friendly relations grow with disfavor. Not only does he dislike Huraz, but he does not trust him. Clifford finally denounces Huraz to Marie. She believes his only motive is jealousy.

Madame Golez, a crafty old woman who is well-versed in intrigue, is intrusted with a message to Huraz. After a number of narrow escapes from rebel pickets she penetrated the American lines and delivers the message commanding him to obtain a copy of the United States signal corps cipher. Huraz uses Marie as his tool in surveying the camp of the signal corps. Then one night Huraz enters Marie's apartments and steals a complete outfit of her clothes. Madame Solez disguises herself as Marie and with Huraz steals into the camp of the signal corps.

Clifford is awake, thinking of the turn his love affair has taken, when Huraz and Madame Golez creep into his tent. In the fight which ensues Clifford observes a woman whom he mistakes for Marie, steal a copy of the code. The woman makes her escape. Huraz, however, is mortally wounded by Clifford. Clifford gives the alarm and begins the pursuit in an automobile. After a hard chase he overtakes her and regains possession of the code. He returns to the camp and accuses Marie of aiding Huraz in his plot by furnishing a disguise. Vindi-

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cation, however, comes from an unexpected source. A few moments before he expires Huraz confesses that he stole the clothes from Marie's room. Clifford is touched by Marie's sincere repentance.

REX.

"THE HOUSE DISCORDANT" (July 2).—John Brunton, a rich broker, middle-aged and a widower, falls in love with Hazel, a young society girl. She returns his love. They are married. He takes his young wife home and there she makes the acquaintance of Alan Brunton, the broker's son. The acquaintance ripens into a fast friendship. The father, conscious of his son's youth and fine looks, becomes jealous. It grows upon him and he suffers in silence.

One night the son, through no fault of his own, is drawn into a cafe brawl. The affair gets into the papers. The result of this is that his father, already a victim of jealousy, forbids him the house. The boy convinces his step-mother of his innocence in the affair, but his father's ears are closed against him. Mary, Alan's sweetheart, reads of the affair and is convinced that Alan is blameless. Her father, however, insists that she break with him.

Alan, with apartments down town, writes his stepmother, appealing for her good offices to the end of inducing Mary to elope with him. His stepmother consents and arranges for the elopement. Her husband, however, finds a portion of Alan's note. The fragment of the original note makes it appear that his son intends eloping with his stepmother. His jealousy is confirmed. He goes to Alan's apartments and demands his wife. Alan leads her from her hiding place, and then, to his father's astonishment, produces Mary, his wife by not more than ten minutes. The house of discord becomes a house of harmony.

"OUT OF THE DARKNESS" (July 19).—A wealthy couple who have lost their only child, decide to adopt an orphan. At the asylum they see many children, but one little fourteen-year-old, Ella, wins an immediate way to their hearts. A few days after her adoption, a thief decides to raid the house. Leaving his pals, a woman and a dope fiend, to watch outside, he enters the house. The child in her room above, hears a sound and creeps down. She finds no one and goes back to her room again. But the thief has seen her—she is his daughter. When his wife died, leaving him alone with the girl, he could not care for her and put her in the asylum. The father's heart is torn but he realizes that she will be happier in the new home. And out of the darkness there comes to him a determination to be a better man.

UNIVERSAL.

ANIMATED WEEKLY NO. 121 (July 1).—Transatlantic Flier Launched.—Rodman Wanamaker's gigantic aeroplane is christened "America" after five attempts are made to smash bottle of champagne over its prow—Hammondsport, N. Y. Sub-title—Lieut. John C. Porte of Royal Navy, who was chosen to pilot the "America" to England; Glen H. Curtisss, who built the "America."

New York's Prize Babies.—Mayor Mitchel awards grand prize to winner in the one hundred per cent. perfect baby contest—New York City.

Columbia Boys' League—Seventy-five boys of the Good Citizenship League go on sight-seeing expedition to Philadelphia, Pa.

Sports in Mid-Pacific.—Pillow fight one of many games indulged in by Universal actors on return from China.

Military Encampment.—Company of the Seventh Regiment National Guards, composed of New York's millionaires, spend week-end in camp—Van Cortlandt Park, New York City.

Monster Rose Pageant.—Bedecked in numberless garlands of sweet-smelling flowers vehicles parade through Portland, Ore.

Imposing Religious Ceremony.—Catholic churches throughout the civilized world celebrate the feast of Corpus Christi—Cincinnati, Ohio.

American Volcano Active.—Mount Lassen inactive for many years, boils over in most spectacular eruption—California.

Fire Heroes Rewarded.—Fire fighters who distinguished themselves by acts of bravery and valor are presented with medals by Mayor Mitchel, City Hall, New York City.

Worst Fire in Years.—Salem, Massachusetts, devastated as flames sweep greater part of city, rendering over 10,000 people homeless and causing tremendous loss of lives and property.

Intercollegiate Rowing Championship.—Columbia's crew beats those of Pennsylvania, Cornell, Syracuse, Washington and Wisconsin Universities in greatest rowing regatta ever held on the historic Hudson—Poughkeepsie, N. Y.

Cartoons by Hy Mayer, world famous cartoonist of Puck.

NESTOR.

HER GRAVE MISTAKE (July 15).—Roger Grant, foreman of the "Circle S" ranch, is engaged to Isabel Norris, the old ranchowner's daughter. Previous to a dance one evening, Grant receives the following letter from an official of the National Guard: "Anticipating an attack upon pumping station, Silver Lake reservoir, by the Federals. I request that you arm your cowboys and protect it until our troops arrive."

Nunez, a Mexican spy, learns of the existence of the letter and that night enters the ranch house to steal it. Grant and Isable return from the dance. She tells Grant to wait for her signal and then return. Shortly after his departure Isabel makes the appointed signal. An instant later Nunez comes from his hiding place, chokes the girl into insensibility and steals the letter.

When Grant returns, he finds Isabel upon the floor, unconscious. Blame for the assault is laid upon him. He barely escapes with his life. The cowboys take after him. In the meantime Isabel finds a piece of lace from Nunez' hat. This, together with the fact of the theft of the letter, convinces her that Nunez is the culprit. She sets out to call the cowboys. In the meantime the Mexicans have attacked the reservoir. Grant battles with them single-handed and holds the great pumps until the arrival of Isabel and reinforcements. Nunez is captured and Grant vindicated.

WHEN EDDIE WENT TO THE FRONT (July 17).—Eddie, the cub society reporter, is assigned to go to the front as war correspondent for his paper. He journeys to sunny Southern California, and is duly established in the United States military headquarters. Senorita Cascara is a simple Mexican maid who lives with her father a short distance from the border on the Mexican side. She is betrothed to Senor San Pedro, as violent a love-making-stab-in-the-back Mexican brigand as ever lived. The senorita's father sends his pretty daughter into the American camp to sell fake relics. There she meets Eddie and a violent equatorial love springs up between them. Eddie buys all her wares and follows her across the border into a hot-bed of rebels. Senor San Pedro swears terrible vengeance against Eddie. The cub reporter escapes barely with his life. However he again listens to the senorita's sweet voice and is again enticed into Mexican territory. San Pedro and his band of brigands pursue him and after a most terrific chase Eddie finds protection in the American camp. The fickle Senorita Cascara transfers her affections to San Pedro and Eddie takes the first train for his home town. The society column is good enough for him.

STERLING.

THE CRASH (July 2).—This comedy picture has, in addition to several other big features in the story, a terrific explosion when a house and barn are destroyed. Another main feature will be an automobile dashing over a cliff, tumbling headlong down the mountainside and crashing to pieces at the bottom. Immediately after this, a motorcycle, which is madly pursuing this automobile, follows in its wake, landing in the middle of the wreckage at the bottom.

JOKER.

WILLIE WALRUS AND THE AWFUL CONFESSION (July 15).—Willie accidentally gets on the trail of a terrible mystery. In his path he finds a paper on which is written, "Harold Harbrave, you have blighted my young life. I will have your villain's heart, though I wade through blood to get it."

Willie goes on the trail. A negro woman coming from a butcher shop with a carelessly wrapped piece of meat leaves a gruesome trail; at least Willie thinks it grewsome and follows.

The trouble all started when Bessie Bumpkins, amateur novelist, wrote a denouncement of Harold Harbrave as one page in her forthcoming novel. The paper blew away. Bessie, too, went on the trail—of her wonderful writing, assisted by her hero. In the end Willie gets the worst of it, and the lady is at liberty to continue her literary work.

HIS WIFE'S FAMILY (July 18).—Willie loves Sallie, the maid, but his mother objects, threatening to disinherit him. The young people are married quietly and decide to keep the matter a secret.

A year passes and a baby comes to be another secret. They place it in charge of a caretaker. Willie has come to live with his newly married sister, Stella, and has secured employment in the house for Sallie as maid.

The mother at last "hooks" a desirable widower and comes to visit her son and daughter and the son-in-law, Jack Gay. The mother-in-law decides she doesn't approve of Jack and believes him unfaithful to Stella. This suspicion is aroused by a letter from the caretaker to Sallie, saying that the baby must be taken away as she can no longer look after it.

Hubby, learning of mother-in-law's hatred of pianos, decides to buy one, give it to his wife as a present and so drive the woman out. Complications pile upon complications until at last the whole family is gathered in the shed, where both piano and baby have been hid. The baby finally reconciles all the warring members of the family.

CRYSTAL.

VIVIAN'S FOUR BEAUS (July 14).—Vivian has three admirers. Don proposes to her. She tells him that she would never marry a bald man. He decides to get a toupee. Charlie and Joe each have toupees but Vivian's kid brother manages to expose them in all their baldness when they propose. She informs them, individually that she would never marry a bald man. She gives up all hope of ever getting a fellow who has some hair. Charlie and Joe go out in the woods and decide to kill themselves. A fight results. They finally come back to Vivian equipped with toupees, thinking that they would get away with it, but find Vivian has already transferred her affections to a man whose head is covered.

WHAT PEARL'S PEARLS DID (July 14).—Pearl's husband comes home ill. She calls Dr. Cross and sends the maid for more. Pearl leaves the empty box on the table. She accidentally breaks her pearl necklace and puts the pearls into the box. Her husband feels worse. She telephones the doctor to call again. Hubby sees the box of supposed pills and swallows them. Then trouble starts. The doctor calls with two other doctors and upon examination learns that the patient has various diseases. Finally he discovers that he must be operated on at once. Pearl suddenly discovers that he has swallowed her pearls and upon explaining, her hubby is saved from being operated on.

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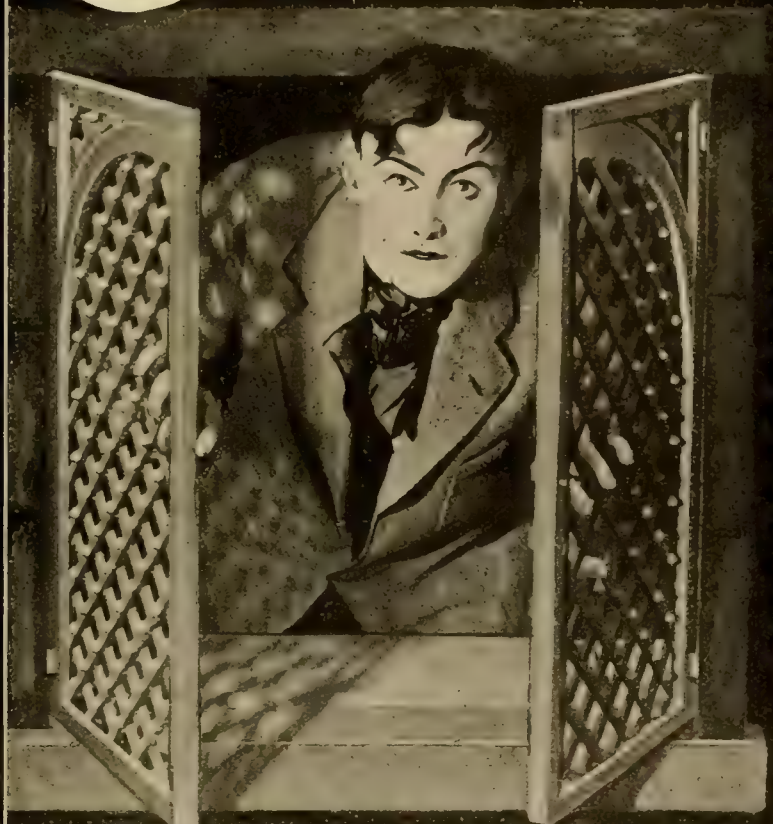

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AMERICAN.

THE LURE OF THE SAWDUST (two parts—July 13).—Annette, a bare-back rider in a circus, is the object of the attentions of Henri Dupree, a ring master. His attentions so arouse the jealousy of Marie, another performer, that she plans to cripple her rival. Placing a wire across the hoops, through which Annette leaps, while in performance on horseback, suggests itself and Annette is seriously injured. Annette is taken to the hospital and the circus moves on, leaving her behind. Dupree loses interest in Annette as soon as she becomes a cripple.

William Ward, a young farmer, witnesses the accident and becomes interested in Annette, and he and his mother call on her while she is at the hospital. Mrs. Ward, a metherly old soul, offers her a home. The young people fall in love and are married. Annette, although happily married, still feels the call of the circus, and is caught on one occasion by her husband dressed in her performing costume.

A year later the circus returns and Dupree encounters Annette in the village. She is fully restored to health, and he tries to persuade her to return to the circus by making her fine promises. She is tempted, but resists. He locates her home and continues persuasion and she decides to return for just one performance. She leaves a note to this effect. Her old friends greet her warmly at her performance, and the audience go wild over her riding. Flushed with the excitement and gratification, she listens to Dupree's importunities to continue in circus life. She remembers her baby and returns home to her husband, who has worried over her disappearance. She shows that she has put the life definitely behind her by making a dress for her baby out of her ballet suit, and her husband, finding her so employed, is relieved of any further uneasiness.

YOUTH AND ART (July 15).—Lord Golden wishes a portrait of his wife by the eminent artist. He introduces the young artist to his wife and discovers that they had known each other before. As the picture progresses the young people feel their love revive. They part in honor and dignity, but their hearts again re-live the past when they shared their crusts in bohemia and plighted vows that were to be broken by ambition plus jealousy. So she passed from his life to become a great lady, while he gave himself over to ambition and became a great painter, but—

"Each life's unfulfilled, you see;
It hangs still patchy and scrappy,
We have not sighed deep, laughed free,
Starved, Feasted, Despaired—Been happy,
This could but have happened once
And we missed it, lost it forever."
—*Robert Browning.*

PRINCESS.

THE DECOY (July 3).—John Henderson and his wife are noted "card sharps" who prey upon traveling men, who believe that they are adepts at poker and other games of chance. Mrs. Henderson has a distant relative who lives in a small country town, a widow with one daughter, Muriel. The girl is pretty and longs for the city so her mother, believing the Hendersons to be the respectable people they profess themselves, sends her daughter to the city on a visit, in their care. The girl's beauty makes a deep impression upon the unscrupulous pair, and to Muriel's surprise and delight she is soon provided with beautiful clothes.

The Henderson's plan to use Muriel's beauty to lure victims to the card table. Men of means gladly call at the Henderson's suite at the hotel, and always depart heavy losers in the game of chance. A millionaire finally becomes suspicious and consults the police, so the Hendersons flee the city, but the girl is kept in ignorance of the life they are leading.

Boyd, a young business man, meets the Hendersons at a summer resort and falls in love with Muriel and into the clutches of her dishonest relatives. Love comes to Muriel at the moment she discovers that the relatives for whom she cherished so much regard are merely unscrupulous gamblers. She threatens to expose them but hesitates to do so when they convince her that it will be impossible to prove her innocence. Finally, however, she braves their anger, and denounces them as a detective is about to place them all under arrest. The Hendersons are led away to punishment, while Muriel weds the man of her choice.

THANHOUSER.

"THE HARLOW HANDICAP (Two Parts—June 30).—Harry Allen upon the death of his father, finds himself the owner of a racing stable, but with very little money to maintain it. One of the horses proves to be an exceptionally fast racer, and Harry believes that he stands an excellent chance of winning the Harlow Handicap and retrieving his family's fortunes. George Carnes, an old trainer of Harry's father, and who is also very fond of Harry, with whose daughter Harry is in love, carefully looks after the horse. A bookmaker, Arthur Mower, pays attention to Mignon, Carnes' daughter, and when she repulses him he plans to prevent Harry's horse from winning the race, and thus at one stroke revenge himself upon Harry, Mignon and old Carnes.

Two men in the pay of Mower try to dispose of the valuable horse, but are discovered by Carnes and Harry, who overpower them. The barn takes fire, but Harry and his trainer fight their way through the flames and bring out two horses, but neither is the favorite. The two men are so exhausted that they are incapable of further effort. Mignon arrives, rushes into the barn and brings the favorite out. The Harlow Handicap is held, and Harry's horse wins. Mower's confederates confess, and the bookmaker is arrested and sent to prison. Harry, his financial troubles ended, marries Mignon.

A COOKED GOOSE (Two Parts—July 5).—Tired Tompkins and his pal, Dusty Ways, suffer much persecutions at the hands of Dan McCarty, a self-sufficient and tyrant policeman. One day the two hobos steal a goose. They are about to cook it over a fire in a vacant lot when the policeman descends upon them. He has them locked up. Meanwhile he takes the goose home to have it cooked for his own family dinner.

The hobos escape from the lockup and, in wandering and begging in backyards, see the policeman's wife put the cooked goose out on the window ledge to cool, the kitchen being in the third story flat where the policeman resides. She does this because the hobos have called the policeman on the telephone from his dinner with a begged nickel, as they have made up their minds to steal the cooked goose. Seeing it put out to cool, they resolve to climb up by a rope that is hanging from a clothes line pulley near the kitchen window of the policeman's flat.

After many futile efforts, and funny acrobatic stunts, one hobo pulls the other man up on the rope, and, just as he has seized the cooked goose, the policeman returns. His efforts to capture the nimble hobos result in many funny incidents, but finally the hobos get to the ground with the goose and tie the policeman up in the air. Here his wife discovers him and his roundsman catches him at home when he should be on his beat.

Meanwhile the happy hobos have a feast on the cooked goose, and afterwards visit outside the lockup and torment the policeman, who is incarcerated in the cell they lately occupied, for fighting with his roundsman who detected him "roped in and strung up."

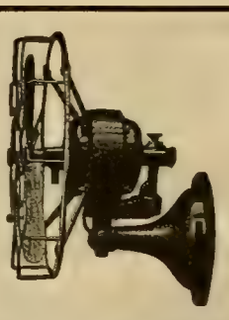
BEAUTY.

THE OTHER TRAIN (July 7).—In a dingy little attic, in one of the cheapest tenements in New York, a little old lady is huddled up in a chair by the side of a table. In her withered and trembling fingers is a letter, which informs her that she will be admitted to the poor house. She goes to the railway station and asks the agent to inform her when the train arrives. He answers in the affirmative. She sinks into a bench and falls asleep. The agent under stress of business fails to wake her when the train arrives. She wakes up. The agent approaches and tells her the train has come and gone but that there will be another at 12 o'clock. The old lady again falls asleep. On the opposite wall dissolves of scenes from her life appear. She sees herself a maid again, pretty Mary Baxter. She sees again the young minister, John Gordon; she sees the wealth of love that beams from his eyes and tells his heart's story. She is his sweetheart. She hears again his plea for her love. Ah! had she but listened. Why did the beckoning figure of "Fame" entice her away. She refused the shelter of his love and left her home. The vision fades. The little old woman truns restlessly on the bench.

Again a vision. Now she sees herself the leading lady of a burlesque show. Her beauty at its zenith, her popularity at its height. She has attained her ambition. The vision slowly fades. The little woman, as though troubled by restless dreams, turns again in her sleep. Then a vision appears. The exterior of a theatre. At the entrance door is a large poster featuring a beautiful woman in tights. "Babe Baxter, the Queen of Burlesque." John Gordon comes along. He sees the picture and stops. He does not see the gaudy poster—the woman in tights, those big red letters; he sees the little New England maid, his little sweetheart, Mary Baxter, who left home to seek her fortune. He thinks of her innocence, her youth, her ambition. Then he thinks of the lines he so often read:

"There were Ninety and Nine that safely lay
In the shelter of the Fold;
But one was out on the hills away,
Far off from the Hills of Gold."

As he thinks of these lines, the poster dissolves into a vision of the blue hills of Bethlehem. He sees the shepherds tending their flocks. They count their sheep and one is miss-



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W

ing. One shepherd looks about. He would look for the lost sheep. The other shepherd tells him to leave it. He shakes his head. "I love that sheep better than the rest." He leaves to seek it. John Gordon sees the bleakness of the wilderness. He sees the little lost sheep straying, stumbling along blindly. He sees the shepherd come on and gently take it up and place it on his shoulder and return with it to the fold. The vision fades and John Gordon is standing before the poster of Babe Baxter. He enters the theatre. His appearance is greeted with jeers. He heeds them not. His little New England sweetheart is before him on the stage. He goes to her dressing-room. Two gentlemen are with her. They retire with a smile of derision. Mary Batxer and John Gordon are alone. The modesty of former days returns and she hides her thinly clad limbs from his sight. He begs her to leave that life and to come back to her old New England home. She refuses gently but firmly. The vision slowly fades and the little old woman is cuddled in the corner of the waiting room.

Again a vision appears. She sees herself, some years later, still an actress, but what a difference. Her beauty that won all hearts is faded. The form that commanded the price of a leading lady is devoid of grace. She is forced to accept minor parts. She sinks lower and lower in her profession until even the meanest parts are denied her. She totters from the stage entrance, old, poor, feeble and gray. She totters across the threshold of her poor, dingy attic. She reads again the letter from the poor house. The vision fades. The little old woman sits back in the corner. The station door opens and John Gordon, the young minister, comes in and approaches the bent form, gently touches her and beckons her to follow. The head of the little old woman falls back against the wall. The form is still but from that form comes the spirit of Mary Baxter, pure, sweet and young. She is clothed in white garments and a smile rests on her face. She slowly follows John Gordon. Together they slowly approach to the foot of the Golden Stairs. Together they slowly mount to the throne of God. An angel with golden trumpet announces the coming of another soul. The agent in the waiting room approaches and touches the little old lady on the shoulder. People ask kindly if she is going to take this train. He lifts his hat. "She has taken the other train."

MUTUAL WEEKLY.

MUTUAL WEEKLY No 78 (June 25).—Britain wins international Polo match. 50,000 spectators see the deciding game at the fashionable Meadow Brook Club.

Old "Grads" have their annual frolic at Princeton University. Hon. Woodwrow Wilson, President of the United States, becomes "Tommy" Wilson and joins in the fun with his class of '79.

"John Gund," ridden by Jockey Andy Neylon, won Latonia Derby. Eccentric motorcycle race contest at Vernon, France, produces considerable excitement.

A big fire destrops "The Little Theater" at Moscow, Russia. Loss, $500,000.

Beautiful mounts are exhibited at Erfurth Horse Show.

Mrs. M. McGowan, New Jersey's first and only policewoman.

Scenes on a California ostrich farm.

"Smoke Eaters" test a new breathing helmet in Breslau, Germany.

U. S. Post Department observes Flag Day at Washington, D. C. Secretary of State Bryan delivers an address.

St. Louis Flag Day features largest banner in the world. Carried by 150 men. Weight, 600 pounds.

B. P. O. Elks observe Flag Day in Omaha. Gen. Jno C. Cowin delivers address.

MUTUAL WEEKLY NO 79 (July 2).—Trans-Atlantic Airship has First Trials at Hammondsport, N. Y.—Lieut. John Cyril Porte wil make an early attempt to cross the Otlantic Ocean by air route.

A Carabao wallow in the Philippine Islands.

Mt. Lassen Volcano in Eruption—The only active crater in the U. S. belches forth smoke, ash and rock, endangering many lives.

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Royal Aero Club of Santander, Spain, is Entertained by native bull fighters.

Perilous motor boating in the Snake River, Idaho.

Louis of Baviere and Royal Princess Review Troops at Munich, Germany.—The famous "goose-step" done as mark of respect to royalty.

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KAY BEE.

"THE FEUD AT BEAVER CREEK" (Two Parts—July 10).—In the mountains of Tennessee two factions have been carrying on a feud for generations—the Hatfield clan and the Cole clan. Jim Hurd, a member of the Hatfield clan was mysteriously shot. The balance of the Hatfield clan planned vengeance. Jeff Hurd, nephew of Jim Hurd, neutral in the feud, is called to take care of the Jim Hurd's ranch. He meets Almirey Cole, falls in love with her and determines to see her again, although he was informed that crossing creek would mean death to him. Almirey and Jeff are married, and it is through their little daughter, Blossom, that the feud is brought to an end.

DOMINO.

"STAR OF THE NORTH" (Two Parts—July 16).—Star of the North, daughter of Iron Heart, a Sioux War Chief, is in love with Owahtonah. Black Kettle, a Cheyenne chief, hearing of her beauty, comes to her father's village to pay court to her. Iron Heart accepts the presents of Black Kettle, and betrothes his daughter to the visiting chief. Star of the North and Black Kettle leave for the Cheyenne Chief's Village. The first night they camp their horses are frightened by a bear. While Black Kettle is away looking after the horses, Star of the North escapes and takes refuge in a deserted cabin. Black Kettle, unable to trail Star of the North in the darkness, gives up the pursuit until dawn. The Indian girl, tired out, goes to sleep in the cabin, but is rudely awakened by Jim Holt, renegade trapper, who returns to his cabin after a night's debauch at the saloon. After a struggle with him, she escapes, takes his horses and goes to her lover, Owahtonah. Fearing punishment by her father for her broken engagement, Star of the North and her lover leave the village and seek refuge with another tribe.

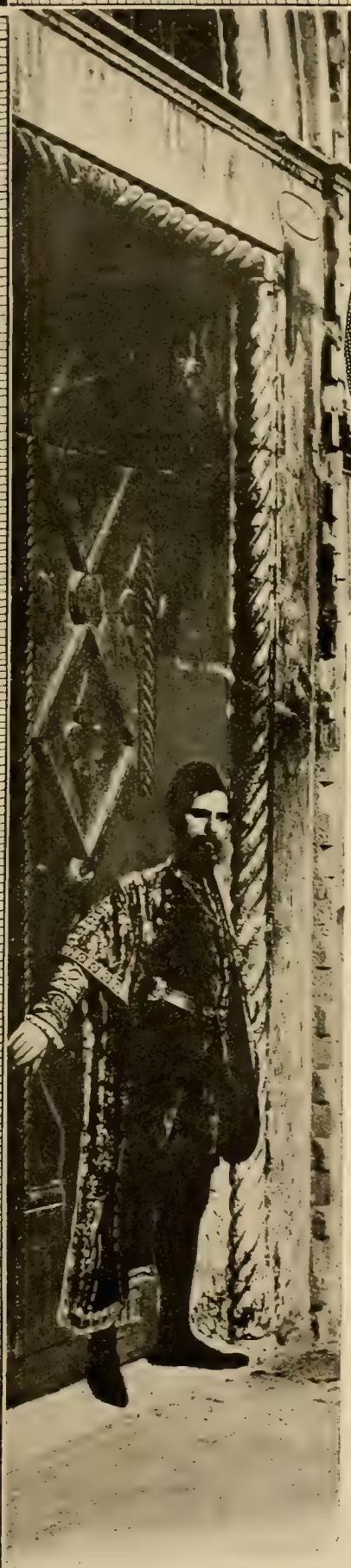
BRONCHO.

"SHORTY TURNS JUDGE" (Two Parts—July 15).—Jim Walls, a ne'er-do-well, deserts his wife in the East and drifts West. His wife disguises herself as a boy, and follows him. She obtains a position as piano player in the concert hall and saloon where Jim makes his headquarters. She finds him one evening making love to Nell Bond, Shorty's sweetheart, and shoots him from ambush. Shorty, who has been looking for Nell rushes to the dead man, just as the men from the concert hall come to find out the cause of the shot. Shorty is accused of the crime, but makes a getaway and lives with an Indian. He finds Judge Folsom suffering from a rattlesnake bite; he takes the judge to his dugout where the Indian nurses him back to health. Shorty to play a joke on the boys, disguises himself as the judge, presents his letter of introduction to the sheriff, who has been having trouble with some of the cowboys, and puts them in jail. Shorty takes his place on the bench and finds that the sheriff is guilty instead of the boys. He sentences him to six months on the rock pile. The boys elect Shorty as sheriff.

FEATURE FILM STORIES

ECLIPSE—URBAN.

THE JOKE THAT KILLS (Two Parts).—Andrew, a young actor, lives with his mother. He is deeply in love with Stella, the leading lady of his company, and who is to be his partner in the next play. Unfortunately, his talent is poor and during the rehearsal his part is taken away from him and given to another, as he fails to come up to the mark. The day of the opening of the show comes and Stella makes a great success. Wishing to congratulate her, Andrew brings her a few cheap flowers. All his comrades laugh at this ridiculous present, and after the dinner given to Stella in honor of her success, they suggest that a play be given in which Andrew is to take the leading part. A theater is hired by Stella's rich admirer and Andrew, confident of his success, falls into the trap set for him by taking the leading part in Roy Blas. The day of the representation of the play has come at last, but in the second act, at the moment when the great love scene takes place, and Andrew thinks that he has stormed a great success, the whole audience arise, yelling and throwing all things at him. In despair he leaves the stage, writing a short note to Stella telling her that she has killed all his ambitions, and that now he has nothing at all to live for. When Stella comes to Andrews' dressing room, she finds the note and begins to see the meanness of her silly joke. She rushes to him home, only in time to see him brought in by a policeman, with a bullet in his chest. Realizing the wickedness of her act, Stella helps the poor old mother to nurse Andrew back to his health.



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HEPWORTH—AMERICAN.

THE TRAGEDY OF BASIL GRIEVE (Three Parts).—Basil Grieve, a rising young novelist, meets Vera Duncan and is strangely attracted to her. Vera's admirer, Roland Nashley, is an inventor and is at work on a machine which will net him a fortune if he can perfect it. Vera, knowing that Grieve has become wealthy through the success of his stories, decided to marry him and so informs Nashley. The latter has just been assured of the success of his invention, but upon receipt of a note from Vera, announcing her intention to marry Grieve, he attempts to smash the machine, only being prevented from carrying out his threat by an assistant inventor.

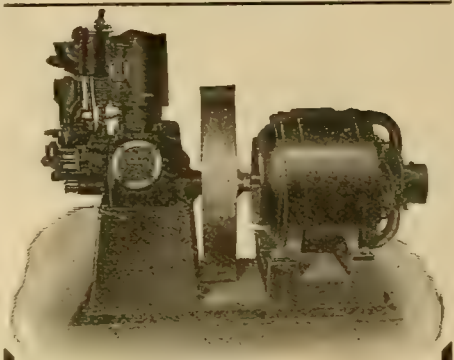
Vera and Basil Grieve are married and as time passes Vera's extravagances become an unbearable burden upon Grieve. Vera again meets the now rich and successful Nashley and the old love returns. Hard pressed for money because of her losses at card parties, Vera coaxes her husband to pay her bill. He consents, and she makes out the check for the desired amount. Suddenly her attention is attracted to a paper on Grieve's desk, which is a part of his latest novel. It is a note to the coroner and states that although he is not insane, he is taking his life for reasons known to himself. Vera conceives a plan by which Grieve places his signature on the note thinking he is signing the check.

Grieve, finding the note to the coroner missing, rewrites it and forwards his manuscript to the publishers. Vera and Nashley plot to get Grieve out of the way and with the note to make it appear that Grieve took his own life. Vera plans poison in Grieve's food. The publisher reads of Grieve's death and is surprised at the similarity between the note found by the coroner and the one Grieve used in his novel. He accordingly sets a detective on the case and he soon discovers that the signature was obtained by a misrepresentation.

Vera's guilt is established but Nashley aids her to escape in his motor car. The police set out in another machine and a thrilling pursuit takes place. Suddenly the fugitive's machine becomes unmanageable and plunges off the road and blows up. Vera is taken, dying, from the wreck and Nashley, uninjured, is made to answer for his part in the plot.

ECLECTIC.

THE PEARL OF THE PUNJAB (Three Parts).—While on a hunting trip in North India, George Hamilton and his daughter Sarah find a native hut in which a woman has just died. Her little daughter, crying beside her mother's body, touches the heart of the man and he takes her to his home in Calcutta. She grows up into a most beautiful young girl, but is used as a servant by Sarah Hamilton. Captain Carruthers, a doctor in the British army, is engaged to Sarah and on his calls at her house is very kind to the little orphan, Aissa. This is so different to the theatment she is used to, that she expresses a deep devotion that will last as long as she lives. Sarah is of a very cold disposition and, though engaged to Carruthers, does not seem to care very much for him. She strikes Aissa in a fit of temper and the doctor reproves her for it. To makes him jealous she flirts with one of the officers of the regiment. She discovers that this officer is very rich and throws Carruthers over to try to win him. Carruthers, suffering from a fever, sees Sarah flirting and in a fit of temper strikes his superior officer, badly wounding him. Some of the soldiers see the scene and report to the commander, who orders Carruthers' arrest. Aissa trys to persuade Carruthers to escape, but he refuses. She puts one of the native drugs in a glass of water he has asked for, and as he becomes unconscious has him carried off by some of his native servants to whom she has explained his predicament. They take him to the mountains where he regains his strength, but is afraid to return on account of his action. Sarah achieves her purpose and marries the rich officer, Colonel Allen. On a hunting trip later, the Colonel is seized by an attack of appendicitis. The party do not know what to do, as they are very far from medical aid. A native beater tells them of a wonderful man who lives in the next valley, who has been healing all the natives who have been sick. They decide to take the Colenel to him as a last resort. They ride off without waiting for Mrs. Allen. On their arrival at Carruthers' hut none of the party recognize him and Carruthers does not recognize the Colonel, as he has grown a beard to hide the scar given him in the fight. Carruthers consents to perform the operation. Just after he has started Mrs. Allen (Sarah) rushes in. She recognizes Carruthers and he finds out for the first time on whom he is operating. He is very much tempted to let the Colonel die, but Aissa brings him to his senses. He finishes the operation and pronounces it successful. The Colonel regains consciousness and, recognizing Carruthers, starts to sit up. The movement causes a bleeding in the wound and his death, not, however, before he begs Carruthers forgiveness. Sarah does not seem to mind the death of her husband and asks Carruthers to return to civilization with her and be as he was before. Carruthers spurns her request, and turning to Aissa proclaims that he will make her his bride as she has shown that she is a much better woman that any other he has ever met.



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APEX.

THE DEVIL'S EYE (Four Parts).—Among the guests at the Countess Rita's Masquerade Ball are her lover, Count Hugo, and the Barrys, two brothers, whose fame as diamond dealers has penetrated to every quarter of the globe. They prevail upon the Countes to show them her remarkable diamond, "The Devil's Eye," which is, without doubt, the largest uncut diamond extant. She sends her lady companion to the strong room to fetch it, and in the meantime the party break up and mingle with the merry throng. Suddenly a servant appears to announce the fact that the door of the strong room is closed and the lady companion is a prisoner. When the strong room is opened again the lady is found to be dead, and "The Devil's Eye" has disappeared. The police are summoned, and the servant accuses Count Hugo whom he observed near the safe.

Ere the police can find him, the Countess has warned him of his danger, and promising to return when he has established his innocence, he starts towards the Border, knowing that once it is crossed he is safe from the bloodhounds of the law. The actions of the Countess and Hugo, who, in the excitement of the moment, have acted very foolishly, intensify the police's suspicion, and they follow hotly on his trail. It is imposible to describe in a brief synopsis, the manner in which the Count reaches the Border. With consummate skill the producer of this drama has made full use of the talent and unparalleled daring of an actor, who is never more happy than when flaunting death in the face. Three times three does he risk his life jumping from high bridges, climbing perilous heights, riding on horseback down steep precipices, and, in fact, defying death in every possible form. The chase is one succession of thrills and daredevil feat, until at last the Border is reached.

The Count's next step is to go to Amsterdam, which, being the diamond market of the world, is the place in which the thieves will seek to dispose of their booty. After a trying time, in which he finds himself staring death in the face time out of number, he is surprised to find that the Barry brothers stole the diamond, and have it in their possession. In order to prove his case against them he taps the telephone wires and records all their telephone conversations on the Dictaphone, thus obtaining valuable evidence. He then communicates with the Countess, and she avails herself of an invitation to spend a week end at the Barry's house, and is thus enabled to smuggle Hugo into their house, where he learns that the diamond is hidden in a basket which is suspended on a wire stretched from one tall chimney to another in the factory where the Barrys are conducting an illegal process for improving the lustre of diamonds.

The Count makes a bold bid to obtain the diamond. He climbs out along the wire, until he reaches the basket in which it is hidden. His dangers are manifold, for the basket is suspended at a great height, and while he is laboriously working his way towards it, a storm arises. In order to prevent the Barrys interfeing with Hugo, whilst performing this dangerous operation, Countess Rita steals up into their secret laboratory, and handcuffs one of the brothers. Finding that the game is played, he makes his way to a switch, which has been prepared to destroy the factory in the event of such a discovery taking place. A few moments later a terrific explosion rends the air; and two immense chimneys totter to the ground, and the factory is blown to atoms. This brings the Count hurtling from his perileus perch to the ground, but, fortunately, his fall is broken, and his life saved. Hugo has now established his innocence, recovered "The Devil's Eye," and brought the thieves to justice. No obstacle remains between him and the Countess, who welcomes him to the kingdom of love with smiles of joy and happiness.

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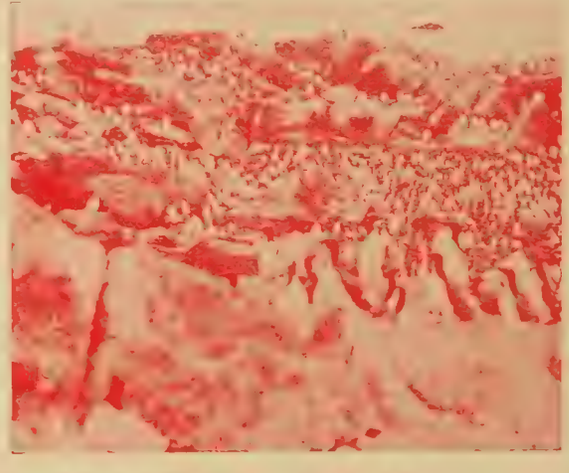

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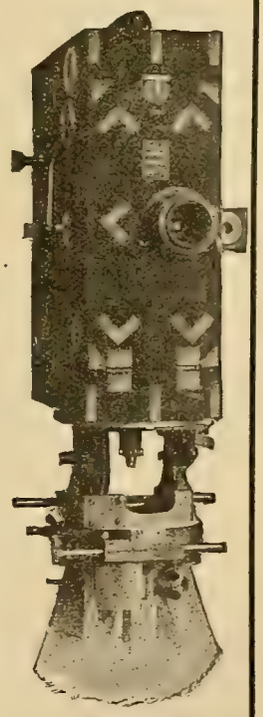

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July 1—Nature's Touch (Drama) .....
July 3—Mein Lieber Katrina Catches a Convict (Comedy) .....
July 6—Cameo of the Yellowstone (Two Parts—Drama) .....
July 8—Feast and Famine (Drama) .....
July 13—The Lure of the Sawdust (Two Parts—Drama) .....
July 15—Youth and Art (Drama) .....

BEAUTY.

June 23—The Tale of the Tailor (Drama).....
June 30—Via the Fire Escape (Drama).....
July 7—The Other Train (Drama).....

"101" BISON.

June 20—The Forbiden Room (Three Parts—Drama) .....
June 27—The Old Cobbler (Two Parts—Western Drama) .....
July 4—The Hopes of Blind Alley—Three Parts—Drama) .....
July 11—Prowlers of the Wild (Two Parts—Drama) .....
July 18—A Mexican Spy in America (2 parts—Drama) .....

BRONCHO.

June 24—Desert Thieves (Two Parts—Drama)..
July 1—Shorty Gets Into Trouble (Two Parts Drama) .....
July 8—The Final Reckoning (Two Parts—Drama) .....
July 15—Shorty Turns Judge (2 parts—Comedy Drama).....

CRYSTAL.

June 30—The Girl in Pants (Comedy).....
—Her New Hat (Comedy).....
July 7—Nearly a Stepmother (Comedy).....
July 14—Vivian's Four Beaus (Comedy).....
—What Pearl's Pearls Did (Comedy)...

DOMINO.

June 25—A Frontier Mother (Two Parts—Dr.)..
July 2—His Hour of Manhood (Two Parts—Drama) .....
July 9—The Curse of Humanity (Two Parts—Drama) .....
July 16—Star of the North (2 parts—Drama)..

ECLAIR.

July 1—Snow Drift (Two Parts—Drama).....
July 5—The Greatest of These (Drama).....
July 8—Duty Two Parts—Drama).....
July 12—Willy Walrus and the Parisians (Com.)
—Lily as a Little Mother (Comedy)....
July 15—Renunciation (2 parts—Western Dr.).
July 19—Tango Versus Poker (Comedy).....

FRONTIER.

June 21—The Gun Men of Plumas (Dr.).....
June 28—On the Verge (Drama).....
July 5—The Broken Barriers (Drama).....
July 12—The Fight in Lonely Gulch (Drama)..
July 19—The Ranger's Reward (Western Dr.)..

GOLD SEAL.

June 16—Lucille Love, the Girl of Mystery (Series No. 10—Two Parts—Drama)
June 23—Lucille Love, the Girl of Mystery (Series No. 11 Two Parts—Drama)
June 30—Lucille Love, the Girl of Mystery (Series No. 12—Two Parts—Drama)
July 7—Lucille Love, the Girl of Mystery (Series No. 13—Two Parts—Drama)
July 14—Lucille Love, the Girl of Mystery, Series No. 14 (2 parts—Drama).....

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June 29—Adventures of a Girl Reporter (Two Parts—Drama) .....
July 2—The One Best Bet (Comedy).....
July 6—The Lady of the Island (Two Parts—Drama) .....
July 9—The Old Rag Doll (Drama) .....
July 13—When the World Was Silent (2 parts—Drama) .....
July 16—The Universal Boy, Series No. 1 (Comedy) .....

JOKER.

July 3—Captain Kid's Priceless Treasure (Comedy) .....
July 8—Bess, the Detectress, or the Dog Watch (Comedy) .....
July 11—Love Roses and Trousers (Comedy)...
July 15—Willy Walrus and the Awful Confession (Comedy).....
July 18—His Wife's Family (Comedy).....

KAY-BEE.

June 26—The Voice at the Telephone (Part 2—Two Parts) .....
July 3—The Heart of a Crook (Two Parts—Drama) .....
July 10—The Feud of Beaver Creek (Two Parts Drama) .....

KOMIC.

June 21—The Deceiver (Comedy).....
June 28—The Wild Girl (Comedy).....
July 5—"Bill" No. 1 (Comedy).....
July 12—Wrong All Around (Comedy).....

KEYSTONE.

June 22—The Eavesdropper (Comedy).....
June 25—Fatty and the Heiress (Comedy).....
June 27—(No release this day.)
June 29—Caught in Tights (Comedy).....
July 2—(No release this day.)

LUX.

June 12—A Family Feud (Comedy).....
—View of the Alps (Scenic).....
June 19—The Newlyweds (Comedy).....
June 26—A Day's Outing (Comedy).....
—The Telephone Operator (Com dy)...

MAJESTIC.

June 28—The Tavern of Tragedy (Two Parts—Drama) .....
June 30—(Title not yet announced).....
July 5—The Angel of Contention (Two Parts—Drama) .....
July 7—The Only Clue (Drama) .....
July 12—A City Beautiful (Two Parts—Drama)

NESTOR.

July 1—The Lost Arrow (Drama) .....
July 3—Those College Days (Comedy).....
July 8—A Ranch Romance (Western—Drama)
July 10—The Great Universal Mystery (Com.)..
July 15—Her Grave Mistake (Western Drama).
July 17—When Eddie Went to the Front (Com.)

POWERS.

June 19—The Plot that Failed (Drama).....
June 26—The Love Victorious (Two Parts—Dr.)
July 3—Pearl of the Sea (Drama).....
July 17—The Severed Hand (3 parts—Drama).

PRINCESS.

June 19—The Little Senorita (Drama).....
June 26—Professor Smith (Comedy).....
July 3—The Decoy (Drama).....
July 10—Passing the Love of Women (Drama).
July 10—The Girl of the Seasons (Comedy)....

RELIANCE.

June 29—Our Mutual Girl, No. 24.....
July 1—Izzy the Detective (Drama).....
July 4—The Weaker Strain (Two Parts—Dr.).
July 6—Our Mutual Girl, No. 25 (Drama)....
July 8—How Izzy Was Saved (Comedy).....
July 10—A Wife from the Country (Drama)...
July 11—Blue Pete's Escape (Two Parts—Dr.).

REX.

June 28—Lost by a Hair (Comedy).....
July 2—The House Discordant (Two Parts—Drama) .....
July 5—On the Rio Grande (Western Drama).
July 9—When Fate Disposes (Two Parts—Dr.)
July 12—Plain Mary (Drama).....
July 16—The Sob Sister (2 parts—Drama).....
July 19—Out of the Darkness (Drama).....

ROYAL.

June 20—Such a Business (Comedy).....
—The Busy Man (Comedy).....
June 27—A Hasty Exit (Comedy).....
July 4—Did She Run? (Comedy).....
July 11—Mistakes Will Happen (Comedy).....

STERLING.

June 29—It's a Boy (Juvenile—Comedy).....
July 2—The Crash (Comedy).....
July 6—Billy's Vacation (Juvenile—Comedy)..
July 9—Snooke's Flirtation (Comedy).....
July 13—Almost Married (Comedy).....
July 16—Love and Lunch (Comedy).....

THANHOUSER.

June 28—The Widow's Mite (Comedy).....
June 30—The Harlow Handicap (Two Parts—Drama) .....
July 5—The Cooked Goose (Comedy).....
July 7—Bevorah (Two Parts—Drama).....
July 12—The Leaven of Good (Drama).....

UNIVERSAL IKE.

June 23—Universal Ike, Jr., in a Case On the Doctor (Comedy) .....
June 30—Unievrsal Ike, Jr., and the Vampire (Comedy) .....
July 7—Me, Him and I (Comedy).....
July 14—The New Cook (Comedy).....

VICTOR.

June 29—A Twentieth Century Pirate (Comedy-Drama) .....
July 6—At Mexico's Mercy (Drama).....
July 10—A Beggar Prince of India (Three Parts—Drama) .....
July 13—Out of the Valley (Drama).....
July 17—The Panama-Pacific Exposition Up-to-Date (Topical and Educational)....

FEATURES.

HEPWORTH.

June 22—Creatures of Habit (Comedy).....
Fair Game (Comedy).....
—Flotilla the Flirt (Comedy).....
June 29—The Cry of the Captive (Two Parts—Drama) .....

ECLIPSE-URBAN FILM CO.

June 22—The Bird of Prey (Two Parts—Drama)
June 29—Sammy's Umbrella (Comedy).....
Dupin Gets the Bird (Comedy).....
July 6—The Mystery of Green Park (Two Parts—Drama) .....

WHITMAN FEATURES.

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June 13—The Toll of Love (Four Parts—Dr.)..
June 27—Jane Eyre (Five Parts—Drama).....
July 11—Lena Rivers (Five Parts—Drama)....

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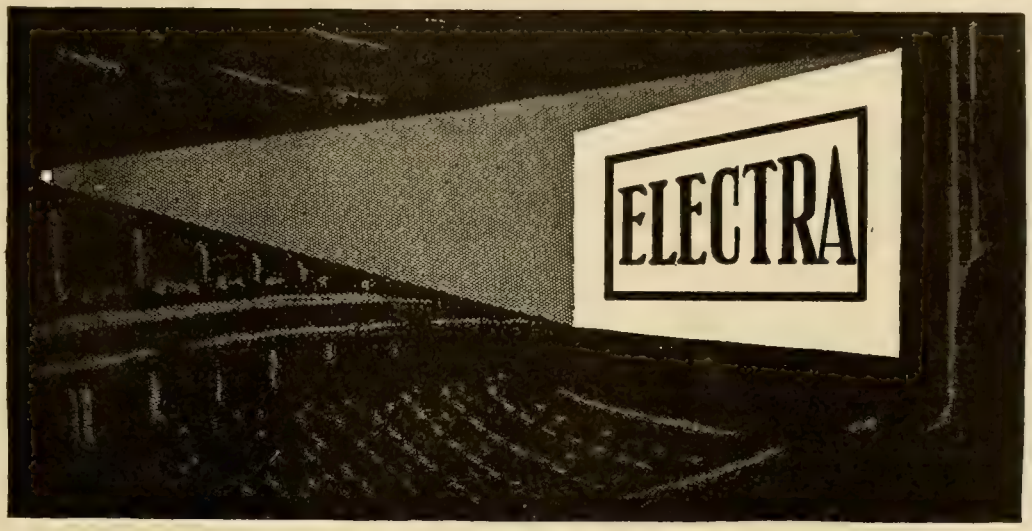

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Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGARPH.

June 29—The Honor of the Law (Special—Two Parts—Drama)
June 2—The Goat (Comedy)
—The Firemen's Social (Comedy)
July 4—The Cracksman's Gratitude (Drama)
July 6—Eva, the Cigarette Girl (Comedy)
—The Boiler Maker's Day of Rest (Comedy)
July 9—A Romance of the Pueblo (Com.-Dr.)
July 11—Her Primitive Model (Drama)

EDISON.

June 27—Dolly Plays Detective (Tenth of the Dolly of the Dailies—Drama)
June 29—The Revengeful Servant Girl (Seventh of the Wood B. Wedd series—Com.)
June 30—The Mystery of the Fadeless Tints (Eighth of the Chronicles of Cleek series—Drama)
July 1—Back to the Simple Life (Comedy)
July 3—The Shattered Tree (Special—Two parts—Drama)
July 4—Molly, the Drummer Boy (Drama)
July 6—Her Spanish Cousins (Comedy)
July 7—Face to Face (Seventh of "The Man Who Disappeared" Series) (Drama)
July 8—Andy Has a Tootache (Eighth of the "Andy" Series) (Comedy)
July 10—In the Shadow of Disgrace (Special—Two Parts—Drama)
July 11—Dolly at the Helm (Eleventh of the Active Life of "Dolly of the Dailies"—Drama)
July 13—Qualifying for Lena (Comedy)
July 14—The Two Doctors (Drama)
July 15—The Ever-Gallant Marquis (Comedy)
—An Up-to-Date Courtship (Comedy)
July 17—Meg o' the Mountains (Special—2 parts—Drama)
July 18—Across the Burning Trestle (Drama)

ESSANAY.

June 30—The Daring Young Person (Com.-Dr.)
July 1—The Fable of "The Good Fairy" (Comedy)
July 2—Sophie Gets Stung (Comedy)
July 3—Trinkets of Tragedy (Special—Two Parts—Drama)
July 4—Broncho Billy's Punishment (Drama).
July 7—A Night with a Million (Com. Drama).
July 8—A Boarding House Scramble (Comedy)
July 9—Slippery Slim—Diplomat (Comedy)
July 10—Night Hawks (Special—Two Parts—Drama)
July 11—Broncho Billy and the Sheriff (Drama)
July 13—Sweedie the Swatter (Comedy)
July 14—At the Foot of the Hill (Drama)
July 15—The Fable of "Napoleon and the Bumps" (Comedy)
July 16—Snakeville's New Waitress (Comedy).
July 17—His Stolen Fortune (Special—2 parts—Drama)
July 18—Broncho Billy Puts One Over (Drama)

KALEM.

June 27—The Gypsy Gambler (Drama)
June 29—The Flaw in the Alibi (Special—Two Parts—Drama)
June 30—The Wire Chief's Reward (Drama)
July 1—The Fatal Portrait (Special—Two Parts—Drama)
July 3—Fleeing from the Fleas (Comedy)
—Trooping the Colors (Topical)
July 4—The Political Boss (Drama)
July 6—The Weakling—Third of the Alice Joyce Series—Special—Two Parts (Drama)
July 7—Kaintucky Bill (Drama)
July 8—A String of Pearls (Special—Two Parts—Drama)
July 10—Rube the Interloper (Comedy)
—In Old England (Topical)
July 11—Lame Dog's Treachery (Drama)
July 13—A Diamond in the Rough (Special—2 parts—Drama)
July 14—Accused (Drama)
July 15—The Express Messenger (Special—2 parts—Drama)
July 17—Wanted, An Heir (Comedy)
July 18—The Fate of a Squaw (Drama)

GEORGE KLEINE.

June 9—The Trap-Door Clue (Celio—Special—Two Parts—Drama)
June 16—One Woman's Way (Cines—Special—Two Parts—Drama)
June 23—A Midnight Guest (Cines—Special—Two Parts—Drama)
June 30—The Bondage of Evil (Celio—Special—Two Parts—Drama)
July 7—Heirloom (Cines—Special—2 parts—Drama)

LUBIN.

June 27—Who's Boss? (Comedy)
—His Sudden Recovery (Comedy)
June 30—The Walko Sisters (Comedy)
July 1—The Living Fear (Special—Two Parts—Drama)
July 2—The Shadow of Tragedy (Special—Two Parts—Drama)
July 3—The Doom of Duty (Drama)
July 4—It's a Shame (Comedy)
—The Kidnapped Bride (Comedy)
July 7—Fooling Fanny's Father (Comedy)
—While Auntie Bounced (Comedy)
July 8—The Incompetent (Special—Two Parts—Drama)
July 9—The Debt (Special—Two Parts—Dr.)
July 10—The Tribunal of Conscience (Drama)
July 11—How He Lost His Trousers (Comedy).
—Mandy's Chicken Dinner (Comedy)
July 14—He Was Bad (Comedy)
—Tough Luck (Comedy)
July 15—Codes of Honor (Special—2 parts—Drama)
July 16—The Cross of Crime (Special—2 parts—Drama)
July 17—The Lie (Drama)
July 18—She Wanted to Know (Comedy)
—All for Love (Comedy)

MELIES.

June 27—A Shadow On the Wall (Special—Two Parts—Drama)
June 30—One Suit of Clothes (Comedy)
July 1—The Monk's Sacrifice (Drama)
July 2—Womanly Curiosity (Comedy)
—The Prescription (Special—Two Parts—Drama)
July 4—Hidden Death (Special—Two Parts—Drama)
July 7—A Discolored Romance (Comedy)
July 8—The Hole in the Wall (Drama)
July 9—Good Fortune's Tardy Smile (Comedy)
July 9—A Royal Survivor (Special—2 parts—Drama)
July 11—A Friend's Forgiveness (Special—2 parts—Drama)

PATHE.

June 29—Visit to Paris (Travel)
—Rapids and Water Falls of New Zealand (Scenic)
June 30—A French Village in Senegal, West Africa (Scenic)
—Venomous Serpents (Educational)
July 1—Pathe's Weekly, No. 43—1914 (News).
July 6—The Heart and the Circulation of the Blood (Biology)
—Modes of Travel in Japan (Manners and Customs)
July 7—A Tiger Hunt (Indo-China) (Scenic)
—The Ice and Snow
July 8—Pathe's Weekly No. 44, 1914 (News)
July 13—A Russian Bear Hunt (Scenic)
—The Wine Industry, Marsala, Sicily (Industrial)
July 14—Through Bosnia and Dalmatia (Scenic)
—The Tombs of the Ancient Japanese Emperors (Architecture)
July 15—Pathe's Weekly No. 45 (News)

SELIG.

June 26—The Captain's Chair (Drama)
June 27—The Right to Happiness (Drama)
June 29—The Leopard's Foundling (Special—Two Parts—Drama)
June 29—Hearst-Selig News Pictorial, No. 35 (News)
June 30—Hearts of Men (Drama)
July 1—The Empty Sleeve (Drama)
July 2—Hearst-Selig News Pictorial, No. 36 (News)
July 3—Making Good With Her Family (Com.)
—Doc Yak Wishes (Novelty)
July 4—The Little Hobo (Drama)
July 6—Reporter Jimmie Intervenes (Special—Two Parts—Drama)
July 6—Hearst-Selig News Pictorial No. 37 (News)
July 7—Algie's Sister (Comedy)
July 8—Caryl of the Mountains (Drama)
July 9—Hearst-Selig News Pictorial No. 38 (News)
July 10—Did She Cure Him? (Comedy)
July 11—His Fight (Drama)
July 13—The Wilderness Mail (Special—2 parts—Drama)
July 13—Hearst-Selig News Pictorial, No. 39 (News)
July 14—An Egyptian Princess (Comedy)
July 15—His Last Appeal (Special—2 parts—Drama)
July 16—Hearst-Selig News Pictorial, No. 40 (News)
July 17—Wiggs Takes the Rest Cure (Drama)
July 18—The Squatters (Drama)

VITAGRAPH.

June 20—Father's Flirtation (Special—Two Parts—Comedy)
June 22—Maria's Sacrifice (Drama)
June 23—The Passing of Diana (Special—Two Parts—Drama)
June 24—The "Bear" Facts (Comedy)
June 25—Happy-Go-Lucky (Comedy-Drama)
June 26—The Old Maid's Baby (Comedy)
June 27—His Wife and His Work (Special—Two Parts—Drama)
June 29—The Gang (Drama)
June 30—The Poor Folk's Boy (Special—Two Parts—Drama)
July 1—The Circus and the Boy (Comedy)
July 2—Two Stepchildren (Drama)
July 3—A Train of Incidents (Comedy)
July 4—The Toll (Special—Two Parts—Dr.)
July 6—The False and the True (Drama)
July 7—The Moonstone of Fez (Special—Two Parts—Drama)
July 8—Doctor Smith's Baby (Comedy)
July 9—Prosecution (Drama)
July 10—The Vases of Hymen (Comedy)
July 11—Lillian's Dilemma (Special—Two Parts (Comedy)
July 13—The Soul of Luigi (Drama)
July 14—Fogg's Millions (Special—2 parts—Drama)
July 15—The Arrival of Josie (Comedy-Drama)
July 15—Pigs Is Pigs (Comedy)
July 16—The Little Captain (Drama)
July 18—The Song of the Ghetto (Special—2 parts—Drama)

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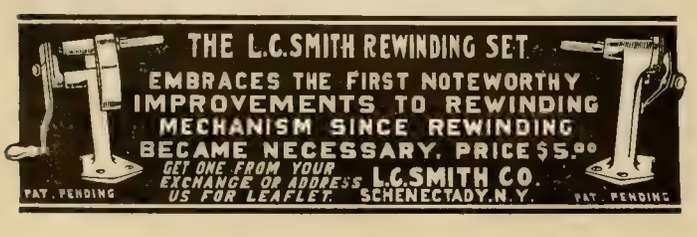
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Fight for the Great Black Diamond	3000	Monopol	1-3-6	250
Up to Her Tricks (Asta Nielsen)	3000	Monopol	1-3-6	250
In a Fix (Asta Nielsen)	3000	Monopol	1-3-6	250
Vengeance is Mine (Asta Nielsen)	4000	Monopol	1-3-6	300
Call of the Child (Asta Neilsen)	4000	Monopol	1-3-6	300
Spanish Blood (Asta Nielsen)	3800	Monopol	1-3-6	150
The Gypsy (Exclusive)	3000	Gamsa	1-3-6	200
Zigomar No. 1	2800	Eclair	1-3-6	175
In the Eagle's Claw	2400	Ambrosio	1-3-6	100
In the Midst of the Jungle	2600	Selig	1-3-9	100
Black Mask	2950	Dania	1-3-6	75
Tom Butler	2650	Eclair	1-4-6	100
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Secret of the Safe	3000	Cines	1-3-6	40
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Midnight Express	3000	Atlas	1-3-6	30
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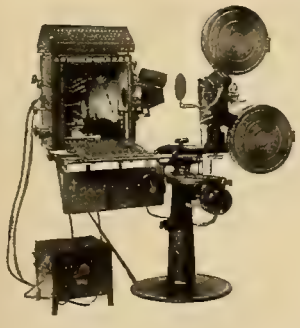

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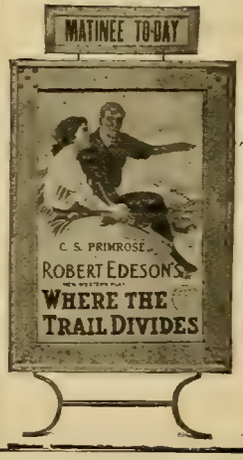

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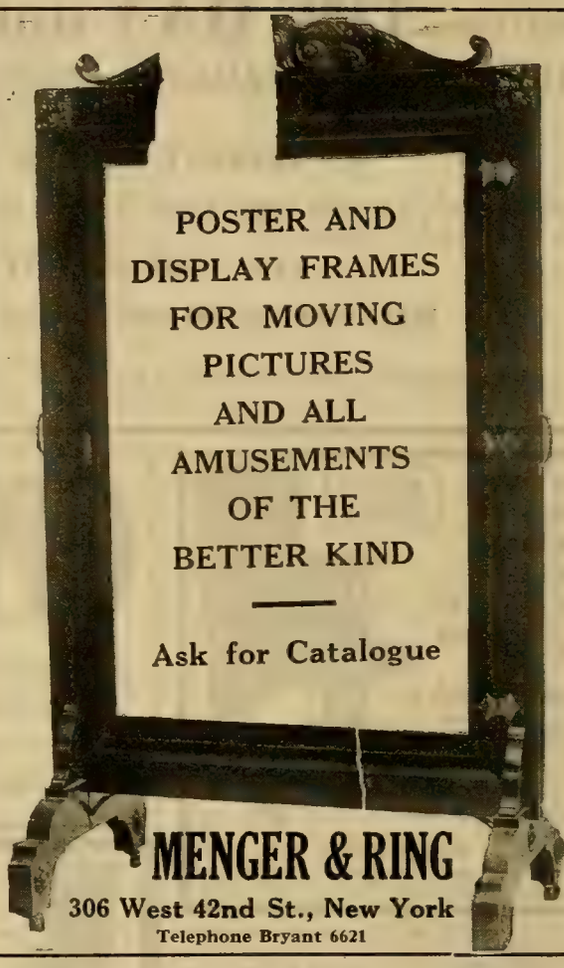

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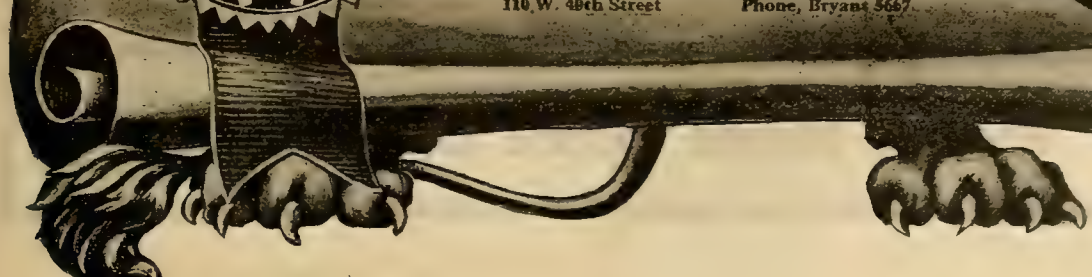

HUGH HOFFMAN

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Dorothy Gish

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The Majestic Guide for Exhibitors

(In which we endeavor to tell the truth about all Majestic releases)

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THE CITY BEAUTIFUL (2 Reels) release date Sunday, July 12—A story of a young country boy who seeks his fortune in Los Angeles and secures employment with a motion picture company. A novel and interesting picture featuring **DOROTHY GISH.**

THE OLD DERELICT (1 Reel) release date Tuesday, July 14—An extremely appealing story, fairly well presented, but not quite as well done as we should have liked.

THE PAINTED LADY (2 Reels) release date Sunday, July 19—We will tell you next week more particularly what we think of this picture. Suffice it now to say that it seems on first examination to be good and it features Blanche Sweet and Dorothy Gish.

D. W. GRIFFITH supervises the production of all Majestic releases.

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"The Wilderness Mail" 2 Reels, Released July 13.

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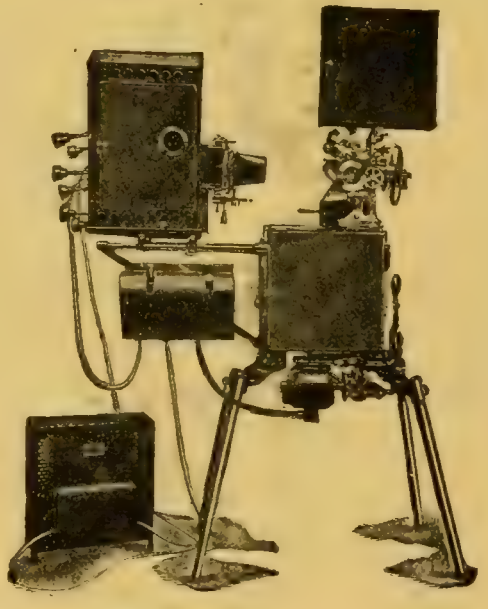

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MOVING PICTURE WORLD

THE FILM INDEX

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Tuesday, July 14, "The Substitute." An exciting 2-reel drama, throbbing with stirring scenes from every-day life. Cast includes Mignon Anderson, Carey Hastings, John Lehnberg, Wilford Young, Arthur Bauer and Joseph Phillips.

Friday, July 17, "A Gentleman for a Day." A beautiful child drama; depicting the play spirit of children and how it triumphs over an irate mother. In this production is an exceptional cast of child actors, including Leland Benham, Helen Badgley (the Thanhouser kidlet) and others.

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An interesting comedy-drama concerning the aspirations of a female attorney. Story adapted from The Munsey Magazines.

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The Fable of "Higher Education that Was Too High for the Old Man."

A GEORGE ADE comedy with a laugh in every foot and a shriek in every scene.

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"SLIPPERY SLIM'S INHERITANCE"

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Universal Program
WILD WITH DELIGHT

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President Carl Laemmle; Secretary and Treasurer, R. H. Cochrane; General Manager, J. C. Graham; West Coast Manager, Isidore Bernstein; Joe Brandt, Herman Fichtenberg, Maurice Fleckles, J. V. Bryson, and scores of others in the business end, mingle in the rapid-moving action, with

Stars of the First Magnitude, including:

King Baggot, J. Warren Kerrigan, Pauline Bush, Ford Sterling, Florence Lawrence, William Clifford, Lois Weber, Phillips Smalley, Rupert Julian, George Periolat, Vera Sisson, Louise Glaum, Bobby Fuehrer, Bess Meredith, Ernest Shields, Grace Cunard, Francis Ford, Murdock MacQuarrie, Robert Leonard, Ella Hall, Al. E. Christie, Eddie Lyons, Lee Moran, Victoria Forde, Edna Maison, Harry Schumm, Marie Walcamp, Sherman Bainbridge, Max Asher, Bob Vernon, Louise Fazenda, Gail Henry, Herbert Rawlinson, Anna Little, Frank Lloyd, Otis Turner, Frank Lanning, Lule Warrenton, Herbert Brenon, Cleo Madison, Frank Crane, Leah Baird, William Shay, William Welsh, Allen Curtis, Frank Smith, Matt Moore, Bob Thornby, Wilfred Lucas, Fred Balshofer, Ethel Grandin, Hobart Henley and hosts of others.

It is the Greatest and Most Novel Single-Reeler Ever Filmed!

It is the only single-reeler that has ever carried specially designed six-sheets.

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Reasons why the Universal is the Best Balanced Program!

Gaze on this wonderful program for the week of July 20th! It is an average weekly offering of the Big U, the same as buyers of Universal service get 52 weeks a year. Yet

Did You Ever See a More Enticing Program?

MONDAY, JULY 20:

VICTOR—Value Received (Two-Reel Western Drama) (Vera Sisson and Warren Kerrigan)
IMP—The Sultan's Garden (Drama) (Mary Pickford Special Reissue)
STERLING—The Circus (Comedy)

TUESDAY, JULY 21:

GOLD SEAL—Lucille Love, The Girl of Mystery—(2-R Dr.—Grace Cunard and Francis Ford—Last of Series)
CRYSTAL—Getting Vivian Married (Comedy)
UNIVERSAL IKE—Universal Ike, Jr., in Cupid's Victory (Comedy)

WEDNESDAY, JULY 22:

NESTOR—By the Sun's Rays (Western Drama) (MacQuarrie)
JOKER—Jimmy Kelly and The Kidnappers (Comedy)
ECLAIR—Allah, 3311 (Three-Reel Drama)—(Barbara Tennant and O. A. C. Lund)
ANIMATED WEEKLY—No. 124 (News)

THURSDAY, JULY 23:

IMP—The Gateway of Regret (Drama)
REX—At the Foot of the Stairs (Drama) (Bob Leonard and Ella Hall)
STERLING—Love and Lunch (Sterling)

FRIDAY, JULY 24:

NESTOR—All at Sea (Comedy)
POWERS—Kate Waters of the Secret Service—(2-Reel Drama—Edna Maison)
VICTOR—Irene's Busy Week (Comedy-Drama)

SATURDAY, JULY 25:

JOKER—The Polo Champions (Comedy—Max Asher)
"101 BISON"—Olana of the South Seas (2-R. South Sea Island Drama—Marie Walcamp and Wm. Clifford)

SUNDAY, JULY 26:

REX—An Awkward Cinderella (Comedy-Drama)
FRONTIER—When Memory Recalls (Drama)
ECLAIR—When Death Rode the Engine (West. Dr.) (Robert Frazer and W. A. Myles)

"Love and Lunch," "The Circus," "All at Sea" and **"The Polo Champions"** will make you split your sides with laughter.

"Allah 3311," "Olana of the South Seas" and **"Kate Waters of the Secret Service"** will stir your blood and appeal to your imagination.

"The Sultan's Garden," the first Mary Pickford re-issue, will show Little Mary in her exquisite youth and beauty.

"Lucille Love," Series 15, gives a smashing climax to a great serial.
Romance and tender charm are embodied in **"By the Sun's Rays," "An Awkward Cinderella"** and **"At the Foot of the Stairs."**

"Value Received," "The Gateway of Regret" and **"When Death Rode the Engine"** are stirring dramas of real life that will live long in your memory.

For General Interest You Can Not Match the Universal Program.

UNIVERSAL FILM MANUFACTURING CO.

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YOU'LL BURN UP WITH ENTHUSIASM WHEN YOU SEE

THE TREY O'HEARTS

by LOUIS JOSEPH VANCE

Author of

The Fortune Hunter, The Black Bag, The Brass Bowl Etc.

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Better than anything produced heretofore, it will prove a revelation in drawing power and concentrated action.

It is the serial of serials---and yet each and every installment will be a complete story in itself. If you once see one, you must see them all.

EVERY LEADING PAPER IN THE UNITED STATES AND CANADA, large, small and intermediate, will carry the story---every man, woman and child will demand it.

"USE THE BRAINS GOD GAVE YOU" and use them quick.

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UNIVERSAL

We are just completing our first picture — a 5 reel feature entitled "The Patchwork Girl of Oz"; which is good enough to place us at once in the front rank of film makers.

As yet we have made no definite arrangements for releasing this remarkable picture but the best features Exhibitors will be able to secure it at an early date. Meantime all correspondence will receive our prompt consideration.

OZ FILM MANUFACTURING CO.

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DANIEL FROHMAN
Presents

The Famous Romance of Official Life in Washington,

"THE LITTLE GRAY LADY"

By Channing Pollock

With the Noted Actress

JANE GREY

In 4 Reels of Motion Pictures.
Released July 10th.

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FAMOUS PLAYERS

EXECUTIVE OFFICES
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A Strong, Earnest Drama of the Everyday Life of Everyday People

PERRY REFUSES THE SOUTH AMERICAN POSITION OFFERED BY GRAHAM

PERRY'S CARD GIVES THE DETECTIVE A CLUE.

THE LITTLE GRAY LADY CONCEALS PERRY FROM THE POLICE

PERRY'S RECKLESS EXTRAVAGANCE IS NOTED BY THE DETECTIVE

A drama laid in the Redemption Department of the United States Treasury, with a tender love story ingeniously interwoven. The Little Gray Lady is a strong, sweet woman who wins the salvation of the weak man she loves. The characters are real people, not stage puppets, who relate a tale of love and intrigue that gets down under the skin.

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ADOLPH ZUKOR, President

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THOS. H. INCE

Presents

The Wrath of the Gods

OR, THE DESTRUCTION OF SAKURA-JIMA

6 PARTS

NOTHING LIKE IT HAS EVER BEEN SEEN

Pandemonium, thrilling and superb! Lava flowing! Houses crumbling! Villages burning! The typhoon at sea.

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KAY-BEE FEATURES

The City - - - - - - 2 parts, Friday, July 17th
The Sheriff of Bisbee - - 2 parts, Friday, July 24th
THOS. H. INCE, Director-General

KAY-BEE

DOMINO

DOMINO WINNERS

The Star of the North, 2 parts, Thursday, July 16th
The Defaulter - - - 2 parts, Thursday, July 23rd
THOS. H. INCE, Director-General

DOMINO

BRONCHO

BRONCHO HEADLINERS

Shorty Turns Judge, 2 parts, Wednesday, July 15th
Shorty and the Aridville Terror, 2 parts, Wed., July 22d
THOS. H. INCE, Director-General

BRONCHO

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KEYSTONE COMEDIES

Three comedies a week

Monday, Wednesday and Saturday release days

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JAY HUNT
JOHN KELLER

MILDRED HARRIS
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LONG ACRE BLDG., 42nd STREET and BROADWAY, NEW YORK.

Mr. Lasky is in the mountains, Mr. Goldfish in Europe, our advertising man is at Dayton, "nobody home" the papers want an ad, so I've got to write one. Please forgive the punctuations, but read the Ad.

Signed—JOSEPH ROTHMAN, Esq.
Asst. Press Agent and Office Boy

(our regular start)

JESSE L. LASKY

PRESENTS

(We always start with Mr. Lasky's name because it means so much in the way of fine shows and things)

Harold MacGrath's Great Novel

THE MAN ON THE BOX

with the great actor and actresss

MAX FIGMAN AND LOLITA ROBERTSON

A Rollicking Military Romance in Five Parts

(I copped this out of the press book)

A Magnificent Photo-play production replete with thrilling episodes, vivid climaxes and potent situations, and possessing a glorious vein of majestic romance. And a different finish.

(our advertising man was going to use the above next week, but I found it on his desk and beat him to it)

Released July 13 *As soon as the folks get back*

BOOK NOW—There's a Distributor in every State

(Regular line in all our ads)

The still pictures from the coast look great. Mr. Figman is a great actor and Miss Robertson is wonderful. The story is attractive, **full of thrills** and from all reports is a wonderfully **reelistic** photo-play. Messrs. DeMille and Apfel staged "The Man on the Box" so you can imagine how good it is.

The whole world will want to give it the "once over"

(I got this from Tad in the Cartoons)

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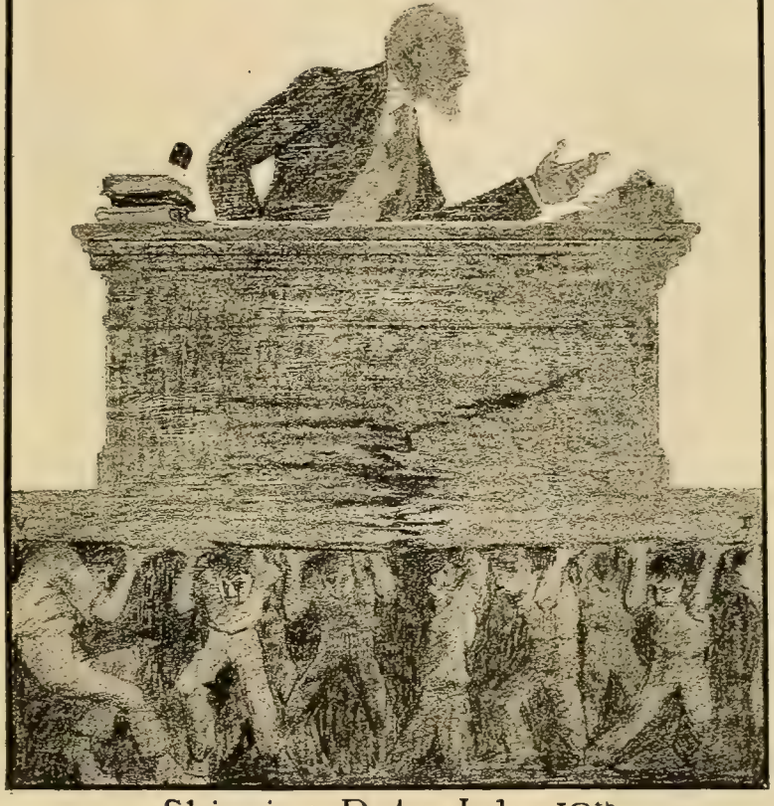
CECIL B DEMILLE, DIRECTOR GENERAL

FANTOMAS No5

"THE FALSE MAGISTRATE"



Shipping Date July 10th

GAUMONT COMPANY

110 West 40th St. NEW YORK.

Mexican War Pictures

Photographed under Fire by the

Mutual Film Corporation

under special contract with

GENERAL VILLA

3-Sheet Poster in Full Color.

Seven Exciting Reels. Direct from its only showing at the Lyric Theatre, 42nd Street and Broadway, New York.

Crowd Pulling Posters, Still Pictures of Absorbing Interest for Lobby Display.

FOR months the newspapers of the whole world, and especially those of the United States, have been full of accounts of the photographing of battles in the Mexican war, under special contract with General Francisco Villa, the great rebel commander—probably the most talked-of man in the world to-day. In every city, town and village there is absorbing interest not alone in the fighting, but in the life story of the man himself. Since early in January daring camera men have carried Mutual cameras into the thick of every fight and have made thousands of feet of film amid the roar of artillery, the deadly hum of machine guns and the vicious crackle of rifle fire. The brilliant sunlight of the tropics has made marvelous pictures—pictures thrilling with nearness and the reality of actual sordid warfare. You can almost hear the whistle of bullets as you see the spatters of dust in the picture, and the shriek of the shells as rapid-fire guns on armored trains leap back in the recoil.

Much of this film had to be cut out because it was too realistically horrible to be publicly shown.

Some because it was obscured by the smoke and dust of battle.

Some was lost entirely by the shattering of cameras by bullets.

TWO THOUSAND FEET OF ACTUAL BATTLE SCENES HAVE BEEN SELECTED.

These form the last two reels of the seven we offer.

Of perhaps even greater interest are the five reels made in the very districts where the fighting was fiercest, showing by a series of exciting scenes the TRAGIC EARLY LIFE OF GENERAL VILLA.

It would be impossible to tell the scenes of actual battle from those posed to show the story, were they not separated and shown frankly by themselves, to avoid the smallest suspicion of misrepresentation.

Here then is a story vastly more exciting, more absorbing, more thrilling than the most exciting of fiction, where woe and murder and intrigue weave a tale of tragic reality—with vast educational interest beside. Every man and woman and schoolchild ought to see and, what is more to the point, WANTS to see these pictures.

The task of distribution of such a film is not the business of a company with other interests.

Every picture house in the country—no matter what programme it shows, no matter what its usual feature arrangements—should show these seven reels.

Just now, with hundreds of theaters closed for the summer months, the possibilities of theater showings are enormous. The man who buys state rights on this series, and then WORKS HIS TERRITORY TO CAPACITY, has profit chances almost undreamed of—even in the moving picture business. BUT—You must speak QUICKLY.

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STATE RIGHTS FOR SALE TO THIS WONDERFUL SERIES.

6 Wonderful Reels of ACTION 6

6,000 feet of film without a single superfluous inch—An uninterrupted marvel of incessant, throbbing, vital GRIFFITH big scenes!

SUCH IS

Home, Sweet Home

The Veritable Master-work of the Master

D. W. GRIFFITH

A PHOTODRAMA of appealing, world-wide sentiment rendered into a series of soul-stirring incidents—First, the romantic, tragic and adventurous life of John Howard Payne, author of "Home, Sweet Home"—Then, three thrilling episodes, showing how the magic thought of home is the dominant force in moments of extreme temptation, anguish and heart-rending calamity—A heart drama of mighty, profound struggles for love and life.

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"Frou Frou" 4 Reels
"Moths" 4 Reels
"Ruy Blas" 3 Reels
"Legend of Provence" 4 Reels
"Sapho" 6 Reels
"Seeing South America with Colonel Roosevelt" 3 Reels
"Robin Hood" 4 Reels
"Zu, Zu, The Band Leader" 2 Reels
"The Floor Above" 4 Reels
"The Battle of the Sexes" 5 Reels
"The Dishonored Medal" 4 Reels
"The Mountain Rat" 4 Reels
"Dope" 6 Reels
"Cardinal Richelieu's Ward" 4 Reels
"Wrath of the Gods" 6 Reels

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—Written by Himself

The Saloon Always Offers a Warm Welcome to the Workingman

The Liquor Bill of the American Nation is $1,500,000,000 annually.

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Don't Fail to Book This Picture

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THE PATHÉ DAILY NEWS

THE SAME DAY the Daily Papers are running telegraphic reports of great world events and happenings, THE PATHÉ DAILY NEWS is showing on the screen these events and showing them in a way impossible for the newspapers. THE PATHÉ DAILY NEWS is the most important — most interesting—most truthful—most prompt distributor of "News When It IS News" yet thought of and used. Daily papers at best give one man's opinion (each paper running a different story).

THE PATHÉ DAILY NEWS Shows Events As They Actually Happen, When They Happen

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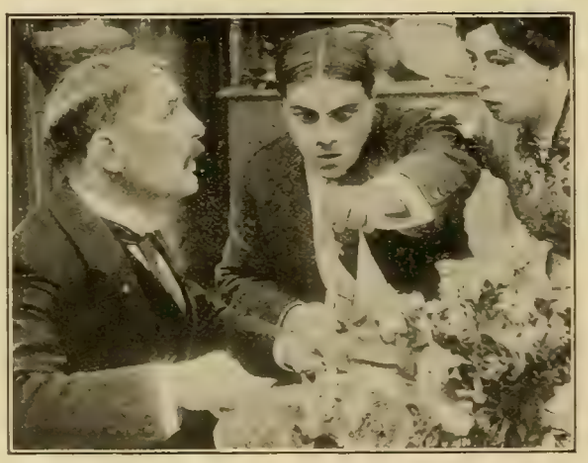

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Still continues its unprecedented success. Pauline is making more friends daily. In fact so great has become the demand for this serial that many of the exhibitors who had at first booked for only one day of each episode are now demanding the film for two and sometimes three days, so they can take care of all the patrons who are Pauline fans. There is such an intensely interesting quality combined with some of the most unusual, almost superhuman achievements in this serial, that it makes new friends of every one who sees it. And it is getting better every episode. There is a reason.

PAULINE PULLS PEOPLE * * * SHE'S A GOLD MINE

COMING! COMING!! COMING!!!

Some of the Greatest Sidesplitting, Riproaring, Laugh Creating One-Reel Comedies You Ever Saw—Eclectic Quality—Nuff Said.

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6 Parts

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In the Latest Modern Dances
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SAVE YOU

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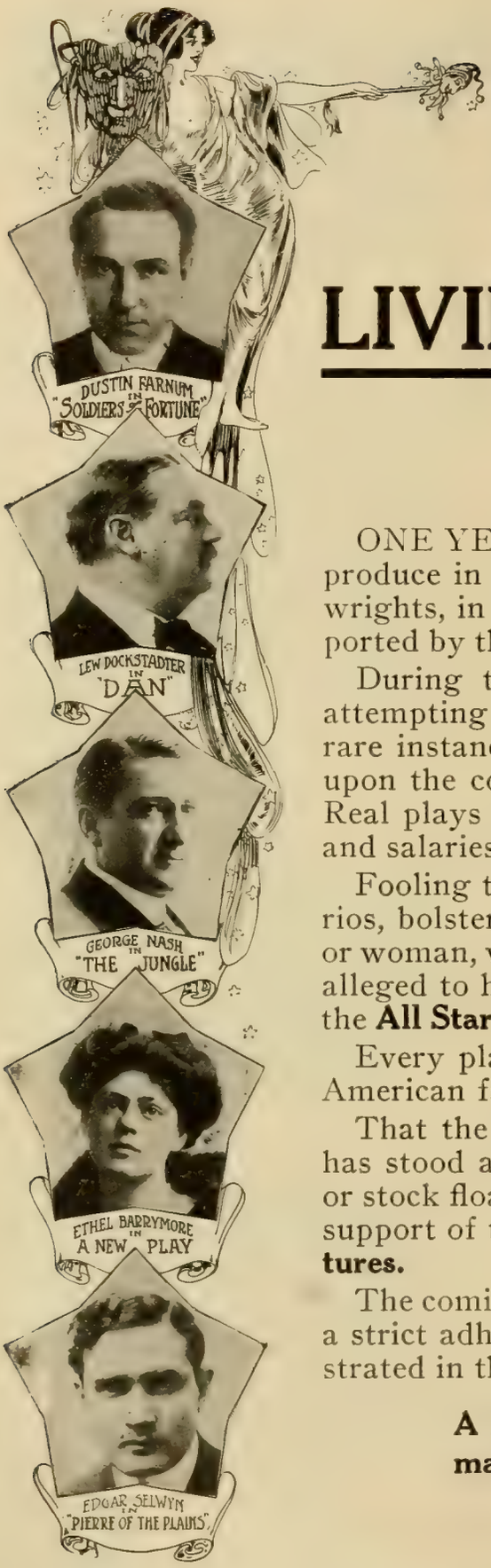

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ONE YEAR AGO the **All Star Feature Corp.** began to produce in Motion Pictures the writings of noted Playwrights, in each of which a Famous Star appeared, supported by the best available talent of the American stage.

During the year past others have come and gone, attempting a similar policy with indifferent success. In rare instances these have met with response depending upon the courage and ability of the producers to select Real plays and stars and to pay the enormous royalties and salaries demanded.

Fooling the public by the substitution of cheap scenarios, bolstered up by a star, or the use of a leading man or woman, who never really starred, in a low-royalty play alleged to have been famous, are the very pitfalls which the **All Star** has religiously avoided.

Every play has been a worthy one and every star an American favorite of the public.

That the **All Star** has been eminently successful and has stood alone, unsupported by factions, combinations or stock floating schemes has been due to the tremendous support of the Exhibitor and the Public of **All Star Features.**

The coming year will witness even greater results from a strict adherence to the **All Star** policy so ably demonstrated in the past.

A Handsome Souvenir Booklet will be mailed to any Exhibitor on request.

ALL·STAR·FEATURE·CORPORATION

HARRY R. RAVER
PRESIDENT

EXECUTIVE OFFICES
220 W. 42nd ST., NEW YORK

AUGUSTUS THOMAS
DIRECTOR GENERAL OF PRODUCTIONS

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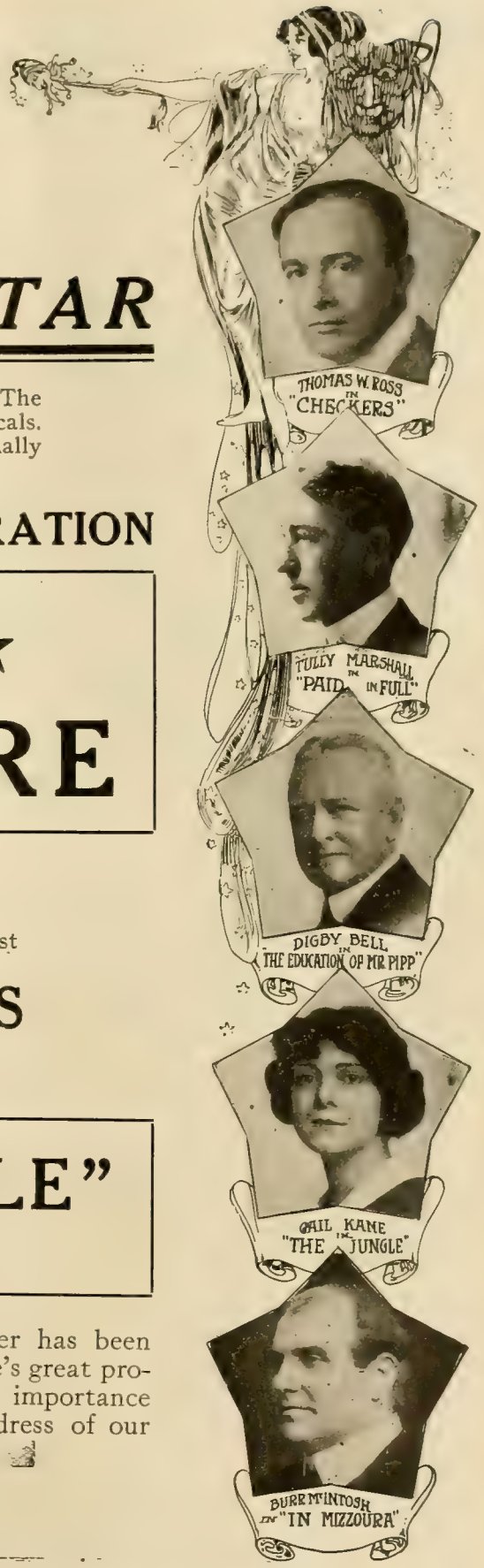
THOMAS W. ROSS IN "CHECKERS"
TULLY MARSHALL IN "PAID IN FULL"
DIGBY BELL IN "THE EDUCATION OF MR. PIPP"
GAIL KANE IN "THE JUNGLE"
BURR McINTOSH IN "IN MIZZOURA"

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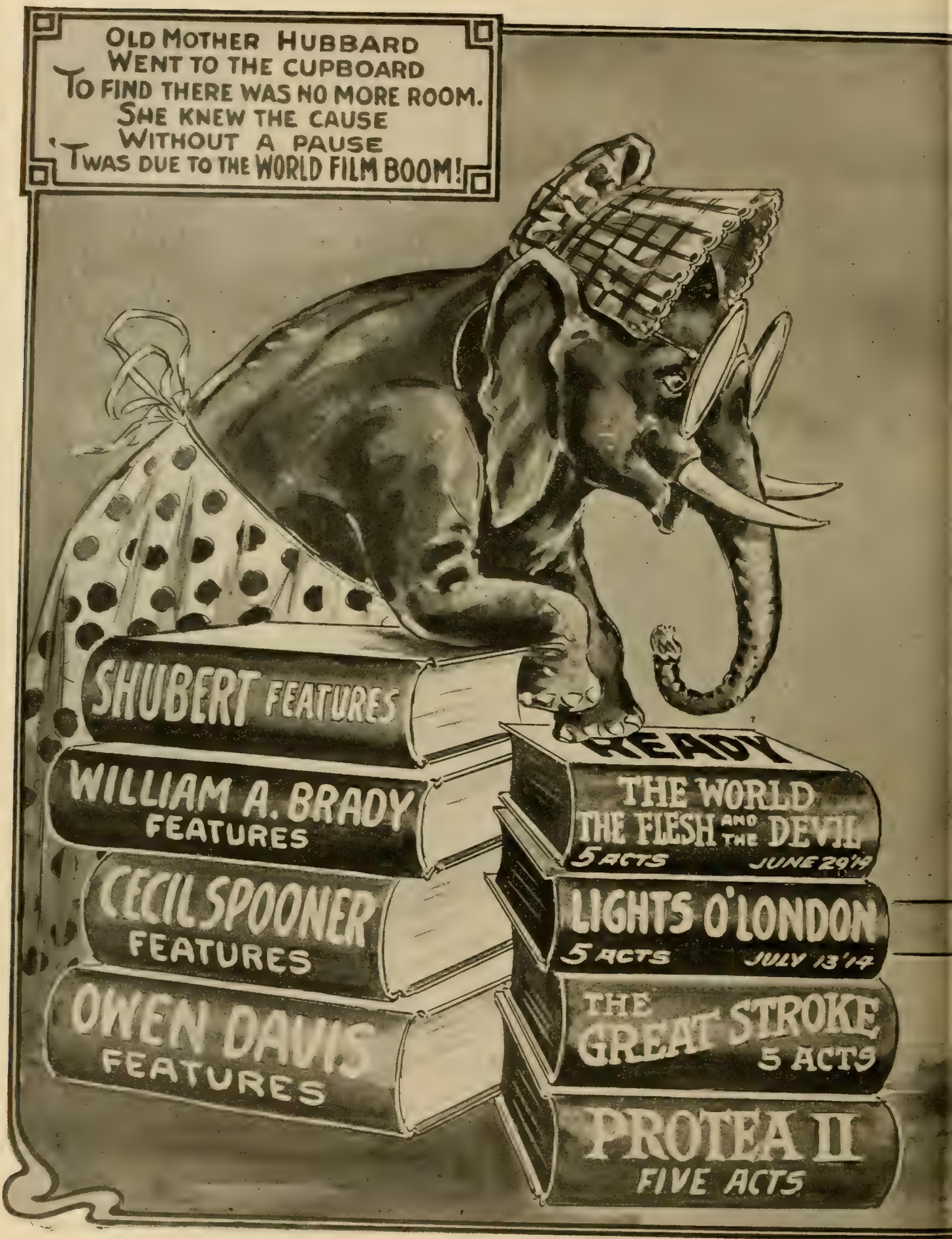
OLD MOTHER HUBBARD
WENT TO THE CUPBOARD
TO FIND THERE WAS NO MORE ROOM.
SHE KNEW THE CAUSE
WITHOUT A PAUSE
'TWAS DUE TO THE WORLD FILM BOOM!
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THE GREAT STROKE
5 ACTS
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FIVE ACTS

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THE RAG-PICKER OF PARIS
THE TWO SERGEANTS
THE GOLDEN CROSS
PROTEA
THE BLIND SCULPTOR
THE LAST DAYS OF POMPEII
THE ROMANCE OF AN OUTCAST
WHAT THE GODS DECREE
THE HEART OF A POLICE OFFICER
JOAN OF ARC
THE CONSPIRACY
THE TRIUMPH OF AN EMPEROR
THE PRICE OF TREACHERY
THE MASTER CRIMINAL
THE OUTLAW REFORMS
THE BRASS BOTTLE
IN SEARCH OF THE CASTAWAYS
THE KANGAROO
OLD GLORY
PROTEA II
LIGHTS O' LONDON
THE WORLD THE FLESH AND THE DEVIL
THE GREAT STROKE
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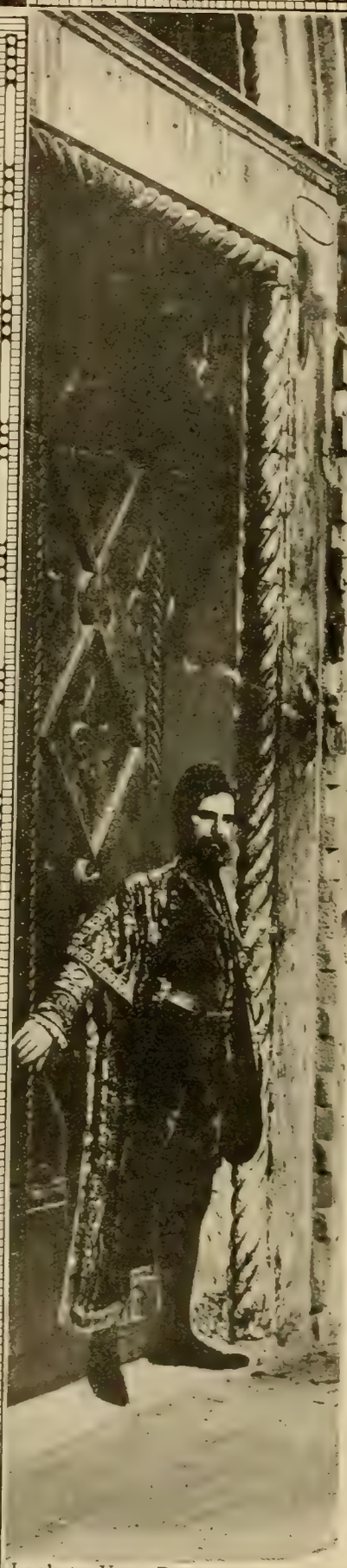

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THE great tragedy in a mother's life is when her children grow up and leave her. Some fifteen years had elapsed since "Laddie" had left the old home for city life. Then, when the dear old mother was to be turned out of house and home to let a railroad have right of way through the property, she decided to surprise "Laddie" with her trip to his city office. "Laddie" **appeared** to be glad to see her, but the dear old mother felt his cold formality and went her way. Evidently "Laddie" was ashamed of his poor old mother. At length remorse for his conduct comes over him and he seeks her only to find her at last frail and dying in a hospital, but barely in time to impress a kiss on her dying lips and receive a mother's farewell smile. **To be released Friday, July 24th**

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The Adventures of the Absent Minded Professor.
Seventh "Octavius-Amateur Detective" story
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To be released Monday, July 20th

A Matter of Minutes
Eighth "The Man Who Disappeared" story
Drama—1000 feet
To be released Tuesday, July 21st

A Deal in Statuary
Comedy—500 feet

His Wife's Burglar
Comedy—500 feet
To be released Wednesday, July 22nd

The Last Assignment
Twelfth of the "Dolly of the Dailies" series
Drama—1000 feet
To be released Saturday, July 25th

A Canine Rival
Eighth of the "Wood B. Wedd" sentimental experiences
Comedy—1000 feet
To be released Monday, July 27th

WATCH FOR ANNOUNCEMENT OF "MY FRIEND FROM INDIA"
H. A. Du Souchet's famous comedy-drama with Walter E. Perkins in the title role. To be released on August 15th through the masterpiece service of the General Film Company.

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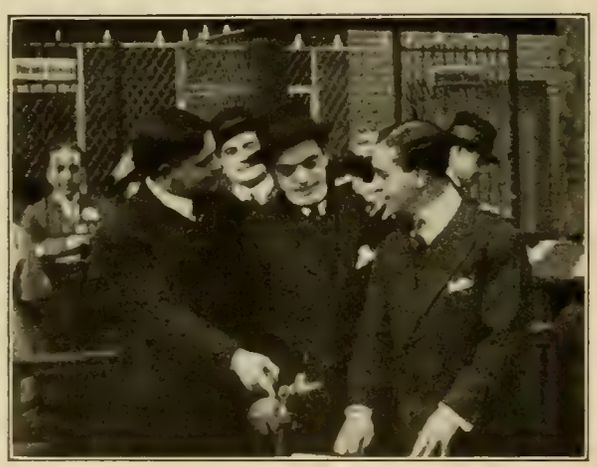

"Codes of Honor"—2 Reel. Wed., July 15th

"The Cross of Crime"—2 Reel. Thurs., July 16th

FIVE RELEASES EACH WEEK

"HE WAS BAD"

Comedy Split Reel.....Tuesday, July 14th

Sam Johnson is very unfortunate and getting the worst of it all round, but he gets a job sharpening razors. Armed with about a score of the colored man's favorite playthings he runs amuck and quickly cleans up the town.

"TOUGH LUCK"

Comedy Split Reel.....Tuesday, July 14th

Boggs is certainly in tough luck; everything goes wrong, but the climax comes when it is found that the cook has smallpox. The home is quarantined and no one can get in or out for weeks.

"CODES OF HONOR"

Two Reel Drama.....Wednesday, July 15th

A very powerful Drama, in which the Codes of Honor prevail against a terrible temptation.

"THE CROSS OF CRIME"

Two Reel Drama.....Thursday, July 16th

Sad consequences of adversity, temptation and the wages of sin. Retribution and compensation.

"THE LIE"

Drama.....Friday, July 17th

A good trapper story with excellent moral lesson sustaining truth. Backwoods atmosphere.

"SHE WANTED TO KNOW"

Comedy Split Reel.....Saturday, July 18th

Great Comedy picture with funny situation caused by family jars.

"ALL FOR LOVE"

Comedy Split Reel.....Saturday, July 18th

A Romance of the Rockies much burlesqued. Will induce roars of laughter.

A Comedy Every Tuesday and Saturday

A TWO-REEL FEATURE Every Wednesday and Thursday

A Drama Every Friday

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VITAGRAPH

"THE SOUL OF LUIGI" Drama
Monday, July 13.

His wife's desertion turns his love to hate and avarice. His soul is awakened and love revived by the child of his wife's renunciation. **DOROTHY KELLY, JAMES MORRISON, GEORGE COOPER** and **ANDERS RANDOLPH** are the cast.

"FOGG'S MILLIONS" Two Part Drama
Tuesday, July 14

Old Fogg marries a young adventuress who hopes to inherit his millions at his death. She is convicted of bigamy and the rightful heirs come into their possession. **VAN DYKE BROOKE** and an all star cast.

"THE ARRIVAL OF JOSIE" Comedy
Wednesday, July 15

A stranger in a strange land, she falls into good hands. Her dream of happiness is soon realized. Her joy is unconfined in her good nature. **JOSIE SADLER** and **BILLY QUIRK** are the leads.

"THE LITTLE CAPTAIN" Comedy-Drama
Thursday, July 16

He follows the general code of military discipline. He follows it too literally. It is happily rectified and everybody pleased. **BOBBY CONNELLY** in the title role.

"PIGS IS PIGS" Comedy
Friday, July 17

They become too many for **BUNNY** to handle. He is glad to get rid of them at any price. Two of them increase to one thousand in a shorter time than it takes to tell it.

"THE SONG OF THE GHETTO" Two Part Drama
Saturday, July 18

Calucci rejects Rosa, his old country sweetheart. He gains success in America. His sweetheart follows him. Seeking vengeance, her benefactor receives the thrust intended for Calucci. Calucci's love is reawakened, and he and Rosa are reconciled. **WILLIAM HUMPHREY, ANTONIO MORENO, CAROLYN BIRCH** and **EULALIE JENSEN** are the cast.

SIX A WEEK

"LOVE, THE CLAIRVOYANT" Drama ..... MONDAY, JULY 20	"THE APPLE" Drama ..... THURSDAY, JULY 23
"BREAD UPON THE WATERS" Two Part Drama ..... TUESDAY, JULY 21	"THE WINNING TRICK" Comedy ..... FRIDAY, JULY 24
"BUDDY'S DOWNFALL" Comedy ..... WEDNESDAY, JULY 22	"ROMANTIC JOSIE" Two Part Comedy ..... SATURDAY, JULY 25

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Released Monday, July 27th. Attention-attracting scenes on 1, 3 and 6-Sheets.

The Man With the Glove

FEATURING GUY COOMBS AND ANNA NILSSON

Because his nerve gives way during a hazing ordeal at college, the word "coward" is branded upon Penfield's hand. He vows vengeance upon the man who has humiliated him. His chance comes—but the course he pursues gives the lie to the word burnt into his flesh.

Released Tuesday, July 28th. Business-bringing 1 and 3-Sheets.

The Deadly Battle at Hicksville

FEATURING RUTH ROLAND IN A MARSHAL NIELAN COMEDY.

The lemon bombardment, the burlesque cannon duel and the explosion of the powder magazine are some of the incidents which fill this farce with merriment.

Released Friday, July 31st.

The Indian Agent

FEATURING PRINCESS MONA DARKFEATHER IN A STIRRING TWO-PART DRAMA.

Filled with gratitude toward the Indian Agent who has saved her brave's life, Anahka swears to repay his kindness. Her opportunity comes when her hunger-maddened people attack the whites.

Released Wednesday, July 29th. Striking 1, 3 and 6-Sheets.

The Lad from Old Ireland

This drama—produced in Ireland—will be remembered by exhibitors who ran it several years ago as one of the strongest single reels Kalem has ever released. The Irish lad's return in time to save his sweetheart from eviction makes this a story of rare interest.

Released Saturday, August 1st. Superb 1 and 3-Sheets.

KALEM

KALEM COMPANY, 235-9 West 23d St., NEW YORK

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers.....Secretary and Treasurer
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(The Index for this issue will be found on page 352)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, July 18, 1914.

Facts and Comments

AN old friend and reader out on the Jersey coast wants us to castigate all producers who insist on displaying drinking scenes. "It seems a shame," says our esteemed friend, "that film producers cannot give the public an interior setting without a bottle of rum on the table, and every entrance of a player means a glass of wine, etc. They even have little U—— I—— drinking at the bar. I am not advocating temperance, but think it's wrong." It may be quite true that there is too much drinking on the films, but we really think our friend is a little bit too severe and general in his language. No film ought to advertise drinking places, but it is difficult to see how all drinking scenes can be omitted. Is the banquet in Macbeth a drinking scene? The whole story of the wedding at Canaan hinges on the wine and the drinking of wine. No miracle could have been wrought without the diminished supply of wine.

*

Whatever our own personal views may be in the matter, no sane man will deny that men have since time immemorial made feasting the occasion for drink, and a true portrayal of life cannot absolutely ignore so patent and obvious a fact. Where the offering of a drink is part of the hospitable rites of a nation or an individual it is difficult to suppress it entirely if a complete story is to be told. Such scenes are found in the literature of every country and of every age from Homer to the last best seller. Where drinking scenes are introduced needlessly, and do not form a logical part of the story itself, they are, of course, absolute waste and indeed worse than waste. We have more than one film which shows the follies of intemperance, such as "Ten Nights in a Bar Room," or "John Barleycorn."

* * *

IT is a notorious fact that in the midst of an unprecedented overproduction of multiple reels there is a painful dearth of good features which would help the exhibitor to make money. THE MOVING PICTURE WORLD has received more than one letter from exhibitors who wonder what has become of the supply of quality features. One correspondent writes to us enumerating a long list of good features with which he has made money and then deploring the fact that the supply of this kind of films is giving out. He says he is only looking for the best and wants to steer clear of "the cheap stuff."

It is not easy to understand or explain the situation. The prevailing opinion seems to be that there must be an awful shrinkage in the production of cheap stuff before we can look for a successful revival of long films of quality. The season is, of course, responsible for much of the poor business, but old film men say that they have never known a worse season than this. There is an unsettled condition which has now continued for some time, but it looks from the efforts which are being made in many quarters as if the coming of the fall might bring the hoped-for improvement.

* * *

ONE of our esteemed correspondents writing from a Western state says in his letter to THE MOVING PICTURE WORLD that he anticipates hostile action by the legislature of his state, owing to the epidemic of "white-slave" and "drug-terror" films which recently swept over his territory. After congratulating THE MOVING PICTURE WORLD on its stand in regard to such films our correspondent fears that the legislators "will be glad of an opportunity to pounce on the moving picture business, and if there is anything in the world that will offer them an excuse it is that kind of pictures." We have done what we could to fight such films, but the fate of all these bad features ultimately rests with the exhibitors. It seems to us that the organized exhibitors might have done something to aid in the fight, but if they have done anything it has escaped our attention.

* * *

ANOTHER complaint in this week's exhibitors' mail deals with the unreasonably hostile attitude of the church people against the motion picture. The trouble is a local one and our exhibitor says that in spite of all he has been able to do the ministers in the town are warning their congregations against attending motion picture entertainments. The ministers probably fear a diminution of the profits of their own entertainments. This is a narrow attitude, to be sure, and the exhibitor who must contend with it has no other hope than patient waiting. Eventually we have always found the good, clean and entertaining picture is bound to win. The wait, of course, is hard and unprofitable for the time being, but, on the whole, much better than surrender.

What Constitutes a "Punch"?

By Louis Reeves Harrison.

AS in the ring, the "punch" is felt rather than seen. We may have a plot and characterization, striking types, charming treatment, splendid scientific work, and even sensational episodes for billboard use, and the audience will vaguely recognize that there is something lacking. A Prussian spy of fierce beard and glittering eyes may engage an adventuress-with-a-soft-spot-in-her-heart to steal the "papes" from the hero, either a trusted soldier or an ambassadorial attache, and we may be treated to an hour or so of dreadful suspense, machinations of mystery, gorgeous balls, lovely gardens, and the "papes" are finally restored by the adventuress in a fit of remorse. If she does not die, she flops into the hero's arms and we ask ourselves, "What of it?"

As one of the audience, I sit down to watch the screen in good faith, trusting to those who have undertaken to entertain me, hoping that they will. When I am guided through a labyrinth of difficulties, step by step, I wait patiently, not for something to happen, but for some reason for all that is happening. Moment after moment passes: men and women chase up and down and across the screen; some gasp, "My God!" Others look furtively out of their eye corners; some fight; others weep; then the leading lady is taken into the arms of the leading gent, and all is over.

A gentleman of Marblehead recently claimed that I wrote sensational dramas and against sensationalism. He could not distinguish between the means and the end. A dramatist may use exciting incidents of any kind to obtain a hold on the unstable interest of a mixed audience; he can use his imagination with the utmost freedom in devising schemes to grip and hold that interest; he can be interesting at the expense of truth if he chooses; he must never be truthful at the expense of interest; but all forms of development are but means to an end. What I complain of is that they constitute elaborate preparation for little or nothing whatever in the end. There is no punch delivered in the average protodrama but it can be put into any form from farce to tragedy.

Let us consider a certain adaptation from melodrama recently shown at the Strand. A married woman of sweet nature, designed for normal existence, is driven to a state of mental dissolution by the pressure of outward circumstances, extreme poverty, a thieving husband of refined cruelty and the loss of her baby. She is on the edge of self-destruction—having nothing to live for, her hold on existence is frail. Along comes a true friend. He sustains and strengthens her with manly delicacy, while driving straight at a gang of degenerates led by her husband. He is their Nemesis, working silently and determinedly to thwart their schemes and punish them according to their deserts, while restoring her to that form of life for which she was intended and equipped. That she inadvertently aids in retributive justice detracts nothing from interest, but the punch is felt to be the power exerted in behalf of a gentle and unfortunate woman by the activities of one true friend.

And of us who have known bitter experience realize that there are periods when our individual efforts seem unavailing, when at the last moment some kind heart gives us encouragement and support needed to tide us over to where we can once more take care of ourselves. Those of us who have not tasted the bitter waters of complete failure, who, nevertheless, observe and think, can easily grasp the value of true friendship in a moment of extreme peril. So there was a punch to the screen version which brought a success, whereas the weak stage play may have failed from lack of it. The punch was not seen—it was not so intended—but it was delivered and made a hit. To make it obvious is to lose half of the effect.

Ambitious directors sometimes create an effective play out of poor raw material, but they occasionally give so much attention to this or that delight of treatment, valuable as a means to an end, that they lose sight of the end and are really responsible for destroying what they sincerely desire to improve. The audience enjoys skillful interpretation and beauty of structure—people often applaud the treatment—but the after effect in a successful play is too subtle for immediate analysis, and it is that which brings men and women back again to the picture show. The punch counts in the long run.

The author of screen dramas rarely sees in advance all that may be made of his product—the director and actors may greatly improve it—but that author must have a quality above mere craftsmanship, the ability to think out clearly outlined conclusions of value, such as have a bearing on modern existence. He must use incident and characterization to entertain, to enlist both emotional and intellectual interest, but his finest achievement is to use his art and that of all participating in the composite work of production as a delightful means to some well-defined end. Without that end in view, it is difficult for him to construct with sincerity, and without initial sincerity of tone there may easily be false notes from the best of starts to the inevitable conclusion.

We will eventually come to our own in photodrama, whether or not it is sensational or elaborately ornamented with beauty, and the plays will be quite as easily understood by those of small pretense as they are delightful to people of critical tastes. Their simplicity will be an art to conceal, or their vigor an art to enforce, a meaning. When these plays come, eminently human, with a significance in their humanity, they will sweep like a refreshing breeze through poster pretense, stale intrigues, costume inanities and threadbare themes, with a vigor and freshness that will make them welcome to all classes. It takes a soul to quicken a soul.

The soulless photodrama, the one having no especial significance, may be pleasing in a small way, especially to those directors who delight in embellishing scenarios with cunning little devices of their own, but the biggest interest of the audience is not in contemplating the director's cleverness but in getting something from the photodrama. That something is what lasts in memory.

The subtle effect that causes us to remember one picture, one statue, one book among many, is different than our immediate pleasure. The latter is purely a question of first impression, the impression that is made through the eye for the pleasure of the moment, the flitting impression of a passing crowd. What *results* from that impression is quite another matter.

"Success," says Richard Burton, "must rest upon strong convictions. Along with the indispensable skill in handling the form there must be that sympathy in life which flowers in some proof that the playmaker has really been living, and therefore has something to say about the great, confusing, inspiring life play from which he makes his own little drama." Here is a great natural school, unsurpassed in power and opportunity."

No Quarter and No Compromise

By W. Stephen Bush.

WHILE we are on the question of censorship let us take a glance at some foreign dispatches sent to this side of the water by the representative of the Associated Press in Berlin. The dispatches tell of protests against the growing tax on films levied in the name and under the pretense of censorship. American, French and Italian firms have appealed to their respective ambassadors and threaten to quit Germany unless some relief is afforded. The tax now amounts to about half a cent a foot which, allowing for the difference in the value of money, is near the point of confiscation. The source, or rather the pretense, for all this taxation is the alleged need of censorship.

With censorship a legal fact and taxation under claim of censorship a stern reality in Ohio and in Pennsylvania, as well as in other localities, the political appetite will soon grow by what it feeds on. The tax imposed on films in the name of censorship is severe now; what will it be a year or two years from now? If we have censorship in only one-fourth of the States with a growing rate of taxation the toll taken from the motion picture industry will feed a large horde of politicians and make the production of motion pictures more costly and more uncertain.

Here is an aspect of the censorship problem which is well worthy of careful consideration. Let the right of the state to exercise a previous legal restraint over the publication of films be granted and you cannot fix a limit for the cost of enforcing such a previous legal restraint. Supposing the States raise the tax of censorship to ten dollars for a thousand feet for every copy that goes through the limits of their jurisdiction. It is difficult to see what can be done to stop it. The courts are open, of course, but litigation is notoriously expensive and long drawn out.

The organized exhibitors of Pennsylvania have set the first example of active and practical resistance to censorship as the special enemy of the exhibitor. We earnestly hope that every other organization of exhibitors will at last rise to the enormity of the danger involved in legal censorship and will attack the evil where it has found concrete shape in legislation. Happily legal censorship is still in its infancy. So far there is no legal censorship in the overwhelming majority of the States.

Now let the exhibitors in every state which is as yet free from legal censorship with all its ruinous consequences get together without delay and enter upon a vigorous anti-censorship campaign. It would be well to start a National as well as a state campaign, but the state campaign is needed immediately wherever legislators talk of censorship. The Moving Picture World has from the first opposed all kinds of censorship. It has given practical and concrete evidence of its opposition and of its ability to expose the fallacies of censorship where exposure was likely to do the most good. Wherever a bureau of education is started with the object of enlightening and influencing public opinion in the matter of censorship the files of The Moving Picture World will be found full of useful information. It is well known throughout the industry, and especially well known among exhibitors, that this paper is ready and always has been ready to provide its readers with good materials in the fight against censorship wherever it may be waged. On more than one occasion this paper has sent its representatives before committees and legislatures to plead the cause of the freedom of the screen which means the freedom of the exhibitor. We are ready to do our share at all times, but the exhibitor must take the initiative in his own territory. He must digest the full meaning of the words, "that eternal vigilance is the price of liberty."

It may seem impossible that a medieval institution, repugnant both to the letter and the spirit of our laws, can be resurrected in the twentieth century and in the most progressive country in the world. We say it may seem impossible, but facts show that the attempt has been made in two states of the Union, one of them justly accounted a leader in modern ideas. If we stand by supinely the unholy union between the fanatic and the politician will be responsible for more abortive changelings. The fanatic, often well-intentioned and always reaching out for the impossible, sets up the public clamor and creates a false public sentiment and an artificial demand. The politician, wholly unconscious of and indifferent to any moral influences or considerations, is quick to see the chances of creating new revenues for the state and for himself, especially for himself. Using the false public sentiment he forces the obnoxious but to him and his highly profitable law upon the statute books and the exhibitor begins to suffer.

The Fifth Avenue Board of Voluntary Censorship has recently sent out a circular in which it lays down this strange principle: "Some form of local censorship is inevitable." This is another one of those loose, careless and mischievous statements which one meets constantly in the dialectics of censorship. It is a mere conclusion and cannot be accepted as evidence merely because our friends on Fifth Avenue choose to stand sponsors for it. The contention that there will always be local censorship is not supported by any facts which we have been able to discover in the circular. It is a naked assumption and an unwarranted fear. Even if such were the case, however, it has yet to be demonstrated how an added state or National censorship is going to improve matters. Let us hold fast to this self-evident principle: *All* censorship is bad and unjustifiable. The battle must be fought out on these lines no matter how long it will take. Whatever is vicious in principle cannot be made the subject-matter of compromise. We might debate on the amount of the tax which the state exacts for the privilege of showing motion pictures to the public, but there can be no discussion or arbitration of the viciousness of censorship. The experience of mankind extending over many centuries and especially the experiences of the English-speaking races have demonstrated beyond all doubt both the folly and the ineffectiveness of subjecting any medium of public expression to a previous legal restraint.

We cannot lose in this fight if we are willing to persevere. Reason and experience are fighting with us. The press will be with us if we know how to make the right sort of appeal through its columns. More important than all else: Public opinion will be with us if we present our side as it ought to be presented.

There are many ways of doing this, but we know of none that is better than the establishment of a special bureau in charge of competent men, thoroughly familiar not only with every phase of the censorship question, but also conversant with the avenues which lead to the best and widest publicity. We must make our side known, which is but another way of saying that we must advertise. We cannot begin too soon.

"John Barleycorn"

A Filmed Adaptation of Jack London's Story, Bosworth, Inc., Six Reels.

Reviewed by W. Stephen Bush.

WHEN it comes to delineating the struggles of the soul Jack London writes with an X-ray concealed in his pen. The psychological details of the ancient fight between Reason in Man and The Evil Spirit in Alcohol have never been portrayed with greater pathos and with greater truthfulness than in his famous story of "John Barleycorn." All the stages of the struggle from aversion and reluctance to half-hearted acceptance and to final slavery are described with unrivaled fidelity to truth and fact.

That such a story has lost nothing in its convincing power when told on the screen will easily be believed. The settings are with perhaps two or three exceptions taken from Nature directly. This is one of the greatest charms of this feature. The tale is one of the sea in great measure, and we can almost smell the salt air and hear the murmurs of the waves—so much is there of realistic atmosphere all through the six parts. The underworld of sea-faring men

Scene from "John Barleycorn" (Bosworth, Inc.).

is brought before us in most faithful depiction; not always a pleasant spectacle by any means, but well justified by the scope of the story, which aims to show the dehumanizing effects of strong drink on the frame and the soul of man. I cannot bestow enough praise on the selection of the types; even in these improved days we rarely see such fine and subtle characterization. Such figures as "Scratch Nelson,"

Scene from "John Barleycorn" (Bosworth, Inc.).

or as the old saloonkeeper or the parents of the man who struggles with John Barleycorn or the old colored nurse are absolutely convincing. The same fine characterization, no doubt in large measure the result of thoughtful and painstaking direction, will be found in every one of the minor parts in the films.

The leading part was taken by Elmer Clifton. His was no easy task, but he proved fully equal to what was asked of him. He enlists our sympathy from the first and skillfully sustains and stimulates it, ending with a strong and impressive climax. The work of the children, notably that of little Matty Roubert, was faultless. Viola Barry was a trifle cold and seemed to lack sympathy.

John Barleycorn is not a drama, unless we choose to see a drama in the lonely heart struggle of the individual. John Barleycorn is a biography, roughly and somewhat loosely scattered through the leaves of a diary. It is a record of personal experiences, profoundly interesting and pathetic, but lacking dramatic construction and not overrich in dra-

Scene from "John Barleycorn" (Bosworth, Inc.).

matic elements. It is the most powerful moral lesson ever conveyed in films. Viewed as a graphic description it cannot be blamed for a certain diffuseness and a most minute elaboration of details. In the drama proper such diffuseness and such protracted lingering over details would be inexcusable.

Of Mr. Bosworth and his superb head and figure we get but a fleeting glimpse in the last scene, more's the pity.

The photography shows the advantages of the California light. These advantages, however, are sometimes balanced by the difficulty in handling such rich light.

MACDONALD JOINS OZ FORCES.

J. FARRELL MACDONALD, whose most recent picture was Samson, has joined the forces of the Oz Film Company at Hollywood, Cal., as producing director. Mr. Macdonald has made a name for himself during his years of producing in which he has directed some of the best-known film stars. Some of his best-known works are: "The Bolted Door," "Sealed Orders," "Pagliacci," "Francisca da Rimini" and others. Among the stars he has directed are Paul Panzer, Glen White, Fritzi Brunette, Florence Barker, J. Warren Kerrigan, Edith Bostwick and Arthur Maude.

J. Farrell Macdonald.

Mr. Macdonald's first work with the new company will be the direction of the "Patchwork Girl of Oz," from a scenario by L. Frank Baum, the well-known fairy tale author. The Oz company's new studios at Hollywood are rapidly being completed, and because of their modern equipment will provide facilities second to none in the country for the turning out of high-class work. It is the company's intention to specialize in the production of favorite fairy tales, and "The Wizard of Oz" and "The Tik Tok Man" are among the photoplays which have already been announced for early presentation.

"The Whirr of the Spinning Wheel."

Two-Part Hepworth Release.

Reviewed by Louis Reeves Harrison.

A PHOTODRAMA of exceptional photography and beautiful settings, "The Whirr of the Spinning Wheel" tells the story of a simple country girl suddenly injected into the fast environment of London society, as it was done some generations ago, and more or less as it is reputed to be today. The types are perfect; the characters well differentiated by the author; the exteriors chosen with good taste; the costumes and furnishings are both suitable and refined, and the story has a fine basic idea behind it. But the whole play suffers from faulty technique, probably that of the director. Not only is the presentation too "stagey," but the skeleton on which it was reared was worthy and capable of development considerably beyond that achieved.

With the same fine cast for interpreters, with the same admirably chosen settings, with the same artistic photography, the same story could be made to hold an audience

Scene from "The Whirr of the Spinning Wheel" (Hepworth).

in closer sympathy for two reels or with equal interest over one or two more reels. The action is hurried along as if so much had to be crowded into a certain space of time, with a result that the actors are automatic rather than spontaneous; they give us very little revelation of their hearts and minds. Then the reason for action of characters is not always properly clarified.

CAST.

Nan, a country girl.....Alma Taylor
Her Blind Mother.....Marie DeSolla
Jasper, village blacksmith.....Stewart Rome
Black Meg, in love with Jasper.....Alice DeWinton

Meg, a female roughneck, loves Jasper; Jasper loves Nan; Nan loves her blind mother, an affection naturally reciprocated. Mother and daughter have apparently lived in serene happiness together, the blind woman depending entirely upon her child for companionship and guidance, and their circumstances are good. Suddenly comes a grand lady on horse—who she is, where she has come from, and why she has paid this visit are left entirely to the spectator to puzzle out for himself. To all appearances, she is an utter stranger; yet Nan leaves her comfortable home and the mother she loves to go with the fine lady, who might easily have been announced in subtitle as Nan's town cousin. However this situation was conceived, it is not conducted in accordance with the admitted laws of life, and it loses value accordingly.

We next see Nan in high society, at a function. A gentleman kisses her without provocation, and Nan runs away. Another utter stranger, a gentleman who feels sorry for the country girl, offers her the shelter of his house, and she is there received and given magnificent clothes to wear. Jasper has the blind mother write a note to Nan, and he delivers it in person, though gossips have led him to suspect that she has paid a price of personal dishonor for her fine raiment. Nan then concludes to go home, and does so. She whirrs her spinning wheel, that her mother may know that she is home, and so the play ends—it ends in a blind alley, for we have been led all along to think that there was to be some sort of a solution to the relations of Nan and the blacksmith. In less than a dozen words the story is "Nan goes away, tries high life and comes back home." It is quite apparent that the author infused a punch in this story which was overlooked or disregarded by the director.

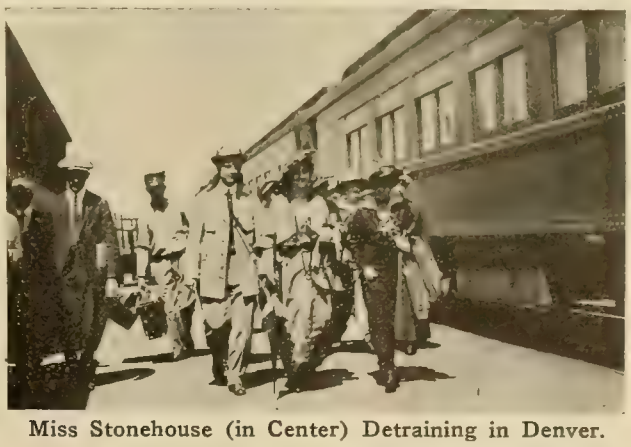
It is always interesting to note the effect on character of a change of environment. Clyde Fitch had a happy way of delineating the changes to be expected when a simple and sincere girl is suddenly thrust into the company of the well-to-do class of pleasure-loving idlers, her effect on them

Scene from "The Whirr of the Spinning Wheel" (Hepworth).

and their effect on her. With genuine observation and sympathetic understanding of both types, an interesting clash and contrast might easily have been set up in "The Whirr of the Spinning Wheel." Therein, quite possibly, lay hidden the author's purpose, the real punch of the otherwise pretty story.

RUTH STONEHOUSE IN DENVER.

Miss Ruth Stonehouse, "The Colorado Girl," star of the Essanay Company and graceful dancer, was the attraction extraordinary at the opening of the new theatre de luxe, The Plaza, in Denver, her home city, last week. Miss Stonehouse's appearance in person in this theatre created no little stir, inasmuch as it was the first appearance of a screen star in dramatic work in the "real" in the West; and the signal honor of having the charming artiste's return to the city of her birth to launch this new theatre which embodies the higher ideals of the silent art was accorded this most successful of Colorado's people of the screen.



Miss Stonehouse (in Center) Detraining in Denver.

Miss Stonehouse arrived in Denver on the afternoon of her opening day and was met by hundreds of her admirers and former friends, who welcomed her triumphant return to the city of her birth. The newspapers pictured her arrival and were generous in their praise of the exquisite charm of her personality and dancing which was the crowning triumph for the new theatre.

In appreciation of her splendid welcome and in honor of her home State, Miss Stonehouse presented on the opening day her own original dance conception, "The Colorado Waltz," and followed it during the rest of her engagement with selections from her extensive repertoire.

"In Tune With the Wild."

A Remarkable Selig Photoplay in Three Reels, Emphasizing the Close Bond Existing Between Wild Animal Life and that of Man.

Reviewed by James S. McQuade.

IN "Thor, Lord of the Jungle," an animal story released by Selig some time ago, I was especially impressed by the upward trend of pictures treating of wild animal life, because of the sympathy shown for animals in captivity. In the fine three-reel, filmed story of "In Tune with the Wild," another long step forward has been taken, because the lesson is distinctly taught that the killing of wild animals, for the mere sport of killing, is a crime that civilization should frown upon. The great superiority of man over other forms of animal life and the consequent license, supposed to be his right, to dispose of their existence as he deems fit are gradually being changed as the anthropocentric idea is being modified by a clearer understanding of the bond that exists between all forms of animal life that dwells upon this small earth of ours.

It was only the other day that I read a report of a lecture delivered before the faculty of the University of Chicago by the president of the University of Utah, in which the speaker declared that the difference between man's understanding and that of animals was only one of degree, and that the soul of man, which we are so much concerned about, has no real place in a truly scientific analysis of man's make-up—the anthropocentric idea that the sun, moon and stars, heaven, the earth and its teeming subordinate life was all made for man, notwithstanding.

And, strange to say, in the last two issues of the Metropolitan Magazine, wonderful accounts of the intelligence of the famous Elberfelt horses are given by no less an authority than Maeterlinck, the celebrated dramatist and author. There we read that these animals have actually been taught so as to express their thoughts in intelligible speech. Are we not close on the wonderful borderland that will disclose sacred and binding ties between man and the lower forms of animal life, ties that will prevent the indiscriminate slaughter of creatures that think and suffer and enjoy, only in a much less degree than we do, ourselves.

In the pictured subject under review two lions are killed, and to escape the charge of inconsistency an explanation is necessary. These lions were old, refractory and dangerous. They had to be killed, and no one can bring the charge of cruelty, as their taking off is swift and painless.

"In Tune with the Wild" was written and directed by E. A. Martin, of the Selig western forces. The story holds one with the thrill of one of Captain Mayne Reid's romances, as experienced in boyhood. It has strong dramatic interest, and the animals, while most essential, by no means command chief attention. Moreover, the filmed story is well connected and clearly told.

Miss Kathlyn Williams and Edwin Wallock share honors in the principal roles. It is rather surprising to the spectator at first to see Miss Williams afraid of wild animals, one has become so accustomed to witness her daring in the presence of lions, leopards and even of tigers. But the story wills it so, and the missionary, Robert Wayne (Edwin Wallock), mentally deranged, and a wild man of the jungles, is seen living among the wild brutes fearless and unhurt. We see him pick up a leopard and carry it off, its body encircling his neck, and at other times act in the midst of a large company of jungle beasts as if he were one of them. It is really remarkable.

The Captain Jones of William Stowell will be pleasing to everyone who views these pictures, and "Baby" Lillian Wade will charm by her childish artlessness and beauty.

The atmosphere of the story has been well preserved throughout. Scenes of jungle life in Central Africa are realistically reproduced. The attack on the missionary's camp by savage natives and the rescue by a friendly tribe are exciting incidents. So also is the scene showing the casting of the missionary and his daughter into the pit among the wild animals.

Robert Wayne, an English missionary in Central Africa, receives a letter that he has been left a legacy of £50,000. He immediately sets out for the Coast accompanied by his wife and child. On the way he is ambushed by hostile natives and severely wounded in the head, the wound causing mental derangement. His wife and child are rescued by a friendly tribe and return to England, the wife believing that her husband has been killed. Wayne, however, without rea-

Scene from One of Selig's Notable Wild Animal Productions, Entitled "In Tune with the Wild."

son and without fear wanders far into the jungle and lives with the wild beasts.

Seventeen years elapse. The baby child has grown to young womanhood. The mother still mourns over the fate of her husband. About this time Captain Jones, a noted hunter, returns from one of his expeditions in Africa. He meets pretty Edith Wayne at a party and is smitten by her charms. He calls on her next day and brings with him several photographs taken during his trip. One of these is that of a wild man encountered in the jungle. Edith is struck by the similarity of the features of the strange creature to those of her father, as shown in a photograph taken 18 or 20 years before. Her mother, when shown the photograph taken by Captain Jones, recognizes the supposed wild man as her husband.

Scene from "In Tune with the Wild" (Selig).

Captain Jones, accompanied by Edith and his company of men immediately set out to Africa. After hairbreadth escapes by Edith, the wild man is found and proves to be the missionary, Robert Wayne. At the sight of Edith he recovers his memory and shortly after joins his wife in England.

These films will be released in the near future, the date not being fixed at the time of writing.

Englishmen Pleasantly Hoaxed.

Men and Women Prominent in Artistic and Social World of London Appear in Barrie Revue.

ACCORDING to a long special London dispatch in the New York Times, a "colossal but brilliant hoax" has been put over on prominent Londoners by Sir James Barrie, Granville Barker and George Bernard Shaw. Among the party were Premier and Mrs. Asquith, and with them were 150 men and women well known in the artistic and social life of the English metropolis. The note from Messrs. Barrie and Barker was in the form of an invitation to a "kinematograph supper in two acts" at the Savoy theater; the hour was to be midnight.

As the guests entered the foyer of the theater at 11.30 a motion picture camera was clicking, and as the party sat down to supper, which was served at small tables on the stage, a battery of cameras was trained on the diners. This was described as the first act.

The second act consisted of a revue arranged by Frank Finney. Well-known actors and actresses appeared in a number of playlets. The cameras were focused alternately on the stage and on the guests, now seated in the auditorium.

The action was interrupted on various occasions by gags from members in the audience who took up their cues from the dialogue on the stage, to quote from the Times' story. The last of these carefully placed interruptions came from George Bernard Shaw, who rose in his seat in the audience. The camera was carefully trained on Shaw, who, after rattling off a series of smart sayings, explained that he was doing this merely to keep things going while the operators were filming him and the audience. Shaw then went on to give an explanation of Barrie's supper party.

"You understand, a Scotsman doesn't give you a supper for nothing," he said. "You are all supers in a revue which Barrie is writing for Granville Barker. You'll have the pleasure of seeing yourselves—and me—on the film, for I'm working tonight for a greater dramatist than myself."

Seizing a property sword, Shaw brandished it, crying, "Who'll follow me?" Chesterton and Barker cried, "I will follow!" and charged the stage. Then the curtain fell and the machine stopped. The guests filed out, laughing at the realization that they had been "caught." Whether Barrie and Barker will be able to carry out their plan of incorporating the film in their Autumn revue remains to be seen.

Mere Fiberboard Case Tabooed.

New Regulations Call for Film Shipping Cases of Wood and Metal or Metal and Fiberboard—Effective October 1.

After October 1, 1914, the shipment of moving picture films by express in anything other than tightly closed metal cases enclosed in strong, spark-proof wooden boxes or in spark-proof cases made of sheet iron not less than .02 inch thick and lined throughout with fiberboard one-eighth inch thick, or some other equivalent insulating material will be prohibited by the Interstate Commerce Commission. Notice to this effect has been sent out by the Bureau of Explosives maintained by the various railroad and express companies and empowered to enforce the regulations of the Interstate Commerce Commission and the various federal commissions which regulate express shipments by public carriers.

This new ruling will be far reaching in its effect upon motion picture shippers throughout the country in that it will eliminate the fiberboard shipping case which has been in such general use for a long time.

The regulations under which film shipments have been made heretofore were in two sections. The drastic change which has been made has resulted from an amendment of Section A, which formerly read: "In spark-proof metal cases enclosed in strong and tight wooden or fiberboard boxes, or fiberboard boxes or pails." This section now reads: "In tightly closed metal cases enclosed in a strong, spark-proof wooden box." Section B of the original regulations remains unchanged and is as follows: "In spark-proof cases made of sheet iron not less than 0.02-inch thick (No. 25 U. S. standard gauge) and lined throughout with fiberboard at least one-eighth inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least five-eighth inch on the sides, forming a tight joint."

At the Bureau of Explosives it was said that the new regulations were not the result of any particular accident which had occurred recently in the handling or shipment of motion picture films; they had been decided upon after a careful investigation of numerous complaints registered by the express companies following disastrous fires and explosions. One of these accidents of record was the burning of an express car with its contents at Belvue, Kan., March 13, 1909, causing a loss of $4,250, the blame for which was laid at the door of two small shipments of films, one in a leather case and the other in an unprotected wooden box. A $41,000 fire near Wilmer, Tex., in which motion picture films being transported by the Wells & Fargo Express figured, was also considered, it is understood.

In announcing the new regulations, the Bureau of Explosives is also calling attention to alleged violations of the rules regarding the use of the prescribed yellow danger labels on film shipments. It is claimed that there have been many instances in which reshipments made by exhibitors, exchanges, etc., have been made without the formality of placing new danger labels, properly stamped, on the packages. Another violation of the Federal law mentioned is the shipment of small quantities of liquid cement, an inflammable liquid, in the same package with films. The law requires that such shipments be marked with a regulation red caution certificate label and, to avoid complications and questions, the Bureau recommends that cement be packed and shipped separately.

"MUTUAL GIRL WEEKLY" NOT DISCONTINUED.

"Our Mutual Girl Weekly," published by the Reliance Motion Picture Corporation, and edited by Arthur James, is now in its eighth issue. The circulation has increased in the last two weeks to approximately 150,000 copies.

The report published in the Moving Picture World in its issue of last week, to the effect that "Our Mutual Girl Weekly" would be discontinued because of the resignation of Mr. Philip Mindil from the Mutual corporation, was incorrect.

It was also stated at that time that the Mutual would discontinue its fillers service to newspapers. This, too, is a mistake.

Preparations are being made to increase the size of "Our Mutual Girl Weekly" to from 16 to 24 pages and place it on a basis where it can compete with the best of the magazines for women. The corps of writers and artists is being reorganized, and the make-up of the weekly is being changed to meet higher class magazine requirements.

The Oubliette

A New Serial, Depicting Life in the Middle Ages, and by Bison 101 Company—It's as Convincing as a Modern Picture.

Reviewed by Hanford C. Judson.

THE CAMERA becomes a vertable magic mirror to us in this delightful picture of the days of Francois Villon, vagabond poet and scholar, who, between prison terms for theft was wont at rare times to sit at the tables of royal dukes and the like. Louis XI, a somewhat crazy monarch whom Scott has described so vividly in one of his novels, was king and appears in the picture which is more vivid than even that master novelist's words. Indeed, it

Scene from "The Oubliette" (Bison 101).

is remarkable how convincing and like real human life these scenes from the long dead past are. Here we have men in armor behaving like real flesh and blood people, and we quite forget that we are not contemporaneous with them. The scenario is by George Bronson Howard, and is appearing in The Century Magazine as a serial. The picture (a three reel installment of which is to be released each month till it is complete) follows the story as a sort of super-illustration. This gives to students of literature a chance to compare the screen portrayal with a novelist's word pictures of the tale and times.

Scene from "The Oubliette" (Bison 101).

Among the good things found in this first installment are the backgrounds and scenes which seem not made but found; indeed, some of them were necessarily found. There are village streets with the look of actuality and interiors full of naturalness that to most will accurately reflect the times. Chimneys were not invented at that time and so there were hardly fire-places of the kind shown, but this is a very small matter and only cranks will kick about it. There is one scene in which the royal castle appears. Perhaps the producer took his people to Europe for that scene; it looks so. One can see that one or two of the village scenes were made; but they are good enough for the purpose and carry the action vigorously enough. The costumes and armor—the nondescript of Medieval romance in general—are perfectly serviceable. We can safely say that there is no obtrusive note of anachronism in the whole first installment. It has been produced in a reasonably scholarly way.

Perhaps better than the staging even is the humanity of the characters. The role of Francois Villon is taken by Murdock MacQuarrie, who has made himself look like a possible poet of the old days. Villon's face has been described as crossed this way and that way with little lines and as marred with cold, starvation, exposure and prison straw. He was a great roisterer and admirer of the sex, as was counted proper in a poet of those days, and MacQuarrie has put all this clearly, yet pleasingly, that is with a touch of refinement, in his portrayal of the poet. Then, the picture of the old king will also please. He was a comical old individual and had queer ways. Most of his subjects feared and perhaps hated him, but the spectator will take kindly to him in the picture, rest assured of that. The beautiful damsel of the poet's adventure in the inn is taken by Pauline Bush, and she has capabilities that are well recognized and is sure to win other friends by her work here. The photographs are clear and life-like.

To sum up, we find the first installment of this picture a very entertaining romantic story, full of lively and naturally produced action, well-drawn characters, clear photographs and fairly scholarly staging. We commend it highly as a first-class offering and think that it will prove a door, as it were, to better work of this kind than we have had before as a general thing. There have been other offerings dealing with these old-time, romantic days and some of them have been excellent offerings. But this seems more natural to us than any of the others we have seen. It is likely to please the many and the critical as well. Certainly, Charles Giblyn, the producer, deserves credit. May all of its reels be as good as the first three.

VERSATILE MISS BILLINGTON.

FRANCELIA BILLINGTON, who plays leads in the Reliance Mutual Movies, has attained considerable versatility in her nineteen years. In addition to her ability to portray comedy as well as emotional roles she can take her place at the camera, focus it and turn the crank with the skill and precision of an old operator.

Miss Francelia Billington.

Her interest in photography, which takes up most of her spare time and considerable of her money, was responsible for her learning to operate a motion picture camera. She not only handles the camera but she has a darkroom in her home where she develops her negatives and makes her own prints. It was a natural step from the still camera to the motion picture machine.

Miss Billington began her career as a movie actress as the result of a joke. She appeared in minor roles with a small concern in California, where she chanced to be seen by a representative of the Thanhouser Company, who caused her to be engaged. After a stay with the Thanhouser she was transferred to the Majestic and later to the Reliance.

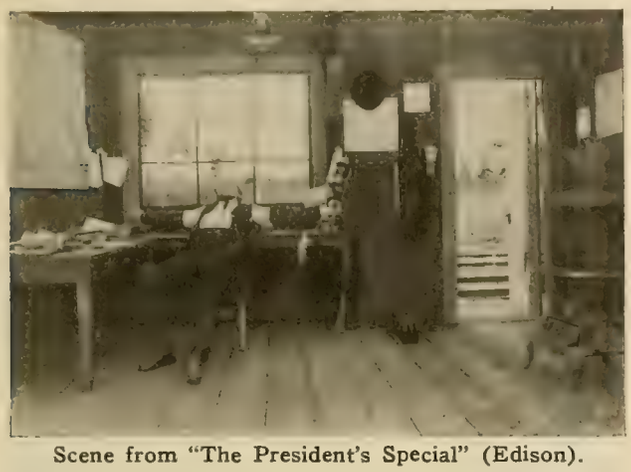
Nature was kind to Miss Billington and she was apparently intended to play romantic roles. She is tall and lithe and her personal charms have caused her to be known as "The Beauty of the Screen." If the silent drama ever loses her it will be because she decides to use her fine lyric soprano voice. Her mother is one of the leading musicians in Los Angeles and the daughter has been trained in music by her mother.

The President's Special.

Two-Reel Edison Revival of Melodrama.

Reviewed by Louis Reeves Harrison.

THE Edison Company has always excelled in melodramas founded on incidents connected with the train service of our railroads, and has excelled itself in "The President's Special," especially in the exciting race between a train crowded with children and an automobile driven by Gertrude McCoy in dashing style, even if she did not make the seventy miles an hour claimed by the amiable and able-bodied publicity manager of the Edison Company. She drove her own car in this spirited chase with a skill and display of nerve that carried her into the front ranks of girls who dare and do more than the average man would



Scene from "The President's Special" (Edison).

attempt or accomplish under the same circumstances. If President Wilson saw this picture, and Miss McCoy called upon him immediately thereafter in person to sue for political recognition of American womanhood, our political structure might soon receive at woman's hands the housecleaning it has long needed.

Director Charles Brabin visualized the story with the following cast:

Railroad President.....Robert Brower
Head Switchman.....Charles Ogle
His Wife.....Gertrude McCoy

Several other characters and numerous pretty children.

Scene from "The President's Special" (Edison).

Even the researchful Brower need not have been mentioned—the work falls entirely upon Brabin, Ogle and dashing Gertie. Brabin has provided a realistic scene of wreck, in double exposure, a vision of Ogle after he went to sleep at the switch and permitted the picnic train to pass on a single track, headed straight for the President's Special, coming the other way. Ogle goes mad with visions of what is about to occur, his mind picturing the wreck in all its possible horrors, to the extent that spirits of the victims arise from the wreck and denounce him. This looks like a triple exposure from in front—at any rate, it is admirably done.

Meanwhile, we are in a terrible state of suspense, until Gertie realizes that a catastrophe is impending and starts on her trusty steed, her swift little motor car, to overhaul the picnic train. She rides with such a reckless disregard for consequences that one becomes almost as anxious about the brave girl as about the children in one train and the well-fed President in another. An actual screen view is given from in front of the picnic train, speeding on to its doom and Gertie driving her car at a terrific pace on a road that parallels the track. She gains slowly, while telegraph posts flash by, and puts on a magnificent spurt just before reaching a grade crossing. She stops her car where it crosses the track in front of the approaching picnic train, and it is halted only a few paces away from her. She backs off, climbs aboard the engine and implores the engineer to back at full speed. It is she who leaps off at the switch, where Ogle has gone mad, and sidetracks the cars full of children an instant before the President's special flashes by. Miss McCoy has made a stirring melodrama—Brabin and Ogle assisting—and a brand new reputation for herself at the same time.

Comique Theater, Lynn, Mass.

IN the year 1907 Moe Mark of the Mark-Brock Amusement Enterprises with headquarters in Buffalo, N. Y., owners of the big Strand theater in Broadway, New York City, and a string of other big picture houses throughout the country and Canada, built the Comique theater in Munroe street, Lynn, Mass. This house has a seating capacity of nine

Mark-Comique Theater, Lynn, Mass.

hundred, and is open from 12 noon to 11 p. m. The admission prices are five and ten cents.

A. Newhall, the man standing directly in front of the entrance to the theater in the accompanying illustration, is the manager. The Comique has been in Mr. Newhall's hands ever since it was opened and has always been a profitable investment for Mr. Mark. This house was the first moving picture theater to be started in Lynn.

According to information from Mr. Newhall, Mr. Mark is building a big picture house in Lynn to be known as the Strand. It will have a seating capacity of 2,500. He will also build in the near future, another big picture theater in Worcester, Mass., which will also be known as the Strand. This, too, will have seating accommodation for 2,500 persons. Both of these big new picture theaters will be run the same as the Strand in New York City.

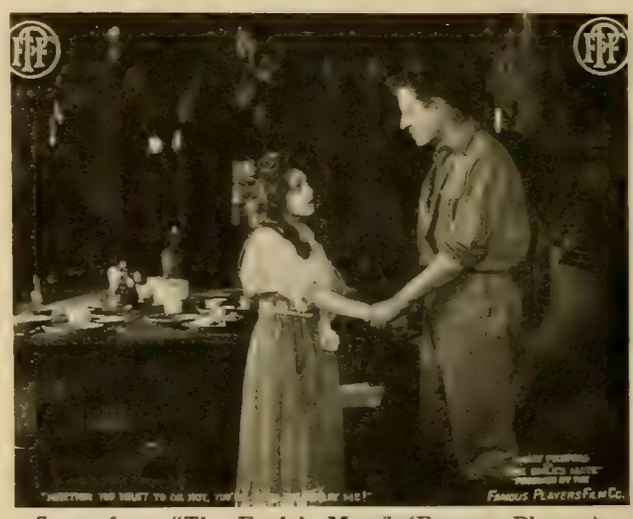
"The Eagle's Mate."

Miss Pickford Appears in a Strong Five-Part Famous Players Subject, Directed by James Kirkwood.

Reviewed by George Blaisdell.

THE first of the Famous Players productions to be shown in the Strand theater is "The Eagle's Mate," which began a week's run at the big Broadway theater on July 5. Practically every seat was filled on the afternoon of Monday, the second day of the showing, and a silent house it was throughout the five reels. It was the silence significant of close attention and deep interest. The occasion marked the release of the first "Little Mary" subject since "Tess of the Storm Country," that story of wonderful appeal. Difficult indeed was the task assigned to Producer Kirkwood that his initial picture in his new engagement should also be the immediate successor of one of Miss Pickford's greatest successes. Mr. Kirkwood has done well. He has made much of a story remarkable more for steadily maintained interest than for its ability deeply to stir the emotions; there are numbers of situations that rouse the blood and a few that reach the heart.

Scene from "The Eagle's Mate" (Famous Players).



Scene from "The Eagle's Mate" (Famous Players).

"The Eagle's Mate" is a tale of the hills, of men who make their living outside of the law; primitive men in whom rebellion at restraint seems the concomitant of the rarefied air they breathe—men inclined to make love in the same direct—and brutal—manner as that in which they make war, either on revenue officers or on their unneighborly neighbors.

Miss Pickford has the role of a gently reared girl who is taken from her home in the valley and thrown in with the moonshiners. We see her surrounded by luxury and by penury, or at least the outward evidences of it; she is equally at home in both. Miss Pickford knows how to wear clothes, but her success as an actress in nowise depends on that not negligible attribute. As Anemone Breckenridge, the niece of Sally Breckenridge, she is the center of interest throughout a story which travels rapidly. There are no subsidiary actions to suspend or divert the attention. The period of the play, aside from a brief prologue, is of a few weeks at most.

Anemone is a most lovable character. Small wonder the rough men of the hills fight over her, heedless of her assurance that such a combat is utterly pointless, as she would marry neither. It happens that later on she does accept one of them, which, of course, means only that she changes her mind. She is as strong in her affection for the young eagle which she fondles, for the dogs with which she romps, and for the horse she rides as she is in her aversion for the men by whom she is carried away to the hills.

Mr. Kirkwood as Lancer Morne, the youngster pulled out of college by his immediate family when the head of the clan is jailed, is a virile figure. He typifies the clansman who automatically cracks through the veneer of textbook civilization when the sight of his loaded rifle bears on a feudal enemy. Ida Waterman as Sally Breckinridge, the aunt and guardian of Anemone and also the aunt and benefactor of Lancer—although her neighbors are ignorant of her relation to the Mornes—finely plays her part. Robert Broderick, as the venerable head of the Mornes, is strongly cast, and so, too, is Harry C. Browne as Fisher Morne, the "heavy." There is unusual realism in the stand-up and knock-down fight between Lancer and Fisher, when the former learns of the carrying away of Anemone by his brutal cousin. The veteran Russell Bassett has the role of the Rev. Mr. Hotchkiss.

Of good situations there are many. Among these are the carefully and widely staged battles between the moonshiners and the revenue men; the scenes in the home of Sally when Fisher is brought in wounded and she is compelled to provide for him; the dialogues between Lancer and Anemone, in one of which she unexpectedly reveals a capacity for doing some fighting on her own account; the wounding of Lancer by Fisher and the denunciation by Anemone of the man who later is frustrated by the little woman in his attempt to deliver the Mornes into the hands of the law. There are lighter touches, too, as when Anemone withdraws the tray of food from the convalescent Fisher until such time as he promises to "be good"; or when Anemone, imprisoned in the Morne garret, refuses to eat the food until she sees rats going after it, and her unexpected removal of the dish from the floor and the division of its contents with the rodents.

There are many charming backgrounds, of mountain and valley. Mr. Kirkwood plainly has given much attention to the artistic side of the production, to the camera work as well as to the selection of settings.

EXCELSIOR COMPANY CELEBRATES THE 4TH.

The members of the Excelsior Company got together at their studio in Lake Placid on the evening of July 4th and provided a little comedy for some two hundred of their friends—that is, for all but about a dozen of them. The latter had been invited to attend what had been described as a "badger fight," and were among those who left the studio for a barn in an out-of-the-way place. While rules were being adopted for the combat between the badger, supposed to be caged in a barrel in the center of the floor, and a most ferocious bulldog, there was lively betting. The "pigeons" were among the most eager to get down their money. When all the currency was on the table a real officer of the law, so the story goes, swooped down and "arrested" the party. By a bit of legerdemain revolvers were located in the pockets of those detained. The chilly officials were very unsympathetic when the victims insisted they knew nothing of the weapons. It was a bad quarter of an hour for some of them before the situation was cleared up.

CONTEMPTIBLE BUSINESS ETHICS.

We are in receipt of particulars from the manager of the Alhambra Theater in Perry, New York, in regard to a "pretty raw deal" he received from a film exchange in Chicago, who are booking a "Hagenbeck-Wallace Spectacular" film. After confirming the booking in writing and advising that advertising matter was being shipped, the date was canceled by wire and three days later another house in the same town put out paper for the film. It is needless to add that no reputable exchange would be guilty of such absolutely inexcusable business practice and this case is only another proof of the advisability of doing business only with well-known exchanges of established reputation.

"The Reign of Terror."

Six Parts. Eclectic.

Reviewed by W. Stephen Bush.

THIS six-reel feature of the Eclectic Company deals with the dreadful days of the French revolution. At the time of the opening scene the King has suffered on the scaffold, while Marie Antoinette and her children were undergoing the cruelties of imprisonment in the Conciergerie. The plot, legendary rather than historic, and therefore more pliable in the hands of the playwright, concerns itself with an attempt to liberate the unfortunate Queen. The legend itself was furnished by Alexander Dumas in his story "Le Chevalier de Maison Rouge." The story opens with the Queen in prison. The Chevalier de Maison Rouge visits his brother-in-law Dixmer, and though Dixmer is supposed to be strong for the Revolution, enlists his help in a desperate attempt to

Scene from "The Reign of Terror" (Eclectic).

free the Queen. They gather together several of the loyalists left in Paris and dig a tunnel to the prison. The Queen in prison is subjected to the most gross insults. Her privacy is invaded by the roughest of the rough characters who are her guards and, in spite of the efforts of the gentlemanly officers in charge of the prison, she has no peace whatever. A young officer of the revolutionists is persuaded by the wife of Dixmer to get certain concessions for the Queen. One of these enables her to take a little exercise in the courtyard of the prison. On one of these walks she is presented with some

Scene from "The Reign of Terror" (Eclectic).

flowers, one of which contains a note telling of the plans of the conspirators. This note is found by the guards and the attempt to rescue her is a failure. Not to be disappointed, the Chevalier makes a second attempt. The authorities fearing this, have the Queen moved to another prison. Dixmer and the Chevalier by a ruse overpower the warden and Dixmer's wife takes the place of the Queen in the cell. The plot seems to be going to be successful, but is spoiled by the arrival of one of the Queen's former guards. To prevent any further attempts, the tribunal orders the Queen executed. This is carried out, although the Chevalier and Dixmer make another attempt to rescue her which results in their death. The wife of Dixmer is placed in the common prison with the other prisoners. The officer who helped her to get to the Queen has fallen under suspicion and is in the same plight—under sentence of death. A friend of this officer, who has received a mortal wound and who is high in the councils of the Revolution, comes to her aid, but the plans for the flight are discovered and the unfortunate daughter of the House of Austria is sent to her doom, despite all that these loyal subjects could do for her.

The photography is fully up to the splendid standard of the Eclectic. The principal characters are well rendered, the settings are historically correct as are the costumes. Some of the senes, notably the arraignment of the Queen before the Revolutionary Tribunal, were impressive.

M. O. Penn.

DISTINGUISHED not alone as an actor of unusual dramatic ability, M. O. Penn, Pathe leading man, is a sculptor, painter and singer of very exceptional talent. While he excels, perhaps, with the brush and pallette —his landscapes and portraits being now on exhibition both in America and abroad—it is in sculpturing, his hobby, that he finds his greatest delight. Particularly striking samples of his marked genius are two splendid casts which he has just completed of the officers of the American Pathe—Mr. A. Roussel and Paul Bonvillain. Prior to these he made casts of the Pathe star, Crane Wilbur, and the well-known Pathe directors, Louis Gasnier and Frank Powell. But it was in Paris, where many of his casts are now on exhibition, that he achieved his success as a sculptor.

M. O. Penn.

He was born in the United States in the year 1870, and at the age of ten years he was sent to Paris to get his elementary schooling and commence his studies in painting. Under the tutorship of Trupheme and Besnard at the Julian Academy he progressed rapidly, and later took up sculpturing.

At the age of twenty he found it necessary to provide his own livelihood, and having an opportunity to do cabaret work at the Chat-Noir, spent his evenings there, while his days he applied to the more sober pursuit of his studies. It was not long before frequenters of the celebrated restaurant, noting the rapidly developing dramatic possibilities of the handsome young cabaret singer, began to call for him continually. At the end of the winter, Penn, longing for excitement, which he could not find in Paris, joined the French army and spent the next three years in Africa.

When he came back to the French capital, he at once took up dramatic studies in the Paris Conservatory under Sylvain, and returned to the bright lights and music of the Chat-Noir, where he made the acquaintance of Bruant, the great revolutionary singer. Thus it happened that Oscar Metenier discovered him, and appreciating his dramatic and artistic possibilities asked him to take part in a new political play which he, Metenier, was producing at the Grand Guignol. It was the beginning of Penn's dramatic career. At the end of two years he had become so accomplished that he organized a touring company, and with such headlines as "Courtline" and "Severin Mars" traveled through France, Belgium and Germany for about twelve years.

Returning to Paris, he played in the Theaters Athenee, Geinier, Sarah Bernhardt, Apollo and Olympia. During this time moving pictures had been pushing farther and farther to the front, and with the demand increasing for first-class talent Penn took up work in the silent drama, at the same time carrying his regular legitimate roles. The French house of Pathe saw in him a screen artist of unusual ability, and so it came about that he played with them for several years, taking leads in such prominent photo dramas as "Saul," "Bourgeois de Calais," "Lecollier de La Reine," "Paillasse," "L'Or," "Mort de Lincoln," and others. At his own request he was transferred to the American branch of Pathe in Jersey City.

Neff Withdraws—Pearce Elected

GREAT SURPRISE IN THE CONVENTION HALL AT DAYTON, O., WHEN THE FOUNDER OF THE NATIONAL ORGANIZATION VOLUNTARILY STEPS ASIDE IN THE INTEREST OF HARMONY—M. A. PEARCE OF BALTIMORE ELECTED PRESIDENT OF M. P. E. L. OF A.

CONVENTION OPENS AUSPICIOUSLY—OVERTURES BY I. M. P. A. REPRESENTATIVES AMICABLY RECEIVED BY THE PARENT LEAGUE—NEGOTIATIONS UNDER WAY.

By JAMES S. McQUADE.

MONDAY, July 6, the first day of the fourth national convention of the Motion Picture Exhibitors' League of America and of the second national exposition of the organization, was merely a day of preliminaries at Dayton, O. The vanguard of the visiting members of the League only had arrived, among them being the officers of the Ohio state branch and the members of the national Executive Committee.

Owing to the fact that July 4 fell on the preceding Saturday, much work remained to be done to get the exposition in opening shape. By 2:30 p. m., however, Memorial Hall, where the exposition is housed, was in readiness for the formal opening. National Secretary George H. Wiley, of Missouri, introduced Mayor Shroyer, of Dayton, who tendered the keys of the city to the exhibitors. National President M. A. Neff thanked the Mayor on behalf of the League.

The forenoon was occupied by the registration of those who had arrived and in the executive meeting of the National Committee, consisting of M. A. Neff, Orene Parker, Covington, Ky.; R. L. Macnabb, of New York; Geo. H. Wiley, of Missouri; M. E. Corey, San Francisco; W. R. Wilson, Columbus, O., and T. P. Finnegan, of Texas. The chief business of the committee during the session was the passing of a resolution made by Mr. Wiley that the National Committee should meet in executive session the seven members of the Committee of Mediation appointed by the International Motion Picture Association, at the recent convention in New York City. The time was fixed at 7:30 p.m. George H. Wiley also moved that the members of the Missouri state branch be expelled and their charter revoked, because of non-payment of dues. The motion was carried.

TUESDAY, JULY 7.

Tuesday's morning session convened at 10:30 o'clock. Divine blessing was invoked by the Rev. M. E. Wilson, of Dayton. Owing to the inability of Mayor Shroyer to attend, J. M. Schweitzer, one of Dayton's city commission, took his place. In his speech he referred to the splendid opportunities given exhibitors to form right and lasting impressions on the minds of all the people. He marveled at the fact that in a few years a big, powerful organization had been built up by exhibitors. He congratulated exhibitors on the fact that the people of the United States recognized that they are endeavoring to educate and uplift as well as to entertain, and he also accentuated the fact that exhibitors have the power to help solve vital problems of the nation.

President Neff congratulated Mr. Schweitzer on his telling remarks and asserted that the Motion Picture Exhibitors' League of America deserves hearty recognition for what it has accomplished in the interest of the moving picture business. He spoke glowingly of Dayton's fine spirit and enterprise in recovering so rapidly from the recent flood, and conveyed the thanks of the League to the Mayor, the City Commission, officials and people of Dayton for their hearty welcome and courtesies extended.

After a roll call of officers of the National League these members were invited to the platform, as was also J. J. Rieder, former National treasurer of Jackson, Mich. The appointment of committees was next in order.

Committee on Resolutions: A. J. Diebold, Iowa; O. G. Murray, Indiana; John Ek, Wisconsin; M. E. Corey, California; William Fait, Maryland.

Committee on Credentials: T. P. Finnegan, Texas; W. C. Hubbard, New York; W. R. Wilson, Ohio; Orene Parker, Kentucky, and Dee Robinson, Illinois.

Auditing Committee: Ed Kohl, Ohio; W. W. Watts, Illinois; Mr. Goddard, California; J. J. Rieder, Michigan, and M. A. Pearce, Maryland.

Committee on Good and Welfare: John Despinet, Louisiana; August Kleist, Michigan; L. W. Brophy, Oklahoma; E. C. Glamann, Kansas, and J. M. O'Dowd, South Carolina.

Committee on Ways and Means: L. H. Ramsey, Kentucky; Tobias Keppler, New York; G. M. Luttrell, Illinois; John J. Huss, Ohio, and M. A. Sybert, West Virginia.

Press Committee: J. A. Maddox, Ohio; C. W. Gates, Minnesota; A. A. Wall, Alabama; Peter Jeup, Michigan, and Dr. William Herbst, District of Columbia.

The Convention Committee, which will recommend the place for the next national convention, was not named owing to the non-arrival of many delegates who are expected later. The reports of officers and the reading of the minutes of the last convention were postponed until the afternoon session, at the suggestion of Secretary Wiley. T. P. Finnegan then moved that a recess should be taken until the Credential Committee could make its report to the convention. On an amendment by Mr. Jeup the convention adjourned until 1:30 o'clock, as per program.

The afternoon session was opened by the calling of the names of delegates by states, as per registration with the Credential Committee. At this session it was found that sixty delegates in all were qualified to vote and that the representation from twenty states was disqualified because of non-payment of per capita tax. Much discussion was raised over the admittance of the delegation from Minnesota, only two of which were present, on the ground of the non-payment of per capita tax. The matter was finally disposed of by permitting the national vice-president of Minnesota, C. W. Gates, to participate in the deliberations.

The national secretary, George H. Wiley, then moved that it be put into the record that all national officers, meaning the president, first and second vice-presidents, secretary and treasurer, two members of the executive committee and national vice-presidents for the states, should be given the right to vote. An amendment was made that this should be done providing that membership dues had been paid up to date. The amendment was lost and the original motion was carried.

The reports of President Neff on moneys received and disbursed for the past year and of his work as president and organizer of the League were then read. After concluding his written report Mr. Neff exclaimed with much feeling: "If I got twenty thousand dollars a year I could have done no better than I have done. I have given you all that God gave me; I have given you the best I've got." Great applause greeted him at the conclusion of his remarks.

The reading of the reports of National Secretary Wiley and National Treasurer Orene Parker followed, and these, together with the president's report, were referred by motion to the auditing committee.

President Neff then asked permission to read the following telegram:

New York, July 7, 1914.

M. A. Neff, Motion Picture Exhibitors' League,
Dayton, Ohio.

Statement that you are or were at any time on pay roll of the Universal, or received any moneys or gratuities from them in any shape or manner whatsoever is unwarranted and a malicious falsehood. You can use this telegram in any manner you see fit. Wrote letter to Brandt yesterday.

CARL LAEMMLE,
President Universal Film Manufacturing Co.

The reading of the telegram was followed by general applause.

National Secretary Wiley next read some of the communications received from members of the League throughout the country on various matters. It was moved and carried that they be referred to the resolutions committee.

In this connection Mr. Wiley informed the convention that the Executive Committee of the League had met the mediation committee, appointed by the International Motion Picture Association in New York, in Memorial Hall, on Monday evening, at 7:30 o'clock. Before reading the communication received from Sam Bullock, secretary of the I. M. P. A. committee referred to, Mr. Wiley specially informed the convention that the meeting was strictly informal and not an official meeting. The communication from Mr. Bullock, bearing the date of July 6, and read to the convention, was as follows:

Report of Amalgamation Committees.

A preliminary meeting of the committee on amalgamation of the I. M. P. A. elected at the New York convention on Friday, June 12, 1914, and a similar committee representing the M. P. E. L. of A. was held at Memorial Hall on the above date.

Those present were: Messrs. M. A. Neff, Ohio; O. Parker, Kentucky; George H. Wiley, Missouri; T. P. Finnegan, Texas; R. L. Macnabb, New York; M. E. Corey, California, and Peter Jeup, Michigan. Also S. H. Trigger, New York; Sam Bullock, Ohio; F. J. Rembusch, Indiana; F. J. Herrington, Pennsylvania; W. J. Sweeny, Illinois; Judge Tugwell, California, and President Charles H. Phillips, ex-officio member of committee. Thomas Furniss of Minnesota was absent, being delayed en route.

After a general discussion of the method to be devised in order to bring the two organizations together it was decided that the I. M. P. A. members should withdraw for a conference to enable them to present some concrete propositions to work upon. An adjournment was taken for that purpose.

After a recess of thirty minutes the I. M. P. A. committee reappeared and the joint meeting then reconvened, at which time the following propositions were submitted to the joint meeting, with a recommendation that the M. P. E. L. of A. submit the propositions to the convention body for action. This was agreed to unanimously.

President M. A. Neff presided and George H. Wiley acted as secretary of the joint meeting. The resolutions submitted by Sam Bullock of Ohio were as follows:

Resolved: That this committee cannot amalgamate with any organization under the terms of the resolution by which we were elected, unless the said organization is opposed in toto to all forms of legalized censorship.

By F. J. Herrington, of Pennsylvania:

Resolved: That it be to the best interests of all concerned, that the committee of the International Motion Picture Association recommend the only method of amalgamation that can be made possible will be by the elimination of the officers of both organizations and the control of the amalgamated forces vested in a National Executive Board comprising the membership of the executive boards of both organizations.

After the reading of the communication W. R. Wilson, treasurer of the Ohio state branch of the league, moved that it be laid on the table, as it meant the elimination of the Motion Picture Exhibitors' League of America, and that suspended members of the National League be admitted in the usual way. M. A. Sybert, of West Virginia, seconded the motion. After an extended discussion, which displayed a marked amicable spirit toward the suspended members of the League, in which Messrs. Phillips of Texas, Hubbard of New York, Corey of California, Rieder of Michigan, Wiley of Missouri and others engaged, Mr. Brylawski, of Washington, D. C., moved that the original motion and all the amendments thereto be laid on the table. This motion was carried. Then Mr. Brylawski moved that a committee consisting of the National Executive Committee and three delegates from the floor should form the committee empowered to meet the mediation committee of the I. M. P. A. in further conference. The motion was carried and President Neff named Messrs. Pearce, of Maryland; Brophy, of Oklahoma, and Rieder, of Michigan, as the additional members of the committee.

At this point the convention adjourned until 10 o'clock Wednesday.

WEDNESDAY, JULY 8.

M. A. Neff Pulls the Big Surprise—Pearce Elected.

Before the election of national officers was taken up according to program at Wednesday's morning session, President Neff fairly stunned the convention with the announcement that he was not a candidate for re-election. Nothing more unexpected could have happened and the intense surprise it created throughout the ranks of his friends and opponents brought a hush throughout the convention hall that lasted for several minutes. His speech will afford unusual interest to readers. It is given verbatim.

Address of President M. A. Neff.

"Gentlemen: There have been a great many articles published; there have been a great many people who have talked along the line of harmony, peace and good fellowship, and there have been a great many things done within the last year to destroy the confidence of the motion picture exhibitors of the country in any organization. There have been a great many things said, kind and unkind, and it has been done in the heat of passion probably, and men more or less are given to those things when they are wrought up to a state of anger, but there is good in every man and more good in every woman, and this world was not built for people to wrangle and fuss over little things. I believe that the people of this world were created to harmonize. I don't believe that any man or men should stand in the way of any body of people or any organization. I believe that if a man is a man and holds respect for the human race and the uplift and the advancement of civilization and that he really holds at heart the things which he advocates he will never hold ambition over love for that for which he is working and laboring.

"We have never told a man, with the exception of one or two, what I expected to do here this morning and what I expect to say to you. I have served you faithfully for four years. I have done the best I could. If I have made mistakes, some of them I might be proud of and others I am not ashamed of. Because if there was a mistake made, it was made from the heart and in your interest, not in mine. Now, gentlemen, we are about to elect our officers for the coming year. Last year when the bolt came at New York, no man knows the sentiment that was in some of our souls; we did everything we could. I even called some of the boys back and asked if they had not better reconsider. And to-day some of those same people have come here hundreds of miles. Why? Because the love of the organization, I believe, is in their souls. I believe they still want to join this league and come back and be one of us. Those men must have the sentiment somewhere in their makeup or they would not travel all this distance for that co-operation or amalgamation, or whatever you may call it.

"It has been said that if certain conditions; in plain words they have said that if Mr. Neff was not elected at this convention that they would make application and come back in thirty days. I am going to test the sincerity of their remarks and leave it not only to the exhibitors of this country but to the people throughout this country. We have had a hard struggle, gentlemen; it has been no easy task, and this morning, as I see and know, you are intensely in earnest, and you are, as they say, on your toes. I have figured over this delegation. I think I have every man placed right, because when I am in doubt I take the safe side and never count on the doubt. Now, ladies and gentlemen, as I said before, I have served you and did the best I could for you. I want to see peace; I want to see harmony and good-fellowship, and I hope that we will get together in a manner and way that will bring peace, harmony and good-fellowship to every exhibitor in this country. (Loud applause.) First, I want to thank the states that were so kind as to instruct their delegations for me, and right here I release them from every instruction, and you are free in this convention to vote for any man that you desire and for whom you desire.

"And I say again that I will come before this convention, for the sake of harmony, for the sake of peace and good-fellowship, and I will decline any nomination and my name will not be presented. (Loud cheering.) If in the future, gentlemen, you find that you need my services you will find Ohio standing as solid as the rock of Gibraltar, and M. A. Neff will be at your service, and I will do everything possible that I can to advance your interest in the future as I have in the past. I want to say in conclusion that I appreciate the friendship of all of you and especially my Ohio brethren; they have stood stolidly behind me in every contest. They have traveled thousands of miles to support me, and only last night they indorsed me unanimously, and there is not a man in the delegation from Ohio that knew what I was going to say when I got up here because I have been studying. I studied long last night and studied this matter over and thrashed it out myself, and I have come to the conclusion that, as one gentleman said yesterday, if new blood will add strength and bring harmony to this organization, I stand for the new blood. I stand for anything that is honest and will advance the interests of the motion picture exhibitor and the entire industry, and if I have created any enemies in this line of business, if there has anything been done, it has been, ladies and gentlemen, in the defense of the motion picture exhibitor, and probably I have offended those whose interests were not yours.

"Now, gentlemen, I think I have explained it thoroughly. I will not be a candidate for re-election and there is no

(Continued on page 446.)

Honor the Pioneers.

A Brief Sketch of One of Them—Harry Schwalbe Looms Large in the Film World of the Quaker City—Intelligent Aid to the Exhibitor One of the Secrets of His Success.

By W. Stephen Bush.

MANY, perhaps most of the veterans of the motion picture industry, are distinctly young. The great and celebrated Trinity of "Pops" even are fatherly in manners and experience rather than in years. Harry Schwalbe, than whom no man is better known in the exchange business, was comfortably on the right side of thirty when the motion picture attracted him. He clearly perceived its possibilities when the rest of his native city of Philadelphia indulged in its historic somnolence.

Harry Schwalbe had inherited a love of music and the skill and talent generally coincident thereto. If these alone had been his natural gifts he might today be the distinguished leader of a band, but his name would not be a household word among film men in that large and populous section of our country which is in commerce and travel and in the newspaper zones more or less tributary to the ancient city of William Penn. Harry Schwalbe had a keen eye for what is commercially important and profitable in human amusements generally. He had the ability, strangely rare among renters and dealers in films, of telling a good picture from a bad one. Rarest of all he knew how to detach himself from his own views and tastes and judge of the picture from the viewpoint of the ordinary motion picture audience. Few men appreciate more soundly than he does what is beautiful in a picture or in a painting or in a piece of statuary, but he never sought to make the general public share his views; he was always willing to let the public do its own picking and choosing and to cater to the public taste rather than attempt to mold it. All this sounds like the definition of a real showman and that is exactly what Harry Schwalbe is; practical to the core, a single-minded believer in facts and figures and realities only; thoroughly familiar with the actual needs of the exhibitors and brimful of knowledge how to help the exhibitor.

Harry Schwalbe.

He learned the exhibitor's end of the motion picture industry away back in 1905 and 1906 when he ran a little show out in the industrial section of Kensington. His little theater, if theater it could be called, seated about five dozen people and the show consisted of a thousand feet or less, generally less. The show was continuous and so was the attendance. The admission was five cents and a crowded house meant three dollars. As the show only lasted about fifteen minutes and ran from early morn to late at night it was nothing unusual to take in more than a hundred dollars per day. The little place in Kensington was soon enlarged and it is still running at this hour, though now holding fifteen times as many patrons as it held in the beginning. Other places, all of them of the store room variety, were acquired by Mr. Schwalbe, who shortly after his entrance into the exhibiting ranks associated with him in business Mr. James McCaffrey, a musician of recognized talent and like himself a practical showman of experience. Schwalbe and McCaffrey soon realized that the renting of films to exhibitors would be the next big development in the industry and having but moderate means at their disposal they started a cooperative plan for the purchase and distribution of films inviting exhibitors to come in and share in the benefits. They received scant encouragement. People whom they approached thought the pictures were but a fad doomed to pass away sooner or later like any other popular craze. Everybody was willing to come in but anxious to wait. Straining their own resources to the utmost and giving their days and nights to the proposition in which they had unshakable faith, the two young men ceased looking for other help and won out. If ever success was achieved by hard work and conscientious service without any admixture of luck whatever it was this same success of Schwalbe and McCaffrey. The new concern called itself the Electric Theater Supply Company and opened an office first in Twelfth street and then in a little basement at 47 North 10th street. They soon established an enviable reputation for fair dealing and expert knowledge. Lubin, Edison and Pathe, but Pathe more than all the others combined, furnished the greatest share of films in the days of 1907 and 1908 and the Electric Theater Supply Company bought the entire output. Exchanges sprang up in Philadelphia and in Baltimore and Pittsburgh, but the Electric Theater Supply Company had the advantage of the start and they never relinquished their lead. Schwalbe and McCaffrey were active and influential members of the old Film Service Association at a time when the exchanges and not the manufacturers dominated the market. Then came the formation of the Motion Picture Patents Company, causing a profound change in conditions, which is felt even at this day. The formation of the M. P. P. Co. found the Electric Supply Company at the flood-tide of its prosperity; the old cramped quarters in the basement had been changed for the whole building across the street, at 44 North 10th street. A three-story modern building scarcely sufficed to accommodate the wonderfully growing business of the Electric Theater Supply Company. The company was licensed by the M. P. P. C. and now spread over new territory going as far south as Tennessee, as far north as Trenton, as far west as the gates of Pittsburgh. It supplied Eastern and Central Pennsylvania, Delaware, Maryland, the District of Columbia, Virginia, and West Virginia and had numerous patrons in all portions of the South.

It is difficult to induce Mr. Schwalbe to speak. He is strictly a man of deeds. Very thorough and painstaking in the collection of his facts, with an easy grasp of figures and conditions, he delights in action and rejoices in achievement. The secret of his success and his popularity is not as well known as it should be. A man who builds up a business from the humblest beginning into a concern of immense size and corresponding prosperity is well worthy of attention. His methods are not only interesting but must be useful and instructive to others engaged in the same line of endeavor. When the General Film Company was formed and began to absorb the exchanges of the country the Electric Theater Supply Company shared the fate of the other exchanges, but Mr. Schwalbe remained not only in charge of the old exchange, but as the manager of the General Film Company in the Philadelphia district he entered upon an enlarged field and greater activities. He held this position for about four years and only resigned recently to take a long-needed rest and to embark in a new venture, which intends to exploit feature films of quality. To this new venture he has given the old corporate name Electric Theater Supply Company, an indication of the stability of his business methods, which deserves more than passing notice.

Not from his statements but from my own observations as a daily visitor at the famous "44 North 10th" I know the secret of Mr. Schwalbe's success. From the very beginning he made the exhibitor depend on him for counsel and co-operation. The exhibitor's troubles were Mr. Schwalbe's troubles. Long before he left the employ of the General Film Company Mr. Schwalbe had become far more than a mere manager and distributor of films. He knew not only every inch of the territory which he served, but he knew about 95 per cent. of the exhibitors and he was thoroughly familiar with the industrial conditions of the various localities, with theaters and their histories and managements. He knew what the exhibitor in a certain mining town needed and what the exhibitor in the summer resort had to have. In many cases he knew the needs of the exhibitor far more accurately than the exhibitor him-

self. Of course his sympathy with the exhibitor and his willingness and ability to help practically soon became known in the exhibiting ranks. As a result Harry Schwalbe was besieged by exhibitors with problems and troubles. His office in the General Film headquarters on Vine street often looked like the consultation room of a lawyer or doctor with a vast practice. He acted as if his time and his knowledge belonged entirely to the men whom he served with films. Intensely loyal to his employer's interests he always proceeded on the theory that the interests of the exhibitor were likewise the interests of his company and that the two ought to be harmonized in an intelligent practical way. As a result the business in Philadelphia grew apace and showed pleasant profits even in times of general depression. I have seen scores upon scores of exhibitors from all points in his territory walk into the office of Mr. Schwalbe perplexed and worried and come out with new faith and new courage. One might truly say that Atlas-like he carried the film burdens of his whole district on his shoulders.

Neither he nor any man could have sustained such a task very long but for a remarkable ability to "play while you play." The thousands who have known him will testify that "he worked while he worked." His friends will testify to the ease with which he can shake off all cares and thoughts of business and enter into his play with all the happy exuberance of a boy. He loves the water and as commander of the good ship "The Buster" he and his crew have achieved fame along the Chesapeake Bay and all its tributary waters.

British Notes.

(Special Correspondence to the World.)

Samuel S. Hutchison, the president of the Flying A Company of Chicago, has arrived in this country and will proceed from London to the Continent before returning to the States.

* * *

Charles Urban is making a valiant attempt to reform the company which recently held the Kinemacolor rights. It will be remembered that this concern has figured heavily in the law courts during the past year upon matters of vital importance to its patent rights.

* * *

The newest idea, and one which has incidentally proved popular for newspaper competitors in this country, has been exploited by an illustrated daily. A prize of $100 was offered for the best criticism of the film entitled "The Midnight Marriage." Most of the competitors resided in industrial districts and extracts from their contributions give a good idea of the type of film still popular in working-class neighborhoods. "Comedy is out of place in film melodrama," argues one amateur critic, while another avers that "good plays are always an education and should be brought within the reach of the poorest by being filmed." Several of them held that cowboy stories and animal pictures were still liked best.

* * *

Commencing in the autumn the English office of the Kalem Company is to market a series of self-contained pictures revolving around the adventures of one Nina, with Miss Alice Joyce in the lead. Arrangements have been made with a weekly paper to accompany each release with the plot of the picture in story form.

* * *

Herbert Ponting's pictures of the Capt. Scott Antarctic expedition attracted Mr. Roosevelt during his recent flying visit to London. After seeing the pictures Mr. Roosevelt communicated to Mr. Pouting that he did not know when he had seen any exhibition which impressed him more, and he would not, on any account, have missed seeing them.

* * *

The newest recruit to filmdom from the variety stage is Geo. Robey. He has written a comedy entitled "The Amateur Anarchist," in which he takes the leading role.

* * *

Horace G. Plimpton, manager of negative production of the Edison Company, sailed for New York last week.

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It is announced this week that the J. L. Lasky Company will in future place the selling and renting of its productions in Great Britain entirely in the hands of J. D. Walker.

J. B. SUTCLIFFE.

HOLLAND BUYS SAN DIEGO THEATERS.

Charles A. de Lisle Holland has recently bought the Queen and Exposition theaters in San Diego, Cal., and has changed the names to the Parisian and the Illusion. It is understood the houses will hereafter use the Mutual program.

David Horsley to do One-Reel Comedies.

Manufacturer and Producer Will Return to Active Studio Work at Bayonne and Picturize Drawings of Popular Cartoonists.

David Horsley announces that he will produce seven one-reel comedies each week and distribute them through twenty-nine especially organized offices, covering the United States, Canada, Europe and South America.

"I have been working on this plan for the last six months," said Mr. Horsley when interviewed at his big glass and concrete studio in Bayonne, N. J. "The big feature as a steady diet was bound to go. Even if the grand army of 'regular' 5 and 10 cent exhibitors had been able to stand the expense, the falling off of public patronage would have forced the long film out. The very good—the unusual—feature will always find a profitable market with this class, and with these principles in mind I shall release from time to time a multiple which I hope will live up to that much hackneyed and high-sounding phrase, 'A Film Masterpiece.'

David Horsley.

"My new plans are already completed and the work of production and office organization is well under way, and the first releases will be made in the early fall.

"I have many original comedies, secured from especially engaged writers, but the basis of my plan is the famous comic series which have been running in the great daily newspapers. I have placed under contract the pick of the celebrated newspaper humorists and comic artists—as many as I can possibly use—for the seven comedies a week. I have also under contract several directors who are 'specialists' and whose names and demonstrated ability will insure the successful working out of the scenarios. The actors are being picked from the ranks of the trained 'screen' comedians, and from a certain class of theatrical entertainers whose line of work fits them peculiarly for broad, yet artistic motion picture comedies.

"The distribution of these comedies will be made through twenty-six especially equipped offices in the principal cities of the United States and Canada, and three in Europe. I am also going after the South American trade in a serious manner and on a scale of magnitude which has never before been attempted.

"I am after the best of the big exchange managers and have a scheme of operation which will make their work more than usually profitable. All of the work of production will be made in the Centaur Film Company's studio in Bayonne."

Mr. Horsley was the founder of the Centaur Film Company, the oldest in the Independent ranks.

"The Devil's Eye."

Apex Four-Part Thriller Is Filled With Astonishing "Stunts"—Would Give Ringlets to Wooden Indian.

Reviewed by Hanford C. Judson.

IN this kind of picture there is apt to be a long and exciting chase. The producer can use up more stunts in a chase than by any other method. In this particular picture, "The Devil's Eye," there is one of the most startling series of death-defying, hair-curling, make-you-jump-from-the-seat kind of performances that this reviewer has yet seen. They are so new and so absolutely unexpected that, with all their ears-pricked-up and mouth-agape compulsion, they have a quality so like comedy that they make you laugh. This makes them all the better; it's high praise of them.

If you were watching a man suspected of a crime and chased by a group of soldiers on horses and saw him drive, horse, harness and wagon, over a high bridge; saw the frantic beast kicking the wagon to splinters in the deep water and apparently kicking the man and then saw a derrick send down its hook and catching on the harness, draw both horse and his rider out and set them safely on the bank, you would have to laugh, we think.

Scene from "The Devil's Eye" (Apex).

The hero of this picture, after going though this incident, is riding on and still pursued. His horse stumbles or something and the rider goes off head first and lands right down under the galloping horse's feet. We see him trampled and he lies still. "He's badly hurt," we say and think that he has taken one too many chances. The leading pursuer comes up and dismounting bends down over the prostrate form. Quick as a wink it comes to life and with a bound is seated on the soldier's mount and is off again. We have seen this done before and done well, but not quite so unexpectedly done as in this instance. The laugh that follows it is half astonishment and half relief at the evidence that the player who took the chance is whole of wind and limb. How he managed it is wholly beyond this reviewer.

At the end, and by way of last climax, we see a man climbing out on a rope strung high up between two brick towers. His object is to get the priceless diamond, "The Devil's Eye." The villain has handcuffs on, but has been left in his tower where all of his electric apparatus is. He works over to one side and pulls down "the fatal switch." Then, as though earth trembled, the towers bend in that stiff way that towers have when falling and the bricks and dust are spread around their bases. The hero has now proved that he did not steal the fabulously valuable diamond. The pretty countess who loves him and who has been of so much assistance to him in clearing himself of suspicion can now marry him and they begin the happy ending.

There are two rather startling X-ray dresses in the picture's early scenes that some may disapprove of. There is nothing else at all objectionable in it. The photographs are clear and we count the picture as a very desirable offering for most places.

ITALA WINS CABIRIA CASE.

Mr. Justice Greenbaum on Wednesday, July 1, 1914, in the Supreme Court, Special Term, in New York County, denied plaintiff's motion for an injunction to prohibit the exhibition of the motion picture, "Cabiria," within the States of New York and Northern New Jersey.

The motion was made in an action in which Morris Brodkin is plaintiff, and Harry R. Raver, Carlo Sciamengo, and Itala Film Co. of America are defendants.

Graham & Stevenson appeared for the defendants and Lewis Werner for plaintiff. The decision:

By MR. JUSTICE GREENBAUM.

Brodkin v. Itala Film Co of Am. et al.—The insertion of the word "regular" before the word "releases" and the omission of the words describing the size and number of reels intended to be covered from the form of the contract originally tendered to the plaintiff create an ambiguity in the agreement and permit the introduction of parol evidence as to the sense in which the word "regular" was used by the parties. The negotiations leading up to the execution of the contract, as sworn to in the affidavits presented by the respective parties, present a serious conflict upon the scope of the words "regular releases." The contention of the defendants is strongly fortified by numerous affidavits of persons of extensive experience in the motion picture business and by the character of the business conducted by the plaintiff at the time that the contract was entered into. The plaintiff admits that "the composition 'Cabiria' is one of the most expensive and remarkable compositions for motion pictures ever produced." It is thus fairly arguable that such a production was not intended by the parties to come within the designation of "regular releases." Indeed, no force can be given to such words if it were held to include such a presentation as "Cabiria" is admited to be. Without intending by the foregoing to indicate any view upon the ultimate merits of the controversy, I am of opinion that, upon the papers presented, the right of the plaintiff to the relief sought is not sufficiently clear to justify the granting of an injunction. Motion for injunction denied.

JOHN W. GREY.

ONE of the factors in keeping the public posted on the merits of Universal productions is John W. Grey. It will be a year in August since Mr. Grey took up his work at 1600 Broadway, and in that time he has made rapid progress. His departments are, among others, that of special features, the big U's big stuff, for one thing. Among the subjects he has booked are "Traffic in Souls," the powerful melodrama which made a bundle of money and started in its wake such a mob of impossible would-be imitators. Other features marketed under the supervision of Mr. Grey were "Samson," "War in the Clouds," "The Spy," "Lucille Love," "Trey o' Hearts," "Sky Monster" and "Washington at Valley Forge." He also directs the department of newspaper publicity, which includes syndicates and special stories.

John W. Grey.

Mr. Grey has had wide experience in publicity work. Among his earlier connections were the Palmer & Singer Motor Car Company as sales manager, the E. R. Thomas Motor Car Company as advertising manager of the eastern district, the Evening Mail as motor truck editor, the Frank Seaman Advertising Agency, and he has also had his own agency. He is one of the few film men who can afford to live in New Rochelle, but this does not detract from his even-tempered democratic geniality. He is always pleasant to meet, and has a personality that is forceful without being overpushful.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

SOME of the "movie boys" gathered at a well-known rendezvous frequented by players and representatives of other branches of business were discussing the good and ill fortunes in the field the other night when one of them made particular reference to an expert in the mechanical branch of the producing line, remarking that the advancement the expert had made from the salary standpoint was little less than phenomenal. In spite of his recognized ability, his most ardent admirers were surprised that he should attain such a high position on a salary list. The "boys" were trying to reach some satisfactory conclusion as to why and how some people are so highly favored. Some said it was influence; others thought it unusual recognition of merit; "it's their luck," others declared. To the surprise of all in the party the expert made his appearance. "Why," exclaimed one, "I though you were in ——. What brings you back? Nothing wrong, I hope?"

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What the expert told them is worth repeating here. It brought up a discussion of the subject of contract between employer and employee and enlightened them as to how easily contracts may be broken if they become obnoxious to the employer, regardless of the legal skill behind the framing on either side. Let the expert tell it. "Well," said he, "I am here because written contracts are just as reliable as civil service rules. I never took much stock in what I used to hear of how people could be ousted from government positions if their scalps were wanted, whether or not they were under civil service appointment, but I have changed my mind.

* * *

"Before I would give up my former job and go with the people who were making overtures to me I insisted upon a contract for a certain term. They were offering me double what I was getting and it made me suspicious. I wanted an iron-clad, double-riveted affair, and when they readily agreed, I must confess, I sought the secrecy of my boudoir and proudly viewed my chest expansion. In due time I left New York for my new job and had carefully stowed away in my pocket a contract which my lawyer said was as good as a government bond. 'You've got 'em bound and gagged,' he said. 'Keep the work up to your standard and you will be good for the full four years. If they break it you will have no trouble collecting.' Boys, if I had the full salary for the term in my hands before starting I could not have left here with more confidence.

* * *

"Well, things went along fine for several weeks. There was no complaint on either side. But when receiving my salary one Saturday an officer of the company informed me that business conditions did not warrant the expenses they were under and asked if I would consent to a reduction in salary. Naturally I was disagreeably surprised and called attention to the fact that I did not seek the position and they had readily agreed to all the conditions I had imposed, and the amount of salary was fixed upon their own initiative. It was finally agreed that a week's consideration be taken.

* * *

"Up to that time the relations between us had been of a most cordial character, but there was a sudden change. It seemed that every conceivable word and action was put forward to make my position as unpleasant as possible. Nothing more was said about a decrease in salary. I saw the plan was to let the contract run, but to make it as hard as possible for me to keep my end up. I decided to stick. There was no two-week clause in the contract and my work was above reproach, so I made up my mind that any change should come from them with full payment for the term. All this time I was under legal advice and knew what I was doing. I had them beaten to a frazzle. Compromise! not a bit of it. Didn't my lawyer say I had as good as a government bond?

* * *

"Ha, ha! say, boys, its rough lines; but I have to laugh when I think of what followed. There were about three weeks of high-grade persecution when suddenly the demeanor of everybody toward me changed. Compliments on the work I was turning out flowed in from all sides. I was the best that ever happened and everybody was so pleased that the little hitch over salary had not led to my indignant resignation. My conservatism and manly spirit in standing for my rights had won general admiration.

* * *

"One night I went out and made arrangements for a supper so I could have the heads of all the departments present and tell them how much I appreciated their kindness to me and how earnestly I would work so that I might continue to enjoy their co-operation and good will. It was a great event, and I spared no expense to make it one of the most enjoyable in my career.

* * *

"All during the following week I was a hero with my fellow-workers and members of the company were delightfully pleasant when I met them. What a proud and happy man I was!

* * *

"On the succeeding Saturday I was most agreeably surprised at finding a ten dollar increase in my salary. Boys, my heart was touched and I could not get to an officer of the company too quick to express my gratitude. The money was a mere trifle. It was the compliment paid to me.

* * *

"Hold on, boys! Don't cheer and applaud. You feel as I felt, but not as I feel now. Upon the close of the following week I received my regular salary, the ten dollar increase and—notice that as I had broken my contract, my services were no longer required. Can you beat it?

* * *

"Yes, they gave me the raise voluntarily, but my lawyer told me I consummated the breach of contract by retaining the additional money. I should have returned it at once with the statement that my contract only called for so much and I was satisfied with that amount. But they jollied me along so well after they found they could not drive me out that they completely disarmed me of all suspicion, and that is why I am here.

* * *

"And now, my good fellow 'movie boys,'" continued the expert, "let me tell you I have given my experience as a warning to all of you to beware of the tempter. The next time I get a good job with a salary within reason a steam derrick will not raise me out of it. If I had remained where I was I would still be on velvet and the good (?) fellows who made me a king for a week would still be looking for what they got from me. No, I was not twenty dollars ahead on the last two weeks. The supper cost me more than that. Now, laugh. Funny, isn't it?"

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With the approach of the Fourth of July out-door exhibitors looked for a change of weather conditions that would materially increase their receipts, but unfortunately there has been bitter disappointment. Motion picture exhibitors are not the sole sufferers. Bitter complaints come in from all quarters, particularly park owners and others with out-door amusements at the seaside. It is said to be the worst season in years. One man at Coney Island who has always been liberal in expenditure upon meals between shows was observed standing at a bar one evening with a sandwich in one hand and a glass of beer in the other. A friend jokingly asked if he was cutting down expenses. "You bet," he replied. "With seventeen hundred dollars to the bad thus far, and July not here, I have to cut down." While the deficit may have been somewhat exaggerated, it cannot be denied that out-door amusements have been hit hard up to date. It is said Coney Island was visited by 250,000 people on the Fourth of July, but they kept moving to keep warm.

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The airdome season in this vicinity has not sufficiently developed to warrant a prediction as to what degree of success will attend the places this year. For the same period last year that the parks and other out-door places have been open this year the business was much better. This has, in a great measure, been due to the unusually low temperature in the evenings. During one day this month the thermometer registered the lowest in over thirty-four years, and on another day the twenty-eight year record was broken. Still the business has been pretty fair. None of the managers report a big balance on the business for the month, but nearly all of them are very confident of results during July and August. All agree that the pictures are not to blame and the places that have not been making money can charge the deficit to the weather alone.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

Moving Pictures First Came from an American University.

THE Leland Stanford University claims to be the first to in any way see the possibility of the moving picture. Leland Stanford spent over $50,000 in its development and was the pioneer of the present movement, according to the curator of the Stanford museum, Mr. Harry C. Peterson, in an address before the California Library Association in San Diego recently, among other things he said: "The first motion pictures were taken to show the actions of a horse's legs when running or trotting, over thirty years ago. Twenty-four cameras were set in a row and strings attached to the shutters were stretched across the track. As the horse ran over the track he broke each string, causing the shutter of each camera to open and close. It was from that beginning that the great motion picture industry of today started. It is interesting to note that the same shutter used long ago is still used on motion picture cameras. After all experiments of later days, a better one has not been found."

After describing the great growth of the moving picture industry, with which every reader is familiar, he proceeded to speak of the importance of filming all the famous and historical missions of California; he said "Missions are an asset to all California; they are the first points that Easterners and Europeans want to see. We are trying to get motion picture producers to bring out more plays in which the missions figure as a background. The makers are willing but find suitable plays hard to obtain, if they are to be worked out to contain a certain amount of historical interest. I have made a careful study of the subject and I find that tourists want to see the missions in photoplays, while we also want support for the preservation in pictures at least of these important crumbling buildings." No one will deny that the above claim to the pioneer work of Leland Stanford is well founded, and while many will be glad of this American beginning, others will be also glad that this beginning was in connection with an educational institution.

Widespread Preparations for Educational Work.

The work of educational kinematography is moving along new lines in a way which insures more promising results. For some time it seemed that the production of educational pictures might become extremely limited; indeed, some of the big makers had already curtailed their efforts in that direction. Everyone interested knew that this was because the right kind of appreciative efforts had not been accorded the work already done, and this in turn again was because the great work of the universal adoption of the moving picture as an educative force was one which would have to be taken up in a serious manner, with deliberate preparation by existing authorities, and with other authorities which would have to be brought into existence for that express purpose; all this is now forthcoming.

It would almost seem that in all parts of the educational world at once the spirit of the educational picture was animating the proper and necessary efforts for the desired results. The great number of organizations of good and strong men which are gathering together in this country and in Europe for the very purpose of exploiting the educational pictures in all the various branches is almost perplexing on account of their number and the nature of their individual ideas and purposes. Leading men in all the higher walks of life are joining these organizations for the furtherance of that educative purpose with which they are most nearly and naturally associated with, such as schools, churches, social, economic and commercial and scientific. Perhaps one of the best indications of assured success is found in the fact that in many of these organizations, men of wealth, title, scholarship and legislative associations are among the most interested; men who have nothing to gain in either a scholastic or commercial sense, showing that their one object is the underlying value which they are convinced lies with the educational picture. Again, these organizations are not founded upon a commercial but an educative basis, so that their success is to be measured by results and not profits, and educational results are the only ones sought for.

All Along the Line.

A structure referred to by educators of note as a school building without an equal, in the state of California, in the careful manner in which it has been designed, and the completeness of its equipment has just been dedicated to the cause of education in San Jose, Cal. The "safety first" idea prevailed, and then the moving-picture equipment with associate advantages make this imposing building one of those on the highest plane of educational advancement in America. These advantages are also to be used in making the building a great civic center and lecture bureau which will be of benefit to the whole community, making what used to be a simple school house the very heart of the highest possible educational advancement for the benefit of all ages and classes; any community is not only richly provided for under such conditions, but it seems to possess everything that present-day advances has to give.

"A Boy and the Law."

This photoplay, the scenario for which was written by Judge Willis Brown, of the Parental Court of Salt Lake City, is the result of a challenge by moving picture people of the East. It was maintained that the kind of pictures Judge Brown advocated could not be produced with enough of a "punch" to them to escape being classed purely and simply as "Sunday-school pictures," and would fail of interest to many people. Judge Brown is the founder of "Boyville," a school community for boys in Salt Lake City, together with another in Michigan.

The laudable object of preventing the making of criminals out of boys is the noble desire of Judge Brown and his work. The play he has written covers five films and is drawn from actual experiences. Willie Eckstein, the leading character, is a very real person, and the story is woven around him. He was driven from Russia after having been jailed there for connection with an anarchist society which he had joined after his father had been killed by the drunken Cossacks. He came to America with the idea that the law is an oppressor and, as a newsboy very soon got into Judge Brown's court. It was to prevent the making of criminals of just such boys that the judge induced some women to purchase the farm which became "Boyville" and over which this same Willie Eckstein became the first—mayor; the prosperity and honesty of the boys together with the inculcation of true ideas of law in place of the perverted ones is shown in the working out of the story. The inbred hatred of law through a misinterpretation by means of oppression is changed to that respect which Judge Brown successfully teaches that true liberty is right when it does not interfere with the rights of others. The film is highly commended by those Jews who were acquainted with the boy's parents and circumstances in Russia, and the censors, who were all persons in high positions, regarded the objects and results of the pictures very highly.

Vocational Education with Pictures.

The question of vocational education is one which is now being of necessity considered by those who are compelled to take up the question of juvenile control. The Bureau of Commercial Economics, with headquarters in Philadelphia, is looking to the moving picture to solve one of the problems of practical and technical education. In commendation of the work of the bureau Dr. Eliot, President emeritus of Harvard, says it reminds him of what Benjamin Franklin's father did for his son who was deciding upon the choice of a trade. The father took the boy about Boston and showed him work going on in as many trades as were then represented in the little town; and it was only after seeing all of them that the son decided to be a printer. This is the idea involved in the bureau's plan of practical education and vocational suggestion. The work is maintained by endowment funds and annuities and will be carried on through schools, public institutions, settlement-houses, missions, parks, play grounds and similar public centers; in no instance will there be any charge for the service.

Doings at Los Angeles.

JOHN BRENNAN is again at Santa Monica, having made arrangements with the main office to open the little beach studio as a comedy plant. He will turn out only comedies, and some good work may be expected from the versatile John E.

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Horkheimer Brothers, makers of Balboa features, are negotiating now for the purchase of acreage near their present studio. They contemplate spending $200,000 in building an elegant new plant which will be larger and more permanent than the already large studio and plant that they now are using.

* * *

Director Hunt is putting on a unique play at the Broncho studio in the canyon. "The Village 'Neath the Sea" is the title, and it is a pretty story of Indian love and legend. Tsura Aoki, the pretty Japanese leading woman and Sessue Hayakawa, also a native of Nippon, play the leading parts, being made up as Indians, and they are good in this. Some clever trick photography shows an Indian village under the sea.

* * *

Wilfred Lucas and his company have gone up into the mountains to get some high pictures for a series. There were three machines and a motor truck loaded with players. At the Universal studio Murdock MacQuarrie and Pauline Bush are working hard in "Francois Villon," a new series. The former is seen in the part of Villon, which is a good one.

* * *

One of the finest theater buildings in the residential district is the Empire theater at Pico and Hoover streets. The building is all of brick, with ornamental and fancy front. It will be open about the 15th of July.

* * *

Kenneth Baum, son of the head of the Oz Film Co., took unto himself a bride, Miss Dorothy Duce, of Chicago. The ceremony was performed at the Baum home on Cherokee avenue. The charming bride is the daughter of Herbert Duce, editor of the Billboard. Both fathers are well-known writers.

* * *

Director West, of the Broncho camp, has been working in Los Angeles this month and has finished some good animal pictures. Gladys Brockwell played the leading part, she being the only woman in the picture.

* * *

The Oz Co. has started work in earnest. The other day it did some big exteriors in a forest, and Louis Gottschalk, who composes music as the film is made, had his piano moved out into the woods, and played with the camera turning near him. Here were thirty dancing girls who kept time to his music. There was a large castle, rocks, and other props used in the real forest scene. This is a part of the first production of the fairy tales.

* * *

Tom Nash has just completed his first three reel animal feature at Bairdstown. It is entitled "The Mysterious Man of the Jungle" and is a real thriller. He is to start another multiple reeler in the well-equipped new studios.

* * *

There is hardly anyone left around the Albuquerque studios, as everyone has gone to Catalina Island to be in a three reel sea picture. The film is to show many scenes of real typical sea life.

* * *

"Lucille Love" is completed. The last of the reels has been shipped and Francis Ford has departed for a visit with his folks back in Maine. Grace Cunard has left for Ohio and New York to see her people also.

* * *

Saturday night (at the Photoplayers' Club) was laid aside for the ladies and they certainly were there, and the evening was voted a huge success. The star entertainer of the evening was Myrtle Stedman of Bosworth's, who sang some good songs. The newly organized glee club also gave a few numbers which were appreciated.

* * *

W. C. Cabanne is putting on "Down by the Sounding Sea," a real old ocean story featuring Robert Harron, Wallace Reid, and Mae Gaston. The story is a romantic one, and in it is a realistic shipwreck which puts in thrills. The Mutual is always getting away with some big stuff anyway. "The Mystery of the Hindu Image" from the machine of Frank Woods, is being produced by Jack O'Brien. It is a baffling murder story with plenty of detectives and thrills.

* * *

J. P. MacGowan and Helen Holmes have completed an oil picture for Kalem. They went to Fullerton, where the oil derricks are located, and the dainty Helen is seen in overalls. One of the large gushers is seen spouting many hundred barrels of oil. The picture is a sort of new one, and is good.

* * *

Director Barker, W. S. Hart, and the rest of the company of Broncho players who are working in "The Two Gun Men" have gone to the Grand Canyon to do some scenes in the big western picture featuring Mr. Hart. About twenty in all went to the Arizona scenic canyon.

* * *

Lloyd Ingraham is now directing Edna Maison at the Universal. Ray Gallagher is playing opposite her. They will do some high-class comedies.

* * *

The Cafe Nat Goodwin, run by the famous actor, Nat C. Goodwin, is planning to inaugurate a special Photoplayers' night to be held once a month. The cafe is a beautiful one, on a pier over the sea. Many local companies have used the gorgeous rooms as settings for society films.

* * *

Thomas H. Ince, famous as general manager of the N. Y. M. P. Co., is having built a complete Japanese village and garden at his large home in Hollywood. He expects to use it for scenes in pictures supposed to be laid in the flowery kingdom.

* * *

Leo Carrillo, a famous Orpheum entertainer who was here on his vacation, rescued one of the Indians at the Broncho camp and forthwith was taken into the tribe with all pomp and ceremony attending the initiation. A barbecue followed and the new paleface brave was the honored guest. He left recently for a tour of the Orpheum circuit abroad.

* * *

"Vengeance of Gold" is the name of a real western film being made at the Mutual studios. A panic-stricken burro and a maddened rattler are used to good advantage in the picture, touching off the western atmosphere.

* * *

The Feature Film Co. opened its studio on the Venice pier the evening of the 26th. Many invitations were sent out and a large number of people were present to see the pictures made. A film was exposed in the night, the scenes being lighted by electric lamps. They have already made several pictures in and around this city.

* * *

David Hartford, who directed for the Albuquerque and Robbins companies, has rejoined the legitimate stage and is with the Morosco forces here.

* * *

Every Friday night the Ocean Park band has a special concert, and the Vitagraph people directed the musicians last week. George Kunkle played two good numbers. He was followed by Anne Schaefer, Margaret Gibson, Jane Novak, Stephen Smith, Jr., and several other members of the western studio. The crowds are nearly doubled when the moving picture people get up and lead the band.

* * *

The second number of the Script, the official paper of the Photoplay Authors' League is out, and it is a good number, being full of interesting articles from the typewriters of many local writers. The league is certainly doing a lot of good, and many more members are signing up and more are expected to send in for particulars. The person who has had produced one script is eligible for membership in the league.

* * *

Again old Sol has favored Southern California with his warm rays, and everyone is happy and busy grinding out film. Many actor folks are moving down to the beaches so they can go swimming in the surf. It is great, and most everyone around here goes in daily.

CLARKE IRVINE.

DAUGHTER BORN TO WALTER LEWIS.

The stork visited the home of Walter P. Lewis, of the Biograph players, on Sunday, June 21st, and left a 7½-pound girl. Both mother and daughter are doing fine. Mr. and Mrs. Lewis have been in California all winter, returning east on June 14.

Music for the Picture

Conducted by CLARENCE E. SINN

A RECENT RELEASE of the Mutual Film Corporation is "Home, Sweet Home." For this the producers have had a prominent musician suggest music—both instrumental and vocal—which will add greatly to the effect in the presentation of the picture. A copy of these suggestions has been sent to the Moving Picture World and is here given:

Music Cues for "Home, Sweet Home."

Particular care must be taken that music in this picture should be played pianissimo; played to the picture, not against it, except in instance as below noted.

Part One. (Prologue.)

(1.) (At opening.) "Love and Passion," by Messina. First movement only, to scene where Payne leaves to bid good-bye to his sweetheart.
(2.) (Song by female voice.) "Then You'll Remember Me." All through scenes with his sweetheart until sub-title: "It Will Be Happiness to Wait for Him."
(3.) "Love and Passion" movement repeated after sub-title: "The Religious Mother Shocked at Her Boy's Calling."
(4.) (In Payne's apartments.) "We Won't Go Home Until Morning" at entrance of revellers; played softly until their exit.
(5.) "Love and Passion" repeated at mother's entrance to finish of scene.
(6.) "Then You'll Remember Me" (orchestra) very soft—after sub-title: "I Will Await Thee Dear—My Boy." (Through Payne's scenes with sweetheart and scenes with worldly woman until finish of said scenes.
(7.) "Home, Sweet Home" (string quartette), when Payne composes.

First Episode.
Apple-Pie-Mary.

(9.) Any light air played lightly until old man is on with accordeon.
(10.) Accordeon solo "Home, Sweet Home," from time accordeon is first seen playing on the screen until Bob leaves restaurant to go away.
(11.) "The Interrupted Rendezvous" Intermezzo by Gamblier until accordeon.
(12.) Accordeon solo "Home, Sweet Home," as accordeon players start at road side inn, continued until Bob leaves on horse.

Second Episode.

(This can be played forte all through latter half of episode.)
(13.) "Stradella Overture" (beginning at insert of brother's eye through bushes, continued until just before discovery of man singing and playing guitar during fight of brothers).
(14.) "Home, Sweet Home" sung by male voice and accompanied by guitar whenever he appears on screen. Discontinued at shooting of brothers and heard again when singer is seen again on screen, when mother raises knife to slay herself, then continue to finish of episode.

Third Episode.

(15.) Waltz, "The Wedding of the Roses," at opening until sub-title: "The Homesick Boy's Rendering of the Old Ballad."
(16.) Violin solo, "Home, Sweet Home," until scene breaks.
(17.) "Narcissus" by Nevin until title: "The Old Ballad—Yes?"
(18.) "Home, Sweet Home" (violin solo) again after title: "The Old Ballad—Yes?" and continued until reuniting of husband and wife.
(19.) "Home, Sweet Home," by orchestra (strings and reeds) in home scenes.
(20.) "Home, Sweet Home" (by female voice) after title: "Ten Years Later."
(21.) "Kamennor Ostrow" (Cloister scene), by Rubenstein, after title: "Allegorical." (Second movement and ending only) played until finish of picture.

Special Notice.

For First Reel—Sixteen minutes.
For Second Reel—Fourteen to fifteen minutes.
For the remaining reels—Thirteen to fourteen minutes.
The last reel, however, should be run quite slowly from the beginning of the allegorical part until the finish of the picture. In any case, it should not run over one hour and twenty-five minutes in all.

The producers have been at considerable pains to adapt the musical accompaniment as given above, and it will repay the exhibitor to follow the directions as closely as possible. I will take it upon myself to suggest that in such theaters where the orchestra is unavailable an organ be used for numbers 10, 12, (accordeon solo) 16 and 18 (violin solo) and 21. Numbers 7 and 19 can be played in quartette style on either piano or organ. Theaters using a pipe organ but no orchestra will find this a fine subject for that instrument. Where piano alone is used, it will be worth while to get an ordinary reed organ if only for the sound effects mentioned in 10, 12, 16 and 18. Play melody only (no accompaniment) for violin solos. Use the singers by all means. If no guitar is to be had for numbers included in 14, the accompaniment can be simulated on the piano.

"Wanted—Geographical Music."

Indianapolis, Ind., wants to get a complete list of songs (names only) referring to the different States in the Union. She says:

> There are a number of these songs now half forgotten, but which might be resurrected for moving picture music purposes. It might be that some of the younger element would not recognize them, but in the neighborhood theatres such as the one in which I am playing there would probably be enough old friends of the songs who would introduce them to the strangers. Aside from the fact that these melodies come in handy for pictures—especially of the rural variety—many of them are well worth preserving, and the picture musician is as able to help keep alive old songs as well as to popularize the new. Here are a few as I recall them:
> (Indiana.) "On the Banks of the Wabash."
> (Kentucky.) "My Old Kentucky Home," and "She Was Bred in Old Kentucky."
> (Tennessee.) "The Girl I Loved in Sunny Tennessee."
> (Virginia.) "The Green Fields of Virginia," also "Carry Me Back to Old Virginia."
> (Maryland.) "My Maryland."
> (Maine.) "'Way Down in Maine."
>
> I have a dim recollection of a "New Hampshire" ballad, popular about twenty years ago. Also something about Colorado—"Where the Colorado Flows," if I am not mistaken, though I do not recall the music of either song. "Marching Through Georgia" is not appropriate for that State, it being a Northern war song and not a Southern song. There may be others whose names I have forgotten, and I would appreciate it if some one would help me to complete my list of old and new songs and melodies which refer to the different States."

Still On Earth.

A letter from Will H. Bryant, musical manager of the Varieties Theatre, Terre Haute, Ind., assures me that he is neither out of business nor out of the world, but has been "too busy to write." He promises to let us hear from him this summer, as his house contemplates running multiple reel features, and Mr. Bryant thinks they will offer better opportunities musically than the single reel subjects.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Giving Up.

SOMETIMES we get a shock and one was contributed last week when one of the department regulars sent in this letter:

The writer is still in business, but I must confess to being utterly worthless to that business just now. Haven't done a thing worth while in some time, and my laziness is costing a nice little sum of money, which fact I am beginning to realize.

Certainly outdoor amusements these hot days and nights make a form of competition hard to overcome by the indoor show, but I wonder if the average exhibitor like myself doesn't fail to do his best?

As soon as trade diminished sharply I curtailed my feature bookings. As it continued to fall off I reduced them further. Now I find myself in the predicament of having to work harder than ever to bring the people back again.

Had I kept things going as they were I feel confident that my patronage would have more than compensated the expense of the extras.

I have taken too much for granted, I feel sure, and in letting the "pep" and "ginger" run out of my system why I naturally aided dull business. My theater is cool, comfortable, pleasant, and if there is any reason why I shouldn't be doing well it can be charged largely to my own shortcomings.

Have taken on a nice lot of feature bookings and I am going to commence stirring things up. Will let you know how I come out. In the meantime suppose you tell Mr. Picture Show Man to beware of "lazing" about just because it's hot weather.

The one saving grace of all this is that our correspondent is honest. He knows what's the matter, and he is going to reform, but how many of you lack the energy to reform?

Keep Going.

It used to be said of the late B. F. Keith that he would spend twenty-three cents, if need be, to get a quarter into his house, and while it was seldom that his quarters cost him that much money, it was that spirit that brought him his millions.

When Summer came down came the heavy hangings, out came the linen covers to the plush cushioned seats, the electric fans started in, and "cooler than outdoors" meant something.

As a matter of fact an indoor house, properly looked after, is cooler than an airdrome that has baked in the sun through a long Summer day. The only thing is to make the people realize that fact. This is a matter of explanatory advertising, fans and real, and not merely theoretical, ventilation. And it is not really necessary to spend more money for program. When it starts to heat up, start your campaign of advertising and at the same time, for a few weeks, run an occasional extra feature that will bring people in to realize that the house is cool, but put more of your extra expense in current for fans than in extra program and run the winter shows.

It is too late now for this advice to be heeded this year, but remember it for next time and meanwhile use a little trick stuff to get them back. Get the house fixed up right and then advertise that you've just made the interesting discovery that your house really is cooler than an airdome.

If you have a house where there is much traffic, sacrifice a couple of rows of seats to move the ticket taker inside. Leave room for people and hang a big thermometer up inside the house and outside put a sign that reads:

> It's cooler inside than out;
> Come in free, and judge for yourself.

Throw open the doors and let them come in. Few will want to hang around and graft off the show. Most of them will go outside again, buy a ticket and come in to stay, if only you see to it that the interior of the house keeps the promise you make. The very novelty of the idea will bring many people in. It's up to you to hold them.

Very Bad.

We are not going to tell where the following comes from, but we hope it comes to the eye of the guilty person. Just read this:

> This program is presented by a theater that pays a manager real money. Could you imagine such programming! Samson, Schweitzer and Limburger. The World's Strongest Trio. Don't fail to see the greatest of all features, "Samson," in six acts with Warren Kerrigan, and "The Adventures of Limburger and Schweitzer," a Powers two-reel comedy.

Can you beat it? Champagne and castor oil is nothing to it. A strong biblical story and—a slice of cheese. The comedy is all right in a mixed program, but the man who would wear a checked jumper with a dress coat and waistcoat is a model of good form alongside this combination—and yet some managers wonder why they make no money. This clipping does not come from a rival manager, but from a patron who has a sense of the fitness of the thing. Perhaps a strong comedy might help to send the audience out in good humor, but it is not the point to send them out laughing their heads off at managerial stupidity.

When you have something like "Samson," build up on it with a heart interest story or something in keeping, or perhaps a light comedy, but do not search the files for a rough comedy like this with which to make your appeal to many persons in your audience who might be making their first visit to the theatre. Don't let them think that all your bills are a combination of "Samson" and cheese.

Abroad, Too.

It did not take B. Nichols long to pick up the newspaper end of the new publicity ideas. The London Mail carries a column advertisement of the Klaw & Erlanger Biograph features with a list of the leading houses where these features may be seen. It will not be long before such information will be printed as a matter of news.

Helping Wilson.

We are sorry that we cannot give space in full to a recent advertisement by Frank Montgomery. He had been swinging around the circle in the interests of his string of houses and then he came back and wrote an advertisement for the Metropolis that is a gem. It is across four columns front page of one of the Saturday sections and drops the full eighteen and a half inches. And less than eight inches are taken up in an advertisement for his house. He tells of his trip and explains how he found Atlanta happy and the people talking prosperity. Birmingham and Memphis were deep in gloom, but Kansas City was hustling and the people pleased. Then he came back to Jacksonville to find the hard times talkers and he suggests that if they talked good times they would be more apt to have them; the "psychological prosperity" of President Wilson. Then he modestly remarks that times are good in Jax, nowhere more so than at his theatre, and explains why. But long before he comes to the house he has every resident of the Florida town thinking and thinking hard and this talk of civic pride with a stinger in the tail for the theater will have a more lasting effect than would eight pages of straight puffery for the Grand theatre. It is stuff that sets the reader thinking, it is "our town" talk, and that is admired in a place where they have no "sunstroke," but an alarming increase in fits and things when the thermometer goes above a hundred in the shade. They breathe civic pride, and Montgomery makes a strong appeal to that side of their natures.

It's all right to tell about your show and what a fine show it is, but it is a lot better to first get the interest and attention of the reader and be sure that what you have to say will be read. It is in this that some of these Montgomery advertisements stand unique.

Facts and Figures.

J. P. Gruwell, of the Monroe theater, Monroe, Wisconsin, writes that he changed over from the newspaper to the motion picture business and naturally stuck to the newspaper advertising. But he finds that his advertising appropriation takes about ten per cent. of the receipts where he thinks that five per cent. should be sufficient, and he wants to know if it is possible to get outside advertising in a country town for a circulation of one thousand, and if there is any other distribution than the mails or small boys.

There is no reason why a guaranteed circulation of one thousand should not appeal to the local advertiser. It frequently happens that the local paper offers no more. It may have a larger circulation, but much of this will be out of town, a fact which must be figured. In a town of less than ten thousand, an actual circulation of one thousand copies should be a good talking proposition, *provided* that the house organ is something more than a dreary recapitulation of the weekly program. Even then it has some value, but if the editor makes it readable, it possesses more than double the value, and surely an old time newspaper man can make his sheet readable. Whether or not he can sell, and at what price he can sell it, depends largely on what he offers, but that the house organ possesses a good advertising value for local tradesmen has been established beyond question.

As to distribution, there seems to be but three methods—through the mail, from house to house, and the door or box office distribution. The first two or the last two may be used in combination, but the first or second alone is better than the third alone. The trouble with the mailing list is that it does not cover the entire section. The trouble with the house distribution is the possibility that many may not read what is left at their doors. The theater distribution is dependent on the house patronage. Just what the local situation is is the important factor. If the sheet is made sufficiently attractive and readable, the people will take it in and ask for it when they do not get it, and in time a nearby mail circulation may also be achieved. The advertising space should be made worth at least fifty cents an inch. It may be made worth much more.

Mr. Gruwell sends in some of his local advertising. One advertisement is five inches across two columns. It merely announces the story and adds "a beautiful four-part story of a woman's unconquerable faith." We think we could have said more than that about "Tess of the Storm Country." More is said in a larger advertisement, but much should be said in *every* advertisement, if the advertisement is to possess any value at all.

Good Inside.

The Best theater, Hillsboro, Tex., sends in a bulletin that is all right inside, but the only thing that gives a hint on the outside is that the name of the house and

5c.—Bulletin—10c.

is done in red ink. This is the title, but it falls in the middle section of a three division first page, where it should have risen to the top and have been more smartly set. Inside is the weekly program, most of it well written and displayed, and a white paper four sheet is bound in, the cover being card. The latest issue promises to give more reading matter, and so it will possess a stronger pull. A herald of a feature is also sent in loose. It would be well to use paper instead of card for the cover and give it more the appearance of a publication than a frank advertisement, and have the title rise to the top of the first page.

A Vitagraph Sheet.

The Vitagraph got out a very attractive press sheet for "Capt. Alvarez" with four advertisements of varying size and enough press matter to supply any house. A sheet like that is a big help to the busy exhibitor and lets him get full value out of the subject.

Makes a Choice.

The Plaza Theatre, Montgomery, Ala., makes a choice of four subjects from eight reels, taking two services. This paragraph is self explanatory:

> In order to give our patrons an incomparable program—a program of par excellence, we are buying each and every day 7 reels of pictures and some days 8 reels (4 from the Licensed Producers and 3 or 4 from the Mutual).
>
> The pictures set out in this program are the ones chosen from both programs which have received the most favorable criticisms, and pronounced by those who are in position to know, to be the best. If, however, in our judgment, after we have run all of the pictures, we come to the conclusion that some of the others are better than some of the ones here listed, we will not hesitate to substitute and give our patrons the better pictures.
>
> We will continue to run all of the pictures, 7 or 8 reels each day, from 10 o'clock in the morning until 3 in the afternoon, when our music and singing goes on.

They use a couple of singers. On the current bill, an eight page railroad folder style, they have Jimmie Hodges, but none of the pictures in which he played while with the Lubin comedy company. It would have paid them to have featured some of these. The folder is nicely printed on better than usual stock and looks important, thereby making the offerings seem important. The proofreading is a trifle careless, as is evidenced in the duplication of a line for June 5th. The general layout is excellent, the program running two days to the page and being cut off by an ornament, which more distinctly marks the break than a rule would do. There is room for more "house stuff," but only four lines are used.

Same Old Trouble.

Ten minutes ago we wrote that the compositor looks at a job as a job where the advertising man should look at his copy as an advertisement, and now comes J. W. Williams, of the Comet Theatre, Chicago, to write that "I find a majority of job printers look at copy from a mechanical point of view, where a man writing an ad looks at it from a commercial point of view," and as a result the printer will not follow copy.

Precisely, and the first man to yell for the printer's immediate death if he followed some copy would be the man who prepared it. Before the copy is prepared, get in touch with a practical printer and the result will be a lot better.

The program itself, running over part of two pages, with a thirteen em column of gossip on either side, is well set, the day and date being given proper display and the arrangement of type being right, but the outside pages do not look so well. It would be better to use all one face, in roman and italic, and even an occasional full face line to gain especial emphasis. The reading matter is good. All that remains is the choice of type, and the printing office foreman can do more to help there than we can, because he knows what is in the cases and in the linotype magazines, which we do not.

That Mr. Williams does not need an alarm clock to wake him up in the mornings is shown by his handling of Lucille Love, number five. The six sheets show the lady in a cellar with a lot of monkeys. He got a cage of real monkeys in front of the house to help along the idea, and it brought in the people just as any appropriate moving advertisement will. We wonder if he thought to make the six sheet the back of the cage. It would have helped. We will be glad to see more issues of the Comet.' We have a hunch it is going to get better.

Anti-Suicide.

George J. Forham, of the Griffin's Theatre, St. Catherines, Ont., sends in a clipping from a Toronto paper that tells of a man who attempted suicide, and when arrested murmured there was nothing left in life but the pictures. He thinks that this is an example of how well the Canadian theatres have their audiences trained, but we submit that a proper training would prevent them from attempting to commit suicide at all. Seems to be something wrong with that argument if they tumble into the water when there are only the pictures left. They should live for the pictures instead of dying for them. No profit whatever in an audience of suicides. We appreciate Mr. Forhan's interest more than we do his logic.

Cartoons.

The Cameraphone publications now use a front page cartoon to fit the coming attractions. We have seen better art work, but few more effective advertisements. This should interest the Spotlight.

Wants Some Help.

H. S. Ford, of the Olympic Opera House, Tulia, Texas, admits that he is not very strong on advertising and asks help. This is his letter:

> I have been a constant reader of your valuable paper ever since I went into the moving picture business, and I now run two theatres, one here and the other in Plainview, Texas, and it's my desire to improve each week, and the Advertising Department to Exhibitors always appeals to me, as I am a poor Ad writer, I am ashamed to inclose a copy of my first house program, but as stated above I want to improve, so I know of no better way, and I want you to give it all the criticism coming, and I assure you that I will derive benefit from each one. And above all I want to request through your columns that as many of the fellow exhibitors that will to please send me a copy of their programs. I trust that I will receive a goodly number, for I know I will gain some real good ideas from them.
>
> Thanking you in advance for your criticism, and especially as to size type I should use, and the arrangement in general.

Coming right down to it, a man who starts the game and presently is running two houses must be some sort of a manager, even if he wants help on advertising. He needs, though, to study the value lines. Each man to his own trade, and the printer is a printer first of all. Give him a job and his first thought is to turn out a good looking job. That's what he gets money on Saturday for. The manager, on the other hand, wants to play up his strong lines. Now on the front of this program is a box that says

Every Friday
Famous Players
No advance in prices
Features with class.

The first two lines are twenty-four point, the third twelve point and the last eighteen point. It looks all right, but the fact that there is no advence in prices is of greater interest to the public than the fact that these are features of class. A transposition of the two lines would not only have played up the no advance line but would more directly have connected the "Features with class" with the Famous Players line. Turning to the back page we find

"A Good Lit-
tle Devil."

The chief aim of the whole page is to advertise the film of this title. Breaking one of the important words makes it look like the last word, only. There was plenty of space to have done it thus:

A Good
Little Devil.

The eye will not take in the hyphenated word as quickly, and in an advertisement the aim of the writer should be to get the line quickly assimilated. Suppose that the proof had come from the printer in the first form. Draw a circle around "A Good" and write "one line." Do the same with "Little Devil," and the complete job will show the second form.

The printer is not there to do the thinking for the advertiser. He is there to stick type. But tell the printer you don't know a lot and he'll help you to think, and a cigar and a couple of passes a week will help him to think to help you to think. We are strong for the printer chaps because we have met so many good fellows across the stone.

Take, too, a line "attend the matinees." That's all right, but tell them *why*. Tell them it cannot help but be the same show and they'll get a better seat. Then the advice means something.

Apart from this, things look pretty good, and with the suggestions to be had from the programs that undoubtedly will come in, there should be further improvement. We will be glad to get the programs regularly for a time and sit in on the job, too.

Limited Censorship.

The Sunset theater, Fowler, California, has a new scheme in a limited censorship. The programs for Tuesday and Friday nights are passed upon by a committee, one member of which is appointed by the church and another by the Ladies' Club, a third being appointed by somebody not clearly stated. This trio passes on the stories of the films for those evenings. There has been some opposition from the churches on the theater propositon, and this idea was used to counteract the opposition. So long as they hold to two off nights, the scheme is not a bad one, but it is seldom safe to recognize the need for censorship.

Just by way of contrast we note that the Church of St. James Aquinas in Brooklyn is running an airdome, not as a religous scheme, but as a money proposition. There is a vacant lot just back of the church, which is used, and two shows are given nightly. This assuredly is the more liberal and broad-minded point of view.

The Sunset is running a skydome just now. It is one of the few we have seen that advertises the house and not the film. It is good for a change. It runs:

THE SKYDOME.

A galaxy of Living Pictures.

————Not a Theater————

Where the ups and downs, the trials and tragedies of life, the scenery and achievements of the world at large pass silently in review.

OPEN EVERY NIGHT

Except Sunday. Come and enjoy a quiet, contemplative hour beneath the stars in this cool retreat and you will go home with a better knowledge of the ways of the world and the life and scenery of other lands.

Admisson 5 and 10c every night except Sunday.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

No. Change.

SEVERAL recent paragraphs in other publications to the effect that we contemplated spending next winter in Jacksonville seem to have created the impression that this department is to be abandoned. This is not the case. We expect to keep right on with this work.

Another Prize Contest.

Personally we do not like prize contests, but most people differ with us, so here are the rules of the latest contest. This time the comedy writers get their innings. Most contests are for the best play without any restriction, and comedy has been ignored in favor of the more telling dramatic story. This is for comedies only, two or three reel stuff, and the prizes are one thousand dollars for the best script, five hundred for the second and two hundred and fifty for the third, the contest being conducted jointly by the New York Morning Telegraph and the Chartered Theatres Corporation. These are the fully explanatory conditions governing the contest:

The comedies must be American in theme, scenes and character. The term "comedy" will be broadly construed to include comedies, dramatic comedies, farce comedies and even farce not of the "slap-stick" variety.

The contest is an open one. Only the principals and employees of The Morning Telegraph, Chartered Theatres Corporation and the judges are barred from participation.

Originality, pure and wholesome fun, clever situations (unusual but not impossible), rapid action, clever and sustained plots—all and each will have an important influence upon decisions of the judges. "Adaptations" and the "unconscious assimilation" of the work of other authors, whether copyrighted or not copyrighted, are not wanted, and if submitted will be rejected at the first reading.

The two-part comedies should contain from 60 to 90 scenes. The three-part comedies should embrace from 90 to 135 scenes.

All scripts submitted must be typewritten, on one side of the paper. Size of paper should be 8½ by 11 inches. The title of the play, but not the name of the author, must appear at the top of the first page. In the envelope containing the script must be inclosed another securely sealed envelope covering, first, a slip containing the title of the play and the name and full address of the author; second, a stamped and self-addressed envelope large enough to contain the manuscript in case it is to be returned to the writer. The sealed envelopes will be placed in the safes of The Morning Telegraph and will not be opened until after the judges have rendered their verdict.

The scenarios submitted must be "full scripts" arranged as follows:

First, the title.

Second, the synopsis—Not more than 500 words for the two-part nor more than 700 words for the three-part scripts.

Third, "Explanatory notes," if any, and brief as possible.

Fourth, the cast.

Fifth, scene plot.

Sixth, action plot.

Full ownership of the three prize scenarios to be given the Chartered Theatres Corporation upon payment of the prizes named.

For other than the prize-winning scenarios, and which may be considered available, the Chartered Theatres Corporation will make liberal offers to the authors, which they may accept or reject.

All scripts and communications relating to the contest must be addressed as follows: Comedy scenario contest, 301 Putnam Building, 1493 Broadway, New York City.

All communications requiring replies must be accompanied by self-addressed stamped envelopes.

Kinemacolor Not Buying.

Perry N. Vekroff, editor for Kinemacolor, asks authors to take notice that his company is not in the market for scripts at present. Due notice will be given when the company recommences buying.

Wright's Second.

William Lord Wright is the author of the first book on photoplay writing to come from the press. This was about four and a half years ago. His second book, "The Motion Picture Story," has just been presented. There are two factors that enter in the judgment of a book on photoplay writing, what is said and what has been omitted. Mr. Wright not only offers sound advice, but he avoids the erroneous information that mars some otherwise helpful publications. He writes fluently and understandingly and with a comprehensive knowledge of his subject. The Cloud Company, Chicago, publishes the book.

In Retirement.

E. M. Wickes, who has been doing the song and photoplay writing departments for the Writers' Magazine, has retired from that publication owing to the abolition of all department writers. He has not, at this writing, made a new connection, but it is to be expected that he will. He writes sound and helpful stuff and is one of those who write with authority.

Spec Writes.

Ever since widespread publication was given to an interview with Frank E. Woods, editor for the Mutual Film Corporation, in which he stated that but ten stories were accepted in a batch of about ten thousand submissions, the statement has been mauled and tortured. Now comes "Spec" to explain just what was meant. He writes:

> I have read so many comments on the statement attributed to me last winter, that our office found only ten photoplays worth buying out of ten thousand submitted, that I think perhaps a word in explanation may be permitted.
>
> First, the reported statement was slightly inaccurate. It should have been that we bought only ten out of ten thousand—not that there were only ten worth buying. There may have been many more worth buying that we did not buy. I'll bet one of those big black cigars you smoke that there are a lot of the writers of the rejected 9,990 who will agree with me on this point.
>
> Another important item to consider is this: We had just opened this bureau and had advertised for scripts. I remember that you told me with a twinkle in that roguish eye of yours, that we would be swamped with stories. We were. I think that every writer in the country bundled up all the old, rejected scripts he could find and sent them in. I remember one bundle of twenty-five from one author, all neatly typed and each inclosed in a nice blue cover. Do you think you could identify the chap? Then there was another lot of two hundred from an agency and numerous lots of ten or more from single writers. So you may perceive it is not quite fair to base a percentage statement that there is only one good story in a thousand, on my experience. On the whole, I don't think there is very much more worthless stuff, proportionately, in a thousand submitted photoplays than in a like number of submitted short stories or stage plays.
>
> But I am going to take issue with you on another point, and that is in the matter of submitting by synopses. No editor that I ever heard of reads all or any considerable part of the scripts submitted. He decides by synopses. You did yourself when you edited. If the synopsis was no good that settled it; you rejected. So why ask the poor devils to wear out their typewriters, use up countless reams of paper and pay out hard earned money for postage, when nobody reads anything but the synopses? Ah! but you say, in the one or two cases in a hundred where the synopsis interests the editor he follows by reading the script. Well, supposing he does—couldn't he just as easily write to the author, as we all do with Roy McCardell, and ask him for the script? He would then stand some chance of receiving a script written in the style he desires. Every producing company has its own notions of construction. A script that would suit Edison or Vitagraph wouldn't suit us, and the one that would suit us wouldn't suit them. For the trained writer I think this is the only sensible course to pursue. He would then be forced to study the styles of the different producers and would become much more valuable as a writer. However, if the boobs want to keep on pounding their machines, I suppose it is their privilege, only I wish they would inclose stamps for return postage.
>
> For our part, we shall continue to read and decide only on synopses. We want stories with plots, and any plot that can't be put into a synopsis isn't worth buying. And also, any good plot is worth buying, no matter how badly the script may be constructed.
>
> I haven't written this with any hope of convincing you, but only to relieve my mind and to reduce, if possible, the weight of our mail, providing you are kind enough to print this. Personally, I hope you will continue to educate the aspiring and perspiring authors until they can write the perfect stories, exactly the kind we want, constructed in exactly the way we want. Then, indeed, would the editor's life be an easy one—so easy that his occupation would be gone.

Very shortly after the interview was first printed we took precisely the stand that Spec now takes—that he was swamped with the accumulated rejections of the great body of writers. The twenty-five blue covered scripts to which he alludes came from our own crape-draped morgue and were frankly offered by request as "seconds." Some in the lot might have even been "thirds" for that matter. But we are glad to have him confirm our theory and hope that the matter will now be set at rest.

As to synopses, we've got to differ with him in the suggestion that script writing will ever come to the point where the editor's occupation will be gone. But no real standard of merit will ever be achieved through the submission by synopsis only. In this we hold with McCloskey that even where the plot of action is hopeless, good has been done in that the author has at least indicated his ideas and has been made to realize the production possibilities and improbabilities in clean-cut fashion.

That Mutual wants synopses only will be good news to those too lazy to write out the full idea or too stupid to learn how, but plotting is but half of photoplay writing, and we hope that the scheme will not become general.

This is an age of specialism and there may come into the field the plot specialist and the technical specialist, but while synopses are more easily handled, synopsis writing does not make for the fullest development of the photoplay author nor of the photoplay as produced. All editors, as Mr. Woods does, read the synopsis only, but most want the plot of action in case the synopsis warrants investigation.

Anyhow Spec has downed the ghost of that one-tenth of one per cent. acceptance.

What Happened to Jones?

One of those persons with an unpleasantly long memory wants to know what become of Marc Edmund Jones' intention of becoming a

second Kipling or some one. It was just about a year ago that Mr. Jones issued this modest defi:

> Just now the thing that worries me is the invasion of the photoplay field by literary writers of all kinds, who, with a literary reputation, get a price I cannot get, and, while they are responsible for some big pictures, yet sell a lot of stuff that I couldn't sell and wouldn't claim it if I wrote it. This gluts the market, and it looks as if the photoplay writer, trained in the work, is being sidetracked somewhat for the newcomers in the field. And so here's my latest stunt:
>
> I figure that photoplay writing is a better training for fiction writing than when things are the other way around. And so, if the literary writer is going to come in and "crab" the photoplay game, it is up to the photoplay writer to retaliate—whence enters little Willie! With unbecoming lack of modesty, and the rest of it, I hereby give notice that, as in one year I have entered the photoplay game as an amateur, and risen to a position with the leaders, so now, in my second year, I am going to sail into the fiction writing game and show up the gosh-dinged bunch of writers that have come in to help me eat my meal. A year from now I undertake to have as big a name as a fiction writer as has any fiction writer that has entered the photoplay game. And so that the humiliation may be the greater, I hope they will bear in mind that the man undertaking to do this cannot boast a high-school education, will have to write enough photoplays between to eat, and is one who has never written anything for publication, outside of the photoplay field and in non-payment amateur work. If I can scrape a little money together, I'll publish the challenge in the Mirror. In the meantime the fight is on! Let all photoplaywrights enter the fray.

The year is up, but the closest Jones has come to making a name as a fiction writer has been as the author of a couple of fictionized film stories in The Photoplay Magazine. Not meaning Jones alone, we admire the hen. She first lays her egg and then cackles.

Sporting Note.

The race is not always to the swift, but it helps a lot to be able to run.

Stamps.

Do not buy a lot of two cent stamps and consider yourself supplied. Get some fours and sixes and eights and tens. Then, if the editor sees the letter with the single stamp he may stop to argue that you must be a writer since you are prepared with the different denominations. Those little things count, and they do not cost much besides thought.

Write for Mary.

Sometime when you have no other idea write Mary had a Little Lamb, first as a comedy, then a drama, and without trying to follow the poem, but the idea. Then write Jack and Jill and a few more nursery rhymes, doing them both as serious and humorous stories. Don't argue it cannot be done. It can. What, for example, are Jack and Jill but a man and woman who marry. He fails, and in his failure drags the woman down to misery with him. Now do you get the idea?

Specials.

Special releases for certain days seem to be passing. Memorial Day was marked by no particular subject, though a few years ago these were considered essential. One reason for this is the growing importance of the world market as contrasted with the purely American market. No Fourth of July story ever sold largely on the other side, and it does not pay to make a film for only part of the market. Write the Christmas and the Thanksgiving stories if you must, but do not waste postage on them.

Holidays.

It is well to take a holiday now and then; not a very long one, but a few days rest to get the brain back in trim. You'll feel better when you come back and do better work once you get into the swing again, though it may be a little hard to buckle down again.

Values.

Give a child a box of paints and brushes and what he can do to a few sheets of white paper, to say nothing of his face and hands and clothes and anything else in reach is terrible to contemplate. Give the same materials to the real artist and the result is charming.

Give the same idea to the novice and the practiced man and the results are no more widely different. The beginner takes the idea and daubs it on paper. The practical man takes the idea and puts parts of it on paper in such a fashion that the commonplace idea becomes a delightfully original story. The idea is the same, but the technique is sadly different. Probably the artist as a child could only make meaningless daubs and probably he spoiled many good sheets of paper even after he started to study, but he kept on until practice made perfect and he could sell his product to the art dealer instead of the rag-and-bottle-man.

It is all practice plus ability.

The Reason.

"Why don't you tell us how to write and sell plays instead of telling us not to kick and to wait for the editor to act?" is the gist of a letter lately to hand, and the writer does not realize that the advice not to kick is as important to the sale of a story as an article on how to handle leader. There is no use in writing plays if you cannot eventually sell them, or some of them, and the way to market your product is to play the game fairly, which is the reason for these discussions.

Books on technique may be had that will give instruction in writing plays, but the conditions of the moment need to be discussed, and the periodical argument on playing the game fairly is just as important as the periodical article on how to plot ideas.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No question can be replied to that necessitates the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF-ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

SYNOPSES ONLY.—The Mutual Film Corporation and the Keystone company prefer synopses to fully developed scripts. Other companies will consider synopses if the author cannot write his idea in full. Will all readers please make note of this. This information will not be given again.

C. M. C.—See above. Editors do not keep lists of contributors. You have not read the paragraph you quote from understandingly. The idea is to send your best work to one company first, not to tell them that you are doing this.

J. F.—Sterling is in the market for scripts rather than synopses. See above.

NO NAME.—North American has not listed a release. The studio, we believe, is at Coney Island.

F. V. K.—Essanay is not buying because they are not in need of outside scripts. There is no "likely" market for kid scripts.

E. L. C.—You err in stating that Technique requires a scene plot. Read the second paragraph of Chapter Five and you will see that it is clearly stated that the scene plot is not an essential. Why not study the book and get the full value from it? The scene plot will at least help you to realize that at times you use too many different locations and interiors. A single ream of twenty pound bond will weigh five pounds. Your stationer should know that.

H. M. W.—Any firm that likes the idea will take your play. None makes a specialty of that work. A rejection applies only to one studio. Other studios may or may not have the same reason for rejection. Send an envelope to the department for the required address.

R. F.—No company is "apt" to take a play with many leaders. If the interest of the idea excuses the need of an excess of leaders any company might take it. No company would be likely to reject a play merely because a negro is used. If, as you state, he has a lovely character, we do not believe that the censorships would object. Crime must be punished to please the censors.

H. W. B.—No company is under the slightest obligation to explain why it does not accept a script and you will waste paper and ink asking.

C. C. H.—We know of no reliable person giving lessons in photoplay lessons. If an editor takes the trouble to tell you just what he wants, you are justified in supposing that he thinks you can eventually deliver what he wants.

F. G.—If your story is better told without a "spectacular thrill" then can the thrill and tell your story better. The thrill must be an integral part of the story to get a grip.

GEORGIA—You take your life in your fair hands when you ask how many scenes constitute a reel. No one knows any rule that applies. Editors take from two days to three months to give a decision, depending on the editor and the circumstances. A two reel play commands a better price than a one reel story, but not always twice as much.

F. J.—If you want your script read, it must be typed. It is not an unfair rule. No one ever asked you to write scripts or sought to compel you to buy a typewriter, but if you want to write you must follow the rules of the game. People who talk about unfairness seldom get ahead. They are too busy thinking over their wrongs. The rule of a 250 word synopsis is that it saves time and a competent writer can keep inside that limit. Amateurs write, but they seldom sell until they become sufficiently proficient to write plays. You have the wrong idea entirely.

J. M. S.—Shoot your story. It looks all right. But call your characters by their right names all through. You speak of Eugene seeing Eugene, which is not Norman by a lot.

D. W.—We do not know anything of the script you speak of. It is not possible to keep track of the thousands of scripts.

E. E. S.—Send out your script and leave it to the director to lay his footage. The number of scenes has nothing whatever to do with length.

A. C. B.—You have nothing to do with putting the cast on the screen. That is up to the director in those companies where it is done. In the same way you leave the sets to the director and the scene carpenter. That is no worry of yours. On the other hand, it is not probable that any such suggestion would help save a story with an excess of interior sets. Write the big set and them merely "close-ups" and the scene numbers of all such on the next line, without regard for the positions of the camera. Your suggestion has been passed on to the Lubin people. The point is well taken. Keep on hustling and you'll land.

J. W. H.—You would do well to send for a copy of Technique. Your question covers far too much ground.

S. S.—Get your local postmaster to take the matter up with the inspectors. It seems to be the only way to get action out of that firm.

E. L. H.—List of awards in a recent issue.

M. F. C.—Kinemacolor is out of the market.

MRS. R. S.—Change to a licensed company. Do not like the idea. Too much of a circulation scheme.

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17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE:—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 330, Fort Worth, Texas.

President, Jos. H. M. Smith; vice-president, Mr. Palmer; treasurer, C. M. Fox; financial secretary, W. C. McFadden; recording secretary, W. S. Turnpaugh, P. O. Box 543.

Manufacturers' Notice.

It is an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Question No. 41.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Suppose the decision as to question 40 to be in the affirmative, and that there was available for fuel, gas, natural and artificial; gasoline and kerosene. What would you do to determine which would be best, from any and all points of view?

Note:—As matters now stand, any operator is likely to be confronted with precisely this proposition at any time. Are you preparing, or are you prepared to "deliver the goods" on such questions as this, or even make an intelligent stagger at it?

Roll of Honor.

The Roll of Honor on Question No. 35 consists of Harry T. Dobson, Toronto, Canada; Harry Grant, Placerville, California; W. A. Burton, Trail, British Columbia, and Frank Willard, Jr., Marshallstown, Iowa.

I have selected brother Willard's reply as being best, everything considered, but am using two of the three very excellent drawings submitted by friend Burton. Incidentally the answer sent by Burton is very neatly gotten up and the drawings are excellent.

Answer to Question No. 35.

By Frank Willard, Jr., Marshalltown, Iowa.

The Question:

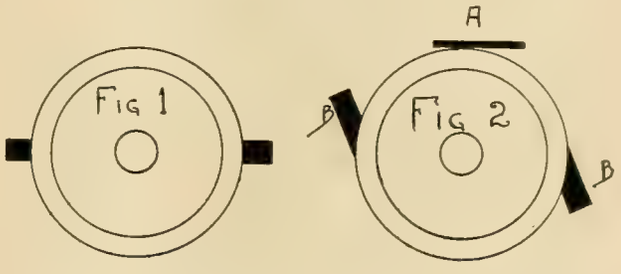
Suppose you were obliged to assemble the field coils of a motor generator. What test would you make to determine whether or not you had things connected right? How would you reverse the direction of rotation of the armature (make the motor run the other way) of a shunt-wound, d.c. motor? What effect would this have on the brushes, and what would you do to them? Would the motor be as efficient when reversed as it was before?

The Answer:

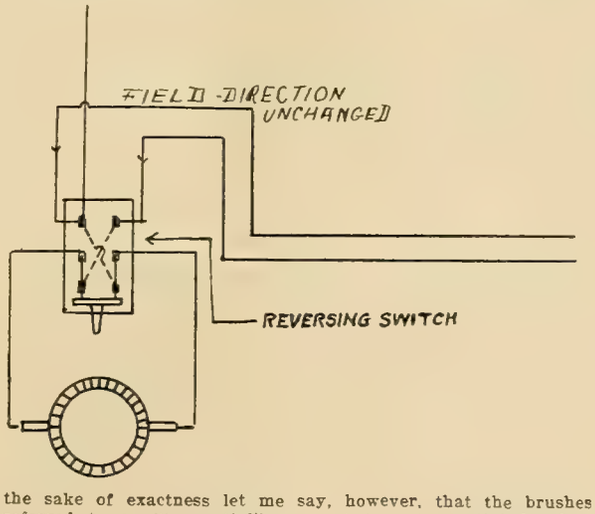
After connecting the field coils a reliable test may be made in the following manner. Get an ordinary pocket compass and bring it near the end of the poles in rotation. If the end of the needle which points north is attracted it is a south pole, if repelled it is a north pole. The poles of the field should be alternately north and south, and if any are not of the right polarity they may be reversed by interchanging leads; that is to say, by connecting the leads of one to the leads of the next, and the leads which were connected to the latter to the former. (It will, of course, be understood that in making this test the field must be excited. A good, strong battery will serve the purpose. Ed.). The direction of rotation of the armature of a d.c. shunt-wound motor may be reversed by interchanging either the field leads or the armature leads. It is preferable, however, to reverse the current in the armature. Reversal of rotation of the motor will throw the brushes out of commutating plane, and, as a result they will have to be located around the commutator at the new commutating plane, which will be in a decidedly different position. If the direction of rotation is reversed, and this is not done, the brushes will be at the point where the sparking is greatest. If it were not for self-induction and field distortion there would not be much of this effect through reversal of rotation. But as a matter of fact the brushes must be shifted the amount of the field distortion in one direction, plus an equal amount of distortion in the other direction. As the leads of the brushes vary in different motors and under different conditions it is impossible to give the exact position in which they should be set. In interpole motors they will be placed at the normal neutral plane; in multi-pole motors the brushes must be set with same relation to pole pieces. Reversal of rotation does not effect the efficiency of the d.c. shunt-wound motor.

I have not given all of brother Willard's answer because in the matter of brush shifting W. A. Burton, Trail, B. C., has much the best of it, therefore I use that portion of his reply dealing with brush changing. Burton says:

With regard to the effect of reversal on brushes, if the motor be a modern one equipped with "radial" brushes (Fig. 1) there will be no bad effect. All that needs be done in case of armature reversal is to rock the full set of brushes back against the direction of rotation by means of the rocker device, provided for that purpose, to the new neutral point which will be at the point of least sparking. However, should the brushes be of "tangential" pattern, as per Fig. 2, it requires no great wisdom to perceive what might happen, especially if the brushes be of



copper. In this case if the construction of the brush holder permits, the brushes should be reversed also, and then rocked back as previously explained. (If the brushes cannot be reversed then the armature cannot be reversed either, because this kind of brush would not run with any degree of satisfaction when pointed against the direction of rotation. Ed.). For



the sake of exactness let me say, however, that the brushes referred to as "tangential" are not true tangential brushes. The correct, true tangential brush is shown at A Fig. 2, and with that type of brush the change of direction would have no effect, except to require rocking them back to the new neutral position.

All of which is correct. Brothers Burton, Dobson and Grant all suggested the wiring of a D. P. D. T. switch, the same as Fig. 42, page 101, of the Handbook, so as to provide methods of quick reversal where it is desirable to reverse a motor occasionally. Brother Grant sent in a very neat drawing, and it was done on drawing paper with black ink, too. I am using a portion of it to illustrate the reversing switch proposition.

More Red Tape.

Brother L. C. La Grow, Albany, New York, shies his hat into the ring of the optical controversy, jumps up and down on it three times, waves his tightly clinched fists in the air, and delivers himself of the following, which we trust will hold Professor Wall for an indefinite period.

> After careful perusal of Professor Wall's criticism of W. S. James' excellent article on the M. P. optical system, I cannot see how he (Wall) is justified in his attack, or how he has substantiated his assertions. Perhaps he is justified, perhaps he has proven James in error, and I am merely deceived by my own ignorance; for certainly Professor Wall is a learned and careful man and would not proselyte. In the first place, it was not necessary, I think, for James to note the refractive index of various glass compositions in order to illustrate his meaning. For practical purposes, in the operators' measurement of condensers, the *comparative angles* of convexity and concavity are all it is necessary to know. James says: (first column, page 357, April 18th issue) "Positive lenses have a focusing point, while negative lenses have only a virtual focus." Yet Professor Wall asserts, in plain English, that James inferred that a negative (concave) lens has no focus. James did not use quite such excellent grammatical construction in describing the idea of conjugate foci as does the professor, but he expressed the same thought to our less analytical minds. I am sure that none of us operators who read James' article even imagined that he meant that any foci of a lens was on the surface of that lens. Why does Professor Wall change the fraction in his statement of the equation? Why not either adhere to the decimal or the common? This is positively confusing to us of the more or less unlettered mind. And, further, Wall says James is in error when he subtracts ⅜ from ⅞ and has a remainder of 4-8, or ½. And now, with all due deference to the professor, I must say that he is positively in error in his statement that all rear combinations have sharp foci, or will project a sharp image. Some will and some will not, as you or any other experienced operator very well knows. Why this is so I do not know. I have always supposed the convexity of the rear segment had something to do with it. Next, I would like to ask Professor Wall how achromatizing of lenses is effected? If not by the combining of segments of different refractive power, and, as James says, crown and flint glass, then most text books should be revised and corrected. As for the "objective ray," described by James and thrown out by Wall, I do not believe that either of them knew anything about "it." Something happens, that much is sure. If anyone can describe what takes place in the tube, and immediately in front of it better than James has, let him stand forth and describe his theory in detail. Until then I would advise all operators to work along the lines laid down by James. I do not like to see anyone tear down a tenable fabric unless he erects something just as good or better. James has established and described a system of measurement which any practical operator can use. It is the first we have ever had. It may be crude; there may be slight errors, but that will not prevent its use in practice, nor does the system become useless, because he has erred in his description of the chemistry of light. The James article reached the point. It is complete, and, in my humble opinion, will remain the best on M. P. optical system description for many a long day. And I, together with many another practical operator, thank Brother James and the Projection Department most sincerely for its promulgation.

I do not intend to make any comment, other than to say that I heartily agree with Brother La Grow when he says that James has established the first system of measurement evolved which the ordinary operator would be capable of using intelligently. I believe, as I have said before, that much good is going to come out of all this discussion. I think likely that Professor Wall himself made some assertions he would not have made if he had studied James 'article a little more closely; also I think some of his criticisms are well founded.

From the Big Boardwalk.

W. Carter, Atlantic City, New Jersey, writes:

> The Moving Picture World is the only paper for the boys. My home is in Wheeling, West Virginia, but I came here hoping to secure a summer position. What I found was to me surprising, and it is, I think, surprising to everyone else, too. Surely some of the Atlantic City theaters must be trying to put the picture business on the b-u-u-u-m, and do the job up brown. Some of the houses are running fourteen reels, and running them at a gallop. It's a case of now you see the picture and now you don't. So far I have visited sixteen Atlantic City theaters, and about half of them produce good screen results. Here are the names of some of the good ones: Virginia theater, Bijou Dream, Million-Dollar Pier, City Square, on Atlantic avenue; Colonial and Royal. However, how can it be expected that the operator will produce good results when the largest house in town, seating 1,800, operates from 11 A. M. to 11 P. M. with two operators and one assistant, and the operating room is one of the old timers made of sheet iron with a trap-door in the floor?

Running a sixteen-reel program reminds me of a story. It happened on our glorious Independence Day. In one of the northern tier of Southern states a veteran of the Confederate army was addressing the assembled multitude.

"Gentlemen," said he, smiting his chest and swelling up like a pouter pigeon, "my record is a part of the history of this county. Why, gentlemen, I carried the last Confederate flag through this town."

From one of the rear benches a tall, be-whiskered individual up-ended himself and said: "Yes, boys, that's right, he carried the last Confederate flag through this town for I saw him do it."

"Ah, it is indeed gratifying that one of my fellow citizens can lay aside a feeling of envy and testify to the deeds of the past," declaimed the speaker as his vest buttons began to pop from the strain.

"Yep, boys. That is right. He carried the last Confederate flag through this town, and he carried it so doggone fast you could not have told whether it was the Union-jack or a small-pox warning."

And that's the way those eleven-reel five and ten cent shows are run. The films go through so fast you cannot tell whether it is a moving picture or a mighty poor imitation of a very bad joke. I am indeed sorry to hear that Atlantic City has anything of that sort.

Usher Criticised.

A. C. Stewart, Waitsburg, Washington, shakes his fist under Brother Usher's nose in the following:

> Replying to Question 29 L. S. Usher says: "If similar instruments are used, the errors will cancel themselves out." I believe Brother Usher's foot slipped when he made that statement, but if I am in error he is cordially invited to hang one on me, with the assurance that it will not only be taken in good part, but will be appreciated. For thusly do we learn. This is my understanding of the proposition. Simultaneous readings with voltmeter and ammeter on a d.c. to d.c. set would be correct, but with an a.c. to d.c. set the case would be different for this reason: The motor would constitute an inductive load with a power factor of say, perhaps 80 per cent. The load on the generator side would be non-inductive, therefore the power factor would be unity. Now supposing the outfit to have an efficiency of 100 per cent. If tested by the voltmeter-ammeter method it would only show an efficiency of 80 per cent, because, while the instruments on the generator side would be showing volt-amperes, which would represent the actual wattage output, those on the motor side would be showing volt-amperes 20 per cent in excess of the actual input wattage, which would not be fair either to the device or to its manufacturer. While either the voltmeter-ammeter or watt-meter method may be used to test the efficiency of a d.c. to d.c. set, only the watt-meter method can be used for an a.c. to d.c. set.

With all and sundry of which the editor is obliged to agree. I remember not so very long ago I slipped up on that proposition myself, though I know better. I simply did not think of it. I expected quite some few of the departmentites to gleefully bombard me with letters to the effect that I was in error, but it seems to have gotten by without being noticed by anybody except myself.

Gets His Goat.

Victor A. Welman, Seattle, Washington, writes:

> Was glad to see Professor Wall's criticism of James' article. It was the inaccuracies and misstatements in this article by one so high up in the profession which called forth my letter on the subject of lack of knowledge on projection optics some days ago. I am glad Professor Wall has taken up the subject, but what gets my goat is that he and James, or some others like them, have not gotten together their scientific and practical knowledge long ago, and dug out the answers to our questions. Fifteen years ago I was operating a MacIntosh all-metal dissolving stereopticon with lime light, the outfit being guaranteed to produce at least one burn per second, and it seems to me that we have little or no more definite information on the subject of projection optics now than we had then. Let the Professor and Mr. James go to it and fight it out; that is exactly what we need. You may wonder why if I saw something wrong with James' article I didn't explain what it was. The answer is easy; I am just well enough informed on geometrical optics to know when to keep still and hug my theories to my manly chest. The less a man talks, you know, the longer it takes the public to find out how little he knows.

Huh! You bet I do. And here am I stuck up on a pedestal and obliged to emit a voluminous flow of speech every week. That MacIntosh guaranteed-to-burn dissolving stero brought forth a wide, juicy smile, because I used to operate one of them myself. They were a sort of metal-barrel arrangement, with just one thickness of metal, and every time you touched the darned thing, well one touch, one blister, plus emphatic and voluminous remarks.

Yes, that is exactly my view of it. Wall has the scientific knowledge and James is well versed in the practical end and if those two can be induced to pull in double harness on this subject there is no doubt but that our knowledge of the optical system of the projector will be very largely increased in a hurry. But as it is we're learning fast.

Chance for an Operator.

Down in Georgia a gentleman who has one or two other businesses has been bitten by the motion picture-game bug. He has erected what he says is a very pretty little theater in a town of 1,300 with a surrounding territory of between five or six thousand to draw on. He finds that the theater is taking more time than he figured on and he has not the time to give. He is only running one show a week. He states that if some practical operator in a large city who has a little money laid aside ($500.00) and is something of a business man, could take this theater he could make money out of it, and have a nice business in a nice town. He says, to sum up: "I honestly believe that it is a chance which occurs about once in ten years, and that the right man behind it could have something unlike anything else he has ever seen." Now if some operator who has a $500.00 bank roll and is capable of running such a business, wants to tackle this, I will be very glad to supply him with the address on request.

From Professor Wall.

E. J. Wall, Professor of Photography, Syracuse University, Syracuse, New York, writes as follows:

With reference to the editor's remarks as to point to point formation, and a projected image, I cannot understand his difficulty. You cannot look upon the film at the aperture as an original source of light which would emit rays in all directions; but you might look upon it as a secondary light source emitting convergent rays. The correct way to consider the subject is as follows: the primary light source is the crater of the positive carbon. The rays emitted by this are taken up by the condenser and projected as a convergent beam in the direction of the screen. This convergent beam we may, for the sake of argument, consider as a solid cone of light, a section of which at any point must necessarily be a uniform circle of light; but the base of the cone is the front condenser surface. This cone of light is taken up by the objective and projected on to the screen as a uniform circle of light. If you place any object across that circle of light you project that object. We use a silver image (photograph) and it is perfectly immaterial whether we place that picture in contact with the base of the light cone, as in the case of stereopticon projection, or whether we place it at any distance from the cone base, as at the machine aperture plate. The only purpose the film serves is to cut out the light, or portions of it, from some points of the circle of light. Now as every point in this circle of light, or object space as we call it, has a corresponding point in the image space (on the screen) you can get no light at the image space point corresponding to the opaque point in the silver of the picture being projected, and thus an image is formed. The objective essentially projects the uniform circle of light point by point, minus that which is stopped out by something, which in our case is the photograph on the film at the aperture.

I have, of course, ignored any question of aberrations, and assumed a solid cone of light, which, however, is actually not the case; but it is permissible to do this to clear up the point to point formation of an image, and to drive home the one essential fact that what is projected is essentially the illuminated surface of the condenser, or, theoretically, the nodal plane of emergence. The fact that a silver image or film is placed in the cone of light has absolutely nothing to do with the question. The only action of the film is to cut out portions of the light from the circle of light in a certain, definite way. But to get this sharp we focus our objective on that particular plane, or point in the length of the light cone at which the film cuts it. We are not practically concerned with the condenser surface, but merely with the picture, but all the same we are actually projecting the condenser surface, or a particular plane of the cone of light, which is an aerial image of the condenser surface. The question of scatter is not an easy one to explain without tables, charts and diagrams, but the editor has got hold of the right end of the stick. Scatter is the diffusion of part of a beam of light by minute particles, and the coarser the particle or the greater the number of fine particles, the greater the diffusion of the light in all directions. Ground glass diffuses light because the rough surface of the glass is composed of coarse particles closely compacted. Any direct ray is entirely scattered in all directions and it is impossible to see an image. But make your ground surface finer (very easy to do by photography) and you get less diffusion and therefore more and more of the direct ray passes through, till it is possible to see or form a strong clear image, although there is much diffusion. In the case of the silver image the actual particles are so minute that we get "scatter," and not general diffusion. To put it baldly: diffusion is complete dispersal of the direct rays in all directions; scatter is dispersal of only a minute fraction of the direct rays in all directions. The editor's statement of refraction is correct, except that he omits the angle of the prism. And his use of the word "density" is open to question, unless he means optical density. Density in ordinary language is synonymous with specific gravity, and in all optical glass catalogs the specific gravity or density is given. On the other hand we often talk loosely of optical density, as meaning refractive index, though it is as well to avoid this term, since it is liable to lead to confusion, as it is also often applied to the color absorptive power of a solution or glass.

Answering the professor's last comment first, with regard to optical versus specific gravity density, I should suppose, as a matter of plain language, that optical density is the relative clearness or transparency of glass, whereas specific gravity density would mean the relative density of the molecules composing the glass; in other words, the specific gravity of the glass, and it is this that I had supposed constituted the refractive index, but I am not sure. With regard to the point for point theory, I guess I will never get that matter squared around in my mind so that all the different points involved fit together. It seems to me now that each ray passing through the film just passes on through the objective lens and is shot out in a straight line to the film, and according to this theory there cannot then be any question of converging rays, it seems to me, except in-so-far as the condenser cone is concerned. But I am going to close up my countenance and button it up also, so far as this particular phase of the matter be concerned, until such time as someone can advance a theory which I am able to accept as being beyond any question of a doubt the precise action of the image in passing through and out of the objective. I realize that it is quite possible that Professor Wall understands the matter thoroughly, but is unable to explain it in a way that an ordinary layman can grasp. I know that is true in some other things, particularly with relation to light. I also know that even the highest authorities differ with regard to certain theories in connection with the light ray. For instance, there are those who stoutly maintain that light is propagated in straight lines, and there are those who just as stoutly maintain that it is not. However, for one thing I am thankful, and that is that I think we can arrive at a very substantial understanding of the practical workings of the lense system of a projector without having this particular piece of highly theoretical knowledge made clear. As to Professor Wall's remarks about the condenser surface being what we really project, why that idea I can readily grasp and assimilate; also it helps me to understand the whole proposition somewhat better, I think.

Another from Professor Wall.

Professor E. J. Wall, Syracuse University, Syracuse, New York, contributes the following:

I am afraid I can be of very little assistance too "Grafton" in his lens trouble, without first seeing the lens, because I do not recognize from his description what "leafed" means. I have grave doubts whether oil would actually impair the surface of glass, unless the oil was strongly acid or alkaline. There is one thing that will very soon spoil any lens, and that is the perspiration from a dirty finger. Under the action of heat this will etch the glass surface in an hour or two. The only possible suggestion that I can make is that the heat has softened the balsam used for cementing the front combination, and that it has run slightly. This gives rise to tree-like markings, which are very characteristic. (But that would hardly be Grafton's trouble since melted balsam would either be near the edges only or in easily discernible streaks.—Ed.).

His suggestion as to the separation of a metal is absurd. Optical glass is a mixture of the silicates of potash, soda, lime and arsenic; with the addition of lead, in the case of flint glass. No iron advisedly enters into it. If it did the glass would be deeply colored, like a common beer bottle. No amount of heat, met with in a projector, can possibly cause separation of any of the above metals, or cause devitrification, as we call it. To effect this, the glass would have to become semi-fluid and red hot and be kept at this temperature for hours. I shall be pleased, of course, to examine the lens in question, and report if it is sent on to me.

Mr. Wallace Clay's notes, page 1404, are excellent, except in one or two points. Mr. James is right about his concave prisms or lenses; no concave lens can produce a real image, or make convergent rays or any other rays cross at a point on the opposite side of a lens to that on which they are incident. Mr. Clay is also wrong about the crossing point of the objective. This is always outside the front lens of the projection objective, as now made.

With reference to the Editor's comment on the enormous absorption of light by glass, this is a little too sweeping, or else his conception of "enormous" differs from mine. The facts as regards the loss of light through a lens in transmission are as follows: the absorption of light by the glass is 2.4 per cent for every centimetre (= 0.39 inch) of axial glass thickness. The loss by reflection from every glass-air surface is 5.22 per cent, the refractive index of the glass being assumed to be 1.5 to 1.6. If we take a projection objective of 10 centimetre focus (=4.0 inches), with 6 glass-air surfaces the total loss by reflection and absorption is obviously $1-(.9478)^6-(2.4x.773)$, the axial thickness of glass being 0.773 cm. This equals 1-0.2936, or the total loss is 29.36 per cent. There are, of course, other factors which one ought to take into consideration, but as they merely affect the decimal units we can ignore them.

As to the absorption, according to Mr. Martin's photometric tests the absorption in the condenser lens was considerably more than 50 per cent—as I recollect it, something like 60. The matter was published in the department some time ago. This is doubtless to a considerable extent due to the poor quality of condenser lenses. Professor Wall should remember that my comment was aimed at the whole lens system—not merely the objective; also his statement as to the absorption makes no allowance for different grades of glass. It is possible, however, that he does not include that in his meaning of the term "absorption."

A Highly Technical Question.

The editor of one of the Munsey magazines writes as follows:

Will you kindly do me a favor by answering the following question? It is a request made by one of my readers. On the Edison moving picture machine there is a small toothed wheel which engages with the rack. Certain motion picture operators claim this is a gear, while others claim that, being a part of the racking movement it is not a gear, but a racking pinion. This gear, or racking pinion, is known as the framing device. Also please answer as to what is the correct definition of a gear when used in this connection.

I am of the opinion that any toothed wheel designed to mesh with the teeth on another toothed wheel, or rack, for the purpose of moving second wheel or rack, or being moved by the second wheel or rack, could properly be termed a gear. And I believe also that the term pinion could be properly applied to the toothed wheel in question. According to the best authorities on matters of this kind the term pinion is applied to a small wheel meshing with a larger gear wheel or a rack, though strictly speaking the term pinion would only apply when the teeth of the smaller gear are cut into an enlargement of the spindle, so that the gear and the spindle are actually one piece. The term gear by common practice is applied to nearly all toothed wheels designed to engage with other toothed wheels, while two or more toothed wheels meshing together are collectively termed gearing. There are many kinds of gears, such as spur gears, beveled gears, etc. However, in the case cited I am of the opinion either the term gear or pinion could be used with approximate correctness, and there would be little choice as between the two.

Excellent Work.

By courtesy of the management of the Knickerbocker theater, the editor recently viewed "Cabiria," by the Itala Film Company, of which Harry Raver is the American manager. There is only one word which could be justly used to describe this photoplay, and that is magnificent, and it was not magnificent in spots, but from start to finish. In places the dramatic interest carried the audience to a point of self-forgetfulness, and that is as far as the legitimate drama itself can possibly go. When the priest was about to throw the child into the fiery maw of the God, and Axilla and his slave Maciste seized the child, hurled the priest aside, and then the fanatics sought to seize them, the editor really forgot where he was and to himself was saying: "Go to it, old boy! More power to you!" It was all so exciting that he for the moment really stood in front of that Temple, just simply itching to take part in the scrap.

And now let me spoil all that by pointing a moral. This condition could not have been possible but for the excellence of the work of the operators, Jack Winick and Max Hollander, assisted by William Sweeney, who handles the arcs of the projectors. If the machines had not been in perfect adjustment, or if there had been a heavy flicker or shadows on the screen then the illusion would have been largely lost. But as it was, the light was brilliant, the picture steady as a rock, and the speed correct, so that these things, combined with the magnificent photography and acting made the whole thing actually reincarnate itself on the screen, as though it really held in itself the breath of life, instead of being only the shadow of that which had been.

The Knickerbocker theater has started an innovation. The idea of the management is that the operator cannot attend to his arc and at the same time have a sufficiently clear vision to properly project a picture. There is a lot in this, but under a scheme of this kind there should be a separate observation port to the left of the machine to be used by the light man. On two or three occasions there were slight shadows on the screen which, of course, was chargeable to Sweeney, the light-man; but he was not really to blame, since he was compelled to use the same observation port used by the operator, and therefore did not have a clear, unobstructed view of the screen. It is not practical to govern the light by the spot, but the man handling the light must have a constant uninterrupted view of the screen, and I would suggest to the Knickerbocker management that they provide a separate observation port for the light-man. Outside of this I have no criticism to make. The equipment consists of two Power's Six A projectors.

A Classic Wreck.

Harry Bowman, Boydton, Virginia, encloses a photograph of what was left of his outfit after the storm of May 13th. He says he started the following Saturday in a new tent and has opened his tent show for the season.

Well, brother Bowman, it is quite evident that the storm did things to you, but I see what apparently was the commissary tent still remained in good order, so "you should worry." The department wishes you a successful season, and I trust that the God of Winds will be more kind to you in the future.

Foolish.

Roanoke, Virginia, asks:

> What do you think of the operator who will resent the calling of his attention to a mis-frame in his picture? He said I was trying to start a rough house by tapping lightly on the wall of his operating room.

It is hardly necessary to comment or even express an opinion. The operator who allows a mis-frame to remain on the screen long enough to require his attention to be called to it certainly ought to be promptly discharged or at least have a good, hard calling down. He was the one who was starting the rough house by committing an outrage on the audience, always assuming, however, that he was not working for a manager who requires the operator to thread a second machine, and rewind a film while he is projecting one. If that be the case, there is then some excuse for him, and the fault lies with the manager. It is then the manager who ought to be discharged.

Some Formulas.

Brother John Griffiths, Ansonia, Connecticut, contributes the following to the fund of knowledge concerning the optical system of projectors:

> The equivalent focus of a condenser combination that will project a cone of light a certain distance varies with the distance of the arc from the center of the combination, hence it is necessary to decide on a definite fixed distance of the arc from the condenser, and to maintain that position. By reason of the fact that I have been getting excellent results with the arc 4½ inches from the center of the condenser combination, I have adopted that distance as best suited to the general run of work. and am enclosing formulas from which the attached table was compiled. I send both, to the end that the table may be revised to eliminate any errors it may contain. In anticipation that some will say: "Oh, well, I am getting fine results without using the combinations as shown in the table," I will remark: "Quite so!" The table merely shows the combination necessary when the arc is approximately 4½ inches from the center of the condenser combination. I shall be prepared to dodge bricks as soon as this is published.

FORMULAS.

Formula for finding length of cone: Multiply the e.f. of the objective lens by 4½.

Formula for finding distance between center of condenser combination and machine aperture: Multiply e.f. of the objective by 2½.

Formula for finding e.f. of required condenser combination: One divided by the distance of arc from center of condenser combination, plus one divided by length of cone, equals one divided by X, where X is the e.f. of the required condenser combination.

Equivalent Focus of Objective Lens	Distance from Aperture to Center of Combination of Condensers	Combination of Condensers With ⅛ Inch Space			Distance of Arc From Center of Combination of Condensers inches
3½	8¾ inches	6½	-	6½	4.13
3	9⅜ "	6½	-	7½	4.42
4	10 "	6½	-	7½	4.35
4¼	10⅝ "	6½	-	7½x	4.29
4½	11¼ "	6½	-	8½x	4.45
4¾	11⅞ "	6½	-	8½	4.48
5	12½ "	6½	-	8½	4.44
5¼	13⅛ "	7½	-	7½	4.5
5½	13¾ "	7½	-	7½	4.46
5¾	14⅜ "	7½	-	7½	4.42
6	15 "	7½	-	7½	4.49
6¼	15⅝ "	7½	-	7½	4.36
6½	16¼ "	6½	-	9½	4.55
6¾	16⅞ "	6½	-	9½	4.4
7	17½ "	6½	-	9½	4.45

Instructions for using the table. After placing the lamp house in position move the arc until the spot is approximately 2 inches in diameter. If it should be found that the distance of the arc does not agree with the distance of the last column of the table then the condensers are not what they are supposed to be. If the distance is greater than that in the table the condensers are of too long focal length, and if it is less their local length is too short.

Note: The table is complied on the assumption that the arc is 4½ inches from the center of the condenser combination which, I believe, is the best possible position. The different distances shown in the last column of the table is due to the limited number of sizes of condensers we have to choose from.

Upon all of which the editor refuses to be interv.ewed, except that he does not understand the last formula. Since, assuming a cone length of 20 inches, expressed as a fraction this would be $\frac{1}{4.5} + \frac{1}{20} = \frac{1}{x}$. Perhaps I am thick headed, but I do not make any sense out of that particular proposition. As to the balance of it I respectfully refer it to Professor Wall, brother James and the rest of the department fans, who will no doubt dissect the table, and limber up its joints if it needs any limbering.

Disturbed His Slumbers.

Madison, Missouri, writes:

> Enclosed find twenty-five cents, for which send me the question booklet. Have been in the business for three years, and if I knew as much as I thought I did when I began operating I would certainly be some operator. But the questions have disturbed my slumbers, and I believe every operator who wishes to succeed ought to study them. Keep up the good work. As for myself I am trying to deliver the goods on the screen to the best of my ability.

I am glad to know that the questions have stirred you up, Madison, and trust you won't allow yourself to re-enter slumberland, because in this swift day and age the slumberer is likely to awaken to see the dust of the procession disappearing in the dim distance, and himself camped along the road side with the other has-beens.

The Kindergarten Class.

A San Francisco correspondent in a letter to the editor says:

> I must compliment you on the department, which seems to have grown out of the kindergarten class, and to be proceeding along lines which make real operators sit up and look around a bit.

Yes, but you must remember that it is only of late that the profession of operating has advanced out of the "kindergarten" state, and it is not very far out of it even now. When I started the old "Operators' Column" February 19, 1910, the whole business of operating was very much kindergarten. There were very few, if any operators who had any accurate knowledge of any of the various things which go to make up projection, whereas the great mass of them knew just about enough to make a rather indifferent splice, thread a machine, and get a light of some sort, but the "sort" was usually decidedly rotten.

The editor has recently been really surprised, and most agreeably surprised, too. No longer than a year ago he could not name more than two or three houses in all New York City where he could confidently send a visitor. He can now name several times that number where the projection is excellent, and in many instances all that could be desired by the most exacting. He was surprised down in Philadelphia, because in the few theaters visited he found operators putting on very good work, even though badly hampered by totally unreasonably narrow observation ports. In the west, last summer, he found much to praise, and comparatively little to criticise, therefore, taking everything into consideration, he is prepared to say that operating as a whole has advanced out of the kindergarten class and naturally the projection department has advanced in proportion.

I firmly believe, however, that even now there is still room for much improvement in our very best work, or, in other words, in the work of our very best men. The actual result on the screen, as now put forth by some of the high-class men, cannot, I think, be largely improved upon, except that some plan be found through which we may secure a greater stereoscopic effect. But I think we will find ways and means to put on the same result at a considerable less expenditure of power and light; also I think the light tone will be greatly improved. I do not think the ideal screen has yet been found. The lens system of the projector is a miserable make-shift, particularly the condenser end, and that cannot be changed, or at least it will not be changed until a practical positive method of stopping breakage and discoloration is discovered. But the former, I believe, is very nearly accomplished and the latter is, I am sure, only a matter of cost which will amount to nothing once breakage is stopped, since the manager can well afford to pay even as much as ten dollars for a set of condenser lenses which will produce high class results if he can feel assured they will not break. I am also of the opinion that our projection carbons can and will be vastly improved by chemicalizing to improve the light tone.

And now, gentlemen, since we have advanced out of the kindergarten class, let me ask that some of you stop acting like children, climb into the band wagon and help us to place operating on a still higher plane; secure for the operator that remuneration which is due him, and advance the knowledge of our profession to a point where the tyro cannot enter into successful competition.

Kid Operator Injured.

Down in Fort Worth, Texas, the Elk's theater on North Main street had a fire recently. According to reports the machines in this theater were operated without fire shutters, and the operating room ceiling was so low that the operator could not stand upright. Early Eaton, a fourteen-year-old boy, son of A. W. Eaton, superintendent of the Cleveland Construction Company, was at the moment operating the machines. According to the report of a local paper young Eaton moved the machine aside and climbed out through the observation port, falling twelve feet down into the audience, sustaining probably fatal injuries. This boy was relieving the regular operator. The film became ignited, whereupon Eaton grabbed it from the machine and threw it on the floor behind him, where it fell upon three reels lying upon the floor. Naturally there were doings right then and there and escape through the door was cut off. There was, of course, a panic in the audience, but fortunately beyond the burning of 5,000 feet of film, and the serious injury to the child operator, the scare was the most serious direct result. It is to be hoped that the manager of this particular theater had to pay for the 5,000 feet of film, in which case he will probably awake to the fact that in the long run the employment of a cheap operator who will work in a little, narrow, contracted cracker box and be satisfied to have a fourteen-year-old boy for relief, does not pay very good dividends.

Enterprising.

Navasota, Texas, writes:

> Enclosed find $2.50 for the Handbook. Am never satisfied with my screen results as long as there is any possible chance for improvement. It is my desire to be above the grade of mediocrity displayed by the general run of country operators, meaning the operator in the small town where there is no examination required.

Assuming this man to be sincere, he is the kind I like to help. It is a very genuine pleasure to the editor to help those who help themselves. Navasota is taking precisely the right course to improve himself. He is preparing to combine practical experience in the operating room with theoretical knowledge taken from books, and that, as I have many times pointed out, is the quickest, surest road to excellence. The man who refuses to buy books and study, simply proclaims himself a laggard. He refuses to take advantage of the knowledge possessed by others who have specialized along certain lines, and he, more than anyone else, is the loser. My compliments to you Navasota, and may your wish become true in the fulness of time.

Springfield, Illinois, Fight.

Springfield, Illinois, orders a list of the questions and says:

> Will be glad at any time to give you any desired information with regard to conditions in Springfield. Local 323 is now engaged in a hard fight, but our men are loyal, and we have been able to win over four of the eight houses. We hope soon to be able to report more of them in line.

We are glad to know that the Springfield boys are winning out, because, from what little I know of the matter, their demands are just. I would suggest, however, that instead of offering to send details it would have been more to the purpose if Springfield had incorporated these aforesaid details in his letter.

For the reason that the Moving Picture World is purely and wholly a trade paper, which, to the best of its ability, serves all branches of the industry, it is obviously impractical for the projection department, which handles all matters pertaining to operators, to take sides in controversies as between different branches or divisions of the trade, meaning, of course, in this instance, labor disputes.

It is the design, however, of this department to serve the best interests of the business, and it can and will set forth facts in any case of this kind, and do what it can to induce one or both sides to listen to reason. It can and will favor the side of the operator when it shows that the operators' contention is right and just, but it cannot admit to its columns letters from either individual operators or operators' unions, or from individual managers, or managers' unions, which deal in abuse rather than argument. This department cannot and will not uphold the practice of violence by either side, but its columns are open to either side to present a fair and square argument as to the merits of the case. So far as I understand the difficulty in Springfield the contention of the operators' union is based in justice, and the managers are absolutely in error in fighting the men under the conditions. The men have asked nothing unreasonable; in fact, they might have asked considerably more, and still not have been unreasonable. It is, therefore to be hoped the managers of the four houses still holding out will soon realize the fact that in fighting a proposition of this kind they are simply standing in their own light, for they are fighting something which they ought to have voluntarily offered their operators long ago.

Unsigned Letter.

From Springfield, Ohio, comes a letter signed only with the initials of the writer. In this letter he charges the Springfield exhibitors, or some of them, with very bitterly opposing the formation of an operators' union in that city. He says that Springfield operators go on duty at 10 A. M. and work until 11 P. M., and that chief operators get from $11.00 to $14.00 a week. He also states that some of them have to run gas engines.

In the first place, letters, in order to receive attention, absolutely must be signed. The name of the writer will not be published if he requests the same withheld, but as an evidence of good faith we positively must have it.

I would have thrown this letter into the waste-paper basket very promptly, but, assuming the matter therein contained to be even approximately correct, it ought to receive publicity. I can hardly think that the Springfield managers, either as individuals or as a body, would be so foolish as to oppose the formation of a union or the raising of salaries, if they are at any such ridiculous plane as that named. It should scarcely be necessary to point out to the Springfield exhibitors that it is the height of absurdity to place their projection in the hands of fourteen-dollar-a-week men. A man can earn very nearly that much shoveling dirt in the street, or chopping cordwood. I am loath to believe Springfield exhibitors would make the income of their houses very largely dependent upon the efforts of so cheap a man. If they are doing so, then they stand in need of considerable education as to the possibilities of projection. If they will come to New York I will gladly show and demonstrate to them the difference between the work of the well paid, high-class man and the work of the cheaper variety.

Motiograph.

Moose Lake, Minnesota, writes:

> Am using a 1912 1A motiograph and having trouble with the machine pounding. This pounding all depends upon the position of the framing device. When set so that the ball shaft lies straight, it does not pound so much. Any operator having had a like experience will please let me know what is wrong.

That is not at all necessary, Moose Lake. I can tell you what the difficulty is with one hand tied behind by back. The bearings of the ball shaft are worn. The remedy is new bearings.

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Comments on the Films

Licensed

MYSTERY OF THE FADELESS TINTS (Edison), June 30.—The eighth of the series of the "Chronicles of Cleek." In some respects this is a meritorious offering, but it contains inconsistencies; elements that are intended to be gripping and interesting seem to be devoid of conviction. A well produced picture photographically, but hardly up to the standard this series has maintained heretofore.

THE WIRE CHIEF'S REWARD (Kalem), June 30.—An exciting but somewhat incongruous offering which embraces many gripping scenes. The photography and acting are very commendable, but the action of the plot contains many inconsistencies.

THE DARING YOUNG PERSON (Essanay), June 30.—This is a very interesting pictureplay in which Ruth Stonehouse, in the character of a wealthy broker's daughter, convinces her father, who claims that chivalry is dead as regards young men of the twentieth century, that he is mistaken. Richard Travers essays the part of her suitor and qualifies in every respect. Well produced.

A FRENCH VILLAGE IN SENEGAL, WEST AFRICA (Pathe), June 30.—This is a travel picture which is very interesting and is on the same reel with Venomous Serpents.

VENOMOUS SERPENTS (Pathe), June 30.—On the same reel with "A French Village in Senegal, West Africa." This is zoological and educational in nature, but not very pleasant for the majority of spectators to view.

ONE SUIT OF CLOTHES (Melies), June 30.—This is not an original plot, as it has been used by authors in farces, sketches, etc., many times, but it is at least amusing. Imagine two impecunious young gentlemen who have literary aspirations, reduced to the condition of the possession of one decent suit of clothes. The finale has been cleverly handled and introduces many laughable complications.

HEARTS OF MEN (Selig), June 30.—A man who has been unjustly charged with crime flees to the desert, where he is relentlessly hunted by the sheriff. Many thrilling scenes occur, including a realistic sandstorm. During the action fate forces them to become friends, through thirst. Ten years later a beautiful ending occurs, involving the progeny of both the fathers who fought for their lives in the desert sands.

THE WALKO SISTERS (Lubin), June 30.—This is a Lubin comedy, somewhat better than usual. It gains many laughs and has been well directed and photographed. The pouring rain scenes are very realistic, with one or two exceptions. There is a vein of pathos blended in with the comedy scenes that adds greatly to the plot. A very good number.

BACK TO THE SIMPLE LIFE (Edison), July 1.—A comedy that will appeal to the picture going element forced to live in apartments. It is concluded to escape the noise and other objectionable features of flat life by going back to the quietness of the country. The experiences make good healtry comedy and the family is glad to get back to the old flat. Sally Crute and Richard Tucker make this a good, entertaining offering in all respects.

THE EMPTY SLEEVE (Selig), July 1).—This is a well produced and intensely interesting visualization, containing many heart interest scenes that are all consistent. There is an out-of-the-ordinary episode in the plot which is very gripping and intense. A wholesome and happy ending makes this picture a most pleasing one to view.

THE CIRCUS AND THE BOY (Vitagraph), July 1.—This is a delightful comedy; it takes one back to childhood's happy hours, when barefooted, in the early hours of the morn all the kids in town would start out to meet the circus which had been billed for days. Looking at this picture, any one who has had the experience, could feel the cool dust of the country road squash up between his toes. Elaine Sterne is the author of this beautiful picture, and Tefft Johnson has ably directed it. Sonny Jim (little Bobby Connelly) has done the rest. No one is too old heartily to enjoy this offering.

THE FABLE OF THE GOOD FAIRY (Essanay), July 1.—This is a comical story of a society woman who exploits her uplift ideas in her own sweet way. With the assistance of her chauffeur she tours through the districts monopolized by the poor and lowly. She is all hooked up and carries a fist full of good advice, but when she attempts to deliver it she meets up with many adventures and a good many other things she fails to appreciate. Mabel Eaton is Mrs. Peacock; Eddie Redway, Lillian Drew and Louise Willis make this offering most enjoyable.

TWO STEPCHILDREN (Vitagraph), July 2.—Written by W. A. Tremayne, and directed by Theodore Marston, it makes a very interesting visualization in which James Morrison and Dorothy Kelly play the parts of the two stepchildren. The plot is full of interesting incidents, which take place both in the city and country. The closing scenes are quite gripping, bordering on the tragic, but the ending is very satisfactory and pleasing. It will interest any audience.

HEARST-SELIG PICTORIAL, NO. 36 (Selig), July 2.—Many interesting scenes are shown, including the decorating of the New York firemen with badges for bravery, scenes in Mexico and California, Children's Carnival in Chicago, the route of the airship America, the first lap of which is 1,140 miles, the second being 665 miles to the main land.

WOMANLY CURIOSITY (Melies), July 2.—This is what might be termed a relief comedy—that is, it contains elements of real comedy—not slap dash. A wife whose bump of curiosity is abnormally developed is made to realize this fact by her husband, in an original manner. This is a well produced and acted offering in every resepct, and is somewhat of a lesson to the female of the species.

SOPHIE GETS STUNG (Essanay), July 2.—This is the third and last concerning the wooing of Sophie, of Snakeville. Margaret Joslin, Victor Potel, Harry Todd, Bud Jerome and True Boardman go through a heap of trouble, each attempting to outwit the other to marry Sophie. Many humorous situations pertain; disheartened they leave Sophie pining after them, and this is where Sophie gets stung.

THE GOAT (Biograph), July 2.—This is on the same reel with "The Fireman's Social," a burlesque comedy, which is certainly broad enough in every sense as regards rough and tumble in the action.

THE FIREMAN'S SOCIAL (Biograph), July 2.—On the same reel with "The Goat." This is another slap-stick comedy which is full of chases, bumps and tumbles. There is one real comedy scene which gets over in good shape.

A TRAIN OF INCIDENTS (Vitagraph), July 3.—There are many laughable situations in this comedy, written by Elaine Sterne, and produced by George D. Baker. John Bunny and Flora Finch have the leading parts. The plot is a splendid one for comedy purposes, most of the scenes taking place on a Pullman car and a diner on an overland train. Going, they start as strangers; returning, they are all married. See the picture and you will enjoy a good laugh.

MAKING GOOD WITH HER FAMILY (Selig), July 3.—On the same reel with "Doc Yak Wishes." Absurdities seem to be the main feature of this picture.

DOC YAK WISHES (Selig), July 3.—On the same reel with "Making Good with Her Family."

THE DOOM OF DUTY (Lubin), July 3.—A western military drama, written by Will M. Ritchey and produced by Tom Forman. This plot is located on the Mexican border. Velma Whitman essays the role of Rita Valdez, the daughter of a Mexican who lives on the American side. (H. S. Wilson), Tom Forman, is cast as Captain Barter, commander of a patrol. Many beautifully photographed scenes are embraced in this picture which are also very gripping in action.

FLEEING FROM THE FLEAS (Kalem), July 3.—On the same reel with "Trooping the Colors." A boisterous comedy the plot of which is quite original and which contains a love episode. The misadventures of the rivals' hired dress suits and a dog, not saying anything of a mess of fleas, furnish the comedy. The usual chase occurs, with police mounted on skates.

TROOPING THE COLORS (Kalem), July 3.—On the same reel with "Fleeing from the Fleas." A state occasion in England where the colors of the various regiments embraced in the life guards, no member of which is less than six feet tall, are trooped amid impressive ceremony before Buckingham Palace.

THE LITTLE HOBO (Selig), July 4.—This is a story written by Alfred H. Giebler and directed by Oscar Eagle. The little hobo (Leila Frost), averts a collison after she has been befriended by Jimmie Maxwell (Harold Vosburgh), telegraph operator of "The lonesomest station on the Western Division." The story is an interesting one and the parts are well acted, but the water tank scene where the little hobo stops the train is weak and unconvincing.

IT'S A SHAME (Lubin), July 4.—On the same reel with "The Kidnapped Bride." Good for laughs.

THE KIDNAPPED BRIDE (Lubin), July 4.—On the same reel with "It's a Shame." Burlesque in the broadest sense.

THE POLITICAL BOSS (Kalem), July 4.—A story of political intrigue which involves the editor of a country newspaper, "Owl" Jackson, a political boss; Nonpareil Jones, a tramp printer; Clara, the Judge's lovely daughter, and the remainder of the nine hundred inhabitants of Rayville. The newspaper office is destroyed by fire and several other things happen.

BRONCHO BILLY'S PUNISHMENT (Essanay), July 4.—This is advertised as a startling drama that teaches a moral and features G. M. Anderson. It requires and displays a wonderful amount of anguish and gruesomeness to arrive at the moral part, in the finale.

MOLLY, THE DRUMMER BOY (Edison), July 4.—An adaptation from the novel written by Harriet T. Comstock. It is directed by George A. Lessey. Viola Dana is Molly, the Drummer Boy. The cast is a large one and contains many prominent Edison actors. The story is a beautiful one in the novel form, but the adapter or director, or both, have left much to be desired. This story could have stood two reels; however, it is very edifying.

THE CRACKSMAN'S GRATITUDE (Biograph), July 4.—A very cleverly written and produced picture-drama, but with rather a sad ending. The story of the plot is somewhat improbable, but taken as a whole it is interesting to the spectator.

THE FALSE AND THE TRUE (Vitagraph), July 6.—The story is not very convincing, and while the staging and acting are fair the offering suffers some from lack of freshness and real life. Elizabeth R. Carpenter is the author and Theodore Marston put it on. The photography is not quite so good as the usual Vitagraph product.

EVA, THE CIGARETTE GIRL (Biograph), July 6.—A burlesque that appealed to many in the audience as funny and there is a good deal of astonishing work in it. For example, there is a big bunch of snakes that none dare to handle except the cry-baby hero and the double-dyed villain.

Licensed Specials.

THE POOR FOLK'S BOY (Vitagraph), June 30.—This two-part pictureplay is along the conventional lines of the mortgage on the farm order, but has been well produced and contains much that is of heart interest, particularly regarding the boy and his dog. The farm scenes, especially the barnyard where swine and poultry are shown, are very realistic. This is a well acted and clearly photographed production and should make good in any house.

THE LIVING FEAR (Lubin), July 1.—A psychological drama by Shannon Fife and produced by Joseph Smiley. It is in two reels. The leading part, Richard Wayne, is played by Clarence Elmer, who is obsessed with a monomania for appropriating diamonds. The plot is all very interesting, but in places seems to be padded considerably. The acting is splendidly done on the part of every one in the cast.

THE FATAL PORTRAIT (Kalem), July 1.—In this two-part picture the plot is filled with jealousy and love. Irene Boyle plays the leading part, assisted by a strong cast. There are conventional features, and although somewhat thrilling scenes occur the desired effect does not seem to be obtained. The acting and photography are both creditable. The finale is satisfactory.

THE SHADOW OF TRAGEDY (Lubin), July 2.—This is a two-reel pictureplay written by Emmett Campbell Hall and produced by Arthur Johnson, who plays the leading part in the last reel. It is very interesting in character and has been well produced. Twenty years elapse between the first and second reel. Raymond Hackett plays little Robert, supposed to be about ten years old. Lottie Briscoe and a splendid cast make this a most creditable offering.

THE PRESCRIPTION (Melies), July 2.—A dramatic photoplay in two parts. This is a superior production and so well acted that subtitles are scarcely necessary. It illustrates the carelessness and indifference to charity patients in some hospitals. A human life is almost sacrificed and a mother's mind almost bereft of reason by hurried diagnosis of the case. A harmless prescription is given her by one of the staff physicians who later receives a severe rebuke from the head physician, who accidentally discovers the neglect and saves the child. Beautiful scenes and light effects obtain in this production.

THE SHATTERED TREE (Edison), July 3.—A two-part pictureplay written by Ben Wilson, directed by Ben Wilson, who plays the leading part, one of the two brothers, the other being played by Harry Beaumont; Bliss Milford and Gertrude McCoy play the female roles. The remainder of the cast is made up of the leading Vitagraph players. It is a story of two brothers, one good but bad, and the other bad but good. It is well directed, acted and photographed. The ending scene contains a good "punch."

TRINKETS OF TRAGEDY (Essanay), July 3.—The plot of this two-part picture contains intrigue and love. The death sign of a black hand gang is introduced and causes much mystery until a detective gathers in enough evidence, through a plot, and finally accomplishes a solution. The photography in this picture is well done.

THE TOLL (Vitagraph), July 4.—Advertised as a special feature in two parts. Elizabeth R. Carpenter is responsible for this creation and Theodore Marston is the director. James Morrison, George Cooper, Dorothy Kelly, Marie Weirman and several others labor hard to make it interesting. Its main feature are stabbing, shooting and vengeance. The photography and scenic effects are adequate.

THE WEAKLING (Kalem), July 6.—For extended review of this picture, that has an unusually dramatic and interesting situation, see page 38 of July 4 issue of the Moving Picture World.

REPORTER JIMMIE INTERVENES (Selig), July 6.—This two-reel picture by W. E. Wing is not without the elements of popularity. It deals with a young reporter and how he gets evidence that a certain member of the City Council has sold himself to the railway trust. Yet, to tell the truth, the whole spirit of the picture is brutal, and only brutal people could wholly enjoy it. The councilman's stenographer betrays him to the reporter, who thereupon burglarizes the home of the railway president and eavesdrops till he hears what is going on. He then forcibly robs the president of the evidence of the bribe and there is a chase which is not quite convincing. The staging and the photography are fair.

Independent.

OUR MUTUAL GIRL NO. 24 (Reliance), June 29.—Light, breezy, fresh and interesting, this serial picture keeps up to the mark very well. A number of persons more or less well known are introduced this week. Staging and everything else as usual.

DID SHE RUN? (Royal), July 4.—Very little fun comes directly from the situations in this rough and tumble farce. It has a comedy force of cops and a lot of comedy neighbors, especially one woman who is made to put on trousers by her "skirt" friends. There is very little reason for this step, but from it there follows plenty of the usual farcical happenings, for she is chased by the cops and takes refuge in a house from which she pours water down upon them. It will make laughter in most places; but it is not the kind of picture that would make a reviewer laugh.

THE COOKED GOOSE (Thanhouser), July 5.—Two weary Willies and a cop furnish most of the fun in this farce, which is cleverly worked out, except that it hardly convinces us to see the tramps get the goose away from the cop, once his hands have fastened on it. It was stolen goods and he had found it on the tramps. His wife had cooked it and it was waiting for his copship to come home from the prison when they steal it again and get away. However, it is a farce and not a dissertation on sociology. It is meant to make laughter and will do so with a reasonable certainty; for it is cleverly acted, well put on and clearly photographed.

BILL NO. 1 (Komic), July 5.—A cleverly acted and diverting picture with laughable situations and good characters. This promises to be a desirable series. This first number is very good.

THE ONLY CLUE (Majestic), July 7.—This clearly constructed picture of human fates develops to a new punch that is likely to stick in the memory for some time. It gives us a yarn without any particular moral, but it is clean. The "only clue" is a scar on the wrist of a young blacksmith who is innocent, but thought to be guilty of murder. He is "making good" in another city when some busybody writes to the police about him and a detective comes to investigate. The smith is at work at his forge, to which his wife, not knowingly, directs the detective. When the man learns what is wanted he burns off the scar in the forge fires and the "only clue" is destroyed. It is well put on and the acting is substantial, so that we can safely commend it as a good offering.

HOW IZZY WAS SAVED (Reliance), July 8.—A fresh and laughable joke makes this lively farce a likely offering. It is worked-up well and has a number of freshly thought-out things that brighten its development. A safe and pleasing number.

THE OLD RAG DOLL (Imp), July 9.—A picture of tender sentiment that is pleasingly solemn and has the human quality that will make it an excellent offering in theaters and in any church at all. It is not religious; it's a human picture. The father of a family gets drunk and comes home discontented. There's a quarrel, from which the two children (the Lees and as fine a little actress and actor as one could find) hurry away upstairs and hide. The parents think that they have gone to the street and are lost. Leah Baird and William Shea play the leads and do excellent work in making it an exceptional offering. The camera work is of high order. Both script and staging are the work of Herbert Brenon and have the good quality that he is apt to put into his pictures.

SNOOKEE'S FLIRTATION (Sterling), July 9.—A rough and knockabout farce in the usual Sterling style. It is not so funny as the best of this brand; for the scheme calls for business a bit too rough for more discriminating patrons. It is a sort of "Merry Wives of Windsor" picture without the humanity and wit, but will make laughter.

THE FIGHT AT LONELY GULCH (Frontier), July 12.—A typical western elemental picture with a fight between outlaws and sheriff with his posse. The story is not strong enough to give much real life feeling to what takes place, and although the revolver fight is well handled, we are not so deeply interested as in some other films, where the same kind of action has been better bolstered. The camera work is of good quality and the scenes are well chosen.

THE LEAVEN OF GOOD (Thanhouser), July 12.—A picture of sentiment that will be likely to please the many, though it has no pretentions to greatness. It has a character, called "Harry the Rat," a gangster as evil as "they make them," but who shows that he has deep in his nature a humanity that can be appealed to. There is no truth in the story and it has not been put on in a way to hide its lack of logic. The photography is clear.

PLAIN MARY (Rex), July 12.—In this number Lois Weber plays the part of a college widow who decides to try the latest styles to relieve her excessive plainness. The story which develops is not entirely new, but it is put on attractively and is the kind that will please the average audience very much.

WILLY AND THE PARISIANS (Eclair), July 12.—This is a colored half-reel comedy, with a pretty French setting. It shows how some country people conspired to get rid of their city cousins, who came unexpectedly on a visit. A pleasing plot of the slight order.

LILY AS A LITTLE MOTHER (Eclair), July 12.—This, on same reel with above, is also colored. It shows how the little girl plays mother to her dog. This should please women and children particularly.

OUT OF THE VALLEY (Victor), July 13.—A Western offering quite out of the ordinary in plot. J. Warren Kerrigan plays the supposed outlaw. He saves the sheriff's life during a realistic attack by Indians on the wagon train. The settings are typical and the photography only fair, but the windup of the story is unusually pleasing. A good Western number.

VIVIAN'S FOUR BEAUS (Crystal), July 14.—This is a laughable but rather foolish picture and the plot is old enough to have more hair on it than the four beaus could boast of. The poor old toupee is the theme, as Vivian has vowed she will never marry a bald head. She finally captures a man that her little brother's fish-hook doesn't uncover.

WHAT PEARL'S PEARLS DID (Crystal), July 14.—On the same reel with "Vivian's Four Beaus." Pearl undertakes to treat her husband, who arrives home ill. She administers all the pills in the house to him and in her excitement accidentally breaks her pearl necklace and places the pearls in an empty pill box. The husband swallows them. The doctor is called and administers an emetic. Somewhat amusing, also otherwise.

UNIVERSAL IKE AND THE NEW COOK (Universal Ike), July 14.—A farce that will make laughter, for it is speedy and there is freshness in it. A fair offering.

HER GRAVE MISTAKE (Nestor), July 15.—A Mexican border line story, with Murdock MacQuarrie, Lon Chaney and Agnes Vernon in the cast. The chief interest centers about an attack on the pumping station, which is about to be blown up when the hero arrives. There is good suspense toward the close of this and the climax is exciting.

WILLIE WALRUS AND THE AWFUL CONFESSION (Joker), July 15.—A burlesque number with William Wolbert as the detective and Bess Meredyth as the hard-working novelist. The action is of the eccentric sort and carries no particular plot with it. Many of the situations are decidedly funny and the character work good. A pleasing number of its type.

THE UNIVERSAL BOY (Imp.), July 16.—Series No. 1.—One day in the life of little Matty Roubert is introduced in this picture from the time he arises in the morning until he goes back to his bed at night. King Baggot, William Shay and Frank Crane are shown at the rehearsals at the Imp studio. Later Matty goes to the ball grounds, where he meets John McGraw. Scenes are also shown at the Globe theater, where Matty sees himself on the screen.

PANAMA-PACIFIC EXPOSITION UP TO DATE (Victor), July 17.—Some interesting bits that show how the work on the mammoth exposition is progressing. The photography, without being artistic, is clear enough to give us a good idea of what is going go.

WHEN EDDIE WENT TO THE FRONT (Nestor), July 17.—This is a rather amusing comedy. Eddie is a cub society reporter and is sent to the front as war correspondent for his paper, on the Mexican border. He meets with all sorts of adventures, falls in love, falls out again and barely escapes with his life.

HIS WIFE'S FAMILY (Joker), July 18.—A domestic comedy number in which events are rather jumbled, at least the plot is so difficult to follow that the humor is confused and uncertain. An ordinary release.

Independent Specials.

THE ANGEL OF CONTENTION (Majestic), July 5.—With Lillian Gish as the Angel, this two-part picture works up a situation with sharp, bold strokes that lay the whole inner meaning of it all quite bare to us. But then in the development one feels a distinct lessening of clearness and truth of meaning. The building up is far more convincing than the development and the padding is almost all in the second reel. The people of the Western village call Lillian "the Angel," because she has tended them in their troubles like one, and later, when the stranger comes and takes her away from the sheriff, a fiance whom she really doesn't love, they refuse to take kindly to him. How this gets him into danger and how the magnanimous sheriff and the angel save him make an acceptable offering. The staging, acting and camera work are all good.

THE LADY OF THE ISLAND (Imp), July 6.—A romance in two reels, written by Stewart Peyton and put on by Frank Crane. The heroine is a poor, rich orphan left in the keeping of her villainous uncle. She owns the Isle of Romance, where her home is, and two young college men land there to camp out. In the working out of this situation many things happen that are full of romance and pleasing, but now and then the illusion runs a bit thin. Yet the story interests and has, as one of its features, a remarkably well trained dog seemingly endowed with intelligence. This dog is used to effect the rescue when the hero is shut up in the cellar and also to entrap the villain and his son. There are scenes on water and on land. The photography is good and the whole makes a very passable special offering.

THE BEGGAR PRINCE OF INDIA (Victor), July 10.—A three-reel romance in which the story slowly makes itself clear after obscurity. This lack of sharp definition at first hampers it in the same way that poor projection would hamper it as a picture. It never becomes what could accurately be termed a picture with a punch, but it never fails to interest; the quality of its story is not artistic or truthful. It is a pretty picture filled with scenes in which graceful acting, well-chosen or constructed backgrounds each add its part to a delightful whole. The script was written by Edward Warren and produced by Charles Beresford. The photography is clear.

THE SEVERED HAND (Powers), July 17.—A three-reel number of international intrigue, written by Bess Meredyth, with Cleo Madison and George Larkin in the leading roles. The first scenes are in England and possess good atmosphere. Later the story shifts to Washington, D. C. The story is rather ordinary, but manages to get hold of the interest and keep it. Miss Madison did some very pleasing work indeed in the part of the countess; we have never seen her to better advantage. The story closes with the usual round up of the gang and the reunion of the lovers.

DEBORAH (Thanhouser), July 7.—Clearly aimed to please the many, this two-reel offering in which is pictured the trials and sorrows of Deborah, a Jewish girl in Austria of about a hundred years ago, is "a good guess" from the exhibitor's standpoint. The story is likely to convince the heart, although the mind will, if in a critical mood, find much that is not strongly logical in it and a bit of mawkish sentimentality. It carries the clear earmarks of the stage melodramas of the last period and includes a fine scene in which a Catholic priest stands off a mob intent on lynching the Jewess and another big picture of the persecuted girl's forgiveness of the lover who had let himself be deceived about her. Maud Fealey takes the role of Deborah and is adequately supported by a large and well-trained cast. The photography is excellent.

LUCILLE LOVE, No. 14 (Gold Seal), July 14.—The remarkable adventures of this heroine are continued. The thieving butler and Hugo have another fight and it now looks as though the butler has been shot; however, we are left in doubt and may see him at his stealthy work again. It has the suspense that we have expected and it makes a very fair offering.

SHORTY TURNS JUDGE (Broncho), July 15.—A two-part picture, where Shorty plays a joke on the boys. He disguises himself as Judge Fulsom, who has been bitten by a rattlesnake, presents himself to the sheriff, who has been having trouble with some of the cowboys, and he puts them in jail. Later he finds the sheriff is guilty instead of the boys and sentences him to six months on the rock pile. The boys elect Shorty as sheriff.

THE SOB SISTER (Rex), July 16.—A two-reel number, written by Harry Car, with Herbert Rawlinson and Anna Little in the leading roles. This is a newspaper yarn and an entertaining one. The runaway girl, whom the sob sister has aided, is about to be given publicity of an undesirable sort when the managing editor learns she is his own daughter. The climax has in it an element of surprise and the views of the composing room and linotype machines should prove very interesting. A good newspaper yarn enacted by a pleasing cast.

STAR OF THE NORTH (Domino), July 16.—This is a two-part Indian drama and contains many beautiful scenes. The plot is laid among the Sioux and Cheyenne tribes and the parts in the cast are all well rendered. The inevitable renegade figures in the cast and causes much trouble. This is a creditable Indian drama.

THE CRUISE OF THE HELL SHIP (Balboa).—A three-part Box Office Attraction that is likely to please; for the story (it is one of Jack London's and was called "The Sea Wolf") is out of the ordinary. The staging is fair and the photography is clear. There are some startling scenes of a wreck at sea that are good specimens of what the camera can do in the illusion way when it is carefully manipulated. These sea pictures are apt to be popular, and in this there is good action and a fair brand of sentiment.

CHAINS OF THE PAST (Box Office Attractions).—An artistic picture in three parts. The story is not unusual, but has been made convincing by skillful acting and is full of subtilly registered points that make it an interesting and acceptable offering. Among its best assets is the leading woman, who is charmingly pretty and whose drawing of her role, that of a woman full of the "Old Nick" and married to an earnest professional man, is delightful. All of the characters seem individual and clear-cut personalities and this is also a great point in the picture's favor. On the whole, a very good offering.

THE CITY (Kay-Bee), July 17.—This two-reel production is by Tom H. Ince and William Clifford. Raymond B. West produced it. The cast is a good one and the plot is a peculiar and original one, wherein the son saves the father from financial loss.

Against Promiscuous Serials

W. C. Quimby, of Zanesville, O., Writes that "Roars of Disgust" Came from His Audience When Story was "Left in the Air."

W. C. Quimby, of Zanesville, O., is sole owner of Quimby's Amusement Enterprises, which, reading from the Quimby letterhead, include "Quimby's $50,000 Sunny South, Largest Floating Theater in the World—Musical Comedy"; Quimby's Casino, Vaudeville; "Quimby's Airdome, Summer Stock," and "Quimby's New $50,000 Palace, photoplays." The following letter to the Moving Picture World expresses in no obscure terms this prominent amusement man's opinions upon the subject of "continued interest" pictures which has come in for no little discussion within the past few months:

Editor Moving Picture World:

Dear Sir:—I wish to register through the columns of your paper a most vigorous protest against the release of pictures in serial form like the Kay Bee. We ran today "The Voice at the Telephone," which comes in two sections. We got the first installment today (two reels), and after getting the audience worked up to a degree of interest a title is flashed, "This story will be continued next week." If the makers of this subject could have sat in the audience and heard the roar of disgust and the words of protest as they passed out they would pass up this thing for good and all. I am under the impression that a good serial if run on a specified day every week like "Kathleen" or "Million Dollar Mystery" is all right, providing not more than one a week is used, but this indiscriminate sending out to us exhibitors of these unheralded two-part serials is very bad and is sure to work untold damage to the industry if it is continued. The chances are that 50 per cent. of those who were here today will not be here to see the second two reels, and there will be another 50 per cent. who will be here on the day that we get the second part that missed the first installment, and will not know what they are looking at. Too many serials are going to play havoc with those who run too many of them or I will miss my guess. With kindest regards I am, Yours truly,

Zanesville, O., June 29. W. C. QUIMBY.

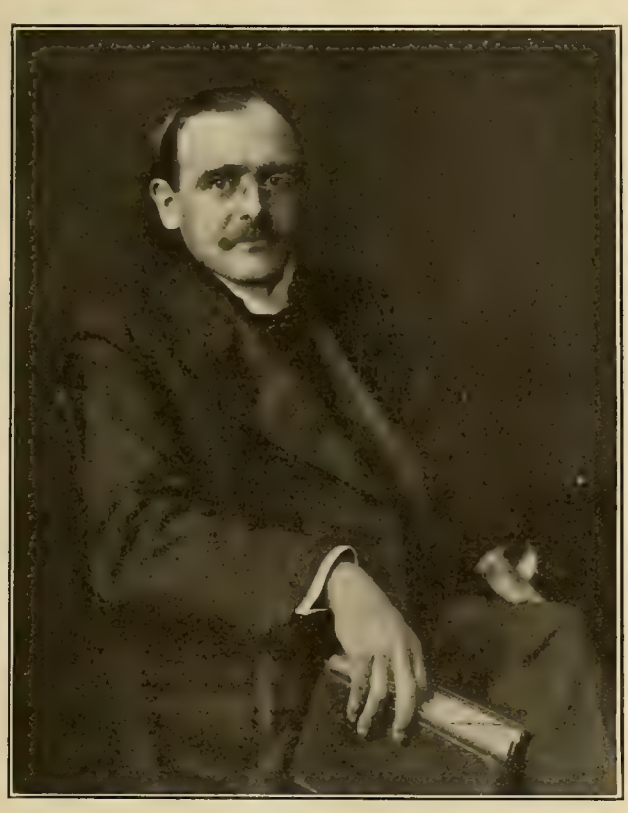
To Boom the Educational Film

Plans of the Affiliated Societies Which Will Specialize in Serving Churches and Schools—A Talk With the Rev. Dr. William Carter.

DR. WILLIAM CARTER, the well-known lecturer, who has for years been highly successful under the management of the J. B. Pond Lyceum Bureau, is the director of the Church, School and Social Welfare Film Company, in which the Duke of Manchester is actively interested.

Offices of the company have been opened at No. 18 East 41st street. They will occupy the entire twentieth floor. The company will be housed in the same offices with the International Educational League, which is another division of the same great project to make the kinematograph furnish education for both schools and adults.

Dr. Carter spends his entire time on working out the details of the plan and expects to have the companies ready for actual work by the early part of fall.



Dr. William Carter.

"We only organized three weeks ago," said Dr. Carter to a representative of The Moving Picture World as he sat behind a desk filled to overflowing. "These offices are only temporary. There is a good deal to be done before we can expect to get into working order. I want to say that there is one field which it seems to me has never been covered before and that is the production of religious pictures intended first and foremost for the churches. Religious films have been made, some of them quite good, but no one has ever attempted to supply the churches with special religious films, such as we will try to give them. I cannot say definitely when we will go into the producing of these films, but it will be soon. In the meantime we intend to supply not only churches but schools as well and social uplift organizations, such as temperance societies, social welfare settlements, playground associations, etc., with films specially suitable for them. We think that along these lines we will have good use for films dealing say, for instance, with the evils of child-labor, bad conditions in tenements, etc. We intend with these films to appeal not only to schools and societies but to the general public as well. The subjects for this department of our educational film service will be chosen with this end in view. Then we will have another department which will concern itself exclusively with technical needs of the schoolroom. We will make films teaching, for instance, geography, history and even arithmetic. From these studies we will go into the higher and highest branches. I believe that our connections will enable us to gather much valuable matter for the films. The Rockefeller Institute will aid us in the filming of surgical operations and the practice of surgery generally, and it will not be difficult to compile scientific and medical films which will be of great use to medical colleges. I have received assurances of support from the president of Princeton and of California University. The movement will have expert cooperation at every step. We hope to show the possibilities of the kinematograph as an educator in the most thorough and practical fashion."

Dr. Carter spoke in the earnest, convincing way which has made him famous as a platform orator. One could feel the energy and the promise of practical results behind all this splendid enthusiasm. He spoke of the profound interest which the Duke of Manchester has in the promotion of educational films.

"The Duke," said Mr. Carter, "will probably spend six months of the year collecting available subjects. His heart and soul are in this work. He will visit every part of the world and become the chief contributing editor to our kinematographic library. His knowledge of many interesting parts of the world, India, for instance, will be of great help in this work. His connections, too, will enable him to get rare opportunities for filming things which have never been seen or shown on films before."

"Do you propose to put out a regular service?" Dr. Carter was asked.

"Yes, indeed," Dr. Carter replied. "We have men engaged at present to offer our contracts for service to the churches in every part of the country. We expect to be able to furnish a dependable weekly service by the first of October. We will probably start with a weekly program of five reels. We will lease machines, screens and practically all the accessories to the churches for a nominal amount and churches will be privileged to use the machine and accessories while they take our service. Thus we expect to have circuits of churches just as there are circuits of theaters."

The International Education League is officered as follows: President, the Duke of Manchester; general manager, Blair Frasier; manager and director of the religious department, the Rev. William Carter, D.D. Ph.D.

JAMES YOUNG DENIES RUNNING AWAY.

James Young, the Vitagraph director, while driving his automobile recently accidentally struck down an eight-year-old boy. The following day, the New York City papers published a story, accusing Mr. Young of running away from the scene of the accident, without trying to render any assistance or even inquiring the extent of the boy's injuries. In fairness to Mr. Young, this assertion of cowardice should be contradicted, and the following letter from Mr. Young himself, will explain away the untrue assertions made regarding his conduct after the deplorable accident. Mr. Young's letter reads:

"I desire to state that the accounts published in the daily papers regarding the accident are just about as far from the truth as they could possibly be.

"I most emphatically assert that I did not run away. On the contrary, I went to the drug store, examined the boy, who deliberately ran in front of my car, as is so often done in this section, and offered to take the boy to the hospital. The druggist told me that he had sent for the ambulance. In the meantime, a crowd had collected around my car, when a man, Israel Luke by name, advised me to leave the neighborhood, because of the threatening attitude of the excited people. I gave him my card, yet hesitated to leave, but the crowd was so threatening that I decided to leave, inasmuch as there was no protection from the infuriated mob. I could not leave, however, until the man Luke, who seemed to have influence, assured them that he had my name and automobile number and could reach me at any time. Even then, they reluctantly made way for me to pass.

"I realize now that I should have notified the police, but after seeing the boy, who did not seem to be badly injured, and with the incidental excitement, I failed to advise the police.

"In conclusion, I wish to repeat, and most emphatically, that I did not run away in the cowardly manner stated by the papers. Very truly, JAMES YOUNG."

MR. MICHELL GOES TO EXCELSIOR.

A. Danson Michell has taken charge of the advertising and publicity department of the Excelsior Feature Film Company. Mr. Michell, who has had newspaper experience on daily and trade journals, will alternate between the executive offices at 110 West Fortieth street and the studio of the company at Lake Placid.

McRae's Bisons Back from Hawaii

THE Henry McRae 101 Bison Company has returned to the Hollywood (California) studios after a four months' trip in Hawaii. From the moment the steamer left San Pedro until it nosed again into the Los Angeles harbor, four months later, every moment was filled with interesting features.

Director McRae had promised to ship a two-reel picture every week when once established in the islands. Motion pictures taken in Hawaii had previously proved to be such a failure that there was not a bit of suitable equipment to be had on the islands. This necessitated building a studio and developing plant.

Actors are versatile folk. Therefore, though most of them had never before handled carpenter's tools, the McRae company, to a man, donned overalls and got busy. Arms and shoulders were sore, thumbs were pounded, but the grimy favorites didn't care. The work had to be done quickly so the promised schedule could be adhered to.

Everywhere in the islands the McRae company received flattering attention and made hosts of friends. Dinners, dances, automobile rides, yacht rides, picnics, etc., saw them as the guests of honor when there was not work to be done.

Every reel of the pictures turned out was filled with Bison punch. Besides these thrilling touches, the educational features, showing life of the natives in the present day and during the historic past, the many industries and customs of the country, and the carefulness of Uncle Sam's protection were all included.

The last feature picture made by the company on their trip was "Our Enemy's Spy." A parade of five thousand soldiers in the streets of Honolulu was used as one background, the whole five thousand being halted for several minutes while a scene was taken.

On the home trip the steamer was stopped in mid-ocean, supposedly for a derelict crash. Eight or ten passengers, including Bainbridge, Roselli and Marie Walcamp, jumped overboard, forty-four feet, a lifeboat being lowered to rescue them. In the story, Clifford is thrown overboard by his enemy. A life buoy, dropped over when the panic occurs, drifts within his reach and a day later he is picked up by a pleasure yacht. These scenes were taken about four miles from shore in water about five hundred feet deep.

All Universal employes and four hundred members of the Los Angeles Rotary Club were gathered at the Hollywood studios to greet the company on its return.

Harry McRae Directing a Scene in the Japanese Quarter of Honolulu.

Norbert A. Myles

THE handsome and curly-haired cowboy who is at present delighting the hearts of the feminine "movie" patrons throughout the country by his splendid characterizations and daring feats of riding in the western productions of the Eclair Film Company is Norbert A. Myles.

Mr. Myles has been appearing in motion pictures almost since their inception as a standard amusement, and has appeared in important roles with companies of such prominence as Pathe, Lubin and Kalem.

Born thirty years ago in Deadwood, S. D., he was brought up on a ranch until he reached the age of twenty. Mr. Myles has experienced every phase and condition of western life, and his present excellent horsemanship and wonderful handiness with a shooting-iron were only acquired after years of practice in herding cattle and driving off the various bands of rustlers who at one time infested the western grazing lands.

Joining a theatrical road company as one of its extras during its stay in Deadwood, Myles forced his way upward, until he was assigned the leading role in the show the second season. He has played with repertoire companies, worked in stock in various cities and left the road organization of "Down in Virginia" to play western leads with the Pathe Co., from which organization he shifted to Lubin. After an engagement of one year with Lubin he became affiliated with the Kalem players. He has been with the Eclair Western Company at Tucson, Arizona, for the past six months, and his work on the screen has been exceptionally good, especially in the story recently filmed from O. Henry's novel, entitled, "The Stirrup Brother," in which picture he played the lead.

Natives in a Battle Scene. The Background is Typical of the Hawaiian Islands.

"Forces of Evil"

Wife Under Spell of Hypnotism Becomes Prey of Evil Doctor in a Three-Part "Leading Players" Film.

Reviewed by Hanford C. Judson.

PHOTOGRAPHED in the lively backgrounds of the Riviera and filled with the contrasts of light and darkness that bring out the inner quality of what any picture depicts, this three-reel "Leading Players" film, "The Forces of Evil, or The Dominant Will," makes an entertaining offering. The situation is simple enough. An evil but strong-willed doctor insinuates himself into the friendship of a man and wife, happy in their two children and in their mutual affection. There are some pretty home scenes, and then it is made clear that the doctor has fallen in love with the wife. She will have nothing to do with him at first; but he hypnotizes her and she loses her will and her knowledge of right and wrong. He forces her by the strength of his will to forsake her happy surroundings and her home and, after leaving a terrible note that makes her husband think she is willfully untrue, go away with him.

Scene from "The Forces of Evil" (Leading Players).

The husband, heartbroken, goes with his two children to live on the sea coast of the south of France as though to hide his sorrow amid lovely scenes of nature. The children one day see the mother, whom they are mourning as dead, and run to her. As though her mother love wakened the dormant soul in her from under the hypnotist's spell she remembers and holds out her hands to them. It is in vain. The stronger will of her captor renews his grip on her conscience and he leads her away. Now, through this chance meeting of her children, the father learns of her presence at the place and comes upon her on the beach. There is a struggle between him and the villainous doctor and he is left for dead, where later he is found by a coast guard and revived.

Now as though these two encounters had weakened the man's hold on the woman, she is not held down so completely as before and begins to struggle with her horrible fate. The villain makes her leave her husband's body lying among the rocks and climb up with him to the height; but he can no longer keep her from obeying him reluctantly. She turns to look once more. He attempts to restrain her and there is a struggle in which they both go over the cliff together and are discovered lying limp as death on the rocks. The husband, who has revived enough to sit up by the cabin of the coast guard, sees the two bodies taken past to the hospital and recognizes his one-time wife. Both are terribly injured. The woman is to recover and the man is to die. But he will not go without one more stab at the happiness of the woman whom he has so badly ill-treated already. When he learns that she has been forgiven and that he is to die, he writes to the authorities accusing the other man of throwing him over the cliff. This dastardly accusation is refuted by the testimony of the woman, and the closing scenes give several poetic pictures of happiness after tragic sorrows.

It is a picture that will please through its beauty of scenes and will hold with suspense those watching the development of the story. The acting is effective, and while all of it is natural, it has some particularly strong moments.

"The Lights o' London"

World Film Corporation Presents George R. Sims' Old-Time Melodrama in Five Reels.

Reviewed by George Blaisdell.

THEATERGOERS of a generation ago will be interested in the five-part screen revival of George R. Sims' famous old melodrama, "The Lights of London," which is being shown by the World Film Corporation. Picturegoers of today will like it. They may notice the adoption of subterfuges, the use of convenient coincidences, the sort that help the construction over the fence, so to speak; the accidental dropping of a letter, the "meeting by chance" or the escape of a prisoner when muskets are discharged at him almost pointblank. There is a lot in "The Lights o' London" in the way of a story, much that appeals to the sympathy. It is of human interest. The rightful heir, a riotous young blood, is thrown out of his home by an irate father. When the son goes to London he takes with him the daughter of the lodgekeeper, and in town marries her. A nephew, Clifford, procures the theft of the family strong box; the father meets his death in trying to prevent the robbery. It is a long story before the accused and convicted son of the house

Scene from "The Lights o' London" (World Film Corp.).

is restored to his own and the guilty brought to justice, but it holds all the way.

There are good scenes of rural England and of the city. We are shown the race over the turf on the issue of which Harold, the son, drops what little money he has brought to London with him. There are scenes of Regents Park, from the bridge of which the villainous cousin throws his former accomplice, now prosperous but still greedy, and sees Harold save the one-time gamekeeper from drowning. There is an exciting denouement in the courtroom, when the gamekeeper comes to court with a lawyer, bringing with him the will of the old squire, which in the commission of the theft had been abstracted from the strong box. It is this instrument which restores to Harold his father's estate, which unaccountably has been permitted to remain in the possession of the nephew. Clifford is denounced by his accomplice and all ends happily.

The story has been staged as a melodrama—that is, if acting may make it such. There is a tendency at times on the part of many of the cast to overact, an absence of the restraint which marks the work in the best English productions—and this is an English production—and in practically all of the American. No attempt has been made to set the story back to the period of its writing. "The Lights o' London" is plainly a tale of today, as is indicated by the garb of the characters and in the employment of automobiles and telephones. The unraveling of the plot is skillfully done—the story is clear.

BILLY FABLES WITH EDISON.

William Fables, for twenty-two years on the legitimate stage playing animal parts, is now with the Edison company as the "Goat" in the new series of "Buster Brown" comedies. Mr. Fables was the "Bear" in the "Alaskan," and the "Parrot" in "Humpty Dumpty." He is known as the master of animal parts and will prove a valuable factor in these comedies from the comic cartoons.

A Big New Enterprise.

The Liberty Motion Picture Company Has a Remarkably Compact and Complete Plant at Germantown, Pa.—They Have Begun to Make Pictures—Their Plans and Hopes.

By W. Stephen Bush.

IF THE BUILDING and furnishing of a most compact and complete motion picture plant is evidence of the optimism which still characterizes so many of our enterprises the Liberty Motion Picture Company may well serve as the best possible example.

You probably never heard of the Liberty Motion Picture Company, neither had I. That an undertaking of such magnitude was carried on in absolute quiet is, in itself, a most remarkable fact.

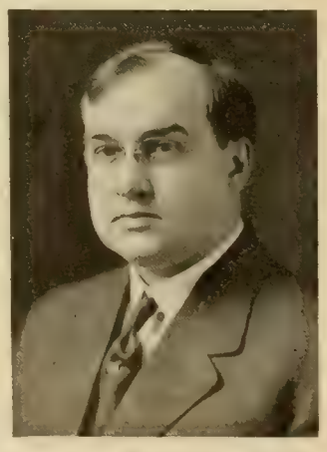
JOHN OXFORD,
President.

The Liberty Motion Picture Company is situated in quiet, old historic Germantown, just a few miles out of Philadelphia. An idea of its size may be gained by a statement of the dimensions of the plot upon which it has been built, 220x110. The building itself is nearly two hundred feet long and about fifty feet wide. From cellar to the roof the building and all its equipments speak of careful planning, aided by experience. The building and fitting of motion picture plants has progressed like every other branch of the industry. Improvements have been made in every phase of the mechanical preparation. Probably all studios both here and abroad have learned much by experience and have spent large sums of money in experimenting and in introducing improvements based upon these expensive tests and trials. The studio and plant of the Liberty Motion Picture Company seem to have benefited by all the lessons of the past, for every modern improvement is to be found there.

H. G. BOBB,
Vice-President and General Manager.

The Liberty Motion Picture Company, possessing this plant, which is nothing less than perfection in practical miniature, is ready to produce pictures. Indeed, it has started. It is always dangerous to prophesy, but it is safe to say that no company either here or abroad ever started out with better promise. In saying that the new company has taken advantage of every practical improvement discovered in the past I do not mean to say it has added no improvements of its own. It has not only shown remarkable skill and judgment in assembling the improvements in use in other plants, but they have displayed a mastery of detail and an almost inspired attention to details. I will mention but one example. Take the matter of dressing rooms for the artists. Artists are proverbially temperamental, they work under a severe strain; the slightest irritation and confusion often prevent them from doing their best. I have often wondered how under the system of keeping artists walking about the studio ready for the camera, but entirely uncertain about the hour of their appearance, any useful work can be expected of them. The Liberty Motion Picture Company has roomy, well-lighted and well-ventilated dressing rooms. Look out of the windows of any of them and no disillusioning sight meets the eye. Better still, there is a short stairs leading directly from the dressing rooms into the studios. It reminded me of the quiet passages in an old monastery, where the monks or nuns pass from church to cloister with nothing to disturb their peaceful contemplation. Inspiration and the fire of enthusiasm are very precious and really indispensable in the making of good pictures. Things are arranged in this plant in such a manner that inspiration and enthusiasm will be encouraged and kept alive as long as possible. All this may seem trifling and even incomprehensible to the directors and producers who turn out films as the butcher turns sausages, but in all real friends of the motion picture such thoughful attention to detail gives the hope of future quality.

C. D. GRUNNER,
Studio Manager.



J. E. OVERTON,
Factory Superintendent.

N. E. MILLIGAN,
Director-in-Chief.

JOSEPH SUTTON,
Secretary.

A. E. HINDLE,
Treasurer.

The printing room, 22x45, contains at present six machines, but there is easily room for sixty more machines, which may, of course, be put in at any time. The printing machines are arranged in such a way that repairs may be made without any change or the admission of any light and the work of making changes or repairs need not interfere with any of the printers who may be busy at the time. The printing room is connected directly with the developing room and the films need not be sealed up and carried over. The joining room, 18x60, is ample and contains a special polishing machine. This room will accommodate more than the necessary number of employees to run it. The developing room holds eight developing tanks, which are capable of holding two frames each. A circulating system has been introduced insuring an even temperature of the developers all the year around. The hypo room has a capacity of forty-eight frames at one time, the rinsing tanks are supplied with constant running water. In the wash room as many as one hundred and fifty frames can be handled at one time. The equipments of the toning room are similar in character and efficiency. The drying room has a capacity of 635 frames at one time. The drying room is operated in the most modern way: Provision is made for a supply of dry, warm air, and by the working of a system of fans the moist air is taken out as it settles. The same temperature is maintained all the time. The plant operates on the plan

of one continuous wheel, which begins with the first step in the preparation of the film and ends with the shipping room. There is a projecting room 22x40. There is a complete heating plant, a most thorough and excellent system of ventilation. An elevator runs from the basement to the top.

The mixing tanks in the chemical laboratories, one of the most complete and workable I have ever seen, are run by gravity, which, of course, is far superior to pumping.

There is a floor devoted to the work of the stage carpenter and to the wardrobe. Here again I was struck with the characteristic of compactness and completeness.

There is one daylight studio and five stages supplied with artificial light.

It is necessary to add that the company has leased a very large farm within easy reach of Philadelphia, but with many of the characteristics of virgin nature. There are hills and rocks and lakes and rivers and, indeed, every variety of natural scenery which may be imagined.

The company will release as its first issues two multiple reels dealing with life in the Canadian Northwest.

The artistic director is Mr. N. E. Milligan, evidently a man of ideas and inspirations. He has been connected with the stage as a profession for fifteen years, and has had considerable moving picture experience.

"I knew," he said, "that this company was in the process of formation, and I knew that I would be called upon to be the director-in-chief. I have sought to prepare myself for this task with all the means at my command. I have directed and supervised many big productions in the past two years. I do not feel like saying anything very definite about our plans at this time; we propose to move slowly, our facilities are such that we can undertake any enterprise in films. Our first production will be portrayals of the Canadian Northwest in dramatic form. We will not be ready to make any plans for distribution until we have a sufficient number of negatives on hand, say a dozen or so. It may be that the educational and scientific film will receive our attention. I do not believe that single reels are profitable at this time. We will not make any single reels for the present, with the possible exception of comedies. I do not know that I can say more at this time. Our pictures must speak for themselves."

MOTION PICTURE TRAGEDY IN COLORADO.

Leading Lady and Cameraman of the Colorado M. P. Co. Drowned While Taking a Scene.

AN unfortunate and rather unnecessary undertaking by the California Motion Picture Company, at Canon City, Colo., July 1, resulted in the death by drowning of the company's leading woman, Miss Grace McHugh, and the cameraman, Owen Carter.

According to dispatches, Carter was operating on the bank of the Arkansas River where the current is very swift. A scene was being taken in which Miss McHugh was crossing the stream on horseback. The horse stumbled over a stone and threw the woman, who could not swim. Carter, who also could not swim, sprang in to save her and they were both swept away. At last reports the bodies had not been recovered. O. B. Thayer, manager and director of the company, was on hand at the time and an actor named Tom Hardcastle was also a witness of the tragedy.

Miss McHugh was a niece of former Judge McCall, of Denver. Carter's home was also in Denver. Miss McHugh had made her name prominent in the northwest and had been in theatrical work nearly all her life. She had recently gone in for aeronautics and had made some exceptional flights for a woman. The facts of Miss McHugh's death will not be used to further the sale of the picture in which she was appearing at the time.

SAWYER TO MARKET SANTA BARBARA PRODUCT.

Contracts were closed by Sawyer, Inc., the past week with the Santa Barbara Motion Picture Company of California. This company was formed a few weeks ago and is financed by prominent business men on the coast. Studios have been equipped in Santa Barbara and the first production will be ready for showing before the end of July.

The officers of the new company include Dr. Elmer J. Boeseke, president; O. W. Boeseke, secretary; H. M. A. Postley, treasurer. C. Lorimer Johnston is the director-in-chief. He has taken with him to the new company several of the best of his former employees, including his best camera man.

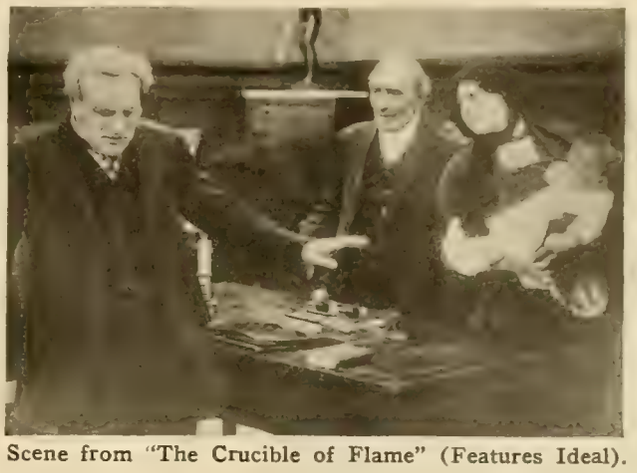
The company will specialize on four-reel subjects, most of them pictures of well-known novels and stage successes. Sawyer, Inc., will handle the exclusive distribution of these films throughout the world.

The Crucible of Flame.

A Three-Part Features Ideal Picture Dealing with a Woman's Weakness and Designed to Please Women.

Reviewed by Hanford Judson.

THIS is one of those pictures dealing with an unwise marriage and, in its first part, there is a strong undercurrent of sex interest. This is, we feel—perhaps with not absolute conviction—to be harmless; for it is hidden. The object of the story is to get the heroine in disgrace and then to rehabilitate her by showing that she is self-forgetful when the school in which she is teaching is on fire—"the crucible of flame." Her disgrace came from the marriage in a hurry and, if this were wholly an ordinary marriage it would be a commendable situation. It is, we feel compelled to point out, made to seem as though it were not a marriage at all and suggests to a grown-up mind that in the original picture, intended for a Continental audience, she was baldly living with a man. Perhaps with young people



Scene from "The Crucible of Flame" (Features Ideal).

of the age of sixteen this hiding of the truth will be more dangerous than any bold statement of the fact. There is a dilemma here; for if this supposition is wrong, the story makes the marriage which should have been a thing merely of pity, a thing of disgrace. The National Board of Censorship has passed it.

It is a well-staged story with beautiful photography and clear-cut, intelligent acting. There are two parts (three reels) to it. One deals with the woman, who contracts the foolish marriage and the other with the son that is born to her. This boy, the grandfather takes care of, though he refuses to see his daughter again. He becomes the center of interest of the latter half of the picture. For his evil father blackmails the good grandfather and gets money from him. Then the evil father's friends try to steal the boy and he has a hard time escaping from them. Both these parts give a very fair measure of suspense and, provided the audience is content with the peculiar tone of the story, it should make quite an acceptable offering.

KING BAGGOT, JR., COMES TO TOWN.

There are two King Baggots in town. The little ten-pounder who will be known as the junior of this combination arrived on Tuesday, July 7. The president of the Screeners and Mrs. Baggot have been deluged with congratulatory telegrams at their home, 517 West 113th street. There were twenty-three of these sent from the Screen Club in one batch. It is unnecessary to say that the members of the organization which Mr. Baggot founded are taking the liveliest interest in King Baggot, Jr. If his health responds to the multiplied efforts of the men of the Forty-seventh street clubhouse the newcomer will have a husky frame and a long life.

Mrs. Baggot and King, Jr., are reported to be doing nicely. Baggot senior is trying to look becomingly modest, but he is far from succeeding.

GENE GAUNTIER TAKES EUROPEAN VACATION.

Gene Gauntier is going abroad for a complete rest—no foreign pictures this trip. Her physician has ordered it so—she must not even write a scenario! So she will sail on the Kaiserin Augusta Victoria, for Lyckorna, Sweden, via Hamburg and Gottenburg. Marguerite Gauntier, her sister, has a summer home there, where she hopes to regain her old-time strength, which the past winter has weakened.

Wagner in Mexico.

Pathe Cameraman Relates Thrilling Story of His Experiences with Huerta's Army in Battle—Has Narrow Escape.

THE theater patron sitting in his seat in comfort and safety, in a temperature 10 degrees cooler than that of the street outside, little realizes as he watches in Pathe's Weekly the war pictures from Mexico, of the deadly perils undergone by the men who took them; of their suffering and torment on arid deserts under a merciless sun, of daily danger from men even more merciless, to whom the life of a fellow being is as little important as that of an insect. But the infrequent and laconic letters from such men as Fritz Wagner, of Pathe, tell stories that are stranger than fiction and make even the occupation of the war correspondent seem tame.

Fritz Wagner.

We have had occasion to give brief mention before in these columns of Wagner's experiences—of his arrest by the rebels, incarceration in jail and subsequent escape sans camera, sans outfit, sans money, sans everything save life and a garment or two to conceal his nakedness. Now come some details in a recent letter from him which fill in the gaps of the story and make it almost epic. Here are some extracts:

"When I left the City of Mexico for Torreon, I intended to be back in two or three weeks, but since then I have been learning that what a Mexican promises and what he fulfills are two different things. A letter fully detailing my experiences would be 30,000 words long and such a letter is, of course, impossible.

"For a couple of days I had nothing to eat and was forced to drink from the mud puddles of the road. The consequence was that when I reached Saltillo, when coming back, I was sick, deadly sick, and became little more than skin and bones. I am not afraid, whatever may happen, but I never thought I would come out alive from this trip.

"I have seen four big battles. On each occasion I was threatened with arrest from the Federal general if I took any pictures. He also threatened on one occasion when he caught me turning the crank to smash the camera. He would have done so, too, but for the fact that the rebels came pretty close just then and he had to take it on the run to save his hide.

"At Lagruna the battle became a rout and the disorganization of the Federal forces was complete. Napoleon's retreat from Moscow was but a disaster on a larger scale. It was every man for himself and the Devil (or the rebels) take the hindmost. I had saved my film and camera (60 lbs.) and went on foot with this load through the desert for 25 miles. I saw my end coming. Nobody would carry my stuff nor could I get a horse at any price. Finally I met a friendly Indian, who brought me to La Hipolita.

"For five nights I lay on the stones without a blanket, with my films for a pillow and my camera in my arm. I was afraid to take more than broken naps for fear my camera would be stolen. As it was, when I finally got back to Mexico after breaking jail I had left only a shirt, trousers, coat and a pair of shoes. All the rest the rebels got. I tried hard to save my films, but I guess I am lucky at that. Those that I brought with me I had in my pockets. The rest made fine kindling for the campfires of the rebels.

"When I arrived in the City of Mexico I got another camera from the Pathe agent there and got busy again. When Huerta heard I was back he sent two secret service men to the hotel, who confiscated all my papers and films. They did leave the camera. From then on I had the unpleasant experience of seeing myself constantly shadowed. Any time I would open the door of my room there would be a murderous looking individual standing near by. At the dining table would be another, who would scarce take his eyes from me. I became so nervous that the running of a mouse across the room at night would make me jump up in the bed in a cold sweat. I expected every moment to either be thrown into some dungeon or else knifed in the back. A man can stand an out and out fight—it is the deadly danger constantly impending that wears a man out.

"Finally one day Huerta sent for me and told me to develop the films (under supervision) and project them for him. He censored the films, had me cut out all the parts unfavorable to the Federals and then ordered the 'Salon Rojo' to show them as advertising for his troops. Huerta was much pleased with his show, otherwise I would have lost the films. I saw my chance and decided to beat it before another storm broke. I told the Chief of Police that Huerta had O. K.'d the films and that it was all right for me to go to Vera Cruz. The Chief was very decent and gave me his card, which I used as a passport. I hid myself in a freight car and finally got to Vera Cruz O. K.

"When Victor Miller, your cameraman, arrived with a new outfit for me, for the first time in weeks I was able to eat with an appetite and sleep as a man should sleep."

Who of us would care to go through what this young man, but little more than a boy, has gone through? Surely all adventure, peril and knight errantry have not vanished from the world, and the day of the dull, stale, flat and unprofitable has not yet come to take the tang from the lives of men.

Edna Payne.

THE YOUNG LADY with the bewitching smile, everlaughing eyes and wonderful ease of manner who has been captivating the hearts of photoplay fans by her ingenue characterizations in recent Eclair Western productions is the same Edna Payne, who five years ago was a prime favorite with the stock-going public of Brooklyn and New York. Miss Payne was the leading ingenue with the Corse Payton Stock Company, the Spooner and Gotham Companies of Brooklyn and later at the Academy of Music, New York City. After closing with the aggregation of stock players at the Academy of Music she entered vaudeville and played the big time circuit both East and West, both in single act and a comedy playlet, the latter of which was staged by the man who is at present directing the destinies of the Western Eclair organization.

A little over three years ago Miss Payne became deeply interested in the staging of motion pictures, and after a visit to the Lubin Film Company while playing a vaudeville sketch in Philadelphia she was granted a chance to play a small part in one of the productions being staged at the studio. Her natural charm of manner, freedom from self-consciousness and pretty features made her work an instant hit with the director and she commenced a stock engagement which lasted for two years as leading ingenue of the company. When the train load of Eclair players pulled out for Arizona, she was one of those aboard. A recent talk with Miss Payne disclosed that she immensely prefers the pictures to theatrical work for the simple reason that it gives her much more time for recreation, reading, sewing and the various other diversions which delight the hearts of women.

Her natural breeziness of manner, ability to ride horseback and the great love of outdoor sports have proven great assets in Miss Payne's Western picture work and although she was born in New York she is strong for that part of the country where the sun is always shining.

American Players in England

Miss Turner and Lawrence Trimble are Combining Work in the "Halls" and in Features.

THE departure, a little over a year ago from the American shore, of Miss Florence Turner occasioned considerable comment in moving picture circles, and since Miss Turner's has been unlike the visits of numerous other American photoplayers who have sojourned temporarily in Great Britain, it seems quite likely that many readers of the World will be interested to know exactly what is detaining the famous ex-Vitagraph star in the "old country."

I met Miss Turner and her energetic manager, Mr. Larry Trimble, also formerly with the Vitagraph Company, in Manchester recently. She was appearing at a local variety theater, but this was not the only object of her visit to the cotton country, as a few moments' conversation soon elicited that Miss Turner's company was at the moment engaged upon an ambitious dramatic production revolving in theme around Lancashire industrial strife.

Florence Turner.

"What brought you and Mr. Trimble to this country to produce films on your own account?" I asked Miss Turner.

"That question can be answered in the one word 'Individuality,'" she replied. "After six years strenuous work in the Vitagraph studios I felt a strong desire to get to work of my own. We came to England, Mr. Trimble and myself, about a year ago, and through a working arrangement with the Hepworth Company began to produce our own features. We have not a large company of players and we engage our supers as we require them from schools or agencies."

"Speaking of agencies," interjected Mr. Trimble, "only a few weeks ago when we were at work upon a drama 'Through the Valley of Shadows,' I had to select our supers from hundreds. Crowds of them came, but only a few of them were suitable for the vacant posts. It is often a very difficult thing to secure just the people you want despite the large number of players available. In this connection I had an agreeable surprise at Bary yesterday. We were taking some factory scenes at the Co-operative Wholesale Society's mill there and in the strike scene I had to get three or four hundred work people coming out of the mill at the time of a strike. A friend of mine had said previously that I should never be able to drill into these factory operatives the style of acting required for motion pictures. But I explained to them as well as I could what I wanted. I asked them to imagine that they were going to work and had been told their wages were to be reduced and that the mill was to be closed. That simple appeal to the imagination worked wonders. Instead of filing past the camera shouting and demonstrative, they walked past in a continuous melancholy procession realistically suggestive of a band of work people having just heard sad news. Their expressions were wonderful, and scarcely one looked at the camera. It will certainly make one of the best scenes in the film."

"How long does your tour with your stage sketches continue?" I asked.

"Only a fortnight. We are never away from the studios for many weeks at a time," said Miss Turner. "Then when we are away it does not interfere so much with our work as you would think. While we were appearing at a theater in South Wales, for instance, we took some of our scenes for 'Through the Valley of Shadows' in that district, and now while we are in Manchester we are making the best of the opportunity to complete most of the parts of our mill-girl picture."

"Which of the Turner Films do you consider best and why," I interrogated.

"That is somewhat difficult to say; both 'The Murdoch Trial' and 'The Harper Mystery' took exceedingly well in England and America," said Mr. Trimble. "Perhaps the preference might be given to the feature we are just completing, 'Through the Valley of Shadows.' It is an unusual story and the photography has turned out finely. The principal movements in the drama center 'round a moving picture studio and show the various processes of film taking. Our newest picture play, the one we are working upon at Bary, is one which I am convinced will be a success in the States. We shall shortly journey to Scotland again to make a few scenes in a Scottish historical picture in which Miss Turner will lead with Jean, her collie dog. We have also good plots in hand to work upon when we get back to London, but it is our intention to visit the Continent. In fact, we may go to Italy next winter."

"Don't you contemplate returning to the States again?"

"Not for some considerable time yet," said Miss Turner. "I shall probably return for a short visit to New York next Christmas if my vaudeville engagements will permit me to do so."

Lawrence Trimble.

Both Miss Turner and Mr. Trimble are of the opinion that the moving picture is rapidly coming into its own in England. "The theaters here are much more elaborate than those in America," says Mr. Trimble. "I visited one in Glasgow that I could not believe was a moving picture exhibition. To me it seemed more like a large hotel, and instead of watching pictures I felt I should have been asking for a cocktail." Mr. Trimble also thinks there is a growing dissatisfaction amongst manufacturers with the existing principle of censorship. "Let us have a censor," he added, "but not one with arbitrary powers."

As the result of her varied activities, Miss Turner has achieved an enviable position in the esteem of the British amusement-loving public. She is in great demand in the various music halls, where her sketches are always well received, and the photoplays in which she appears are invariably big drawing cards in the kinematograph theaters throughout the British Isles, as well as on the Continent. Attesting this popularity, it was announced not long ago that Miss Turner had polled the largest number of votes of any of the women candidates for honors in a prize contest recently conducted by "Pictures and Picture Goers," a popular British kinematograph publication.

In her early career as a photoplay acress, while a member of the Vitagraph Company of America forces, Miss Turner became quite popular in Great Britain, which has always shown a decided preference for American-made pictures, and it was therefore quite natural that she should be welcomed with open arms when she and Mr. Trimble arrived in England for the purpose of perpetuating on the kinematograph screen incidents and scenes of British life.

It is with considerable gratification, too, that the popular American star's English friends hear from the States that the Florence Turner comedies are doing so much toward raising the English photoplays to a position of prominence which is more in keeping with the importance of Great Britain than was the position occupied by English pictures made some years ago. This realization that Miss Turner and her associates are helping the standing of the English photoplay is, moreover, helping the popular American players in their work here, for the English public seem only too willing to co-operate when they are called upon to help in the production of the Turner pictures. Factories and homes are thrown open for the American players in order that the required touches of realism may be secured, and nothing seems too much trouble for the Britisher to do when the interests of Miss Turner—and incidentally of the kind of English photoplays she has been producing for some time—are at stake.—J. B. S.

What Are We Coming To?

By Frank E. Woods.

IF the amazing floods of feature pictures that are now being offered to the exhibiting market has occasioned alarm among many seasoned friends of motion picture art, it is not altogether to be wondered at. There appears to be no end to them. All that seems necessary to turn out a great "masterpiece" is a camera, an alleged story and a "come-on" with a pocketful of money to back the enterprise. The streets are full of "actors" and "directors," so-called, and the resulting film can be advertised and booked as the greatest thing ever, with just as much freedom as can the picture of real merit.

The alarm over this over supply of rubbish comes from the thought that it may soon disgust the public with all motion pictures, and thus set back the art, if not irretrievably, at least appreciably. While it is true that the big feature craze is drawing a new public to the lure of the moving film—people who have never patronized the shorter pictures to any extent—it is at the same time feared that pictures so badly produced as are many of those now being exhibited cannot hold this new public, and in the end will drive them back to the theater, never to be reclaimed. While these fears are not without reason, as any one must testify who is acquainted with true picture art and who has condemned himself for one or a number of evenings to sit through the torture of some of these amateur offerings, I cannot bring myself to believe that the outlook is as foreboding as it may seem. Not all of these features are bad, and is it not more reasonable to hope that the disease will cure itself?

Frank E. Woods.

How did it all come about? Originally all motion pictures were mere fragments except the prizefight films, which were the first long subjects produced. Topical and dramatic films were from fifty to one hundred feet in length. Then came the longer dramas and comedies, which, about six years ago, with the advent of D. W. Griffith as a director, began to develop along artistic lines. With the improvement in quality came a tremendous increase in business, and American producers made money so rapidly that for a time they imagined that they had solved the secret of the public taste. Because they had succeeded so amazingly with pictures limited to one thousand feet, they argued that the public would stand nothing longer, and, besides, the single reel was the basis of the weekly service schedules. A few saw further into the future, but they were not the ones who held the pursestrings and their opinions went for nothing.

There were not wanting significant, tangible indications of what might be done with American multiple reels three years or more ago, as I now recall. The Vitagraph Company made an experiment with "Uncle Tom's Cabin" in three reels, which it sent out a reel at a time, and the profitable result was such that it should have been a lesson to every producer. It went by, however, comparatively unnoticed. Nine producers out of ten continued to declare that the public would never sit out a long subject.

It was not until a few rather pretentious three and four reel subjects came over from Europe and the state rights plan began to be popular that any considerable thought was given on this side to feature productions. Even then the old line companies, as I shall call them, were slow to wake up. They were making too much money from their regular weekly releases based on the one reel unit.

It was "Quo Vadis?" in eight reels that awakened the menagerie and set it howling. George Kleine's clean-up on that one picture convinced everybody in the business, and the Lord knows how many outside of it, that the big, quick fortunes of the future would be in the long multiple feature. "Quo Vadis?" big only in its length, its magnificent settings and its really capable acting in spots, nevertheless held its spectators and broke all records for attendance. If "Quo Vadis?" could do all that, what could not a real, live, honest-to-goodness motion picture of similar length do?

But still the old-liners saw not. They grudgingly increased to two or three reels and occasionally four, and some of them made the error of padding out short subjects by the simple expedient of "stalling" in front of the camera and lengthening the footage in each scene. They left it for the outsiders, the incompetent, the inexperienced, the theatrical adventurers, to jump in and seize the golden opportunity. So the old-line manufacturers have only themselves to blame if they find much of their business stolen away from them by a class of producers who have, with a few honorable exceptions, learned as yet not the first rudiments of the new art. And the honorable exceptions, it should be noted, drew on the expert picture makers for their management and direction.

And what a ruthless slaughter the inexperienced newcomers are making of the rich dramatic material in their hands? When one thinks of the vandalism they are guilty of, one can only shudder in genuine sorrow. Great plays and great dramatic novels are seized upon by these reckless, unskilled butchers and are ground out into so many links of moving picture sausage. The title of a play or book or the name of a great stage star is about all there is to the most of them to recommend them to the attention of the public. For a time these have sufficed, so great is the drawing power of the motion picture. But nobody competent to judge believes it can last, and hence the tears of many of the old-line picture makers who now see good picture material being wasted while a good share of the money of the dear public goes into the coffers of those who formerly scoffed at the films. If it were not so tragic it would be funny, and I am not sure it is not funny in spite of its tragedy.

Can we help smiling when we observe the gloom of the old-liners at the temporary success of the enemy they had feared and shunned, until recently, as one would a rattlesnake?

I well remember how the manufacturers of the earlier days dreaded the ogre of the theatrical man. If they saw one coming they would cross to the other side of the street. No theater manager must ever be permitted to get so much as the end of his nose into the picture business. This great juicy picture field was all their mutton, and they proposed to devour it, meat, bone and gristle, all by themselves. I recall on one occasion when a theatrical manager of the highest repute proposed to join with them in a small way. It would have given them the benefit of enterprising theatrical methods in exploiting and production, without hampering the artistic development of the pictures. It would have added to the mental equipment of the manufacturers the very element they lacked—an expert knowledge of the art of catering to the public. It would incidentally have introduced into the pictures in a regular way and under proper auspices one of the greatest living American stars. Right there the old-line manufacturers had their chance to forestall the very movement that has since overwhelmed the most of them, and they turned it down. They made no secret of the reason; they feared the very idea of a theatrical man. How, then, can we fail now to enjoy, just a little, their discomfiture? Theatrical men were bound to come into the business and they have now come in, as it happens, mostly by themselves, and although they are making a mess of it, it is not they who are suffering most—it is the old-line manufacturers, who are now scrambling, some of them, for theatrical connections that are either worthless or too late.

On the other hand, let us take a good smile at some of these same theatrical people, managers and players who have lately stepped so jauntily and condescendingly into pictures. Could there be anything more truly laughable than the figure they cut? Yesterday scorning, scoffing, jeering at the pictures; today fawning, strutting and pretending to save them! How long ago was it that one manager gleefully declared in a theatrical journal that they (the theatrical men) had the pictures on the run? Today he is grandly announcing "masterpieces" in the films. His stock of old plays will be hashed over in the prevailing wretched way, ruining their future possibilities if they have any, and he will hope to retrieve his theatrical losses by trying to bunco the picture public as he so long buncoed the theater public. I'll wager a few that he finds himself too late. He scoffed just about six months too long.

And then there are the belated actors and directors who are "elevating" the picture art—yes, "elevating" is the word. Listen to their talk, and then laugh! Watch their performance and laugh some more! They have come into the pictures purely to show the old-timers how to put them on and how to act them. They declare that the regular picture makers, producers and players don't half appreciate the grand possibilities of the films. "Just watch us and we'll show you a thing or two!" Then they proceed to show us the same old stage stuff that the public long since sickened of —the bombastic acting of the past—all coupled with the most ignorant disregard of the carefully developed technic of the motion picture. Some day these "elevators" may learn that the very first principle of motion picture playing is to be human—natural. The very essence of the successful motion picture drama is the illusion of reality. Very few of the new comers seem to realize this.

What will be the outcome? There should very shortly be a clearing of the atmosphere, so far as features are concerned. Those who have rushed into the business unprepared by experience will find themselves without a market for their worthless wares. The public learns rapidly, and will not for a very long time pay good money for nothing but a name. On the other hand those recruits who have wisely joined with trained producing companies, may last and prosper thereby. Meanwhile the established companies, adjusting themselves to circumstances and having the expert people to properly produce the features of the future will fill the public demand so well that they will gain back the business they now appear to have partly lost.

Incidentally, copyrighted books and plays, becoming reduced in available quantity, will give place to original subjects written primarily or jointly for motion picture exploitation. It has been quite clear from the first that some day great fiction authors will have in practical mind possible picture royalties in the same way that they have long figured on possible stage royalties, and they will frame their stories wisely for picture adaptation. Many of them think they are doing this now, and have extravagant ideas of the value of picture rights in their books. Eventually they will learn just what is needful and will write especially for the pictures or with picture rights in careful view.

As for the one and two reel pictures, issued in regular programs, I cannot see that they will ever entirely die out. There is the same reason for their continued profitable existence as there is for the magazine and short story in the printer's world and for the vaudeville branch on the speaking stage. There will always be a demand for good short pictures. If the bad ones die off who will weep? Speed the day!

CHRISTY MATHEWSON SIGNS WITH UNIVERSAL.

Christy Mathewson, the Bix Six of the New York Giants and perhaps the world's best-known baseball star, is to appear exclusively in a series of comedies and dramas for the Universal Film Manufacturing Company. This was determined when Christy's name was finally secured to a contract several days ago. This contract will run for a period of one year and calls for at least one release of two reels in length every month.

As to who will play opposite Christy, has not yet been determined upon. However, the plays will be staged for the most part at the New York Imp studio. Credit for the securing of Christy Mathewson is indirectly due to Joe Brandt, manager of the "U" Publicity and Advertising departments.

While Christy had not entertained any definite ideas of entering the picture game prior to a few weeks ago, he was approached by Mr. Brandt, who talked figures the size of which the star could not consistently overlook. Considerable negotiation was had before the papers were finally drawn up, but this done, Mr. Mathewson expressed himself as thoroughly in tune for the undertaking and enthusiastic over the prospect.

INDUSTRIAL M. P. CO. FILMING MICHIGAN FOR PANAMA PACIFIC EXPOSITION.

The Industrial Moving Picture Co. of Chicago has officially closed a contract with the Michigan Commission of the Panama-Pacific International Exposition, whereby it will put on film thousands of feet of moving pictures which will comprehensively and reliably illustrate the industrial activities, natural resources, beauties, etc., of the State of Michigan. These films will be exclusively exhibited by The Industrial M. P. Co. in the Michigan Building at the Panama-Pacific Exposition during the entire time of the Exposition at San Francisco. This is one of the biggest industrial film deals ever put over and there were dozens of film companies bidding for the contract.

John Ince

BEING a member of a family distinguished in theatricals can bring a certain prestige to the player on the stage, but the screen artist cannot depend upon that aid. Too often his name is unknown; to the picture public he stands on his merits alone. So it is that comparatively few people know the Lubin actor-director. John E. Ince, comes from a family long known in the annals of the American stage, and is a brother to Thomas H. and Ralph Ince, noted directors with the New York Motion Picture and Vitagraph companies respectively. The Lubin player was the last to enter the field of photoplay, making his first appearance before the camera in the Philadelphia studio one and a half years ago, and immediately proving himself a photoplayer of power and promise. He came to the new and larger public as an actor with an established reputation and needed only to sound the possibilities of the voiceless drama before permanently casting his lot with the film world. Ince's forceful, intensely virile acting and robust personality are as potent on the animated screen as behind the footlights.

John Ince.

Always having played parts such as Stephen Ghent in "The Great Divide"; Messala in "Ben Hur"; and with Blanche Walsh in "Resurrection," it is only natural that Mr. Ince should be cast for heroic characters. He finds fullest expression of his individuality and temperament in drama of the West, where the conflicts involved are those of red blood and brawn. Mr. Ince's gifts as a director are not less than his art as an actor. His generalship of the army of supernumeraries employed in his Civil War production, "The Price of Victory," written for him by Emmett Campbell Hall, established him as a director of sensational spectacles.

His modesty and reticence are oddly at variance with the players' calling. The big actor-director is as shy of newspaper publicity as a great man. When he leaves the studio it is to jump into his Hupmobile and speed out of sight. The greater part of his day has been spent in strenuous work. He is lost until next morning and then he resumes the responsibilities of his position, following always the lure of his ambition—to produce a picture beyond criticism.

UNUSUAL INSTALLATIONS OF MOVING PICTURE MACHINES.

A few of the recent equipments furnished by the Picture Theater Equipment Company of 21 East 14th street, New York City, give a very good idea of how the moving picture is being used to furnish entertainment and instruction in all kinds of places as well as in moving picture theaters. This firm has recently installed an Edison Model D with Transformer in Dr. Saher's Sanitarium at Kingston on the Hudson, a Motiograph 1914 motor drive equipment in the Bloomingdale Hospital for the insane at While Plains and Power's No. 6 machines in the First Christian Church and also in the Presbyterian Church in Ashland, Ky., and in the Army and Navy Y. M. C. A. in 28th street, New York City, and also in the Brooklyn Branch and also a Power's No. 6 machine in the United Odd Fellows Association of Ilion, N. Y.

This list of recent installations by the company is another evidence of the steady increase of the moving picture as a form of entertainment in institutions devoted to the uplift, education and general benefit of all classes.

EARL METCALFE LOSES HIS MOTHER.

Mrs. Cora B. Metcalfe, mother of Earl Metcalfe of the Lubin Stock Company, died on June 21st, following an operation at the Bethesda Hospital in Cincinnati. The deceased was fifty-six years of age. The funeral took place in Newport, Kentucky. Earl Metcalfe has the sympathy of the entire Lubin studio and all his many friends in the trade.

Among the Picture Theaters.

Apollo Theater, Washington, D. C.

AS is befitting to the National Capitol, the city of Washington, D. C., is well supplied with beautiful, artistic moving picture houses. These are not confined to any one part of the city, for they are to be found in the Northwest, the Southwest, the Southeast and the Northeast, and in this latter section is located the Apollo, at 624 H Street, a photograph of which is herewith published.

The exterior is of ornamental brick and stone, with lights over each of the three entrances, and a sign "Apollo" near the roof. The center of the foyer is arched with two pilasters of rough ornamental brick at the building line, while two pilasters at the far end of the arch, with marble bases, are plastered to match the champagne colored walls. The walls are paneled and decorated, and set to a height of about three feet from the floor with marble. The arched way is brilliantly lighted with a large electric arc and many smaller lamps. The flooring is a monolithic one, with a mosaic work border, and the word "Apollo" is inset in mosaic blocks near the center of the entrance. At both sides are ticket offices. The foyer is brilliantly lighted by three additional fixtures, chain hung, of the direct-indirect type.

Entrance to the handsome interior is gained through either of three pairs mahogany finished doors, the upper part of which is set with glass and curtained. Upon entering the house, one is immediately struck with its beauty. A soft light spreads over the theater from a dozen electric fixtures, chain hung, similar to those in the foyer. The huge beams, forming the ceiling supports, plastered and decorated, and the large pilasters at the sides, give an appearance of massiveness. The ceiling between the beams is highly decorated and the walls between the pilasters are paneled with a white embossed border. On each side of the structure are four stained glass windows which aid the two 36-inch fans in the proper ventilation of the house. These furnish ample aid in the summer to keep the house cool, although it is kept open only on rainy or disagreeable nights for the Apollo Park is operated during the warm months and immediately adjoins. During the cold winter months a modern heating plant keeps the air at a comfortable and even temperature.

Apollo Theater, Washington, D. C.

Considerable attention has been given to sanitation and the comfort of the patrons of the theater. The floor is of cement and easily kept clean. The chairs, 766 in number, are roomy and comfortable and are finished in mahogany. Two retiring rooms, one for ladies, the other for gentlemen, have been provided and a corps of uniformed ushers are ever ready to assist patrons in any way they can.

Two Powers 6a machines project a picture, 14 by 18 feet, on a gold fibre screen from a large and comfortable operator's station. The films are run off at a uniform speed, without that rush which so often tends to discourage patronage by reason of the fact that it appears as though the management wanted to clear the house in as short a space of time as possible in order to refill it with a new audience. Thus the house is gaining in popularity and is getting its share of the business.

A change was recently made in the management of this theater, and A. N. Waters now occupies the office at the rear of the cashier's desk. Little need be said of him in the way of introduction, for he is well known in the moving picture field. He came to Washington some two or three months ago following the completion of a road trip with George Kleine's "Quo Vadis," previous to which time he was manager of the Prince Theatre, in Jacksonville, Fla., and of houses in the Carolinas, Georgia, and other Florida cities. Thus it may be seen that he has wide experience in the moving picture business, and he has had a like experience in vaudeville, the fortunes of which he followed for a number of years.

C. L. LINZ.

WILLIAM PENN THEATER, PITTSBURGH, PA.

WITH the opening of the William Penn theatre, Pittsburgh, Pa., on May 4, there has been bestowed upon the Iron City the distinction of having one of the best equipped, most elaborate and costliest motion picture theatres in the country. The new theater is under the management of Harry Davis and John P. Harris, the amusement magnates of Pittsburgh, who leased the house for a long term of years. The William Penn is located at the corner of Federal and Isabella streets in the center of the downtown district of Pittsburgh and on the most widely traveled street in the city. The central location of the house is of decided advantage to the attendance as it draws from practically every part of the city.

Built of brick, terra cotta, steel and concrete, the theater has a pleasing and imposing appearance from Federal street. The elaborate design of the facade stands out from the surrounding buildings and at night especially, when the lights are on full, the William Penn is a brilliant spot. The architects designs, besides calling for beauty, have made the house as thoroughly fireproof as it is possible to make.

In the matter of program the house is distinct from the other motion picture theaters of this city. Before the place was opened it had been decided to make it an exclusive feature picture theater, and running under the present program of two changes of the bill each week the new theater has made a step forward in the motion picture exhibiting business of the city. The pictures are changed on Monday and Thursday. The house opens at 1 o'clock in the afternoon and the running continues until 11.30 at night. The admission charge is 10 cents.

That an exclusive feature program is popular is shown by the large nightly attendance. The theater is always filled in the evening, when, in addition to the pit, the balcony is opened. The comfort of the patrons of the house has been especially studied. Every possible adjunct to a well equipped theater has been secured. A tiled and marbled foyer, decorated with photographs of the stars of the various producing companies, and tastily set off with huge palms, leads to the entrance to the auditorium.

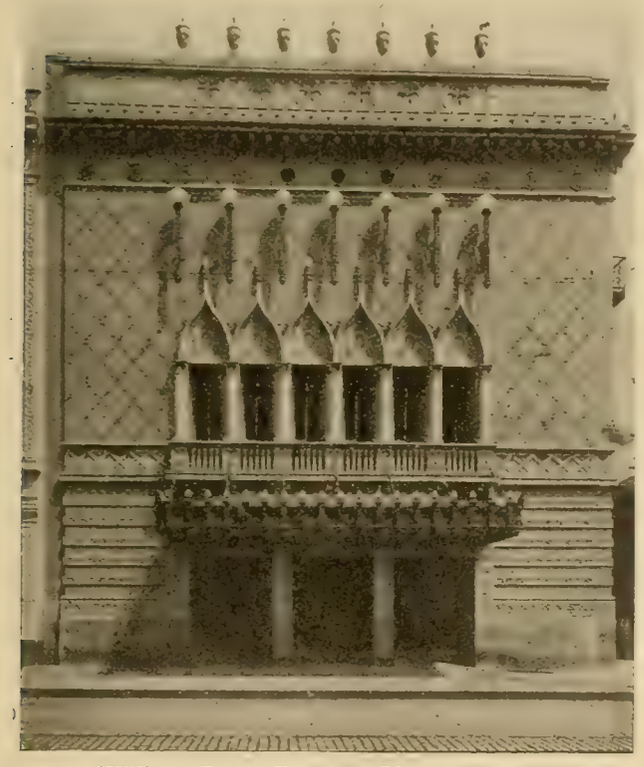
Red carpets, hangings and decorations, under the subdued interior light, make a beautiful appearance, and the entire tone of the interior is of a restful, quiet type. An indirect lighting system and perfect ventilation combine with the other features to make the patron comfortable. The cooling system that has been installed makes the interior of the house a decided relief from the heat of the streets.

The orchestra chairs, and in fact, those of the balcony also,

are numbered so that if a change in the present method of selling tickets makes reserved seats necessary, the plan could be put into operation at once. The angle of the floor makes unnecessary the tilting back of the head of the spectator. By building wide instead of long and making a proper grade in the floor the screen is brought almost in a direct line with every spectator's point of vision, and the craning of necks that is so apparent in many of the new theaters is eliminated entirely.

The music is furnished by a $2,500 Wurlitzer organ, with an orchestra attachment. An additional piano is also installed to make a change from the organ music. In following out the policy of the management for "complete refinement" only the very best music is played by the orchestra; no rag-time or so-called popular music is given to the players and only the most suitable selections chosen so as to bring out the correct atmosphere of the play in progress on the screen is used as an accompaniment to the pictures.

The screen is placed about fifteen feet back from the footlights on the stage and is enclosed in a shadow-box. At the present time palms help to create the coolness and repose that is so refreshing a change from the outdoor heat. The stage is so completely equipped that the screen could be removed and a play or vaudeville program put on at once.



William Penn Theater, Pittsburgh, Pa.

The balcony seats about 300 and contains the same high quality of opera chair as on the orchestra floor. It is reached by two interior fireproof staircases, which, running from the foyer up each side of the building, turn and meet at one entrance to the gallery. On this floor is a waiting room, furnished in wicker furniture, and opening with wide windows upon Federal street. Here also is a women's retiring room, and the office of the house manager.

Two Powers 6a machines are in the operating room, which is a model of up-to-date methods for protecting the operator and conserving light. It is situated above the gallery at the rear of the building and has a throw of 125 feet. Two operators are constantly on duty, and these men, in keeping with the general efficiency of everyone connected with the new theater, are thoroughly trained operators and give projection the careful attention that characterizes a trained man.

A men's smoking room and a women's rest room are also on the first floor, one to the right and the other to the left of the auditorium. Five exits in addition to the main entrance and exit, provide ample exit space in case of an emergency.

Although under the control of Messrs. Harris and Davis, the new William Penn, as with the other theaters of the Harris-Davis string, is under the supervision of a house manager. Charles H. Preston, who was with Keith & Proctor for nine years, is the manager of the William Penn. Several innovations, such as serving ice water to the audiences, maintaining a check room, etc., have been inaugurated by Mr. Preston. That such methods in a motion picture theater are appreciated by the best class of people may be seen nightly by observing the general character of the audience. Nightly the curb in front of the block in which the William Penn is situated, is lined with motor cars.

The employees of the theater, number seven ushers. On the night of the opening many handsome floral displays were sent to the house by friends of the management. Gigantic horseshoes, bouquets, potted plants, etc., were banked in the foyer and quite an affair was made of the opening of what was termed by one of the local newspapers the next day, "the handsomest theater in America."

PENN SQUARE THEATER, CLEVELAND, OHIO.

OPPORTUNITY didn't have to use a gavel when it rapped on the door of Emil C. Myer, of Cleveland, Ohio, manager of the Penn Square Theater, that city. It was just three years ago when the Penn Square Realty Company built the pretty little theater at the corner of Euclid avenue and East 55th street, Cleveland. The beauty of the little house and the policy adopted by the owners brought about a great deal of commendatory publicity along about the time it was opened for business.

Emil Myer was running a little motion picture house on Halsted street, Chicago, then, and a short time after the Penn Square was opened in Cleveland he heard of it. He noted the location and its advantages—a junction corner through which a great percentage of Cleveland's traffic centers; a business corner, and above all, in a very pretty and high-class residential section.

Penn Square Theater, Cleveland, Ohio.

So Emil Myer came into possession of Penn Square. He liked it, saw its big advantages and realized that it was one place in a hundred for a theater. Since he acquired the theater it has never been closed a single day.

There are 624 seats in the Penn Square and it is a rare night, indeed, when each one of those seats is not occupied. From an architectural standpoint the Penn Square is among the prettiest in the country. It is imposing without being gaudy and both exterior and interior decorations have won high favor in the eyes of artists. There is no mar in the general effect and the simplicity of the interior arrangement means an enhanced value to the entertainment. Penn Square audiences find their theater properly lighted, properly ventilated and carefully attuned to their desires for entertainment.

Since his coming to Cleveland, Emil Myer has made his way into the hearts of his fellow exhibitors and his audiences. He is a member of the Exhibitors' League.

Neff Withdraws—Pearce Elected.

(Continued from page 415.)

one here authorized to present my name to this body and never has been. One man among my friends asked me a few moments ago who is to nominate me. I didn't tell him because I have asked no one to nominate me, and I hope no one will. I appreciate your friendship, and in fact I want to be a friend of everybody, and above everything I want the Motion Picture Exhibitors' League to endure forever."

(Tremendous applause, after which the members of the convention stood up and cheered.) After the roll call of national officers a motion for adjournment for thirty minutes was carried. On reassembling the convention proceeded to elect national officers. M. A. Pearce, of Baltimore, was placed in nomination for national president by M. E. Corey of San Francisco and seconded by Fulton Brylawski of Washington, D. C.; he was elected unanimously and made the following speech of acceptance:

"Mr. President and Gentlemen: I certainly consider this a high honor. When I came from Baltimore I didn't have any intention of even accepting the presidency of this great organization, but somebody kept pressing me and pressing me until they impressed upon my mind the fact that there is a time in a man's life when a certain duty presents itself when he must act, even though it means sacrifice for himself.

"I am not going to go into a lengthy talk, as my policy has always been to talk little and work hard, but I will tell you that I will do everything in my power to bring about a harmonious condition among all the exhibitors of the United States of America. And everything possible to put the League on a high plane and create a Board of Trade or anything that will benefit the League as a whole. In every instance everything I do, say or think in regard to the League will be what you men want and not what I want myself. I will not consider myself personally in any respect, but will feel it always my duty to act and say what you want and will be at your disposal for the entire year, at any hour of the day or any hour of the night."

Election of Officers.

T. P. Finnegan of Texas and W. C. Hubbard of New York were named and seconded for the office of first national vice-president, Mr. Finnegan being elected by a vote of 48 to 25. The election of Mr. Finnegan was then made unanimous. J. R. Carter of Arkansas named M. F. Corey of San Francisco for second national vice-president, being seconded by Fulton Brylawski of Washington, D. C. His election was unanimous. J. E. Phillips of Texas placed in nomination for national secretary W. R. Wilson of Columbus, O., George H. Wiley, the present national secretary, seconded. The election was unanimous. For national treasurer, O. N. Murray of Richmond, Ind., and Peter Jeup of Michigan were named and seconded, Mr. Jeup being declared elected by a vote of 50 to 26. On the motion of Mr. Murray the election was declared unanimous.

The report of the auditing committee was then read by Ed Kohl of Cleveland and declared everything correct. The report of the national secretary showed receipts of $4,746 and disbursements of $4,638. Adjournment was then made until 2 o'clock.

The afternoon session was an open meeting, during which addresses were made by representatives of the various manufacturers present. Brief remarks by the members of the meditation committee of the I. M. P. A., who were invited to be present, were also made.

Manufacturers Making Exhibits.

WHATEVER the result of the Dayton Exposition may be, and it is too early to sum up at this writing (Tuesday, July 7), the exhibitors can have no complaint against the manufacturers on the ground of the lack of interest. Considering the location of the city, the disadvantages of the place in which the exposition is located and the problematic success of the undertaking, it must be said that the manufacturers have responded splendidly. The main or major portion of the show was located in the basement of Memorial Hall, and dependent entirely upon artificial illumination. The ventilation was none too good, even with the assistance of large ventilating fans. In this basement all the mechanical devices were placed. During the intervals between the sessions of the convention, held in the assembly room across the street, there was quite a business-like hustle among the various booths.

On the main floor of the building booths were laid out for the film manufacturers and feature film men with other concerns not having displays of a mechanical nature. The greater part of Monday was occupied by the manufacturers in getting their exhibits in shape, and by Tuesday morning the booths presented a good appearance. The firms represented include the following:

Nicholas Power Company of New York, by Fred W. Swett, Bert Bohannan and Herbert Griffin; a full display of the Power product was made.

Mott-Le-Gaige Animated Advertising Company of New York, in charge of R. T. Ayres and H. L. Levy; demonstrating the Spiegel animated slide.

National Cash Register Company demonstrated a ticket selling device.

Krause Manufacturing Company of New York, represented by M. A. Kraus and Leon Berg; showing a large line of pictures of photoplayers for lobby display and post cards of the players.

Egry Register Company of Dayton, Ohio, represented by R. C. Ellis.

Dayton Power and Light Company, demonstrating its special lamps and arc lights for theaters.

Ernemann Photo-Kino Works of New York, represented by H. J. Hoffman; exhibiting printers' perforators, projectors and cameras.

American Slide Company of Columbus, Ohio, represented by R. J. Gardiner; showing slides and theater equipment.

Menger & Ring of New York, represented by Jacob Ring; showing an interesting line of lobby display frames.

Wyanoak Publishing Company, New York, reprsented by A. H. Byrd, A. A. Cormier and Tom Moore; showing a complete line of lobby displays.

Enterprise Optical Manufacturing Company, Chicago, Ill., represented by O. F. Spahr and A. F. Sass; demonstrating the Motiograph projecting machine.

A. J. Miller & Company of Bellefontaine, Ohio, represented by A. J. Miller, H. F. Miller and W. J. Rawlings; showing a fine line of lobby display frames in brass and copper.

Rex Film Renovator Manufacturing Company of Columbus, Ohio, represented by R. D. Harnish and W. C. Moore; demonstrating a device for cleaning film.

Buquo-Hohman Company, represented by William Hohman; demonstrating a device for extending carbons.

Precision Machine Company of New York, represented by H. B. Coles and D. F. Cowan; demonstrating the Simplex projector.

Theater Specialty Company of Cleveland, Ohio, represented by George W. Armstrong and W. R. Hughes; showing a full line of special devices for picture theaters. In the same booth Miss Bruce represented the Morgan Litho Company of Cleveland.

Newman Manufacturing Company of Cincinnati, represented by S. J. Newman and S. Newman; showing a complete line of brass lobby frames.

Fort Wayne Electric Works of Fort Wayne, Ind., represented by Julian Speer and Terry King; demonstrating the Compensarc, rectifier-generator and other electrical devices.

Automatic Ticket Selling and Cash Registering Company of New York, represented by H. C. Simeral and Mr. Bowman; demonstrating ticket selling device.

Columbus Theater Equipment Company of Columbus, Ohio, represented by Fred P. Reynolds and Leo Dwyer; showing a line of theater specialties.

Atsco, Inc., of New York, represented by Robert Kane, H. B. Bryning, F. P. Bloomfield, J. W. Barlow and H. C. Creedon; showing a very interesting line of devices, including radium gold-fibre screen.

Recording and Computing Machine Company of Dayton, Ohio, represented by Mr. Whistler and Mr. Whitten; showing ticket selling device.

The Rudolph Wurlitzer Company had a large display of orchestra organs and supplied the music for the main hall by means of a $10,000 unit-orchestra.

The Typhoon Fan Company provided the ventilating devices for the exposition building and kept the temperature at a very low degree. Its fans were everywhere.

On the main floor of the hall the Bobbs-Merrill Company had a big display of its Kathlyn book. All the stores where books are sold in Dayton made big window displays of this interesting work.

Other film and feature concerns on the floors were the Selig Company, represented by C. L. Hull; Famous Players Company, by Mr. Burlock; World Film Corporation, by Earl Painter of Cleveland, and Clay Brehm of Cincinnati; Lasky Features, by Harry Reichenbach; Warner's Features, by H. Charnass of Cleveland and A. M. Williams of Cincinnati; All Star Features, by Joseph Farnham; Universal

Film Manufacturing Company, by Joe Brandt; Pathe and Eclectic Companies, by John Pelzer; Eastman Kodak Company, by George A. Blair; Essanay Film Manufacturing Company, by Vernon R. Day; Schroeder Art Flowers, by Mr. Schroeder of Cleveland.

The Bartola Organ Company was unable to get space in the Exposition Hall and made a demonstration at the Savoy Roof Garden.

Samuel Lapin of Philadelphia demonstrated his "Drumona" piano attachment in the booth of Atsco, Inc., which concern is handling it. He had many investigators.

FIRST SALE OF SUBJECTS AT AUCTION.

The New York Film Mart Inaugurates Its Novel Scheme and Many Buyers Attend.

IN further support of the contention that motion pictures are no longer a luxury, but a staple necessity of life, there was held in New York City Tuesday, July 7, what is said to have been the first auction sale of pictures ever conducted in this country. The affair was of the plain, old-fashioned type—sandwiches and coffee being provided for prospective buyers in precisely the same way that a "spread" is made a part of the sale of any old farm where pigs, chickens, horses, implements, etc., are going under the hammer—and the products of various well-known producers of motion picture films merely took the place of the pigs, chickens, etc.

The novel sale was held by the New York Film Mart in its offices at 126 West Forty-sixth street, and was arranged by Frank Winch, a well-known amusement publicity promoter who is prominent in the affairs of the recently organized company.

The sale lasted throughout the day. It is a conservative estimate that fully 500 interested film men, representing all branches of the industry, were in attendance, going and coming as they did as the professional auctioneer cried his wares. During one of the early hours more than fifty people were counted in the projection room where the sale was being conducted. It is only fair to say that most of the visitors were attracted by the novelty of the idea, but that the venture was a business success is indicated by Mr. Winch's announcement that the auctions are to be continued, a sale being held on an average of once a week.

The designation of the New York Film Mart explains the auction plan of the company's selling scheme. The concern has been organized for the purpose of trading in motion pictures in the broadest sense of the term. In conjunction with two other companies that occupy the same suite of offices in the Leavitt Building, the New York Film Mart control not a few feature pictures which are being handled in the usual manner, either by the sale of state rights or rentals to individual exhibitors. As a more important feature of the business, however, the company is engaged in the business of "moving" for producers and other state right and rental concerns such of their products as may be placed in its hands. The auction sales, it is said, are to be only one of a number of novel sales plans which are to be adopted in this business of "moving" film merchandise.

The prices obtained varied considerably, but there were many instances where the negative and one print of a subject sold for 15 cents a foot.

POTIKER'S VISIT TO THE FATHERLAND.

A. Potiker, a widely known figure in the feature film rental and moving picture theater business in Ohio, who returned from Europe July 4, is known in Cleveland as the "boy wonder," having amassed a small fortune in the moving picture business upon the capital earned by selling newspapers. He left for his Fatherland in April on a pleasure trip. After touring the Continent he went to his birthplace in Bartfa, Lower Hungary, from which town he came to America about seven years ago as an emigrant, to starve or eat, according to his luck, there being too many mouths to fill under the Potiker roof.

He was immediately spotted as being eligible for the army. Then started his troubles. He asserted his acquired American spirit so loudly that two other policement aided the first copper in escorting Potiker to the police station. They didn't find any bombs for archdukes concealed about him, but they did find a bank-roll that compelled respect, as did also his persistent conversational waving of the red, white and blue.

The United States consul was summoned and backed up Potiker's claims to American citizenship. He was forthwith released, but the affair somewhat took the pleasure away from his visit to the ancestral manse. Potiker has decided that when he again wants to see the home town that he'll look it up in a geography and let it go at that.

KENNETH CASEY BOUND FOR AFRICA.

Kenneth Casey, the Vitagraph Boy, is still on his tour of the world. The Moving Picture World has just received a letter from the young man's chaperon dated June 8 and written aboard the R. M. S. "Armadale Castle," while that vessel was making its way along the coast of Spain. The letter reads as follows:

Kenneth Casey, known to the world as the Vitagraph Boy, is on his way to South Africa, and will play the principal cities there, including Cape Town, Johannesburg, Durban, Germiston. He has had a very successful six months in England and Scotland, and has been headliner over some of the best artists there. He went to the Derby at Epsom Downs, England, and placed his first bet on a horse named Oriby. He said "The old nag wasn't heard of. Just think of how many nice things I could have had to eat for those five shillings. This is my first and my last bet. Never again!"

CULLEN NOW MANAGER FOR S. Z. POLI.

Thomas H. Cullen, who for several years managed the chain of theaters for Aechtler & McKenney, located at Revere, Cliftondale, and Peabody, Mass., is now connected with the S. Z. Poli Theatrical Enterprises, as manager of the Palace Theater, Hartford, Conn., the handsomest house on the Poli Circuit, which opened May 25. Since the opening, the Palace has been playing to capacity, the vaudeville and motion pictures being above the average for a popular-price house. Mr. Cullen is well known among the theatrical circle in Massachusetts and is very popular with the profession, he being for some years a performer himself.

HECTOR DION WITH FLORENCE TURNER CO.

A letter received by the Moving Picture World announced the arrival in England of Hector Dion for the purpose of joining the Florence Turner company of photoplayers. Director Larry Trimble, who wrote the letter, told that Dion was at work producing a Turner comedy the second day after his arrival from the United States, and that he was playing a small part in the comedy in addition to producing it. The announcement will be received with interest by many who have long awaited a renewal of the combination which proved so effective in the early Vitagraph days.

Florence Turner's First Leading Man, Hector Dion (with script), Producing His First Picture With the Florence Turner Co., at Surrey, England.

GRAND CENTRAL EXPOSITION MANAGER'S NEW JOB.

F. E. Samuels, manager of the Moving Picture Exposition in New York for the last two years, is now hard at work promoting the "first American Manufacturers' and Salesmen's Cruise." The scope of this enterprise is to extend American commerce in Central and South America and the West Indies and includes a trip of 120 days by the S. S. Kroonland, sailing October 14, 1914.

FINE PORTRAIT OF MARY PICKFORD.

The Wyanoak Publishing Company of New York has produced an unusually good lobby portrait of Mary Pickford by its photo-gelatine process, which was demonstrated recently at the New York Film Trade Exposition. The portrait of Miss Pickford is hand colored and has been attracting much attention in the lobby of the Strand Theater in New York.

"LAY DOWN YOUR ARMS" (GT. NORTHERN).

THE Great Northern Film Company has secured the film rights to the famous novel, "Lay Down Your Arms," by Baroness Bertha Von Suttner, the noted Austrian authoress and exponent of universal peace, who died in Vienna on June 21 last. The Great Northern Company is now at work on an elaborate five-part production of this literary gem, which was an international success when published in 1890.

"Lay Down Your Arms," vividly pictures the miseries which war causes in the homes of the combatants. It paints the glories of war as only sham victories, not worth the terrible sacrifices of human lives that are exacted.

Baroness Bertha Von Suttner.

Baroness von Suttner had, for many years, espoused the cause of peace, her own life having been embittered by the horrors of war. When a girl she had been betrothed to Prince Adolf Wittgenstein, who was killed in a battle. She won the Nobel Peace Prize in 1905. In fact, it is said that her great activity in the interests of arbitration was what prompted Dr. Alfred B. Nobel to offer his peace prize. She was at one time secretary to Dr. Nobel and was a member of the Advisory Council of the Carnegie Peace Foundation.

The Baroness was born in 1843, the daughter of Field Marshall Count Franz von Kinsky. She was married to Baron Gundaar von Suttner in 1876. It was her book, "Lay Down Your Arms," which made her famous and she also attracted wide attention as editor of "Die Waffen Nieder" ("Lay Down Your Arms"), the magazine of the International Peace Bureau in Berne, named after her novel. She was Honorary President of the International Peace Bureau at Berne, and she founded the Austrian Peace Society. The Baroness traveled all over Europe, lecturing and enlisting followers in her cause. Her husband worked with her until he died in 1902. She visited America twice, in 1904 and in 1912.

Baroness von Suttner wrote more than thirty novels and novelettes, among which "Lay Down Your Arms" ranked foremost. Some of her other works were: "The Inventory of a Soul;" "The Age of Machinery," a journal of the Hague Peace Conference in 1900; "Martha's Children," a sequel to "Lay Down Your Arms;" "Letters to a Dead Man;" "The Great Thoughts of Humanity," and "The Romance of an Author."

SEVEN PROMINENT STARS IN FAMOUS PLAYERS COMPANY.

The largest number of stars that ever worked simultaneously before the camera of one concern are now gathered at the studio of the Famous Players Film Company, on West 26th street, New York.

The long list of stage celebrities thus engaged in recording the visual part of their art on the screen include May Irwin, Henrietta Crossman, William Farnum, William Courtleigh, Marguerite Clark, Pauline Fredericks and Mary Pickford.

May Irwin is engaged in a film version of her comedy success, "Mrs. Black is Back," by George V. Hobart. William Farnum is being presented in "The Sign of the Cross," Wilson Barrett's masterpiece. Henrietta Crossman will be featured in "The Unwelcome Mrs. Hatch," a strong, emotional domestic problem play, by Mrs. Burton Harrison.

William Courtleigh is appearing in "The Better Man," by Cyrus Townsend Brady, the production of which is now nearing completion. Marguerite Clark is cast in the title role of "Wildflower," the novel by Mary Germaine.

Mary Pickford is engaged in a film version of "Behind the Scenes," a charming play of theatrical life by Margaret Mayo, author of "Baby Mine." Pauline Frederick is now in Italy appearing in Hall Caine's greatest work, "The Eternal City," the film adaptation of which is being produced in elaborate form under the direction of Edwin S. Porter and Hugh Ford.

The negatives of these various productions, promising to be among the most pretentious yet released by the Famous Players, represent an initial cost of $300,000.

NEW CALIFORNIA PRODUCING CO. FORMED.

The United Keanograph Film Manufacturing Company of Fairfax, California, has been organized, built its studio and spent approximately $65,000 upon its first feature, without anything being known about it in the East, and without publicity of any other kind. James Keane is president and general manager of this new organization.

Work has been in progress since Mr. Keane's Christmas visit to New York, and in the opinion of the moving picture men on the coast he has been building a studio that is worth making great photoplays in. Sol Lesser, general manager of the Golgate Feature Service, has contracted for the first production for the eleven states of his territory.

United Keanograph Film Mfg. Co., Fairfax, Cal.

From right to left: E. M. Asher, of the Golden Gate Film Exchange; Irving Ackerman, director of the Orpheum Circuit, and owner of a string of theaters from Los Angeles to San Francisco; D. J. Grauman, associate and Western Representative of the Marcus Loew Enterprises, and owner of Grauman's Imperial Theater, San Francisco; James F. Keane, Director-in-Chief of the United Keanograph Film Mfg. Co., and Maurice Asher, a San Francisco attorney.

This production will run into six or eight reels. The name has not been announced. Nothing has been heard as to the identity of the actors and directors.

Invitations will be issued for a special performance probably to be given in the Imperial, one of the finest motion picture theaters in San Francisco, which theater is controlled by D. J. Grauman and his son, Sid Grauman. Mr. Keane will probably make the trip to New York soon with Sol Lesser, who is expected to arrive within a few days.

THE TYPHOON FAN.

The Typhoon Fan Co. of 1544 Broadway, New York, has been very much in evidence at this year's conventions, both in New York and in Dayton, O. The big exhaust fans that were in use on the mezzanine floor of the Grand Central Palace, New York, were installed by the Typhoon Fan Co. as their part of the model theaters at that exhibition. The Typhoon fan is very much in evidence at the current exposition of the M. P. E. L. of A. at Dayton, O. These fans are powerful, big exhaust blowers averaging six and eight feet in height and are the kind that can be had by few dealers, if any, other than the Typhoon Fan Co. These fans are wonderful ventilators and their power is extraordinary. It is doubtful if there are any fans bigger and stronger than the Typhoon fan.

CHANGES IN PATHE PUBLICITY DEPARTMENT.

P. A. Parsons, hitherto publicity agent for Pathe films, has turned over to Mr. Johnston of Eclectic, the publicity department and himself assumes charge of a new department devoted to posters, etc. The poster question has been receiving more and more attention from Pathe, until now it is felt that there should be one department devoted to getting out the best posters in the business. Pathe has now a staff of five or six first-class artists who are devoting their whole time to making sketches for Pathe posters with a punch.

Manufacturers' Advance Notes

"VALUE RECEIVED" (Victor).

It would seem that the old "barn-storming" days, when companies went out into the tank towns and played to the applause of decayed vegetables, slept on the trunks and seldom got salaries, had passed. Here and there, perhaps, one does find a company of players, even now, who still mark time to adventurous and precarious ways of old, fighting a losing battle against the theatrical "trust," but enjoying it withal. It is mostly the left-overs, who can spin rare tales; who have passed through a wealth of experience that makes for fiction and romance.

In "Value Received" it is as though one of those old-timers turned over one of the leaves of his life and read us a story, rife with atmosphere of days past, rich in romance, vivid in action, which can only come from real life, never from a word juggler. The spectators are carried out into one of those old-time, rough ranch towns of the West to move among the actors of a human drama of big appeal. You see and learn to appreciate what these "barn-stormers" had to face, to appreciate the good and the bad in them; also the audience is set before you in review and out of the audience comes a ranchman to protect an actress, where her degraded husband had failed, against the insults of his townspeople. It is the beginning of the story that develops with rare originality, fresh humor and considerable excitement. J. Warren Kerrigan is the hero-ranchman in this play. Vera Sisson is seen as the little leading lady of the theatrical company, who finds in the blunt cattleman all the manhood which her husband lacks. George Periolat, a man who has actually lived many of the incidents in this play, is seen as the husband manager. The Universal presents these splendid actors in "Value Received" for your consideration. Released July 20.

Scene from "Value Received" (Victor).

CORRECTION CONCERNING MARGUERITA SYLVA.

Several weeks ago a notice was published in the trade press referring to Marguerita Sylva and her work in the forthcoming George Kleine production of "Carmen," in which Madame Sylva plays the title role. The notice stated that Madame Sylva "Had been brought to this country by the famous English Actor, Sir Herbert Beerbohm Tree, for an extended American tour in 1896." Madame Sylva's legal advisors state that such was not the case and that the dissemination of such information is damaging to Madame Sylva's artistic and social success. Her first American Tour was inaugurated in November, 1896, when she came to this country starring in "Carmen."

"FOGG'S MILLIONS" (Vitagraph).

The charm of this picture, besides the strong action and excellent photography, lies in the depiction of a phase of life that seems to be a modern tendency, the desire to gain possession of money and position at no matter what cost. A young adventuress, regardless of her marital relations, determines to get possession of old "Fogg's Millions." She succeeds through cajolery and pretended love in making him her husband. When the old man discovers her deception, he is stricken with apoplexy and dies from the shock. She is arrested with her accomplice and "Fogg's Millions" are claimed by the rightful heirs. The intensely dramatic character of the play is more than evident in the hands of Van Dyke Brooke, as old Fogg, and Norma Talmadge, as the adventuress. Their support is more than adequate, filling their several roles with great credit; Rose Tapley, Beatrice McKay, Kalman Matus and Harry Kendall. A drama of this nature always makes a decided impression, because it expresses the truth in a direct and unmistakable way. Words fail to convey what the eye can see. This picturization of one of the prevalent weaknesses of the present day is a source of great satisfaction to those who have thought upon its enormity, but have not had within themselves the power to properly express their opinions. It is one of the greatest sermons on the sacrifice of woman's love to Mammon, of youth to the golden calf of avarice, and the idolizing of position and wealth above character and all its virtues.

Scene from "Fogg's Millions" (Vitagraph).

VICTOR ANIMATOGRAPH MACHINE.

The manufacturers of this machine advise that the sales of their machine for the past few weeks have compelled them to make a large addition to their factory equipment. They expect to be in position to care for greatly increased business by the end of August. They claim highly satisfactory illumination and brilliancy of image from the optical system of the Animatograph. The simplicity of the lamp adjustment for feeding the carbons is another feature that they are proud of. Among the other advantages claimed for this machine is the standardization of all parts, making repairs a simple matter, the direct connection to lamp socket or main line, eliminating special wiring and its portable advantage on account to light weight. The machine takes the standard size of film.

KLEINE ISSUES CORRECTION.

It is reported in the current issue of a film journal that George Kleine is soon to release Belasco's "Heart of Maryland," with Mrs. Leslie Carter in the title role. This is an error, as George Kleine has no interest in that production.

"KATE WATERS OF THE SECRET SERVICE." (Powers).

There is no use denying that people like to be thrilled, mystified and held in suspense, and no play or story seems to accomplish this as well as those which diclose the methods and workings of a detective. In "Kate Waters of the Secret Service" we have a real detective play that has the added virtue of romance and human-interest; and it is a girl, young and charming, who tackles the big problem of running down criminals; work that is usually left for men to do. The character of Kate Waters was conceived and put into form by Harry G. Stafford and Calder Johnstone, both of the Universal's West Coast scenario department and experienced scenario writers. Basing the plot on a domestic tragedy which happens at a United States army post the writers have made a story which will undoubtedly hold you in a firm grip of suspense and mystery. It was written for Edna Maison, who is featured in the title role. Miss Maison as an agent of Uncle Sam takes up the task of unraveling vague clues and matching her wits against hard circumstances and men. It affords the leading lady an opportunity to do a character entirely original; away from anything heretofore attempted. Charles Giblyn, one of the Universal's new directors, produced the piece. In two reels, released July 24.

Scene from "Kate Waters of the Secret Service" (Powers).

"ALLAH 3311" (Eclair).

This is the title of an exciting mystery play which will be released by the Eclair Film Company on Wednesday, July 22d. The leading roles in this three-reel production are portrayed by O. A. C. Lund and Barbara Tennant, and the story centers about the activities of the Rumanian secret societies in Washington and their final undoing by Miss Tennant as the girl detective. This film calls for the staging of some exceptionally good thrills, and Mr. Lund took a company of Eclair players to Washington in order to secure the proper atmosphere and detail.

Scene from "Allah 3311" (Eclair).

"CODES OF HONOR" (Lubin).

The story of Marie Bowditch is very dramatic and worthy of a big stage production. However, the photoplay has evidently lost no point of interest and tells the tale with wonderful intensity. Marie, brought up to be a pickpocket and criminal, pays her debt to justice, and with her little boy Robert finds a new life full of hope and happiness.

Scene from "Codes of Honor" (Lubin).

Fifteen years pass, and the Nemesis of her early life breaks with fury over her head and comes not only near wrecking her future but destroying the love and happiness of her son. Fate, however, wills it otherwise, and the end of the story brings sunshine to two families. The Code of Honor is a big factor in the denouement and gains a mighty victory for a man sorely tempted to withhold a proof. The story is written by H. A. Hallett and staged by Lloyd B. Carleton with a powerful Lubin cast, including the well-known emotional actress, Ormi Hawley.

"THE MYSTERIOUS MAN OF THE JUNGLE." (Nash Motion Picture Co.).

The first of a series of wild animal features, now being produced by the recently formed Nash Motion Picture Company, has been completed under the personal supervision of Thomas S. Nash and "Big Otto" at their studio and zoo in Los Angeles and will shortly have its advance showing in New York and London. The picture is four reels in length and depicts the romance and life of a young California couple who become the victims of fate in a strange and thrilling chain of circumstances which reach a sensational climax in the animal-infested interior of Africa. The accompanying illustration is taken from one of the many exciting scenes which make this a really extraordinary feature. Taking the success of this first production as a criterion the Nash company will undoubtedly find its product in very popular demand by exhibitors throughout the country. The release date on "The Mysterious Man of the Jungle" has not been announced as yet.

Scene from "The Mysterious Man of the Jungle" (Nash).

"THE SOB SISTER" (Rex).

John Tracy, managing editor of the Times, is one of those relentless fellows who believes in the publication of news regardless of whom it hits or the harm that it may do to innocent persons. Eventually he receives a lesson not to be forgotten. When the shoe came to be fitted on his own foot it was a different story. Incidentally there is a real, moving love plot woven into the story. Nell Gwynn, Times reporter, who comes under the newspaper sobriquet of "sob sister," is the girl. Bert Randolph, sporting editor on the same paper, is

Scene from "The Call of the North" (Lasky).

the man. Nell is sent out to get a story on a girl who has run away from boarding school. Nell gets the story and saves the girl from an awful fate, but—well, the girl happened to be the daughter of Tracy, managing editor. Tracy didn't know that when he forced Nell to write the story. When he found out—but see the play. It is located in a newspaper office, at least a large part of the action, and one of the big climaxes. Anna Little and Herbert Rawlinson, two of Universal's cleverest stars, are seen in the lead roles. James Dayton, editor of the Universal's scenario department on the Coast, wrote the script from the original story by Henry Care. Otis Turner is the director. This is a two-reel production, to be released July 16.

"THE CALL OF THE NORTH" (Lasky).

In "The Call of the North," in which Robert Edeson is appearing in the leading role, which he created, the Jesse L. Lasky Feature Play Co., Inc., look forward to one of the most perfect photoplays, from a standpoint of detail and atmosphere, ever produced in America. Stuart Edward White and Wilfred Buckland aid in the production. Cecil B. DeMille

Scene from "The Call of the North" (Lasky).

and Oscar Apfel directed in conjunction. "The Call of the North" has been ten weeks in the making and required a cast of two hundred people. The scenes were laid in different parts of the West. The first reel was staged at the Lasky studios, the next two at Great Bear Valley, Cal., and the two final scenes at Moose Factory, Canada. "The Call of the North" will be the August release of the Lasky company.

"UNDER FIRE IN MEXICO" (Colorado M. P. Co.)

The five thousand Mexican Federal prisoners who are being held at Eagle Pass by the United States were given a chance before a motion picture camera to show how good they are as fighters. As there were, of course, no bullets fly-

Scene from "Under Fire in Mexico" (Colorado M. P. Co.).

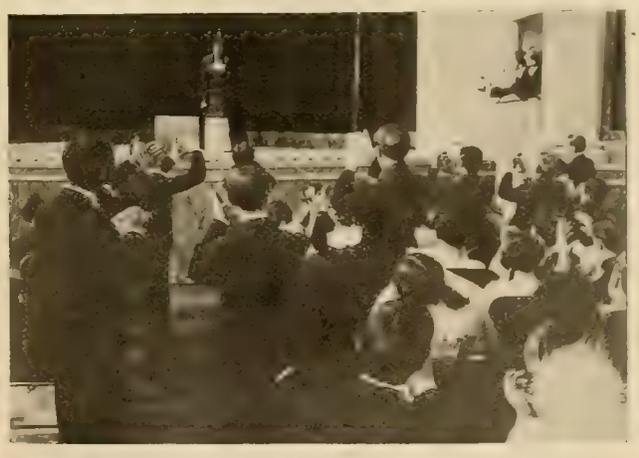
ing recklessly about they were very brave—who wouldn't be?

These real Mexicans appear in "Under Fire in Mexico," a three-part thriller soon to be released through Warner's Features, Inc. Their feats of horsemanship are surprising and when they charge across the screen with battle flags fluttering and sabres glittering you breathe easier when you realize that it is only in a picture. The above photo shows J. Arthur Nelson, president of the Colorado Motion Picture Corporation, in costume as he appears in "Under Fire in Mexico," congratulating them on their successful work in the production.

"THE RIVAL ACTRESSES" (Kleine).

George Kleine's Two-Part Feature Subject for Release Through the General Film Company, Tuesday, July 14, 1914.

The fascination of the stage and the inability of young girls to resist the lure of the footlights has been made the subject of one of the latest and most delightful Kleine releases, "The Rival Actresses," which tells the story of a youthful performer who wins her way to love and fortune in spite of the jealous machinations of another player. How she escapes the many pitfalls which lie in the path of professional progress makes an intensely interesting tale, a tale which is strikingly told by a selected company of world celebrated players of extraordinary talent.



Scene from "The Rival Actresses" (Kleine).

Ruth Merrill, a young actress, scores a brilliant triumph in a new comedy and incurs the enmity of a rival actress who makes every effort to wreck her happiness. To this end she encourages the stage manager of the company and a rakish young millionaire in their attentions to the girl, finally bringing about a misunderstanding between her and her fiance. In the end, however, the truth comes to light and with her professional success Ruth gains also the happiness of lasting love.

Notes of the Trade.

DAILY VITAGRAPH releases are still a feature of the Vitagraph program and offer a pleasing addition to the incidental music and novelties that have made the home theater of Vitagraph releases the mecca of moving picture fans.

* * *

George Terwilliger, who just returned from St. Augustine, Florida, with a troupe of Lubin players, is producing an unusual photoplay which is original in every respect—plot, characters, scenes—and conception. It was written for him by Lawrence McCloskey. Raymond Hitchcock, Flora Zabelle and a selected Lubin cast are appearing in this "Photophantasy" which Terwilliger is filming in five parts.

* * *

Through exclusive arrangements which have been made by the township of Tucson, Arizona, with the western Eclair aggregation, located at that point, complete motion pictures will be taken by the Eclair people of all points of interest in and about the town.

* * *

Charles Clapp, formerly on the Mirror staff, but more recently scenario editor of the Biograph, has severed his connection with that company, and is at present enjoying a much needed vacation in the "rural districts."

* * *

Hunter Bennett, assistant to the general manager of the World Film Corporation, is now on an extended trip which will cover the entire United States and Canada. Mr. Bennett will visit the twenty-two branch offices of the corporation, and confer with the different managers regarding the policy of handling the future output of the recent combination of the World Film Corporation and the Shubert interests.

* * *

"Moonshine Molly," a stirring tale of life among the moonshiners, by H. R. Durant, is being filmed by W. C. Cabanne at the Reliance and Majestic studios. The play tells a graphic story of love, intrigue and hatred among the moonshiners in the Kentucky hills. Mae Marsh will appear in the title role, assisted by Robert Harron, Wallace Reid, Fred Burns and Eagle Eye.

* * *

The World Film Corporation will release during the month of July "The Lights o' London" in five parts and "The Great Stroke" in five parts.

* * *

Rose Tapley, one of the Vitagraph players, was given a birthday surprise party at her home in East Orange, N. J., on Tuesday, June 30, when thirty of her friends and neighbors took her home by storm, decorated it from cellar to garret in yellow and green and gave the popular Vitagrapher one of the most enjoyable occasions imaginable.

* * *

An entirely new brand for Warner's Features will be launched by Jack Clark—one reel comedies, which will take that popular actor back into his old field.

* * *

On Monday, July 13, the Vitagraph theater, New York City, will offer its patrons another complete change of program. Two new feature pictures are announced, Richard Henry Savage's six-part drama of Russian life, "My Official Wife," in which Clara Kimball Young will be seen supported by an all star cast of Vitagraph players, and the three-part comedy, "Uncle Bill," another of those clever farces from the pen of Marguerite Bertsch.

* * *

J. E. Coolidge was stationed on a roof with his camera, getting ready to make a panorama of the recent Salem fire, when the owner of the building asked him to come down and assist in removing a sick member of the family from the danger zone. Mr. Coolidge barely had time to secure his camera and tripod and had to flee for his life. This is the reason the Salem fire pictures in Mutual Weekly No. 80 were all taken from the ground and not from a roof elevation.

* * *

F. A. Kelsey is producing and playing lead in "The Saving of Young Anderson," a gripping story of police life adapted from the Adventure Magazine at the Reliance and Majestic studios. The drama shows how a young police officer, formerly a gangster, rises above his surroundings despite the efforts of his former associates to pull him down.

* * *

The latest undertaking of the Lubin Company is a picturized version of Winchell Smith's "The Fortune Hunter" with Ethel Clayton, the charming Lubin actress, and William Elliot, late of the Belasco forces, in the leading roles. This elaborate photoplay, in which over three hundred people will appear, will be presented in five reels of two hundred scenes. It is being staged by Barry O'Neil.

* * *

A. B. Lamb, formerly of the Warner's Features, Inc., is connected with the Buffalo branch of the World Film Corporation.

* * *

Leah Baird is now back at the Vitagraph studios. She will start her first picture July 1, to be released in the very near future.

* * *

The famous Yale-Harvard Varsity boat races are shown in the issue of the Mutual Weekly No. 79, and should dispel all doubt as to which crew won the race.

* * *

Lionel Edel, formerly manager of the feature film department of the General Film Company of St. Louis, has been appointed traveling salesman for the World Film Corporation.

* * *

Samuel Goldfish returns from Europe this week. The trip of the Lasky chief was extremely successful. Mr. Goldfish will join his family at Long Lake, N. Y., where he will spend a few weeks with Jesse Lasky on a fishing trip.

The Edison Company has had the exclusive right to the filming of the various events which took place on June 26 and 27 during the police carnival at the Old Brighton Beach Race Course. Every important action of such officials as Governor Glynn, Mayor Mitchel and Police Commissioner Woods was taken by the Edison cameramen.

* * *

C. C. McKibben has been appointed manager of the Buffalo office of the World Film Corporation.

* * *

Sawyer, Inc., have made arrangements with the Esanja Film Company of Detroit to market their output of comedy films. This company, which is a new one in the field, although composed of old time motion picture men, has already produced six one-reel comedies and is turning others out at the rate of three every two weeks.

* * *

The current release of The Mutual Weekly, No. 79, contains some wonderful motion pictures of Mount Lassen in eruption. Mount Lassen is the only active crater in the United States and the films were secured under many difficulties and at great risk of life; the Mutual cameraman was compelled to flee the poisonous vapors several times.

* * *

The new four-story building, an addition to the already extensive Vitagraph plant, is now in course of construction at Brooklyn, N. Y. This building is intended for the mechanical departments.

* * *

The Gem Feature Film Service has opened an office in Algoma, Wisconsin, to supply feature service in that state. They are booking good business on "Evangeline," "The Money God" and "The War Correspondents."

* * *

Max Figman and Lolita Robertson are en route east with the negative of "The Man on the Box." The first showing of this feature, the latest from the Lasky studio, took place at the convention hall, Dayton.

* * *

Riding all alone in the tonneau of a giant 1915 model Fiat automobile, Miss Margaret Gibson, the charming leading lady of the Vitagraph Western studio, won first prize in the annual Bathing Girl's Automobile Parade, held Sunday, June 29, at Ocean Park, California. The first place carried with it an award of $50 in cash and a large gold and silver loving cup.

* * *

The William A. Brady Picture Plays Corporation now occupies its newly completed studio at Fort Lee, N. J. At the opening of September releases will be begun at the rate of one in each month. This number will be increased as the organization gets into perfect running order.

* * *

The scenario for "The Rose of the Rancho," which is to be produced by the Jesse L. Lasky Feature Play Company, Inc., was submitted to David Belasco this week. Cast and other details for the first Belasco picture are going forward rapidly.

* * *

It required only one day for the Edison carpenters and property men to construct a village within the walls of Fort Schuyler, where many scenes were taken for "The Viking Queen," with Mary Fuller and about three hundred others in the cast.

* * *

The Sawyer Pompeiian projecting room was recently the scene of a very interesting party. In compliment to Mr. Jesse Lasky, this room was placed at his disposal, and he had as his guests Judge Dittenhoefer and members of his family and friends, who witnessed the first showing of a motion picture of Judge Dittenhoefer, which was made by Mr. Lasky and presented to the Judge by Mr. Lasky.

* * *

Wilfred Buckland, artistic director with the Lasky Company, constructed a stockade at Hollywood which Stuart Edward White, author of "The Call of the North," said is even more natural than the original which formerly stood at Big Lake Tap, Canada, far north of the beaten trails.

* * *

Ben Wilson has just been made a director in the Atlas Theater Corporation and has received a certificate entitling him to 500 shares of stock. The corporation will construct and operate one hundred motion pictures theaters throughout the States.

* * *

In the "Beauty" subject "A Joke on Jane" Jos. Rich attempts to play a joke on his wife, Jane. Margarita Fischer and Harry Pollard play opposite and as the story goes the wits of Jane are more than a match for Joseph.

* * *

The Broadway Picture Producing Company are arranging the details of Thomas E. Shea's "The Man O' Wars Man," or "The Fall of Vera Cruz," which will be their next five-reel photoplay. Having completed "The Trail of the Lonesome Pine," the release of which has been held back, they are now pushing Mr. Shea's production so it will be ready for August first release. Mr. Shea has secured Joseph LeBrandt to write the scenario and together they will produce the photoplay. Miss Dixie Compton will play Isabelle, the Mexican girl, opposite Mr. Shea.

* * *

"Business vs. Love" is a timely one-reel feature in which Vivian Rich and Wm. Garwood play opposite in a domestic drama. The husband is absorbed in his business interests and the wife is pining away for the love and devotion she craves but does not receive. Release July 22.

* * *

An interesting series of pictures in the Mutual Weekly, No. 79, is the launching and christening of the transatlantic flyer "America," in which Lieut. John Cyril Porte, of the British Royal Navy, expects to fly across the Atlantic Ocean.

Thos. Ricketts of the American Film Mfg. Co. has completed a two-act subject, "At the End of a Perfect Day." This is one of the series "In the Firelight" and "In the Moonlight"—both of which proved such remarkable masterpieces.

* * *

Charles Richman, recently secured by the Jesse L. Lasky Feature Play Company, Inc., for appearance before the camera, will, in all likelihood, appear in Captain Barrington, in which he starred for several years.

* * *

The Bastile, one of the most famous prison-castles in history and the razing of which marked the fall of the ancient French monarchy, has been reproduced at Universal City, California, to be used in a series of features written around the unique French character, Francois Villon, who rose from a vagabond poet to the post of personal advisor to King Louis XI. The first of the Francois Villon series is a three-reeler and is entitled "The Oubliette." The role of Francois Villon is being played by Murdock MacQuarrie. The director is Charles Giblyn, and such stars as Pauline Bush and Lon Chaney play important parts. The story is from the pen of George Bronson Howard.

* * *

Donald I. Buchanan is a new member of the Vitagraph staff, engaged as special writer of scenarios and assistant to Ralph Ince in the directing of his pictures. Mr. Buchanan comes to the Vitagraph well equipped, as he has written a number of special pictures for other motion picture producers.

* * *

Madame Alice Blache is staging another one of her now famous mystery dramas. Claire Whitney is playing the role of a bride. Fraunie Fraunholz will also be seen in the new drama which will be presented in four reels.

* * *

The Board of Panama-Pacific Managers for Massachusetts has appointed Dadmun, of Boston, photographer to make the motion pictures of the state's industries, to be projected at the Exposition at San Francisco next year. These pictures will be exhibited at the expense of the state and will cover every department of industry.

* * *

An exact reproduction of a section of the sewers of Paris was built on the lot adjoining the Blache studio for an effect in "The Burglar and the Lady," in which James J. Corbett is featured.

* * *

A publicity stunt, advertising the A. B. C. Photoplays of 108 Prospect avenue, Cleveland, in the form of a subpoena, has attracted considerable attention. The writ has been cleverly gotten up and commands the reader to appear at the above mentioned offices where Albert Blinkhorn's Hepworth and Florence Turner productions are leased.

* * *

Kenneth D. Harlan, who accompanied Harry Schenck, Charley Pin and Vinnie Burns into the heart of Mexico, playing the part of the cub reporter who witnessed the battle of Monclova, has made arrangements with Madame Alice Blache whereby he will be seen in coming Solax releases. Dan Baker, the well known comedian, is also appearing before the camera under Madame Blache's direction.

* * *

The Wilfred Lucas company (Universal) has left Los Angeles for Big Bear valley, in the top of the Sierra Madre Mountains and forty miles from San Bernardino, California, where the principal scenes of the first installment of the "Trey O' Hearts" series will be produced. The first three-reel installment of this series is entitled "Flower O' the Flame," and it calls for sublime forests, rushing torrents and rugged mountains.

* * *

Albert Roccardi, of the Vitagraph players, familiarly known as Tony, underwent a serious operation at the Seney Hospital in Brooklyn, N. Y., on Wednesday, July 1. The operation proved a success and the patient withstood the ordeal splendidly.

* * *

"The Ranger's Reward" is a Frontier drama soon to be released that has a surprising ending, and one that should take audiences quite unawares.

* * *

Edward Jose, who took the part of Judge Harding in "The Stain" and the Lieutenant in "The Corsair," both by Pathe, is taking one of the principal parts in a new picture now under the direction of Frank Powell.

* * *

In the industrial parade, representing all industries of Southern California, which took place a few days ago in Los Angeles and was reviewed by the mayor, city officials and prominent men of the state, the Universal company's representation led the march. While more than one hundred industries were represented, those managing the parade felt that the Universal was the leading industry of the section and so it was given the first place.

* * *

Coming Frontier dramas featuring Dolly Larkin, Joseph J. Franz and Arthur Allardt are "The Fight in Lonely Gulch," "The Ranger's Reward," "The Broken Barrier," "The Gun Men of Plumas" and "On the Verge," all written by Karl R. Coolidge and produced by Joseph J. Franz.

* * *

In the subject, "The Dream Ship," produced by Harry Pollard, are used many properties of inestimable value. One rug alone is placed at a value of over $10,000. The chair used as a throne is one that was originally the property of a Spanish king. The scenes were taken in the Gillespie mansion at Montecito, one of California's choicest exhibits of natural and artificial beauties.

* * *

Miss Nellie Bell, who has appeared in recent Frontiers, has left that company and has become the bride of Carl Viden, photographer for the Kalem Company, at Santa Monica, California.

Thomas Ricketts, producer, shows his masterhand in "The Lure of the Sawdust," a two-part "Flying A" drama. The call of the white tents and the warmth of the hearth are depicted in truly artistic manner. The subject is set for release July 13, 1914.

* * *

Miss Ormi Hawley, who plays opposite Andrew Mack in "The Ragged Earl," the coming feature motion picture of Popular Plays and Players, Inc., of 1600 Broadway, New York City, has discontinued attending social affairs during the production of the picture. She now spends her evenings rehearsing for her work on the next day. The same is true of Eleanor Barry, who will also be seen in "The Ragged Earl."

* * *

Gus Anderson, the Norwegian marvel, a Pacific Coast fighter of considerable repute, was with the Vitagraph Company, posing for Theodore Marston, who directed the production of the fight picture, "The Greater Motive."

* * *

Sam J. Ryan, of "Tom Lewis and Sam Ryan" vaudeville fame, is always a good laugh whenever he comes on the screen. Ryan's record is mostly vaudeville comedy, but his experience in pictures has demonstrated the fact that he has something to offer to admirers of screen comedy. His six-year engagement with George Cohan has fitted him well for his present work in the Pathe studio.

* * *

Mai Wells, who has been a prominent member of the Frontier Company, has enrolled with Sterling Films.

* * *

"Satan's Rhapsody" is the unique title of a new, splendid and costly film soon to be released by George Kleine. The story features the famous actress, Lydia Borelli, whose sensational work in "The Naked Truth," now playing at the Candler theater, New York, proved a revelation to picture fans.

* * *

"The Ragged Earl," in which Andrew Mack will appear, the second production of Popular Plays and Players, Inc., of 1600 Broadway, New York City, is being produced from the adaptation by Benjamin S. Kotlowsky. Mr. Kotlowsky is a scenario writer of considerable reputation and has adapted several other stage successes for photoplay production, including "Michael Strogoff," the first production of Popular Plays and Players, Inc., in which Jacob P. Adler is starred.

* * *

George T. Fitzmaurice, who has been for some time at the head of the scenario department of Pathe Freres, has become a director. Mr. Fitzmaurice has written an exceptionally fine scenario for a six-reel feature and is directing the production himself. He has as his leading man William Roselle, in one of the biggest casts that has ever been used in an American production.

* * *

Colonel Jasper Ewing Brady, of the Vitagraph, has completed the scenario of "The Chalice of Courage," from the novel by the Rev. Cyrus Townsend Brady, LL.D. The play is in five parts and every one full of action and intense interest.

* * *

A brand new animal picture, its main plot centering about the life of the circus with its sawdust rings and tight ropes, is the proposition upon which Director Fred Wright, of Pathe, is now working for a late summer release.

* * *

"The Line-Up at Police Headquarters," the feature picture introducing George S. Dougherty, New York's famous detective and police commissioner, produced by Gus Hill and William J. Counihan, has been turning people away wherever the picture has been produced. At the Tuxedo theater at 3d avenue and 42d street, Manager Shannon booked the picture for a return engagement at once as it broke all records of the house.

* * *

California's eccentric weather has at last settled down to business and to make up for lost time the Frontier Company have been working from 7 in the morning until 6 at night.

* * *

The wardrobe used in the original stage production of "The Ragged Earl," which is being produced as a feature motion picture by Popular Plays and Players, Inc., with Andrew Mack in the title role, is being reproduced by a specially engaged crew for the screen presentation.

* * *

Steve Snake is home, but not without a struggle. It required most of the New Rochelle (N. Y.) police department, the volunteer life saving corps, two motormen, three chauffeurs, a woman's screams and Lila Chester, to corral the fourteen-foot python and return him safely to the Thanhouser studio. Three weeks ago "Steve" was especially engaged to frighten Florence La Badie, the heroine of "The Million-Dollar Mystery." But he didn't do it. Instead, "Steve" crept out of his big wicker basket onto the highways and byways of Westchester County.

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JULY 12, 1914.

ECLAIR—Willy Walrus and the Parisians (Comedy).....
ECLAIR—Lily as Little Mother (Comedy).....
FRONTIER—The Fight in Lonely Gulch (Drama).....

MONDAY, JULY 13, 1914.

IMP—When the World Was Silent (Two parts—Drama)...
STERLING—Almost Married (Comedy).....
VICTOR—Out of the Valley (Western Drama).....

TUESDAY, JULY 14, 1914.

CRYSTAL—Vivian's Four Beaus (Comedy).....
CRYSTAL—What Pearl's Pearls Did (Comedy).....
GOLD SEAL—Lucille Love, the Girl of Mystery (Series No. 14) (Two parts—Drama).....
UNIVERSAL IKE—The New Cook (Comedy).....

WEDNESDAY, JULY 15, 1914.

ECLAIR—Renunciation (Two parts—Western Drama).....
JOKER—Willy Walrus and the Awful Confession (Comedy)
NESTOR—Her Grave Mistake (Western Drama).....
UNIVERSAL—Animated Weekly, No. 123 (News).....

THURSDAY, JULY 16, 1914.

IMP—Universal Boy (Series No. 1—Comedy).....
REX—The Sob Sister (Two parts—Drama).....
STERLING—Love and Lunch (Comedy).....

FRIDAY, JULY 17, 1914.

NESTOR—When Eddie Went to the Front (Comedy).....
POWERS—The Severed Hand (Three parts—Drama).....
VICTOR—The Panama-Pacific Exposition Up-to-Date (Top. and Edu.) .....

SATURDAY, JULY 18, 1914.

"101" BISON—A Mexican Spy in America (Two Parts—Drama) .....
JOKER—His Wife's Family (Comedy).....

SUNDAY, JULY 19th, 1914.

ECLAIR—Tango Versus Poker (Comedy).....
FRONTIER—The Ranger's Reward (Western-Drama)....
REX—Out of the Darkness (Drama).....

MONDAY, JULY 20th, 1914.

IMP—In the Sultan's Garden (Drama).....
STERLING—The Circus (Comedy).....
VICTOR—Value Received (Two parts—Western-Drama)..

TUESDAY, JULY 21st, 1914.

CRYSTAL—Getting Vivian Married (Comedy).....
GOLD SEAL—Lucille Love, the Girl of Mystery (Series No. 15) (Two parts—Drama).....
UNIVERSAL IKE—Universal Ike, Jr., in Cupid's Victory (Comedy) .....

WEDNESDAY, JULY 22, 1914.

ECLAIR—Allah—3311 (Three parts—Drama).....
JOKER—Jimmy Kelly and the Kidnappers (Comedy).....
NESTOR—By the Sun's Rays (Western—Drama).....
UNIVERSAL—Animated Weekly, No. 124 (News).....

THURSDAY, JULY 23d, 1914.

IMP—The Gateway of Regret)Drama).....
REX—At the Foot of the Stairs (Drama).....
STERLING—Love and Lunch (Two parts—Comedy).....

FRIDAY, JULY 24th, 1914.

NESTOR—All at Sea (Comedy).....
POWERS—Kate Waters of the Secret Service (Two parts Drama) .....
VICTOR—Irene's Busy Week (Comedy-Drama).....

SATURDAY, JULY 25th, 1914.

"101" BISON—Olana of the South Seas (Two parts—Drama) .....
JOKER—The Polo Champions (Comedy).....

Mutual Film Corporation

SUNDAY, JULY 12, 1914.

KOMIC—Wrong All Around (Comedy).....
MAJESTIC—A City Beautiful (2 parts—Drama).....
THANHOUSER—The Leaven of Good (Drama).....

MONDAY, JULY 13, 1914.

AMERICAN—The Lure of the Sawdust (2 parts—Drama)..
KEYSTONE—(Title Not Given).....
RELIANCE—Our Mutual Girl No. 26 (News).....

TUESDAY, JULY 14, 1914.

BEAUTY—The Joke on Jane (Comedy).....
MAJESTIC—The Old Derelict (Drama).....
THANHOUSER—The Substitute (2 parts—Drama).....

WEDNESDAY, JULY 15, 1914.

AMERICAN—Youth and Art (Drama).....
BRONCHO—Shorty Turns Judge (2 parts—Drama).....
RELIANCE—How Izzy Stuck to His Post (Comedy-drama)

THURSDAY, JULY 16, 1914.

DOMINO—Star of the North (2 parts—Drama).....
KEYSTONE—(Title Not Given).....
MUTUAL WEEKLY—Number 81 (News).....

FRIDAY, JULY 17, 1914.

KAY-BEE—The City (2 parts—Drama).....
PRINCESS—(Title Not Given).....
THANHOUSER—A Gentleman for a Day (Comedy).....

SATURDAY, JULY 18, 1914.

KEYSTONE—(Title Not Given).....
RELIANCE—The Vengeance of Gold (2 parts—Drama)...
ROYAL—The New Housekeeper (Comedy).....

SUNDAY, JULY 19th, 1914.

KOMIC—"Billy" (Series No. 2) (Comedy).....
MAJESTIC—The Painted Lady (Two parts—Drama).....
THANHOUSER—Harry's Waterloo (Comedy).....

MONDAY, JULY 20th, 1914.

AMERICAN—A Man's Way (Two parts—Drama).....
KEYSTONE—(Title not given).....
RELIANCE—Our Mutual Girl, No. 27 (News).....

TUESDAY, JULY 21st, 1914.

BEAUTY—Her "Really" Mother (Drama).....
MAJESTIC—A Red Man's Heart (Drama).....
THANHOUSER—The Pendulum of Fate (Two parts—Drama) .....

WEDNESDAY, JULY 22d, 1914.

AMERICAN—Business vs. Love (Drama).....
BRONCHO—Shorty and the Aridville (Two parts—Comedy) .....
RELIANCE—Izzy and the Diamond (Comedy).....

THURSDAY, JULY 23d, 1914.

DOMINO—The Defaulter (Two parts—Drama).....
KEYSTONE—(Title not given).....
MUTUAL WEEKLY—Number 82 (News).....

FRIDAY, JULY 24th, 1914.

KAY-BEE—The Sheriff of Bisbee (Two parts—Drama)....
MAJESTIC—Lest We Forget (Drama).....
PRINCESS—(Title not given).....

SATURDAY, JULY 25th, 1914.

KEYSTONE—(Title not given).....
RELIANCE—The Saving of Young Anderson (Two parts Drama) .....
ROYAL—Milling the Militant (Comedy).....
—Servants Superseded (Comedy).....

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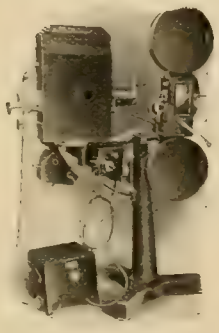

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Calendar of Licensed Releases

Current Releases

MONDAY, JULY 13th, 1914.

BIOGRAPH—That Boy from the Poor House (Drama)....
EDISON—Qualifying for Lena (Comedy).....
ESSANAY—Sweedie the Swatter (Comedy).....
KALEM—A Diamond in the Rough (Special—2 parts—Drama) .....
PATHE—A Russian Boar Hunt (Hunting).....
PATHE—The Wine Industry, Marsala (Travel).....
SELIG—The Wilderness Mail (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 39 (News).....
VITAGRAPH—The Soul of Luigi (Drama).....

CINES—Rival Actresses (Special—Two parts—Drama)....

TUESDAY, JULY 14th, 1914.

EDISON—The Two Doctors (Drama).....
ESSANAY—At the Foot of the Hill (Drama).....
KALEM—Accused (Drama) .....
LUBIN—He Was Bad (Comedy).....
LUBIN—Tough Luck (Comedy).....
MELIES—Rags and Patriotism (Comedy).....
PATHE—Through Bosnia and Dalmatia (Scenic).....
PATHE—The Tombs of the Ancient Japanese Emperors, Annam (Indo-China) (Scenic).....
PATHE—Water Falls at Aragonia, Spain (Travel).....
SELIG—An Egyptian Princess (Comedy).....
VITAGRAPH—Fogg's Millions (Special—Two parts—Drama) .....

WEDNESDAY, JULY 15th, 1914.

EDISON—The Ever-Gallant Marquis (Comedy.....
EDISON—An Up-to-Date Courtship (Comedy).....
ESSANAY—The Fable of "Napoleon and the Bumps" (Comedy) .....
KALEM—The Express Messenger (Special—Two parts—Drama) .....
LUBIN—Codes of Honor (Special—Two parts—Drama)..
MELIES—Justly Punished (Drama).....
PATHE—Pathe's Weekly, No. 45, 1914 (News).....
SELIG—His Last Appeal (Special—Two parts—Drama)...
VITAGRAPH—The Arrival of Josie (Comedy).....

THURSDAY, JULY 16th, 1914.

BIOGRAPH—The Prospectives (Drama).....
ESSANAY—Snakeville's New Waitress (Comedy).....
LUBIN—The Cross of Crime (Special—Two parts—Drama) .....
MELIES—The Test of True Love (Comedy).....
MELIES—A Sublime Deception (Special—Two parts—Drama) .....
SELIG—Hearst-Selig News Pictorial, No. 40 (News).....
VITAGRAPH—The Little Captain (Comedy-Drama).....

FRIDAY, JULY 17th, 1914.

EDISON—Meg O' the Mountains (Special—Two parts—Drama) .....
ESSANAY—His Stolen Fortune (Special—Two parts—Drama) .....
KALEM—Wanted an Heir (Comedy).....
LUBIN—The Lie (Drama).....
SELIG—Wiggs Takes Rest Cure (Drama).....
VITAGRAPH—Pigs Is Pigs (Comedy).....

SATURDAY, JULY 18th, 1914.

BIOGRAPH—It Was Some Party (Comedy).....
BIOGRAPH—Some Decorations (Comedy).....
EDISON—Across the Burning Trestle (Drama).....
ESSANAY—Broncho Billy Puts One Over (Drama).....
KALEM—The Fate of a Squaw (Drama).....
LUBIN—She Wanted to Know (Comedy).....
LUBIN—All for Love (Comedy).....
MELIES—The River's Secret (Special—Two-parts—Drama)
SELIG—The Squatters (Drama).....
VITAGRAPH—The Song of the Ghetto (Special—Two parts Drama) .....

Advance Releases

MONDAY, JULY 20th, 1914.

BIOGRAPH—(Title not reported).....
EDISON—The Adventure of the Absent-Minded Professor (Seventh of the "Octavious"-Amateur Detective Series) (Comedy) .....
ESSANAY—Money Talks (Comedy).....
KALEM—In the Wolf's Clothing (Fourth of the Alice Joyce Series) (Special—Two parts—Drama).....
PATHE—The Crayfish (Educational).....
PATHE—In French Guinea (Travel).....
SELIG—A Woman Laughs (Special—Two parts—Drama)..
SELIG—Hearst-Selig News Pictorial, No. 41 (News).....
VITAGRAPH—Love the Clairvoyant (Drama).....

TUESDAY, JULY 21st, 1914.

CINES—The Stronger Tie (Special—Two parts—Drama)..
EDISON—A Matter of Minutes (Eighth of "The Man Who Disappeared" Series) (Drama).....
ESSANAY—Mrs. Billington's First Case (Comedy-Drama)
KALEM—The Beast (Drama).....
LUBIN—Temper and Temperature (Comedy).....
LUBIN—Worms Will Turn (Comedy).....
MELIES—(Title not reported).....
PATHE—A Badger Hunt (Hunting).....
PATHE—Life in Japan (Customs).....
SELIG—The Lure of the Ladies (Comedy).....
VITAGRAPH—Bread Upon the Waters (Special—Two parts—Drama) .....

WEDNESDAY, JULY 22d, 1914.

EDISON—A Deal in Statuary (Comedy).....
EDISON—His Wife's Burglar (Comedy).....
ESSANAY—The Fable of "Higher Education that Was Too High for the Old Man" (Comedy).....
KALEM—The Rival Railroad's Plot (Special—two parts—Drama) .....
LUBIN—Who Seeks Revenge (Special—Two parts—Drama) .....
MELIES—His Sense of Duty (Drama).....
PATHE—Pathe's Weekly No. 46, 1914 (News).....
SELIG—The Sealed Package (Drama).....
VITAGRAPH—Buddy's Downfall (Comedy).....

THURSDAY, JULY 23d, 1914.

BIOGRAPH—(Title not reported).....
ESSANAY—Slippery Slim's Inheritance (Comedy).....
LUBIN—The False Shadow (Special—Two parts—Drama)
MELIES—Wanted, a Sweetheart (Comedy).....
MELIES—When Preachers Leave Town (Comedy).....
SELIG—Hearst-Selig News Pictorial, No. 42 (News).....
VITAGRAPH—The Apple (Drama).....

FRIDAY, JULY 24th, 1914.

EDISON—Laddie (Special—Two parts—Drama).....
ESSANAY—A Letter from Home (Special—Two parts—Drama) .....
KALEM—The Bingville Fire Department (Comedy).....
LUBIN—A Traitor to His Country (Drama).....
SELIG—The Substitute Heir (Comedy).....
VITAGRAPH—The Winning Trick (Comedy).....

SATURDAY, JULY 25th, 1914.

BIOGRAPH—(Title not reported).....
EDISON—The Last Assignment (Twelfth of the "Dolly of the Dailies" Series (Drama).....
ESSANAY—Broncho Billy and the Gambler (Drama).....
KALEM—Defying the Chief (Drama).....
LUBIN—A Matter of Record (Comedy).....
MELIES—Black Pearls (Special—Two parts—Drama)....
SELIG—Footprints (Comedy-Drama) .....
VITAGRAPH—Romantic Josie (Special—Two parts—Comedy) .....

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

PHILADELPHIA.

POTTSVILLE, PA., is almost run out of nickels which is due to the fact that the people hoard them up for the moving picture houses. Out of a consignment of $150,000 the Reading Coal and Iron Company did not get a single nickle and found it very difficult to pay the miners. The banks could not help out and the scarcity is blamed on the moving picture houses.

Mrs. Cyrus Niver, a member of the State Board of Censorship, is the originator of a rule which was adopted by the State Moving Picture Board of Pennsylvania. It restricts kissing to a limit of four feet. The rules that were decided upon are as follows: Husband and wife, three and a half to five feet; fiance and fiancee, four to six feet; newlyweds, five to seven feet; brother and sister, two and a half to three and a half; father and daughter, two and a half to three and a half; husband and mother-in-law, two feet.

Plans have been completed for the erection of a moving picture theatre at 2209 North Broad street, this city, by Mahlon H. Dickinson. The new structure, which will be erected on a lot 15 feet 10 inches by 125 feet, is to be assessed at $7,200. Work will be started some time in the near future.

Motion picture exhibitors and film exchanges in this city have been deeply interested in an investigation carried on here by the Legislative Commission on Fire Insurance. The investigation is being waged with an object of ascertaining the methods by which fire insurance companies carry on their business, and was formed at the instance of the last State Legislature which will receive the report of the commission at the conclusion of its hearings. The interest manifested on the part of the exhibitors and exchanges here is due to the testimony offered which, in some cases, shows the exorbitancy of fire insurance rates and the unfairness of the treatment accorded to policyholders. It is hoped by the trade in this city that a correction of certain abuses followed by insurance companies here and elsewhere will be recommended by the commission to the next State Legislature. The final result of the investigation is anxiously awaited by the motion picture trade in this city, as it is expected to have a more or less important bearing on insurance rates in which they are vitally interested.

Moving picture proprietors desiring to give performances on open-air property adjoining their places of amusement during the summer months may do so without obtaining another license, is the opinion of City Solicitor Ryan given recently to Director Porter of this city. For the comfort of their patrons, several moving picture proprietors requested Director Porter to permit them to give exhibitions in airdomes on adjoining property. So long as the property is confined to adjacent licensed theater property and the requirements of the fire marshal are fulfilled, the City Solicitor declared that he saw no need for a second license, provided that no attempt be made to give exhibitions in the enclosed theater simultaneously with the shows in the airdome. If the exhibition is to be transferred to a site some distance from the licensed theater, then, Mr. Ryan holds, a new permit would have to be secured.

The National theater, 10th and Callowhill streets, this city, has closed for the season, and will reopen in August with a Jewish stock company and moving pictures.

Hart's theater, situated at Frankford and Norris streets, this city, has closed for the season and will open with burlesque on or about the fifteenth of August.

Broadway theater, 52d and Greenway avenues, opened with first-class feature films on Monday, June 22.

Louis H. Cohen, of the Central Theater Company, has purchased the property at Broad and Dauphin streets from Morris Miller and the Delong Estate. The total assessed valuation of the property is $30,500. The purchaser will build a photoplay theater on the lot capable of seating 1,200 persons. Morris L. Miller has taken a mortgage of $30,000 on the entire lot.

A moving picture theater will be erected by J. S. Rogers, for J. Ellis, of Burlington, N. J. The new addition to the moving picture game will be a two-story brick structure seventy-five feet by two hundred feet. CONGDON.

SAN FRANCISCO.

"THE SPOILERS," Selig's big production has completed a two weeks' run at the Portola theater, and all records for attendance at the house have been broken. The doors were opened at half past nine o'clock in the morning to accommodate those who wished to come early and by noon the capacity of the theater would be taxed. During the afternoons and evenings it was impossible to accommodate the crowds and hundreds were turned away daily. The price for the morning show was 10 cents but after twelve o'clock this was raised to 20 cents.

Arthur S. Hyman, manager of the local branch of Warner's Features, Inc., is very enthusiastic over the decided turn for the better that business has take nin this territory. The business of this branch house has practically been doubled within the past six weeks and in spite of the fact that the force has been greatly augmented it has been found necessary to work nights to attend to all orders. The six reel features being released by this firm are attracting much attention and many inquiries have been received in regard to "Mother Love" and "The Light Unseen."

According to advices received from Lower California the yacht Iola, which left this city several months ago with an expedition to secure moving pictures for the California Motion Picture Corporation, is lost with Captain J. H. Syberg and George Woods aboard. The vessel was last seen on May 28, and was headed for Cape Lucas. She should have reached San Diego by June 10.

The pictures showing Mount Lassen in eruption have been a splendid drawing card at Grauman's Imperial, together with Laskys' "The Only Son." The attraction following this will be Jack London's "The Valley of the Moon." As soon as the announcement was made that this picture would be shown inquiries commenced to come in to the management in regard to prices and the length of the engagement, and it promises to be the same great success as "The Sea Wolf."

The Pacific theater, Hyde and Pacific streets, has been opened by Charles Spaugh, formerly of Merced, Cal. This handsome house is located in a fine apartment and residence section of the city.

Reports are current here to the effect that the Marcus Loew interests have completed plans for the erection of an immense hippodrome with a roof garden, the structure to seat about 4,000 persons. This is to be located in the vicinity of Sixth and Market, and work is to be commenced on it within ninety days. A cash prize of $500 is to be offered for a suitable name. The new house will be managed by Sid. Grauman who is to have charge of the Loew interests.

The Arcadia Amusement Company has been incorporated at San Francisco with a capital stock of $50,000 by M. A. Fisher, D. L. Fisher and Mannie Asher.

The Independent Film Exchange of this city has opened a branch office at Seventh and Broadway, Los Angeles, this being in charge of Harry Hunter.

O. V. Traggardh, who is now the sole owner of the Union Film & Supply Co., has returned from a trip to Los Angeles and the intervening territory. While in the Southern city he moved the branch quarters of the firm from the Pacific Electric Building to 733 South Olive street, in the center of the supply district. Mr. Traggardh is preparing to make a trip to New York early in July to purchase films.

Max Graf, who for some time has been acting as traveling man out of the San Francisco office of the Eclectic Film Company, has been appointed manager of the new branch house of this concern at Salt Lake City.

The Eclectic Film Company has secured the necessary permits for the installation of an exhibiting room at 67 Turk street, and this will be in operation as soon as the equipment can be installed. This concern is also preparing to construct a storage vault with a capacity of five thousand reels to accommodate the immense stock that is being carried here.

A prosperity dinner was held recently in the nave of the Ferry Building, this being attended by more than two thousand business men of the city to celebrate the prosperous time now being enojoyed. A feature of the great gathering was a moving picture taken a few days ago in this city by the Keanograph Company of Fairfax, the scenario having been written and produced by James Keane. The picture entitled, "Through the Portals of the Past," show the Queen of Prosperity and the King of Optimism at the famous Towne portals in Golden Gate Park, viewing with astonishment and admiration the rebuilt city of San Francisco. Various scenes throughout the city are shown, together with many of its representative business men, and at the end Pessimism, with his hammer is banished from the city. The part of the Queen of Prosperity, "Miss San Francisco," is taken by Charlotta de Felice, while the King of Optimism is portrayed by George N. Chesbro. The rather ungrateful part of the Pessimist is taken by E. Alyn Warren. The banquet was largely attended by the theatrical interests of the city.

Marion H. Kohn, of the Globe Film Exchange, Inc., has abandoned his plan for a trip to New York, this having been made unnecessary by the arrival here of New York parties to close a number of deals that had been pending. This concern has taken over the balance of the space on the fourth floor of the Pantages building, and this will be occupied by the Apex Feature Service and the De Luxe Film Attractions. The Apex is to release three features a week in this territory and the De Luxe Film Attractions will handle "Sealed Orders," the "Blue Mouse" and other attractions. These two exchanges will be managed by Marion H. Kohn, and Morris Winik will have charge of the Coast territory and other branches to be opened at Seattle, Portland, Denver, Los Angeles and Salt Lake City. The services of Ernest Bru, formerly with Simmonds Features, have been secured for road work. The Apex has taken over all of the features formerly controlled by the Globe Film Exchange, Inc., and will in addition to these and its Apex films release a new brand to be known as the Strand. Mr. Kohn retains all of his interests in the Globe Film Exchange, Inc., but this will be under the direct management of Isidore H. Lichtenstein, and in the future single and multiple reels of regular subjects only will be handled.

Alton Tredick, recently with the Eclectic Film Company at Seattle, Wash., has been appointed manager of the branch maintained there by the General Film Company.

Geroge Ingert, recently with the World Film Corporation, has been appointed manager of the Portland branch of the Eclectic Film Company. The Seattle branch of this concern is now under the management of C. M. Simmons, until recently with the General Film Company there.

The Family Theater at Kingsbury, Cal., has been purchased by Anderson & Lorin.

The Liberty Film Company has been incorporated at Oakland, Cal., with a capital stock of $25,000 by Emily Johnson, Sadie Lindblom, Tillie Hall, Alfred and Emory Johnson.

Brown Bros., of Salinas, Cal., have agreed to erect a concrete class A theater with a capicity of 875 for Berrier & Hanna. Plans have been prepared by Architect W. Binder of San Jose, California. CHURCH.

IN THE NORTHWEST.

THE Venice Theater Company which recently was incorporated under the state laws of Utah is erecting a new moving picture theater at Nephi. The company has a capital stock of $20,000. Thomas A. Foote is president, George O. Ostler, vice-president, and Harry Foote, secretary and treasurer.

Earl Blair is remodeling the Gleason Building at Wayzata, Minn., for use as a moving picture theater.

The Willmar Opera House Company of Willmar, Minn., has been incorporated with a capital stock of $30,000. The incorporators are: Alton, Gertrude B. L. M. and Walter B. Crosby, Drusilla S. Baldwin and others.

Frank Hazelbaker, of Dillon, Mont., secretary of the Montana Exposition Commission, has decided that moving pictures which are taken in Montana to form a part of the state's exhibit at the San Francisco fair, will be shown in the moving picture houses of Montana prior to the opening of the exposition.

The Star theater at Missoula, Mont., has reduced its admission to five cents with no change in the service.

Manager E. L. Davenport of the Palace theater at Tacoma, Wash., secured the Tacoma exhibition of the Stadium Day pictures for a week's run. These films showed 40,000 Tacoma residents at their festivities and were a tremendous local attraction. They were taken by Beverly B. Dobbs, who is noted for his Alaskan films, and will be exhibited with much pride at the Panama-Pacific exposition by the state of Washington.

The name Auditorium was abandoned and the one of Majestic adopted, when that house in Boise, Idaho, began a regime of moving pictures. A strictly photoplay bill will be given, at least during the summer.

H. O. Clark returned to Great Falls, Mont., full of ideas for the new $100,000 moving picture theater building which he will erect in that city. He spent two months in the east with his eyes open.

Willis & Richter have bought the Lyric Theater at Dickinson, N. D., from A. W. Free-

man, and both the opera house and the Lyric are now being operated under the management of L. J. Willis. The Lyric will be the regular home of the photoplay, while, aside from feature pictures on Wednesday evenings, the Opera House will be devoted to theatrical attractions.

The Duluth, Minn., News-Tribune is against separate moving picture theaters for adults and children. It says: "Why not make all these attractions just sensibly fit for folks and let it go at that? Just now when they are winning greater audiences by greater merit and by being more worth while, seems a strange time to classify them for retrogression."

The Bligh Theater at Salem, Ore., has fixed its change days as Sunday, Tuesday and Friday. More and more of the houses are finding that a daily change is not necessary to good business.

The riots in Butte, Mont., in the course of the celebration of Miners' Union Day were filmed by E. C. Schoettner of that city who was prepared to take the parade. The pictures were shown at the American Theater.

The Seattle theater in Seattle, Wash., marked its re-opening as a picture house with the World's Special Films Corporation five reel feature "Joan of Arc."

A 1,200 foot film of the Portland, Ore., Rose Festival caught thousands of faces and consequently was eagerly watched by the patrons at the Columbia theater in that city.

Under the direction of Miss Alice M Zierden, a bureau has been established in Portland, Ore., which has an excellent assortment of 5,000 educational slides which will be loaned to the schools of the state for use in connection with their studies.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

SHOWS were given at the Airdome in Sapulpa, Okla., while the Empress Theater was closed for remodeling.

J. E. Feeney, the new manager of the Grand Theater at Bartlesville, Okla., had an auspicious reopening. The women visitors to his remodeled and redecorated photoplay house were given flowers as souvenirs. The initial program, including "Strongheart" and "Love, Luck and Gasoline," were typical of the policy which is to rule.

The Isis Theater, North Main street, North Fort Worth, Tex., found that it paid to run the pictures of the Grocers' and Butchers picnic and baby show recently held in that city.

K. Beck, proprietor of Riverside Park at Hutchinson, Kan., is responsible for offering the authorities of that city one of the knottiest Sunday show problems they ever tackled. For some time they have battled over the issue. Beck proposed to construct a floating stage in the middle of Arkansas River and on that give his show. The city has no jurisdiction over a navigable stream. The spectators could sit on the bank and watch, and there is no penalty attached to watching a show.

Handsome new electric signs have been installed in front of the Rex and Grand Theaters at Carson City, Nev.

Moving pictures of the convention of Eagles at Louisana, Mo., and of the Railroad Men's Picnic were good local attractions when shown at the Majestic Theater at Hannibal, Mo.

The "pay day" scheme of giving prizes to patrons of photoplay houses has bumped into the law in Kansas. At Topeka Manager Lew Nathanson of the Best Theater was notified by the sheriff not to conduct the performance. He said that he had been notified by the county attorney that it was a lottery and not to permit it. Nathanson denied that it was a lottery, that each envelope contained real money and there were no blanks.

Miss Amelia Hunter is managing the motion picture theater which has been opened at Lorena Park, Ardmore, Okla.

William Brink and Henry L. Van Warren are now conducting the Epic Airdome, giving moving pictures at Henryettam, Okla.

Ministers of Argonia, Kan., are anxious that the members of their congregations as well as other photoplaygoers of the city see the best in religious films and have been planning a series of such pictures for the summer. They cooperated with the management of the Ideal Auditorium in bringing to Argonia the six-reel feature "Samson."

The films of the May Day fete at the State Manual Training Normal School which were taken by the Kansas Motion Picture Company of Wichita, Kan., are being booked in Kansas houses by Fain Conner of Pittsburg, Kan.

The John Carter building at Weatherford, Okla., has been secured by Stanset & Wilson of Bennington, Okla., who will operate a moving picture theater.

The members of the Rotary Clubs in the United States were filmed in their annual convention at Houston, Tex., by W. F. Bock of Toledo, Ohio, who will supply every club in the organization with a print.

E. H. Hill, manager of the Rex Theater at Arkansas City, admitted twenty-five girls and boys free to his moving picture show upon the presentation of 1,000 dead flies each.

James Buckley has erected a new building at Woodville, Okla., to be used for a moving picture theater.

When the petition was presented asking that an election be called in Hutchinson, Kan., to vote upon the question of Sunday shows, the city commission refused to call the election. Those who wanted the election tried to force it by mandamus proceedings. The city then attacked the constitutionality of the law which allows an initiative and referendum vote on any question, and the matter will be fought out in the state supreme court.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

THE management of the Majestic theater at Belvidere gave a benefit performance for the Ogalla and Minneawawa Camp Fire Girls of the Episcopal Church.

Manager Lamb of the Palm theater at Rockford gets a suggestion of coolness out of the fact that many of his windows and doors are on the river side of the house. This, coupled with his electric fan equipment, is a big help to the hot weather business.

The Union Congregational Church at Peoria is using moving pictures to raise a fund to pay the expenses of the state convention of the Christian Endeavor Societies.

Because Warden E. M. Allen is a frequent visitor to the capital, and convict-roadmaking for Springfield has been persistently advocated, there was more than unusual interest in the "Life in the Joliet Penitentiary" films, and the Capitol theater, which had the Springfield exhibition, cashed in on some of this.

The Lyric theater at Mattoon was closed for several days while it was being remodeled and redecorated.

W. H. Sullivan and B. J. Huff, Jr., expected to have their new Empress theater, at 213 East Main street in Galesburg, open about the first of July. The house seats 300 persons.

The Kedzie Amusement Company of Chicago has increased the number of its directors from five to nine.

John Borden has erected an airdome in the rear of his moving picture theater at Matherville.

The I. and W. Amusement Company of Chicago has been incorporated to do an amusement business. The incorporators are M. M. Franey, Asher J. Goldfine and Harry P. Manns.

Earl Mullin and W. C. Maske have purchased the moving picture show at Rutland.

Harry Plunk has sold the Globe theater at Monticello to Frank F. Miner, city clerk. Mr. Miner will be assisted in the management of the house by his wife. The Globe is the only photoplay theater in Monticello.

The Vogue theater, on the west side of South Fifth street in Springfield, recently closed for ten days to make a number of changes in the house.

Members of the United Spanish-American War Veterans, department of Illinois, who held their state convention at East St. Louis, were the guests of Manager Joe Erber of the Avenue theater at a special program of moving pictures and vaudeville.

Prophetstown now has two moving picture shows, Carl Marvel having opened a new theater known as Dreamland, giving shows Wednesday and Saturday evenings.

The Central Amusement Company of Peoria has been granted a permit to erect an airdome in the 300 block on Shelley street in that city.

The Grand moving picture theater has been opened at Breese. Ben Frank is in charge of the projection and Miss Rosie Glaud is cashier.

The Beardstown Amusement Company of Beardstown has been incorporated with a capital stock of $15,000, to do an amusement business. The incorporators are L. W. Goodell, M. H. Harris, R. H. Garm and R. B. Glenn.

Roy Rogan has assumed charge of the Gaiety theater at Ottawa during the summer months.

Richard Brown of Ivesdale was secured by the merchants of that city to give his moving picture show in the open air as an attraction for country folk.

The pictures of the parade of the veterans of Illinois taken at the annual encampment of the Illinois Grand Army of the Republic in Mattoon under the direction of Manager Snyder of the Airdome of that city, did a big business when they were shown at his house.

The Woman's Christian Temperance Union at Galesburg has elected Mrs. Fred Nelson chairman of a committee on moving picture censorship. Every member of the union is to act upon the board. If any of the women see a picture they think should not be run a request to discontinue it will be made of the exhibitor. Mrs. F. Smith, who read a paper treating the subject of the moving picture show, said that in her visits to the Galesburg houses in nearly every case she found only the best of pictures being exhibited. The exhibitors of the city have evidenced a willingness to work with the self-constituted censors.

The Galesburg Street Railway Company at Galesburg has started a moving picture show at Highland Park. The show is housed under canvas and the seating capacity is capable of expansion. The Gale Band has been engaged to furnish music [illegible] of the box.

Bloomington may have another moving picture and vaudeville house. Non-residents are said to be figuring on two buildings on Main street occupied by the Feicht and Buffalo saloons, with a view to making them into a modern theater.

Manager Hodson of the Oak Theater at Oak Park has been laying emphasis upon the desirability of reserving seats through a serial like "Kathlyn" and "The Million Dollar Mystery." He has found that his higher class patrons are pleased with the air of distinction given by this plan.

Harlem Park at Rockford is featuring its free moving pictures this season.

A moving picture theater has been opened in the opera house at Hillview, giving shows every Wednesday night.

Emil Berger made the opening of his airdome at Fourth avenue and Ninth street in Moline free to the public.

MIDWEST SPECIAL SERVICE.

CINCINNATI.

ARRANGEMENTS are under way for a change in the management of the local office of the World Film Corporation, G. J. Trask being succeeded, according to the schedule announced by Clay E. Brehm, who was formerly in charge of the Cincinnati branch for a short time. Mr. Brehm comes directly from the New York offices of the company.

Assistant Manager Haynes, of the Mutual Film Co., returned a few days ago from a successful trip through the territory surrounding Cincinnati, on which he rounded up some new business and saw a number of the old customers of the exchange. The Mutual program is going nicely with exhibitors, Mr. Haynes reports.

Manager Hetteberg, head of the Eclectic organization in Cincinnati, expects to make a pronounced hit with exhibitors with the pictures of the world's tour made by the Giants and the White Sox last winter. He has just received a number of prints of these pictures, and is delighted with them. Some comedy was injected into the film, making a more or less connected plot, and this, as well as the opportunity of seeing the athletes in action in all parts of the globe, is expected to make the pictures unusually popular. Ted Snowhook, a Chicago film man of wide experience, is a new member of the Eclectic force in Cincinnati. He will be on the road in this territory for the company.

Peter Blum is planning the construction in Mt. Healthy, a Cincinnati suburb, of a photoplay house which will contain seating room for 300, measuring 17 by 47 feet. The building will also have stores on both sides of the entrance and living quarters above. Architect Anthony Kunz is preparing the plans and specifications.

Ed. Winkelman, of Cincinnati, is said to be interested in negotiations which are under way for the construction of a motion picture theater on Sedam avenue, near Sixth street. This theater, if built, will make the second new one in that immediate neighborhood, another having been started a few weeks ago by a company organized for that purpose.

Frederick Burton, of Dayton, has filed suit against Westerman S. W. Edgar for damages in the sum of $5,000, which he alleges resulted from Edgar's failure to comply with an agreement by which Westerman was to advance him $2,500 for the purpose of purchasing a one-fourth interest in the film production of "The Reckless Age." The consideration for the agreement was an arrangement by which the profits were to be shared. Edgar alleges damages in the amount indicated by reason of Westerman's failure to produce the sum required in order to accomplish the deal.

The Columbia theater, of Dayton, was the initial producer in that city of "The Million Dollar Mystery," running the first installment with a high degree of success for several evenings last week. The large amount of publicity which has been used in connection with the new serial helped considerably in exciting curiosity and drawing the crowds, and the Columbia, as well as the other theaters elsewhere running the first installment, profited accordingly.

The Orient Feature Company, of Toledo, O., has been incorporated with a capital stock of $20,000, for the purpose of producing motion pictures and operating vaudeville and picture theatres. The incorporators are Rosina M. Herbert, I. A. Eppstein, John J. Ruben, Alice C. Eppstein and Hugh C. Dye.

The Eld Grand Theatre Company, of Bellaire, O., will add another to the list of motion picture houses in that town, as the organizers of the company, which has a capitalization of $5,000, propose the immediate construction of an up-to-date house. Those interested are Adolf Klein, Harry Herzberg, S. G. Crow, Fred Spriggs and Alma Dittrich.

Lafayette Roush, of Cincinnati, O., who formerly operated a motion picture house at Ripley, O., a suburb, is in bankruptcy, and is having some trouble with his creditors, who recently filed a protest against his release in bankruptcy, alleging that he had failed to list his moving picture outfit at its true value, that he used

proceeds from the theater for the purpose of buying property which was placed in his wife's name, and that he committed other offenses which militate against his discharge from his debts under the bankruptcy law. The charges made will be heard in a short time.

The Youngstown "Vindicator," one of the daily papers of Youngstown, O., is advertising itself in a unique way, and at the same time giving many people pleasure. Each issue of the paper contains a coupon, which is good for admission to an exhibition of "Creation." The production is being shown at the Grand Opera House, and has run for several days. No charge whatever is made in connection with it, the paper adopting this plan of giving its public a treat.

The several motion picture exhibitors of Troy, O., recently decided in deference to public sentiment on the subject in that town which has made itself manifest, to close their houses on Sunday. The move was entirely voluntary, and was followed by commendatory resolutions on the part of the Troy ministerial association, composed of the ministers of the town, praising the exhibitors for their action. CASEY.

KENTUCKY.

THE Louisville airdomes have been reaping a fairly good harvest during the past week or ten days and the owners are well satisfied with general conditions. The weather has been so warm that, while people would go to the neighboring airdome, they would not take the trouble to dress up to come down town to a show. The down town houses, however, were busy all week as a consequence of the big Saengerfest of the North American Saengerbund, which was held in Louisville June 24 to 28. This event brought several thousand visitors to the city and helped things remarkably.

M. Switow, president of the Switow Amusement Company of Louisville has sold the Dream theater, at Madison, Ind., to L. E. Holwager, who also operates the Little Grand at Madison. This is the second of the string of houses owned by the Switow Amusement Company which has been disposed of within the past ten days.

Remodeling has commenced on the John C. Lewis Company's building, and the new Fourth Avenue Amusement Company, which is to build what is promised to be the handsomest house in Louisville, will push the work to completion early in the fall.

The Preston theater, which is managed by Sylvester Grove, is not being operated regularly at present, but Mr. Grove is operating the airdome immediately adjoining. During bad weather the regular house is open. The theater is drawing good audiences and showing some very good pictures, including several Mary Pickford plays.

The Majestic theater recently erected a large electric sign at the corner of Second street and Broadway, which marks the intersection of two of the busiest car lines in the city. This is one form of advertising none of the other houses has indulged in.

The motion picture program at the National theater has been drawing fairly good audiences ever since it was put on. This theater has a washed air, fan-ventilating system and even on the hottest days the temperature in the building has been held at normal with perfect ease. It has been the chief drawing card as a consequence.

A. V. Sheckler, formerly manager of the Grand theater, of New Albany, Ind., has been on the road for the Switow Amusement Company for some time looking after the various houses in the string, but has given up his position with the concern to take up road work under Manager Fred Sheldon, of the Louisville Warner office.

Ernest Carpenter has succeeded William Hunter as manager of the new Crescent airdome, which was recently established. Carpenter is a very busy man just now, as he is also connected with the Novelty theater and Carpenter & Johnston, who take motion pictures. The latter concern recently took motion pictures of the Saengerfest parade, given in Louisville during the past week. As the Saengerbund is a national society, the pictures may possibly be handled by one of the weekly event concerns.

George W. Jacobs, of Dawson Springs, Ky., was in Louisville recently making arrangements to purchase machines and supplies for a new house which will be opened on July 10 at the Springs. The house is being built by Roy Threlkeld, who has leased it to Jacobs for five years. The house will have a seating capacity of 370 and will probably be named "The Kentucky," although the name has not been finally decided upon. Mr. Jacobs is from Morganfield, Ky., and has been in the motion picture business for fourteen years, six of which were spent at Morganfield, Ky. He has also been connected with houses at Mt. Carmel, Mt. Vernon, Albion and Harrisburg, Ill., besides with a house at New Harmony, Ind., and is well acquainted with the motion picture business in small towns.

Manager Stout, of the Danville Opera House, Danville, Ky., has had a number of ventilators built, extending from the ceiling to the roof. A large number of electric fans have been installed, and it is now possible to keep the temperature moderate.

The Orpheum theater, of Fulton, Ky., recently showed some pictures taken in Fulton about two months ago. These pictures showed in the leading places of business, public buildings and large numbers of citizens, and made a hit with the public. Manager Chisholm was well pleased with the results.

The Kentucky Tuberculosis Commission, located at Frankfort, Ky., recently authorized a plan of campaign by which it expects to cover a rural section of approximately ten counties in the state in a health education campaign. The equipment for a moving picture exhibit which was used successfully for a time last fall will be augmented and the entire equipment will be mounted on an automobile so that various sections of counties not on railroads may be reached. C. H. Humphrey, of Lancaster, Ky., will be in charge of the work. The pictures will be supplemented with slides and a descriptive lecture. The commission has also authorized the preparation and printing of a large number of pamphlets of the home cure of consumptives which will be distributed at the lectures.

Information comes to Louisville that the Chicago Association of Commerce, which sent a delegation South, recently showed at a big meeting in Chicago moving picture views that were taken in Louisville, Lexington and other principal cities. The pictures were viewed with much complimentary comment concerning the cities visited and were received with enthusiasm. It was declared that "the generation now in command in the South will bring forth in the next quarter of a century that which will astonish the world. The panoramas of the two Kentucky cities shown were as follows: Louisville—Coal fleet of 30 barges, carrying 180,000 tons of coal; new bridge across the Ohio River, height 120 feet; two spans, each 620 feet, being the longest simply supported bridge spans in the world. This bridge is the property of the Kentucky and Indiana Bridge Company. Views of one of the largest distilleries of Bourbon whisky in the country, the largest mahogany lumber mill in the United States, and several views taken in Cherokee Park. G. D. CRAIN, JR.

IOWA.

THE stockholders of the Orpheum Theatre Company held a meeting at Fairfield and decided to dissolve the corporation.

P. E. Sinnot of Waterloo has purchased the Casino theater at Charles City from E. H. Chambliss, who has been conducting it for a short time.

Pence & Wagner opened their new Lyric theatre at Columbus Junction with "The Daughters of Men." The new house, which has a seating capacity of 280, is handsomely decorated and is equipped for good picture and vaudeville shows.

Warden McLaughery, of the Iowa State Reformatory at Anamosa, has renewed his request to the state legislature for an appropriation for equipment for a moving picture show to be used in the entertainment and uplift of the young prisoners. A similar request was refused two years ago.

Down town moving picture houses in Des Moines have gone back to the five-cent admission. Business at a dime was not up to expectation and when one broke away the rest hed to follow.

The Opera House at Jessup has been leased for one year to O. Palmer, who has been in the moving picture business for some time.

Robert Ford is now sole owner of the moving picture theater at Blockton, having purchased the interest of his partner, William Cortner.

Port Wilbern's new moving picture theater at Sibley, which is under construction, will be 31x76 feet.

As the result of the purchase by Miss Frankie Groom of Earl P. Hackett's interest in the Delpheus theatre at Clarinda, the Delpheus, the Bon-Ton and the Airdome are all under the same ownership and management. W. H. Osbourn will be manager of the properties. During the summer picture shows will be given at the Airdome, except on rainy nights, when the Bon-Ton will be used. In the winter the Delpheus and the Bon-Ton both will be given over to photoplay bills.

Elmer Schlidt has purchased the moving picture show at Little Rock from Lee Miller

George A. Van Camp, a newspaper reporter in Sioux City, has secured a camera and, under the name of the Animated Advertising Association, will film events and scenes in Sioux City and vicinity. One of the first pictures he arranged for was the auto races at the Sioux City Speedway on July 4. He plans to make pictures of interest to residents of Iowa and have them exhibited in theaters throughout the state.

Snyder Brothers have opened their new moving picture theater at Shannon City.

The management of the Electric theater at West Point has leased from the village a lot in the park and opened an airdome seating 500, which will give a few musical features in addition to three reels of pictures this summer.

E. E. Obriham, who has purchased the Family theater at Cresco from Will James, will run pictures Tuesday, Thursday and Saturday nights.

Miss Stella Russell, who will manage the World theatre at Storm Lake for her father, J. M. Russell, is a college graduate and former teacher in the public schools. Consequently patrons of the World are promised a program that will be somewhat educational, although none of the entertainment features will be sacrificed. D. E. Fyock, who sold the World, will devote his time to the Casino theater.

After A. C. Colledge's Elite theater building at Le Mars is completed it will seat 390, in addition to having a metropolitan front.

Harry Rick, who recently sold the Lyric theater at Boone, will go into the furniture and undertaking business at Williams.

The ordinance fixing a license fee of $50 a year for five-cent moving picture shows, $100 a year for ten-cent shows and $150 a year for fifteen-cent shows was brought before the city council at Council Bluffs and laid over. Its defeat was predicted.

G. T. Hochwender, formerly in the moving picture business at South Omaha, Neb., has purchased the Royal theater at Charles City from Arthur Kealing.

The Princess and the Cozy moving picture theaters at Odebolt have been consolidated and only the Princess will be operated in the future. O. W. Larson sold a half interest in the Princess to Harry Davis, owner of the Cozy. Davis will be in charge of the house and Larson will look after the bookings and other business affairs.

Lou Peters has purchased the Princess moving picture theater at Anamosa from Lee Lynch.

The Palm moving picture theater at 428 Brady street, Davenport, operated by George W. Morrison and G. E. Nelson, was attached by William Lillis, owner of the building upon a rent claim. W. F. Blakemore was ordered to operate the house, reporting to the court each Monday morning.

The Lyric theater at Waterloo has fixed Friday as special feature day.

MIDWEST SPECIAL SERVICE.

ST. LOUIS.

THE SHENANDOAH THEATER, at Grand and Shenandoah avenues, one of the largest moving picture and vaudeville houses controlled by the Associated Theaters Company, gave a benefit for the pure milk and free ice save-the-babies campaign, conducted by the Post-Dispatch, on July 11. A five-reel film entitled "The Piper of Hamelin," was given. The Hughes Printing Company contributed the programs. The Shenandoah gave a benefit for the same cause a year ago at which all box office records were broken.

J. Ignatius Finnegan, of St. Louis, has produced a four-reel drama, entitled "Quantrell, the Border Wars of Missouri." The film is founded on the historic incidents of the civil war. The reels were shown at Penrose Garden, July 3 and 4, when a special program was provided, including fireworks for the benefit of war veterans. Mr. Finnegan gave a lecture explaining the pictures in detail at every show. The feature was made by the Yale Feature Film Co., of St. Louis, and all the scenes were posed on the spots of the actual happenings as depicted in the drama.

A large water cooler has been installed in the Easton-Taylor theater at 4472 Easton avenue. Sanitary paper cups are furnished free to the patrons.

The Mikado theater, 5049 Easton avenue, has closed for the summer, but promises to open early in the fall.

The Hamilton Airdome, which is the largest and most handsome alfresco amusement place in St. Louis, has the operator's booth located in a beautiful pagoda, the lower floor of which is used for a women's rest and retiring room. The pagoda is large and roomy, almost as large as many small cottages, and with the fluttering white curtains at the windows it looks like a very attractive little home set in the middle of the airdome.

E. W. Dustin, manager of the Eclectic Film Company's branch, has fitted up a very complete projection room at the Eclectic Exchange, 3210 Locust street. GIEBLER.

MICHIGAN.

A ROOM in the Paquette Block in Sheboygan has been leased by Hennesy & Company, who will operate a moving picture show. They own houses in Detroit, Bay City and elsewhere in the state.

The Grand Theatre Building in the Hermann Building, on Calumet street, in Lake Linden, has been remodeled for use as a picture theater.

An automobile equipped with an eight-note set of horns is being used for advertising purposes by the Majestic moving picture theater at Battle Creek, Mich. A man beside the chauffeur plays as the machine is driven through the streets.

Manager James Champan of the Temple theater at Cario has remodeled his house. He also is changing daily instead of every other day.

Charles Q. Carlisle will be manager of the Mecca theatre, which has been opened at 110 South Washington street, Saginaw, by H. E. Oppenheimer, Ed. C. Forest and Carlisle

IN THE MIDDLE WEST.

W. H. WINANS, commissioner of publicity at Cleveland, Ohio, will not use the municipal exhibit room in the city hall for moving pictures in connection with public welfare work, but all films for education of the public in civic affairs will be shown in the regular photoplay house. The fire department has refused to allow the use of the exhibit room for this purpose.

Home-made moving pictures, reels showing industrial and residential Linton were shown at the Grand Opera House in Linton, Ind.

A new pipe organ has been installed in the Columbia theater at Alliance, Ohio, which is now under the management of Lemotto Smith. It will be used in connection with the moving picture shows which will be alternated with other attractions.

Andrew Cherry has made plans for the erection of a new building in Racine, Ohio, to be used as a moving picture theatre. Shows will be given every night at five cents.

The women exhibitors of Omaha, Neb., and vicinity are given a good deal of prominence in a feature story in the Omaha World-Herald. Miss Lillian M. Linstrom, who gave up a job as stenographer to begin a successful career as the manager of the Pastime, is paid a business tribute by the Mutual exchange. "If she doesn't get what she wants we get the devil," says one of the office men. Other photoplay women who are given credit for good work are Mrs. Nicholas Amos, who is interested in three houses in Council Bluffs, La., just across the river from Omaha; Mrs. George Truman, of Lincoln; Mrs. George M. Watradt, of Stanton; Mrs. Florence Davis, of Madison; Mrs. G. V. Higgins, of Crawford; Miss Hoffman, of Elm Creek; Mrs. A. K. Ackyrod, of West Point, and Mrs. Elsie Ouderkirk, of Franklin.

The Elk Grand Theatre Company of Bellaire, Ohio, has been incorporated with a capital stock of $5,000. The incorporators are Adolf Klein, Harry Herzberg, S. G. Crow, Fred Spriggs and Alam Dittrich.

A crusade to have signboards removed from the entrances to moving picture theaters in Dayton, Ohio, is planned by the welfare department of the city council.

The Big Brothers of the Elks' Lodge at South Bend, Ind., had films made there, explaining the nature of the work in befriending boys who have not had a chance. In addition to picturing the parade which was a feature of a fraternal picnic, a story of the rescue of two boys who had been arrested, their encouragement and rise in the business world is told. The films will be shown to 1,400 lodges in the United States.

Joseph Moore and Othro Stone of Clinton, Ind., have made arrangements to open a moving picture theater in the Stone Building on Main street in that city.

Carl B. Kreutzer will be manager of the Lyric theater, on South Broadway, in Peru, Ind., which was purchased recently by his father, J. J. Kreutzer, from Walker & Son.

The management of Krebe Park, near Hamilton, Ohio, has added an outdoor moving picture show.

An ultimatum has been delivered to exhibitors in Omaha, Neb., that unless white slave, blood and thunder and the features generally wildcatted are tobooed, steps will be taken by the Social Service Board for a censorship for all pictures. T. F. Sturgess, chairman of this board, does not like the number of white slave pictures passed by the National Board of Censorship. He says his organization wrote to the National Board six month ago demanding to know the reason for this influx. No reply was received. Another letter (registered this time) was sent. No reply was received to that. Mr. Sturgess cited an agreement made last spring by the Omaha exhibitors that all films of this class would be suppressed.

"Jap" Wilson has sold the Red Mill theater at Columbia City, Ind., to S. H. Randall, who owned it for a time and then sold it to Fred Hood. The death of a sister-in-law and of the mother of Mr. Wilson at Montpelier, Ind., made it necessary for him to remove to that city.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

ALDERMAN LUCAS of Madison, Wis., has introduced into the city council an ordinance aimed at immoral moving picture shows.

The building occupied by the Gem theater at Rio was sold, and August Berkholtz closed the show the last of June.

Plans for a moving picture theater, costing $50,000, at Twelfth and Chambers streets, in Milwaukee, were drawn for the Badger Amusement Company of that city.

The Bureau of Visual Instruction of the University of Wisconsin, Extension Division, will not compete with exhibitors, according to its chief, William H. Dudley. The survey completed by the bureau shows that there are fifteen schools in the state of Wisconsin owning moving picture machines, thirty more are negotiating for them, and it is expected that fifty more will be installed before next Christmas. In the five months that the bureau has been in operation demand has been made for 15,000 feet of film. A course of thirty-five lectures with accompanying films is planned for many schools next year. There are 180 projection rooms in the Wisconsin schools, and for these the bureau has 20,000 slides to loan.

Clarence A. Sterling, formerly with the theatrical attraction "The Rosary," is managing a set of "Satan" pictures in Wisconsin. The films went well as Saturday and Sunday attractions at the Opera House in Marshfield.

Unusual photoplays have gone into the Shubert theatre in Milwaukee for the rest of the summer.

W. M. Vance has rented the Broadway theatre at Superior and opened it with a stock company, which gives tabloid dramas with pictures between the acts. Two shows a night are given. Labor troubles at the Broadway have been settled and union men are being employed.

Ellwood S. Brown, of the Orpheum, at Hartford, is booking the films of the Firemen's Tournament at Oconomowoc, which he secured.

Small industries in Wisconsin will be shown just as much consideration as the large ones in taking moving pictures to be used at the state exhibit at the San Francisco fair. The Wisconsin Commission, D. E. Bowe, secretary, Germania Building, Milwaukee, will have direct charge of the film part of the display.

MIDWEST SPECIAL SERVICE.

MISSOURI.

A. L. SCHWAHARDT, of Quincy, Ill., has purchased the Gem theater, of Trenton, Mo., from Frank Rader and Mrs. Josie Brown. The change was effective July 1. The former owners have not decided on their future plans.

Charles Watts has opened a house at Turck, Kan., the seating capacity being in the neighborhood of 200. Edison machines have been installed, with other modern equipment. Evening performances will be given.

A new airdome has been opened at Axtell, Kan., Elmer Henricks being the proprietor.

A wedding was a recent feature at the Airdome at Atchison, Kan. The nuptials attracted a good crowd, the usual interest in such occasions being in evidence.

A. J. Thrun has opened the Reel-Electric theater at Minneapolis, Kan., the house having a seating capacity of about 300. The indirect lighting system, a color scheme of green and licensed pictures are various features of the new theater.

M. A. Lewis, owner of the Navo theater at Bonner Springs, Kan., has improved his theater, installing a new Simplex projecting machine and other modern equipment.

The latest addition to moving picture theaters at Leavenworth, Kan., is the Princess, opened on Delaware street by George H. Royer and J. E. Howell. The house has been thoroughly renovated. Oscillating electric fans and other devices for the comfort of patrons during the summer have been installed.

Robert Dunlop, Oklahoma State treasurer and gubernatorial candidate, has evolved a plan by which he hopes to prevent Al Jennings, the former outlaw, from doing too effective "beating back." Mr. Dunlop has arranged for 1,000 feet of moving pictures to be made of him. The scenes will be taken on Mr. Dunlop's farm near Oklahoma city. The necessary heart appeal has been provided, it is said, old oaken buckets, tattered straw hats and other stage properties playing important parts in the setting.

J. G. Tindale has closed the Elite Theater at Gas, Kan., and will conduct performances at Electric Park during the summer. The Elite will be reopened in the early fall.

Howard Collins is remodeling a building at McPherson, Kan., and will shortly open a motion picture house, to be known as Grace Theater.

Fred P. Bartlett has reopened his airdome at Pleasant Hill, Mo., a few miles from Kansas City. The initial offering was "The Squaw Man," admission being raised to fifteen cents for the occasion.

Fred F. McClure, censor of moving pictures in Kansas City, has issued a letter to the local exhibitors, outlining the attitude of the newly formed board. Pictures which have been passed by the National board of consorship will not be inspected by the local department, unless a complain is made. In that contingency, the exhibitor will be asked to send the picture to the municipal projection room in the Waterworks building for inspection by Mr. McClure, and later, by the court of appeals, if the exhibitor is not satisfied with the decision of the individual. All pictures which have not been passed by the National board must be inspected by the municipal authorities before being shown. All white slave and "dope" pictures must be passed by the local board, regardless of action taken by the National board. In closing his letter, Mr. McClure commented on the class pictures manufactured and shown in Germany, stating that he believed that this plan would be adopted in the United States eventually. In other moving pictures which are inappropriate but on [illegible] to entirely [illegible] another, according to the view of the Kansas City censor [illegible].

The [illegible] which preceded the vote on the [illegible] ordinance, on the Metropolitan Street Railway, of Kansas City, provided a topic of conversation in exhibitors' circles for those who went for and against. The extension of the franchise organized previous [illegible] which was held on July [illegible], H. E. Lapp, of the Standard Amusement Company, and Frank L. Newman, of the Royal Theater were appointed on a committee of two hundred to work for the passage of the measure.

Several changes have been announced by the Kansas City branch of the Warner Feature Film Company. Charles Warner, formerly in Kansas City with the American Feature Film Company, and also independently, has joined the Warner exchange and will work on the road. He probably will be made manager of the branch a little later. William Warner, formerly with the Morgan Film Company in Kansas City, but more recently with the Atlanta, Ga., branch of the Eclectic, is another addition to the Warner branch. He will act as outside man. J. C. Wolff will continue as manager for a time, though he will eventually go to Denver to spend several weeks.

The Richlynn Amusement Company has begun work on the remodeling of the theater. About 115 seats will be added to the total capacity, bringing this up to about 550.

MURRAY.

WASHINGTON.

A BILL has been introduced into the House of Representatives by Congresman Howard, of Georgia, who seeks to compel all persons, firms, or corporations in the District of Columbia engaged in conducting open air theaters, baseball parks, or other places of amusement where admission fees are charged by owners, or lessees, to furnish free of cost to the patrons of such places an adequate supply of pure, cool drinking water, with sanitary cups, which shall be placed in sufficient amount conveniently accessible to all patrons. The bill is apparently the result of Congresman Howard being forced to pay ten cents for a five cent bottle of "tonic" at the ball park where, he says, they have even gone so far as to take the handles off the faucets so that one is compelled to patronize the vendors of soft drinks or go thirsty. He also stated that other amusement places were short on water accommodation.

Congressman Howard would have little difficulty along this line is he would patronize the Virginia Theater, on Ninth Street, Northwest, for at that place it is possible to wet one's whistle with a good brand of lemonade without having to dig into one's pocketbook for other than the regular admission. Mr. Howard, if he has any, could also leave his children there enjoying a first class show while he and Mrs. Howard take in the sights or do their weekly shopping.

Evidently the people of Washington do not appreciate good shows, for they do not seem to patronize those houses that show "big" things. At least such was the case at the Casino Theater where Harry Crandall exhibited such films as Jack London's "Sea Wolf," and others of a similar type, and he is no longer operating that theater. An effort has been made to educate the people to pay a fair price for a good show, but without avail. They hedge at more than ten cents per admission and only come across with that amount when extras are shown. This city is one of the hardest to satisfy in the way of amusements, and the man who can size up his clientele and keep them coming to his house is a good one. Even the legitimate houses are often hard put to please the people, for what may have proven a howling success in other cities will meet with a very cool reception here.

It is interesting to note that American manufacturers are cutting quite a figure in the European markets, for during the month of March, the last month for which figures are available, we sent abroad approximately 23,000,000 feet of film. Last year we sent only 3,000,000 feet in the same month, but that was an off year. In the nine month ending with March the total amount exported was 146,000,000 linear feet, which is nearly four times the amount exported during the same period in 1913, and three times that of the nine month ending with March, 1912.

For the first time in the history of the moving picture industry a performance was given on the White House grounds, although during President Roosevelt's administration indoor exhibitions were given, as also during the stay here of President Taft. The screen was set in the rose gardens behind the west terrace of the White House and on this was projected Gabriele D'Annunzio's historic drama, "Cabiria." The audience consisted of the President, his family, members of the Cabinet and their families, and a few other guests, numbering about forty in all. Tom Moore, of this city, acted as manager and was assisted by Mrs.

Moore and a corps of operators. A grand piano, presided over by Prof. Klein, of the Hippodrome, New York, was placed near the screen. The machine was operated from a high table placed at the rear of the line of chairs. Colored lights were used to give tone to the pictures. The performance proved a rare treat to the distinguished audience, especially Mrs. Wilson, who showed her keen appreciation of this historical play.

The Washington Herald, a morning newspaper, has made arrangements with the Photoplay Arts Company, of New York, to supply portfolios of moving picture stars. These portfolios can be obtained from the newspaper upon presentation of a coupon published in each issue and ten cents. The portfolios are seven inches by ten inches and are of calendared paper. They average nearly two dozen photographs each and are proving popular with the moving picture fans here.

Andrew J. Thomas and Sherman H. Dudley have taken over the American Theater, formerly the Lyceum, and will hereafter run vaudeville, catering to the city's colored population. Thomas and Dudley are the proprietors of the Howard and Dudley theaters and the lease on the American Theater will run for five years.

Roulette dancing, the serving of refreshments, and acommodations for about three thousand people are the features which make the moving picture theater, formerly a riding academy, at Twenty-second and P Streets, Northwest, stand out a little beyond the ordinary. Will F. Thomas, who for a number of years was connected with the B. F. Keith interests in this city and in Philadelphia, and who has established quite a little reputation as a lecturer throughout this section, conceived the idea of remodeling this large building to fit it for its present requirements. It is open on all four sides and is roofed with glass. By reason of its situation, it is perhaps one of the coolest places in the hot Capital. Music is furnished by the Boston Ladies Orchestra and this in itself is a treat. A section of the floor has been marked off in squares and during the evening roulette dancing is enjoyed by the patrons. A wheel has been placed on the wall and when the music stops this is spun. The wheel contains numbers corresponding to those within the squares on the floor and the couple occupying the square containing the same number as that on the wheel is presented with a souvenir. A number of tables have been provided and at these cool, soft drinks are served. A name has not yet been provided for this new place, and the management is offering a prize of $25 to the person suggesting the one most appropriate. The admission has been placed at ten cents.

The proprietors of the Washington Theater have opened a very attractive airdome adjoining their house. This park has a capacity of 800 and is well fitted out. Brick booths have been built to house the operators and cashier and spacious toilet rooms of brick have also been provided. Considerable care has been given to the equipment, and the park comes well up to all the rules laid down by the different branches of the city government, in itself no small task. A double show is run each evening when it is possible to give an outdoor show. During inclement weather the performances are given in the closed house.

Tom Eastwood has just returned from a trip throught the Carolinas, where he went in the interests of Warner's Features.

There is quite a little excitement along Ninth street just at present due to the activity of the so-called film censor. This lone policeman seems to be taking exception to just about everything, and anything, and his latest attack is on the replacing of sign boards without a permit. It seems that one of the managers of the theaters located on this street noticing that his display boards were getting in bad shape had them taken off and replaced with compo-boards. Mr. Policeman, noticing the decided improvement thus made, haled the manager into court. He refused to appear and now it will be a case of a jury trial—just to see who's boss. The sympathies of the exhibitors in the downtown section are strongly with the manager, for the policeman has been declared by many to be considerable of a nuisance.

The marked success attending the second blow-out of the Screen Club of Washington is prompting the officers to even greater efforts, and the next affair to be "pulled off" will contain many novelties. Just what these novelties will be or what form the meeting will take will not be divulged by President Dresner, but it will be in the hands of an aggregation of live wires, and something out of the ordinary may be expected. Nothing in Washington has ever had better success than the Screen Club and its affairs, and from the support being given both it would look as though their long existence will be unquestioned.

C. L. LINZ.

When Writing to Advertisers
Kindly Mention
MOVING PICTURE WORLD

DETROIT.

ON JULY FIRST the censoring of pictures by Lester Potter came to an end. The police department have a new plan for censoring motion picture films. Potter will continue to do a part of the work, as a member of the free lance squad. Under the old system Potter censored films before they were shown at the theaters. Now the work of censoring will be done at the theaters while the films are being shown in the regular way. "The idea of having the work done through the free lance squad is to separate it from the criminal end of the police department," said Commissioner Gillespie. "With the new plan the officers can drop in unexpectedly on any show and shut off objectionable features. The film people showed us quite clearly that we have no right to censor films before they are shown. All we can censor is the theater, each one individually."

"That's me, that's me," said more than 500 members of the Board of Commerce at the Temple theater on June 30 when the motion pictures taken on the recent cruise to Duluth were shown as a part of the regular performance. It was Board of Commerce night, and the entire lower floor, boxes and mezzanine were occupied by members and their wives, nearly 800 in all.

The Calvert Theater Company, of which David King is president, has completed a deal to build two motion picture theaters in the North Woodward district. The Kenilworth theater will be built on the southeast corner of Kenilworth and Woodward avenues, ground having already been broken. Seating capacity will be 1,500, costing $75,000, and to be completed by October 15. The other theater will be at the corner of Woodward and Philadelphia avenues. The cost of this will be $50,000, seating 1,200, to be ready by October 1. Mr. King is now one of the principal stockholders in the Calvert and National theaters.

George H. Riddell, manager of the Theater Novelty Co., whose factory is at 1573 Mt. Eliott avenue, contemplates opening an office downtown so as to be convenient for motion exhibitors. Mr. Riddell, in addition to manufacturing a number of novelties, will specialize in all sorts of repair work for motion picture theaters. Mr. Riddell, by the way, is also manager and stockholder of the Mt. Eliott theater, at Mt. Eliott and Harper avenues, which seats 400 persons. An interesting fact about this house is that since it was opened two years ago, it has seldom played to less than capacity. Three performances are given daily, with extras on Sundays and holidays. It must be admitted that the success of the Mt. Eliott theater is largely due to the efficient management of Mr. Riddell. In the first place he is always "on the job," to extend the "glad hand" to his patrons, and to be of any service to them that he can.

George Weeks, manager of the Universal Film Exchange, returned June 29 from a business trip to New York. Mr. Weeks reports local business to be excellent.

Douglas Dickerson, manager of the Detroit branch of the World Film Corporation, has taken a two-year lease on the Harmonie theater, corner of Russell and Leland streets, and has opened it as motion picture house. The theater was formerly a dance and lodge hall. It has a 700 seating capacity, all on the main floor. He has placed Frank Casper in charge, who, by the way, has a fine tenor voice and will occasionally render vocal selections as an "added attraction." Performances will be given nights and Sundays only; there will be no matinees on week days. The theater is in a thickly populated district of working people, and should prove a very profitable investment for Mr. Dickerson. The opening took place July 4.

The Ford-Detroit Weekly (a weekly review of local events filmed by the motion picture department of the Ford Motor Company) had its first showing at the Garden theater on June 28. It comyrised 500 feet. The photography was excellent. Among the events shown were the Detroit Tigers playing ball at Navin Field, the General Hospital which Henry Ford is financing, delivering mail to freight boats on the Detroit River, and interior views of the Ford plant. In the near future, the Ford-Detroit Weekly will show pictures of John H. Kunsky's residence.

Manager Jewett of the Motion Picture Department of the Ford Co., recently "pulled off a good stunt" in connection with the Garden theater. He notified the management that motion pictures showing the audience coming out of the house would be taken on a Saturday afternoon. Merchants in the same block "got next" and when it was time for the pictures to be taken they were all standing in front of their stores. The pictures were then shown the following Saturday matinee, and created a surprise to many of the regular patrons who saw themselves in action. The Moving Picture Department of the Ford is ready for work twenty-four hours out of the day. A camera and outfit is attached to a Ford car, and when a call comes in of a fire or an important event, it is only necessary for the operator to get in the car and go, as everything is in readiness for making the picture.

Delegates to the Central Conference of American Rabbis, which met in Detroit from June 29 to July 6, were guests of Adolph Finsterwald at the National theater on Wednesday evening, July 1, to see the feature production entitled "Spartacus." Mr. Finsterwald is president of the National.

Notice is given that the partnership lately existing between Teodozya Chylinski, Charles Chylinski, Stefania Eminowics and Thadeus Eminowics, carrying on a business as a moving picture theater at 1093 Chene street, has been dissolved by mutual consent, and in the future the theater will be operated by Thadeus Eminowics.

In the statement of incorporation filed by the Esperanto Film Manufacturing Co., of Detroit, the principal stockholders are given as Alex W. Beal and J. A. Servis.

SMITH.

INDIANA.

W. C. QUINBY and W. C. Dodds, representing the Quimby Amusement Company, have taken over the Jefferson Theater, Ft. Wayne, and will continue to operate it as a moving picture theater. The ten-year lease was obtained, it is said, at a sum said to be in the neighborhood of $80,000. W. L. Hill, who has been managing the house, will be retained in charge. As soon as possible the house is to be closed for repairs and the stage removed. In its place balconies will be erected for singers. A new front is to be added, a $5,000 pipe organ installed and an orchestra of eight pieces will be a feature. W. C. Quinby, head of the company, has a chain of about twenty-one houses.

The important part of the eyebrows play in the movie actors success is made the subject of an editorial by the Indianapolis Star. It adds "if you notice the movie heroes and heroines in action you can hardly fail to note they all have very powerful and expressive faces, with strong lines, large and mobile features, heavy eyebrows. The movies have been a wonderful boon to the actor whose voice and enunciation may have been execrable, but whose gift of facial expression is very great."

Moore & Stone expect to open the American, as it will be called, in Clinton about August 1. A feature will be music furnished by the Moore family orchestra. The house will seat about 400.

The Lyric Theater, Peru, now renamed the Colonial, has been sold by W. B. Walker to former Mayor John J. Kreutzer, whose son, Carl Kreutzer, will run the house. Extensive repairs are being made.

The Luna-Lite Theater, Marion, has a standing invitation posted in the theater and in its advertising asking patrons to suggest pictures in which they are interested, offering to get such pictures when possible.

W. C. Bowers, Crawfordsville, has equipped his motor truck with an electric generator and plans to use the equipment to put on picture shows. He will follow fairs and chautauquas over the state.

The Switou Dream Theater, French Lick, Ind., has been sold to William Luckett and W. W. Sloan, proprietors of the theater building.

The Methodist Episcopal Church picnic at Webster Lake, near Huntington, was filmed by order of the church and the "movie" will be put on at a church entertainment, even the actors being required to put up to see themselves. One of the number was "rescued" from drowning by several "heroes."

Jacob Blosser bought the Eureka house, Rochester, from J. E. Wilkinson, who expects to open a house in Indianapolis.

H. F. Linton is to open a movie house in Mulberry.

The Church Federation at Winamac, has endorsed the Isis theater in its purpose to exhibit only such films as have been passed by the Chicago board of censors. Each week the Isis management sends a notice of its program to Chicago for approval.

The merchants of Covington tried the experiment of offering a free movie show to attract a mid-week at town, showing the films on the public square. The stunt succeeded so well that it is to be made a permanent feature if a satisfactory arrangement can be made with Eugene Ford, who gave the first show. Ford is the owner of the Family Theater, Covington.

The merchants at Odon are making arrangements to add a free outdoor movie show to be an added attraction to the weekly band concert. A three hour show was given the night of July 4.

Herschel Redding has sold his picture house in Sheridan to Merde Irick of Terhune.

The North Vernon, Ind., airdome is putting on a baby show as a puller for the crowds.

North Vernon has passed a license ordinance, requiring the payment of $12.50 per six months for a strictly movie house, and $17.50 for the house that has a stage for vaudeville.

The Weidis brothers have bought the Royal Theater, Fairmount, from E. E. Rile.

R. E. Blackstone, manager of the Blackstone Theater, Martinsville, since redecorating and painting his house has added a pair of singers and announces a purpose to put on a feature service regularly.

WILLIAM.

LICENSED FILM STORIES

KALEM.

THE BEAST (July 21). Although she loves Jack Brandon, Edith is compelled to marry wealthy James Melford to save her father from jail. Marriage reveals Melford to be a drunkard and a brute. Edith and her husband visit a fashionable cafe one evening. During their absence, Marie, Edith's maid, and Brooks, the butler, make merry in the library. The unexpected return of master and mistress finds the servants unable to leave the room unobserved. The two hide behind the heavy window portieres. Melford, who is intoxicated, roughly attempts to embrace his wife. Filled with disgust, Edith pushes him away. The man falls, striking his head against the floor. Unable to revive him, Edith flees to her room in terror.

The morning papers inform Jack Brandon that his former sweetheart has been arrested on the charge of murder. He hastens to her aid. Marie and Brooks, who are sweethearts, are the principal witnesses against the unfortunate woman. Shortly before the trial, Marie learns that Brooks has fallen in love with another girl and mentally vows vengeance. The sight of the butler openly flirting with her rival on the day of the trial strengthens Marie in her resolve. Called to the stand to describe how Melford met his death, the maid springs a sensation by declaring Edith innocent and revealing the real slayer. Who the murderer is and how the death of Melford occured is shown in a denouement of wonderful interest.

"IN WOLF'S CLOTHING" (Fourth of the Alice Joyce Series—Special—Two Parts—July 20).—Carter Gordon, a fortune-hunter, becames betrothed to Daisy Brooks, daughter of a millionaire. Frame, Brooks' attorney, calls at the house to deliver some securities to his client. Dick Worth, his chum comes with him.. Carter is furious when he sees Daisy and Dick become interested in each other. The fortune-hunter sees Brooks place the securities in the library safe. Hard pressed for cash, Carter attempts to steal the documents, but is discovered in the act by Dick and Brooks. The shock kills Brooks before he can warn his daughter against marrying the scoundrel. Believing that Daisy loves Carter, Dick maintains silence. Later, he warns Carter that he will hold him accountable for Daisy's future happiness.

Realizing how deeply Dick loves Daisy, and knowing that the girl loves his chum, Frame plans to unite the two. Believing Carter is merely marrying the girl for her money. Frame informs him that Brooks has died penniless. The information reaches Carter on his wedding day. The man promptly prepares to flee. When the bridegroom fails to appear, Dick, who is among the wedding guests, suspects something wrong and goes after Carter. The latter is just about to go abroad. Furious, Dick thrashes him and compels Carter to accompany him. Daisy is overjoyed when the two apear. Frame, however, realizing the truth, denounces Carter as a fortune hunter just as the marriage ceremony is about to take place. The scoundrel slinks away.

Overcome with shame, Daisy faints in Dick's arms. He carries the girl into the library where she recovers. Then comes the knowledge that Daisy's only reason for not breaking her engagement was her pledged word. Happy in the knowledge that Daisy has loved him all the time, Dick takes her in his arms.

"THE RIVAL RAILROAD'S PLOT" (Special—Two Parts—July 22).—Intense rivalry exists between the Midland and Northern Railroads, both of which are trying to land the government mail contract. The Northern having established a record run, its rival determines to beat it. Ruth's sweetheart, Jerry, is the fireman on the locomotive which is to try to smash the Northern's record. Henley, a spy for the rival railroad, attempts to bribe Jerry and is knocked down.

At Henley's order, Jim Downs, his accomplice, enters Jerry's room on the day of the run and knocks the boy unconscious. The scoundrel then reports to Manton, the engineer, that he is to substitute for Jerry, who has been taken ill. Jim spills a chemical into the feed tank which causes the water in the boiler to form. The flyer comes to a standstill. Ruth, at the station a few miles ahead, anxiously wonders what is delaying the train. An attempt to telegraph for information results in the discovery that a falling tree has torn down the wires.

Rushing to a siding where an engine is standing, Ruth induces its crew to speed down the track in search of the missing flyer. Jim is filled with dismay when the rescue locomotive arrives. Billy revives and hastens to the office, where he tells of what has happened. At the same moment, determined to prevent the breaking of the Northern's record, Jim attempts to hold the engine crew up at pistol's point. A desperate battle ensues. The scoundrel finally falls from the cab and is killed. The break in the wires is repaired. Ruth telegraphs her story into the main office. Just as she finishes, the answer comes, "Well done! Mail just arrived. Beat record by one minute!"

"THE BINGVILLE FIRE DEPARTMENT" (July 24). Kartoffel, Chief of the Fire Department, and Schnitzel, Chief of Police, are rivals for the hand of Minnie, the mayor's daughter. Minnie, however, meets Bretton a fire extinguisher salesman. The two fall in love. The two chiefs, undismayed, continue to press their suits. Schnitzel, however, is loved by Tillie, an old maid. Driven to distraction by the woman's persistance, the Chief of Police finally heaves her into a mudpond. Undaunted, Tilly continues to pursue her idol.

In his effort to win Minnie, Schnitzel develops into a bold, bad plotter. To get his rivals out of the way, he sends Kartoffel off on a wild goose chase and has Eretton arrested. Minnie, however, turns the chief down hard. Like all real villains he immediately plans revenge.

The man hires Ferocious Flossie, a desperate criminal, to disable the only piece of fire apparatus in town and then set fire to Minnie's home. The desperado succeeds in his foul designs, but is seen in the act of setting the house afire by Minnie.

The girl turns in the alarm and then runs for help. Meanwhile, Chief Kartoffel finds that his automobile hose cart has been rendered useless. Minnie meets Bretton who hastens to the house and extinguishes the fire with his patent extinguisher. When the mayor returns home he learns how Minnie's sweetheart has saved his residence. In gratitude he consents to the marriage of the lovers. Schnitzel learns of this with desnair. Death possessing no terror for him, he takes the most desperate step he can think of—he marries Tilly.

"DEFYING THE CHIEF" (July 25).—Running Elk and Snake Eye, are rivals for Ohonka's hand. Although the maiden loves Running Elk, Chief Big Bear, her father, favors Snake Eye. The latter discovers a party of hostile Indians in the vicinity. He suggests to the chief that Running Elk be sent out as a scout, hoping his rival will be captured and slain by the foe. The chief consents and Ohonka's lover is ordered to spy upon the war party.

Before leaving, Running Elk proceeds to his sweetheart's tepee to bid her goodbye. Snake Eye, who has followed the brave, is wild with rage. Casting caution to the winds, the Indian steals after Running Elk with the intention of slaying him. But the latter hears his foe approaching. The two engage in a deadly knife-duel which is seen by a terrified squaw. The fight ends with the death of Snake Eye. The squaw hastens back to the camp where she informs the tribe of what has occurred. Running Elk is made prisoner.

The warriors decree the death of the warrior. Lots are drawn to decide which of the braves shall be the man's executioner. Ohonka sees the fatal knife drawn by one of the tribe. Running Elk's death is to occur between the hours of 10 and 12 o'clock that night. Promptly at 10 o'clock Ohonka, clad as a warrior, approaches the Indian guarding the tepee in which Running Elk is confined. Believing her to be the executioner, the brave allows her to pass. The loevrs make good their escape. Later, when the real executioner arrives, the ruse is discovered. Just as the tribe is about to pursue, their foes make an attack upon the camp. While the deadly conflict rages, Ohonka and Running Elk continue their flight until all danger of capture is past.

VITAGRAPH.

"LOVE, THE CLAIRVOYANT" (July 20).—Annoyed by Broughton's attentions to Ruth, his wife, John Masten becomes intensely jealous, but makes no comment. Ruth, who is of a vivacious nature, sees no harm in Broughton's attentions. She gives a party, during which her husband is called away, and while looking over some reproductions of famous paintings, Ruth sees one representing "Iche Liebe Diche" (I Love You) and suggests to her guests they get up tableaux of living picures. All are enthusiastic and Broughton agrees to assist Ruth as stage director. Masten returns and through the alcove window sees his wife in Broughton's arms, posing as "Iche Liebe Diche." Not knowing it is a tableaux, he rushes upstairs in a frenzy of jealousy. After the party, Ruth finds her husband packing up. He wildly accuses the girl of unfaithfulness, and giving her no chance to explain, abruptly leaves the house. Broughton learning of the trouble he has unconsciously caused, tries vainly to see Masten and clear up the situation.

Ruth makes up as a fortune-teller for a church. Masten arrives, is seen by Ruth and, at her instigation, Broughton induces him to have his fortune told. Not recognizing her in her gypsy make-up, he is astounded when Ruth tells him he has wrecked his happiness by his unwonted jealousy. He leave the tent and outside meets Broughton, who satisfactorily explains the entire tableaux affair. Masten, thoroughly repentant, begs his wife's forgiveness, holds out his arms, and Ruth, with a little cry of gladness, comes to him and whispers softly, "I Love You."

"BREAD UPON THE WATERS" (Special—Two Parts—July 21).—Jean, an artist, takes everybody's troubles upon himself. As often as he can sell a picture, he does so, and then squanders the money upon "dem good-for-nothin' artists," as Mammy says. Falconer, another artist, is a heavy drinker and dies, leaving Mary, Laura and Toodles, his children, in sore straits. The artists are very sorry, but know nothing they can do to help them, as they have little to give. Jean, though poor himself, takes the orphans into his home. Having just bought a new overcoat, Jean meets J. Gage Russell, an elderly and poorly-dressed man, on the street, without a top-coat, and Jean forces his own upon him, under the impression that the old gentleman needs it. Old Russell sees the humor of the situation and follows Jean, learns his address and determines to investigate the artist's conditions, so struck is he by his unusual generosity. Jean continues his life of self-sacrifice for his friend's children and finds it no small undertaking. Russell, who is a millionaire, instructs DuBeen, an art critic and picture dealer, to help Jean along by buying all his productions. DuBeen later tells Jean he lacks soul that he must live some deep emotion that will reflect in his work before he will be great. All goes alone smoothly until Jean is awakened to the state of his heart by Harmon making love to little Mary and asking Jean's consent to allow him to marry her. He realizes his own great love for the girl, but in a last supreme sacrifice, hides it, and with tears in his eyes gives her to Harmon, while he returns to his studio to worship at the shrine of his high ideals of love. His soul awakened to these great thoughts, he imparts them to his canvas and his fame spreads throughout the world.

"BUDDY'S DOWNFALL" (July 22).—Left behind by his brothers on their fishing trip, Buddy is disconsolate until he sees Lilly, a stylish young lady from the city, who is visiting Mrs. Boyd, their next-door neighbor. He awkwardly makes her acquaintance, and it proves to be a case of love at first sight on his part. She is older than he and although secretly amused, is gracious to Buddy and he acquires such a swelled head that he passes haughtily by his old friends, Grace and Elsa Forster. Buddy invites Lilly to the Strawberry Festival and she consents to go with him. She meets his older brother, Arthur, they are mutually attracted and Buddy is made to feel that he is a "Third Party." To prevent Buddy from taking Lilly to the Festival, Arthur, on the night of the affair, hides his brother's long-trouser suit and the poor boy is obliged to go in short pants. Lilly spies his abbreviated trousers and, smothering a laugh, trips off on Arthur's arm. Buddy accuses Arthur of playing a trick on him and after a strenuous argument which nearly breaks up the Festival, Buddy goes home sobbing with grief and shame. The following day Arthur, after a severe scolding from Mother, returns Buddy's suit. Buddy dons his man's clothes, and later meets Elsa and Grace. They are about to pass him by when Buddy stops them and apologizes for his previous rudeness. All are soon the best of friends again and when Arthur goes by with Lill, Buddy merely smiles in a superior manner, showing that he has entirely recovered from his "downfall."

"THE APPLE" (July 23).—Promising to send for his sweetheart Roza, when he gets settled, Hugo Hunfalvy leaves Hungary for America. In New York he meets Louis Kaplan, an old friend, who owns a fruit store. Louis' sister, Marie, is pretty and flirtatious, and is much impressed by Hugo. He soon falls under the influence of her wiles and buys part interest in Louis' store. Some weeks later, Hugo receives word that Roza is coming on the next steamer. He is not over-pleased, as he had almost forgotten her. When Roza arrives, Marie slyly calls attention to the newcomer's provincial manners and peasant clothes, causing Hugo much embarrassment. Roza receives a visit from her Aunt Sophia, who sees how things are going and determines to help the girl. Hugo marries Roza and they continue living with the Kaplans. Hugo treats his wife very coldly and the climax comes when he leaves her to attend a theatre party with Marie. Roza is heartbroken and goes to her Aunt's for sympathy. Sophia is a wise woman, pretends a sudden illness and insists only Roza shall nurse her. Marie is no housekeeper and Hugo soon misses Roza's neat ways and good cooking. In accordance with her plans, Sophia gives Roza money to buy modern dresses and fash-

ionable finery, so when Hugo calls and sees Roza in her new clothes, he realizes she is very beautiful. Awakened at last to the fact that his wife is his dearest possession, he fervently entreats her to come back to him. At first she is cold and indifferent, but softens and finally consents, provided he will buy a little home of their own. He eagerly agrees, kisses her passionately and Sophia watches them in their happiness.

"THE WINNING TRICK" (July 24).—Florence Trevor is a romantic young girl, who, although brought up in luxury, has acquired an idea that riches are not at all desirable. Alfred Fletcher, an extremely wealthy suitor, asks her to become his wife, and while she likes him, refuses, saying she will not marry a wealthy man. Fletcher is amazed and rather crestfallen. A few days later, he tells the girl's father he intends taking Florence at her word and proclaim he is a poor man. Trevor and his wife approve the plan and both appear shocked to learn from Alfred that he is financially ruined. Florence, however, experiences a change of heart. When the young man calls and asks her if she is willing to become his wife, now that he is poor, she throws herself into his arms. Her parents make strong objections to the match and the young people elope. At first all goes well, although Florenec has heaps of trouble keeping house without the modern conveniences and latest improvements. Her husband pretends to be looking vainly for work. Threatened with eviction for non-payment of rent, she tries to find work herself, but meets with ill-luck and begins to tire of poverty. Alfred secures a position as butler in a beautiful mansion and after seeing the beautiful place and comparing it with her own cheap little apartment, Florence becomes discontented. When Alfred returns, she hysterically tells him, "I wish I had married a wealthy man." This is what he has been waiting for. The following day, she again visits the mansion in hopes of securing a position as maid. "The Master of the House" is announced, and Alfred, elegantly dressed, steps into the room. He has played "The Winning Trick" and Florence, after recovering from her amazement, snuggles lovingly in his arms, declaring she will never again long for poverty.

"ROMANTIC JOSIE" (Special—Two Parts—July 25).—While employed as maid of all work in the suburban home of Mrs. Bilkins, Josie, who is of an intensely romantic nature, sees a novel her mistress is reading, and is seized with a desire to read it. Mrs. Bilkins goes to the city and Josie takes advantage of the opportunity to "borrow" the book. She becomes so absorbed in following the adventures of "Gwendolyn and her lover" of Knighthood days, she forgets all about the dinner cooking on the stove. When her mistress calls up on the 'phone, Josie is too much interested to pay any attention and Mrs. Bilkins, alarmed, decides to return home at once. Readin~ feverishly, Josie pays no heed to the smoke pouring from the stove and soon the house is filled with it. Meantime, a policeman rings in a fire alarm and calls out the reserves. The police and fire apparatus arrive on the scene and set to work extinguishing the "fire," while a large crowd gathers. Mrs. Bilkins, arriving on the scene, faints. Despite the clouds of smoke and drenching streams of water, Josie, in the midst of the turmoil, continues devouring page after page until Hank bravely dashes in and carries her to safety. She drops her book on the way out and goes right back after it. Mrs. Bilkins, who has learned there was no fire after all, becomes mad clear through and peremptorily discharges Josie, who tersely replies, "I should worry." Josie steals away to a quiet corner with Hank and finishes reading the romantic adventures of the hero and heroine.

"Hallberg"

TALK NO. 34

Motion Picture Brilliancy

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BIOGRAPH.

IT WAS SOME PARTY (July 18).—Jack loves Fanny Higgins. Her father does not approve. Jack, downcast and cast out, sees Pa Higgins going to a party given by a gay society widow. He follows and sees Pa join a gay poker party, the stakes played for being the players' wearing-apparel. Pa has lost nearly everything but his B. V. D's. Jack gets Fanny as a witness to the scene—shocking! Fanny gets into the room after Jack has frightened the players, steals Pa's clothes and brings him to terms. Jack gets Fanny and she returns Pa's clothes.

SOME DECORATORS (July 18).—Bilkins decides on a general house cleaning. For this purpose he employs a whitewasher, painter and paperhanger. They quarrel over a can of beer and "start something." In the melee that follows the house is wrecked. The police are called and add to the confusion. The arm of the law reaches up chimneys, over roofs and all over the place finally capturing the belligerent workmen in the bottom of the lake. Bilkins at the finish is anything but clean.

THE PROSPECTORS (July 16).—The old Prospector dies and leaves his daughter alone in the uninhabited hills. Two other prospectors come, a young man and an older one. They meet the girl and the inevitable happens—they love her, the young man with a poor and noble love, the old man with the black primitive passion of desire. The older one tries to accomplish his purpose through treachery and cowardice, but he only meets a just death, while the manly youth and the courageous girl move on to the life of love and happiness.

THAT BOY FROM THE POORHOUSE (July 13).—To be in a poorhouse is a hard lot, but to go from a poorhouse bound to a stern, cruel taskmaster is still harder, especially when one is a little boy. Then, to find an opportunity to show one's inherent heroism and thus win the gratitude of a rich man and the permanent companionship of the rich man's son is perhaps compensation enough. And thus it is with "That Boy from the Poorhouse."

ESSANAY.

MONEY TALKS (July 20).—Mr. Forflush has a great desire for spending money, but his salary does not warrant the luxuries his life necessitates. The time finally comes when his creditors hound him. A wild chase takes place, which ends by Mr. Forflush jumping into a huge puddle of mud, where he accidentally finds a big wallet stuffed with bills. He is now able to pay his creditors and all ends well.

MRS. BILLINGTON'S FIRST CASE (July 21).—Mrs. Billington had been a law student for a number of years, and much against the wishes of her husband, determines to take a case as soon as she receives her diploma. Her husband, a prominent attorney, discovers who her client is, and pays the prosecuting attorney a handsome sum to allow him to handle the case. Mrs. Billington is defeated by her husband and the humiliation stings her to the core. She later agrees that the woman's place is at home, and the river of marital happiness runs smooth once more.

HIGHER EDUCATION THAT WAS TOO HIGH FOR THE OLD MAN (July 22).—Buchanan Bartlett, shiftless son of Hiram Bartlett, farmer retired, is sent to college to learn things. Father becomes peeved when he receives a bill of expenditures a month later from his son, amounting to two hundred and fifty dollars. The old man decides to investigate things, and the following day finds him at the university. Hazing

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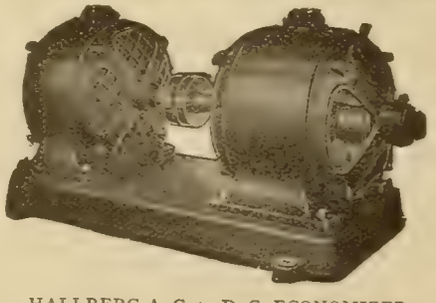

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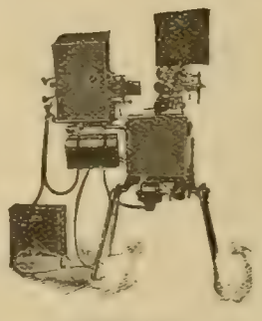

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compared to the rough treatment father received at the hands of the college boys was like a social four o'clock tea. What they didn't do to father wasn't worth doing, so the elderly gentleman decides to take his son back to the farm. The story ends with Buchanan hoeing the corn field in the blistering sun.

SLIPPERY SLIM'S INHERITANCE (July 23).—Mustang Pete and Slippery Slim are in love with the fair Sophie. Slim borrows money from his sister, so he may lavish gifts on the woman of his heart. Slim's sister is in love with Mustang, but he spurns her love. One fine morning Slim receives a letter from an attorney to the effect that he has been left ten thousand dollars. This he shows to Sophie, but she is afraid to marry him for fear Mustang will do something desperate. Slim conceives the idea of leaving a note for Sophie, in which he states that he is about to commit suicide, and wants her to marry him before he dies, thereby gaining his fortune. Sophie rushes to Slim's bedside where the marriage ceremony is performed. The queen of Snakeville becomes furious when she discovers that her husband is very much alive and that the money was left to his sister. Mustang rushes to Slim's home only to discover that the deceitful one's sister has been married to another man. Business of collapse.

BRONCHO BILLY AND THE GAMBLER (July 25).—Broncho Billy, an express rider, is married to Stasia Wynn, daughter of Grant Wynn. John Mackey, a gambler, comes to town and Wynn loses all his money to him. Broncho Billy buys his wife a scarf pin, which her father steals and loses to the gambler. Mackey is caught cheating and is driven from town. Across the border, Broncho sees Mackey and hears him tell how a "beautiful girl" gave him the scarf pin. Broncho recognizes the pin and grabbing Mackey, takes him to his home where he confronts Stasia. Stasia meanwhile has promised her father not to betray him. However, the father hears the commotion in the next room and confesses. Broncho begs his wife's forgiveness, which she willingly gives.

"A LETTER FROM HOME" (Special—Two Parts—July 24).—John Armory is appointed special State's Attorney to investigate the timber land grafting situation. He breaks the news to his fiancee, Ruth, and a week later they are married. J. R. Zerkel, a timber king, meets Armory at the country club and offers him a bribe to report things in a normal condition, but the latter refuses to listen to him. The attorney and his wife leaves Chicago for Westchester, where he takes up active work in his investigation. His time is limited, which necessitates his neglecting his wife, which later nearly breaks his heart when he discovers in her diary that she is lonesome and wants to return home. Zerkel sends a wire to Phillip Bently, a banker in Westchester, informing him to offer Armory a handsome sum to drop the investigation. Bently tries and fails. A few days later Zerkel's right-hand man, Clutton, arrives in Westchester under an assumed name and tries to force Armory to accept the bribe. Armory's love for his wife prompts him to accept, but she, aware of the fact that her husband has been acting strangely for a day or so, plays eavesdropper and is overwhelmed with disgust when she sees her husband accept the tainted money. Later that evening she confesses to her husband that she loves him more than she does the big city, the bright lights and everything she is accustomed to, and if he will return the tainted money to the crooked lumbermen, she will be perfectly contented to remain in Westchester with him the rest of her life. Armory returns the money, much to the discomfort of Clutton and informs that gentleman that he is going to see the investigation through and that the bribe offered him will only be another piece of evidence for placing him and his gang behind the bars.

MELIES.

"RAGS AND PATRIOTISM" (July 14).—Percy Perkins and Archie Van Cleve, two knights of the road, read that the Americans were beaten in the first International Polo Match. This touches their sense of patriotism to such an extent that they gather others of their kind, also two dilapidated horses, a colored gentleman and a mule and challenge the Englishmen. Everything is going splendidly for their side until a beautiful white cat walks across Archie's face and he wakes up to find it was all a lovely dream.

"JUSTLY PUNISHED" (July 15).—Mrs. Oxford repels the advances of Viscount Monmouth, a man who has nothing else to do save play Don Juan. Her husband's brother, who has been estranged from the family for years, pleads with her to try and effect a reconciliation. She promises that if he will wait for three days, when it will be her husband's birthday, she will try to win her husband's pardon. Viscount Monmouth sees them together and informs Oxford that his wife is meeting a lover and deceiving him. He, convinced against his will, plans the destruction of the couple when next they meet. However, he discovers the truth in time and Viscount Monmouth himself falls into the trap he had caused to be made. Next day Oxford introduces his brother to all the neighbors at the birthday party.

"THE TEST OF TRUE LOVE" (July 16).—The daughter of a rich banker was afraid she would be married only for her money, so she went into the office of her father's solicitor, disguising her identity. One of the clerks fell in love with her and she returned his affection, but when she presented him to her father as her intended husband she was told she would be disinherited. This she risked, and her father afterward explained that it was merely a test of her affection as she had tested her husband's.

"THE RIVER'S SECRET" (Special—Two Parts—July 18).—Diamond mines seem to gather blackguards like a magnet gathers steel dust. The chances of obtaining a stone whose sale will make the vendor rich for life, attracts all those to whom honest work is abhorrent. Money is easily won and easily lost, and when it cannot be made on the "I. D. B."—the independent diamond business—which consists of selling stolen stones—well, there are generally "pigeons" to be plucked. This engrossing story tells how a scoundrel after fleecing his victim, kills him and impersonates him with the idea of gaining more money. Nemesis, however, finally overtakes him and he meets his death in the very same river in which he had thrown his earlier victim.

"A SUBLIME DECEPTION" (Special—Two Parts—July 16).—A widow by effacing herself and sacrificing her property brought about her daughter's marriage with the man she loved. Being flighty the girl nearly lost all through a silly flirtation and was only saved at the apparent cost of her mother's honor. However, the daughter realized at last that this was too dear a price and, confessing all, restored her mother to the man who loved and honored her, and obtained her own husband's forgiveness.

GEORGE KLEINE.

THE RIVAL ACTRESSES (Cines—Special—Two Parts—July 14).—Ruth Merill, a young actress of great talent and beauty, is assigned to an important role in a new comedy and scores a tremendous success, thereby arousing the jealousy and incurring the enmity of Ethel Barber, an older player and a member of the same company. Her continued success causes her rival's envious heart to suffer all the pangs of acute jealousy and to seize upon every possible opportunity to halt her rise in the profession. Ruth's fiance is Harry Lowe, an artist, and having failed in several efforts to injure her professional standing, Ethel resolves to attack her happiness by causing trouble between the lovers. To this end she persuades the stage manager to show Ruth marked attentions and at the same time find underhanded means to make Harry distrust his sweetheart's faith. She finally succeeds in causing a break between the two. Ruth is heartbroken, but, determined not to allow Harry to see that she cares, begins to accept the attentions of Hudson, a millionaire, who has been fascinated by her many charms.

Harry and Hudson, unacquainted with each other, have a mutual friend in George Stewart. One day Harry is at George's rooms when Hudson bursts in and boasts of his conquest of the young actress, displaying a note which she has written him, giving him a rendezvous, as evidence of his success. It is with difficulty that Stewart prevents a bare-handed battle between the two. When he understands the situation, Hudson suggests that Harry take his place and meet Ruth at the designated spot. In the meantime Ruth has repented of her hasty action and persuaded the old prompter at the theater to carry a note telling Hudson that she cannot meet him as promised, and instead of his sweetheart, Harry finds the old fellow waiting for him at the rendezvous. The two then hurry back to the theater, and a moment later the young people are in each other's arms.

EDISON.

THE ADVENTURE OF THE ABSENT-MINDED PROFESSOR—(Seventh of Octavius—Amateur Detective Series of July 20).—When Octavius received a letter signed by Professor Harper, asking him to come out to his country residence for the purpose of solving a mystery, he felt greatly flattered. When Octavius arrived at the Harper home, the professor explained matters. For the past two weeks, somebody had been regularly stealing from his collection of antiquities. Warning the professor to say nothing of his presence in the house, Octavius settled himself in the room with the curios and waited. While he was waiting, the professor received a telegram reminding him of an important engagement in the city that evening. In the excited hurry of departure, the professor completely forgot about Octavius.

Thus it happened that when a mysterious female glided into the curio room, and abstracted a few more of the professor's relics, and when Octavius, starting to pursue her, knocked over a few antique busts, the butler, hearing the noise, and believing Octavius to be a burglar, promptly collared him and threw him into the wine cellar. In the wine cellar, Octavius found the missing curios hidden in the pocket of a long coat. When the professor returned the next morning, and effected the release of his ill-used guest, Octavius had quite forgotten to be interested in the identity of the person in the household who owned a kimona with storks in it. The kimona was the only thing he had been able to distinguish clearly about the mysterious female who swiped the relics.

The professor reported that the kimona belonged to his daughter. Octavius ordered that the household be summoned before him. He recognized the mysterious female at once. None the less Octavius' duty was only too clear. So he turned sadly to the professor, and informed him that his daughter was guilty of the theft. The beautiful mystery was not the professor's daughter. She was the second maid, and had simply "borrowed" the kimona. The professor's real daughter came in just in time to hear Octavius accuse her of the crime. Things immediately became so lively that Octavius was glad to escape alive.

A MATTER OF MINUTES—(Eighth of "The Man Who Disappeared" Series—July 21).—It will be remembered that Nelson Wales had put his sister into considerable danger and difficulty on account of the fact that that amiable young man had forged her name to a mortgage. John Perriton, the man who disappeared for Mary's sake, saved her from an unpleasant situation. The next day he came to the Wales' house to call Nelson to account. Confronted by his sister and the angry Perriton, Nelson, at first, attempted to bluster his way out of the situation. When that failed to produce the desired impression, he locked Perriton and Mary into a room, and telephoned to the police that he had captured John Perriton, the murderer.

While they were locked in the room, John told Mary the truth about the murder—that Nelson had killed the butler, and that he, Perriton, had shouldered the responsibility for her sake. Mary, filled with horror, none the less believed Perriton's story. The police arrived at the front door, and John escaped through the window, directing Mary to meet him at a certain station on the railway line. John climbed to the roof by means of a rain spout, and after a desperate race with the detectives, succeeded in completely eluding them.

At Nelson's suggestion, the detectives, foiled in their pursuit of Perriton, turned their attention to his sister. They followed her aboard the express train which she took to keep her appointment with Perriton. Mary, discovering that she was followed, sent a telegram to the train she knew Perriton had taken, telling him that she would elude the detectives, and would meet him at Vernontown, a junction point, where they could catch a north-bound express. Mary succeeded in eluding the detectives, by the clever ruse of leaving the train, and quickly slipping back aboard just as it was starting. Meanwhile Perriton's train had broken down. Realizing that everything depended on making the connection Mary had planned, he was at his wits' end. The accident to the train would certainly make him miss the connection. An aeroplane meet in the vicinity of the accident solved the difficulty. Perriton hired an aeroplane just as the express came into sight. Mounting into the air, the great birdlike machine raced for miles against the speeding train, and reached Vernontown in time.

A DEAL IN STATUARY (July 22).—Gerald had a well-developed artistic temperament and a consequent aversion for disturbing his beautiful soul with thoughts of labor. He liked his friends—and one friend, named Ethel, in particular—so much more than he did pottering about with clay and marble, that his days, instead of being spent in the devoted concentration of purpose were filled with automobile parties and tango teas. A curious lack of appreciation of the real excellence of his motives on the part of his creditors led, after a time, to so many insistent demands for payment that Gerald was reluctantly forced to telegraph to his aunt, requesting the immediate gift of $1,000.

Gerald's Aunt Jerusha knew something of her nephew's proclivities, and promptly telegraphed back that she would give him $5,000 if he ever finished a statue. Gerald, filled with delight at such reckless generosity, replied that he had two statues finished, and requested his aunt to remit the $10,000 in any way she pleased. In reply to this, Aunt Jerusha wrote that she was coming to look at the statues. This put Gerald in a rather uncomfortable position because the two statues he mentioned had only existed in his imagination. For a young man of his quick mind, however, a little thing of that sort did not make any particular difference. After a little thought, he hired his Japanese valet and the gardener to pose for the statues.

When he showed Aunt Jerusha his masterly "Japanese Wrestler" and his equally excellent "American Boxer" everything would undoubtedly have gone along all right, had it not been for a small boy who had overheard the entire scheme. The small boy stuck a pin in the ankle of the American Boxer, while Aunt Jerusha was inspecting the group. The sturdy boxer prompt-

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ly took a swing at his partner in crime, who replied with a bewildering sucession of piu-jitsu holds and ended by jumping on the boxer's stomach. Aunt Jersuha went home. The shock sobered Gerald to such an extent that he actually went to work, and made enough money all by himself to marry Ethel.

HIS WIFE'S BURGLAR (July 22).—When Mr. Smith came home early one afternoon and discovered that his wife was not in to welcome him, he became highly indignant. Mrs. Smith was very fond of gadding about. She loved to play bridge and she loved to make calls and lend her voice to the cheerful chatter that arose to the accompaniment of clattering teacups. The indignant Mr. Smith decided, as many a sadder and wiser man has done, to teach his wife a lesson. With the aid of a couple of pillows, a suit of clothes, a hat and a pair of shoes, he evolved a remarkably life-like dummy. He placed it under Mrs. Smith's bed, allowing the legs and shoes to protrude slightly. Then Smith secreted himself in the closet and waited. Mrs. Smith returned, beaming, from the party, and went to her dressing table to remove her hat. In the mirror her eyes fell on the two legs under the bed.

Mrs. Smith gave one despairing shriek of horror and fled from the house. On the street, she hastened to the nearest policeman and breathlessly confided her terrible story. The policeman summoned assistance and followed her back to the house. Meanwhile Mr. Smith had removed all traces of the dummy and had started on a search for his eyeglasses. He had just discovered them under the bed where he dropped them while putting the dummy in place. When the policemen entered, hauled him from beneath the bed, swathed him in a sheet to quiet his frenzied struggles and bore him past the hysterical Mrs Smith on the front porch to the station house. At first the sergeant would not listen to the poor man's excuses, but at last he consented to send for Mrs. Smith. Then Mr. Smith had the pleasure of telling his wife just how it all happened.

LADDIE (Special—Two Parts—July 24).—The great tragedy in a mother's life is when her children grow up and leave her. When her son, John, left her to go to the city, Mrs. Carter was utterly heartbroken for a time. But, because there was no help for it, she was philosophical, and if she grew any sadder as the years went by, her sorrow did not show in her patient old face. When fifteen years had passed since "Laddie's" departure, Mrs. Carter learned that she must give up her home, on account of a railroad which needed the property for its right of way. Naturally enough, her first thoughts turned to "Laddie." She decided to go to him in the city and surprise him.

Mrs. Carter arrived at "Laddie's" house late one evening. She was surprised at its prosperous appearance. Laddie's infrequent letters had not made her realize that her son had become a rich and successful physician. At the door, she told the maid to inform Dr. Carter that a poor woman from the country wished to see him. Laddie, with some impatience, consented to see her, and the mother, with a glad cry, flew into his arms. Laddie was glad to see her, of course, but the poor mother soon felt that something was lacking. When the realization finally dawned upon her that Laddie was ashamed of her, it nearly broke her heart. But because she was too proud to stay where she was not wanted, Mrs. Carter crept silently away from the house after nightfall. After a few experiences with the seamy side of city life, she was taken care of by two kindly people who were only too glad to do the lonely old woman a good turn.

When Laddie realized that his own coldness had driven his mother away, his remorse was terrible. Every effort he made to find her, however, was in vain for more than a year. Then, one morning, on his regular call to the hospital, he discovered her in one of the wards—dying. It was too late for the broken-hearted man to do anything else than tell the frail old woman that it had all been a terrible mistake, but even that poor consolation was enough to bring a smile to the dying lips, and a last stir of joy to the mother heart at the thought that she had really been loved after all.

THE LAST ASSIGNMENT (Twelfth of the Dolly of the Dailies Series (July 25).—When Dolly Desmond left the home of her youth to embark on a journalistic career in the city, she left the town in a state of furor behind her. The story called "The Perfect Truth," the first installment of which Dolly published in the town newspaper, aroused so much resentment against Dolly that the townspeople revenged themselves by withdrawing their money from her father's bank. Two or three months after Dolly went away, the bank was in such straits that suspension of payment seemed only a mattter of hours. Then "The Perfect Truth" in its complete form was published as a book. It met with an immediate and startling success. Dolly attained to fame and wealth almost over night. The echo of her success reached her native town, and people began to sit up and take notice. It was one thing to feel themselves the butt of the joke of an immature schoolgirl, and quite another to know that they had been the material from which a famous authoress had drawn her inspiration. In the midst of the excitement, Bobby, at the newspaper office, suddenly received word that Dolly was coming to town. The news was not an unmixed pleasure for Bobby. He had an evil conscience. He had been madly in love with Dolly before she left town, and believed that she cared a good deal for him. After she left, he fell in love with another girl. However, Bobby's first duty in the matter was perfectly clear. So he wrote up a headline article for his paper announcing Dolly's arrival. The town went wild with excitement. Fame was about to fall upon it again for the first time since Hank Bowers had been lynched for horse stealing many years before. All hatred and jealousy was forgotten and Dolly was welcomed by a tremendous popular demonstration.

The first thing she did was to set her father's bank on its feet again, partly with the help of the money she had made and partly by the use of her extremely persuasive tongue. In the midst of the excitement, a stranger arrived in town—James Malone, the enterprising business manager of Dolly's paper. Everybody wondered who he was, and Bobby was the first to find out. For when he went to Dolly's house, with hanging head, to explain how matters stood, she told him that she was going to marry Malone. And that is how we leave Dolly with one career behind her, and another and far finer one ahead.

SELIG.

"REPORTER JIMMIE INTERVENES" (Special—Two Parts—July 6).—The city editor remarked to his star reporter, Jimmie: "This is the biggest steal that any corporation tried to put over the municipality. Run it down, break it up, and you will own the shop." Jimmie went after the new assignment fast and furious, and the front page of his paper began to attract the attention of the populace to a new condition of affairs, in which a railroad trust appeared to be hiding behind an innocent application made by a coterie of seemingly disinterested citizens, all of whom were associated with big corporations.

Councilman Blake, a cold-blooded politician, led the controlling faction of aldermen, and while he had long been a "suspect" nobody was clever enough to "put it over on him." At the preliminary council meeting only a single vote was required to give the "people's property" to the railroad trust. The lacking vote was Black, who, knowing his previous power, reserved his right to hold the big job in leash. At this point in the game, grim Grayson, the head of the railway trust, came to the city secretly, just as Blake expected he would, praying for a conference.

In the interim Reporter Jimmie met and impressed Alice, Blake's stenographer, who felt the power of his personality, and could not restrain her interest in the story that was unfolding as he came day after day for interviews. When she learned that Councilman Blake was to be a guest that night at Grayson's country home she "tipped it off" to Jimmie by 'phone. He managed to get unobserved into Grayson's house and his sharp ears overheard the conclusion of the bargain between the councilman and the magnate. Blake hurried away, and Grayson sat down to enjoy reflecting that he had the winning of the franchise fight in his pocket—signed for a certainty by Blake. The alert Jimmie leaped upon him, bound and gagged him, and, possessing himself of the precious document, escaped from the house and made a run for his

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horse he had concealed in the shrubbery. He runs into the husky secretary of Grayson and handed him a punch on the point of the jaw and then proceeded to his horse. The secretary, however, rallied for the count and took a shot at Jimmie, that came so close that it made a brain bruise across his brow.

Grayson's man staggered to his feet, rushed to the house and found his master trussed up like a stuffed turkey. He released him, learned the truth of the raid, and consequently, upon his master's demand, rushed for his automobile. The wounded reporter rides madly on and then the automobile comes flashing into the scene. Jimmie tried out all the tricks at his command in fox chasing—in cutting across ploughed fields and taking down narrow, rough lanes, but Grayson's car ate up the miles savagely and came closer and closer. Now they were in the city limits, and on a shaded boulevard the car caught up with the tired rider and his foam-flecked steed. Jimmie was dragged from his horse, and was about to be thrown in the car and carried away when a mounted patrolman appeared and asked impertinent questions. Jimmie thrust the document in the officer's hand, when Grayson declared his identity and insisted that a valuable document had been stolen from him. The patrolman glanced at the document and the significance of it appealed to him so powerfully that he handed it back to Jimmie and told him to "Beat it." Then he compelled the frantic Grayson and his huskies to conform with the speed laws so he could trot alongside their automobile through the park.

Things were happening in the City Hall in the interim and likewise at the newspaper office, a sort of expectant hush that comes before great news "breaks." The editor was about to order the presses to start, giving up the expected scoop as too late, when Jimmie with a bloody handkerchief bound about his brow, and the knock-out document in his hand, staggered into the office with his smashing story. It was a big thing and the bold-face type played it up in scare-heads. The scene shifted to the council chamber, Blake concluded his speech and the voting was about to begin, when Jimmie darted into the room and pushed the "extra" under the nose of the astonished Blake, and then passed other copies around so quickly that the great franchise steal died a-bornin'. Blake's pretty stenographer was at work early that morning when the telephone rang and she recognized the voice, unmistakably Jimmie's that said: "Hello, a friend is talking. Will you marry me?" It wasn't hard to guess the answer, and when the orange blossoms bloomed upon her brow two months later, the newspaper that Jimmie helped to the greatest scoop of the time was heavily represented both in "among those present" and the bridal gifts.

"THE WILDERNESS MAIL" (Special—Two Parts—July 13).—Jan, the hunter, is in love with Marie, a French-Canadian girl. The same charmer has captivated Otto, the driver of the Wilderness Mail, a vengeful and selfish individual. Marie has a half-sister, Joan, a decided contrast to her—a sweet lovable girl, not ordinarily bold or aggressive, but when aroused, firm to a finish. She resents the way her sister meets these two suitors, the one following the other, as quite unworthy of a modest woman, and hotly tells her so. First comes good-natured Jan, who presents Marie with the pelt of a beautiful red-fox. He is hardly out of sight in the woods when the mail driver comes, and she greets him even more effusively with kisses. He also gives her a present. Joan, outraged by her demonstration, speaks to Marie sharply, and Otto tries to conciliate her; but she in shame and mortification, runs to the woods.

Otto soon drives his dog team along down the snowy trail and meets Joan, roughly parleys with her and tries to kiss her. She struggles and screams. A little distance away in the woods, Jan is talking with some wood-men. He hears Joan's cries and rushes to the rescue. Otto is so sorely worsted, he can hardly stand alone, but is helped to his feet by the two woodsmen as Jan takes the girl away. The news of Jan's victory has reached the settlement, and the next morning he is given a commission to get a letter through to Fort Hope before the Wilderness Mail reaches there, carrying advices that would rob a good man of his fortune. With a fresh dog team, and a big reward in view, Jan forges ahead, and overtakes the phlegmatic Otto idly dull from his beating. In crossing a frozen lake, Jan falls through. Otto passes on with a deaf ear to all his calls for help, sure that his enemy will perish miserably. Happily, Jan's dogs are more humane, and tugging at their lines move him to safety on firm ice.

An outlaw lies in wait to rob the Wilderness Mail. He is about to shoot the advancing man when he discovers his mistake, for Jan is again ahead. He lets Jan pass by, but when Otto comes upon the scene, he kills him. Then he climbs a tree over the scene of the murder, and by dropping into the tracks of Jan, cunningly conceals his own trail. Soon two Northwest mounted police put in an appearance, find the body of Otto, and observing the trail of Jan, conclude he is the murderer.

Jan, unconscious of the crime that has been committed, rushes on his way, delivers the packet entrusted to him, so that the good news gets there first, justice is done and the man's property is saved. He then recuperates after his long journey, takes the back trail home when he is met by the mounted police, who arrest him, accusing him of the murder of Otto. He denies the charge strenuously and,r ankling under the injustice of it, makes a stout resistaance. but is eventually overcome and carried back to Ft. Hope, bound as a prisoner. The news soon reaches the settlement and the lone cabin of the two sisters, Marie and Joan. The former immediately writes a bitter note to Jan, upbraiding him wrathfully as the murderer of the only man she ever loved. Joan is so firmly convinced of the innocence of Jan that she concludes to go to him, making a long journey over the lonely trail to Ft. Hope. When she is admitted to the prisoner, he describes his trip in detail—how Otto left him to drown, and later tried to shoot him; but that he had gone on ahead unmindful of it. This reassures Joan more than ever that Jan is innocent. Thereupon she determines an investigation upon her own account, returns to the scene of the crime and, by studying the situation carefully, observes how the murderer climbed the tree, traversed the long branch, and dropped into the trail of the man ahead. She then follows the side trail which leads to the lonely cabin of the outlaw.

Joan draws her revolver, enters the cabin and finds the outlaw befuddled in liquor, mussing over the plundered mail. She tries to arrest him, but drunk as he is, he makes resistance and endeavors to grapple with her. She shoots him in the arm, then binds his hands behind him and drives him before her back to the headquarters of the police where she delivers him as the real murderer. Hers was the most unusual and daring deed, and was highly commended by the authorities. Jan is released upon the confession of the outlaw, and the last scene shows Jan and Joan entering their own cabin in the dimming light, presumably after the service in the little church in the clearing where their wedding had been celebrated.

"A WOMAN LAUGHS" (Special—Two Parts—July 20).—Clara is an attractive coquette, seemingly wholesome, but really a most designing person. Some facts of her past have become known to a grave and studious gentleman, David. He is seriously ill but during his convalescence he observes her assiduous attentions to his friend, Louis, with growing alarm. He warns his friend against the woman, but Louis mis-

construes his advice and persists in his affair with Clara. This love, however, soon curdles to hate. He associates David with his misfortune and writes a note to Clara that he is "through with them both—forever." In the loneliness of his room, he tears up the photograph of the heartless woman, and then goes to the sideboard to mix himself a libation. Just as he places his hand on the electric water-kettle, an accident at the distant power-house sends extra heavy voltage over the wire, and he catches the full current, which kills him.

David happens in to see Louis and finds him dead in the room with the fragments of the photograph, the note and other signs of broken hopes scattered about him. In a wild rage, believing that Clara's conduct had inspired his friend to suicide, David rushes for her, drags her back to the chamber of death, and tells her that she must remain there until the police come. She looks coldly at the dead man at her feet—she has no regrets—her interests are centered in herself alone. As she sees the officers coming, she clasps David by the arm, scornfully exclaiming: "Let them come in. They will find us both here." David is seized with a great fear, as the epistle left by the dead man would involve himself as well as the woman; so he allows her to go out on her wicked way, and she passes through the door with sibilent laughter as he is left alone with his friend. The officers come, examine the premises—they see the burned handle of the kettle and observe that the hand of the deceased is similarly burned. This dissipates the theory of suicide, showing that Louis was really electrocuted.

David seeking forgetfulness, goes West and plunges into out-of-door business, improving big real estate holdings, and busying himself to dull the aching grief caused by the ruined life of his friend. Much to David's surprise and regret, his trusted young engineer, Scott, comes one day upon the scene accompanied by his sister and a dashing woman whom he introduces as his fiancee. All at once the spectre of the past rises, vicious and impertinent in the person of the bold and resourceful Clara, whose eyes challenge him to interfere with her affairs by revealing the past. The coquette mischievously busy as of old, soon has an alliance with a fashionable young idler, George, with whom she travels about the country, while Scott is busy in the affairs of his profession. David is only too glad to have her out of his sight, and is not surprised when he discovers her in the arms of the ardent George, whom she has chained to her chariot wheel.

Not to be too precipitant, David gives Scott an inkling of the affairs, and the latter starts investigating on his own account and soon sees things for himself. He confronts Clara in indignation, but she is cool and defiant, and taking off her engagement ring flings it at his feet. He is too deeply humiliated to remain. He rushes away, and then in desperation, draws his revolver intent upon self-destruction. Happily, David arrives at this moment, wrests the weapon from him and finally calms the desperate man. He tells him how Clara's laughter has echoed through the sorrowing years—a trail of misery and despair. Scott is for making away with her at once, but David cautions him: "Let her live, and make her pay."

That night as she is packing up, about to leave, she gets a note signed by "George," asking her for a tryst at the old meeting place just once more. She secretly leaves the house, and upon reaching the hill, instead of finding George, she comes face to face with Scott. She feels that he is about to kill her. She turns from the scene and flees back into the dark, the embodiment of fear. When the morning comes David meets Scott, but the latter has triumphed over himself. He remarks: "She is a woman. I cannot avenge the wrong she put upon me." So the siren fades out of the story—her palsied lips forgetting forever again to frame a laugh.

"ALGIE'S SISTER" (July 7).—Old Man Rocks, in a desperate effort to cure his son, Algie, of high life and the bright lights, sends him out West to his ranch. The cowpunchers make game of him, and he is the butt of their pranks. They send him out with his arms full of pails, to catch a long-horn steer long enough to milk it; then they pull off their famous Western "sell"—the badger fight—so that, all in all, he is exceedingly uncomfortable. One fine day he sees an "ad" of a famous female impersonator, who is out of an engagement, so he secretly hires him to come to the ranch. This man is some actor, and the simple cowboys fall in love with him, introduced as Algies "sister." All this causes a let-up of torment and a corresponding measure of regard for Algie. Then old man Rocks comes out to the ranch and surprises him. The actor's wit and abilities save the day, however, until he and Algie can get the old man alone. Imagine, however, the old man's astonishment at finding himself singled out from the crowd of punchers in the yard and subjected to a perfect deluge of kisses. However, he sees the joke when it is later explained to him and determines to give Algie another chance in the outside world.

When Algie and his "sister" announce their return East, all the cowpunchers accompany them to the depot, and there is a general depression and some weepy times. Then comes a surprise when the "sister" sends her photograph, showing her as a boy, and they admit that Algie, after all, had the laugh on them.

"CARYL OF THE MOUNTAINS" (July 8).—Caryl, a mountain maiden, vainly fights to keep her father, Joe Nelson, from joining a moonshiner gang, whose chief is Speck Taylor, a man she hates, one who has tried in vain to win her. As Nelson joins the renegades, Caryl meets Jim, a timber cruiser. Sometime later, Speck Taylor comes to Nelson's cabin and immediately picks a quarrel with Jim. The men have a terrific fight in which Speck is badly worsted. One of his gang brings Speck the news that Revenue men are in that region; so he writes a fake letter declaring that the writer will lead them to the moonshiners' still. He signs Joe Nelson's name, and slips it in the latter's pocket. He then works it so that his gang will visit Nelson's cabin and they will find the letter on him. As the mountain-code means death for the informer, the crowd give Nelson short shift, and he is tied to a tree and about to be shot when Speck tells Caryl her father's life will be saved if she will give herself to him.

At this dramatic moment Jim appears, and just as the executioner raises his gun to fire, he drops from the shot of Jim's revolver, and the rest of the cowardly crowd fly to cover. Caryl rushes to her father and protects him with her body. The Revenue men come upon the scene and the moonshiners are eliminated. Jim then explains the case to them, and the letter really saves Nelson from prosecution after all. Jim's heroic action and his adroit explanation captivates Caryl and she twines her name with his.

"DID SHE CURE HIM" (July 10).—Mrs. Jenks, is fat and husky, and determines to cure her husband of night running to the Lodge. Jenks feels that the call has come and slides out of the front door softly when a husky arm comes after him through the crack in the door; he is seized firmly by the collar, with a trick of the jiu jitsu he is yanked back from view and the door slams shut with a bang. Then is shown a view of the cozy interior. Jenks has a very important date at the club, and tries to explain it, but Mrs. Jenks proposes to keep him home and cure him of the thirst habit with a fruit cure. Preparatory to administering the "treatment" she locks up his shoes. He tries to escape from the window, but is shot up and otherwise maltreated as a porch-climber trying to effect a forcible entrance to his own house. Mrs. Jenks again takes him in hand, and puts the "treatment" into effect at once. She makes him eat bananas, apples and grape fruit until he seems to lose his waistline right in view of the audience. As the fruit gives out, she feeds him raw potatoes until he falls in a fit. Cure or no cure, it is a sidesplitting comedy filled to the brim with amusing activity.

"HIS FIGHT" (July 11).—Young Dr. Brant and his wife are very happy until Hanshaw appears on the scene. In the course of time, Hanshaw wins the young wife, and the doctor, returning home unexpectedly one evening, finds her in his "friend's" arms. In spite of his wife's prayer for forgiveness, Brant makes Hanshaw take the woman, divorces her and she becomes the latter's wife. In the years that intervene, Brant has become a famous surgeon, and the woman suffers her rightful punishment for perfidy through Hanshaw's cruel treatment.

Ten years after the break and its forced cementing, Dr. Brant is visiting a friend in his summer home on the seashore. One dark and stormy night a man rushes up and states that the stranger in the new bungalow a mile up the shore is dying of appendicitis. Instead of sending for a surgeon across the Bay, Brant's friend induces him to take the case. When the latter arrives at the house, judge of his astonishment when he comes face to face with his former wife. It is Hanshaw who is dying. Now ensues a dramatic struggle—the woman still loves Brant. She urges him to let Hanshaw die. She says: "His life is in your hands tonight: Let him die and take me back!" The woman's mellow beauty, and the growing warmth of the old love that has never cooled, sets Brant's brain reeling. He catches the woman in his arms and seemingly surrenders to her demand. Then he goes in to minister to the ailing man. He locks the door behind him and is for the time, fighting with himself for the helpless one, assisted only by the maid. The woman waits without—hopeful and joyous, seemingly triumphant. Hanshaw will die and she will have Brant back again. Dr. Brant returns to her looking white and haggard. Has he let him die? The woman flies to him. Gently, but firmly, Brant puts her aside. His fight with himself has been for justice. He tells her: "Madame, I have done my best. Your husband will live."

"AN EGYPTIAN PRINCESS" (July 14).—John Knutz, a chemist, thinks he has discovered the principles of life. In order to test his discovery, he arranges with an Egyptologist for the loan of a mummy. On this same day Mlle. Aimee, a Russian dancer, who is preparing to produce the Dance of Isis, arranges with the

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Egyptologist, White, to dance at his house in order to secure correctness of costumes. Mlle. Aimee, left alone in White's curio room, attacked by headache, takes a powder which affects her heart. She sits on the edge of the empty mummy case, loses consciousness, and falls into it. At this juncture the expressmen arrive to convey the mummy to Knutz's laboratory. When the dancer recovers consciousness, she steps forth from the case, and Knutz actually believes he has brought an Egyptian princess back to life. The dancer, unfortunately, cannot speak English and is unable to enlighten him.

Knutz's wife appears upon the scene, and Mlle. Aimee, observing her jealously, tries to escape from the place and takes refuge in Neighbor Dobbs' studio. Finding no convenient place of concealment, she assumes a pose behind a large empty frame. At this moment Dobbs comes in with a committee who are passing upon his work for certain mural decorations, and they immediately close a contract on the strength of viewing the living picture they see. After they depart, Dobbs, who is simply silenced into astonishment, vents his admiration in Russian, which brings the dancer back to life. A withered old crone comes into the studio, selling matches, and Dobbs suggests turning the joke on Knutz for the curing of his jealous wife. He gets the old matchseller to dress in the gowns of the princess, making a withered and fearful contrast to the beauty. She slips into Knutz's laboratory, and when he comes back, led by his jealous wife, they have a double shock at discovering the old woman in the mummy case. This settles Knutz's faith in his elixir of youth; he makes peace with his wife, and does not waste any more time upon idle experiments.

"HIS LAST APPEAL" (Special—Two Parts—July 15).—Clark Gordon who served time for forging a signature, was released from the penitentiary—a changed man. Knowing the dangers that surround a "jail-bird" he leaves the place and goes to a far city. He secures work in the stock and bond establishment of Bell & Taylor—the former member of the firm being particularly friendly and his sponsor in business. Taylor is a tricky individual and seriously involves the firm by selling absolute worthless securities. An invalid, Mad Muller, who invests his all in these mythical properties, reading of the firm's collapse, comes to remonstrate with Taylor. The conversation between the two men becomes so heated, that Muller strikes Taylor upon the head with a seal and kills him, and then flees. Bell, in the next office, hears the heavy fall and rushes into the room. At the beginning of the quarrel, Gordon fearing trouble rushed out to get the police, leaving Muller and Taylor alone. When he returns with the police, they find Bell on the scene, and immediately arrest him, accusing him of the crime on circumstantial evidence, and he is convicted and sentenced on this charge to be hanged.

Gordon learns from the confession of the real murderer, a dying man, that his friend is innocent, and as the Governor is away from home, in order to gain time, he forges the Governor's name to a reprieve of the death sentence. This is a daring and desperate remedy, but when the Governor becomes acquainted with the facts, he forgives and commends Gordon, who is happy in having his best friend reinstated in the esteem of the world.

"THE SQUATTERS" (July 18).—Helen Ralston, daughter of a wealthy business man, wearying of the empty life of fashion, decides to give herself up to sociological work. She is assigned to a rather hopeless district, occupied by the fishermen squatters on the lake shore. There she finds old Bill Simpson and his handsome but ignorant daughter, Mary. She teaches her how to read and write and then shows her how to dress herself becomingly. Mary's sweetheart, Antonio Angelo, a rough vindictive squatter, is much vexed as he observes Mary emerging from her surroundings of ignorance. He blames Helen's teaching for the change in his sweetheart, and spitefully swears to get even.

Helen's father happens to buy the squatter's land for a warehouse, and then has to hire deputy sheriffs to oust the squatters. When Mary hears of the situation, she hurries to the scene and intercedes in time to stop blood-shed. Angelo cuts the fishermen's nets and then incites the fishermen against Ralston, declaring that he was their greatest enemy. They lure Ralston to their domain and decide to take him to an island and starve him until he will agree to let them live on the lake shore. In the fight he drops his watch. Mary finds it, gives it to Helen, and she recognizes it as her father's watch. She sees trouble and begs the squatters to save her father. They then get a launch and pursue the runaways. Angelo threatens them with a knife, but the vigorous Mary knocks him out with an oar. In the conflict that follows Helen is thrown into the lake, but is rescued by Mary. Afterwards the squatters are pursued by armed men, led by Harvey Mathews. Ralston is brought back to shore, and the vindictive Angelo attempts his assassination. But again Mary rushes to the rescue, knocks Angelo down, and he is tied up and given over to the police. Eventually, the Rev. Chas. Markham wins the stalwart Mary for his wife, while Harvey Mathews and Helen wed as the ending of the romance.

"WIGGS TAKES THE REST CURE" (July 17).—Jasper Wiggs, on the verge of a nervous breakdown, is advised by his employer to take a "rest cure." Poor Wiggs has scarcely been settled at the sanitarium before the village officials begin a celebration, which noise drives him wild. Unable to withstand the noise, Wiggs leaves the sanitarium and goes into the mountains, where he hopes to rest in peace. He purchases an auto of ancient vintage, and before anybody has a chance to explain the intricate works of the machine to him he starts on his way. Wiggs gets along all right until he tries to stop it—and the more he tries to stop it, the faster it goes. Constables endeavor to arrest him for speeding, but he cannot stop. He finally smashes into the side of a barn, and is tossed into forgetfulness. Then the constable and the undertaker escort him to the hospital.

While convalescing, he writes his wife, telling her that he is going into the mountains to die in peace. He hires a man to drive him there, but on the way they encounter "Black" Dugan, a desperado, who is pursued by the sheriff. He compels Wiggs to exchange clothes with him, and when the sheriff comes up Wiggs is in the line of fire. Finally he signals to stop firing, explains the situation, and the sheriff almost bursts with laughter at the close mistake. Eventually Wiggs comes upon "Black" Dugan, who is sleeping in the shade of an old sycamore, thinking that he is immune from capture. All the ferocity of Wiggs boils up over the indignities to which he has been subjected, and he gives the desperado a terrible licking. He then brings him back to the sheriff, bound and gagged. When he returns to his office he finds his employees mourning him as dead, but Wiggs soon convinces them that his nerves are all right, his muscles have regained their strength and that he is once more a real "live one."

"THE LURE OF THE LADIES" (July 21).—Jack McIlvain, a club fellow, a society man, the product of modern riches and idleness, seemingly with nothing to do and less to think about, all at once becomes impressed with the fact that he ought not be a bachelor any longer, and proceeds to get a little advice on the subject from a fortune teller, who lives in atmospheric condition and who needs a change of linen and bathticket. This ancient and aromatic dame tells the handsome young man annex of minus, that the next young woman he sees that day will become his wife. This misinformation bores itself into the McIlvain bean with such effect that the young man breaks all precedent and gets busy at once. He feels that he has been grieving long enough in his bachelor quarters as he looks over his photographs and sees more fair faces in the rings from the smoke of his cigarette. When he starts on his morning constitutional he observes a young woman step into a jewelry store, carelessly look over a few diamond tiaras, and then pass them back to the clerk with a look of utmost disdain. He immediately takes her to be the woman of his fate, an heiress of unlimited wealth. She goes into a barber shop where he goes to have his face fixed, and turns out to be a manicurist. Although his face is lathered he makes love to the fair one, as she trims his digits.

All of a sudden he sees a skirt flutter by in the street and rushes madly after it, pursued by the manicurist and the barber. This young woman goes into a sanitarium and the undaunted McIlvain follows her and soon finds himself trussed up in a straitjacket, pinned onto a couch on the advice of the barber who pronounces him insane. Eventually he manages to get on his feet and walks down the street with a couch attached to him; he meets another fair one and she thinking he is an unusual man, listens to his proposal. She is an heiress and when she leaves the room to get her father and mother, he makes love to her French maid, and her husky sweetheart coming on the scene, fires him through the window. The jar of this tames him for a while and he goes to his apartments to think it over, and concludes to be less precipitate in his courtship hereafter.

"THE SEALED PACKAGE" (July 22).—Brian Godfrey and Arnold Lambert are clerks in the diamond broker's office, both interested in Mildred St. Pierre, the daughter of an old employee. For a while she is impartial but Arnold is too impetuous in his addresses and she repulses him.

Gilbert Howell, a traveling salesman of the firm, puts into the vault a sealed package containing valuable private papers. On the same day is placed in the vault, a number of fine uncut stones in a similar package. When Howard starts on his usual tour, he takes from the vault what he thinks are his papers. That same evening, old St. Pierre, recalling the fact of leaving some very important papers on his desk is worried and decides to make sure by going back to the office alone to place them in the vault. Arnold Lambert, who is passing that way, observes this move, and his scheming curiosity is aroused. The following morning the loss of the uncut diamonds is discovered, and Arnold Lambert recalls his opportunity of the night before in the presence of the old man at the office and remarks it to Brian. The latter resents the imputation upon the integrity of his hoped-to-be father-in-law, recalling that Mildred said that any sudden shock would be fatal to her father. Meantime Arnold has been spreading the virus of the story through the office, and Brian, thinking to save Mildred's father, accuses himself of the theft. This is unlooked for and Arnold, now believing she will repudiate the man of her choice in favor of him, 'phones her. Howell, opening his package in a distant city, finds the diamonds, and realizing his mistake, wires the office that he will forward the diamonds at once. Arnold discomforted and crestfallen, is discharged for his disgraceful action in the matter, while Brian rises higher than ever in the esteem of Mildred when she learns of his sacrifice for her father.

"THE SUBSTITUTE HEIR" (July 24).—Jack Benton, a foolish old millionaire, falls into the clutches of a designing female—Julie Legrand, a French adventuress. She poisons the mind of her husband against his nephew, Charles Benton, a worthy young man who has married the old man's secretary. The uncle sends the young couple away and disinherits his nephew, but, through the intercession of Aunt Nancy, a faithful old colored retainer, Benton makes a will leaving his nephew two-thirds of his estate in case his own wife has no child.

When Benton dies, a shyster lawyer tells the precious relict if she only had a child she could have and hold all the Benton millions. This impresses the adventuress so favorably that she bribes the old colored mammy to secure a child from a neighboring orphan asylum, and when the will is administered, she will produce it as the heir of the Benton millions. In the interim a baby boy comes to bless the home of the younger Bentons, who are living in straightened

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circumstances. The faithful old colored woman prevails upon the Bentons to let her take the young child, the legitimate heir, to the house of the scheming widow, as the foundling that she desires to palm off as the rightful child of old Joe Benton.

At the moment, however, when the adventuress takes the oath, that the child presented is her own, the daring old mammy, who has a strong sense of humor, substitutes a colored child. This is too much for even the brazen adventuress and she promptly denies she ever had a child. This is the psychological moment, the rightful heir is produced, and thanks to the cleverness of Aunt Nancy, the worthy young couple come into their own, and the adventuress goes on her stormy, scheming way.

"FOOTPRINTS" (July 24).—Paula and Robert are betrothed and Mrs. Gray gives a party in honor of her son at their country house where Paula is a guest. A big moment of this function is when Mrs. Gray shows her guests a valuable diamond necklace, which is rapturously admired by Paula. That same night the necklace disappears. This news is kept from the guests, but Robert finds a handkerchief on the floor in the room and secretly sends for Teever, the noted detective. This disciple of Sherlock Holmes finds a naked footprint upon the waxed floor, evidently made by the thief taking the diamond.

In order to find the duplicate foot he cleverly suggests "a bare-foot party for the ladies." Mrs. Gray cannot engage in this as she is bed-ridden for the day by rheumatism and Paula is among the missing. The detective has the imprint of all the fair feet and finds that none correspond with the copy on the floor of Madam's boudoir. Paula rushes in late to join the party, and the detective is astonished to find that her footprints correspond with those on the waxed floor.

Poor Robert is heart-broken over this, but swears Teever to silence. That night he is awakened by an unusual sound; he calls Teever and tells him that a woman has left the house. They follow her in silence. It is Robert's mother in her nightrobe walking in her sleep. She goes to a big garden urn and places something in it. Then Robert awakens his mother and conducts her back to the house. The detective measures the foot-print left by the dew-wet foot upon the stone walk and finds it identical with that of Paula, and the one printed upon the wax floor. Both men hurry back to the urn, and there hidden among the plants is the casket containing the diamonds. There had been no thief. Mrs. Gray had concealed the diamonds there in her sleep as a somnambulist, and so Paula's wedding bells rang merrily without a doubt or discord.

LUBIN.

"TEMPER AND TEMPERATURE" (July 21).—Bill Benson and Dr. Gregory are pals. Bill gets word that his mother-in-law intends paying a long visit and he begs the doctor to give him poison. The doctor naturally does not give it to him, but that evening the doctor is called to the house to treat Mrs. Benson. Mother bothers the doctor with her continuous flow of conversation and he pretends to find her ill. He slips a clinical thermometer in Mrs. Brown's mouth to keep her quiet. Bill likes the idea and appeals to the doctor to give him one. Doctor Gregory does so and Bill has a fine time. He breaks the thermometer but strips the wood casing from a bath thermometer and makes that do. He is telling Dr. Gregory all about it over the phone when his wife and her mother overhear him. Dr. Gregory gathers from what he hears that he will be needed and hurries to the aid of Bill. When they have nearly killed Bill, they phone for the doctor and become frantic when they can't get an answer. Dr. Gregory walks in to the great relief of the two women and presently we find Bill in bed wrapped in bandages. With a thermometer in his mouth he chews the cud of remorse while mother entertains him with her prattle.

"WORMS WILL TURN" (July 21).—Bill Raggels, a tramp, is awakened from blissful slumber by a police officer. Another policeman, more kindly than the first, dries the tears of the tramp and loans him his handkerchief with which to dam the further flow. Bill makes his way to the hobo camp and tells his fellows of the insult put upon him. They swear revenge and a smart young tramp is told off to be the instrument of fate.

The tramps conceal themselves in a deserted spot and the single tramp goes to heave a rock into the pit of the stomach of a policeman, who happens to be Bill's oppressor. A chase ensues, during which the tramp so plans his route as to engage the interest of the other members of the force. Two policemen catch him, but they get into a fight as to which officer shall take his captive to the station and the tramp breaks away again. He leads the force to where the other tramps are concealed, and the roadsters overpower the minions of the law. They take possession of the station-house, throwing the chief out of the window, and bravely repulse a sortie; but in the end they are put to flight by a woman's wiles.

"A TRAITOR TO HIS COUNTRY" (July 24).—General Diego Gonzales, leader of a band of Filipino insurgents, admires the daughter of a Filipino named Galvo who lives not far from where the insurgent leader has hidden his camp. Gonzales offers his love to Maria but is repulsed. Later he sees her meet Manuel Suarez, an insurgent soldier. He leaves for his camp to think out a plan to seize the girl by force. Returning to her father's shack, Maria finds a company of United States infantry in search of a band of Filipino insurgents. The girl and her father say that they know nothing of the band and the captain withdraws. Maria then hastens to warn Manuel of the presence of the Americans. Manuel in going to tell the general overhears Gonzales plotting to kill him and abduct his sweetheart. Instead of telling Gonzales the news, Manuel rushes to warn his sweetheart, but finds a young Filipino officer and his men there before him. He decides that the only thing to do, in order to save Maria, is to inform the American camp and tells Captain Carter that he will lead him to General Gonzales' hiding place.

The American and his company start out with Manuel as a guide. Meanwhile Gonzales and two of his soldiers go to the sentry post to kill Manuel. They are puzzled at finding him gone and see the Americans advancing through the jungle. Too late to warn his men at the camp, Gonzales hides with his two men while the Americans and Manuel halt in the clearing. Manuel remains behind so that he may not be spotted as an informer and the Americans march on. After the troops are gone Gonzales and his men pounce upon Manuel and rush him away to the mountains. Carter and his men surprise the insurgents, and after a fight, take them prisoners. A squad captures the Filipinos at Galvo's house. Maria searches among the prisoners, the wounded and the dead, for Manuel, but in vain. In the mountains Manuel is tied to a tree and Gonzales tattoes on his forehead the inscription, "Traidor ala patrie,"—a traitor to his country. He then starts to kill Manuel, but is shot by a soldier of Carter's company. Carter and his men take Manuel back to Maria, who, seeing the inscription on his forehead, turns away horrified. Carter, however, explains the incident and all ends well.

"A MATTER OF RECORD" (July 25).—Timkins pines for a little evening out once in a while, but Mrs. Timkins thinks a man's place is at home. Timkins purchases a dictaphone for office use, and soon after gets a great idea. He dictates records, then instructs the night watchman in the use of the machine. At home, Timkins boldly tells Marian that he must work at the office that evening and meets her scornful disbelief with an air of injured innocence, telling her that if she does not believe him she may call him up on the telephone every fifteen minutes. Marian doesn't see how he can beat this game, so she agrees. When she calls up the watchman answers, tells her Mr. Timkins will be there in a moment, then turns on the dictaphone on which he has placed one of the prepared records. Marian is quite satisfied and the headache Timkins has next morning elicits her deep sympathy—she knows he worked almost all night at the office. The scheme continues to work beautifully.

A short while later Timkins is dictating letters to the dictaaphone, when Marie Forrest, a rosebud, traveling as a typewriter, brings him a batch of typed letters. They are alone in the office, and Timkins trifles a bit, forgetting to stop the recording dictaphone and Marie comes back real readily. That night is another selected for "work at the office" and Marian, according to custom, calls up every fifteen minutes. She gets perfectly satisfactory responses until about 11 o'clock, when the sleepy watchman gets hold of the wrong record. Marian hears a short business letter—and then! She of course thinks Timkins at the office all right enough, but the question of where he is isn't nearly so interesting as what he is doing. Next day Mrs. Timkins telephones on behalf of Mr. Timkins, who is indisposed, that Miss Forrest may seek another job, that she (Marian) will do Mr. Timkin's typewriting in the future.

"WHO SEEKS REVENGE" (Special—Two Parts—July 22).—Colonel Latham, commanding an army post in the West, has incurred the hatred of Mike Hogan, a worthless soldier. The post is attacked by Indians at a time when the Colonel's wife is about to give birth to a child. Together with the wife of a soldier, who is in a similar condition, Mrs. Latham is conveyed to the safest building, and while the battle rages both women become mothers, the colonel's child being a girl, the soldier's a boy. Hogan, in handcuffs, is in an adjoining room. One of the Indians makes his way into the building and kills the surgeon. The soldier's wife is the Indian's next victim, but before he can murder the infant, Mrs. Latham has succeeded in reaching a carbine and shoots him. The shock and excitement is too much for her strength and she dies. Hogan makes his way into the room and the opportunity suggests to him a fiendish revenge on the Colonel. He transposes the infants, placing the Colonel's daughter in the arms of the soldier's wife, and the soldier's son beside Mrs. Latham. He then takes the carbine in his manacled hands, and when the Colonel and others enter, poses as the slayer of the Indian and savior of the babies. Hogan is released by the grief-stricken Colonel, and gains more credit by offering to take care of the soldier's baby, the latter having been killed. The child (the Colonel's daughter) is turned over to Hogan and his wife.

Twenty years elapse; the Colonel, retired, has established a manufacturing business in the East and amassed a fortune. His factory is an unsanitary firetrap; his employees, young girls, overworked and underpaid. The one tender thing in the Colonel's life is his love for Rodney, whom he expects to embrace the military career. Hogan's wife is dead, and he has become a drunken loafer, living upon the slender wages earned by Rose, whom he has forced to secure employment in Latham's factory. Rodney comes home for a vacation, meets Rose and falls in love with her. Hogan's hope is that this may result in the girl's ruin, in which event he proposes to tell the Colonel the truth and enjoy a fiendish vengeance.

Rodney, for the first time becomes interested in the factory and its employees and is horrified at the conditions. He protests to the Colonel and is told not to concern himself. Latham is informed that Rodney is infatuated with one of the factory girls, and orders him to drop the affair. To his astonishment Rodney declares his intention of marrying the girl and a quarrel ensues. Rodney declares that he will not return to West Point, but will devote himself to exposing conditions in the Colonel's and other factories. Soon after, Rodney and Rose disappear together, and Hogan thinks his plans have succeeded. He tells Latham that Rose was his child and taunts him that she is now ruined by the boy he has loved as his son. Latham is broken hearted to think that he is responsible for the fate of his wife's child. Later, the Latham factory burns. Hogan has seen Latham enter the factory building, and is frantic of the idea of his being killed—he wishes him to live and suffer his grief and shame. He determines to rescue him and tries, but at the expense of his own life. The old Colonel is rescued by Rodney. Rodney and Rose have returned with the hope of affecting a reconciliation between Rodney and Latham, and when the latter learns that the young people are married, his thankfulness is great and he welcomes them home. It seems needless to disclose to them their true relationship to himself and Latham keeps the secret.

"THE FALSE SHADOW" (Special—Two Parts—July 23).—John Mason and his friend, Fred Sterling, a doctor, are both in love with Grace Gordon. John knows nothing of Fred's love. He proposes to Grace and is accepted. Grace's father, a strong believer in eugenics, gives his consent to the marriage, but suggests that John submit to a medical examination. John goes to Fred, telling him of his engagement, and asking him to make the examination. Fred finds John in perfect health, but seeing a way to put his rival out of the way, he substitutes a drop of blood from a diseased patient, and tells John he cannot be married.

Overcome by the blow, John writes to Grace's father, telling him the result of the examination, and asking him to keep the real truth from Grace. He is unable to apply himself to the magazine illustrating at which he has made a success, and goes down the scale until he is a mere outcast, hoping only for death. Sterling renews his attentions to Grace, but finds her broken hearted over John's disappearance. She falls ill and Fred attends her. All his skill is of no avail, and with Grace on the verge of death, he decides that John must be brought back. He tells the father of his act. He and the father go in search of John.

Meanwhile the artist has taken a little room in a tenement. His money is gone and his clothes are in rags. He sits in the squalid room, praying for death. In the hall below, two children are playing with tin cans filled with burning paper. They hear their mother coming and fearing punishment hide the cans behind a barrel of trash. Fred and Gordon searching for John, come to the tenement. It is in flames. At an upper window they see John. Fred dashes up the burning stairs. John has welcomed the fire as a means of egress from life and locks the door. The doctor calls, but John will not answer. Fred tears a rung from the burning stair rail and breaks in the door. He tells John the truth—that he is not tainted with disease. The two men try to escape, but find the stairway cut off. Fred is nearly overcome, and John drags him back into the room. The only way of escape is by the window. They climb out and succeed in reaching the roof. They see a fire ladder and make their way toward it. John reaches the ladder and turns to help Fred. As he reaches out his hand, the roof collapses and Fred is carried down into the flames. John returns with Gordon to Grace's bedside, where he takes her in his arms.

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INDEPENDENT FILM STORIES

UNIVERSAL

GOLD SEAL.

LUCILLE LOVE, THE GIRL OF MYSTERY (No. 12—June 30).—True it is that Lucille has regained possession of the priceless documents, still she is in a more dangerous position than ever before. She again finds herself Hugo Loubeque's prisoner in his San Francisco residence. Her position is especially dangerous because Loubeque is now thoroughly tired of the extreme bother she has caused him. She realizes that he is now in deadly earnest, and when he demands the return of the papers she promptly hands them to him in fright and misgiving. A fortunate incident to divert Loubeque's anger occurs when Thompson, the crook-butler, enters. Lucille accuses him of stealing her jewels, and to prove her assertions she takes the "stolen" jewels from his pocket. Loubeque's pent-up anger and impatience then breaks in all its fury on the butler. The spy knocks the man down and strangles him almost into insensibility.

While Lucille is waiting for her fate to be decided she glances listlessly out of the barred window.

Outside of the house she sees Lieutenant Gibson, the man she loves, and who is in the same predicament with her father in that both will be dishonored unless the documents are recovered from Loubeque before he finds an opportunity to use them. Lieutenant Gibson has tracked Lucille to this house. However, Loubeque sees Gibson almost as quick as does Lucille, and he at once begins giving orders to his men that they may forestall an attack.

However, Lieutenant Gibson is just as quick in action as Loubeque, and before the spy can get his forces together Gibson's men attack the house, batter down the front door and begin fighting in the corridors and upon the stairways. Loubeque realizes that his force is outnumbered and commands all to escape through the underground tunnel. Lucille is carried into the tunnel, but in covering the retreat of his men Loubeque hesitates a moment too long and Gibson dashes in and holds him up at the point of a revolver. Loubeque holds up his hands and backs against the door. Gibson looks around and gives an order, and as he does so the door against which Loubeque leans quickly pivots and the spy disappears.

Loubeque joins his men in the tunnel. They escape with Lucille to an automobile. The girl soon realizes that she is being taken back to Loubeque's estate in Mexico.

Once arrived at the hacienda, Thompson, the butler, begins to smart under the ill-treatment given him by Loubeque. The butler rebels against the spy and takes Loubeque's chauffeur into his confidence, and between them they plan to liberate Lucille and escape themselves. They communicate their plans to Lucille and all three decide that that night at the third hoot of the owl, they will escape in Loubeque's automobile. Loubeque becomes suspicious of the conspirators, and when he can learn nothing by other means, he plays possum. He pretends that he is asleep, and watches the three people out of the corner of his eye.

Already the owl-hoot signal has been twice given, and Lucille is ready to escape, when Loubeque jumps to his feet and grapples with the astonished butler. While they are fighting the spy drops the documents. Lucille picks them up. She herself gives the third signal, jumps over the balustrade, climbs into the automobile and speeds away with the chauffeur.

After overpowering Thompson, Loubeque dashes to the front of the house just in time to see Lucille being whisked away in his machine. He calls his men together. They mount their horses and give chase.

REX.

AT THE FOOT OF THE STAIRS (July 23).—The husband learns of his wife's love for the other man, but does not suspect that she is planning to elope. The new maid arrives. The husband, in his happiness, finds time to be kind to her. Used only to harsh words the little maid hesitates in her plan of theft.

Night comes. The crooks, unsatisfied with the maid's attitude, decide to commit the robbery themselves. The stool pigeon has told the police who surround the house. Only a moonbeam lights the room at the foot of the stairs. The crooks hear a sound. With the trembling maid they hide as the wife comes down stairs, ready for flight. The lover enters. The police run in. Thinking the lover is the thief, they attack him. In and out of the moonlight patch they struggle. Behind the curtains the maid asks for the revolver and fires. The struggle in the moonlight ceases. The light flashes. The lover is lying dead across the table. The husband, aroused, comes down the stairs. The maid explains that the lover is a thief and so she shot him. The detective carry the body out and the husband's honor is saved to the world. But he knows and sends the faithless wife away. A gleam of hope comes to him from the faithful maid as he goes up stairs again. The crooks come out of hiding. The little maid, now strong in her love for the husband, covers them with the gun and drives them from the house.

AN AWKWARD CINDERELLA (July 26).—The college boy, Bob, comes home after a four-years' absence. Immediately he calls up his friends Betty and Brownie and their mother, a typical society matron. Bob tells them he is coming right over. Consternation reigns. It is the maid's afternoon out and they could not so far belittle themselves as to open the door. So the little slavey, Ella, is pressed into service. Awkward, shy, inquisitive, she greets the visitor, who is amused and interested in her. Again he sees the little maid and something neither can explain draws them together.

The night of the big masked ball arrives. The mother and her daughters go as Bob's guests. The little slavey in her old colthes is left at home. She finds an extra costume and decides wildly to brave the danger. Decking herself out she attends the ball, but the shoes of the sisters are too large for her and she is forced to wear her own old ones. Bob finds the unknown woman at the ball and is strangely attracted to her. They—well, you know the rest of the Cinderella story. They lived happily everafter.

WHEN FATE DISPOSES (Two Part—July 9).—Bob is a successful American artist in Paris. His studios are the haunt of Paris students, and many are the gay scenes enacted there. But while all is gay in the big rooms below, Ella, an American girl, who lives in a single room on the floor above, is weeping with disappointment and fear. She has failed to sell her pictures; poverty is near.

Bob meets her in the hall, and her fresh, unspoiled young, beauty attracts him. Still, the girl is disheartened, but an old musician cheers her.

Madame Valerie, a successful French woman, and her nephew, observes the girl's attraction for the stalwart Bob. His heart has gone out to the little girl above. He goes to her room to invite her to join the party below. The nephew, a gay young fellow, is won to Ella on first sight, and she responds. The old musician, knowing the world and the hearts of men and women, approves of the younger man.

The time goes on. Bob helps the little girl with her painting, and she, grateful for this aid, imagines herself in love with him. They become engaged, and a celebration is arranged. Madame Valerie and Alan, her nephew, are among the guests, both distraught. Alan goes into the next room and begins to play on the violin a plaintive love song. Drawn as by some spell, Ella moves toward the inner room. It is the call of youth to youth. Bob realizes his true position in the girl's affections. He calls her, and telling her he has made a mistake, asks her for his freedom. Unconscious of the terrible wound she is giving him, she gives back the ring and joyfully goes back to Alan and happiness. Bob sinks back, the light gone out and only deep friendship, and the unknown love of Valerie to support him.

UNIVERSAL IKE.

A TRIANGLE MARRIAGE (July 17).—Daughter is a sweet and simple thing but not easily managed. Mother picks Harry. Dad prefers Johnny. Daughter herself has her heart set on Billy.

A mild war is declared when daughter sees a way to solve the matter. She tells mother that she will marry Harry, Dad that she will wed Johnnie and whispers slyly to Billy that he is the man.

Promptly the mischievous maid writes two letters. She tells Harry to dress as a boy and come over that evening to elope, promising to be dressed as a woman with heavy veil. The other missive informs Johnnie that he is to dress like a woman with a heavy veil and be ready to elope that night.

At the appointed hour, father and mother pretend sleep, each certain that the favorite is to win the girl. Harry and Johnnie, in their respective disguises, slip around the house and into each other's arms. With all haste they are away to the justice of the peace and are married. Meanwhile the girl and Billy are trying to get aay from the house. Mother and father discover them and the chase begins.

After a riot and a marriage on the run Billy and the girl are tied safely for life.

STERLING.

ALMOST MARRIED (July 13).—John Smith, farmer, has two daughters, one pretty and the other fat and unattractive. The farmer wishes to marry off the fat daughter to Reuben, a neighbor. Lizzie and Reuben think well of the match until the pretty daughter, May, returns from a visit. Reuben throws over Lizzie and bestows his attentions on May. Lizzie complains to her father who kicks Reuben out. Reuben hires two ruffians to kidnap his lady-love. The kidnappers become confused and kidnap the wrong girl.

Meantime May's real lover arrives and urges her to go auto riding with him. Reuben is waiting at the justice's office. The kidnappers are pursued by the farmer. Funny situations pile up during the chase. Arriving, Lizzie recognizes Reuben and makes a dive for him. Reuben realizes that something is wrong and attempts to escape. Father and the neighbors arrive, but when the father discovers it is Lizzie that has been carried off and not May, he holds the crowd back to allow the marriage to take place. Reuben throws Lizzie out of the window, the father shoves her back again. There is a wild scramble until Reuben makes his escape and hikes it down the road.

LOVE AND LUNCH (Two Parts—July 23).—Ford secures the consent of his sweetheart to marry him, but sweetheart's fond parents insist that Ford find himself some kind of work to do before he attempts to take a wife. Now Smith has a lunch wagon. Jones, his waiter, is a single man and will, in spite of the boss' objections, flirt with the girls. Smith's wife finally objects, insisting that Jones should have a married man working for him. Ford hears of this and applies. When asked if he is married, Ford replies in the affirmative, thinking that he will be married shortly after he gets the job. Ford gets the job.

Peggy comes to the lunch counter, glad that her fiance has now secured work and anxious to congratulate him. Ford suddenly finds himself in an embarrassing position—he cannot talk with Peggy on account of the boss's rule. When she persists, Ford finds himself under the necessity of treating her roughly and finally throwing her out of the place.

Jones finds Peggy weeping and to comfort her, asks her to marry him. Peggy consents and they act upon the decision. They return to the lunch counter, after the knot has been tied, where Ford observes them making love. This is more than Ford can stand; he leaves his counter and reprimands Peggy for her actions. Smith discovers that his waiter, Ford, is neglecting his work. When Ford returns, bitter at the discovery that his girl has gone and married another man, Smith fires him and gives the job to Jones who applies for the position on the ground that he is now married. Of course, a fight results; the lunch wagon runs away; the gas tank explodes; the police are called and it ends in a general rough-house.

CRYSTAL.

GETTING VIVIAN MARRIED (July 21).—Vivian's Pa and Ma are anxious to marry her off. They have Percy call, but Vivian discourages. Then Harold is invited to court her by the parents. Vivian makes herself appear homely thereby driving him away. Later Vivian is approached on the street by Percy who insists on paying her unwelcome attentions. Charley happens to be passing by and observes this and thrashes the flirt. Then he goes into the bakery and securing some pies, chases Percy. A pie he throws happens to strike Vivian's Pa in the face.

That evening when Charley visits Vivian, Pa recognizes him and kicks him from the house. Vivian, in spite of the efforts of her parents, escapes and accompanies Charley. They start for the minister's on a bicycle. They have numerous adventures where the girl's father has preceded them. But when the old man learns that Charley is anxious to marry his daughter, he willingly gives his consent to the surprise of the young people.

IMP.

THE LADY OF THE ISLAND (Two Parts—July 6).—The story opens after the death of Vivian's father, with the reading of his will, Vivian is made sole heiress, while her uncle is placed over her as guardian for a term of years. Should she marry, the estate goes to the husband. The uncle, Ralph, determines to marry his own son, Jack, to Vivian, and as the estate is on a secluded island, he is confident that matters will work out his way.

We are then introduced to Teddy and Brian, who leave in a motor launch to look for what Brian calls "the land of romance." They arrive at Vivian's island and make camp. Vivian, meanwhile annoyed by the attentions of Jack, complains to her guardian, and declares her intention of returning to the mainland. She attempts it that night, but is injured in a trap set by the father and son. Brian and Teddy hear the girl's cry; they rush to her assistance, only to be met by father and son, who order them from the island as trespassers. As the girl lies unconscious on the bed, the guardian takes her picture to be used as a lantern slide. His purpose is to throw the picture by means of a lantern, into Vivian's room, showing her dead. It is his scheme to drive her insane or to suicide.

Teddy, while roaming around the house in-

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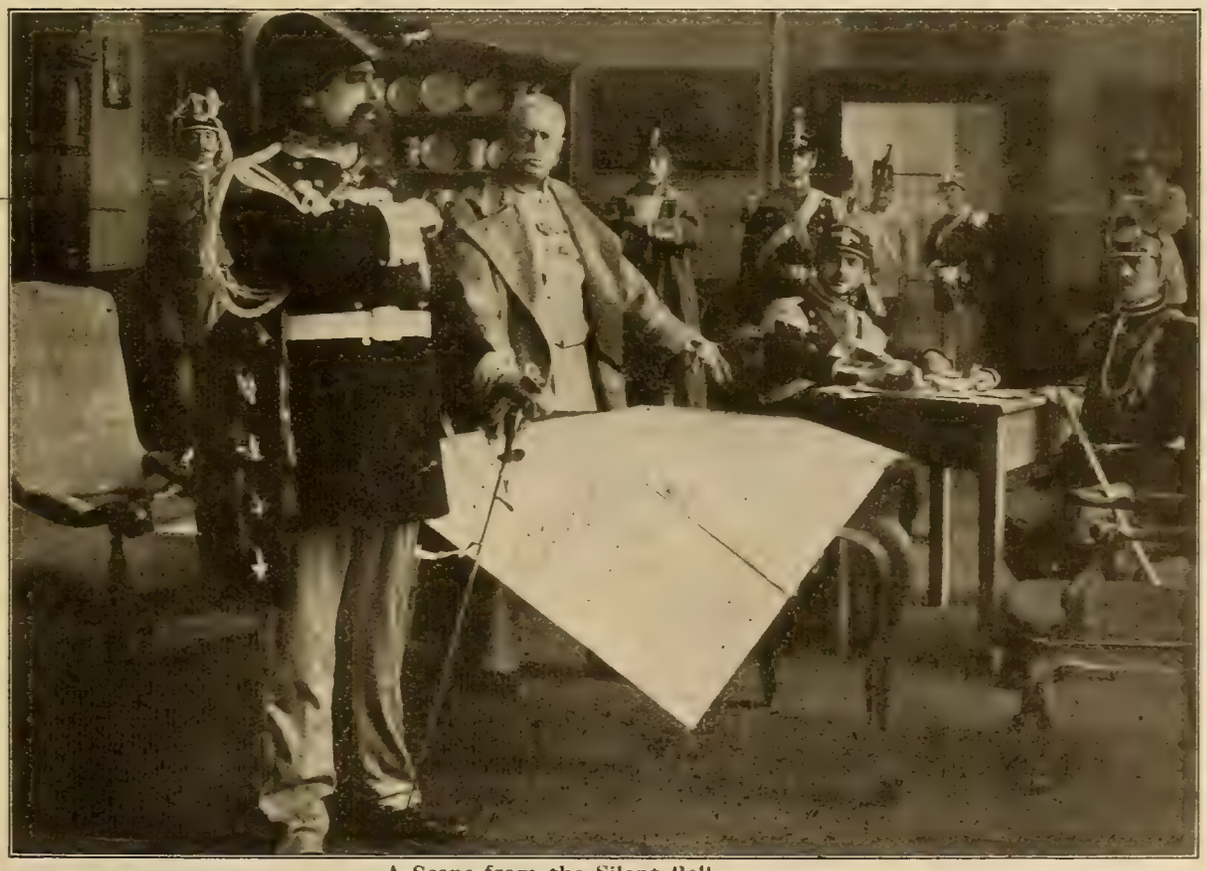

A Scene from the Silent Bell

vestigating, is captured and made a prisoner in the cellar; his boat is overturned to give Brian the impression that he is drowned. Later, a nurse comes to the island to care for Vivian; she soon suspects something wrong, and informs Brian, whom she has met, of her fears. Vivian asks Brian to take her from the island. The plot discovered, the nurse finds herself also a captive with Teddy in the cellar. Vivian and Brian carry out their attempt to escape, but are foiled. It is Teddy's dog that rescues him from the cellar, and it is the dog which, while swimming to the mainland carrying a note for help, meets the boys in the rowing skiff. Following the race to the isand, there is a terrific fight. But the guardian and his son are captured and made prisoners in the cellar themselves.

Later, there is a double wedding: Brian and Vivian and the nurse and Teddy. Visiting the island in a launch, they send the dog off to the cellar with a package. The dog pulls the bolt and the guardian and his son stagger out; they open the package left by the dog. It is a wedding cake; and the two men are glad to get even a wedding cake to eat.

IN THE SULTAN'S GARDEN (July 20).—Lieutenant Robins, young naval officer, is smitten with Haydee, the favored inmate of the Sultan's harem, whom he has seen. Haydee, in turn, becomes interested in the handsome young American and manages to write him a note to be delivered to him on his warship lying in the harbor. The note implores Robins to effect her rescue. The adventurous boy attempts it, but fails.

Haydee, being unusually beautiful, a close espionage is kept over her movements. When Robins succeeds in climbing the wall, he is observed and captured by the Sultan's guards. He is confined in a dungeon and sentenced to be executed at daybreak. Haydee is condemned to be sewn up in a sack and cast into the sea as a penalty for her secret love affair.

However, a servant who is fond of Haydee, manages to place a knife in the sack and when the girl is thrown into the sea, she cuts her bonds and swims to a ship. Once aboard, she startles the commander with her story. The commander, having little liking for the sultan, sends his troops to effect the escape of the condemned officer. There is a dash and a one-sided battle; Robins is freed. But before the soldiers and Robins can escape to sea, the Sultan's forces are re-inforced and the battle continues. Finally, the guns of the ship are turned on the natives and the men gain shelter. On board Robins finds his Oriental sweetheart; his brother officers envy his adventure and attendant result.

THE GATEWAY OF REGRET (July 23).—Gwendolyn's mother is the keeper of a notorious gambling house. Her daughter has been reared in a convent and knows nothing of her mode of living. One night a derelict, who has gained entrance into the gambling house in order to beg from the players, is seen by the mother and is ejected. In his maudlin way he swears to be revenged. The next day his curiosity is aroused, and he follows the mother to the convent and learns of the daughter's identity. Seeing his opportunity for revenge he tells the daughter that the mother is ill. She hurries to the house. Disgusted by the surroundings she leaves and is swallowed by the great city.

Gwendolyn is employed as a chorus girl. Before long there is a mutual affection between her and the star. Finally he asks her hand in marriage. She hesitates. She gives the mother's address and tells him he must see her mother first. He goes to the house, is overwhelmed with grief when he sees the gambling resort, and, going back to the girl, tells her their marriage is impossible. She staggers away to spend the night on a bench in the park. The next morning she is taken to a hospital.

A large audience gathers to see their favorite star. He comes upon the stage; the realization of the wrong he has done the innocent girl overwhelms him and he collapses. A note is brought him from the girl in the hospital. Throwing an ulster over his costume he hurries to the hospital. He tells her that her past belongs to herself and that her future belongs to him.

JOKER.

JIMMY KELLEY AND THE KIDNAPPER (July 22).—The world has been cruel to Jimmie Kelley the detective. He decides to blow his brains out and end his misery. He raises his trusty revolver to his temple. At the critical moment his eye falls upon newspaper and he reads that a great reward is offered for rounding up of a band of kidnappers. Forthwith he forgets his dark project and goes in search of an honorable kidnapping friend. He proposes to his friend that he kidnap young woman then he, Kelly the detective, will work on the case, discover the woman and split the reward money with the kidnapper. The crook agrees. He steals Bess, the daughter of a wealthy banker. He ties her hand and foot in a barn, sets his infernal machine to exploue at twelve and notifies the girl's father that if two hundred dollars is not forthcoming, his daughter will be blown to a Kingdom Come.

The hysterical father employs Kelley to ferret the mystery. Kelley makes for the old barn where the girl is hidden. The gunpowder is sizzling. The intrepid Kelley fights his way into the death trap and saves the girl. The grateful father hands him the reward. But the kidnapper is watching from a distance. He cannot wait for the division of the spoils. He runs up and demands his share. The girl identifies the crook as her abductor and the brave Kelley and the trustworthy kinapper are led away to jail.

THE POLO CHAMPIONS (July 25).—The English polo team, of which the Duke of Mike, and the Earl of Jake are members, challenges Foxy Bean, manager of the American polo team, to a championship game to be played in America. The Britishers, after being properly decorated with the order of the Boston Garters by the Prince of Whales, leaves England's shores on the backs of their ponies, swimming across the Atlantic Ocean. They arrive safely in America and are greeted in a right royal fashion by the opposing team. The great match is pulled off. Through the superior playing of the Duke of Mike and the Earl of Jake, the Britishers win the game. But the Americans resent what surely seems unfair methods displayed by her opponents and a free-for-all results. The Britishers, however, are saved by a number of American heiresses who witnessing the distress of the blue-bloods, rush to their rescue.

NESTOR.

BY THE SUN'S RAYS (July 22).—Bandits capture a gold shipment from the Colorado mines. Where did they get the information that the shipment was to be made? A detective is sent from the company's Chicago office to aid John Davis, mine superintendent, in finding the criminals. Under their very noses another shipment is stolen. Frank Lawlor, clerk in the office, loves Davis' daughter, Dora. The girl feels a strange repugnance for the man. When the detective Murdock arrives, her woman's heart awakens. Lawler is angry, but conceals his feelings.

Another shipment is to be made. Murdock gathers a posse and sends them out. He is starting himself for their hiding place when Dora comes along on her horse. Love drives out other thoughts for a few moments, when a sudden flash of sunlight strikes their faces. Murdock is startled. Taking his field-glasses he sees Lawler on a distant hill, flashing a signal with a mirror to some one below. The treacherous clerk returns to the office. Murdock, leading the posse, capture the accomplices. Dora is holding Lawlor at the office by pretending to accept his hated love making when the posse returns. Seeing the game is up, Lawlor attempts to escape, is shot and his body brought back. Dora and Murdock acknowledge their love as the picture fades.

ALL AT SEA (July 24).—Alice Moore prefers young Bob Chester. Father and mother can't seem to agree with her. The Moores are spending the summer at Vorando Beach. Bob is at the nearby Tent City. At last the situation in the minds of Mr. and Mrs. Moore, become desperate and they decide to take their daughter back to San Francico. Alice determines to outwit them and is secretly married to Bob. Alice's brother arrives. Their greeting is effusive. Bob is jealous.

The whole party leaves on shipboard for the northern city. Alice, angry that Bob doubted her love, will not tell who her brother is. Bob disguises as a steward to avoid her parent's wrath. Complications galore arise. Brother is angered at the presumptious steward and his sister's disgraceful flirtation with him. Mr. and Mrs. Moore suddenly discover the identity of the steward. Then trouble certainly does follow. At last, however, things come straight. The secret of the marriage comes out. Everybody is forgiven and the picture fades as the sun goes down.

ECLAIR.

ALLAH 3311 (Three Parts—July 22).—Of an afternoon, Jack Bond, a young author and newspaper man, is handed by his editor a newspaper clipping which tells of the disappearance of the daughter of the Roumanian Ambassador, who has been recently murdered. Bond sees in the clipping the inspiration for a novel, dealing on international politics.

That night while Bond is working in his room over his novel a girl suddenly enters. She is pretty and appeals, with tears in her eyes, for help and protection against pursuers. Bond succeeds in turning her pursuers aside and then asks for an explanation. She informs him that she is the daughter of the murdered Ambassodor. It would appear that the Turkish League had been planning to acquire Roumania and, fearing the Ambassador's opposition, had threatened him with letters signed "Allah 3311." Defying them, the Ambassador had been kidnapped and his dead body was found later. Regina vowed to track the members of the league and avenge the death of her father. Her only clue was the "Allah 3311," which suggests Turks. Learning these details, the young author volunteers to help her.

At Bond's suggestion, Regina frequents the cafes. One evening she observes the mysterious number on a cane and follows the owner. Later, she secures employment with the stranger, who is a Turk, as a maid. She learns the secrets of the society. All that is needed for the conviction of its members is a certain book. Bond, in the meantime, has discovered that radium is used in the cane for a weapon. Bond is captured and imprisoned. Regina releases him and, by the aid of the radium cane, overpowers the leader and steals the book. Bond called the police, who arrive in time to save the girl and boy from death.

"WHEN DEATH RODE THE ENGINE" (July 26).—A price is placed on the capture of Jose Estrade, a notorious outlaw, by Sheriff Webster. Hearing of this the bad man sends one of his assistants to the Sheriff's house to pin a dagger to the dining room wall, to which is attached a note of warning. Angry at the outlaw's temerity, the Sheriff offers a reward for his capture, dead or alive.

Awaiting his opportunity, the desperado enters the Sheriff's home and after beating Mrs. Webster sets fire to the cottage and steals the baby. The officer returns in the nick of time and, dashing into the blazing house, liberates his half unconscious wife. A posse is organized, and led by the Sheriff, they pursue Jose.

Carrying the child, Jose mounts a giant locomotive and, knocking the engineer senseless, starts upon a wild ride, closely followed in another engine by the Sheriff. The two trains gradually draw together and Webster leaps across to the opposite cab. The outlaw knocks him unconscious and jumps with the baby. Recovering his senses, the Sheriff follows and a terrible battle ensues, wherein they roll from a precipice into the water. After a terrific struggle the Sheriff overpowers the bandit and leads him back to the posse.

BISON.

OLANA OF THE SOUTH SEAS (Two Parts—July 25).—The story opens when the subjects of King Kula celebrate the marriage of his daughter Olana to Chief Polapo, a handsome young warrior. While the wedding feast is at its height, Newaka, another warrior and rejected suitor of Olana, is plotting with a Kahuna, a witch doctor, for the abduction of the princess. A sleeping potion is prepared from the awa-root and Olana drinks it, believing that it is ordinary drinking water.

When the Princess falls into a deep sleep, the king calls the witch doctor to cure his daughter. However, the sorcerer declares the girl is dead and beyond his help. Chief Polapo, the young husband, is heartbroken. Olana is carried to the royal burying ground, which consists of a spacious cave, and left there for dead. Soon after the mourners have left, however, Newaka and the sorcerer arrive and revive the sleeping girl. Newaka then carries her to a neighboring island, of which King Lopikana has a single daughter named Neola. Neola sympathizes with Olana, but the two girls cannot communicate with each other, as they speak different languages.

King Popikana is a bitter enemy of Olana's people, and when the treacherous Newaka offers to lead them through a secret entrance into the realm of King Kula, Lopikana accepts the offer. The hostile forces invade the realm of King Kula and a war of extermination begins. After a long siege of fierce fighting the forces of Lopikana are defeated. Newaka is slain in hand to hand combat with Polapo and King Kula kills Lopikana in battle. In the meantime Olana has made Neola understand the particulars of her abduction. Neola is touched and prepares to send Olana back to her husband and people. While King Kula's subjects are celebrating their victory, Polapo appeals to the Gods to return his young wife. The great Gods are well disposed toward the lover, and even while he is praying Olana returns.

VICTOR.

A BEGGAR PRINCE OF INDIA (Three Parts—July 10).—Prince Hyzem has been raised within the castle walls as a beggar. Hyzem does not know that he is the rightful heir to the throne which his villainous uncle occupies. Time comes, however, when the young beggar prince longs to go beyond the walls of the castle. The opportunity is given him one day by his uncle's minister, who, not recognizing him, offers to take him on an expedition to the capital of one of the neighboring states. This state is governed by Jahan. The Uncle, his own country in a weakened condition through debauches, is anxious to enlist the aid of Jahan to protect it from the hillsmen. At the palace of Rajah Jahan, the Minister is humiliated and ordered away. Hyzem, wandering through the courtyard, meets the Princess, Jahan's daughter; it means love for both.

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On returning to Jahan's palace, the party is attacked by hillsmen and completely wiped out, with the exception of Hyzem. He escapes and returns, only to be made prisoner by his uncle for leaving the palace. Later, the sister of the hillsmen's chief is captured. The uncle seeks to make her a part of his harem, but is repulsed. In a drunken debauch the uncle sends for his nephew, Hyzem, and offers him the girl. The girl stabs the uncle, and, with the aid of Hyzem, escapes.

In the mountains Hyzem is received as a brother. He thinks of his Princess and makes his way to her palace. It is the evening of the Princess's betrothal to Borla. Hyzem is captured and held as a thief; he refuses to state his mission. Hyzem is assisted to escape by the Princess, and she, in turn is captured by the hillsmen. It is in the hills that the beggar prince meets her again, and she accepts his love. However, she informs him that he is the rightful possessor of the throne which his Uncle now occupies and urges him to return and fight for it. This Hyzem does; he meets with little resistance, and in the end we have him married to the pretty Princess, with the consent and blessings of her father.

AT MEXICO'S MERCY (July 6).—Jack Desmond is superintendent of a mine in Mexico. The quarter's shipment of thirty thousand dollars in gold is ready, when Romero, Mexican, demands tribute. Jack refuses to pay it. He is shot and his sweetheart, Brenda, goes for help. Meanwhile Gen. Cardillo has left his wife and child in neutral territory. The child escapes from its sleeping mother and runs into the woods. Jack, wounded, but trying to get back to civilization, meets the child and manages to carry it to its home. The mother is intensely grateful.

Brenda has been captured by the soldiers and thrown into prison. Later Jack is captured and stood up to be shot. Gen. Cardillo, learning that Jack is the man who brought back his child, saves his life, merely putting him in the prison. Romero decides to get rid of both Jack and the general. He plants a charge of powder in the cellar and escapes. But Brenda has appealed to Uncle Sam before the Mexicans caught her, and the U. S. soldiers attack the prison and rescue her and Jack just in time before the place blows up.

IRENE'S BUSY DAY (July 24).—Mr. Peck, a wealthy old man, has a ward, Irene, whose father has left a will saying she is to marry Peck when of age. The picture opens with Irene bidding her school-girl friends good-by. Peck takes her home. George meets Irene and they become mutually interested in each other. Peck observes the infatuation and drives George away from his house. Next day at church George again forces his attentions on Irene along with other boys. Peck, in order to keep Irene unspotted, dresses her as a boy. Irene in this disguise gets into an embarrassing position one day and is rescued by George, who does not recognize. Later, Irene tells George that she is being forced into marrying Peck. Disguised as an apple woman, George gains entrance to Peck's grounds; while the housekeeper is in the kitchen, George puts Irene beneath his apples and escapes. Peck hears of it and gives pursuit, but arrives at the church too late. George has made Irene his wife and gives Peck the laugh.

UNIVERSAL.

ANIMATED WEEKLY NO. 122 (July 8).—Novel Patriotic Pageant—Railroad and steamship companies unite in forming spectacular parade which is viewed by thousands in Hoboken, N. J.

Dispossessed—Forced to move in hurry, automobile comes to rescue and moves own garage to new location.—Los Angeles, Cal.

All for the Cause—Noon hour speeches by prominent suffragettes are becoming popular among Wall Street brokers.—New York City.

Some Boat Race—Uncle Sam's stokers hold exciting race in which shovels are used for oars and washtubs for boats.—Manila, P. I.

Juvenile Police—Schoolboys from East Side patrol streets after hours and assist greatly in rounding up of bad boys in the neighborhood.—New York City.

Unique Industrial Parade—The Universal Film Manufacturing Company, largest industry in Southern California, heads nimble dollar prosperity parade held by business men of Los Angeles, Cal.

Aviators Race—Spectacular celebration of the nation's birthday is furnished by birdmen in 50-mile race over New York City.

Early Morning Blaze—Large manufacturing plant destroyed by flames in one of the most stubborn fires ever fought in Manchester, N. H.

World's Most Powerful Fire Boat—With her enormous pumps set in motion by Mayor Mitchel the "William J. Gaynor" forms grand spectacle on her trial trip up the Hudson.—New York City.

Tango Stops War—Officers and friends of General Carranza holds picnic before his departure.—Durango, Mexico. Sub-title. Latest in men's headgear.

Bomb Wrecks Tenement—I. W. W. bomb makers killed when dynamite intended for Rockefeller estate explodes.—New York City.

To the Happy Hunting Grounds—The old "Reliance," successful America cup defender of 1903, now to be demolished for its lead and copper.—Erie Basin, New York.

Here's to Luck!—May the new America cup defender prove as successful as the old "Reliance."—Greenpoint, Conn.

Cyclone Destroys City—Many homes ruined and business section severely damaged when cyclone strikes Watertown, S. D.

Independence Day—On 138th anniversary of the signing of the Declaration of Independence President Wilson delivers a patriotic speech, Independence Hall, Philadelphia, Pa.

Cartoons by Hy. Mayer, world famous cartoonist of Puck.

MUTUAL FILM CORP.

BEAUTY.

"A JOKE ON JANE" (July 14).—Rich, who is somewhat of a grouch, refuses to accompany his pretty young wife to a card party. Being a "spunky" little woman, Jane goes by herself. Left alone for the evening, Rich determines to make her sorry and hatches a scheme. Summoning Wise, his friend, he obtains his assistance. Rich goes to his wife's room, and removes the contents of her jewel case. He then gets Wise to securely bind and gag him. His scheme is to make Jane believe, on her return, that a thief had rendered him helpless. Wise goes home and foolishly confides the joke to his wife. Mrs. Wise secretly sends Jane a note, informing her of the trick. Highly elated, Jane shows the note to her friends and hastens home.

Meanwhile, "Second Story" Ike, a burglar, looks in and discovers Rich gagged and helpless. Entering, he relieves him of all of his possessions, including Jane's jewels, which Rich has placed in his pocket. Delighted over the easy haul, Ike then starts out to ransack the house. While he is thus engaged, Jane comes home and proceeds to torture poor Rich, who is utterly helpless. She tickles him nearly to death. Finally she shows him Mrs. Wise's note and for punishment, decides to leave him tied up for the night. Poor Rich struggles frantically at his bonds, but owing to the gags in his mouth, is unable to tell Jane of the robbery. She bids him "good-night" and goes to her room highly amused. Entering she is horrified to discover a man in the closet and nearly faints. Slamming the door shut, she locks him in and summons a cop. Ike is dragged off to jail and when Rich gets the gag out of his mouth he solemnly swears never again to indulge in a practical joke.

THANHOUSER.

DEBORAH (Two Parts—July 14).—Deborah, a beautiful Jewish maiden, driven from her home in a large city, found refuge in the woods near a small town. With her was two of her own faith, a woman and an old man named Abraham. During her wandering Deborah met Joseph, the son of Lorenz, burgomaster of the town, and neither the girl's inherited hatred for the Christians, nor the young man's contempt for her race could prevent love coming to them. Its arrival swept away the least traces of racial and religious enmity, and Deborah and Joseph resolved to journey to the new world and a new life.

Nathan, the town's schoolmaster, unknown to the people of the place, was an Apostate Jew, who feared exposure. He feared and hated the people of his own race. Discovering the attachment between Joseph and Deborah, he informed the burgomaster, and then persuaded Joseph to consent to a test of Deborah's love. The test was to be a bag of gold—a bribe for the girl to give up Joseph. He contrived the affair in such a manner as to make Joseph believe that Deborah accepted the bribe, and Joseph, brokenhearted, consented to marry Anna, the pastor's niece, who loved him since childhood. Deborah, not hearing from Joseph, comes to the town and is horrorstricken at his accusation. Later, after his wedding, he learns of Deborah's innocence, and seeks her forgiveness; but Deborah curses him and leaves the village, telling him she will return in later years to witness the damage her curse has wrought.

Several years pass. Joseph and Anna have a pretty little daughter. Joseph, his interest in the Jews aroused, secures an order from the Emperor permitting the Jews to settle in the town. Deborah returns to the town, and nearly falls a vactim to Nathan, the schoolmaster, who incites the citizens against her. Her life is saved by Anna, and later when Joseph returns and she realizes his nobility of character, she forgives him for the past. The schoolmaster is exposed, driven from the village and dies. Deborah goes forth into the world alone.

THE LEAVEN OF GOOD (July 17).—Nell Rogers comes to New York from a small town in Maine to find her brother, Harry, missing

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since childhood. Ignorant of the fact that he has become a member of a notorious gang of thieves, she exhausts all her funds in a vain search. Penniless and despondent she wanders into City Hall Park. Jim Kelly, Harry's old partner, in crime, finds Nell sobbing on a bench and takes her to his room. Following a conlesson as to his mode of livlihood, and after a promise to lead a better life, they marry. Five months later finds Jim in dire straits. With no money to buy food and medicine for his sick wife and unable to find work, he agrees to accompany his old pal, Harry the Rat, on a safe-blowing venture. Just as the "Rat" it about to force the safe, Jim seems to see the face of his sick wife and remembers his promise. Telling the "Rat" that he has decided not to blow the safe, he turns to leave, but the "Rat," believing himself betrayed, springs on Jim. In the struggle that follows Jim knocks the "Rat" unconscious and escapes. Regaining consciousness, the "Rat" goes in search of Jim to revenge the trick which he imagines has been played. He finds Jim in his room with his sick wife. From behind a partly open door he hears their story, from which he learns that Nell is his sister. Overcome he tip-toes to Jim and informs him of that fact. Then, after slipping a roll of bills into the astounded Jim's hands, he kisses his sister and departs.

MUTUAL WEEKLY.

MUTUAL WEEKLY, NO. 80 (July 9).—Annual Intercollegiate Boat Races are rowed over the beautiful Hudson course at Poughkeepsie, N. Y. Cornell wins the "Junior Eights."

Mlle. Pelletier, female aeronaut of Auxerre, France, thrills spectators by perilous parachute leap from aeroplane.

Mrs. "Jimmy" Watts, another daring aviatress, says flying is fine for the nerves.

Alonzo Trinqual, believing that the world will be destroyed by another deluge, has built an ark to emulate Noah.

"Better Babies week observed in New York. Mayor Mitchel presents the prizes. Johanna Wiggers, the 100 per cent. baby, and winner of the grand prize.

Trial trip of New York City's newest fireboat, the "William J. Gaynor."

Extremely warm weather drives New York's population to the seaside resorts.

Historic city of Salem, Mass., partially destroyed by $20,000,000 fire.

The Autoped.—Boston man shows new machine within reach of everybody.

Hispano-American Exposition is opened at Earl's Court by the Lord Mayor of London.

DOMINO.

THE DEFAULTER (Two Parts—July 23).—Jim Latimer, a typical rounder, juggles his books and absconds with his employer's money. A tramp who has stolen Latimer's coat is found dead, and the papers in the coat lead the detectives to believe that it is Latimer who has been killed. His wife marries again, but keeps her former marriage a secret from her husband. One night she is aroused by her child crying; going to the nursery to quiet her she hears a noise down stairs. She secures a revolver and investigates, and discovers her former husband, Jim, in the act of stealing the silver. She kills him, in self defense, and her secret is never known to her husband.

BRONCHO.

SHORTY AND THE ARIDVILLE TERROR (Two Parts—July 22).—Shorty and the boys ride into Aridville. To meet Bessie Gordon, whom the boys think is a dentist, Shorty feigns a toothache. Upon going to the office to have his tooth pulled, Shorty discovers the husband of Bessie and his flirtation proves serious, as he is compelled to have his tooth removed to carry out his bluff. Two-Gun-Bill, the terror of Aridville, comes to town to quench a desert thirst. Shorty and the boys plan to have Two-Gun-Bill flirt with Bessie and play the same joke on him. Two-Gun-Bill goes to Bessie. She gives him gas. When he comes out of the gas, he shoots up the place and runs Dr. Gordon from the office. The Dr. climbs in his old machine and a chase follows.

KAY BEE.

THE CITY (Two Parts—July 17)—John Hodges, son of a miserly New England farmer, is forced to leave home and find work in a pool room in New York City. Silas Hodges, his father, advertises that he is desirous of investing some money, to which he receives a reply. Jim Walters, a crook, replies to the advertisement and induces him to invest $1,000.00 in a fraud. His son, who is cashier in the poolroom, goes to the bank to cash the check. He notices that the check is endorsed by his father. In the meantime the pool room is raided by the police. Mr. Hodges escapes and returns to the country. John also hurries home and restores to his father the $1,000.

AMERICAN.

"A MAN'S WAY" (Two Parts—July 20).—Henry and Louise had gone through college together. Afterward, Henry went out to pursue his career, that of a geologist, meanwhile letting business gradually crowd out Louise, who never forgot to love him. On a vacation Henry came in contact with an old mountaineer and his young granddaughter, Gladys, a sweet, girlish product of the mountains. Soon interest grew to infatuation. Career was forgotten. They were married and very happy for awhile, but Henry's ambition again came to the front, and he decided to go back to the place of his work. In the city, Henry steadily followed in the footsteps of success, shaking off, for a time, the thoughts of his child-wife, off in the mountains with her old grandfather.

Louise, the girl who had always loved him, soon realized the hopelessness of her love. Gladys, back in the mountains, was broken-hearted. Louise's unrequited love for Henry undermined her health and she had to be sent up into the mountains to regain her strength. One day she heard a melody; she followed the sound and came upon Gladys. A prank of Providence brought together two women whose hearts were given to one man. The two became fast friends. Meanwhile Henry was successful, but not happy. Thoughts of his child-wife came until finally he started for her. She was gone! For five years he searched to no avail. She sings at a big reception. By a strange coincidence Harry comes to the same reception. He is greatly affected by the singing, but does not recognize in this cultured woman his little mountain Gladys. She recognizes him, but controls herself. After the solo she goes into the garden. He starts to follow. He watches, and as this woman battles with herself, the old crude instincts return—she tugs at her ear. Henry recognizes her through this mannerism. He goes to her—his wife—but she spurns him. Louise, who is present, stands a witness to the scene, and realizes that the man she loves pleads for the love of another. Gladys is adamant. Henry leaves her. Louise's love for Henry forces her to him. He pours out his story to her, not knowing that every word is a wound. Louise, realizing now that her love is hopeless, leaves him. She goes to Gladys and says, "I saw all; you must go to him." Gladys will not relent, so Louise, desperate in her love for the man and her wish for his happiness, lets out the secret that Henry is the man she has loved and begs Gladys for the sake of her love to go to him. Gladys loves Henry deeply. Her pride is broken by Louise's magnanimity, and husband and wife are reconciled.

"BUSINESS VS. LOVE" (July 22).—Chester Stanley, who desires to control M. L. S. stock, neglects his wife. She takes this neglect to heart and causes herself a great deal of unhappiness. One day on reading a portion of a letter addressed to her husband, she learns that if Craig and Son, business rivals of her husband, gets financial assistances and push M. L. S. stock, they will force her husband to the wall. It is a question now of love vs. business and Agnes decides to enter business and if possible crush her husband, so that having lost everything he may return to her with his love.

She pawns her jewels and raises a large sum of money. This she places in the hands of Craig & Son with instructions to buy M. L. S. stock. With this money they steady the market, restore confidence and M. L. S. stock goes up by leaps and bounds. Just before the closing of the stock-market, Agnes gives orders to sell her stock. She returns to the offices of Craig & Son and finds that she has made a fortune of nearly $100,000. In the meantime, Chester Stanley faces ruin. He goes to his home, his mind temporarily unbalanced and decides to end it all. In his room he kisses the picture of his wife and draws a pistol from the drawer of his writing desk. He is about to commit self-destruction when Agnes comes into the room. He sees the check for $100,000 made out to his wife and cannot grasp its meaning. He hides the revolver and asks for an explanation. She tells him how she made the money and looking up she says: "Chester, after all a little love is just as important as business." He understands and draws Agnes into his arms.

RELIANCE

"OUR MUTUAL GIRL" (No. 26—July 13).—Upon the urgent invitation of Mrs. Knickerbocker and Margaret, Dunbar arrives at the Knickerbocker home and accompanies aunt and niece to the Waldorf-Astoria Roof Garden, where they have dinner far above the humming motors of Fifth avenue.

Upon their return to Mrs. Knickerbocker's house they find Ada and "Kid" Joseph awaiting them. "Kid" Joseph notices Margaret's increasing interest in Dunbar and Mrs. Knickerbocker's apparent approval of the intimate friendship between the two. The "Kid" is not much pleased with the turn in affairs and visits Madge Travers to tell her he has information which will prove that Margaret's professed friend, Dunbar, is a crook.

Visiting Mrs. Knickerbocker soon after her talk with "Kid" Joseph, Madge tells Margaret's aunt what she has learned. Mrs. Knickerbocker, however, is incredulous and displeased. When he learns that Madge Travers has failed to convince Mrs. Knickerbocker of Dunbar's duplicity, "Kid" Joseph personally visits Dunbar and warns him to cease visiting Margaret. Dunbar sneers at the young gangster's threats.

Unconscious of the tension surrounding her, Margaret visits the studio of Penrhyn Stanlaws, the famous illustrator, who sketches her in colors. She spends a delightful afternoon in Mr. Stanlaws' place.

Shortly after Margaret and her aunt return home, they have two visitors, Dunbar and "Kid" Joseph. The "Kid" again demands, in a whispered conversation, that Dunbar cease his attentions to Margaret, but when Dunbar smilingly shakes his head in negation, the "Kid" steps before Margaret and Mrs. Knickerbocker and denounces Dunbar as a dangerous crook. Both Margaret and her aunt are shocked at the accusation and reiterate their confidence in Dunbar.

"IZZY THE DETECTIVE" (July 1).—Izzy, because of his own laziness, has lost his job. Misfortunes never come singly, however, and hot upon the heels of this disaster Izzy learns that his girl has deserted him. Despite all his efforts to connect with a new position, Izzy fails to do so. He has about plumbed the depths of despair when he reads the advertisement of a fake detective agency: "Be a Sleuth—Ten Lessons for Ten Dollars."

Izzy always had had a sneaking ambition to be a regular Sherlock Holmes and he at once subscribes his ten dollars. He receives his ten printed lessons together with a number of placards advertising rewards for criminals, who long since have passed to their fathers.

The office boy employed by the detective agency in taking the photographs of the criminals to the printers, has lost one of them and in order to hide his own carelessness substitutes the photograph of a prominent English nobleman then visiting the city.

Izzy, of course, picks out the photograph of the nobleman and as the latter passes through the streets has him arrested. His false accusation enmeshes him still deeper in difficulties and poor Izzy is put in solitary confinement for insulting the representative of a foreign government. After spending some time in jail he is released and warned to get a regular job or be imprisoned again on a charge of vagrancy.

"THE WEAKER TRAIN" (July 4).—Forsythe, a young military student of good family and independent means, marries Maisie, the daughter of a hotel keeper, while at school but shortly after graduation heeds the pleas of his parents and family who deprecate his union with one who in their opinion is beneath him in social station. Forsythe deserts his wife and renounces her.

A child is born of the union. The boy grows to be a man but is not very successful at his work and finally, so that he may not be a burden upon his mother who has reared him as best she can on her limited means, he enters the army.

The son spends several years in the ranks and finally is appointed a corporal. War breaks out and he is delegated to guard a certain post in

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order to prevent one of the enemy's spies from breaking through the cordon.

While on duty the young man hears of his mother's fatal illness and leaves his post without permission. The son learns his father's name at his mother's death bed, and is astounded when he remembers that the commander of his regiment bears the same name and initials and undoubtedly is his parent.

Upon his return the young soldier is called before Forsythe and sentenced to death for having deserted in time of war. When Forsythe asks the young man why he committed such a breach of honor, his son tells of his mother's death and Forsythe realizes that he has sentenced his own son to execution. That night he aids his son to escape by exchanging his cape for the corporal's uniform worn by the young soldier but is shot himself when he attempts to leave the guard house.

KOMIC

"THE WHITE SLAVE CATCHERS" (June 28).—Sam contemplates suicide. Sadie's dad has repeatedly kicked him out of his domicile and even Sadie has begun to lose faith in her hero. Sam is reduced still further in spirits when Sadie tells him that her father has threatened to have him arrested as a white-slaver if he shows up around her home again.

Instead of committing suicide Sam hits upon a brilliant plan; he decides to elope and be married on the wing. Sadie being agreeable, they pack their telescopes and set out for the pastorate of the minister in the next town.

Here come complications. Sadie's dad, apprised of the elopement, calls in the police. Two score eagle-eyed detectives are summoned. Bloodhounds are hastily fed with raw meat and roused from their kennels. Church bells are rung and the local Anthony Gumstalk mounts his velocipede to overtake Sam, the white-slaver.

Sam and Sadie find the minister's house in good time ,but, woe is me! his reverence is not home. Sadie, however, foils the detectives by blacking her face and posing as the rector's maid. The detectives, weary with their unwonted exercise, determine to call it a day and lie down in the pastor's parlor for a nap.

Anon, the minister returns home. Sadie, hastily washing her face, explains matters to him, and while the sleuths of the law sleep on, Sam and Sadie are made one and indissoluble. Meanwhile Anthony Gumstalk has sent a note to the head of the detective bureau in Sadie's home town. "Can a White Slave Be Black?" is the gist of the note. Sadie's father and the sergeant of detectives receive the message and hurry to the minister's, feeling that things have taken a dark turn. When they arrive Sam and Sadie are leaving with their marriage certificate. Papa and the sergeant obtain relief by casting stones at the detective force.

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FEATURE FILM STORIES

FILM RELEASES OF AMERICA.

A KNIGHT OF KNAVERY (Three Parts).—Alice Moran secretly marries Raol Courtais. Her cousin, George Dubois, is an insistent suitor for her hand and his advances became so impertinent that she has to reprove him. The slighted suitor, becoming suspicious of an interchange of notes between Courtais and Alice, bribes Robert, the banker's servant, to spy on the banker's daughter. Learning that Raol is in Alice's room, he informs the banker who hurries to the girl's boudoir and there denounces the presuming man and the girl. The girl, acknowledging Raol as her husband, is disinherited. Raol later calls upon the old man, whose constitution has been undermined by the shock. The old banker receives him kindly and forgives all.

On his way home, Raol stops in a cafe where he meets Dubois. There he tarries for an hour. On the morning following, Robert, the spy, goes into his master's room where he finds him dead. Courtais is arrested, charged with murder. Courtais attempts to establish an alibi by calling upon Dubois to prove that he was drinking with him in a cafe at the hour the crime was committed. This statement Dubois repudiates and the defendant is committed to fifteen years' deportation. Alice, after her husband has gone to the land of stripes, goes to live with her uncle, whose gambling soon acomplishes his ruin. Alice, without means, accepts Dubois' offer of aid. He continues his importunities for her to mary him. This she refuses to do.

In the meantime, Raol in the far-oñ penal colony, has managed to escape. He hides in a barrel which is being shipped to the home country and manages to make a friend on the native shore who gives him the means with which to make a new start. A clever engineer is Raol and he succeeds in perfecting an invention he had secretly begun before his disgrace, which invention brings him position and wealth. Convinced that Dubois had some malice in having him "sent away," Raol engages a detective. In disguise, Raol goes to Dubois, who has carried on his uncle's banking business. He manifests such a wonderful interest in a certain stock on which he plunges heavily (whose value is fictitious), that Dubois also buys strong. Raol sells his own stock which had been purchased for him and Dubois finds himself with an enormous amount of handsomely engraved paper and about seven cents in cash.

Understanding that the end is near, the usurper runs to the place by the lakeside where he had hidden his uncle's last will which bequeathed the property to his forgiven daughter. Hs is watched by the detective, who fails to prevent him from hurling the casket containing the document into the water. Dubois is captured and arrested. A diver is sent into the lake depths for the casket which is recovered. It contains proof that the dead banker's property was left to his daughter and that there was no motive for any criminal act on Raol's part. The villain then meets the same fate to which he had committed his rival—deportation.

MERA, THE MEDIUM (Three Parts).—Harry Wright, visiting Lord Chester, expresses admiration for his picture, "A Glance Into the Past," which tells of a moment, tragic, terrible, in the life of a celebrated fortune teller. Lord Chester tells the story of the picture.

"In the town of X lived Zira, an old fortune teller, with her servant, Harel. In the same house lived Alice Janere, who beggel her to reveal the secrets of her future, but Zira's lips were sealed. She had promised Alice's mother that never would she tell the girl what might befall in the tomorrow. 'I will be your fortune teller,' said Alice's mother, 'and your fortune is both spiritual and material. The savings of my lifetime are for you,' and the mother went to a picture on the wall and released a spring which allowed the portrait to open outward In the cavity lay a humble treasure of jewels and money.

"There were other ears who heard, other eyes that saw. John, the betrothed of Alice, coming to visit her, paused in the doorway. He closed the door softly again and went away, the light of avarice in his eyes.

"The next day brought evil doings. An unscrupulous woman with whom John had been intimate, blackmailed him for twenty-five hundred dollars. John, weak and dissolute, went to the home of his fiancee in the dark of the night. His knife mutilated the picture. He stuffed the treasure into his pocket. A sound at the door, Alice's mother entered. A struggle. Out of the door fled the criminal; on the floor was stretched a dead woman. The shock and the fight had stilled her heart for evermore. John returned to his apartment. The blackmailer called and demanded the hush money. A struggle outside the door.

"Alice, having discovered her mother lying dead on the floor and the domestic bank rifled, went to her fiance for aid. ushing into the room she attempted to embrace nim. He repulsed her. Alice noticed the pearl necklace and locket which belongs to her mother on the blackmailer. The truth came upon her. 'You are the murderer of my mother,' she cried as she fell unconscious."

"Zira adopted the bereaved Alice. A short time later Zira died. Going to another town Alice led a double life. As Ethel Landier, she was sought and respected as a wealthy and beautiful young woman; as Mera the teller of fortunes, she was the talk of the community. Mera learned much as to the inner lives of people while in her pose as an heiress. Eavesdropping at a reception one evening, she overheard a young girl telling a friend about her sweetheart. His picture was in a locket. It was loose and when the girl rose it dropped to the floor. The features were those of John, the false lover—of John, the burglar—of John, the murderer.

"John's new fiancee was eager to visit Mera, but John was averse. He decided to visit the fortune teller himself to learn how much she might know. He went to the house at 13 Mysteria street. Mera entered her residence, which connected with the fortune telling house by a secret passageway. In a mirror's reflection Mera studied the features of her betrayer. Mera was guarded in her readings, her object being to allow him to think that she had little ability in telling the past or the future. She said that at the next masque ball at midnight a black domino would appear.

"At the masquerade ball at midnight the woman of the black domino walked quietly and silently into another room. He followed in doubt and in fear. He tried to pull the masque from her face. A revolver flashed in her hand. 'Do not look into my face,' said the woman behind the domino, 'for it conceals death—death to you.' A faintness came upon him. A few minutes later he was found unconscious. The black domino had disappeared

"John, anxious that his bride-to-be should be given a roseate reading by the fortune teller went to Mera again and seeked to bribe her into giving a false reading to the girl. 'I will paint you as you deserve,' said the seer sternly. His money lay untouched on the table, but John believed that it had accomplished its mission. He took his fiancee to the house of mystery. 'Your future will be clear to you if I expose the past,' Mera said, and by a manipulation of cards, she called back to John's memory the things that had been. Enraged, John rose to his feet and grappled with the medium. He pulled the wig and the concealing spectacles from her face. A shot rang out from the rear from the revolver of Harel. 'To look upon my face was death to you. I told you,' murmured the medium. This is the story of a wonderful picture."

FEATURE PHOTOPLAY CO.

THE MYSTERIOUS MR. WU CHUNG FOO (Four Parts).—Though the weather outside was miserable, it had no effect upon the members within the pleasant room of the Astor Club. To pass the time merrily, a game of cards was proposed, and Lord Lister, a detective, arose from the table a lucky winner. Being naturally a close observer, his eyes fell upon an inscription on one of the dollar bills, "We are held prisoners by a Chinese gang at Cosia, near Sacramento. Send help!" After discussing this appeal among his friends, he is determined to unravel the mystery and his friend, Charles Brand, consents to accompany him. On a vast farm in the small village of Cosia lives Mr. Wu Chung Foo, a rich Chinese merchant, of whom Lord Lister has often heard

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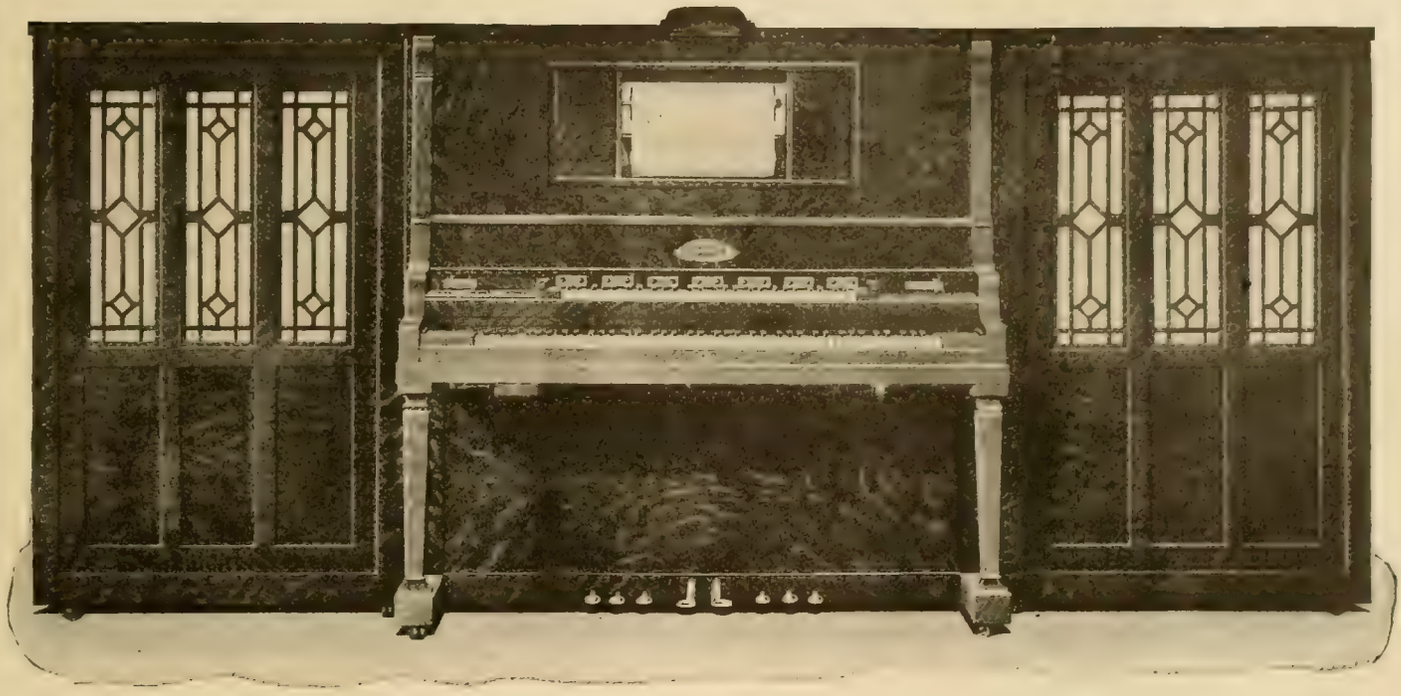

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his friend, Gov. Morton, speak. Through him he secures a letter of introduction to the merchant, asking him to permit two close friends to have the use of his hunting grounds.

The next day Lister and Brand start out on their journey, well prepared for all contingencies. At their destination they are met by Mr. Wu Chung Foo and escorted to his home. On the way Wu Chung, trying to make his guests uncomfortable, explains that his ground is the exact location where so many people have mysteriously disappeared. This does not see fear in Lord Lister but a firm resolve to carry out his plans. A peculiar stare in the eyes of the yellow man gives Lord Lister grounds for suspicion. At his home they are introduced to his adopted daughter Hattie, and not many words had passed between them before she cultivates a strong liking for Charles Brand.

Wu Chung suspects that the purpose of their visit is to gain his secret. Not approving of their purpose, and of the friendship which has sprung up between Hattie and Charles, Wu Chung informs the agent of his subterranean city to capture the latter, and to set him to work in the mine as a slave. That night the detective decides to go one step further into the mystery and, disguising himself as a shadow, he ventures into the private room of the master of the house. Here he learns of the secret door built in one of the walls which leads to the solution of the enigma. As Wu Chung passes in, Lister follows, but his steps are halted by an iron gate to which he has no key.

The next day while out riding, Hattie and Lister discover that Charles, who had ridden ahead, has mysteriously disappeared from his horse. To lessen the grief of Hattie, Lister acquaints her with the circumstances of which she had not the slightest knowledge. When the matter is explained to Wu Chung, he catches the accusing eye of Lister and decides to rid himself of his second burden.

In a like manner as his friend, the detective is seized by an ape and carried into a cave through rocks. Horrified at her second discovery, Hattie determines to master the situation. She obtains possession of the key, and, with gun in hand, gains entrance to the subterranean city, where many white men are held as slaves and worked to death in her foster father's mine. Having presence of mind, she runs for the help of the soldiers. They arrive in time, capturing the criminals, and giving Wu Chung the just measures he deserves. Hattie is once more safe in the arms of her lover and the white men are freed, while Lord Lister, their liberator, having accomplished his purpose, happily looks on.

COSMOFOTOFILM. CO.

"SHE STOOPS TO CONQUER" (Three Parts).—Mr. Hardcastle, an old-fashioned country gentleman, has a daughter, Kate, whom he designs to marry young Marlow, the son of his old friend Sir Charles Marlow. Letters on the subject have passed between Hardcastle and Sir Charles, and it has been arranged that young Marlow shall pay a visit to the Hardcastles, with the hope that the two young persons may develop a mutual interest that will fulfill the wishes of their parents.

Young Marlow, as it happens, though halefellow among men and quite at his ease with women of the humbler classes, is shy and embarrassed in the presence of ladies of means and position. He dreads the visit to the Hardcastles, but is persuaded to go by his friend, Hastings, who is in love with Mrs. Hardcastle's niece, Constance Neville. Hastings volunteers to accompany young Marlow in order to be near his own fair one, and thus to seek opportunity to defeat the plan of Mrs. Hardcastle, who intends that Constance Neville shall wed her own son by a former marriage—Tony Lumpkin, a loutish, prankish young man.

When Hastings and young Marlow stop at a tavern to enquire the way to Mr. Hardcastle's house, they fall in with Tony, who is carousing with the frequenters of the tavern. Tony plays a practical joke; he directs them to Hardcastle's house, but tells them that it is an inn kept by a man who poses as a gentleman. Hastings and Marlow go to Mr. Hardcastle's house, and, thinking the place an inn, lord it about and give blunt orders in a fashion that drives their bewildered host almost to distraction.

Hastings is first to discover their mistake. He comes face to face with his beloved Constance, and she sets him right. He decides, however, to keep young Marlow in the dark, for he knows that his friend will take the first excuse to depart when he has once learned the truth about the supposed inn. So Hastings tells young Marlow that Miss Neville and Miss Hardcastle happen to be stopping in the house. Young Marlow is then introduced to Miss Hardcastle, but he is so overwhelmed by shyness that he dare not raise his eyes to look at her, and he escapes from the *tete-a-tete* as quickly as he can. Later, however, meeting Miss Hardcastle in the housewife's dress which her father requires her to put on every evening, he mistakes her for the barmaid, and at once, with all confidence, develops an interest in her. She does not at first undeceive him, but rather leads him on, for she recognizes his merits. When it is obvious that, because of the supposed difference in their stations, there can be no further relations between them, she at last tells him that he is in Mr. Hardcastle's house, and that she is a poor relation of the family. Young Marlow professes his love for her, but he is extremely disturbed by the realization of his unmeant rudeness to Mr. Hardcastle, whose genial reassurances, when the mistake has been explained, barely induce the young man to remain in the house. The sudden arrival of the senior Marlow helps to clear the situation, but there is still some confusion due to the fact that young Marlow does not yet suspect the true identity of Miss Hardcastle.

Meantime Hastings, with the assistance of Tony—who is quite out of sympathy with his mother's plan to marry him to Miss Neville—has planned to elope with his fair one. Tony gets Miss Neville's jewels out of his mother's apartment and hands them over to Hastings, who gives them to young Marlow to care for. Young Marlow at once places them in charge of Mrs. Hardcastle, whom he supposes to be the "landlady." Thus Miss Neville has to give up the idea of taking her jewels with her. The elopement is later frustrated by Tony's stupidity in asking Mrs. Hardcastle to read him a note sent to him by Hastings. Mrs. Hardcastle, in a high dudgeon, sets out with her niece by carriage to place the girl in charge of a relative; but Tony, who accompanies the carriage, so manages that after a boisterous journey the carriage stops in a pond near the place where it started; and while Mrs. Hardcastle, thinking they are many miles from home, is hysterical over imaginary danger from highwaymen, Miss Neville slips from the coach into the waiting Hastings' arms. She decides against eloping, however, and induces Hastings to take her back to the house.

The confusion as to young Marlow's attitude towards Kate Hardcastle is finally cleared up when his father and Mr. Hardcastle, after witnessing from behind a screen a tender love passage, suddenly appear and make young Marlow aware of Kate's true identity. Happy relationships are quickly established, and Hastings and Constance, returning at the moment, are forgiven by Mrs. Hardcastle.

BROADWAY STAR FEATURES, INC.

MR. BINGLES' MELODRAMA (Three Parts).—Mr. Bingles sees a melodrama one night in the theater and makes up his mind to become as actor. He becomes acquaisted with an author, who has a play for sale, and, after a reading, determines to produce it. Bingles sees a dramatic agent, engages a company and begins rehearsals. The author is not satisfied with the cast selected by Mr. Bingles and is especially dissatisfied with the fact that Bingles is to play the hero. According to the terms of his contract with the producer, the author can select certain members of the cast, and proceeds to do so, much to the discomfiture of Bingles, who has to pay a week's salary to the discharged artists.

The opening day arrives and the play is to be "tried on the dog" in a small town, several miles distant from Mr. Bingles' home. The railroad fares take Bingles' last cent, but he is optimistic and being broke does not worry him. Everything is in readiness and Mr. Bingles prepares to conquer the world with his genius. The play begins, and every contretempts that could be thought out by a congress of pessimists, happens to the actors and the working of the $150,000 production.

The author is among those present and becomes incensed, in sympathy with the audience, at the way his work is being treated. He enlists the services of several small boys, who, under his guidance, go out between acts and buy all the available vegetables and soft fruits, and a basket of eggs. Various other members of the audience "get wise" to what is going to happen and prepare to be in at the finish. The play, which becomes worse as the action proceeds, finally ends and applause from the impatient audience brings Bingles before them to be met with a shower of vegetables, etc., and Bingles realizes that all is lost.

The company, disgusted, finally wend their way to the railroad station. Bingles tries to obtain transportation by leaving his watch as security, but to no purpose. The company is in the last stages of dispair when the author arrives and purchases tickets for every one but Bingles, who is left to wait ten hours for another train or walk the railroad track. Some five hours later Bingles is seen entering his home a sadder but wiser man.

SHADOWS OF THE PAST (Three Parts).—Mark Stetson, a scheming politician, entangles the Brandons, husband and wife, and their friend, Antoinette, in his smuggling schemes and engineers their arrest, to protect himself. The picture opens with the liberation from prison of the trio and their determination to lead a respectable life. Stetson, who has kept track of the three, knowing of their release, visits them in their home and insinuates that he still has them in his power. Fearful that his influence might again drag them from the straight path, they flee the city.

Five years later, Brandon, by perseverance and industry, has achieved a position of trust in an insurance company, and Antoinette, a situation as secretary to Haddon, the popular candidate for Governor, who has fallen in love with her and presses her to marry him. Antoinette promises to become his wife, but not until after the election. Stetson, a supposed friend of Haddon, visits the lawyer's office, sees Antoinette and follows her home. He discovers she is living with the Brandon's and determines to use them in his scheme of selling Haddon to the opposition candidate. Brandon resents the politician's advances of friendship, but is compelled to accede to his wishes, though not until after a desperate struggle in which the wily schemer obtains the upper hand.

During the nomination dinner the Brandons are to induce Haddon to visit a famous cafe, by telling him he will find Antionette and Stetson there together, cause a disturbance, create a scandal and endanger the candidate's chances for election. In the meantime, Stetson makes love to Antionette in sight of Haddon. She resents his attentions, but because of his knowledge of her past is compelled to accept them. He proposes she help him in just one more innocent little scheme and then he will go out of her life forever. Still fearful of him, she consents and they leave together. Stetson takes her to his apartments. Antionette becomes suspicious when she finds the doors locked and demands to know what he intends doing. He tells her he is going to break Haddon. Thinking Antionette is safe in his power, Stetson 'phones Brandon to go ahead. She gets an inkling of what Stetson intends doing and by a clever ruse escapes, and, by taxi, makes all speed to reach the cafe and Haddon in time to prevent the fulfillment of the plot.

Stetson and his female accomplice follow in another machine. Antoinette's taxi dashes across a railroad track just in time to escape an oncoming train. Stetson, trying to follow, smashes into the engine and the occupants of the auto are hurled to their death. Antoinette reaches the cafe before the Brandons have had time to carry out the politician's orders and they, surmising something has gone wrong, decide to make the best of the situation. Haddon purchases a newspaper extra giving details of the accident. Antoinette, no longer fearing her Nemsis, tells Haddon of her past, and, he, forgiving, all ends happily.

BOX OFFICE ATTRACTION CO.

THE WILL O' THE WISP (Four Parts).—Larry Thorn, a novelist and man of wealth, loves and is engaged to Miss Julie Rider. While at a fashionable ball, Larry discovers Julia encouraging the attention of Baron Von Keller. Some nights later at the club the Baron insults Larry and an arrangement to fight a duel is made between them. The Baron, really afraid of meeting Larry, sends word of the challenge, giving time and place, anonymously to Julia. Julia arrives in time to stop the duel, returns the engagement ring to Larry, and shows her preference for the Baron. Larry becomes piqued and discouraged with women and society in general and decides to go away and forget. He takes up a sort of hermitage in a river bottom section of the country, where he builds a shelter in a tree.

In this vicinity there lives a blind old miser

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with an only daughter, very pretty, but a wild, uneducated impulsive creature who has never known a mother's love or care. In fact, has seen few people outside of her association with the blind father. Larry chances by the old man's house and sees this odd little creature, answering to the name of Hazel. He only gives her a passing thought, but later when alone in the forest the thought of her comes back and she becomes an inspiration to him for a great novel. Allen, a wealthy farmer in the vicinity, sees Hazel and because of her odd manner and wonderful beauty, desires her for himself. He calls on her father and with a big sum of gold and whiskey buys her from the old man.

Hazel, from her attic room, overhears the bargain and that night escapes to the woods. After hours of flight she walks into a bed of quicksands. Larry is startled from his sleep by her cries for help and arrives in time to save the girl from a certain death. He carries her to his camp, recognizes her and offers to take her back home. She tells him why she ran away and begs him to help her. Larry finds a home for her with an old farmer's widow, who soon brings out the good qualities in the girl, dresses her neatly and when Larry calls to see her he can hardly believe Hazel the same girl. He continues his novel with Hazel as the central figure and unconsciously falls deeply in love with her. The heavy rains set in, the rivers break their banks and the entire country is flooded.

Farmer Allen, unable to get his purse back from the old, blind father of Hazel, finds his chance for revenge yhen he sees the old man's little farm flooded. He calls at the house, tells the old miser of the rising waters and offers to lead him to safety. The old man gets his treasure box from its hiding place. Allen wrests it from him, locks the old man in the room to die like a rat in a trap, escapes with the treasure box and rows up the river, but meets with disaster and Allen and the miser's hoard are swallowed by the whirlpool of muddy waters. Hazel, hearing of the rising water, calls upon Larry to go to the rescue of her blind father. The old man's house has been washed into the river bed, but the old man has managed to get on the roof where Larry, after some daring feats, finally rescues him and brings him to Hazel. Larry takes Hazel and her father back to his home, marries Hazel and gets a specialist to restore the old man's sight. His novel, inspired by Hazel, becomes a big success and he takes Hazel to a ball given in his honor where, in a beautiful gown, she does honor and credit to his standing, and becomes the social favorite of the season.

GENERAL FILM CO.

MAN'S ENEMY (Three Parts—Biograph K. & E.).—Warwickshire, England.—Warriner and his neighbor, General Sir Arthur Stanton, through a dispute, become enemies. Warriner, starting on a hunting trip, accidentally discharges his gun and is killed. Tom Warriner believes his father was murdered by Sir Arthur and swears vengeance. Grace Lisle is Sir Arthur's ward and prospective daughter-in-law. Her brother Fred, is Harry Stanton's pal. Tom Warriner, now known as "Drake," is proprietor of a gambling house. His accomplice is Sarah Banks, an adventuress. Fred Lisle becomes infatuated with Sarah and loans her lodge funds entrusted to his care. Harry discovers Fred's haunt. Drake, recognizing Harry as the son of General Stanton, determines to ruin him. Harry meets Sarah and is fascinated. Sarah tells Tom she intends to marry Harry. Fred implores Sarah to return the loan, but she only laughs. Drake brings about Harry's downfall. Harry is so infatuated with Sarah that he marries her. Fred confesses to Sir Arthur, who promises to make good the money is Sarah does not. They visit Sarah. Harry in an intoxicated condition enters with Tom. Sir Arthur is dumbfounded and demands an explanation. Harry tells him that Sarah is his wife.

Years pass and Fred Lisle, now a clergyman, advises Sir Arthur, who is in poor health, to go to the Riviera for a rest. On the Riviera, Harry, Count Lanski, Drake and Ikey (a bookmaker) gamble until Harry loses all his money, the Count being the winner. Sarah starts a flirtation with the Count. Harry is about to seek solace in drink when he meets Grace. She begs him to stop drinking and he promises. Drake, worried over the money he owes the Count, learns that Sarah is about to elope with him and tells Harry who insults the Count, resulting in a duel. Drake sees a chance to have the Count killed. He loads only one pistol. The signal is given to fire and the Count falls dead. Drake tells Harry that he is Tom Warriner and that he intends to swear that Harry murdered the Count. Ikey, a secret witness, forces Tom to inform the crowd that the Count committed suicide.

Later in London, Sir Arthur, learning that Harry is in the city, searches for him. Polly and Adolphe, formerly servants in Drake's gambling house, now married, conduct a lodging house. Mrs. Sanders quarrels with her husband, Bill. Grace and Fred appear and interfere. In the crowd that has gathered are Sarah and Drake. Fred questions them as to Harry's whereabouts, but they plead ignorance. Harry is now working as a watchman. Tom and Sarah bribe Sanders to get Harry intoxicated. Ikey notifies Grace where Harry is working. Harry is discharged and Sanders takes his place. Sarah learns that Grace is coming for Harry. She bargains with Sanders to spoil Grace's beauty by throwing vitriol in her face. Grace finds Sanders, who has fallen asleep, in Harry's place, and is about to awaken him when his child volunteers to lead her to the overseer to obtain Harry's new address. Sarah is furious because her plan is foiled and shakes Sanders, who wakes up and dashes the vitriol in her face by mistake.

Ikey takes Harry to the lodging house and Tom follows them. The police, thinking Harry threw the vitriol, are about to arrest him, when Ikey and Polly prove that Sanders is the guilty man. Sanders is arrested. Harry attacks Tom. Mrs. Sanders is taking care of Harry at his father's home. Sir Arthur forgives Harry. Ikey, in the meantime, has struck it rich and loans Tom money. Tom decides to desert Sarah. She pleads with him and they have a fight during which Tom kills her. He is arrested and dies in prison. Harry and Grace are married and Sir Arthur at last realizes his fondest dream.

ONE WONDERFUL NIGHT (Essanay—Four Parts—July 18).—Eight hours is not a very long time, yet it completely changed the lives of a girl and a man. A man's life was fanned out by fate, criminals were caught and punished, and a battle of wits took place, while the mystery baffled New York City. The Earl of Valletort insisted that his daughter, Lady Hermione, marry a Hungarian Count. The Count saw a clear path to the throne of his country. Money was necessary; he must have wealth; thus his choice of Lady Hermione. The Earl himself had no money. When his wife passed away she left every dollar, and a big estate it was, to her daughter. The Count promises to do wonders for the girl if the latter would arrange to have his daughter marry him. The Earl tries to force his daughter to marry the Count, but he was not the man of her heart, so she escaped to America. She considered the marriage vile, and would avoid it at any cost. She took with her a plotting Frenchman, who was known to her father. She was not aware of this at the time, so when she arrived in America, she decided to marry him. (He agreed to protect her with his name, nothing more.) She had arranged to marry Jean de Courtois to escape the Hungarian nobleman, disappear suddenly and later secure a divorce.

De Courtois tries every method imaginable and every excuse ever invented to delay the wedding. He finally meets a newspaper reporter, whom he had met in America before, and gives him the whole story, but not his permission to use it. De Courtois promises he will give his consent in a day or so, and keeps the scribe waiting so long that he becomes disgusted. A few days later the scheming Hungarian gets in touch with a few questionable characters, who make their headquarters on the East Side in New York. He instructs them to watch de Courtois. Henry Hunter, the newspaper reporter in mention, insisted that de Courtois allow the wedding to take place immediately, but the latter complained of having lost the license. The Count's men have learned of this through their leader, Antoine. They also were aware of the fact that Hunter was to get another.

John Delancey Curtis, with his friend, Howard Devar, arriving from China, register at the Central Hotel, and, unknowingly, secures a room quite near that occupied by de Courtois. That night the Count is overpowered by the Hungarian's paid men, bound and gagged to await the arrival of the newspaper reporter. Hunter arrives and just as he steps from the taxicab, is killed. Curtis is the only eye witness. The police demand that he hold himself ready for the inquest in the morning.

Late that night, while strolling up Broadway, Curtis discovers that he is wearing the coat of the murdered man. In the pocket he discovers a marriage license, made out to Lady Hermione and Jean de Courtois. This thrills Curtis, and he decides to see Lady Hermione and find out just what the license means. He arrives at her quarters and is informed that the man to whom she was to be married was nothing to her, except as a protector from the Hungarian. Curtis believed that de Courtois had been killed. He was not aware of the fact that the newspaper reporter had been sent for the license, and now Lady Hermione believes what Curtis had told her. Curtis offers himself as a bodyguard, and she accepts him, marrying him a few minutes later.

The Earl arrives in New York, informed of the whereabouts of his daughter, and rushes to the minister's home, only to discover that Lady Hermione is married. They try to interfere with Curtis, but the young American, filled with spirit and enthusiasm, punches the Count in the eye, scaring the Earl almost out of his wits. Curtis and his bride catch a taxicab and leave the infuriated nobleman bewildered. They secure a suite at the Hotel Plaza. When the American returns to his room at the Central Hotel he is met by the Earl and the Count, who furiously reprimand him. Steingall, chief of detectives, links Curtis with the murder of de Courtois.

De Courtois is later discovered in the room almost exhausted. He refuses to talk. Steingall found telegrams from the Earl, asking to delay the ceremony until his arrival—and that he, de Courtois, would be paid well. Curtis manages to convince the detective that he is guiltless and later discovers the car in which the murderers had escaped. He follows the machine. With the aid of the detectives, Curtis and Devar capture the East Side assassins.

The Earl endeavors to have Curtis arrested on the charge of abduction, but when Steingall makes it plain to the Count and Earl that they must leave this country immediately, or he will arrest them in connection with the murder of the reporter, they are glad to leave. The adventure brought about an undying friendship between Steingall, Curtis and Devar, and it is said by those who know that Curtis and Lady Hermonie lived happily ever after—in fact, she did not remember that she had married him for a bodyguard, for she loved him with her whole heart and soul, and he worshiped the ground she walked on.

SHANNON OF THE SIXTH (Kalem—Five Parts).—Ram, High Priest of the Temple of Delhi, urges his people to throw off the British yoke. Word of the uprising reaches General Kimber who is in command of the troops at Calcutta. Summoning Captain Arlington and Lieutenant Shannon of the famous Sixth, he orders them to proceed to Delhi with their troops. Arlington and Shannon are rivals for the hand of Dora, the commandant's daughter. Although secretly betrothed to Surrada, the beautiful native girl employed as Dora's maid, Arlington is filled with jealous rage upon discovering that Dora loves his rival. The captain has tired of Surrada but fears to cast her off because of the scandal she may create. Shortly afterwards, Arlington and Shannon reach Delhi where they succeed in restoring order. The High Priest Ram, however, lays his plans for a general uprising and on Sunday, May 10, 1857, the famous massacre at Meerut, which started the nationwide mutiny, commences. Thousands of English men, women and children are slain.

Ram and his followers make their way to Delhi. At the sight of the priest, the Sepoy troops turn upon their white officers and slay them. At the first sign of danger, Arlington flees. Shannon, however, rallies the white troops. The soldiers are finally compelled to make a stand about the arsenal. The women and children beg Shannon to slay them, should the natives prove victorious. Knowing the terrible fate which must befall them should they fall into the hands of the Sepoys, Shannon consents. The women and children are placed in the magazine of the arsenal, while Shannon makes preparations to destroy the building in event of defeat. The soldiers are beaten back. The victorious natives rush into the arsenal to capture the women inside. Shannon lights a fuse leading to the powder stored in the building. The awful explosion which follows rends the walls asunder, bringing death to the hundreds in the building. Arlington makes his way back to Calcutta where he informs General Kimber that Shannon and his men have been slain by the natives. Believing her sweetheart dead,

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Dora is grief-stricken. Arlington attempts to console her but is spurned.

By a miracle, Shannon has escaped death in the explosion which destroyed the arsenal. Slaying a native, the lieutenant disguises himself in the man's clothes. After many days he reaches Calcutta. Dora is overjoyed to see her lover alive and uninjured. Fearing lest his cowardice be revealed, Arlington implores Shannon to keep silent. The latter consents. General Kimber marches upon Delhi with his entire army. A few days after her father's departure, Dora decides to follow. Accompanied by a bodyguard of natives, she sets out for Delhi despite Surrada's pleas. The treacherous natives, however, deliver the girl into the hands of Shah, king of Delhi. Inflamed by her beauty, the king decides to make her the queen of his harem. Overwhelmed by the fate which menaces her mistress, Surrada slays the man guarding their room and escapes from the palace. The native girl makes her way out of the city to the British encampment. While she informs General Kimber of his daughter's plight, the murder of the guard is discovered. Dora, is thrown into a dungeon to await torture and death.

Kimber, Arlington and Shannon are horrified upon hearing Surrada's awful news. Shannon and Arlington beg to be allowed to go to the girl's rescue. Because of his seniority in rank, the honor falls to Arlington. Accompanied by Surrada, the man hastens towards the city gates. The two arrive a moment too late and are locked out of the city for the night. Unwilling to return to camp, Arlington and Surrada enter the Temple near by where they determine to hide for the night. There the captain sees the great diamond which forms the eye of the idol Brahma. Filled with greed, Arlington forgets his mission and unknown to Surrada, pries the jewel from its resting place. Umballa, a servant in the Temple, sees the thief at work, and is knocked unconscious after a struggle with the Englishman. To hide the jewel, Arlington returns to camp where he announces his failure. Unable to sleep, Shannon strolls beyond the lines. Learning of Arlington's failure upon his return, the man denounces him as a coward. Later, the thief wraps the diamond in a cloth and gives it to Surrada. He tells the native girl that it contains his mother's jewels.

The following morning, Ram, Umballa and a number of natives arrive at the camp and inform General Kimber of the theft of Brahma's eye. Having promised that the sacred edifice should not be molested, the British commander vows to find and punish the offender. Umballa sees Shannon. Mistaking him for his assailant, the native accuses the lieutenant of the theft. Circumstances point to Shannon as the vandal. Kimber orders him to his tent. Shortly afterwards, the British troops make an assault upon Delhi. While the attack is going on, Surrada, suspecting the truth, comes to Shannon and gives him the package. Heart-broken because of her lover's deception, and fearing the curse of Brahma, the girl suicides before Shannon can interfere. The lieutenant sees that the British are being repulsed. He rejoins his men. Calling for volunteers Shannon announces his intention of blowing up the city gates. Accompanied by three men, the lieutenant crawls to the gates where he plants several sacks of powder. A few moments later, the huge doors are torn from their hinges by a terrific explosion. Led by Shannon, the British enter the city and sweep all before them. King Shah hears this news with dismay. Furious, he determines to wreak vengeance upon the daughter of the British commander. Dora is tied to the muzzle of a loaded cannon. After lighting the fuse the natives flee. The maddened rebels make a last stand in the city streets. A number of them surround Arlington. Facing death, the man's courage comes to the surface. Six of the natives fall by his sword. A spear thrust through his breast brings Arlington low. Attracted by a woman's screams for help, Shannon and his men dash into the palace courtyard. The gallant soldier sees his sweetheart's awful danger. Slashing her bonds, Shannon pulls Dora aside. An instant later, a terrific roar appraises the fainting girl of the awful danger from which she had been rescued in the nick of time.

BROADWAY PICTURE PRODUCING CO.

"THE TRAIL OF THE LONESOME PINE" (Five Parts).—A feud between the Tollivers and Falins has existed for many years. Jack Hale, a New York Mining Engineer, comes into the country and searches for coal lands. He hears of coal on the Tolliver land and, after investigating, begins large operations, during which he falls in love with June, daughter of Judd Tolliver.

Dave Tolliver, nephew of Judd, has long loved June and becomes frantically jealous of Jack. June first loves Jack with childish simplicity, but through the duplicity of her cousin Dave, she learns her love for Jack is more than childish fancy. Jack wants her sent to school and with the consent of Judd furnishes funds for her education.

Judd and Dave Tolliver are moonshiners, whose unlawful business is discovered by Jack, who has been appointed sheriff, and after a desperate attempt by Dave and his friend Red Fox to kidnap June, Jack decides to send June to New York to finish her education. The coal interests prove bad; failure stares Jack in the face. Dave in a feud fight with the Falins, kills Bob, a friend of Jack's, with Judd's gun. Old Judd is accused and arrested.

Jack sends his last dollar to June and she returns to her old home, a beautiful society girl, but when she learns Jack has had her father arrested, she turns on him. She seeks the Tollivers and demands a rescue of her father, in which a terrific fight between the Tollivers and Falins takes place. Judd is seriously wounded and the Tollivers put out the white flag and are notified they must leave the country in forty-eight hours, which they do, carrying the wounded Judd with them.

After many miles of travel Old Judd dies, but in his last breath denounced Dave and tells June to go back to Jack. After Judd's death she cannot give up her first love for Jack and at last gives up Dave and goes back to her old home. Dave follows and in an attempt to destroy June's old home with dynamite, he is foiled by Jack, who grabs the ignited can of powder and accidentally throws it into the dynamite cabin, which is blown to atoms, killing the wicked Dave, who has been spying from the cabin's interior. June and Jack are happily married by the Old Justice, their trysted friend, Uncle Billy, at the foot of "The Lonesome Pine."

HEPWORTH-AMERICAN.

"THE WHIRR OF THE SPINNING WHEEL" (Two Parts).—Jasper, the village blacksmith, is in love with Nan, the daughter of old Blind Judith. Nan has long wearied of the village and has no intention of spending her whole life in it. She accepts Jasper's devotion in a half-hearted and indifferent sort of way. Black Meg, the village ne'er-do-well, is herself desperately in love with Jasper. Things are in this condition when one day Nan's beauty is observed by the tire-woman of Lady Betty Hastings, the wife of a noble of great wealth and influence who, although she spends most of her time in London, has a country seat in the little village, which she occasionally visits. The woman is so enthusiastic in her praises to her mistress of Nan's good looks and charming appearance that at last Lady Betty's curiosity is aroused and she condescends to pay a visit in person to old Judith's cottage. Lady Betty offers Nan a position as her maid. Nan, therefore, a few days later departs for London. Before she goes, she does her best to comfort her mother, and promises that she will come back to her again, saying, "One day I will return and creep in softly, and when you hear the whirr of the spinning wheel, you will know that I have come back to you again." Nan begins to realize that life in the great city is not quite all that she pictured it, and that service with Lady Betty is not going to be as light and pleasant as she thought when she first took the situation. Lady Betty's friends consist of a fast set of dissolute men and women, and their strange behavior both distresses and disgusts the innocent country girl. One evening, when a ball is in progress, Lady Betty rings for Nan to come down to the ballroom, wishing to show her guests her "funny little country mouse," as she calls her. One of the men present, who is half drunk, clasps her in his arms. Nan is taken aback, and bursts into tears. She receives no sympathy, however, from Lady Betty, who, after rating her sharply for being such a cry-baby, dismisses her to her room. This scene has been witnessed by Sir Walter Carnaby, who follows her and offers her a home with his sister. Her departure is noticed by the spiteful tire-woman, who informs her mistress than Nan has run away to Sir Walter Carnaby. On arriving at Sir Walter's mansion, Nan is met by his sister who takes an immediate fancy to the girl. Many months pass, and Nan, in the delightful whirl of the new life that opens up before her, forgets all about her lonely old mother. At length the old lady's distress becomes so great at hearing nothing of her daughter, that Jasper volunteers to go to London and find out what has become of her. On reaching Lady Betty's, he is told by the tire-woman her version of what has happened, and is overwhelmed with grief at the sad news. He goes to Sir Walter Carnaby and succeeds in getting an interview with Nan, who appears quite pleased to see him, and he gives her her mother's letter. She soon realizes, however, from Jasper's conversation that he believes her to be guilty, and in a fit of indignation orders him from the house. Jasper returns to the village, and not daring to tell Judith what he believes to be the true state of affairs, comforts her with lies, saying that he has seen Nan, and that she is getting on splendidly. In the meantime, however, the tire-woman has been to the village again, and has told her version of the story to Black Meg. All this time Nan's conscience has been reproaching her for leading a life of idle luxury in London, while her mother is living in loneliness at home. She returns home and creeps softly in at the door, she slips into an empty chair and sets the spinning wheel going. The wheel has been idle and silent ever since she went away, and directly her mother hears it she remembers her daughter's promise on the eve of her departure. Clasping her in her arms, she folds to her heart the prodigal who has returned at last.

GAUMONT.

"THE IRON MAN" (Three Parts.—At Rochecombe Castle a large house-party is assembled. The young countess of Servenac and her husband prove excellent hosts; they are newcomers in the district and appear to possess fabulous wealth. Late one night the Count receives a mysterious visitor. In the library one of the panels slides noiselessly up at a touch from a lever hidden under the table, a coarse-looking man creeps through the opening and leaves a small chest, which contains valuable jewels, with the Count. A week or so later Servenac makes the acquaintance of a wealthy young American, Phillip Travers, from whom he learns that Travers is motoring to Marseilles that night to join his yacht, intending to start on a trip to the Indies. The Count appears to take a particular interest in the fact, and later prevents Travers carrying out his plan, by disabling his car by a shot at the tire from the roadside. The chauffeur finds it will take two or three hours to repair the damage, and a peasant is hailed by Travers, who, on hearing that he is the landlord of the "Black Bull" Inn, which is near at hand, decides to wait at the inn. Once inside the "Black Bull" he is drugged, robbed and his body placed in the cellar. His chauffeur, calling a little later, is informed that his master did not stop at the inn, but drove straight on towards Marseilles.

Some weeks later the police, having entirely failed to discover a clue to the mysterious disappearance of Phillip Travers, the case is taken up by the celebrated detective, Barnet Parker. Finding that the "Black Bull" is the only inn between the spot where the motor broke down and Marseilles, Barnet Parker engages a room at the inn, and finding the landlord's manner rather suspicious, he determines to make a thorough search. During the small hours he exposes the callers. One large cask gives a hollow sound to his tap; he removes the top, and on crawling through finds his way into a second cellar. Flashing his electric torch around he finds a scrap of paper; it is a torn bill, but the name Phillip Travers is quite distinct; here is a valuable clue. Pursuing his investigations, Barnet Parker finds a stone staircase, which apparently has no exit. Before leaving, the detective makes a careful plan of the two cellars, and by its aid next day he discovers that the subterranean passage through which he has passed must lead to Rochecombe Castle. He must now find a means of penetrating the Castle, and a plan is quickly formed. Under the assumed name of Lord Chilton, he becomes acquainted with the Servenacs and is soon on intimate terms with them and in due course receives the invitation to Rochecombe Castle, which he has been angling for. Several guests are at the castle, and Bridge, for considerable points, is the chief amusement. Lord Chilton has extraordinary luck and wins large sums from the Count. This appears to annoy Servenac and he fails to hide his chagrin. But it is dangerous to win money in the castle, and late that night the detective is requested to go to the library with Servenac to inspect some pictures. Bending over the prints, he is seized unawares by Servenac and his accomplice and pushed against a suit of armour. Some ingenious mechanism is released and the iron arms close on Barnet Parker like a vice. He is bound and gagged, and then the sliding panel

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opens; he is carried down a flight of steps and left in the cellar. But he recognizes his surroundings at once and remembers noticing the electric switchboard. After many struggles he manages to get the switch between his teeth, and by forcing it backwards and forwards burns the ropes which bind him, then swinging himself over a deep stream, which separates this cellar from the rest under the house, he finds his way out into the garden and round to the library window. Meanwhile the Count becomes nervous as the electric light goes out, and the Countess begs him to go down to the switch and find out what is wrong; therefore, when Barnet Parker enters the window, it is the work of a moment to push the accomplice into the arms of the Man of Iron and to stifle the screams of the Countess. He makes the two captives secure, and in response to a tapping on the panel, raises it sufficiently to allow Servenac's head to come through, and then quickly lowers it on his neck, thus neatly catching him like a rat in a trap. Then cooly walking to the telephone, the detective phones for the police, having carried out most successfully his ingenious plan.

WORLD FILM CORP.

"THE LIGHTS O' LONDON" (Five Parts).—Harold Armytage is entertaining a party of sporting and race-course associates when Squire Armytage returns and orders his son's companions out of the house and bids Harold choose between them and him. Father and son part in anger, and Harold prepares to go to London after an interview with Bess Marks, his sweetheart.

Bess refuses to be parted from Harold and they plan to go away together. They are married in London and soon after, when looking for work, Harold meets one of his old racing friends, who persuades him to go to the races. There his friends, in collusion with a bookmaker, put Harold on to a "wrong un" and Harold, ruined, goes home to Bess and confesses the truth. The pinch of poverty comes and the landlady turns them out. They tramp back to his father's home in the hope that his father will forgive him, or at least help Bess.

In the meantime Clifford Armytage, Harold's cousin, who is looked upon as the heir, has been making love to Hetty Preene, a frivolous girl, daughter to Seth Preene, one of the Squire's gamekeepers. Seth Preene sees Harold and Bess, and tells Clifford of Harold's arrival in the neighborhood. Clifford is terribly alarmed as the old squire has been mourning the absence of his son, and Clifford fears he will forgive him. Clifford and Seth plot to rob the old squire and put the blame on Harold.

When Squire Armytage sees his boy he nearly relents, but a fresh quarrel ensues and Harold goes, leaving his wife to the care of her old father. The robbery takes place. The squire, who has surprised Preene, is struck down by Seth and dies before he can exonerate Harold, who has been arrested and accused of the crime.

Seth gives Clifford the family jewels he has stolen, but he retains the will he found with them, which leaves the estates to Harold, thinking he can hold it over Clifford if Clifford tries to play him false. Harold is sentenced to seven years, and Clifford orders Bess to leave the place. She goes to London and takes a room in the house of a family of show-people named Jarvis and nurses the boy, Shapespeare Jarvis when the old people go on tour.

Meanwhile Clifford has induced Hetty Preene to leave her father, and takes a house for her in St. John's Wood under the promise that he will marry her. He gives her the Armytage jewels. Some time after Harold has been a convict he learns that Bess is ill and the thought tortures him and he determines to escape. Just as he is about to fall into the hands of the warders in search of him, he meets with Joe Jarvis, who shelters him in his London home, where to his joy, Harold and Bess are reunited.

Seth Preene, now a well-to-do inn-keeper on the money paid him by Clifford, is sorrowing for his daughter and is half suspicious that Clifford has had a hand in her leaving home. Clifford denies this, but drops a registered letter receipt giving Hetty's address in London. Seth thinks Clifford is paying money to Bess, and determines to pay a trip to London to find out why, if possible. Just as this happens, while Clifford is down in the country, Hetty, who is very vain, has gone to the theater wearing the Armytage jewels, and in leaving drops a diamond bracelet which is taken by a coster to the police. Clifford, alarmed for the safety of the bracelet and fearing that some one will discover that it is part of the jewelry reported as stolen from Armytage Hall, gets the police to issue a reward and comes to the police station to identify it.

There he sees a reward bill announcing the escape of Harold, and having kept himself informed of the whereabouts of Bess, he instantly jumps to the conclusion that Harold may come to the house where she is living. He offers to point her out to a detective and takes him to the address, at which Harold arrives with the old showman and his wife.

Shakespeare Jarvis, who is devoted to Bess, sees the detective and instantly rushes home with the news. The police enter and Harold after a desperate struggle makes his escape. Seth Preene comes to London and goes to Hetty's address, arriving just after Clifford has got the bracelet and warned Hetty about wearing them in public. When he has gone to his club, Hetty puts all the jewels on and is admiring herself when her father is shown in. Seth, expecting to see Bess, is overwhelmed to find Hetty, and realizes her shame. He goes off in a fury to find Clifford and meets the betrayer of his daughter on a bridge over the canal in Regent's Park, near which Harold and Bess are resting in their flight. Seth Preene fiercely tells Clifford that if he does not make Hetty his wife within a week he will tell the whole truth and send Clifford to prison in place of Harold. Clifford turns on him and after a fierce fight throws Seth over the bridge into the canal. Harold hears Seth's cries for help, throws off his coat and rescues Seth, who is astonished to see in the man who has saved his life the young master his evidence sent to prison. In gratitude he tells Harold to go back to the Jarvis' house and wait till he comes. He will pay his debt.

Harold and Bess return to the showman's home but are discovered by Clifford and the police, and after Harold has thrashed Clifford he escapes by the window only to be arrested and taken by the police. But just as Clifford has denounced Harold, Seth Preene, who has telegraphed for the will to his lawyer, in whose custody he has placed it for safety, arrives, and denounces Clifford and gives Harold the will which makes him master of his old home. A King's pardon is soon obtained for Harold, who returns with Bess to Armytage Hall amid the acclamations and rejoicings of the tenants.

ITALA.

"AN AERIAL REVENGE" (Three Parts).—That mother and daughter should become rivals for th hand of a man is not so unusual when taking into account similar circumstances of this character in the past. However in this case the man most desired by these two women proved to be an adventurer and a villian of the worst type. He, pretending to love the daughter, engendered in the mother's heart a feeling of affection for him through which he hoped to gain intimate relations with her uncle, the secretary of state, with a view to procuring secret documents for a rival country. Strange to say the adventurer was introduced by a cousin of the younger girl and carried on his love affair for a time successfully.

Fate ordained that the adventurer should accompany the mother and a party on a trip to the Alps and here mid snow-capped mountain peaks he worms his way into her affections. Upon their return he succeeds in gaining an audience with the secretary of state and obtains his confidence. He is later brought face to face with the young girl whom he has deceived, and through the efforts of a life-long friend of the family his villainy is exposed. Realizing that his cleverly contrived plans failed, the cowardly villain seeks refuge in flight. Having access to the vaults where state documents are kept he secures a number of these and finally reaches the railroad station where, unfortunately for him, the hero of the story discovers him buying a ticket. Both men board the same train and a struggle ensues while going at great speed. The villain makes a wild leap from the fast moving train and succeeds in reaching the hangar of the aerial club, where he bribes an official to loan him an aeroplane in which he endeavors to reach Germany.

Our hero is hot on his trail, however, and by a clever ruse also succeeds in securing an eroplane, and a mad race in midair follows. The hero overtakes the villain and reaching a height far above him finally swoops down on the criminal and he is precipitated to earth, where he is later found, mangled and bleeding, among the wreckage.

LEADING PLAYERS FILM. CO.

"FORCES OF EVIL" OR "THE DOMINANT WILL" (Three Parts).—Dr. Gregory falls in love with Mrs. Livroy, and is repulsed. He puts her under hypnotic influence, and wills that the poor weak woman come to his house at eleven o'clock. She joins Gregory who carries her off.

Mr. Livroy cannot tell his little ones, and they are made to believe that their mother is dead. The children gather small trifles belonging to their mother to keep fresh her memory. Mr. Livroy sells his home and removes to a luxurious villa on the Riviera.

One day the children are startled by the appearance of their mother in a by-path of the park, but the image, seen for a moment only, disappears. The children see their mother pass again and run toward her.

Mr. Livroy goes in pursuit of the couple and overtakes them on the cliffs. A terrible struggle takes place between the two men and Livroy is struck down. Gregory is carrying Lucille off when the earth gives way and the two fall.

Livroy is rescued. Gregory learns that Lucille is reviving. He knows that she has seen her children at her bedside, and feels that he is no longer the tyrannical lord of the unhappy woman. Before dying, he writes to the District Attorney charging Livroy with throwing him over the cliff.

Lucille confides her story to Dr. Jarlier. Dr. Jarlier tells Mr. Livroy Lucille's story of the influence Gregory had over her will. The children take the hands of both their parents and this loving link joins them together forevermore.

FEATURES IDEAL.

"THE CRUCIBLE OF FLAME" (Three Parts). Mr. Ruggers and his daughter, Irene, live a peaceful life in their country cottage, having for their neighbor and only visitor the country doctor.

Into this life of seclusion, however, there comes a disturbance in one Agnes Dely, Irene's school companion, who has become an actress, and leads a gay life in the city. Irene is invited to spend a short time with her and see something of the world. She goes in spite of the disapproval of her father. During her absence the doctor confesses his love for Irene, and asks for her hand in marriage. Irene returns, but is, indeed, unhappy. She has learned the lesson of the world by bitter experience, and is confessing her secret to the doctor, when her father overhears and drives her from home in utter humiliation. A year later Irene pleads with her father, but with no success. In despair she abandons her child on her father's doorstep, and goes on her way.

Mr. Ruggers receives the child and adopts him as his own. Six years pass. Irene's child is the idol of his grandfather, while the doctor's friendship is as strong as before. Irene has become a school mistress for poor children. A fire breaks out in the school and Irene heroically rescues one of her pupils. She is injured ,and, owing to her bravery, a reconciliation with her father is brought about.

Meanwhile the child's father extorts money from Mr. Ruggers by his legal right to the boy, and some evil associates kidnap the child without his knowledge. Fired by paternal love he runs to warn the child's grandfather, but is too late. The boy has freed himself and arrived home safe. Ruggers, seeing a shadow, shoots, and the vendetta is concluded. Finally Irene marries the faithful doctor, and thus happiness sheds its light once more over the family of Ruggers.

FAMOUS PLAYERS.

"THE EAGLE'S MATE" (Five Parts).—The Mornes of Virginia are a lawless mountain clan, a strong, fierce folk, scornful of any law save that writ large in their own hearts. They dwell on a nearly inaccessible peak called the Eagle's Eyrie, and because of their craggy abode and their fierce natures are called the "Eagles." Lancer, son of the leader, has been sent to college by Anemone's aunt, Mrs. Breckenridge, who is a Morne herself, though Anemone, her petted and cherished niece, is ignorant of this fact, as are the rest of the townspeople. Lancer's father is arrested for moonshining, and Lancer shakes off the shackles of civilization and leads the clan to the rescue of his father, joining the Mornes in their lawless life in the Eyrie. Fisher Morne, the brutal and uncouth cousin of Lancer, falls in love with Anemone, and being repulsed by her, abducts her and carries her off to the Eagle's Eyrie. Lancer and Anemone have met and have felt an irresistible attraction for each other. When Anemone finds Lancer at the Eyrie, she begs him to save her and send her back to the valley. But with the wild daring of his clan, Lancer tells her he intends to have her for himself, fights Fisher for her, and conquers. Anemone marries Lancer to save her aunt from paying the immense ransom Fisher would exact for her return, but tells Lancer she hates him—and finally convinces him that she does. In anger, Lancer replies that he will never speak a word of love to her until she asks him to, and they live in the Eyrie as strangers. Fisher shoots Lancer and lays the crime on Anemone. The wounded Lancer demands that Anemone be returned in safety to her aunt, declaring she is innocent. Anemone learns that the sheriff is leading a posse up to the Eyrie to attack the Mornes, who have been betrayed by the traitor, Fisher, and she returns to lead the clan against the representative of the law, for she has learned to love Lancer and now longs to be herself considered an "Eagle." She reaches the clan in time to warn them, and the baffled posse returns. Anemone's aunt, at the crucial moment loyal to the Mornes, comes to the Eyrie, and shows them through the action of the traitor, Fisher, the folly of outlawry and its inevitable end. Lancer, now the acknowledged leader, through the sweet influence of the noble little Anemone, recognizes the truth of his aunt's words. The Mornes promise no longer to rebel against their State. Lancer and his bride begin their honeymoon in the Eyrie, and Anemone is at last truly happy as the Eagle's mate.

APEX

"THE MIDNIGHT MARRIAGE" (Four Parts).—Leopold, brother of the King of Savonia, is, in the absence of direct heirs, Crown Prince of the kingdom and heir to the throne. In face of the laws which declare that members of the royal family must only marry those of blood equal to their own, and without the knowledge of the King, Leopold has wedded Stephanie, a beautiful peasant girl, and lives with her in a village in the hills whenever he is able to escape from the court. A year after the marriage he receives an urgent summons from Stephanie, and finds, on reaching his mountain home, that a son has been born to him. The fact compels him to inform Stephanie that, by the laws of Savonia, their marriage is illegal and that the child can never be recognized as his heir and successor as ruler of Savonia.

Paul grows to manhood in the mountains without knowing his father's name, but on her deathbed Stephanie tells him her unhappy story, and he learns that it is the Crown Prince Leopold who has broken her heart and deserted her at the dictates of worldly ambition. Alone in the world he determines to seek his fortune in Savonia. Satanella, a woman of the woods, has fallen in love with him, but he rejects her advances, and in doing so makes her his enemy for life. Prince Leopold, on the death of Prince von Strelsburg, one of the chief nobles of Savonia, writes to the dead man's son and daughter, Prince Eugene and Princess Astrea, informing them of their loss and acquainting them of their father's will, which direct that, on attaining her twenty-first birthday, Astrea shall become the wife of Captain Rudolph von Scarsbruck. Scarsbruck, a man of good family but dissolute habits, soon learns that Astrea dislikes him and intends to take full advantage of the two years of freedom left her by the will. He therefore takes advantage of her brother Eugene's weak character to involve him in losses at cards, and getting him into his power by these means, readily obtains his assistance by the promise of 100,000 crowns if his suit is successful.

Two years pass, and it is the eve of Astrea's twenty-first birthday. Paul has proved a successful soldier, and to celebrate the winning of his commission, has invited several of his soldier friends to meet him at the "Golden Dragon." Eugene and Scarsbruck are seated at another table in the same inn. Satanella, now living a gay life in the capital, sees and recognizes Paul, and tells Scarsbruck and Eugene of his history. When Paul asks them to drink with him, they contemptuously refuse, and Eugene uses insulting expressions regarding Paul's mother. The young officer knocks him down, and, on Eugene drawing his sword, defends himself and severely wounds the Prince. Scarsbruck orders soldiers to arrest Paul, but declaring that he will not surrender until he has proved Eugene a liar, Paul succeeds in getting away. Astrea, when the hour approaches when she will be no longer able to refuse the husband imposed upon her by her father's will, goes for counsel and guidance to the old priest, Father Gerard, in the private chapel of Strelsburg Palace. Paul, hard pressed by the soldiers with Scarsbruck at their head, takes refuge in the chapel, and, questioned by Astrea, tells her that the blood on his sword is that of his mother's slanderer. Astrea sees in his appearance a way out of the difficulties which beset her. She tells him her story, and concludes with the appeal: "Make me your wife and we will say good-bye forever."

Paul, moved by the evident distress of the beautiful girl, agrees to her request; and with the hands of the clock showing a few minutes to midnight, the strange wedding ceremony begins, with the man and woman and the priest alone in the still chapel. Before the ceremony is completed, Scarsbruck and his men are heard at the door demanding admittance. Urged by Astrea, the priest completes the ceremony, the angry soldiers battering at the door forming a strange accompaniment to the benediction. On the stroke of twelve the ceremony is over, and Astrea, hastily directing Paul to hide in a small inner room, goes with the priest to admit the angry Scarsbruck. The latter tells Astrea that he is searching for the man who has wounded her brother; but by a great effort, she maintains her self control and denies that anyone is hidden in the chapel. Ten days later Paul is captured and brought to the barracks handcuffed at Scarsbruck's orders. Astrea enters and scornfully denounces Scarsbruck and her brother for their cowardice. A moment later Prince Leopold enters and orders Paul's handcuffs to be removed. Paul asks him for a private audience, and when it is refused asks again in a low voice: "In the name of Stephanie." Leopold orders Scarsbruck and Eugene from the room, and hears Paul's story. The gallant bearing of the young soldier touches him, and he declares: "I will acknowledge you as my son," but Paul, with the memory of his mother's wrongs still before him, replies hotly: "I will not recognize you as my father."

Von Scarsbruck and Eugene, learning that Astrea loves Paul, plot to ruin her reputation. Hidden below her window at night, they see her throw her handkerchief from the balcony to Paul below, and, after he has walked away, Scarsbruck climbs up the balcony to her room and threatens that unless she promises to marry him he will remain there all night, and so hopelessly compromise her. Paul hears suspicious sounds, and returning, also climbs into the room and attacks Scarsbruck. The latter succeeds in ringing the bell, and sneeringly tells the lovers that Eugene and Father Gerard will shortly come to investigate, and that his desire to ruin Astrea's reputation will be achieved. Paul's answer is to place a revolver to his head and force him behind a screen. When the priest and Eugene enter, only Astrea is visible; and Scarsbruck, with the revolver muzzle pressed to his forehead, dares not utter a word, and Eugene and Gerard withdraw.

Paul contemptuously orders Scarsbruck from the room; and in response to a challenge, agrees to fight him in an hour's time. He retires to his room to prepare for the encounter. Satanella, still nursing the hatred bred in her by Paul's rejection years before, has hidden behind curtains, and with a revolver, taken from a case on the table, fires, severely wounding Paul in the arm. Despite the handicap, he is about to keep his engagement when Astrea enters, and, snatching up his own sword, bars the door and declares she will not allow him to fight until he has recovered. A moment later, as von Scarsbruck and Eugene enter, she slips behind the curtain. Von Scarsbruck taunts Paul with cowardice, and Astrea, stepping forward, releases Paul from his promise and tells him to fight his rival at once. With his sword held in his left hand, Paul succeeds in holding von Scarsbruck at bay; but Eugene treacherously warding off one of his thrusts, enables von Scarsbruck to run his sword through Paul's body. As Astrea is doing her best to staunch the flow of blood from the lover's wounds, Prince Leopold enters the room. In response to Astrea's questioning look he declares: "Princess, he is my son." King of Savonia, and able to make and unmake laws, Leopold summons Paul before him and offers to legalize the marriage with Stephanie, and to make Paul heir to the throne. The young man's answer is to lead Astrea to his father, and to present her as his wife. Leopold will not recognize his son's marriage with a woman not of royal blood; and Paul will not, like Leopold himself, put her aside. Neither will give way, and in the end Paul and Astrea leave the court and capital forever.

LASKY FEATURE PLAY CO.

"THE ONLY SON" (Five Parts).—Thomas Brainerd, sr., as a prospector, is a dutiful and loving husband and father. Two children, Gertrude and Thomas, jr., are born while the Brainerds live in a log cabin in the mountains. Brainerd strikes gold, goes to New York, where he becomes a financial power. He neglects his wife—devotes every moment of his time to his growing industries, simply supplies funds to his family—and his wife, alone and melancholy, is fascinated by an artist and consents to "sit" for a painting. Feeling her neglect keenly, Mrs. Brainerd becomes a victim to the wiles of the artist, who, however, is killed by the husband of a former victim before the affair has progressed too far.

Brainerd, learning of his wife's affair with the artist, orders her from the house. Thomas, jr., sides with and accompanies his mother. Heretofore a worthless spendthrift, Thomas now becomes ambitious and joins interest with a penniless inventor, goes West, establishes a factory, makes a go of it, sells out to his father at an enormous advance, convinces his father that his mother is innocent and, as he transfers the invention to his father's firm, sees his mother in his father's arms, which example he immediately follows by proposing to the girl he has always loved.

"THE MAN ON THE BOX" (Five Parts).—Lieutenant Bob Warburton is wounded during an encounter with the Indians and taken to the home of Col. Annesley for medical treatment.

Recovering, Bob finds that his service in the army has expired and he says he is penniless. However he is rich in romance and becomes fascinated by the Colonel's daughter, Betty. Betty, not knowing who Bob is, offers him a position as coachman, which he accepts. Many and varied are Bob's experiences as "The Man On the Box" of the Annesley coach.

Becoming implicated in a plot to defraud the United States Government of important plans, he thwarts the attempts of a Russian Count and saves important plans. Betty, while visiting Bob's sister, who is a dear friend, learns from Bob's photograph who he is, but allows him to continue as coachman. Bob is entirely ignorant of Betty's knowledge of his identity.

Betty's father loses his money; then Bob discloses his identity and admits he is the possessor of a large fortune in his own right; however, Betty's and Bob's romance is one of pure love and, after a series of intrigues, plots and counter-plots, all of which "The Man On the Box" foils, the couple are married and live happily ever after.

ECLECTIC.

THE PERILS OF PAULINE (Ninth Episode).—Rescued from the savage Indians, Pauline promises Harry to be good and not get mixed up in any more adventures. But she finds it impossible to long endure the quiet life of the ranch, and as a harmless experiment they all agree to let her take part in moving pictures. She goes to Pathé Frères, finds Chief Director Gasnier, and is taken along on a trip to Devil's Island as one of the angels in a production of "Paradise Lost."

Business affairs keep Harry back temporarily, and Owen, who has booked himself as one of the "lost souls," leaves Hicks behind to hold Harry on the main land. At last when Harry is ready to go he finds that the regular steamer has sailed. He gets a fast motor boat but the owner has been bribed by Hicks, and he maroons Harry on a desert island. On Devil's Island the production of "Paradise Lost" has started, and a young desolute player named Booth has become enamored of Pauline. Owen sees an opportunity and bribes him to carry her away. Pauline is nearly distracted. In the nick of time to prevent this scoundrelly abduction Harry scrambles up on the shore from an improvised raft on which he has made the trip from the island on which he was marooned.

Rushing up he knocks Booth out. Pauline flees away to the shore, sees a hydro-aeroplane, speaks the pilot who agrees to take her to the main land. They have barely started, however, when the pilot lights a cigarette. The match he carelessly tosses away, lights on one of the wings and in a few moments the machine is in flames. Coward that he is, he grabs the only parachute and leaves Pauline to her fate. Quite equal to the emergency, however, Pauline rights the plane and lands in safety, fully determined to take no further part in such foolish experiences. She has not reckoned, however, upon the villainous plans which Owen and Hicks are perfecting for her destruction.

THE REIGN OF TERROR (Six Parts).—During the French revolution which changed the government of France from a monar to a republic, the lowest citizens of Paris seized the reins of government and caused the imprisonment of Queen Marie Antoinette.

The Chevalier de Maison Rouge visits his brother-in-law Dixmer, who is supposed to be strong in-law Dixmer, who is supposed to be strong for the revolution, and enlists his help in a desperate attempt to free the Queen. A young officer of the revolutionists is persuaded by the wife of Dixmer to allow the Queen to take a little exercise in the courtyard of the prison. On one of these walks she is presented with some flowers, one of which contains a note telling of the plans of the conspirators. This note is found by one of the guards and the attempt to rescue her is a failure

Not to be disappointed the Chevalier makes a second attempt. The authorities fearing this have the Queen moved to another prison. Dixmer and the Chevalier by a ruse overpower the warden, and Dixmer's wife takes the place of the Queen in the cell. The plot seems to be going successfully when it is spoiled by the arrival of the Queen's former guards. To prevent any further attempts the revolutionary tribunal order the execution of the Queen. This is carried out although the Chevalier and Dixmer make another attempt to rescue her which results in their death.

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July 8—Feast and Famine (Drama)
July 13—The Lure of the Sawdust (Two Parts—Drama)
July 15—Youth and Art (Drama)
July 20—A Man's Way (2 parts—Drama)
July 22—Business Vs. Love (Drama)
July 27—The Broken Barrier (2 parts—Dr.)
July 29—Does It End Right? (Drama)
July 31—All On Account of a Jug (Comedy)

BEAUTY.

July 7—The Other Train (Drama)
July 14—The Joke on Jane (Comedy)
July 21—Her "Really" Mother (Drama)

"101" BISON.

July 4—The Hopes of Blind Alley—Three Parts—Drama)
July 11—Prowlers of the Wild (Two Parts—Drama)
July 18—A Mexican Spy in America (2 parts—Drama)
July 25—Olano of the South Seas (2 parts—Drama)

BRONCHO.

July 1—Shorty Gets Into Trouble (Two Parts—Drama)
July 8—The Final Reckoning (Two Parts—Drama)
July 15—Shorty Turns Judge (2 parts—Comedy Drama)
July 22—Shorty and the Aridville Terror (2 parts—Drama)

CRYSTAL.

July 7—Nearly a Stepmother (Comedy)
July 14—Vivian's Four Beaus (Comedy)
—What Pearl's Pearls Did (Comedy)
July 21—Getting Vivian Married (Comedy)

DOMINO.

July 2—His Hour of Manhood (Two Parts—Drama)
July 9—The Curse of Humanity (Two Parts—Drama)
July 16—Star of the North (2 parts—Drama)
July 23—The Defaulter (2 parts—Drama)

ECLAIR.

July 8—Duty Two Parts—Drama)
July 12—Willy Walrus and the Parisians (Com.)
—Lily as a Little Mother (Comedy)
July 15—Renunciation (2 parts—Western Dr.)
July 19—Tango Versus Poker (Comedy)
July 22—Allah-3311 (3 parts—Drama)
July 26—When Death Rode the Engine (Western—Drama)

FRONTIER.

July 5—The Broken Barriers (Drama)
July 12—The Fight in Lonely Gulch (Drama)
July 19—The Ranger's Reward (Western Dr.)
July 26—When Memory Recalls (Drama)

GOLD SEAL.

July 7—Lucille Love, the Girl of Mystery (Series No. 13—Two Parts—Drama)
July 14—Lucille Love, the Girl of Mystery, Series No. 14 (2 parts—Drama)
July 21—Lucille Love, the Girl of Mystery (Series No. 15—2 parts—Drama)

IMP.

July 6—The Lady of the Island (Two Parts—Drama)
July 9—The Old Rag Doll (Drama)
July 13—When the World Was Silent (Three Parts—Drama)
July 16—The Universal Boy, Series No. 1 (Comedy)
July 20—In the Sultan's Garden, (Drama)
July 23—The Gateway of Regret (Drama)

JOKER.

July 8—Bess, the Detectress, or the Dog Watch (Comedy)
July 11—Love Roses and Trousers (Comedy)
July 15—Willy Walrus and the Awful Confession (Comedy)
July 18—His Wife's Family (Comedy)
July 22—Jimmy Kelly and the Kidnappers (Comedy)
July 25—The Polo Champions (Comedy)

KAY-BEE.

July 3—The Heart of a Crook (Two Parts—Drama)
July 10—The Feud of Beaver Creek (Two Parts Drama)
July 17—The City (2 parts—Drama)
July 24—The Sheriff of Bisbee

KOMIC.

July 5—"Bill" No. 1 (Comedy)
July 12—Wrong All Around (Comedy)
July 19—Bill No. 2 (Comedy)
July 26—Leave It to Smiley (Comedy)

KEYSTONE.

July 2—Fatty's Finish (Comedy)
July 4—Love and Bullets (Comedy)
July 6—Row Boat Romance (Comedy)
July 9—(Not yet announced).
July 11—(Not yet announced).

LUX.

June 12—A Family Feud (Comedy)
—View of the Alps (Scenic)
June 19—The Newlyweds (Comedy)
June 26—A Day's Outing (Comedy)
—The Telephone Operator (Comedy)

MAJESTIC.

June 30—Suffragette Battle in Nuttyville (Comedy)
July 5—The Angel of Contention (Two Parts—Drama)
July 7—The Only Clue (Drama)
July 12—A City Beautiful (Two Parts—Drama)
July 14—The Old Derelict (Drama)
July 19—The Painted Lady (2 parts—Drama)
July 21—A Red Man's Heart (Drama)
July 24—Lest We Forget (Drama)
July 26—The Mystery of the Hindu Image (2 parts—Drama)

NESTOR.

July 8—A Ranch Romance (Western—Drama)
July 10—The Great Universal Mystery (Com.)
July 15—Her Grave Mistake (Western Drama).
July 17—When Eddie Went to the Front (Com.)
July 22—By the Sun's Rays (Western-Drama).
July 24—All at Sea (Comedy)

POWERS.

July 3—Pearl of the Sea (Drama)
July 10—Passing the Love of Women (Drama)
July 17—The Severed Hand (3 parts—Drama).
July 24—Kate Waters of the Secret Service (2 parts—Drama)

PRINCESS.

June 26—Professor Smith (Comedy)
July 3—The Decoy (Drama)
July 10—The Girl of the Seasons (Comedy)
July 17—The Veteran's Sword (Drama)

RELIANCE.

July 13—Our Mutual Girl, No. 26 (News)
July 15—How Izzy Stuck to His Post (Comedy-Drama)
July 18—The Vengeance of Gold (2 parts—Dr.)
July 20—Our Mutual Girl, No. 27 (News)
July 22—Izzy and the Diamond (Comedy)
July 25—The Saving of Young Anderson (2 parts—Drama)

REX.

July 5—The Foreman's Deceit (Drama)
July 9—When Fate Disposes (Two Parts—Dr.)
July 12—Plain Mary (Drama)
July 16—The Sob Sister (2 parts—Drama)
July 19—Out of the Darkness (Drama)
July 23—At the Foot of the Stairs (Drama)
July 26—An Awkward Cinderella (Comedy-Dr.)

ROYAL.

July 4—Did She Run? (Comedy)
July 11—Mistakes Will Happen (Comedy)
July 18—The New Housekeeper (Comedy)
July 25—Milling the Militant (Comedy)
—Servants Superseded (Comedy)

STERLING.

July 6—Billy's Vacation (Juvenile—Comedy)
July 9—Snooke's Flirtation (Comedy)
July 13—Almost Married (Comedy)
July 16—On the Beach (Comedy)
July 20—The Circus (Comedy)
July 23—Love and Lunch (2 parts—Comedy)

THANHOUSER.

July 12—The Leaven of Good (Drama)
July 14—The Substitute (2 parts—Drama)
July 17—A Gentleman for a Day (Comedy)
July 19—Harry's Waterloo (Comedy)
July 21—The Pendulum of Fate (2 parts—Dr.)
July 26—From Wash to Washington (Comedy)

UNIVERSAL IKE.

July 7—Me, Him and I (Comedy)
July 14—The New Cook (Comedy)
July 21—Universal Ike, Jr., in Cupid's Victory (Comedy)

VICTOR.

July 10—A Beggar Prince of India (Three Parts—Drama)
July 17—The Panama-Pacific Exposition Up-to-Date (Topical and Educational)
July 20—Value Received (2 parts—Western-Drama)
July 24—Irene's Busy Day (Comedy-Drama)

FEATURES.

HEPWORTH AMERICAN.

July 6—No Flies On Cis (Comedy)
—A Friend in Need (Drama)
July 13—The Tragedy of Basil Grieve (3 parts—Drama)
July 20—Once Aboard the Lugger (Comedy)
—Poorluck Minds the Shop (Comedy)
July 27—The Whirr of the Spinning Wheel (2 parts—Drama)

ECLIPSE-URBAN.

July 6—The Mystery of Green Park (2 parts—Drama)
July 13—Butterfly and His Dog (Comedy)
—Magic Matches (Comedy)
July 20—The Joke That Kills (2 parts—Dr.)
July 27—Sammy Is Too Cautious (Comedy)
—Peter's Perseverance (Comedy)

WHITMAN FEATURES.

GARRISON FILM CO. DISTRIBUTORS.
June 13—The Toll of Love (Four Parts—Dr.)
June 27—Jane Eyre (Five Parts—Drama)
July 11—Lena Rivers (Five Parts—Drama)

PASQUALI.

June 29—The Chimney Sweeps of the Valley of Aosta (5 parts—Drama)
July—A Mexican Mine Fraud or the Game That Failed (5 parts—Drama)

WORLD FILM CORP.

July—The World, the Flesh and the Devil (6 parts—Drama)
July—The Lights o' London (5 parts—Drama).
July—The Great Stroke (5 parts—Drama)

EXCELSIOR FEATURE FILM CO., INC.

July—The Toll of Mammon (4 parts—Drama)

FEATURES IDEAL.

June—Whom the Gods Destroy (3 parts—Dr.).
June—The Actress' Redemption (4 parts—Dr.).

LEADING PLAYERS FILM CORPORATION.

June—The God of Death (3 parts—Drama)
July—Germania (5 parts—Drama)

COSMOFOTOFILM CO.

July—She Stoops to Conquer (4 parts—Drama)

GAUMONT.

June 13—Kronstadt (3 parts—Drama)
June 27—The Iron Man (3 parts—Drama)

ECLECTIC.

July—Giants-White Sox Tour of the World (6 parts)
July—A Pearl of the Punjab (3 parts—Drama).
July—The Tramp (3 parts—Drama)
July—The Reign of Terror (6 parts—Drama)
July—Detective Craig's Coup (5 parts—Dr.)

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Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGARPH.

June 29—The Honor of the Law (Special—Two Parts—Drama)
June 2—The Goat (Comedy)
—The Firemen's Social (Comedy)
July 4—The Cracksman's Gratitude (Drama)
July 6—Eva, the Cigarette Girl (Comedy)
—The Boiler Maker's Day of Rest (Comedy)
July 9—A Romance of the Pueblo (Com.-Dr.).
July 11—Her Primitive Model (Drama)
July 13—That Boy From the Poorhouse (Dr.)
July 16—The Prospectors (Drama)
July 18—It Was Some Party (Comedy)
—Some Decorators (Comedy)

EDISON.

July 4—Molly, the Drummer Boy (Drama)
July 6—Her Spanish Cousins (Comedy)
July 7—Face to Face (Seventh of "The Man Who Disappeared" Series) (Drama)
July 8—Andy Has a Tootache (Eighth of the "Andy" Series) (Comedy)
July 10—In the Shadow of Disgrace (Special—Two Parts—Drama)
July 11—Dolly at the Helm (Eleventh of the Active Life of "Dolly of the Dailies"—Drama)
July 13—Qualifying for Lena (Comedy)
July 14—The Two Doctors (Drama)
July 15—The Ever-Gallant Marquis (Comedy)
—An Up-to-Date Courtship (Comedy)
July 17—Meg o' the Mountains (Special—2 parts—Drama)
July 18—Across the Burning Trestle (Drama)
July 20—The Adventure of the Absent-Minded Professor (7th of the Octavius Amateur Detective Series—Comedy)
July 21—A Matter of Minutes (8th of "The Man who Disappeared" series—Dr.)
July 22—A Deal in Statuary (Comedy)
His Wife's Burglar (Comedy)
July 24—Laddie (Special—2 parts—Drama)
July 25—The Last Assignment (Twelfth of the "Dolly of the Dailies" series—Drama).

ESSANAY.

July 4—Broncho Billy's Punishment (Drama).
July 7—A Night with a Million (Com. Drama).
July 8—A Boarding House Scramble (Comedy)
July 9—Slippery Slim—Diplomat (Comedy)
July 10—Night Hawks (Special—Two Parts—Drama)
July 11—Broncho Billy and the Sheriff (Drama)
July 13—Sweedie the Swatter (Comedy)
July 14—At the Foot of the Hill (Drama)
July 15—The Fable of "Napoleon and the Bumps" (Comedy)
July 16—Snakeville's New Waitress (Comedy).
July 17—His Stolen Fortune (Special—2 parts—Drama)
July 18—Broncho Billy Puts One Over (Drama)
July 20—Money Talks (Comedy)
July 21—Mrs. Billington's First Case (Comedy-Drama)
July 22—The Fable of "Higher Education That Was Too High For the Old Man" (Comedy).
July 23—Slippery Slim's Inheritance (Comedy).
July 24—A Little From Home (Special—2 parts—Drama)
July 25—Broncho Billy and the Gambler (Dr.).

KALEM.

July 4—The Political Boss (Drama)
July 6—The Weakling—Third of the Alice Joyce Series—Special—Two Parts (Drama)
July 7—Kaintucky Bill (Drama)
July 8—A String of Pearls (Special—Two Parts—Drama)
July 10—Rube the Interloper (Comedy)
—In Old England (Topical)
July 11—Lame Dog's Treachery (Drama)
July 13—A Diamond in the Rough (Special—2 parts—Drama)
July 14—Accused (Drama)
July 15—The Express Messenger (Special—2 parts—Drama)
July 17—Wanted, An Heir (Comedy)
July 18—The Fate of a Squaw (Drama)
July 20—In Wolf's Clothing (4th of the Alice Joyce Series—Special—2 parts Dr.)
July 21—The Beast (Drama)
July 22—The Rival Railroad's Plot (Special—2 parts—Drama)
July 24—The Bingville Fire Department (Com.)
July 25—Defying the Chief (Drama)

GEORGE KLEINE.

June 9—The Trap-Door Clue (Celio—Special—Two Parts—Drama)
June 16—One Woman's Way (Cines—Special—Two Parts—Drama)
June 23—A Midnight Guest (Cines—Special—Two Parts—Drama)
June 30—The Bondage of Evil (Celio—Special—Two Parts—Drama)
July 7—Heirloom (Cines—Special—2 parts—Drama)
July 14—The Rival Actresses (Cines—Special—2 parts—Drama)

LUBIN.

July 4—It's a Shame (Comedy)
—The Kidnapped Bride (Comedy)
July 7—Fooling Fanny's Father (Comedy)
—While Auntie Bounced (Comedy)
July 8—The Incompetent (Special—Two Parts—Drama)
July 9—The Debt (Special—Two Parts—Dr.)
July 10—The Tribunal of Conscience (Drama)
July 11—How He Lost His Trousers (Comedy).
—Mandy's Chicken Dinner (Comedy)
July 14—He Was Bad (Comedy)
—Tough Luck (Comedy)
July 15—Codes of Honor (Special—2 parts—Drama)
July 16—The Cross of Crime (Special—2 parts—Drama)
July 17—The Lie (Drama)
July 18—She Wanted to Know (Comedy)
—All for Love (Comedy)
July 21—Temper and Temperature (Comedy)
—Worms Will Turn (Comedy)
July 22—Who Seeks Revenge (Special—2 parts—Drama)
July 23—The False Shadow (Special—2 parts—Drama)
July 24—A Traitor to His Country (Drama)
July 25—A Matter of Record (Comedy)

MELIES.

June 27—A Shadow On the Wall (Special—Two Parts—Drama)
June 30—One Suit of Clothes (Comedy)
July 1—The Monk's Sacrifice (Drama)
July 2—Womanly Curiosity (Comedy)
—The Prescription (Special—Two Parts—Drama)
July 4—Hidden Death (Special—Two Parts—Drama)
July 7—A Discolored Romance (Comedy)
July 8—The Hole in the Wall (Drama)
July 9—Good Fortune's Tardy Smile (Comedy)
July 9—A Royal Survivor (Special—2 parts—Drama)
July 11—A Friend's Forgiveness (Special—2 parts—Drama)
July 14—Rags and Patriotism (Comedy)
July 15—Justly Punished (Drama)
July 16—The Test of True Love (Comedy)
July 16—A Sublime Deception (Special—2 parts—Drama)
July 18—The River's Secret (Special—2 parts—Drama)
July 21—(Title not reported).
July 22—His Sense of Duty (Drama)
July 23—Wanted a Sweetheart (Comedy)
July 23—When Preachers Leave Home (Special—2 parts—Comedy)
July 25—Black Pearls (Special—2 parts—Dr.).

PATHE.

June 29—Visit to Paris (Travel)
—Rapids and Water Falls of New Zealand (Scenic)
June 30—A French Village in Senegal, West Africa (Scenic)
—Venomous Serpents (Educational)
July 1—Pathe's Weekly, No. 43—1914 (News).
July 6—The Heart and the Circulation of the Blood (Biology)
—Modes of Travel in Japan (Manners and Customs)
July 7—A Tiger Hunt (Indo-China) (Scenic)
—The Ice and Snow
July 8—Pathe's Weekly No. 44, 1914 (News)
July 13—A Russian Bear Hunt (Scenic)
—The Wine Industry, Marsala, Sicily (Industrial)
July 14—Through Bosnia and Dalmatia (Scenic)
—The Tombs of the Ancient Japanese Emperors, Annam (Indo China)—(Scenic)
—Water Falls at Aragonia, Spain (Travel)
July 15—Pathe's Weekly No. 45 (News)

SELIG.

July 3—Making Good With Her Family (Com.)
—Doc Yak Wishes (Novelty)
July 4—The Little Hobo (Drama)
July 6—Reporter Jimmie Intervenes (Special—Two Parts—Drama)
July 6—Hearst-Selig News Pictorial No. 37 (News)
July 7—Algie's Sister (Comedy)
July 8—Caryl of the Mountains (Drama)
July 9—Hearst-Selig News Pictorial No. 38 (News)
July 10—Did She Cure Him? (Comedy)
July 11—His Fight (Drama)
July 13—The Wilderness Mail (Special—2 parts—Drama)
July 13—Hearst-Selig News Pictorial, No. 39 (News)
July 14—An Egyptian Princess (Comedy)
July 15—His Last Appeal (Special—2 parts—Drama)
July 16—Hearst-Selig News Pictorial, No. 40 (News)
July 17—Wiggs Takes the Rest Cure (Drama)
July 18—The Squatters (Drama)
July 20—A Woman Laughs (Special—2 parts—Drama)
July 20—Hearst-Selig News Pictorial, No. 41 (News)
July 21—The Lure of the Ladies (Comedy)
July 22—The Sealed Package (Drama)
July 23—Hearst-Selig News Pictorial, No. 42 (News)
July 24—The Substitute Heir (Comedy)
July 25—Footprints (Comedy-Drama)

VITAGRAPH.

July 1—The Circus and the Boy (Comedy)
July 2—Two Stepchildren (Drama)
July 3—A Train of Incidents (Comedy)
July 4—The Toll (Special—Two Parts—Dr.)
July 6—The False and the True (Drama)
July 7—The Moonstone of Fez (Special—Two Parts—Drama)
July 8—Doctor Smith's Baby (Comedy)
July 9—Prosecution (Drama)
July 10—The Vases of Hymen (Comedy)
July 11—Lillian's Dilemma (Special—Two Parts (Comedy)
July 13—The Soul of Luigi (Drama)
July 14—Fogg's Millions (Special—2 parts—Drama)
July 15—The Arrival of Josie (Comedy)
July 16—The Little Captain (Comedy-Drama).
July 17—Pigs Is Pigs (Comedy)
July 18—The Song of the Ghetto (Special—2 parts—Drama)
July 20—Love the Clairvoyant (Drama)
July 21—Bread Upon the Waters (Special—2 parts—Drama)
July 22—Buddy's Downfall (Comedy)
July 23—The Apple (Drama)
July 24—The Winning Trick (Comedy)
July 25—Romantic Josie (Special—Two parts—(Comedy)

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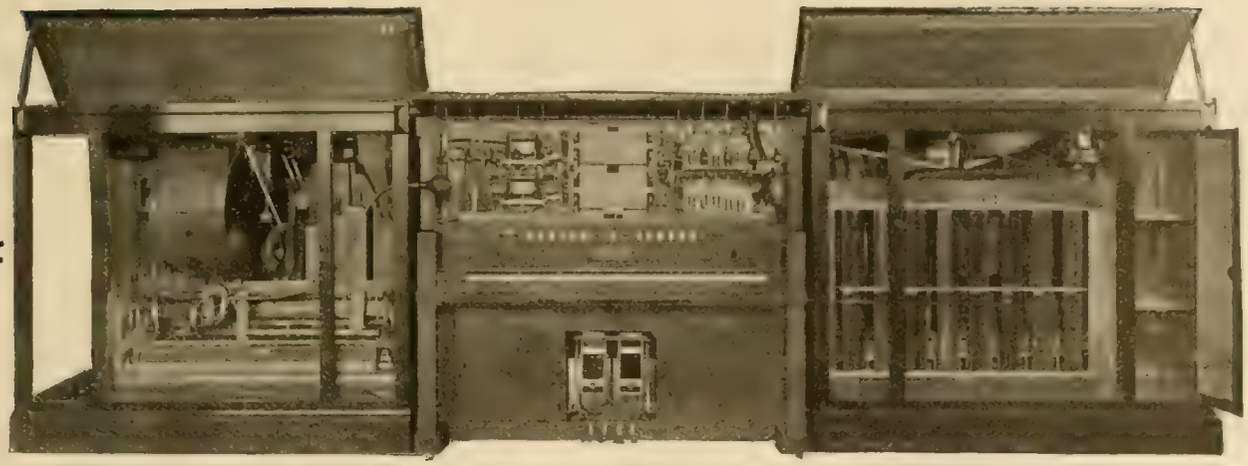

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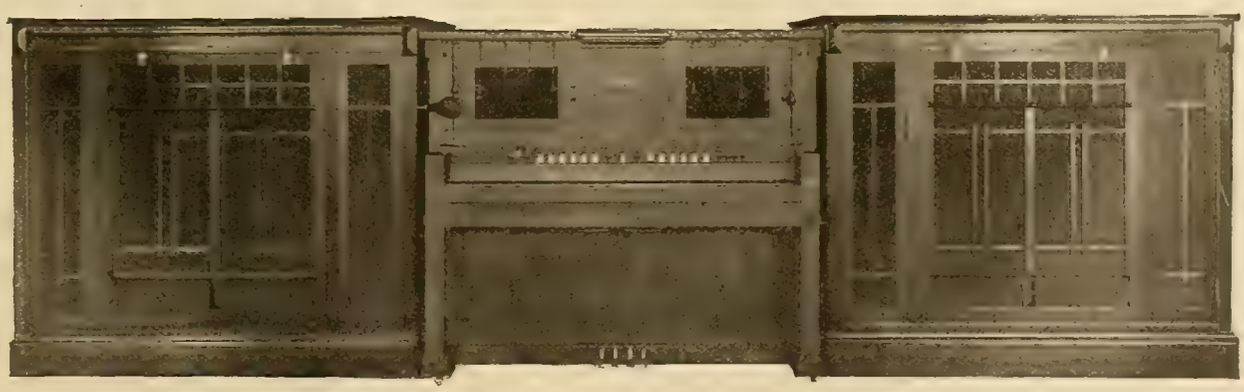

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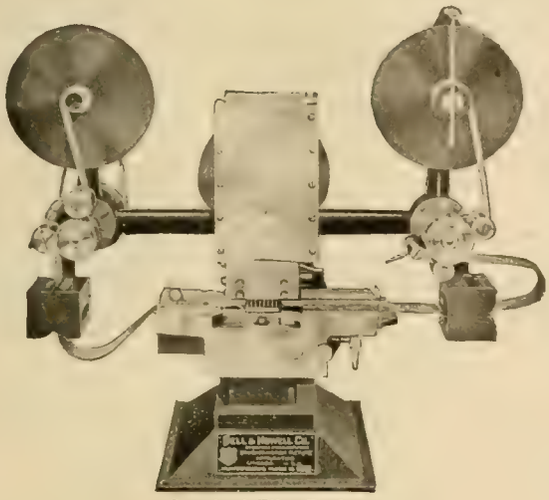

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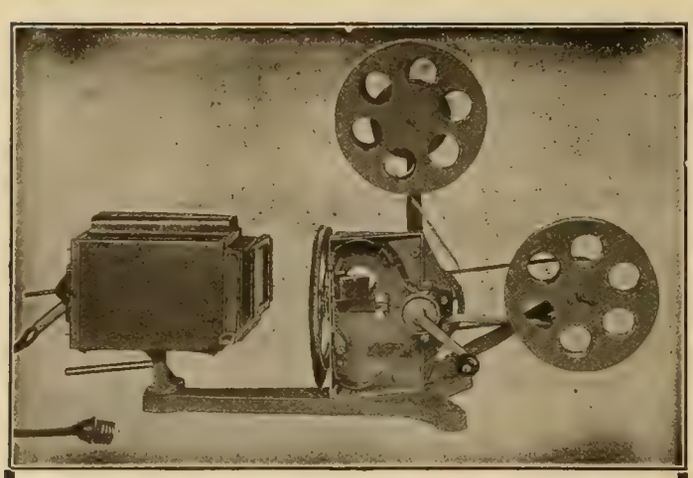

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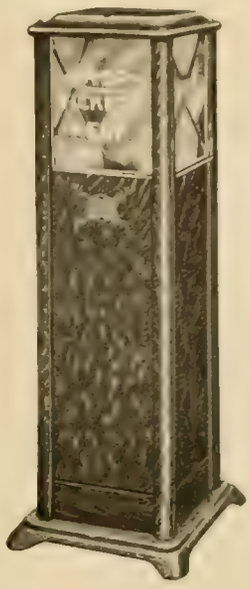

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The theatre owner who has a carpenter make a rough box for his patrons to drop their tickets in will be laid to rest in a rough box while the man who buys the right stuff will be put to rest in a soft cushioned one with silver trimmings, up-to-date men carrying it and a band to play the lead. **The lead—That's it.** The live one leads and the others try to follow but they can't for by-n-by they get decrepit and finally with one foot in the hole and the other on a banana peel a live one gives him a little shove and over he goes, and 'tis better so, for we don't want dead ones anyhow. **Now, almost dead one,** if one of your feet is in the hole and the other is not yet on that banana peel there is still a chance.

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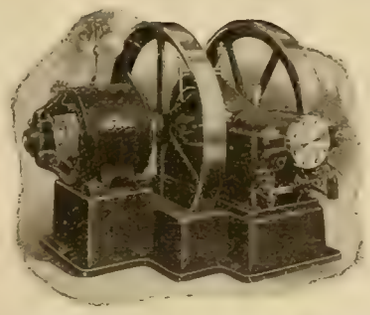

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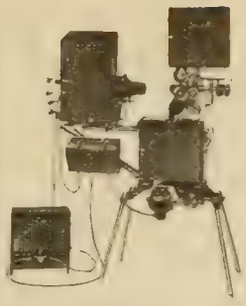

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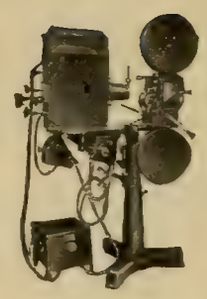
Be Economical



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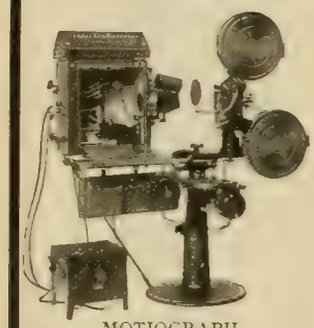

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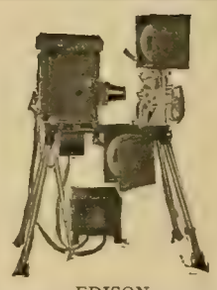

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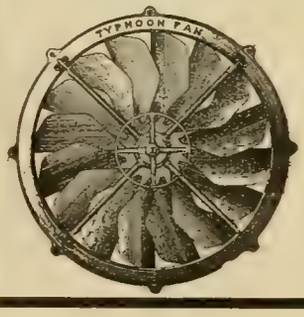

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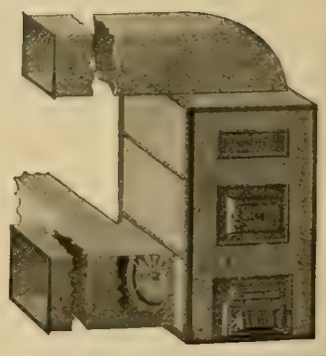

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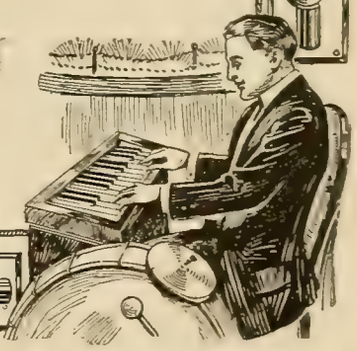

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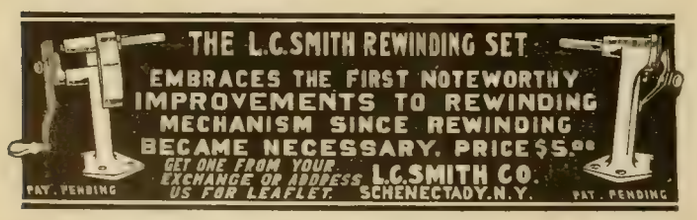
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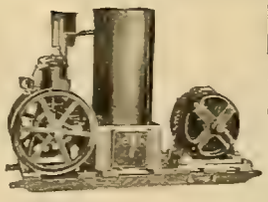

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No. 1—**BILL'S JOB,** Sunday, July 5

No. 2—**HOW BILL SQUARED IT FOR HIS BOSS,** Sunday, July 19

No. 3—**BILL TAKES A LADY TO LUNCH,** Sunday, Aug. 2

Others to follow

MAE MARSH
Who appears exclusively in Majestic releases and "Griffith" special features.

The Majestic Guide for Exhibitors

(In which we endeavor to tell only the truth about all Majestic releases)

THE OLD DERELICT (1 reel) release date Tuesday, July 14. An extremely appealing story by Mary Rider Mechtold (author of "The Mountain Rat" and many other motion pictures and magazine short stories), fairly well presented by the director, but not quite as well done as we should have liked.

THE PAINTED LADY (2 reels) release date Sunday, July 19. Featuring Blanche Sweet and Dorothy Gish in a well-produced drama of unusual strength, adapted from Charles S. Thompson's short story in "The Cavalier" magazine.

A RED MAN'S HEART (1 reel) release date Tuesday, July 21. Adapted from Walter Archer Frost's short story. A picture of telling strength well presented with a strong cast of Majestic players.

LEST WE FORGET (1 reel) release date Friday, July 24. Well acted and rather interesting, though not quite equal to what we would like Majestics to always be.

THE MYSTERY OF THE HINDU IMAGE (2 reels) release date Sunday, July 26. We believe this release will prove a remarkable offering but will tell you more definitely next week.

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Astonishing Adventures of an Idler.

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A jolly comedy, full of laughs, telling the adventures of a club fellow and idler, who wants to marry every pretty girl he meets.

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It Was Surprisingly Black.

RELEASED JULY 24th.

One of humorist Roy L. McCardell's funniest comedies, depicting the laughable incidents which take place when a black baby is substituted for an heir to a millionaire.

The Sealed Package

A Mystery of Missing Diamonds.

RELEASED JULY 22nd.

The story of a mistake, which almost cost a young man his lady-love, but which ends happily when a missing package of diamonds turns up.

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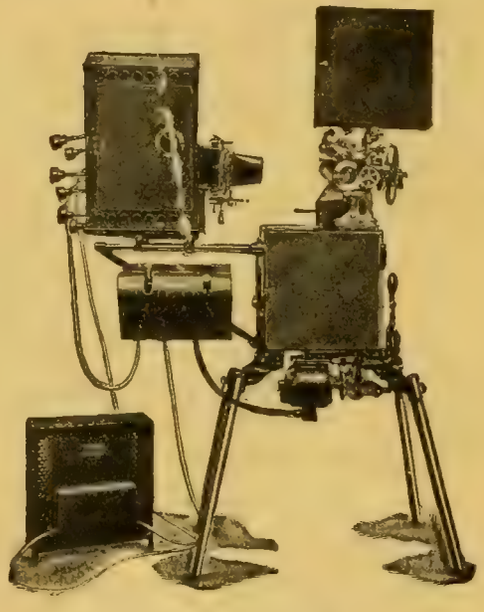

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MOVING PICTURE WORLD

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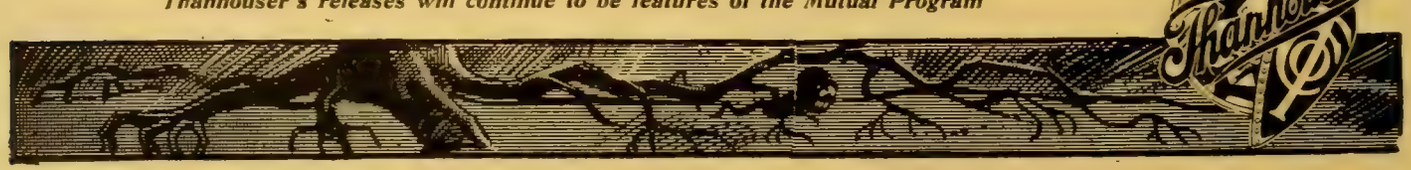

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"SWEEDIE AND THE LORD."

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"A CLASH OF VIRTUES"

A drama of Wall Street. Adapted from The Munsey Magazines.

Released Thursday, July 30th

"SNAKEVILLE'S HOME GUARD"

One of the funniest of the Snakeville photo-farces showing "Slippery Slim" as a "reel" hero.

Released Friday, July 31st

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(In Two Acts)

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Featuring G. M. ANDERSON.

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In the forthcoming series, which will be released every ot Thursday, Matty will meet all the celebrities of the day, including Ba ney Oldfield, Col. Roosevelt, Oscar Hammerstein, the Secretary War, Lindley M. Garrison; the Cornell rowing crew; the leaders the Boy Scouts, and all of the personages that are nearest the hea of the wideawake American boy. **They will hold the boys in breat less interest.**

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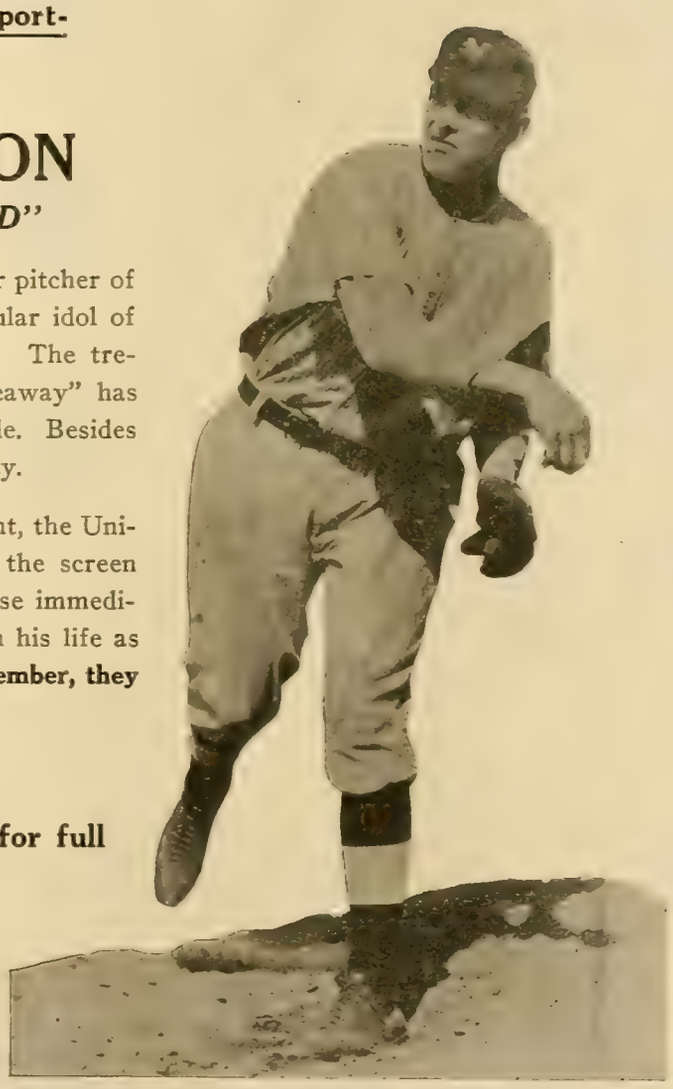
After much persuasion, and strong financial inducement, the Uni-sal has finally obtained his contract to appear upon the screen lusively in Big U attractions. Matty will begin to pose immedi-ly, for a series of photoplays dealing with incidents in his life as mpion athlete. Everyone will want to see them. **Remember, they appear exclusively on the Universal Program.**



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KAY-BEE

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DOMINO

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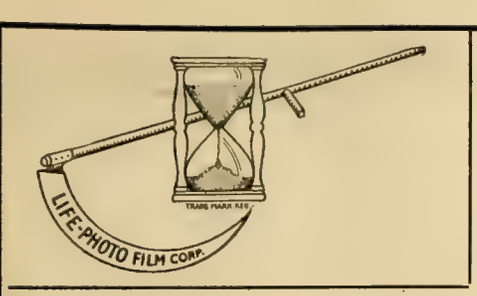

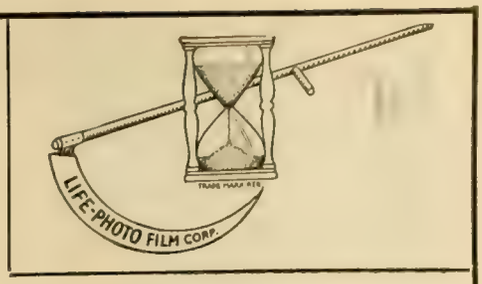

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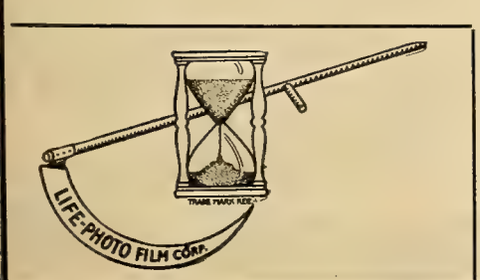

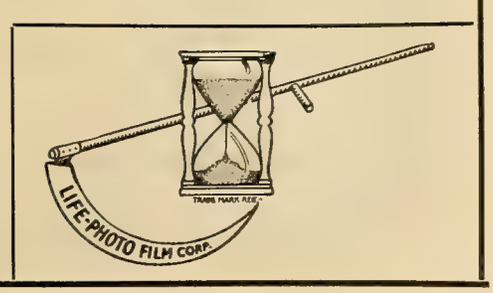

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With
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IN FIVE REELS RELEASED JULY 20th

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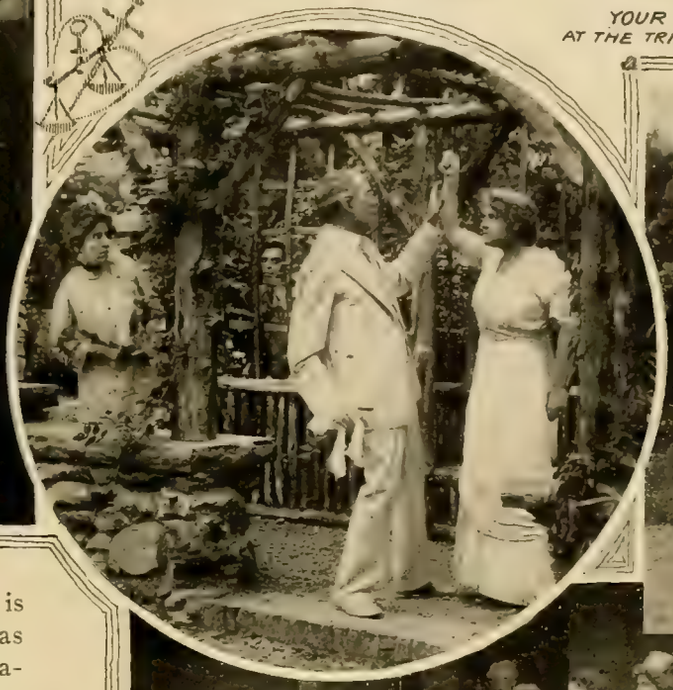

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"he Scales of Justice" is of the strongest dramas woven about the legal ma- ery that sometimes fastens oils upon the innocent and nits the guilty to go un- cted. The story, in which young district attorney ws honor, position and in the scales against a an's love, is distinctly l. How love conquers a nd is stronger than death, rillingly developed in the re.

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AND, IN ALL LIKELIHOOD, IT WILL STRIKE TWICE IN THE SAME PLACE—*RETURN DATES!!*

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Gentlemen:—We take it for granted that you will be very much pleased to learn that "The Lightning Conductor" made a decided hit at our theater. We played to capacity at all showings and hundreds were turned away. Many of our patrons are asking for a return showing, about which I will see you later.

Yours very truly,
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July 13th, 1914. Stamford, Conn.

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As played by this eminent actor for forty years.
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6 Parts
Without question the most intense biblical photo play ever produced. Beautifully photographed. We do not hesitate to pronounce it the equal of, if not better than any other. John Sainpolis as "Joseph."
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A rattling good picture full of action every minute with Uncle Sam's Boys "Johnny on the Spot" as usual.
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3 Parts
A thrilling photo play of the life and adventures of Rufus Dawes, showing the whipping post, the capture of the ship by the mutinous convicts, and the drawing of lots by the castaways as to who shall be sacrificed for food.
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2 Parts
The first picture ever taken of a real battle. Not an inch of this film is faked. A very wonderful picture.
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3 Parts
An exciting feature of wild life in Australia.
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One Reel Topical
Showing all the latest dancing steps and teaching same by moving pictures. A decided novelty.
BOOKING ONLY.

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3 Parts
A fine western with a very exciting scene in which the heroine is pursued and treed by a grizzly.
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TO BE RELEASED IN AUGUST
THE MYSTERY OF THE HANSOM CAB
3 Parts

NEVER TOO LATE TO MEND
4 Parts

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There is a thrilling touch, an artistic value to Eclectic features which give them that added something necessary to make them stand head and shoulders above the ordinary so-called features. Eclectic features make friends wherever shown.

5 PARTS

WHEN ROME RULED

5 PARTS

This is an exceptionally strong dramatic story of the trials of the early Christians in the land controlled by the priests of the gods worshipped by the Romans. The story has different plot to any other and is rich in situations that will make your patrons sit up and take notice. Especially is this true where the lion jumps down from the rocks and carries off a live sheep from the herd. This is a Pathe-made drama featuring some of the best Pathe artists in a very beautiful scenic and historical feature.

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ST. LOUIS
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THE PERILS OF PAULINE

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PAULINE PULLS PEOPLE * * * SHE'S A GOLD MINE

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A thrilling, stirring story of Mexican warfare, to the staccato accompaniment of hair-breadth escapes, dark conspiracies, wholesale massacres, daring rescues and the crash of battle. This great feature was produced by the U. S. Film Corporation, under the direction of J. Arthur Nelson.

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A beautiful gypsy, dainty, winsome and capricious, is the heroine. Around her centers the whole romantic story, and the love she awakens, and the tragedy she causes, will make any audience thrill. There is a young farmer in love with her, a jealous gypsy lover, a sweet old mother, and plenty of fighting and romancing.

WARNER'S FEATURE

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An out-of-the-ordinary frontier picture that makes the red blood tingle and puts every nerve on the "qui vive." It grips the interest from the first—and the grip tightens as the tale unfolds. An especially tense scene is the night vigil of John Brent and his wife in their lonely cabin with the Indians stealthily approaching.

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Further, a well lighted exterior is one of your most telling advertisements, giving your theatre a cheery, inviting appearance. Install

Type W
Long Life Flame Arc Lamps

These powerful units are especially adapted to illuminating the outside of theatres, being substantially constructed and weatherproof. Type W Flame arc lamps are easy to install and economical to maintain—they give a long period between trims and require the minimum of attention. The operation in service is so satisfactory that there are thousands now in use all over the country.

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MR. ROBERT EDESON

IN THE ROLE HE CREATED AND—

MADE FAMOUS IN HIS MOST ATTRACTIVE PLAY

5 PARTS

317 SCENES

THE CALL OF THE NORTH

BY GEORGE BROADHURST

FROM THE THRILLING NOVEL "THE CONJUROR'S HOUSE" BY STUART EDWARD WHITE

ATMOSPHERICALLY PERFECT TO THE MINUTEST DETAIL

RELEASED — AUGUST 10th

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Jack London's Film Stories
Made by

HOBART BOSWORTH.

Bosworth, Inc.

The Productions of these three foremost

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Distributors, 110 West 40th St.,

Program

Releases for First Three Months:

DATE	MAKER	PLAY	STAR
Monday, Aug. 31	Famous Players	"Lost Paradise"	H. B. Warner
SEPTEMBER			
Thursday, Sept. 3	Bosworth	"Odyssey of the North"	Bosworth
Monday, 7	Lasky	"Virginian"	Dustin Farnum
Thursday, 10	Famous Players	"Unwelcome Mrs. Hatch"	Henrietta Crosman
Monday, 14	Bosworth	"Burning Daylight"	Bosworth
Thursday, 17	Lasky	"Bobby Burnit"	Edward Abeles
Monday, 21	Famous Players	"Such a Little Queen"	Mary Pickford
Thursday, 24	Bosworth	"Pursuit of Phantom"	Bosworth
Monday, 28	* * * * *		
OCTOBER			
Thursday, Oct. 1	* * * * *		
Monday, 5	Famous Players	"Marta of the Lowlands"	Bertha Kalich
Thursday, 8	* * * * *		
Monday, 12	Lasky	"The Rose of the Ring"	Charles Richmond
Thursday, 15	Famous Players	"Aristocracy"	Star to be announced later
Monday, 19	Bosworth	"The Hypocrite"	Smalleys
Thursday, 22	Lasky	"The Battle"	Star to be announced later
Monday, 26	Famous Players	"County Chairman"	Maclyn Arbuckle
Thursday, 29	* * * * *		
NOVEMBER			
Monday, Nov. 2	Famous Players	"Behind the Scenes"	Mary Pickford
Thursday, 5	* * * * *		
Monday, 9	Famous Players	"Strictly Business"	John Barrymore
Thursday, 12	* * * * *		
Monday, 16	Lasky	"Rose of the Rancho"	David Belasco's Famous Success
Thursday, 19	* * * * *		
Monday, 23	Bosworth	"Chechako" or "Smoke Bellew"	Bosworth
Thursday, 26	Lasky	"Texas"	Star to be announced later
Monday, 30	Famous Players	"Wildflower"	Margaret Clark

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Corporation

New York City

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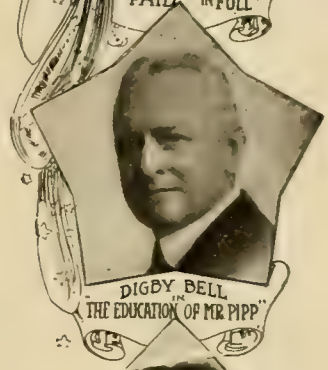
High class, experienced Exchange Managers are invited to correspond regarding twenty-six distributing offices which I am about to open in the principal exchange centres of the United States and Canada. Must be familiar with specific territories.

David Horsley

Centaur Film Co. Bayonne, N. J.



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Names coupled with master photo-play productions which spell positive success and mean "crammed houses."

LEW DOCKSTADER

In a Stirring Comedy Drama of Civil War Days

"DAN"

By HAL REID

5 ACTS

COMING!

ETHEL BARRYMORE

In an Original 5-act Play

By AUGUSTUS THOMAS

"The Nightingale"

With a Tremendous All-Star Cast.

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EXCLUSIVE AGENTS IN PRINCIPAL CITIES OF THE WORLD

A MYSTERY TALE OF TREMENDOUS INTEREST. FULL OF THE ESSENTIALS THAT MAKE THE STORY THAT PEOPLE TAKE TO
THE EVIL EYE
4 PARTS
HUGH HOFFMAN

WHEN IN DOUBT TRY APEX FEATURES

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AN ALPINE TRAGEDY—A Novel Drama of a Royal Household—5 Parts
THE MIDNIGHT MARRIAGE—From Walter Howard's London Success—4 Parts
THE DAREDEVIL DETECTIVE—Detective Hayes, the Movie Marvel—4 Parts
BROTHER AGAINST BROTHER—A Fine Real Russian Drama—4 Parts

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EDISON

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Ninth story in "The Man Who Disappeared" series

A drama by RICHARD WASHBURN CHILD

When John Perriton and Mary Wales fled to Albany to escape the detective who sought to arrest Perriton on a supposed murder charge, they planned to escape across the border to Montreal. Finding this futile they took the river boat back to New York and supposed they were safe, till at supper the detective spied them and ordered Perriton locked up in his stateroom. How he escaped through the partition into Mary's room adjoining and then jumped overboard and finally landed in New York safe and sound is an exciting episode. **Released August 4th—1000 feet**

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Farmer Rodney's Daughter
Drama 1000 feet

Monday, August 3rd
A Tango Spree
Comedy 1000 feet

Wednesday, August 5th
A Change of Business
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Wednesday, August 5th.
Faint Heart Ne'er Won Fair Lady
Comedy 500 feet

Friday, August 7th
The President's Special.
A new version of the celebrated Edison drama. In TWO Parts 2000 feet

Saturday, August 8th
One Touch of Nature.
Comedy 1000 feet

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H. A. Du Souchet's famous comedy-drama with Walter E. Perkins in the title role. To be released on August 15th through the masterpiece service of the General Film Company.

Order Edison posters of the MORGAN LITHOGRAPH CO., Cleveland, Ohio, direct.

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There was an old Woman who lived in a Shoe,
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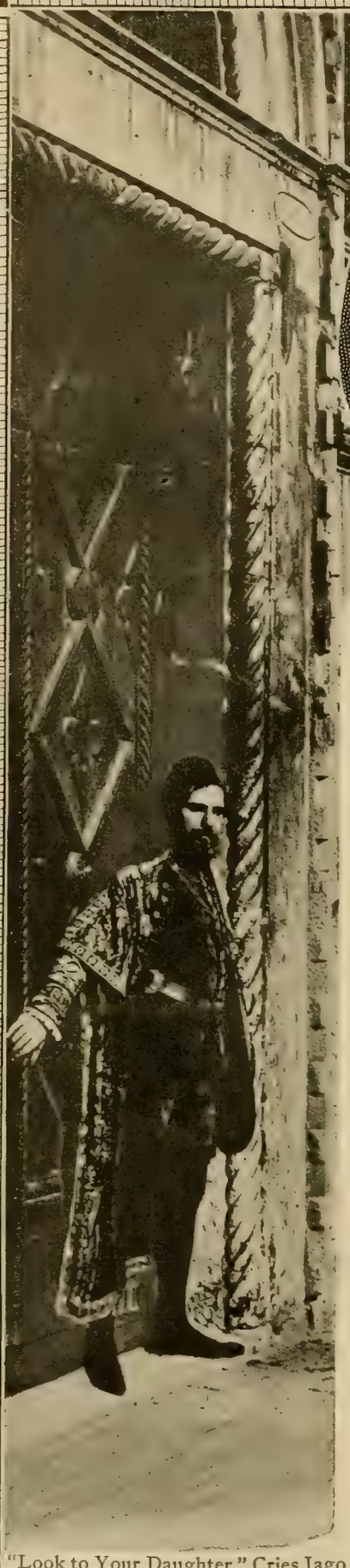

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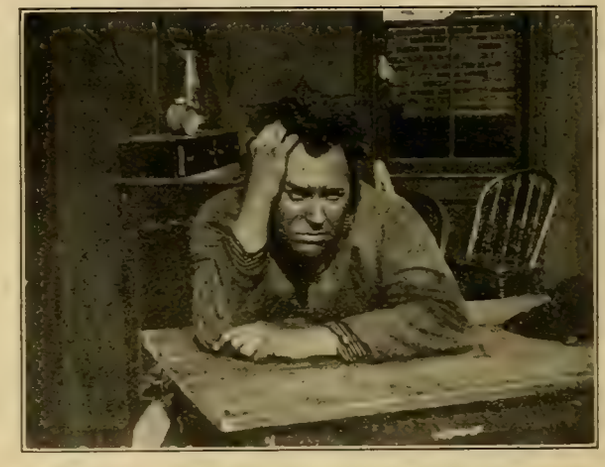

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
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(The Index for this issue will be found on page 626.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, July 25, 1914.

Facts and Comments

RUMORS are rife to the effect that the early part of autumn will see a fourth program in the field. The rumors seem to be well founded. They will be eagerly discussed and commented upon by exhibitors all through the country. By many the idea of a fourth regular program will be received with dubious shakings of heads, while others will welcome such a program. We state the rumors not to make them the subject of speculation but to call attention to the continued unsettled conditions in the film markets both here and abroad. Six months ago the thought of putting out a fourth regular program would have moved the laughter of the experts; today it is thought possible to put it out and make a success of it.

*

Various inferences will be drawn from the probable appearance of a fourth regular program. Many will argue that the domination of the long film is nearing its end, while others will point to defects in the present regular services as the probable cause of a fourth venture. Both theories may be right and both theories may be wrong. There is no question that both exhibitors and the public are getting sick and tired of the padded multiples with which the market is flooded at present. It must not, however, be inferred that the public will not welcome a genuine feature even of great length, provided always that the greater length is justified by proper dramatic action. There is ample evidence right here in our big motion picture theaters that the multiple reel of genuine quality is still the backbone of every successful high-grade program.

* * *

While on this subject we wish to call the attention of all our readers to the very remarkable fact that the English market cuts the length of many features imported either from here or from the Continent. In looking through the files of our British contemporaries the writer noticed a dozen instances of long films, which appear in greatly reduced footage whenever they get into the English market. Features for which the exhibitor on this side of the water pays at the rate of four thousand feet melt away to three thousand on the other side. This fact again emphasizes the power of the exhibitor in England. He simply will not take padded stuff, and rather than lose his whole feature the producer or importer makes the excisions which the exhibitor insists upon. How often have we heard the cry of the exhibitor: "This feature is not bad, but it ought to be boiled down to three thousand feet; there is a thousand feet of padding in it." Well, the British exhibitor is not content with merely voicing his protest in an academic way. He takes the knife and makes the cut. We hope that similar radical measures will ultimately prevail on this side. Padding is an evil that hurts the popularity of the whole motion picture entertainment, and we must fight it relentlessly.

* * *

WE are moved to remark once more upon the high value of a competent staff of assistants in every good-sized motion picture theater. There is no doubt that the public after a while become familiar with the faces and the characteristics of the employees and eventually they become attached to faithful and courteous ushers, doormen, etc. Of course, it is the business of the competent manager both to instruct and to inspire his employees to intelligent service. But recently a little usher in the biggest theater in the city was severely and most unreasonably "heckled" by a disgruntled patron who probably didn't know his own mind. The usher having been trained to courtesy and having the example of his chief before him never lost his patience nor changed his courteous demeanor. He bore the outburst of the scolding patron, assured him that they were always doing their best and bade him goodbye in the military style of salutation, which he had been told to observe. Such a spirit can only breathe in an atmosphere of real success.

* * *

READERS of THE MOVING PICTURE WORLD have no doubt read the new regulations for the transportation of moving picture films. These rules are prescribed under a recent act of Congress and are more stringent than those heretofore in force. The older and more liberal regulations we are sorry to say have been poorly observed and this laxity no doubt was responsible for these later and sharper regulations. It ought not to be necessary to point out that these latter regulations may be made more stringent if there is any disposition to evade their faithful observance. All those who are practically interested in this matter ought to remember this and observe the new rules with care and in all details. A further step in the direction of stringency will mean more loss of time in transportation and more expense.

Decency Pays

By Louis Reeves Harrison.

"I AM carrying out the original hunches of B. F. Keith," said the Little Giant of the Big Time in a New York *Globe* interview. "When A. Paul Keith and I succeeded to the Keith circuit, we were wise enough to see that B. F. knew a great deal about human nature, and that he had this business of making his theaters particularly attractive to women down to a fine science. We have only gone on with it. At the Monday rehearsal each week, for instance, the house manager cuts out of every act any suggestive business or lines. Men sometimes like that sort of thing—women almost never. Contrary to public opinion, the red light plays and risque acts are not popular with women."

These statements are from a man of proven success, who crowds his favorite house twice a day in summer without the aid of a roof garden. He protects women in the audience from what may be offensive to refined tastes, so that his place may be safely frequented by men who take their wives, sisters and mothers with them to an entertainment. He secures public confidence by respecting the public. He is not cited as an example for publicity purposes. His marvelous success is confessedly the result of a policy long advocated in the production and exhibition of moving pictures, and it is on that account of high illustrative value. Cleanliness of auditorium, of stage, of dressing room are in harmony with cleanliness of his offerings to those who frequent his places of amusement. Decency pays

In business, in friendly intercourse, in all personal relations between human beings, indecency never succeeds in a large way, so much more to the credit of men and women who make up the body of organized society. *We* are society. Our entire civilized body of men and women, having common interests and aims, constitute what is known as "society" in its broad sense. That we are capable of being united in a great body for the common good proves our tendency and indicates unmistakably that we are organized to better our interests, decide our questions and settle our problems in a manner that shall conform to the best in all of us. That is obvious. It is so obvious that one wonders at the lack of common sense on the part of many picture producers who incline to degrading or demoralizing portrayals, and on the part of those who show them to women and children.

A man who starts out to make an individual success among his fellows finds it necessary to be frank and companionable in a becoming way, to wear suitable clothes, to avoid indelicacy of act and word. If he aims to command respect, he will try to keep obscenity out of his conversation, and rare is the intelligent man who would write what would be regarded as a publication of his own low tastes. Does not the man who permits moving pictures to be released for widespread circulation among men, women and children also publish the character of his taste when he goes against the popular demand for cleanliness in such presentations? In opposing the prevailing custom among right-minded people, is he not proclaiming his own unfitness for production?

A number of reliable producers are turning out photoplays that delight all classes at the little theaters and, at the same time, inspiring confidence in both the exhibitors and the entire art of moving pictures. It is that confidence which fills the small places of entertainment with millions of patrons every day. Are not the occasional promoters of film indecency injuring the whole business by thrusting emanations of their own personal nastiness upon the attention of a general public? Who is buying their degrading output? Who is spoiling the business as a whole for the sake of appealing to a comparatively small number of immature minds, weaklings and decadents? They exist—otherwise censorship would be an unimportant formality.

When a policy of decency becomes a heritage among successful theater managers, when the brightest and most successful handlers of vaudeville talent in such a city as this, men who weigh and measure public taste with extreme care, decide, as has been illustrated, to eliminate profanity and anything that even suggests what is low and degrading, when improprieties are relegated to the garbage can in New York, it is folly for exhibitors in smaller communities to present screen indecency, however veiled. No man can draw a straight line between morality and immorality in any art of expression, but the line between decency and indecency is another matter.

While the most successful manager of vaudeville shows finds that decency pays and the manager of New York's biggest motion-picture theater insists on decency, there is a bigger issue than is involved in the success of this or that individual. The few producers of moving pictures who turn out what is low and suggestive, and the few exhibitors who permit such screen portrayals, are guilty of injuring the whole business to their temporary interests and off-color tastes. It is not generally believed to be a wise policy to permit politicians to take a hand in eliminating the unfit because of the menace of tyranny and indiscriminate censure that might easily follow their efforts. It is, however, possible for those exhibitors who stand for what is best in the new art to do all the purifying that is necessary.

"The day is coming," says Mr. Aitken in his admirable article on quality, "when the open program will prevail, and it is coming soon. The exhibitor will then insist on seeing the pictures he offers to his patrons before he books them. Then will the death-knell of the inferior picture be sounded, and there will be no resurrection. The intelligent and honest manufacturer will not look upon this reform as a hardship, and the intelligent and honest exhibitor will welcome it as a godsend." Manly words, and so much to the point that they deserve repetition. Add to them the pointed observations of Paul H. Cromelin in the same issue and we have a highly valuable prophecy. He says, "It is interesting to observe that the exhibitor is emerging from his quiescent and passive attitude. He is coming more and more to recognize that he has a duty to his patrons and to himself to see that his program is the kind required." The kind required by intelligent and honest audiences is obviously not the indecent play.

The ethical effect of an art creates its position in general culture. The place it takes in the formation of character is of tremendous interest to people whose aims are those of our own families. The problems of idealism and realism and all the other "isms," while they may be solved in many cases by contrasting what is low in human nature and methods of living with superior traits and conditions, the aim is spiritual purification. What is indecent has no other aim than an appeal to morbid tastes in the minds of lop-sided weaklings. Moving pictures are not "The World's Newest Plaything." Their production and exposition constitute an art. Though a young art, its health and energy are already well assured. It is destined to live well and live long. It is being built out of ourselves, and what is built out of the universal human heart is built forever.

Censors and Supercensors

By W. Stephen Bush.

MORE meddling and more disregard of the ancient wisdom of letting well enough alone is threatened through the office of the Commissioner of Licenses in this city. Relying on a section of the Moving Picture Ordinance, the Commissioner proposes to establish a sort of post-graduate censorship in addition to the work now done by the Fifth Avenue Board. The section on which the Commissioner bases his activities reads as follows:

> "Through its inspectors, the Department of Licenses shall inspect the character of exhibitions in motion picture theatres, and said inspectors shall report to the Commissioner of Licenses any offense against morality, decency or public welfare contained in said exhibitions."

The Moving Picture World has fought for clean pictures from the first day of its publication until this hour and always will be found advocating clean pictures and likewise favoring measures for the legal suppression of immoral, indecent or obscene pictures or so-called crime pictures. Our view has always been that public opinion crystallized into law was amply competent to deal with objectionable pictures, and we always pointed out that the existing statutes were sufficient to abate any of the evils now existing. In addition we looked with favor upon a method of voluntary supervision and control by a body of men and women representing civic societies and organizations for social betterment. It is hard for us therefore to understand what good purpose is to be served by a second Board of Censorship, which practically censors the decisions of the first board. It is one of the inherent absurdities of censorship of all kinds that you are bound to start an endless chain the moment you begin censoring.

We are told by the Commissioner that his office has received "numerous complaints against moving pictures, most of which have been submitted for proper criticism, but a few of which have been passed by the National Board of Censorship." In the very next sentence the Commissioner says that "the National Board of Censorship does its work well, and only in rare instances is it that the Department has found something which has slipped through their rigid criticism." What a contradiction in terms! When pictures slip through a censorship it ceases to be rigid.

Now behold how elaborately the stage is set for the work of this semi-official and extra-censorial board.

In order to deal with these "wild-cat films," which the Commissioner tells us constitute but five per cent. of all the moving picture films exhibited in this city, a subsidiary board of censors is to be created. The committee of seven which the Commissioner has named for this purpose are highly estimable and representative men and women, but it is not at all apparent by what subtle process or hidden virtue they are qualified to re-censor what has already been censored. The Commissioner goes on record as saying: "While some improper films may not be withdrawn for two or three days under this method it is believed that the practice of exhibiting improper films will cease almost entirely just as soon as it is found that the loopholes in the work of the National Board of Censorship have been filled up."

We will not pause to inquire here what legal authority the Commissioner has for making such appointments; for the sake of argument we will even go further and concede that he has such authority. The question is, does not his work supersede the work of the old censors, voluntary and experienced? He himself says that the O. K. of the old board is no longer an absolute guarantee to the exhibitor that a film thus approved may be shown without molestation. Of course, there never was any legal assurance to that effect, but it has always been well understood that the "imprimatur" of the Fifth Avenue Board was to be respected. This feeling of certainty which greatly helps the exhibitor to get his best judgment to bear on his daily program is now gone. There are censors and supercensors.

The Commissioner believes that his plan has "the added advantage that improper films will not be advertised before their withdrawal, as in the old plan, which involved court procedure." We cannot quite grasp the full meaning of this last sentence. As he himself admits, a film may be showing for three or four days before his extraordinary vigilance committee are able to locate it. Now a run of two or three days does enough harm if the picture is bad enough to come within the legal inhibition. His action then in the case of such a film would be no quicker and no more effective than the old plan "which involves court procedure." He surely will not deny that he is subject to being enjoined by the Supreme Court. He may by an ill-advised step advertise a bad picture and stimulate public curiosity and then find himself served with an injunction restraining him to interfere.

We must confess that the present plan, which leaves mere questions of ethics and taste to the voluntary Fifth Avenue Board and which relegates all objectors on the ground of immorality, etc., to the law and the police, seems good enough to be let alone. The plan has worked well. About two years ago the late Mayor Gaynor went on record as saying that the pictures were passable morally with negligible exceptions. He said so at a public hearing, declaring that the sources of his information were reports of fair and reliable investigators. No one dared to challenge the statement of the Mayor. No one will care to deny that since then the pictures have advanced rather than gone back in their morals.

Another fatal defect in the Commissioner's plan is his assumption, implied rather than expressed, that the exhibitor is either unwilling or incapable of cutting bad films out of programs which may be offered to him. Now we are in a position to assure the Commissioner that the exhibitor is the very first to object to an objectionable film. Let him remember that the worst offenders in the matter of the "white-slave" and the "drug-terror" films were theatrical men rather than motion picture men. If his inspectors come across any films which are bad enough to invoke the law against them it is their duty to lay the facts before the District Attorney and proceed against such exhibitors and producers in the criminal courts. Such a method of procedure is not only most consistent with both the letter and the spirit of the law, but it is the fairest way to all.

The worst of this censorial mania seems to be its epidemic character. Everybody wants to play at it. Now that we have censors and supercensors, the latter re-censoring the former, we cannot escape the question: Who will re-censor the supercensors?

Censorship is a dismal swamp with no exits. Whoever attempts the dreary paths eventually finds himself in a barren wilderness or in a *cul de sac*. The choice is entirely his. We do not know how long censors and supercensors will continue to rage. Crazes and superstitions are among the things that the human heart is heir to. All we can do in the meantime is to pray for light.

PEACE WITH HONOR

Amalgamation of Warring Factions Accomplished At Eleventh Hour—Motion Picture Exhibitors' League of America Meets International Motion Picture Association on Friendly Basis—Every Prospect Now for Strong United League

GOV. COX, OF OHIO, PRINCIPAL SPEAKER AT SPLENDID BANQUET

THE fourth annual convention of the Motion Picture Exhibitors' League of America came to a close at Dayton, Ohio, on Saturday, July 11. The delegates had been in session the entire week. The two principal events were the declination of a renomination by President M. A. Neff and the ensuing election of Mr. Pearce, of Baltimore, on Wednesday, and the agreement between the league and the International Motion Picture Association, which was represented at the convention city by President Phillips and a committee of seven. The action of the league in ratifying the terms of amalgamation was unanimous. The association will be given four members on the executive board of the league. The association asked for no other recognition. The convention closed with the best of feeling prevailing between those who during the past year had displayed so much animosity. There is every reason to believe that the result of the Dayton Convention, following closely upon the association meeting in New York City and amicably concluding the negotiations at that time initiated, will be an organization of exhibitors that will be cohesive, large in numbers, and strong in influence.

WEDNESDAY, JULY 7.

Afternoon Session.

The session of Wednesday afternoon was largely occupied with routine business. The meeting came to order at 3:15 o'clock. On motion President Neff appointed Orene Parker of Kentucky, Otto Ludeking of Ohio, O. G. Murray of Indiana, C. J. Law and Fulton Brylawski of the District of Columbia, as a committee on constitution and by-laws.

To select the next place of meeting J. M. Kaufman of Ohio, Dee Robinson of Illinois, J. G. Stamper of Kentucky, N. Gates of Minnesota, and Dr. William Herbst of the District of Columbia were appointed.

Secretary Wiley handed to President Neff a draft for $1,620.57, the same being payment of salary in full for the past year.

A motion was offered by Peter Jeup and discussed at some length, to admit the delegates from the International Motion Picture Association. Max Stearn of Ohio, L. W. Brophy of Oklahoma and A. J. Diebold of Iowa were appointed a committee to escort the gentlemen, who afterwards addressed the convention, expressing their appreciation of the courtesy.

A delegation of manufacturers making exhibits at Memorial Hall were also admitted and given the privilege of the floor. Remarks were made by F. J. Rembusch, Joe Brandt, Tom Moore, Joe Farnham, H. B. Coles, Mr. Charnass and Mr. Kane.

Marion A. Pearce,
President of the Motion Picture Exhibitors' League of America.
Photo by Bachrach Baltimore.

After listening to the remarks of the several speakers a committee was appointed to meet with the manufacturers' committee at the Hotel Bechtel in the evening.

At this point in the proceedings Treasurer Parker presented President Neff with a purse, made up by the delegates, amounting to $274, as a slight token of appreciation of his long and arduous services to the league. In accepting the purse President Neff declared that he would use the money to purchase some lasting memento of the friendship and good will expressed thereby.

A resolution adopted by the executive committee at Cincinnati last Januaray authorizing the president to investigate the question of establishing a trade paper for the league, to be owned and published by the league, was brought up. In reporting President Neff said that he had arrived at the conclusion that he was unable to ascertain whether or not such a project could be financed. The matter was laid upon the table upon a motion to that effect by M. E. Cory of California.

Before adjournment President Neff announced the following committee to meet with the manufacturers' committee: L. H. Ramsey, J. R. Carter, W. W. Watts, T. P. Finnegan, W. R. Wilson, M. A. Pearce, Peter Jeup, M. E. Cory and F. Brylawski.

Conference with the Manufacturers.

The conference between the manufacturers' committee and the committee from the exhibitors was held at 10 o'clock Wednesday evening at the Hotel Bechtel. There was a good representation of manufacturers present to meet the committee of exhibitors and there was considerable discussion upon the subject as stated by the following resolutions:

July 8th, 1914.

Resolved, Whereas the motion picture industry is now one of the foremost in the world, it is proper that an exposition of motion picture art be held annually or semi-annually.

To serve the best interests of all concerned it is deemed advisable that this exposition shall be conducted under the joint auspices of exhibitors, manufacturers and jobbers.

In view of the above it is resolved by the various representatives of the manufacturers, distributors and jobbers at the Dayton convention that:

An organization be formed for the purpose of conducting an annual or semi-annual exposition of motion picture art.

At such exposition organization shall be composed of the various manufacturers, distributors, jobbers and representatives of all allied lines of trade to the motion picture industry as a whole, and also of the motion picture exhibitors, either as a national body or individual.

That in the perfection of the plans for such an organization and in order to bring about the successful promotion of an annual or semi-annual exposition we desire the co-operation of any and all exhibitors collectively or individually, granting to them the fullest rights and privileges in the promotion and conducting of these expositions.

That a corporation shall be formed for the purpose of conducting these expositions, incorporated at a nominal figure and each manufacturer or jobber or distributor shall be en-

titled to purchase not more than one share of the stock, the balance being deposited as treasury stock.

That such exposition company desires the exhibitors to hold the national convention or meetings at the place selected for such exposition, and that the profits from a block of treasury stock of not more than 50 per cent. shall be devoted to the reception and entertainment of the exhibitors at such conventions; further that a portion of the net profits or a block of treasury stock of not more than 50 per cent. shall be given to the national league or association.

There was a feeling of resentment among the exhibitors that the manufacturers should contemplate running the expositions of the future, and while the manufacturers present, of whom Mr. F. J. Rembush was the principal spokesman, declared that the purpose of the meeting was merely to discover some basis for mutual co-operation, they got little comfort out of the conference. It was declared that the project would work to the benefit of the exhibitor and it is possible that some good may come out of the matter.

The manufacturers represented were F. J. Rembusch of the Mirror Screen; E. E. Fulton of the E. E. Fulton Company, Chicago; D. M. Sachter of the Searls Engine and Manufacturing Company, Sheffield, Pa.; H. B. Coles of the Precision Machine Company, New York; Ernest Glantzburg, Typhoon Fan Company, New York; F. W. Swett of the Nicholas Power Company, New York; Jacob Ring of Menger & Ring, New York; A. H. Byrd and Tom Moore of the Wyanoak Company, New York; Robert Kane of the Atsco, Inc., New York; R. D. Hanish of the Rex Film Renovator Company, Columbus; George C. Dwyer of the Theater Equipment Company, Columbus; G. W. Armstrong of the Theater Specialty Company, New York; H. Charnass of Warners Features, New York; A. M. Brally, Cosmograph, Morehead, Ky.; J. H. Hennegan of Hennegan Company, Cincinnati, O.; F. A. Nolan of the Cincinnati Theater Supply Company; S. J. Newman of Newman Manufacturing Company, Cincinnati; L. J. Gardiner of the American Slide Company, Columbus, O.; M. A. Kraus of the Kraus Manufacturing Company, New York; W. G. Maxey of the Bartola Organ Company, Oshkosh, Wis.; W. J. Johnson of the Moving Picture News and Fred Beecroft of the Dramatic Mirror.

New Officers of the M. P. E. L. of A.

Left to Right—T. P. Finnegan, Dallas, Tex., first vice-president; M. A. Pearce, Baltimore, president; Peter J. Jeup, Detroit, treasurer; M. E. Cory, San Francisco, second vice-president; W. R. Wilson, Columbus, Ohio, secretary.

THURSDAY, JULY 9.

The Parade.

The parade of the delegates and manufacturers scheduled for Thursday morning lost some of its novelty through lack of interest on the part of the manufacturers, who failed to prepare decorative floats as had been announced, but there was a good turnout in automobiles which supplemented the delegations of exhibitors on foot and a very good showing was made. Two bands of music helped to enliven the event, and though it was held at 9:30 o'clock in the morning a fairly large crowd of Dayton's citizens lined the streets to witness the affair.

To create interest in the parade prizes were offered for various qualifications, as follows: Tallest exhibitor, won by P. J. Raburg of Dayton; heaviest exhibitor, won by G. W. Hill of Cincinnati; shortest exhibitor, won by A. B. Pother of Dayton; lightest exhibitor, won by T. P. Finnegan, Jr., of Dallas, Texas; oldest exhibitor, won by J. J. Rieder of Jackson, Mich.

Many of the automobiles in the parade were tastefully decorated and the Bartola Company really captured the event by supplying everyone who took part with a small balloon upon which the advertisement of the firm was printed.

A bit of comedy was injected into the parade by Tom Moore of the Wyanoak Company, who secured a street sprinkler and labeled it the "water wagon," supplemented by sundry other inscriptions, upon which rode a number of fellows with soothing bandages about supposedly aching heads. This got many laughs from the crowds.

The marshals were James Bamber and L. O. Shank, on horseback, the latter riding a very handsome "high school" stepper, Grace S., attracting considerable attention.

Pictures of the parade were taken in motion and in the evening projected upon the screen at Memorial Hall.

Afternoon Session.

President Neff announced that the Honorable John J. Lentz, who had given his services free of charge for the past three years as counsel for the league, had tendered his resignation, the same to be accepted at once, owing to the fact that he is running for the United States Senate on the Democratic ticket. Mr. Phillips of Texas, after President Neff had read the letter to the convention, moved that the resignation be accepted and that the sincere thanks of the convention be conveyed to Mr. Lentz through the national secretary. The motion was seconded by W. W. Watts of Illinois, and was carried unanimously. Mr. Neff also announced that ex-Senator Foraker, chief counsel for the M. P. E. L. of America, who had also given his services to the league for the past three years without charge, had notified him that such services would be rendered until August 1st, the date of the expiration of Mr. Neff's term as president. Mr. Neff stated that Senator Foraker had notified him that he would be glad at any time to give counsel and advice to the league as he was greatly interested in the future progress and advancement of the organization.

The reading of the report of the committee of resolutions was next in order.

A communication from several outside sources requesting the support and assistance of the league for the protection of dumb animals in the making of moving pictures, received attention from the resolutions committee, which had framed a resolution conforming with the requests. After much discussion a resolution granting the assistance and co-operation asked was accepted and adopted by the convention.

That too many multiple reels were now being placed on the market, whereas the exhibition business had been built on the variety of the programs offered to the public, and that more good single reel subjects are required, also that the padding of multiple reels, as now practiced by several manufacturers, be severely condemned, was suggested in a resolution, and passed by the delegates.

The present expensive plan of conducting the business of the league and some changes in the constitution and by-laws were referred to the constitution and by-laws committee.

A resolution referring to the able services rendered the league for three years by M. A. Neff, with great good to all, was adopted as read, with sincere appreciation of the services rendered.

The retiring national secretary, George H. Wiley, and retiring National Treasurer Orene Parker were also subjects of eulogistic resolutions, for the zeal and ability shown in the discharge of their duties.

The report of the special committee appointed by the convention to meet the mediation committee of the I. M. P. A. created the most important discussion of the afternoon session. T. P. Finnegan, chairman of the special committee, after briefly recounting what had been done at the meeting, made a motion to elect four members of the I. M. P. A. to the executive board of the M. P. E. L. of America, the understanding being that the suspension of the members of the I. M. P. A. should be lifted and that they should enter the state organizations of the M. P. E. L. of America in the usual way. After a heated discussion in which Lem Miller of Cincinnati, Abe Stern of Columbus, Dr. Herbst of Washington, D. C.; Mr. Brophy of Oklahoma, Mr. Hubbard of New York, Mr. Payne of Maryland, Mr. Rieder and Mr. Jeup of Michigan, Mr. Phillips of Texas and others participated, the following motion by Mr. Phillips of Texas, moved as a motion as a substitution for the whole, was carried unanimously and succeeded by great applause:

"That the suspension of any and all expelled members, whether they be of the I. M. P. A. or otherwise, be lifted and that they be reinstated to the M. P. E. L. of America upon application to their respective state locals for initiation, the dues of such re-instated members to begin on their reinstatement, and that from the members of the I. M. P. A.

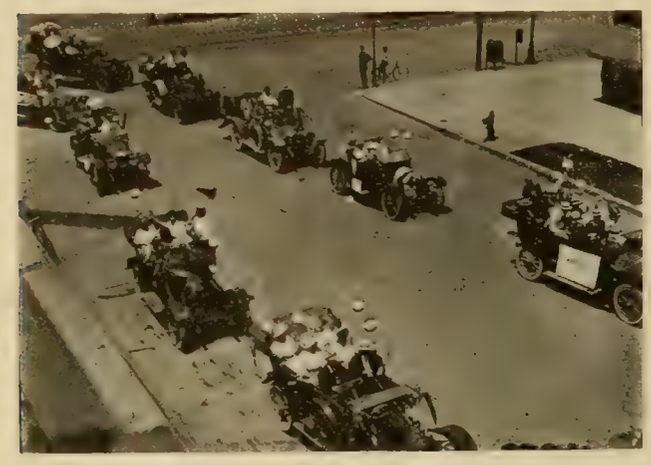
so re-instated the incoming president is hereby instructed to appoint two as members of the national executive board of the M. P. E. L. of America."

President Neff congratulated the convention on arriving at this decision, which he considered liberal and an important step towards the adjustment of differences between the two organizations. Abe Stern, who had opposed going so far in making concessions, approved of the motion and remarked that the I. M. P. A. mediation committee should be satisfied, as they will have the opportunity, if their present claims are correct, to secure a majority of members in the national executive board at the next national convention.

The report of the good and welfare committee was next read. Among the matters treated of were:

That the national executive committee be empowered to appoint a national organizer for the league.

An amendment that the by-laws be revised so as to cover the change of location in the national president's place of residence, the new president residing in Baltimore, whereas the outgoing president resides in Cincinnati. It was shown that the M. P. E. L. of America is a corporation and that



Automobile Parade of Exhibitors at Dayton.

it must have an active office in the state of Ohio, the state of incorporation, and that the president could have his office in any state in the Union.

That exhibitors have the right to book as many reels per week as they wish, from any exchange they wish, ten days' notice to be given to the releasing exchange in case the exhibitor changed his place of renting.

It was then moved that the report be accepted and not adopted, but that the various sections should be discussed and afterwards accepted and adopted, which was immediately done as follows:

The secretary and treasurer's bond to be placed at $5,000, a reliable bonding company's bond being required.

That the president's salary be reduced to $250 per year. This was done as the incoming president, Mr. Pearce, requested such action.

That more truthful advertising methods be adopted by manufacturers, exchanges and exhibitors.

That more single reel subjects and fewer multiples be manufactured.

That it be recommended that moving picture programs shall not exceed three reels for five cents and not more than five reels for ten cents.

That exchanges be condemned for their present system of charging for posters returned in damaged condition.

That all regular moving picture theaters are to be given preference by exchanges in furnishing film service, as compared with airdomes, dramatic theaters, etc.

That it be recommended that manufacturers discontinue all serial stories in film form, unless placed on the regular service without extra charge.

FRIDAY, JULY 10.

Morning Session.

Although the question of censoring pictures had been scheduled for Friday morning that matter was laid aside to enable the delegates to give further consideration to the all-important matter of amalgamation. It was thought when the delegates voted on Thursday to give the I. M. P. A. a representation of two members of the executive committee that such arrangement would be satisfactory. But the mediation committee wanted four and put up a very strong argument for that further concession. Many of the delegates who had voted on the proposition on Thursday had returned to their homes; those remaining favoring the proposition to allow four committeemen to the mediators, the whole matter was opened up and discussed at considerable length and with some fervor. The discussion ended finally in granting the two additional members and there was renewed rejoicing.

The discussion of the question of cenorship was disposed of in a most summary manner. The time was short and the delegates were impatient to get to other business. A few addresses were made, but none of the speakers advanced any real arguments either for or against censorship. In the end this resolution was adopted which, though rather poorly constructed, and indefinite as to its meaning, seems to express the feeling of some of the exhibitors regarding the matter:

Baltimore Delegation.

Left to right—William Fait, Jr., Baltimore; Mr. List, Frederick; Harry Klein, M. A. Pearce, Harry Lewy, Harry B. Cook, and Frank H. Durkee, all of Baltimore. (Photo by Mayfield.)

Whereas, The censoring of motion pictures is illegal, undesirable, un-American and an insult to our business; and

Whereas, The submission by the motion picture exhibitors to censorship in any form is unmanly and un-American, therefore be it

Resolved, That at this time the Motion Picture Theater Exhibitors' League of America go on record as opposed to censorship in every form and that its executive officers be instructed to combat censorship whenever and wherever it may be attempted.

L. E. Miller, H. E. Vestal, M. A. Neff of Ohio and Dee Robinson of Illinois spoke against the resolution. It was supported by Peter Jeup of Michigan, L. H. Ramsey of Kentucky, M. E. Cory of California and L. W. Brophy of Oklahoma. W. R. Wilson attempted to amend it by having the word "again" inserted just before the word "attempted" in the last paragraph, but the insertion was not permitted and the resolution was adopted by a vote of 18 to 7 against.

At this point Mr. Wilson said that under the circumstances he would be obliged to resign his office as secretary of the league. This was not taken seriously by the members present, but it transpired later that Mr. Wilson was about to be offered the vacancy upon the Ohio Board of Censorship, which would place him in an untenable position under the instructions of the resolution.

Peace With Honor.

Once the censorship matter was disposed of the matter of amalgamation was taken up. On motion of Peter Jeup of Michigan the constitution and by-laws were amended to increase the executive board from seven to nine members and the action of the previous day to grant the I. M. P. A. faction a representation on that board of two was reconsidered. A new motion was then moved the adoption of the report of the committee on amalgamation, which was to the effect that the returning faction be given a representation on the board of four members. The vote on this question stood 23 to 10 in favor of the adoption of the report and it was declared carried and a committee was appointed to notify the representatives of the I. M. P. A. to that effect.

During the afternoon session the question of fixing the time and place of the next convention was brought up and referred to the executive committee for adjustment.

The ways and means committee through its chairman, Mr. Ramsey of Kentucky, offered some tentative figures on the receipts and expenditures. The committee's recommendation that the salaries of the officers be changed was adopted as

follows: President, $250 per annum; secretary, $1,200; treasurer, $300.

An amendment to Article 5, Section 1, making the representation of states three delegates at large and three alternates at large, with one delegate for each twenty-five members was adopted. This materially increases the representation of each state at the annual convention.

A resolution that all schemes, country store propositions anr coupon plans be eliminated from picture theaters was adopted. Another amendment was made that officers should hold their offices till their successors were elected and qualified, and members of the executive board were authorized to give proxies to other members of the board if they could not attend meetings of that body. Someone made a motion permitting state delegates to give proxies, but that was not adopted.

The I. M. P. A. delegation were present and took part in the proceedings of the afternoon. Adjournment was taken until 10 o'clock Saturday.

SATURDAY, JULY 11.

The Wind-up.

A brief meeting of the convention was held on Saturday morning. Nearly all the delegates had left by that time so that barely a quorum was assembled when President Neff called the meeting to order.

W. R. Wilson, the newly elected secretary, who had resigned in a rather informal manner the day before, reiterated his desire to be relieved of the office. By a unanimous vote of those present his resignation was accepted.

When it came to filling the vacancy there was some difficulty met in finding a suitable man. A proposal to re-elect George H. Wiley, the retiring secretary, was rejected upon the ground that he was ineligible and had declared publicly that he would not accept the office for another year. A proposal to permit the executive committee to fill the vacancy was also rejected.

The matter was finally disposed of by rescinding the previous action accepting Mr. Wilson's resignation.

A resolution was adopted thanking the press for the kind treatment of league matters and the convention adjourned without a day.

Later the friends of Mr. Wilson prevailed upon him to accept the secretaryship of the league and he at once secured the necessary bond of $5,000 and will take over the books and records of the organization.

BANQUET ON ROOF.

Governor Cox Guest of Exhibitors and Utters Prophetic Words Regarding Censorship—Much Good Eats.

A BANQUET was given on the roof of the Algonquin Hotel, Dayton, Ohio, on the evening of Friday, July 10, by the Motion Picture Exhibitors' League. About one hundred persons were present and the affair was dignified and pleasantly informed by the presence and speech of Governor James M. Cox of the State of Ohio. After the aforesaid entirely edible banquet had been duly and satisfactorily consumed by the guests, the toastmaster, Judge Rollin W. Baggott of Dayton, introduced a number of speakers, who paid various compliments to the exhibitors and the city of Dayton. Governor Cox was then introduced. After indulging in the usual amenities he said:

"I understand that you passed a resolution against censorship today. I feel complimented because I know that you did not want any example of inefficient censorship to be set up in another state in comparison with ours. I am reminded by your action of a story of the Texas lawyer whose brother wrote to him saying that he proposed to come to Texas to practice law; that he intended to be an honest lawyer and that he was a Republican. The brother immediately replied, urging him to come at once; as an honest lawyer he would have no competition and as a Republican he would be a bird of such rare plumage that the Game Warden would protect him. And so I feel that Ohio is a bird of such rare plumage that you want to protect it.

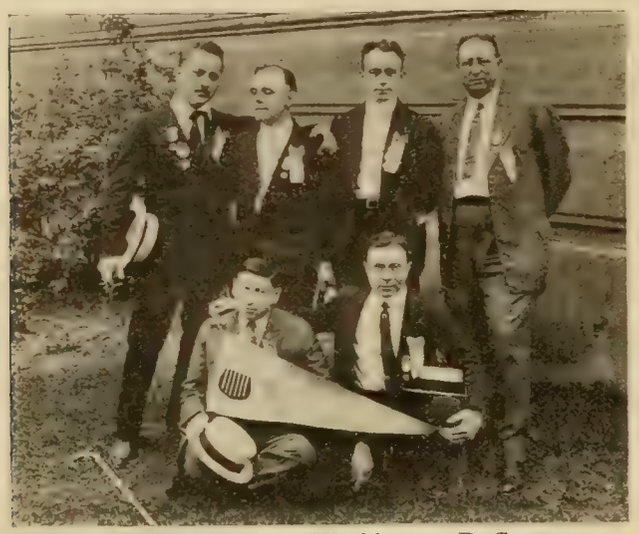
"Nevertheless, I am going to talk frankly to you: I don't know as much about showing pictures as you do, but I do know ten times as much about censorship as you do, and I want to say to you that it will not be long before you will be begging Congress to protect you. I want to preserve your business, but you never will preserve it unless you regulate it. Motion pictures is one of our most useful activities and unless you regulate that business you will soon be put out of business, every mother's son of you."

Governor Cox called attention to the effort that had been made to regulate the railroads and declared that the railroads today would not go back to the old days and the old methods, for they know that if those methods prevailed government ownership would certainly follow.

"If you do not regulate your business," he continued, "you will have government ownership of motion pictures. No new law is perfect; it must be tried out by experience; but I will

Group of Well Known Exhibitors and Film Men on the Steps of Memorial Hall, Dayton, Ohio.

say to you that as long as I am Governor of this state no appointment that will be distasteful to the exhibitors will be made. I want to see the picture shows properly run so that any man, woman or child may see them. The law is here to stay; it is a well intended desire to conserve your business by formulating a plan to bring about the salvation of your business."



Delegation from Washington, D. C.

Left to right, standing—Fulton Brylawski; Harry Crandall, John Payette, Dr. W. B. Herbst; sitting, Morris Davis and J. P. Morgan

Governor Cox paid a high compliment to M. A. Neff and later, in reply to something on censorship by another speaker he added: "It is apparent that other states will not act as Ohio does. A federal board ought to be established, for it can do the work best. Manufacturers ought not to be put to the expense of peddling their films to censor boards. I predict that you will have a federal law within a few years."

In the course of his remarks the Governor announced it as his intention to appoint W. R. Wilson of Columbus, Ohio, who was elected secretary of the league, to fill the vacancy on the Ohio censorship. This was the first authoritative announcement from the Governor on this subject and it was greeted with cheers.

ROTHAPFEL'S BIRTHDAY REMEMBERED.

Mr. Samuel L. Rothapfel, the general manager of the Strand theater celebrated his thirty-second birthday a few days ago. He had no idea that the fact was well known to everybody connected with the Strand, but it was made aware of it when a committee of his employees waited upon him and after congratulating him on being so young in years and so old in experience presented him with a valuable cigarette case, finely chiseled and engraved. On the inside were words of dedication and Mr. Rothapfel's famous motto: "Go get them." Mr. Rothapfel was astonished for once in his life, but as usual soon found the inspiration demanded by the moment and made a neat address of appreciation.

Some of the Maryland Exhibitors Attending Their State Convention at Baltimore, June 25.

Trigger Talks of Amalgamation

The Chairman of the Association's Mediation Committee Sees a Bright Future for the Exhibitors' Organization.

SAMUEL H. TRIGGER of New York, chairman of the mediation committee on behalf of the International Motion Picture Association, returned to the local headquarters of the exhibitors at the Hotel Marlborough on Sunday, July 12. When seen by a World man later Mr. Trigger was in a satisfied frame of mind.

"Amalgamation? Why, there was nothing else to do," he said. "Ninety per cent. of the exhibitors present in Dayton were strongly in favor of it and would have nothing less. Oklahoma was pledged for Neff, but the delegates announced that they would break away unless amalgamation was assured. So, too, did Texas. What about the constitutional ineligibility of Judge Tugwell to serve on the executive board by reason of there already being one man from California on the board? Why, I haven't heard of it. Our nominations were accepted by the league. However, if the story prove to be true another man can be named. Here is the report of the mediation committee representing the association, and it is now being sent out to all branches:

To the Members of the International Motion Picture Association:

Pursuant to a resolution passed at the New York Convention, the members of your committee elected with full power to bring about an amalgamation of the two national organizations met at the Dayton Convention of the M. P. E. L. on Monday, July 6, and proceeded with the business in hand with the following members present: Samuel H. Trigger, New York, chairman; F. J. Rembusch, Indiana; Sam Bullock, Ohio; Judge Tugwell, California; Fred J. Herrington, Pennsylvania; William J. Sweeney, Illinois. Charles H. Phillips, president of the I. M. P. A. (ex-officio member of the committee), made up the full committee of seven, Delegate Thomas Furniss of Minnesota being delayed en route.

A proposition was made at the first joint committee meeting with the M. P. E. L. of A. committee in the form of a resolution presented by Delegate Bullock that this committee cannot amalgamate with any organization under the terms of the resolution by which we were elected unless the said organization is opposed in toto to all forms of legalized censorship. The second resolution by Delegate Herrington provided "that it be to the best interests of all concerned we recommend that the only method of amalgamation possible will be by the elimination of the officers of both organizations, and the control of the amalgamated forces should be vested in a National Executive Board comprising the membership of the executive boards of both organizations."

The above resolution opened the way for consideration of amalgamation plans by the convention body, and after several days' earnest effort by the committee with counter propositions from the convention, it was decided to insist upon four representatives upon the Executive Board of the M. P. E. L. of A. and to recommend a cessation of hostilities between the two bodies. This proposition was rejected and returned with an offer of two representatives to be appointed by the incoming president. This proposition was, in turn, rejected by your committee, and at a final meeting, on Thursday, previous to the departure of Delegates Herrington and Furniss, it was agreed to insist upon having four representatives or no amalgamation. This was finally agreed to by the convention body on Friday, and our committee nominations for the new Executive Board of the M. P. E. L. of A. were accepted by vote of the convention. They are as follows: Charles H. Phillips, Wisconsin; Wm. J. Sweeney, Illinois; Judge Tugwell, California; Fulton Brylawski, Washington, D. C.

Messrs. Herrington and Furniss stated before leaving that they had no desire to serve, but agreed to maintain the demand for representatives. Chairman Trigger said New York did not seek any honors. The committee succeeded in having the convention indorse the principal measures passed at the I. M. P. A. convention, including the National Board of Censorship resolutions, and every member of the new Executive Board of nine is a stanch supporter of the New York National Board.

The result of the work of your committee and the convention body at Dayton means that the object for which we have fought so long has been accomplished. "Principles," not "individuals," is our future watchword. From now on we get a new deal in everything. It is no longer "Let's get together." We *are* together, and, such being the case, legalized censorship is doomed; a National Board of Trade is in sight and a membership of *ten thousand* united exhibitors is quite possible by the time the next annual convention is held. Let every friend of the cause put his shoulder to the wheel. There is no longer any excuse or reason for remaining out of the parent body, or unattached. Let us again unite, co-operate, and fight against the common enemy.

SAMUEL BULLOCK.
Secretary of the Committee on Amalgamation.

"It was Friday morning when our committee for the first time overcame the objections to allowing us to sit in the sessions," continued Mr. Trigger. "Then we were given the privilege of the floor. We told them that we had traveled thousands of miles, had remained in Dayton for a week, and we felt that that proved we were sincere in our desire to have amalgamation. We only asked what was just and fair. On Friday afternoon word was brought to our hotel that the league unanimously had passed a resolution giving us four representatives on the executive board. We replied that we would immediately send notice to all association members that we were to join the parent body. The committee at-

tended a session of the league, and speeches were made by Messrs. Fugwell, Sweeney, Rembusch and myself. We told the new president that we were with him, that all of us believed a better man could not have been chosen. Personally, I think Mr. Pearce's election was the best thing that could have happened.

"It is my intention to call a meeting of the New York State organization; a good, big meeting. I will ask to attend that meeting President Pearce and also Mr. Brylawski of Washington. I sincerely believe we will have a thousand members in New York State before the year is over. You know there are many exhibitors at the present time who do not realize the benefits of national and state organization. Just as an illustration here is a letter I received this morning from Binghamton." Mr. Trigger went on to explain that since the break last year the Binghamton exhibitors have affiliated with neither one side nor the other. He said that just as soon as the men up there heard of the amalgamation they asked the state organization to do something for them.

The letter is self-explanatory:

Mr. Samuel H. Trigger, New York City.

Dear Sir—You no doubt will be surprised on receipt of this letter, but we are in trouble and we need your assistance. We have been open Sundays in Binghamton for the past ten months, and now the Mayor has notified us to close up Sundays on the advice of his Corporation Counsel. We have decided to fight the authorities and are determined to keep open, and we are willing to do all we can as a unit, but don't you think that the League ought to be willing to come along and help us fight this battle? You know if we can win this it will mean victory for the exhibitors of the whole state, and if we lose it, it will mean a loss to all the exhibitors of the state. Kindly advise me on receipt of this letter what your league would be willing to do, as this is your opportunity to show the actual benefit of the league. Kindly advise me if you would care to come up to Binghamton, or would you want me to come down to see you and see what can be done in regard to this matter?

Please do not delay in answering, as this Sunday we will be forced to close up and we have to get right in the harness and try to do what we can to stop interference with our business. NED KORNBLITE.

"Now," continued Mr. Trigger, "we are going to send a committee to Binghamton, and with it we are going to send our counsellor. You may be sure we are going to try to keep those houses open. Right here is the first fruit of amalgamation. This letter from Binghamton indicates to me that the exhibitors of the United States will have more confidence in the power of organization than they have ever had before.

"The National League a year ago, according to the statement of President Wiley before the bolt took place, had a paid-up per capita tax on 2,860 members. At the convention held in Dayton the number of members was 1,216, showing a lack of confidence all over the United States. New York, with 1,600 exhibitors, was credited with 80 members. The International had only 460 in the whole state. Now with the two combined and with the prevailing confidence that is bound to result, we ought to have a convention here which will be the largest ever held in any state in the Union. New York City and State will work for the new president as we have never worked before. Mr. Pearce is a high-class exhibitor and a man of the strictest integrity. That I know from a knowledge and acquaintance that is personal. He took the presidency only after he was assured that he would be satisfactory to all parties. We have a right to expect much from him."

CONVENTION FLICKERS.

They were ALL there.

* * *

Everybody thought Joe Farnham contracted poison ivy or was stung by a bee.

* * *

In his usual big hurry style, Charles Feature Abrams made a quick jump from St. Louis to Dayton to say hello to the boys. In less than half an hour he was out of town again. They have some train service in that town.

* * *

Harry Reichenbach, displaying his indomitable Irish spirit, rushed into Memorial Hall and claimed a front row booth at the last minute, and after transplanting all the movable furniture and potted palms from the reception hall to his booth, he sat on the furniture and made ready to receive all the State Rights buyers, but he didn't come.

* * *

Joe Universal Brandt was very much on the spot. He started the rush for Palm Beach suits and by the time I got there Tuesday morning there was none left. I had to take one that Babe Farnham didn't buy and have it made over. After the next shower it will fit perfectly.

* * *

Ex-President Neff of the National League denied the rumor that he would retire from active business, and is ready to accept a good position with a salary.

One of the features during the meeting was a luncheon party out at the Olt Brothers Brewery (no adv.). William M. Seeley, one of the well-known showmen of the Middle West, and at present managing the picture entertainment at Soldiers' Home, in Dayton, was host. The luncheon party was a huge success. It reminded one of the old-fashioned boarding house lunches. "Nothing to eat" as in the accompanying cut, the eats were noted by their absence. However, we were not to be denied our mid-day privilege, for James Eagan, the gentleman on whose right shoulder rests another man's hand, took the crowd in hand and provided a real chicken dinner with all the accessories, after which we were photographed for the gallery.

The Bill Seeley Relief.

* * *

Miss Gerda Holmes, the charming Essanay leading woman, was seen very little, owing to the fact that she almost always was in the center of a large and admiring crowd of picture fans.

* * *

Doc. Travers, of the Essanay company, was very entertaining in his many impersonations, especially that of the Bleed Hound (his special).

* * *

Vernon R. Day, general manager of the Essanay company, was there with the usual happy face over the round front. Day's faculty of making himself liked at the conventions has not left him yet, and they all hated to say good-bye to him.

* * *

M. A. Kraus, of the Kraus Manufacturing Company, New York, was the very busiest little man there. He was sorry that he went to the convention, because he opened up some new accounts which will claim so much of his attention that he won't be able to catch the early train each night for his summer sea shore residence (more than two rooms, hence residence).

* * *

Mr. Byrd, vice-president of the Wyanoak Publishing Company, made a good representation of Buffalo Bill on parade with his two Indian aids.

* * *

Al. Lichtman, lately identified as sales manager of the Famous Players productions, but now president of a new feature film producing company, stopped in long enough to say howdy.

* * *

General Booster Blair, of the Eastman Kodak Company, was there with a big booth and a little fan.

* * *

There was quite some excitement in the hotel lobby Tuesday night when the sudden drop in steel was announced. One of the passenger elevators in which Harry Reichenbach was riding dropped one and a half stories. Outside of a good shaking up locally and internal fright he was all right.

MAC.

GOOD PICTURES SHOWN AT DAYTON.

One of the most interesting features of the Dayton exposition and the one that appealed to the public, was the advance display of pictures by several of the manufacturers represented. The subjects shown were:

Warners Features—"Tricking the Government," three reels; "Bringing in the Law," three reels; "Facing the Gatling Gun," three reels; "Daughter of the Tribe," three reels; "A Born Warrior" and "Exiled," a six-part subject divided into two three-reel parts, and "The Light Unseen," a six-reel subject featuring Marion Leonard. Also "Children of the West" and "Twilight," each three reels.

Universal—"The Return of Twins Double," three-part Gold Seal; "Snooker's Flirtation," one-part Sterling; "When Fate Disposes," two-part Rex; "Prowlers of the Wild," two-part 101 Bison; "Helping Mother," two-part Rex; "The Love Victorious," three parts; "The Oubliet," three-part 101 Bison; "When the World Was Silent," Three-part Imp.

Selig—"In the Days of the Thundering Herd," five parts; "In Tune With the Wild," three parts; "Willie," two-part Western comedy.

Essanay—"Snakeville's New Waitress," one part; "Stolen Fortune," two parts; "Slippery Slim's Inheritance," one part; "Broncho Billy and the Gambler," one part; "The Fable of the Coming Champion," one part; "At the Foot of the Hills," one part.

Pathe—"The Stain," six parts; "Detective Craig," five parts; "A Royal Imposter," five parts, hand colored; Salem fire and the Pathe Daily News. At the Keiserhof Roof Garden, in connection with the Partola organ display, these Pathe pictures were shown: "Colonel Heeza Liar, Farmer"; "The Man Higher Up," "The Tramp," three parts; "Antony and Cleopatra," two parts; "Conquest of Claire," two parts; "The Phantom Thief," three parts.

KRAUS MFG. CO'S. EXHIBIT AT DAYTON.

This display was of great interest to the Exhibitors as it contained all the publications this concern make for the moving picture industry. The large hand colored pictures of the individual actors created a widespread interest as well

as the colored enlargements of the scenes of some of the important feature productions. The smaller pictures as well as the real photographs of the players and the various styles of players post cards, which latter were liberally distributed to the visiting exhibitors, was the cause of a large gathering of people almost continually during the entire time of the exposition.

KING BAGGOT ENTERTAINS HIS BROTHER.

Thomas Gantt Baggot, a younger brother of King Baggot, was entertained over the Fourth by the head of the Screen Club. Mr. Baggot, who represents Bradstreet's in Terre Haute, Ind., was on his first visit to the metropolis—and he admitted that he had enjoyed the trip.

JOHN C. DAVIS DEAD.

Treasurer of the New York State Branch of the International M. P. Association, Passes Away at His Home.

JOHN C. DAVIS, treasurer of the New York state branch of the International Motion Picture Association, died at his home in Saugerties on Sunday, July 5. Mr. Davis was fifty-eight years old. He leaves a wife, two daughters and six sons. The immediate cause of death was septic pneumonia, which followed an operation for stomach trouble.

John C. Davis.

Mr. Davis was the manager of the Orpheum Theater of Saugerties. He was educated in the old Saugerties Academy and Eastman's Business College, in Poughkeepsie. He entered the shoe business with his father, and in 1877 he became the sole owner. Later he was in the clothing business. Mr. Davis was postmaster during the term of President McKinley. He was a member of the Village Board and of the Board of Education. He was also a Freemason and an Odd Fellow. He was a large real estate owner.

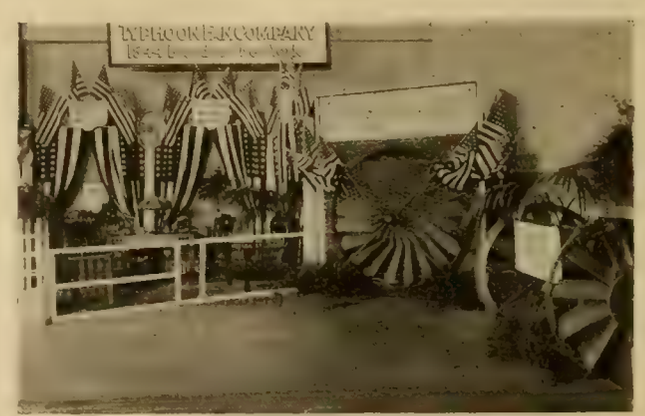
Several years ago Mr. Davis turned his attention to theatrical affairs. He built the Orpheum Theater, which proved a success from the first. Mr. Davis has been assisted in the management of this house by his sons. He was as popular with his patrons as he was with his fellow-exhibitors. He was an exhibitor who made it a point to know and personally to meet each night those who attended his house. His death will be widely regretted. The funeral of Mr. Davis was attended by representatives of the I. M. P. A. from Buffalo, Rochester, Syracuse, Utica, Albany and New York City, on Wednesday, July 8th.

NEW BILL AT VITAGRAPH THEATER.

"My Official Wife," in Five Parts, and "Uncle Bill," in Three, Make a Strong Program.

THE Vitagraph theater on Monday, July 13, made its regular monthly change of bill. The features of the program were the five-part drama of Russian life, "My Official Wife," and the three-part comedy "Uncle Bill." A large audience enjoyed the presentation and was most liberal with its applause. The drama is an adaptation bv Marguerite Bertsch of the story by Richard Henry Savage. It is of unusual strength. Clara Kimball Young is featured in the role of Helene Marie, a Nihilist leader. Supporting her are Harry T. Morey, Rose Tapley, Mary Anderson, Arthur Cozine, L. Rogers Lytton, Eulalie Jensen, Charles Wellesley, Louise Beaudet, Earle Williams and Helen Connelly. The picture is produced by James Young.

Ralph Ince produces "Uncle Bill," a melodramatic farce in three parts. The fun is continuous. In the cast are Donald Hall, William Humphrey, Julia Swayne Gordon, Constance Talmadge, Billy Quirk, Anita Stewart, Albert Roccardi, Jack Brawn and Anders Randolph. The Vitagraph theater has a program that ought to pull heavily even in the hottest weather.



Typhoon Fan Co.'s Exhibit at Dayton.

"A Tale of Old Tucson"

One-Reel Edison Drama Adapted from Eugene Clancy's Story of the Same Name. Adapted and Directed by Richard Ridgeley.

Reviewed by Louis Reeves Harrison.

CAST.

Sanchez.....John Sturgeon
His Daughter.....Mabel Trunelle
Mexico Williams.....Bigelow Cooper
Ned Shannon.....Herbert Pryor
Pedro.....Yale Boss

OF finished workmanship, "A Tale of Old Tucson" owes much to Mr. Ridgeley's fine instinct for telling a story in pictured form rather than his ardent love of scenic beauty. The scenes are not made inconsistently beautiful

Scene from "A Tale of Old Tucson"—(Edison)

in this screen portrayal—they are chosen well and have the right atmosphere even though vegetation is occasionally implanted for the occasion. There is a fidelity to what is required that really constitutes the finest kind of artistry in motion picture production. Mr. Ridgeley is fortunate in his company. Mabell Trunelle gives intensity to any role she assumes and without sacrifice of dignity. She does not mouth and mince and strain for effect—her methods are

Scene from "A Tale of Old Tucson"—(Edison)

quiet and subtle, but they are none the less effective. With comparatively little dramatic opportunity as the daughter of Sanchez, she enlists attention and holds it by a natural endowment, a fine personality.

The story is not particularly new, nor has the author gone deeper than excellent construction, not far enough into characterization, but it holds up through skilled treatment and strong interpretation. The plot might easily stand amplification. Sanchez is in debt to a gambler, Mexico Williams, and the latter is willing to take the daughter of Sanchez in liquidation. The story opens at a point when Sanchez must lose his ranch or sacrifice his daughter in a marriage to a man she dislikes. This story is brightened by the absence of a true but impecunious lover—the daughter of Sanchez is heart-free—but a stranger is on his way to reach her heart by a roundabout course.

Riding over the hills in search of adventure or fortune, as the case may be, is Ned Shannon, prospector, and he comes upon Sanchez at a critical moment. Sanchez has disposed of a property which will enable him to pay Mexico Williams, and is carrying home the coin, when he is stricken with fatal illness. His dying request is that Shannon shall pay the gambler and save the ranch. Shannon and his faithful Pedro bury Sanchez and start out with good intentions. Shannon stops on the way, is lured into a game of chance and loses the fortune entrusted to his keeping.

Senorita Sanchez rides in quest of her father and is directed to a house which proves to be the gambling establishment of Mexico Williams. Senorita dares the God of Chance, and is soon supported by Shannon. The latter, directed by the invisible force of destiny rescues Senorita from dangerous perils and recovers by courage what he lost in a moment of weakness. Faithful Pedro is nearly murdered by Mexico Williams, but the villian gets his deserts, and all ends happily.

The girl of spirit and moral decency, living in a rude environment, is a favorite character with the tellers of screen stories, but one would hardly think it suited to one of Miss Trunelle's exquisite methods. She fills the bill, however, in dashing style, acts with vigor, rides as if to the saddle born, and rises to all her opportunities. Pryor, also, does well and Yale Boss, but Bigelow Cooper is reverting to theatricalism. His movements and gestures are those of the stage, so obviously artificial that it must be a relief to see him in a self-revelation. He is covering an interesting personality with over-acting. These stories record a phase of life that is passing away, one that most of us have never seen, and it takes a good plot, superior direction and fine interpretation, such as that of "A Tale of Old Tucson," to make them of value.

CARLYLE BLACKWELL FOR HIMSELF.

Will Manufacture Blackwell Films to be Distributed Through Alco Film Company.

CARLYLE BLACKWELL, the popular photoplay star, has recently been supplying the trade with a quantity of startling news, but his most daring news was disclosed this week when it transpired that he had left the Famous Players Company to manufacture his own brand of film.

About three months ago, Carlyle Blackwell, one of the most prominent and popular film stars in America, left the Kalem Company, with whom he had been associated for over three years, to go with the Famous Players, in whose current release "The Spit-Fire" he starred.

Mr. Blackwell intends to produce a three-reel feature once a month with himself in the leading role. The subjects that he will produce will be well-known works by famous authors. He has big plans in connection with his newly-formed producing company which will be announced shortly.

Carlyle Blackwell

Mr. Blackwell will leave New York about the 18th of July for his studio which is now in course of construction at Los Angeles, California. He will travel by motor and stop long enough in the largest cities to say a few words to his many admirers.

Mr. Blackwell's productions will be released through the newly-formed Alco Film Company, of which Al. Lichtman, former sales-manager of the Famous Players, is president and general manager. Mr Lichtman has big plans for the Alco Company and will shortly announce his new policy by distributing quality films throughout the world.

"The Silent Bell"

Pasquali American Offers a Four-Reel Picture of Times When Italy Was Struggling for Independence.

By Hanford C. Judson.

TO ONE born and brought up in Italy and come to this or any other country, as many of our citizens have, these films made in the home land, dealing with its history, and filled with glimpses of its streets, typical buildings and the very home ground, must have a special and strong appeal. The subject matter of this particular offering, namely, the struggle of patriotic Italians to throw off the galling yoke of oppressive Austria, is one likely to stir in Italian hearts feelings of no small compass or shallow depth. The picture is called "The Silent Bell," and tells a story of the devotion of a courageous child who saves his father by the same method used in Cromwell's time in England by the sweetheart of a condemned royal adherent, she

Scene from "The Silent Bell"—(Pasquali)

who clung to the tongue of the curfew bell that was to give the signal for execution. The hero of this picture had to get up before the dawn, work his way through lines of sentries and climb to the bell tower. His was not the good luck of the English girl; for the bellman was not deaf, and he must have felt that his efforts must necessarily be in vain. He clung to the bell in full sight of the courtyard beneath where his father stood with fellow conspirators waiting to hear it ring and knowing that the signal would be quickly followed by the command to fire bullets that

Scene from "The Silent Bell"—(Pasquali)

would bore their way through flesh and bone and bring them to the stilly darkness of the grave. Yet this boy, too, was fortunate; they tore him from his perilous hold upon the swinging bell and brought him down to the officers in charge of the execution. But it so happened that just at that time peace had been declared and also that the order to free all political prisoners had been sent. The delay served only to hold off the execution till this order arrived at the fortress and so served to save the condemned wholly.

The subject matter of the offering has this strong appeal. Of its story we can safely say that it will interest. It is not strong in any true sense when compared with the best pictures that the Pasquali Company has sent from its studio. It never holds us in that tight grip when all our feelings are awake and at the service of our minds in its eagerness to get all the meaning of the story. The acting of the chief conspirator, father of the hero who is a child of about five, is excellent. This part is taken by Signor Capozzi. The Princess Ruspoli, a very pretty woman, takes the role of the boy's mother. Her acting has the qualities of good breeding and personal dignity to be expected in one of her social station. The boy acts his part well enough and will satisfy. For most of the lesser figures in the picture we have only the warmest praise and commendation. There are many soldiers and other figures who are perfectly natural in their business. Perhaps the weakness of the picture lies in the fact that the scenario often fails to discriminate between what is essential to the story, the thing that we are interested in greatly, and that which is of secondary and passing interest only. The four reels have many wholly delightful scenes, bits of some Italian city, gardens, the entrance of some beautiful palace, a prison, the court where the execution is about to take place and other places of great interest and beauty. The photography is of high grade throughout.

H. OLIVER BODINE.

H. OLIVER BODINE, advertising and sales manager of the Raw Film Supply Co., New York, became interested in photograhy twelve years ago, doing special photograhic work for National publications and large corporations in the Middle West. In three years he located and built up one of the largest photo supply businesses in the country in Racine, Wis., a city of 40,000. After that he was three years in charge of advertising and sales of the Wollensak Optical Co., at Rochester, manufacturers of photographic lenses and shutters. Mr. Bodine has been in charge of sales and advertising of the Raw Film Supply Co. for the past six months. He is thoroughly posted on photographic chemistry and has large acquaintance in the photographic trades. He is the author of many articles on various branches of photography, an authority on pictorial photography and has won many cups, medals, etc., awarded throughout the world. Mr. Bodine leaves shortly for an extended trip through Europe, taking up while there the technical end of the motion picture industry, being accorded special favors by the famous German company, Actien Gesellschaft fur Anilin Fabrikation, and the Belgian company, L. Gevaert & Co., as well as other large producing companies of France, Italy and Germany. This experience will round out a knowledge of the photographic branch of the motion picture business. Upon his return to the United States, Mr. Bodine can say in all truth that he is thoroughly posted on all branches of the business, both from a technical and practical standpoint.

H. Oliver Bodine.

JOHN S. EGAN GOES TO CANADA.

A man who has made himself felt in the busy field of motion pictures since his entrance some six months ago is John S. Egan, manager of the Kineclair and educational departments for the Eclair Film Company, Inc. His activities with the latter company ceased on Monday, July 20, at which time he left to become manager of the Ramo exchanges in Montreal and Quebec. Mr. Egan, while with the Eclair Company had much to do with getting the Kineclair home projector in saleable shape and did much to establish the repute of educational films.

Mr. Egan will make his headquarters in Montreal. It is expected through his energy and ability Ramo productions will go through with a rush in the Canadian territory. The new manager is a brother of Agnes Egan Cobb.

"The Angel of Contention"

Two-Reel Majestic—Written by Will Levington Comfort and Directed by John O'Brien.

Reviewed by Louis Reeves Harrison.

CAST.

The Angel.....Lillian Gish
Her Daddy.....Spottiswoode Aitken
Sheriff Magoon.....George Seigman
Jack Colter.....R. A. Walsh

THE dominant note in "The Angel of Contention" is very clearly indicated in the title. Lillian Gish is the angel in a rough settlement of cattle men. They are hard drinkers, hard fighters, of lawless tendency, yet possessing enough inborn honesty in their make-up to show deference to the helpless little woman in their midst. The

Scene from "The Angel of Contention"—(Reliance)

demure little angel is loved by the big and manly sheriff. A sheriff must possess unusual courage to enforce law in a community where men make laws for themselves, more or less according to the demand of conditions under which they live; and the laws in this sheriff's community are to get the drop on your enemy after giving fair warning, and to string up a man who shoots under other conditions.

In one case it is murder; in the other, it is simply shooting quicker or straighter than the other fellow. Such is the simple code in Sheriff Magoon's small community when he falls in love with "The Angel" and decides to propose. He has the diamond ring all ready and shows it to the boys in the saloon where they meet, drink, gamble and

Scene from "The Angel of Contention"—(Reliance)

shoot. The proposal thereupon becomes impersonal—it is an affair of the community. The whole gang goes with him. The big sheriff is not averse. Notwithstanding that the "Angel's" father has died, and she is wholly unprotected at his cabin, the big sheriff is afraid to go alone. Even as he approaches the cabin, he weakens and tries to escape; but he is encouraged by the others until he reaches the door. His courage vanishes at the crucial moment, and he makes a break for liberty.

A few stiff libations at the bar start him over again, and this time he encounters the angel outside her cabin. He induces her to wear the ring, and the community gives three cheers. Now the angel has contracted a habit of her sex, that of helping the helpless. She has tied up the wounds of some of the toughest characters; has nursed them through illness; has been what she is named. The tenderness in her nature which would lead her to care more for a drooping flower than for one carefully nourished is her dominant trait; so, when Jack Colter comes along and is badly wounded by a renegade Indian intent on revenge but a bad shot, as he hit the wrong man, "The Angel" nurses Jack back to life and health and falls in love with him.

The Sheriff gives up, like the big-hearted fellow that he is. The Angel marries Jack Colter and bears him a little replica of herself in due time, but the boys never forgive Colter for stealing the Sheriff's girl. The renegade Indian, still intent on his deferred vengeance, reappears at about the time Colter has a quarrel with the man the Indian intends to kill. The Redskin aims better the second time, kills his man by firing through the window of his cabin. Of course the innocent man is accused and lynched—that is the regulation thing in hundreds of Western photodramas—and the boys will not even believe the Angel when she swears that Colter was at home when the murder was committed. She rides for the Sheriff—also the regulation thing—and they reach the scene of hanging just in time to save Colter. It is the big-hearted Sheriff who shames the gang into recognition of their many obligations to the Angel, and the father of her child is saved.

Miss Gish, in her exquisite characterization and mental revelations, lifts this old melodrama out of its class into a play of deeper human interest, and George Seigman aids materially with his delicious comedy work. To their delicacy of interpretation is due an atmosphere of feminine sweetness and masculine nobility that beautifies and warms the whole play.

VITAGRAPH STAG DINNER AT SCREEN CLUB.

About fifty of the male members of the Vitagraph Company studio forces gathered together on July 11 for what was called the "Initial Reunion and Dinner." The affair took place in the summer garden of the Screen Club, New York City. A regulation banquet table was spread for the stars, under the stars, while numerous vaudeville performers working on the "open time" looked on from adjoining hotels and boarding houses.

The Vitagraph party arrived from the Brooklyn studio in thirteen motors, all owned by various members of the party. With Vitagraph pennants flying they cut quite a dash as they came along the Rialto where it seemed everyone on the street knew them and waved a salute of kindly recognition.

According to the original plan there was to be no toastmaster and the first man attempting to make a speech was to be serenaded with vegetables and other food as a reminder of early days. If Jack Bunny had not been there there probably would have been no toastmaster, but whenever J. B. sits at a table, no matter how small the party, all hands look to him for the cue. He just naturally becomes toastmaster without a word being said, because he is a born toastmaster, in the Gus Thomas class. Anyhow, Bunny did what presiding there was to be done. His first utterance was a "General Order" for the removal of coats.

Amid mirth and music (the latter by three Ethiopian rag dispensers), the dinner proceeded until some of the party, regardless of the vegetable edict, and with the hardihood of early days, felt the craving for speech stealing over them. There were many funny speeches and stories pulled during the dinner. At 8 P. M. the party adjourned to the Winter Garden in a body and enjoyed the show while dividing honors with the actors on the stage for public recognition. After the theater the party returned to the Screen Club and had another feed at the same tables. Arthur Leslie presented the Vitagraphers with a large floral horseshoe, which turned out to be a good meal ticket, because the Vitagraph boys pulled him in and made him eat. A list of those at the spread follows:

John Bunny, Maurice Costello, Wallie Van, Arthur Leslie, James Young, Bernard French, A. Victor Smith, Charles Chapman, James Morrison, Jack Harvey, Theodore Marsden, Nicholas Duncan, Van Dyke Brooke, Billy Quirk, Lee Beggs, Bert Dorris, John Rankin, Dick Leslie, Tefft Johnson, Darwin Karr, Paul Scardon, George Baker, George Cooper, Charles Wellesley, Joe Curran, Arthur Ashley, Mr. Mills, William Shea, Edward Thomas, Walter Ackerman, Charles Eldridge, Frank Lawrence, Wilfrid North, Earle Williams, Harry Morey, Charles Stratton, Gladden James, Harry Waldron, Hughie Mack, Arthur Cozine, Charles Gaskill, Eugene Mullen, Dwight Cleveland, Pete Le Grasse, Captain Cochran, Charles Fisher, Bob Gaillord, Jack Bulger, Mr. Bellmore, Mr. Amant, Sam Spedon.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THE "NEW FOURTH."

THE Fourth of July is now quite distinct from that of our fathers so far as its observance is concerned; while the object in view is the same the methods are different. To call it "safe and sane" certainly does not convey the idea that former observances were not either safe or sane, but it does mean that by the common heritage of man whose tendencies are not uplifting, it is possible to wander away from not only the original purpose but also from the original methods. In this wandering away celebrations of joy had become excuses for noise, and when noise runs riot it spells danger; the great nuisance of unbridled power, the attendant loss of many young lives, added to which were the still larger number of maimed and disfigured, caused thinking observers to call a halt on such dangerous patriotism. The public thought was turned by the very force of circumstances in the opposite direction, in the place of danger there must be safety and in the stead of a wild riot there must be a sane and thoughtful observance; thus, there was born the "safe and sane" idea of celebrations.

There was, however, a great lack of that something which would fill out the time, be sufficiently entertaining, give a possibility of incorporating the idea of the day with complete satisfaction; there was something needed; what would supply the need? In this crisis comes the most timely moving picture, instantly it was seen to possess all the desired qualifications of the occasion. Pleasing to children, entertaining to adults, instructive to the patriotic and full of pleasure to all, the moving picture has made complete the "New Fourth" and now patriotism can only run riot in profitable directions. The orator of the day may appear everywhere, speaking in the universal language of the picture; the new citizen as well as the old may see again upon the screen those scenes which gave birth to the day and occasion, the birth of the world's greatest republic.

Nowhere has educational kinematography become at once the most powerful, popular, instructive and entertaining force than in its place on the program of the New Fourth which it has made. It was the writer's privilege to attend the open air services and series of entertainments in a suburban town on the Fourth of July in which the moving picture had its proportion of space in the plan and scope of the occasion, and it is within the range of truth to say that it was the greater part of the whole; it literally made the day, without it even the "safe and sane" program would have been quiet to the extent of dullness, and tame to the ultimate extent of weariness; in a few years of such days there would soon be a return to the old degraded methods. With the moving pictures added all is different, there is tone, power, attraction and interest of the non-flagging kind, people saw again the scenes of old, history repeated itself, patriotism was newly awakened; music, speech and picture, with appropriate illuminative fireworks, produced a holiday of the most perfect kind, fulfiiing the object in view in the highest and best possible way, without noise, riot or danger; but on the contrary, with intelligence and pleasure, to the highest satisfaction of all, marking another triumph for the powers and possibilities of the educational pictures.

THE PLAYGROUND EXHIBITION.

Perhaps one of the most beneficial uses of the moving picture at the present time is the free outdoor or playground exhibitions for children. It is becoming one of the best opportunities for city authorities to solve the problem of the street playing troubles, while at the same time it is taking occasion to give instruction through pleasure. New York and other large cities are by these means finding time passing amusement for the children, while teaching them such helpful subjects as "safety first" and "spotless town," besides dealing with subjects of "disease by flies" and then branching out into all kinds of sports, nature subjects, scenes and travel; of course there is always a plentiful supply of the comic without which a series of pictures would be a hardship on the child mind, children's pleasures must be well seasoned with good rollicking fun. For the benefit of the rising generation, for civic betterment, use the moving picture. Use the moving picture; the moving picture cannot be used too much.

OPPORTUNITY AND PRIVILEGE.

Never before in the history of the world have the greatest opportunities and best privileges been so linked as in the powers of the moving pictures. In America every one is appalled at the stupendous scope which kinematography is taking in its widespread capabilities. When it is found that 16,000,000 people daily see the pictures and that of this number more than half are children, or to make a striking comparison, the moving picture attracts and entertains more children than do the Sunday schools, libraries, or indeed all sorts of institutions intended for juvenile instruction or betterment. These are facts which have come before Congress through the House Committee on Education, and which have brought to the front the great responsibility resting upon authorities in the handling of the privileges and opportunities of the moment. As go the pictures of to-day, so will go the men and women of to-morrow. The best use of this opportunity is not locked up in censorship, that is a secondary matter; the primary work is in the nature, class, and making of the picture; it is here where the best men, the best ideas and methods are required. There is no doubt that for the best educational results, the makers of the pictures will be compelled to have directors capable of meeting the occasion, men who know what is wanted and how to meet and supply these wants. The question has to be met squarely. Kinematography is here as a new, capable and sufficient power, its scope is overwhelming and, like a mighty ocean, we must either ride upon its surface or be engulfed in its depths; those who are wisely equal to the occasion will render noble service in taking every opportunity to fill the privilege offered.

CHURCHES AND SCHOOLS.

There has been received at the office of the Moving Picture World during the last few weeks some forty or fifty notices from newspapers in all parts of the country, announcing that the moving picture equipment is being installed in as many churches. This is a good sign. From the beginning churches have taken the lead over the schools, chiefly due to the enterprise of the pastor and local church workers. This does not mean that the schools are behind, a school-master is not as free as a pastor who is able to go ahead with any advantage. The school-master must wait the pleasure of the authorities, and such large and weighty authorities move slowly; the time will come, however, when these large bodies will themselves have been moved by the moving pictures, because they are moving everything and everbody, and when these authorities act, they will put the pictures in all the schools at once; then they will be ahead of the churches.

RIVALS.

For some time we have been reading how the moving picture house is becoming the rival of some other force, power or habit. About the first to complain was the saloon; they lost the poor man's nickel, they lost the young man's patronage, they lost the home trade; they admitted that the pictures were better temperance workers than all the human reformers in all ages put together; the pictures have practically killed half of the worst part of the liquor traffic.

The cigarette was the next to groan; the departing nickels were not going up in smoke any longer, they were feeding the mental and pleasing faculties of the former smokers, who now realized that there was something better than either the cup or the smoke. The cheap pool-rooms next fell in line and joined the Society of Howlers; they evidently had lost their cue, for the two and a half cents per was no longer attractive. The cheap music hall is almost a thing of the past; they did not howl and go out of business, they wisely converted themselves into picture houses and became successful. The policeman on the street complained with gladness that loafing was a thing of the past in a large measure, the district attorney of a very large city

said the picture house had taken the undesirable idlers from the street, and found them somewhere to go and something to do.

The latest rival has appeared in the daily newspaper; the press began to complain that they were feeling the effects of the new channel open for the flow of the small coins; with noted press wisdom, however, they did not complain, they knew very well that the power of the picture was a righteous one, so they fell in line, although at first they tried to conquer by abuse. A New York paper which was the first to complain about the pictures when it found that the cents were going from them has now allied itself with a large picture house and they are working together in the gathering and publishing of news. Other papers are falling in line and the press and the pictures are working in partnership with great mutual profit. It has been said that kinematography is the greatest discovery next to that of printing; here it would seem there is a common relationship, and it is well fitting that they should work together, there cannot possibly be a better partnership; the Press and the Pictures can educate the world.

POWER'S INSTALLATIONS IN NEW PLACES.

The constantly broadening field of motion pictures is indicated by the following list of recent sales provided by the Nicholas Power company, which is busily engaged in marketing its Cameragraph 6A projecting machine:

The First Christian Church of Ashland, Ky., and the Presbyterian Church in the same city have each purchased a machine of the latest model, with dissolving view attachment, through the Picture Theater Equipment Company, of New York City.

The Feature Film Company, of Pittsburgh, have installed a motor driven 6A at the Central High School of Minneapolis.

To provide pleasure and instruction for the American fighting men, 6A installations have been made on the United States Receiving Ship "Hancock," the U. S. S. "Delaware" and at the Army and Navy Y. M. C. A. in New York City.

The following interesting sales to the trade are also recorded: Variety Film Company of Honolulu, Hawaiian Islands (2); Eclair Film Company, for its new studio at Fort Lee, New Jersey; Moorish Gardens at 110th Street and Broadway, New York City; Fox Airdome at Atlantic City (2); D. R. Faunce, theater at Atlantic City. The United Odd Fellows of Ilion, N. Y., have also purchased a 6A.

OF INTEREST TO DEAF-MUTES.

The Rev. John Henry Keiser, pastor of St. Ann's Church for deaf mutes, recently assembled his parishioners, at the church, 511 West 148th Street, New York, and narrated to them, in the sign language, the story of "Cabiria," and his impression of this photoplay, after seeing it at the Knickerbocker Theater, the past week.

Albert V. Ballin, a member of the Deaf Mute's Union League, narrated his version of the story to the members of the league, at their headquarters, 139 West 125th Street.

Rev. Keiser and Mr. Ballin, after witnessing an exhibition of "Cabiria" were so impressed, that arrangements, as above, were made, in order that the deaf mutes of the city might be made aware of the fact that the masterpiece of photoplays is being presented, motion pictures being one of the few amusements that really appeal to the deaf and mute.

A Studio "Exterior" for "Thou Shalt Not," Being Taken at the Rams Studio, New York.

J. P. SEEBURG.

J. P. SEEBURG, president of the J. P. Seeburg Piano Co., of Chicago, has won an important position in the automatic piano, orchestrion and motion picture player field of the United States. Not only for his creation of the "Art and Design" on the automatic instruments is he entitled to much credit, but the character of the Seeburg instruments throughout, and the innovations of a practical character which are being continually embodied in them, together with the policy of constant improvement in the smallest detail, wherever possible, stamp their maker as a progressive of the highest type.

J. P. Seeburg.

Mr. Seeburg has been identified with the piano trade practically all of his life. In 1880 at the age of fifteen he became engaged at a western piano factory where he mastered the technical points of piano making in all of its phases. Possessing the natural ability and inclination for his chosen trade, and conscientiously devoting his attention to the work, especially detail, Mr. Seeburg's genius asserted itself, and won for him foremanship and finally superintendency.

In 1895 he went to Rockford, Ill., and became one of the organizers of the Kurtz-Seeburg Co. After a few years he sold his interest in the business and returned to Chicago where he founded the company engaging in the manufacture of automatic pianos. This company in 1907 was organized as the J. P. Seeburg Piano Co. In this comparatively short time the latter has developed into the largest exclusive manufacturers of automatic pianos, orchestrions, and motion picture players west of New York. The company is now shipping the Seeburg Motion Picture Player to all parts of the country.

Mr. Seeburg is a man of ideas, and is responsible in no small degree for the progress made in the field in which the name of Seeburg has become a by-word. Inaugurating a firm business policy at the outset, and adhering thereto with a fixity, he has placed his business on a safe sane basis. He believes in the square deal for everyone, as employees and customers alike can testify. In the trade generally Mr. Seeburg enjoys an enviable reputation, and is looked upon as a practical man who is progressive in the true sense of the word, and knows his business from the ground up.

Recognizing that a perfect product must be the result of a perfect organization, Mr. Seeburg spared no expense in getting together the best workmen to be had. Pains-taking attention, even to the most minute detail, is the slogan of the Seeburg factory in all departments, and that the policy is closely followed is best demonstrated by the Seeburg instrument itself. As nearly perfect as an automatic instrument can be it is a "producer" for the live dealer as it can be depended upon to give satisfaction at all times. This point is essential to automatic success.

While personally devoting all of his time to his business, Mr. Seeburg takes an interest in matters pertaining to the piano trade, and commercial affairs generally. He is a member of the National Piano Mfg. Association, National Association of Piano Merchants of America, Chicago Piano & Organ Association, Chicago Association of Commerce, and Illinois Mfg. Association.

The company has just settled in their new large factory building, and are prepared to turn out their goods better than ever before.

A CORRECTION.

On page No. 213 of the World's July 11th issue there is a picture of a group of Edison Players. George Lessey was the director of this Bermudian party and not C. Jay Williams, as stated in the caption under the cut.

New California Producers

The Santa Barbara Moving Picture Company Will Release Its Subjects Through Sawyer, Inc.

THE first production of the new producing company recently formed in Santa Barbara, Cal., and known as the Santa Barbara Motion Picture Company, promises to be one of the big novelties in the motion picture field.

The picture will be released about August 1, and will be shown in New York shortly before that date. The entire output of this new company will be marketed by Sawyer, Inc., and the initial showing will be made at that company's offices.

The title is "The Envoy Extraordinary," and is in four reels. The story was written by Lorimer Johnston, and Mr. Johnston has brought to bear on the subject all his experience and knowledge of motion picture craft. In these times of threatened and in some countries actual war the subject will be particularly timely.

The picture was intended for a six-reeler, but upon the advice of Sawyer, Inc., the story has been condensed into four

Miss Caroline Frances Cooke.

stirring reels, which teem with action and thrills. A beautiful love story runs throughout, and the situations are all very unusual.

The central theme deals with diplomatic machinations, but the old stereotyped methods of using stolen plans and papers as the motive have been avoided. The action is sustained by the interest in the declaration of war between some of the most prominent European nations, the story taking place in 1916, which enables the author to use his imagination in utilizing the advanced inventions of war engines, etc. Sensational situations abound throughout and include among other things a real international polo match, a wonderful fight and stirring scenes on an ocean steamer.

One scene that will attract universal attention is the reception to the Foreign Ambassadors given by the Prime Minister of one of the foreign powers. In this scene are many society women of California, who appear in the gowns worn by them on the different occasions when they were presented at the foreign courts. Over six hundred persons appear in the production, numbering among them prominent players.

Many of the scenes were made in Montecito, a beautiful town near Santa Barbara which has been overlooked by other moving picture companies. As some of the stockholders of the Santa Barbara Company have beautiful homes in and near Santa Barbara, they have placed at Mr. Johnston's disposal their homes and furnishings.

The climax of the picture will afford a rare thrill. Mr. Johnston's plan is not to feature any particular player, but to make his productions stand on their merits, and to attain this end he has secured some wonderful dramatic scenarios that will win out on the merits of the stories and not on an artist's name.

The second release will be started the last week in July and will be an American drama of the people.

Mr. Johnston has with him as his cameraman one of the most successful of the early men in the game, Roy Overbaugh.

As leading woman with the Santa Barbara Company there has been selected Miss Caroline Frances Cooke, widely known in the photoplay world for splendid work with the Selig Polyscope Company. Miss Cooke's early stage experiences were with the Frohman companies in New York. Her first photoplay work was with the Selig Polyscope Company at the Chicago studios, and she later headed the company which Selig sent to Florida. Just before joining the Santa Barbara company, Miss Cooke was with the American Film Manufacturing Company. She is the wife of Mr. Johnston.

The officers of the company are Elmer J. Boeseke, president and general manager; G. W. Boeseke, vice-president; H. M. A. Postley, treasurer; A. R. Edmondson, secretary.

UNIVERSAL IKE, JR.

UNIVERSAL IKE, JR., in the Universal release of that name, has a four-decked name, Wilhelm Robert McBain Feuhrer, but no one around Universal City, California, knows it. "Bobby" Fuehrer it is with Universalites from the general manager to the newest cowboy.

Bobby was born in New York City fifteen years ago and early imbibed a knowledge of the American language as it is spoken by the boys of that metropolis.

Bobby Feuhrer.

Bobby is first of all an actor—then boy, in which he differs from the usual movie hero.

"Naw," says Bobby when questioned regarding his attitude toward the great American game, "naw, baseball is all right, but it's me for dis actin' bizniss any day in de week.

"O' course, I jes as soon be a pitcher like some of dem guys or a batter like Wagner, but then, it's working, jes like movie actin' and what's the diffrunce? Say, I gotter git back to the scene. Them bears is gitten' narvus."

Bobby went to public school—for a while—but teachers had a terrible habit of expecting one to study, and when a feller spelled "cat" with a "k" there was always a holler, so he decided that he'd rather be on the stage anyway. Then followed a series of child parts which gave the boy excellent experience in dramatic lines. His last engagement was with Maude Adams. Then pictures grabbed him and it looks now as though he will be a movie actor indefinitely.

$100,000 THEATER FOR TERRE HAUTE, IND.

Maurice Less, proprietor of the Lyric Film & Supply Co., Terre Haute, Ind., his wife and S. Uffenheimer, recently filed articles of incorporation at the capital of that state for the incorporation of the American Theater Company. The purpose of the company is to build a number of moving picture theaters, the principal one of which will be that which is being erected in Wabash avenue, Terre Haute. The building will have a 50-foot frontage and a length of 162 feet. It has been estimated that the structure will involve an expenditure of $50,000. The interior will be handsomely furnished and appointed. The seating plan calls for the accommodation of 1,100 persons, and there will be fifty boxes. Mr. Less is also the owner and manager of the old American Theater. Work on the new theater was begun on July 1 and will be kept at high pressure until the house is completed.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

ONE of the local newspapers devoted half a page last Sunday to a semi-humorous article on the film mart undertaking in this city. The writer stated that as there is an army of scenario writers and companies by the hundred turning out millions upon millions of feet of screen stuff, there is a glut and the selling of films outright at auction has been decided upon by some wise men as a method for working off the surplus and easing the market.

* * *

There is a prevailing opinion in the motion picture field directly adverse to all that has been said in favor of the auction idea, notably from the regular exchange men and exhibitors, who declare that the scheme only fills a long-felt want on the part of irresponsible people who should never be allowed an opportunity to get into the business. As exhibitors their competition is not feared. It is the injury they do to the trade as a whole that occasions the resentment. Irrespective of claims that may be made by those behind the auction business, and others, there is no glut of real, good, up-to-date subjects in the film market, and the interests of all legitimately concerned in the motion picture business would be better served if films having only the auctioneer's block as an outlet were consigned to the iunk heap and not placed in the hands of what may quite properly be called barnstormers.

* * *

It may be interesting to the promoters of the auction idea to learn that possibly among the most interested spectators and inspectors, presumably as buyers, have been people working in the interest of the United States government. Naturally many will ask, "Why?" The answer is that for some time Uncle Sam has felt that he has not been getting all the revenue he should from the film business in the form of duties, and his representatives have been quite active in trying to find the cause. Every branch of the business is being closely watched and several people who have become quite extensive handlers of films are under surveillance. The motion picture business all over the world, as all know, has grown to amazing proportions and the importations to this country run into millions of feet. For several years the government looked upon the business as thousands of people did, giving it comparatively casual notice, but now films are receiving as much close attention as any other line of goods imported. It is stated that activity on the part of the government officials received its first incentive through the operations of certain people whose identity with the picture business, upon investigation, did not size up to the amount of importations they were making. The conclusion reached was that if the small fry were handling so much it was time to sit up and take notice, so that now the film branch of the customs house department has grown in importance second only to the very high grade of importations.

* * *

In view of the fact that the percentage of foreign made films exhibited in the United States is quite small compared with the home make it may surprise many to learn that the importations are so large and that the government should feel called upon to press operations. The explanation is that the government is satisfied there is nothing wrong in connection with importations made by established and legitimate concerns. It is concerned regarding other importing operations, two classes of which are under marked suspicion.

* * *

People who have not been connected with the importation business presumably do not know that there is a Federal law which permits return to this country, free of duty, goods that have been made here and exported to foreign countries, provided they have not been improved upon, or otherwise handled on the other side so as to alter them in part or whole so as to make them other than purely American made goods.

* * *

Uncle Sam suspects that some people have been trying to put one over on him in taking advantage of the American goods returned provision. Official statements have not been made, but there is sufficient information at hand to warrant the conclusion that Uncle Sam is not on a wild goose chase. It is said that certain renters and exhibitors have gone over to the other side and bought up large quantities of films said to have been made in the United States and exported. These goods are bought second hand. Under these conditions the purchasers would be entitled to get the goods back to this country free of duty. But Uncle Sam has found that certain domestic and foreign companies manufacturing here also manufacture the same subjects on the other side, and he suspects that many of the second hand goods purchased abroad and bearing the names of companies manufacturing in the United States, and sought to be brought back here as American goods returned, are really made from negatives sent to or made in the foreign country, and if such is the case the government wants duty paid.

* * *

When spoken to regarding this phase of the importation business some of the makers of films in this country have treated the matter quite indifferently. Among the statements made was "Such business cannot hurt us as it would have done years ago, and under existing conditions it would not pay us to try to stop such traffic if it really exists. Goods bought second hand on the other side cannot enter into serious competition with us here, because they are old issues and generally show usage after they have gone over the foreign circuits. Our market requires a constant supply of new stuff. The second hand stuff goes to a cheap trade we do not supply or reach and accounts for the advertisements frequently offering our subjects at less than what it costs us to make them. Still, we hope the government is correct in its suspicions, as the exclusion of second hand stuff from the market is at all times desirable, and if the officials can suppress their importation it will be a great service to the legitimate makers, renters and exhibitors who are trying to maintain a high standard of exhibitions."

* * *

The second class of importations under suspicion is that of negatives made in foreign countries and brought to the United States presumably for exhibition to the market and to pave the way for sales when the positives are sent from the other side. A bond is furnished for return of the negative within a certain period and it is admitted without payment of duty. Nine out of every ten men in the film business reading this will declare it ridiculous. They will say that for such purposes dealers would naturally bring over a sample positive print and the duty on positives is so small that no one would try to evade it by resorting to such red tape as has been outlined above. All of which is quite true. But the writer is reliably informed that negatives have been brought over for that declared purpose, bonded and returned. And, after all, the statement is not as ridiculous as many may think. For this reason: There is a strong suspicion that the positives that are supposed to come to this country on the strength of the preliminary exhibit of the negative never come to this side. Why? Well, it may be that the exhibit was a faliure and no sales could be made. And it may be that before the negative under bond was returned enough positive prints to fill orders were made from it, thereby saving the duty on the negative and on the positive prints that might have been made from it upon its return to the other side. This is the most serious of the two suspected cases. It is not known that the game has been worked. At least no direct accusation has been made, but from what has been learned it is believed that government officials are not satisfied that the evasion has not been made.

* * *

A man well known in importation circles said a few days ago: "I have been engaged in custom house work for a long time and, believe me, there is no line of business that presents a more shrewd, scheming class of people than those who come to us. I have met the best of them, but none have surpassed an element that has come to the front since the moving pictures have attained their tremendous growth. But I do not wish to be misconstrued. The element I speak of, as a rule, strikes me as being of the piker stripe. They seem to be a class of people who sit up nights figuring how they can get into the film competition at minimum rates, and I think they are about at the end of the rope. The government people have waited and watched and I guess you have the right dope when you believe Uncle Sam has something up his sleeve. My experience has taught me there is nothing in the customs business he cannot reach when he goes after it. I am confident, from what I have heard, that the government looks upon the motion picture business as among the most legitimate and important of our industries, and that none of the suspicions in mind attach to the companies of established reputation. The game sought is the piker element I have spoken of, and I don't mind telling you that I think the officials have the number of more than one of them."

Music for the Picture

Conducted by CLARENCE E. SINN

"Look Who's Here."

WILL H. BRYANT, once leader of an orchestra in Indianapolis, now in charge of the Varieties Theater, Terre Haute, Ind., makes his little bow. It has been some time since cousin Bill has had anything to offer, but he says he has been busy. Let's forgive him and hear what he has to say for himself:

> Your synopsis for "Quo Vadis?" and the arranged piano score gave me sufficient ideas by which to lay out a nice program. We have had several good features since, but none so meritorious as "Les Miserables." Playing this feature twice daily, and playing every reel, I determined to lay out a program that would not be tiresome to use. Am enclosing a synopsis which may be of some use to others—at least giving an idea of the general sentiment.

[Unlike the ordinary releases, "Les Miserables" will be exhibited for a long time to come; for that reason this musical program may be of interest to many.—Ed.]

"Les Miserables."

(1) "Affection Idyl" (by Himan) until Jean breaks in window.
(2) Continued "hurry's" through several prison scenes until title: "A Chance for Me to Escape."
(3) Mysterious until Jean takes rope, then:
(4) Continued "hurry's" until Jean is seated in churchyard.
(5) Semi-plaintive ("Garden Matinee" by Friml) until Jean enters wall door, then:
(6) "Boreas" (Trinkaus) or religioso p. and f. according to action until end of reel, where Jean kneels under tree.
(7) "Southern Reverie" (or Gavotte) until Fantine in factory office;
(8) Plaintive until title: "Fantine Sells Her Hair."
(9) "Cupid's Caress" (Witmark) or "Charme de Amour" p. and f. according to action until end of hospital scene. Then
(10) "Heart to Heart" (Witmark pub.), increasing the tempo and repeating agitato, then continuing through scenes until title: "Shall I Allow Another to Suffer for My Deed?"
(11) "Madame Butterfly Selection" (eliminating the Star Spangled Banner and following Allegro Moderato) repeating the moderato in D, until Jean grabs chair; then into next movement, repeating andante in G. until Jean leaves Fantine's body, then proceeding until Jean escapes from jail and runs away.
(12) Neutral lively until Cosette sent for water; then:
(13) Waltz Lento p. and f., according to action until Jean gives Cosette the doll.
(14) "Cavalieria Rusticana" selection, playing through to Intermezzo, after which play
(15) "Sneaky" hurry's until title: "In the Convent Garden."
(16) Neutral melody until vision of wagon breakdown; back to
(17) "Heart to Heart" (agitato movement) once, then
(18) Semi-plaintive until scene with nuns.
(19) Religioso until next scene. Waltz, gavotte and waltz to fill in scenes until title: "Rebellion 1832."
(20) "Marseillaise Hym" p. and f. until soldiers kneel and fire.
(21) "Hurry's" continued through several scenes p. and f. until Marius laid on bed. Plaintive until title: "Javert Commits Suicide."
(22) Selection from "Pagliacci" repeating Intermezzo melody (in E.) until title: "Wedding of Cozette and Marius."
(23) Then into Minuet (slow). Allo. for scene with Thernardier and into sob song for death scene and end.

(N. B.—These tempos and strains are based on the operator's running each reel in fifteen minutes with two machines, consequently there are no delays in changing reels.)

I want to call attention to the manner in which Mr. Bryant "humors" his music to fit the action, and cuts or repeats movements to fit the lengths of scenes. He uses selections from "Madame Butterfly," "Cavalleria Rusticana" and "Pagliacci," and such movements as are inconsistent with the sentiment or action, he eliminates. Mr. Bryant says of "The Spoilers:"

> This is one of the most difficult to lay out a program for I have found. Opening with a boisterous popular rag or march and changing to a plaintive at title: "Glenister Breaks Off With Cherry Malotte," then back into the first number for finish of prologue. From first to last have plenty of hurries and marches, saving the longest hurry for the big fight scene in the last reel, with a love melody from title: "Convalescent," until end.

Stock Music for General Work.

Miss Florence L. Currier, Barton Vermont, says:

> I am quite gratified to find you deem my articles on photoplay music worthy of a place in the Moving Picture World. I have had a large number of inquiries from the smaller up-country theaters asking about music. Several have asked what I considered a good safe musical program for a four-reel program where nothing other than a brief synopsis is known beforehand, and I have forwarded the enclosed selection which I believe will take care of any four reel program, and at least be not disconcerting. I have assumed that the pianist would have some of your agitato, weird and creepy stuff memorized. With that and these numbers I think any good pianist can make the gentleman who is getting disgusted with picture music, forget about the music and become interested in the pictures. And, after all, that is what we want. Here are the numbers:
>
> (1) "In Merry Merry May" (from Baron Trenck).
> (2) "Madrid," a Spanish intermezzo (Jentes).
> (3) "Take a Step" (from "The Quaker Girl").
> (4) "Red Man," Indian Intermezzo (Longboat).
> (5) "The Montenegran Patrol" (from Winsome Winnie), very old.
> (6) "Nights of Gladness Waltz" (Ancliff).
> (7) "The Kiddies March" (Evlyn Bloom).
> (8) "Cupid's Garden" (Max Eugene).
> (9) "In the Shadows" (Finck).
> (10) "Reverie" (C. J. Bond).

Miss Currier further says:

> I believe with these ten numbers and a little dramatic music any good pianist can handle a full week's program and produce a setting for photoplays that will bring the management the congratulations of his patrons, and that it will actually afford several weeks good stuff if used in a discriminating manner.

I presume Miss Currier means by "discriminating manner" that the pianist is not supposed to confine himself (or herself) exclusively to these ten numbers for the entire week.

Miss Currier is a new friend to the department, but a diligent one. This is her third communication within a few months, and I am sure the readers will join me in trying to make her feel welcome.

TWO NEW THEATERS FOR DETROIT.

The Calvert Theater Company, Detroit, Mich., of which David King is president, will build two big picture houses in that city. One of them, to be known as the Kenilworth, will have a seating capacity of 1,500. This house will cost $75,000, and is expected to be ready for occupancy by October 15. The other house is to be erected by the Kahn Realty Company and will be leased for a long term of years by the Calvert Theater Company. It will seat 1,200 and will be open by October 1. Both houses are situated in North Woodward avenue.

Doings at Los Angeles.

THE annual bathing girl's automobile parade at Ocean Park was a great affair, and was seen by close to 50,000 people. Miss Margaret Gibson, who has been starred in so many Vitagraph western releases, was the lucky winner of first place, which brought a prize of $50 in cash and a pretty gold and silver loving cup. W. H. Clune and Eddie Dillon were two of the five judges who had to decide on the beauteous one. The weekly cameramen were there and snapped some good pictures of the long parade.

* * *

And next came the dog show at Venice, a sister city of Ocean Park, and another sister of Santa Monica, the three located on the shore of a crescent bay about 16 miles from Los Angeles. Bosworth entered his "Snookums," a dog that has been a hero in "Burning Daylight" and other northern London stories. Lucius J. Henderson and wife entered Dido and Pico, two beautiful Maltese terriers, and they both won prizes—firsts, too. The youngest dog was sold to Richard Bennet, the actor, who is here on a vacation, having closed at one of the theaters. Mr. Henderson is now organizing a company and will soon start making films.

* * *

And again on the beach at Santa Monica, the local companies of the New York, Vitagraph, Kalem, Universal, and several others not entered, will be parading in the Fourth of July procession which will be four miles long. This is a great event and all kinds of decorated floats and automobiles will be seen. Prizes will also be awarded to the best ones. The moving picture companies will be there hundreds strong.

* * *

J. P. McGowan, of Kalem fame, and his leading lady, were mixed up in a runaway last week and J. P. passed up the chance of a good press story by catching the team and wagon in which the actress was riding. He averred a real accident, anyway. They were on their way to a small oil city where a film was being made. They journeyed 60 miles each day to this location.

* * *

When asked how much film went out of the tanks at the Balboa, H. M. Horkheimer said: "Well, at the present time we are running full blast, and three shifts; we want to double that, but the film that goes out amounts to about 6,000 feet of negative film a week, and 150,000 feet of positive film in the same time, the latter being the finished product that is run on the machines in the theaters. We are the only company in the west to print all positive film on the grounds."

* * *

Quinn's Superba Theater is nearly ready to open, and probably by the time this paragraph is printed the elegant new coast theater will be playing to full houses. This new photoplay theater is one of the best in the city, and is finished in the latest style.

* * *

There is not much real news from the Tom Nash-Big Otto animal farm-studio, but everywhere around the place is something doing, and animals are working in the pictures everywhere. They are making some good films.

* * *

Cleo Madison, directed by Wilfred Lucas, has finished a very good scenic-picture taken in Bear Valley, one of the remote settings that attracts all directors. It took five motor cars to haul the principals, a large cast being taken to the mountain location.

* * *

It is funny that so many beach pictures are being put on during this time of the year. It must be that the players are either hankering for a vacation, or else they like to do stunts in the water. It is generally admitted that Los Angeles is pretty warm in the summer, and the beaches are nice and cool. Splash!

* * *

Selig has put on many wild animal pictures, but in none has Adele Lane appeared, but she did the other day and, much to her surprise, and the surprise of others, said she was "not afraid in the least." Some people seem to make friends with animals, while others are never able to approach them.

* * *

If the Lasky studio continues to outgrow its quarters and expand so rapidly, the company will have to build a new concrete studio near the Bosworth place, for the plot of ground now used by Lasky is pretty well covered with roadways, stages, buildings, and everything. An addition to one of the stages is being put on. Robert Edeson and James Neil are jointly directing "Where the Trail Divides." Everything is humming here.

* * *

Richard Spencer, who was editor of scenarios for the N. Y. M. P. Co., has departed for the east to remain there for some time to enjoy a well-earned holiday. He left on the first of July.

* * *

Edna Maison and Ray Gallagher are being directed by Loyd Ingraham, late of Essanay, in a series of comedies. Ray has had good luck with the comedy part, but to get good comedy he had to have a few mishaps. While doing a funny actor's stunt, he fell off the stage and sprained his ankle and was hobbling around for two days. At the beach where they made a summer comedy, the unlucky leading man was stung by a stingaree on the sole of his foot. This put his pedals out of order, and he has been looking sort of wry. Mr. Ingraham is taking over the old Power's company.

* * *

"The Clansman" is being produced by David W. Griffith at the Mutual studios. A full company is being used in this big film, which is said to be extraordinary.

* * *

"Damon and Pythias," the four-reel feature film done by Otis Turner, of Universal fame, was run off to a private audience of about 1,000 people at Clune's auditorium. Although not present, reports came out that the film was a decided success and Herbert Rawlinson had done excellent, and William Worthington as well. Flank Lloyd was one of the hits in the film. Cleo Madison was also good.

* * *

Peggy Hart, who plays leading parts in Hartigan's Pathe company, is a good swimmer, and for a woman, is excellent. Recently the company was at the beach, and Miss Hart actually helped to save a man from drowning.

CLARKE IRVINE.

British Notes.

THE announcement has been made this week that one of the leading music-hall and variety syndicates is to experiment with a mixed programme of artistes' turns and moving pictures. Oswald Stoll (whose principal establishment is the London Coliseum) will shortly exhibit for the first three days of the week an up-to-date programme of moving pictures, and the remainder of the week will be devoted to the usual programme of theatrical turns. It is expected that the innovation will be met with a torrential protest from the music-hall artistes' trade unions. The officials of one federation have already worked themselves to a fever pitch of excitement about it.

* * *

Subjects strong in sentiment and human nature, not necessarily of a sensational or even of a mildly exciting nature, are always popular in England. About two years ago the Selig Co. released here a short picture, entitled "Me and Bill," which was an allegory with a modern setting upon the seven ages of man. So great has been the clamor for a reissue that the producing company is shortly to place upon the market an enlarged version of the same picture.

* * *

Walter MacNamara, formerly of the Universal Co., and the author of the film, "Traffic in Souls," is at the moment directing a few productions of his own in London. He is very reluctant regarding the nature of these, but it is safe to predict that the most notable of his pictures will be modeled along the lines of the one above named.

* * *

A small, but enterprising, Manchester film company took a number of remarkable scenes during the past few days in connection with a version of Sir A. Conan Doyle's story, "A Study in Scarlet." One of the scenes taken at Southport on the sand dunes was a representation of a march of 400 Mormons under the leadership of Brigham Young.

* * *

A private company is preparing an 8,000-foot industrial film of British industries. The film is being compiled in sections, each taken in one of the centers of the industry or trade it illustrates. Last week the Birmingham Chamber of Commerce visited a local picture house to see the length of celluloid depicting Birmingham industries. When completed, the film will be exhibited in the 100 leading cities of the world.

The Parliamentary Bill promoted by the City of London to impose far-reaching restrictions upon celluloid stores, and in particular film warehouses, has been defeated.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

JUST what are you—a manager, an accident or an offense? Do not write and tell us, but *figure it out and tell yourself*. George Carpenter, in Real Reels, the house organ of the Notable Feature Film Company, leads us up to this question with this editorial from his gingery little four page mustard plaster. Read this three times, please. Once will not be enough.

IF NOT, WHY NOT?

"Caprice," with Little Mary Pickford in the title role, was put on at a Curtis street theater in Denver last December for a nickel. Subsequently it was taken to a suburban theater, the York, in Denver, where it went to capacity for all three shows in one night at ten cents. It is now being brought back to the Princess theater on Curtis street in Denver for ten cents next week.

Times do change!

The question that arises is, why was it ever put on for five cents. It played capacity at five cents, again capacity at 10 cents and is coming back at the latter price when it will undoubtedly go to capacity again.

And yet there are exhibitors who claim they must play for five cents because the other fellow makes that his price.

Now has it soaked in? Here is what has always been considered a pretty fair play. If Mrs. Brown Potter plays "For Love," and Mrs. Potter Brown plays "She Said She Did," it is not always easy to tell who is the better player, but put them both in Caprice or A Scrap of Paper or Divorcons or something like that and you can judge them both. Miss Pickford played this test piece and it was put out. A big theater in the center of what might be called "cheap and picayunish Denver" (will Jim Noland please write us a letter) didn't have the nerve to charge ten cents. It put it on for a nasty little nickel and it remained for a man out in the suburbs to get ten cents for it. Now it is being brought back to the center for ten cents, but what makes the manager think that it would not bring fifteen cents?

Until about seven thousand exhibitors (not managers) get it through the coagulated conglomeration they call brains, that the picture is no longer a five or ten cent proposition, we are going to keep on talking in this tone of voice. When a dead head for twenty odd years is willing to walk up to the box office and plank down half a dollar or a dollar for something that is worth the money, can't you figure that the fans will be willing to go above a ten cent limit?

Of course you must do a little something for the extra money, perhaps a couple more strings in the orchestra pit, and more carefully rehearsed music, but can't you realize that you'll get more than the $14 two extra pieces of music will represent, and even if you don't, that the fact that you have gotten away with a twenty-five cent proposition will bring it back to you on the next deal? If we had to buy some of that extra fine Kraus stuff to get the audience into the house, we would divide the Kraus bill between that show and the next and still figure a profit.

Catch Up.

The man who still thinks that a picture cannot possibly be worth more than a dime is so far behind the procession that he can no longer hear the music. He will have to run to catch up or he cannot even know whether he is in the step or not. Mind you, there are lots of features that are not even worth the twentieth part of a nickel, but there is enough really good stuff to permit the live wire to charge double his usual price of admission twice a week and still be entitled to stand in the door as they go out and expect to be thanked.

England is waking up to the fact that what they have been doing is rotten, and now some of the companies are trying to suit the American market and are doing it, American companies are doing more good work and there is no longer the question of "what" but of "which" in spite of the thousands of feet of junk turned out. Keep in touch with what is good, offer only that, and if you keep on charging ten cents and no more, you deserve what is coming to you. More than this, the man who does not now offer seats reserved a week in advance is not getting what is coming to him either, and is not giving what his patrons are entitled to. Lots of people are not willing to stand in line who will gladly pay an additional ten cents a seat to have their chairs reserved. If you run two shows a night you can reserve them twice. But get away from the idea that you are still catering *only* to the five-cent people or the quarter man will come along, settle down beside you and leave you only your nickel patrons. There is not much money in the five-cent man alongside the quarter man.

Right now with business bad in many quarters there is a chance for the ten cent man to jump up and with reserved seats coax the former two dollar man to like the quarter picture better, but it cannot be done without an advance sale. Think it over. We have.

Is It Friendly?

A western house sends in an odd pass with the statement that this is given out by an opposition house with the dates punched to validate the pass only on the nights that the other theater shows features. Naturally the other manager thinks that this is done on purpose, and argues that as the giver is the state vice-president of the Exhibitors' League it is not a good example. If this is the purpose of the pass it is certainly not nice, but the idea may be used in cleaner fashion by others. Here it is:

FRIEND PASS

"A Friend Is Nature's Masterpiece"

I have noticed that you are a regular patron of the Lyric Theater. To show my appreciation of your patronage, it gives me pleasure to offer you this Friend Pass that will Admit you free of charge MON., TUES., WED., THURS., FRI., OR SAT. Week commencing.....Week ending.....1914

All I ask in exchange for this complimentary is, that you write your name and address on the back of this card and return to me after it has expired, so that I may have a correct record of you on my Friend List.

Used in its legitimate employment of building up a mailng list, the idea is good, but underhand fighting is seldom advantageous in the long run, and all is not fair in war as in love.

Using Locals.

This picture shows the Rex theater, Nebraska City, Neb., with two animal features being advertised, the Judgment of the Jungle and The Divine Appeal. It is interesting in that two pictures of animals, apparently borrowed from the local art dealer are used to supplement the regular paper. The result would have been better had these been placed on easels, and at the same time they would have been safer from the attack of the tobacco chewer, but possibly they are featured down front for the sake of the photograph the same way the reel case has been added to the decoration for no apparent reason. The painting above the box office seems to have come with the reels. Very often the straight paper can be helped out by some local stuff and a credit card will frequently cut the rental to nothing. An announcement that the picture is "Loaned by Smith's Art Store" will not turn trade away and may help Smith and the house management. The lion's head over the box office is another special that seems to go with the film but which might have come from a local taxidermist where there happen to be taxidermists.

Plenty of Postals.

The Lotus theater, West End, N. J., is going in heavily for postcards. They get out two or three a week and they seem to be getting better all the time. One of the most novel is an adaptation of the contagious disease matter so many exhibitors have used. This time it is printed as an extract from a paper and the matter is set in regular column width. On either side is a fragment of another column, as though a part of the whole page had been lifted and reproduced. The last paragraph is new and worth while. It runs:

DON'T HURRY—we don't—that's why we get such good projection. We take the proper time and give the acting its fullest value. You are entitled to the best projection and the best Photo rlays.

WE GIVE THEM BOTH.

They run only features—big features with seats reserved in advance, and make a noise like a regular theater. Every card carries a catchline and we think that this constant plugging will have a strong effect on the summer residents of the Long Branch section.

Here's the Haynic.

We've said a lot about the Haynic theater, Fairmount, Minn., and here is a photograph of the home of Hay and Nicholas. It is the sort of place you can imagine would house two such hustlers and it is evident that they draw the automobile trade. Here is their bill of particulars, taken from a recent door knob special.

WE HAVEN'T AND WE HAVE.

WE HAVEN'T the largest theater in the northwest. We haven't the most elegantly equipped theater ever built. We

haven't all of the modern conveniences that we hope to have some day. But

WE HAVE a large, high, airy room that is flooded daily with sunlight, the greatest disinfectant known.

WE HAVE a cooling system that is simply great. We are forcing 13,000 cubic feet of cool air into the room every minute. We do not merely stir up a breeze by means of fans and thus give an impression of coolness, but we supply you with plenty of fresh, clean air that is taken from the outside and cooled before being forced into the room.

WE HAVE screens on all doors and windows, which add much to the comfort of our patrons.

WE HAVE the best pictures that money can buy. We are buying the cream of the output of nearly all of the makers and our programs are not excelled anywhere.

WE HAVE the latest and best projection machinery made and our pictures are clear, distinct, flickerless and steady.

And here's a sound argument in favor of the new prices that we hope you can use in your own advertising. It is intelligent, intelligible and convincing.

FUNNY, ISN'T IT?

Have you ever heard your neighbor grumble a little because the tendency in the picture show business is toward a slightly higher admission price? If so, did you take the trouble to tell him why? He argues that a picture show is a picture show and he ought to be able to buy it for ten cents. He probably never stopped to consider that a little while ago a picture show for which he paid his little dime consisted of *three reels* of old, scratched, rainy, blurred, dilapidated film that ought to be on the junk heap. Today for that price we give him *four reels* of new, bright, clean, up-to-the-minute pictures that are carefully chosen from the output of the best studios of the entire world. Sometimes we add a high priced special feature, making a program of six or seven reels, and then we charge him an extra nickel.

Now this good neighbor of yours wouldn't expect one of the Fairmont stores to sell him two bushels of new potatoes for the price of one bushel of last year's crop. Oh, no, nothing of the kind. But he does expect the picture show to do just that with the commodity it has to sell. Funny, isn't it?

They seem to have settled on a four-page doorknob done in ten point type with 24 and 36 point black lines that are clear and readable. Perhaps they'll send you one if you ask, and please ask them. We'd like to reply to all the requests we get for samples, but we have not the time nor the space to be in the sample business, no matter how willing we may be.

Some Do.

Some people find it possible to get out the invitation form advertising without using Old English or all capitals. C. R. Blubaugh, of the Vaudette theater, Fort Scott, Kan., seems to have gotten good results without the recourse to either of those offenses. As he has some left he will be glad to send them to those who will enclose a stamped and addressed envelope. His offering was for Brewster's Millions and he writes that 250 mailed out brought results. Next time he is going to use the papers for Paid in Full. He is looking for the most effective medium and wants to know what we think. We would put it in about this order: A really readable house program, one containing something more than merely the program, a door knob special, the straight house program, blank back postcard portraits with the ad on the other side, the newspapers and throwaways. This, of course, for a town of 10,000. For a smaller town the perambulating novelty advertisement would come about third. In any case the answer is wholly dependent on the cost of newspaper advertising, which varies too much to be figured accurately.

Mr. Blubaugh's invitation is set in monotone type, upper and lower, and a more attractive face might have been chosen, but it can be read and read easily, and that is the main point of any advertising. Next time he should not permit the printer to stick to one size of type. The name of the attraction, for example, should be much larger than the body type, as well as the name of the house, and the name of the house should not share the line with the address, but rise above it, though the address should be given in all cases, even where the whole town positively knows that the theater is at the corner of Broad and Main streets. It at least gives the "big city" air to the matter and creates the unrealized but comforting feeling that the town is big enough for street addresses.

Mr. Wall Has Been Thinking.

S. E. Wall, of Plain City, Ohio, has been doing some thinking, and while he suggests that it may belong to Mr. Richardson, it doesn't, and anyhow if it did we would not give it to him because he is trying to kill us by coaxing us to ride in the hind saddle of his motorcycle. Mr. Wall writes:

I am herewith submitting my latest stunt, which in some respects might properly be under the department conducted by Brother Richardson, but it is advertising, and mighty good advertising, especially in a "tank town" where ventilation has never been looked after as closely as it might have been.

I had the tinner make an air shaft of galvanized iron 24 inches in diameter and 12 feet long, running it from the alley window in with the mouth at the side of the curtain. In the end next to the alley we put a 16-inch exhaust fan and 2 feet in front of this exhaust we put a water spray similar to a garden hose spray and connected it to the hydrant with a rubber hose. I had him make a dam across the shaft between the fan and spray and by tilting the shaft a little and arranging the overflow plug accordingly we have a pond of water 3 inches deep and about 4 feet long directly in front of the fan. In soldering the spray the nozzle was directed toward the fan and the force of the fan prevents the water from striking it, making a sort of mist directly in front of the fan. A curve in the shaft prevents the water from being carried out into the room, making it delightfully cool and damp and besides that, making ONE OF THE BEST TALKING POINTS imaginable. I placed another fan in a 24-inch shaft over the front entrance to draw the air out, and Wall's WATER-COOLED-AIR is the sensation of the season; the cost of installation was very moderate, labor and material on the shafts amounting to less than $10 and aside from actually cooling the room so that it really is comfortable on hot nights, it not only gives me something to talk about but causes OTHER PEOPLE to talk in a favorable way about the house, which is the best kind of advertising you can get. According to one of the enclosed door knob weeklies I was seemingly very mad at a remark I overheard, but as a matter of fact I wasn't the least bit ruffled, but only wanted to "reiterate with increased vehemence" that we have WATER-COOLED-AIR and can prove it.

Possibly it is a little late in the season now for others to install water-cooled-air but I wanted to try the plan out before saying anything about it and I find that it works fine, the only thing to guard against is being careful that your water is not turned on too strong or you will give your audience a shower bath; but that can be adjusted very easily at the faucet.

Herewith enclosed find a few of my recent issues of the doorknob weekly; if this stuff gets by the waste basket, I will oil up my 1901 model Remington about Nov. 1 and tell you about our heating system.

A Kick and a Comeback.

Here are the two door knobs Mr. Wall speaks of. He is not the first to supply the kick and the comeback. But we want to warn him that if he does not get busy before Nov. 1 we shall have to advertise for him. Meanwhile make note of this scheme for next season if it is too late for this. The scheme is unique and more attractive than the straight water curtain generally used.

WATER-COOLED-AIR, sounds good, don't it—it feels fine too—that's the kind of a ventilating system we're installing—a 24-inch airshaft, in which is a powerful EXHAUST FAN drawing in pure air at the rate of 1,200 cubic feet per minute, passing through a spray of water cooling it while passing through this shaft into the room. Another EXHAUST FAN with the same capacity draws the air out of the room, CHANGING THE AIR ENTIRELY every seven minutes, which is a decided improvement over the ordinary fan, which only stirs up the hot, breath-laden air, and leaves it to be breathed over and over again.

Pictures changed daily—but the air is changed EVERY SEVEN MINUTES.

We Are All "Het Up."

One night last week, while the house was packed to its utmost capacity we overheard someone sarcastically remark, "I wonder where the water-cooled-air is he has been talking about?" At the time the remark was made there were nearly twice as many people in the house and lobby as we could seat, and under those conditions we are frank in our admission that the ventilation is inadequate, in fact it is not within our province or means to install a ventilating system that would take care of an audience that doubles our seating capacity, but when anyone insinuates that we have no ventilating system, we will gladly take him by the hand and lead him or any other Doubting Thomas to where the 1,200 cubic feet of water-cooled-air is injected into the theater every minute—we said it last week; we are saying it this week and we can say it any other week, without fear of contradiction, that the air is absolutely changed every seven minutes.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Just Work.

ABOUT every so often we get a letter from someone who wants to know the secret of success and we write that it is hard work and we know about half the time that we are getting ourselves disliked if not actually hated, for lots of seekers after the secret know perfectly well that it is *not* work but some sort of trick that the big fellows jealously guard from the little fellows to keep them down. They know that there is something that makes it easy to write and sell scripts and they want to know what it is, and when they are told work and nothing but hard work, backing up a foundation of intelligence, they feel that they are being cheated.

This may sound foolish to you, but there are hundreds of people who actually feel that way, who cannot or will not understand that work is the foundation of it all. We've had two letters lately from a Y. M. C. A. superintendent. In the first he spoke of the aid given him by a western writer and adds that he thought that the Y. M. C. A. had all the red blooded men, but that he is delighted to find the spirit of comradeship so strong among the photoplay writers. That is not astonishing. We do not believe that in *any* line of work will the man who needs and who proves that he deserves help go helpless. Turning to the other point, he has several correspondents, and lately he has epitomized the sum of their advice and finds it works out into the four letters that spell W-O-R-K. He writes:

> I wrote my fellow New Mexican, Edwin Ray Coffin, and asked him what was the key to his success and back came the word, WORK. I wrote my friend Shannon Fife, who was a cub reporter in Dallas when I was assistant general secretary of the Y. M. C. A. there, and came the one word, "WORK, old man, WORK and lots of it." Then when Fielding was here in Las Vegas I backed him up in his study one day and asked for a one-word description of the secret of his success and smiting the perfectly good arm of his easy chair he said with an emphasis which only Fielding seems capable of, "WORK, d—— hard WORK." Now you come along and tell me what I can work up to with a little or rather a lot of "WORK." Work must be the answer and so it's me for "Travaco" (the Mex for work).

Work is the answer to it all, and "work" is the answer that any man who has arrived will give because he knows that he got there through work and that all those he knows got there through work. If you waste your time looking for short cuts, stop it. There is no short cut.

And if you are willing to work you'll be helped to work in the right way and along the proper lines, but so long as you sit on your haunches and yelp no one will have any disposition to help you. Take off your coat and go to work and you'll find that work will not only help you to the point where you can write plays, but in the meantime you'll find that your work, your mental effort, will better fit you for your regular vocation. That, too, may sound foolish, but it is not. You exercise your brain with plots and scenes and your brain instead of getting tired will become more alert, more responsive to your daily thoughts. Foolish as it may sound, you can sell ribbon or real estate better if you try to write plays or indulge in any other mental exercise, and so, if you never do write a play that sells, you will at least have gained a better chance in your own business. Think that over.

Will Be Better.

A number of correspondents who have written in complaint of the methods of a certain studio are advised that the matter has been taken up with the proper persons who promise an immediate investigation.

Back to the Old Home.

Miss Jessie Simth, who used to be leader editor for the Vitagraph, and who switched to the North American, has been coaxed back to the old job in the cellar of the Flatbush plant. Miss Smith has a positive genius for sub-titling, a somewhat rare accomplishment.

Pupils.

Because we occasionally speak of the work of our pupils, we get all sorts of applications for positions as pupils. As we have explained, we believe that we can best keep in touch with the troubles of the beginner, and so make this department useful, by overseeing the work of one or more beginners, but we prefer to pick these pupils personally and it is a waste of stamps to write in, whether you are willing to pay for the service or not. We have no pay pupils. Please make a mental note of this and save us writing a letter the next time you see the word in this department.

A Double Punch.

It may help the student of the real technique to study the climax of Long May it Wave, a Lubin comedy scheduled for release June 20th. This is a rather good example of the double climax. A man takes his wife to see a play in which the American Flag waved overtime, as used to happen in the palmy days of melodrama. The climax of each act is salvation through the flag. A few nights later he comes home late with two flags, and defies his wife. This is the natural and expected climax. It is funny but it is not startling, for several scenes back you saw him pick up the flags. You knew then how it was going to end. A moment later the wife offers him a drink, apparently to celebrate the victory. He lays down the flags for a glass. She grabs him. No one expected that. It will get more laughs after the laughs would seem to have been exhausted, but it should be borne in mind that this second kick must come like a flash to have any real value. It must not be something requiring elaborate explanation. It must seemingly be unpremeditated and must come as a total surprise.

Just About That Way.

Arch Macdonald contributes a sane analysis of the synopsis published for copyright purposes, when he writes:

> Just a line to voice my opinion in regard to the magazine publication of a photoplay synopsis with the intention of having it copyrighted. I believe that this tends to do the author more harm than good. As soon as an author writes a script he will send the synopsis to the magazine for publication. The magazine is put out and the story is read by most all the editors and hundreds of photoplaywrights, near and real. In the course of a few days, but more likely weeks, the script arrives at a studio and is read. Somewhere in the past the editor remembers of having read of the same idea or story before. Perhaps it was in some other script, a short story, or a produced photoplay. Maybe he recalls of having read it in synopsis form in a magazine and maybe he does not. Anyway, he has read or heard of the idea or story at some previous time and considers "it has been done before." Again, he may also leave the script alone, knowing that the synopsis has been published and has been read by hundreds, some of whom may be unscrupulous enough to draw ideas very much similar therefrom and perhaps a couple may copy the main idea or plot into their own stories, thus flirting with the copyright law. In either case the editor would be open to believe that some other company might beat him out with a shady imitation of the same story.

Very few editors remember where they have seen a story. It is enough that they have seen it, and most editors know that the published suggestion will be used.

Printed Scripts.

A linotype operator sends in a printed cast and synopsis, explaining that it is easier for him to run a type machine than a typewriter. There are many printers who do this and they cannot understand that editors are prejudiced against the practice. With the type standing there is always the suggestion of more than one copy going out, and this is in every way a bad plan. Just in passing the author submitted the story, a comedy, in a photoplay contest. Most contests give the decision to dramas, so the effort is wasted.

The Vitagraph Contest.

The Sun-Vitagraph contest was decided while we were out of town, but the decision of the judges has already been published. It is worth noting that most of the money went to people who have already written for Vitagraph; not through prearrangement, but simply because these had learned to write Vitagraph stuff. It does not, as one or two writers have sought to suggest, indicate that there was any collusion. To the contrary it seems to show positively that the award was made absolutely on merit and merit alone since the award went to those who wrote Vitagraph stuff. Undoubtedly many writers were thus introduced to the Vitagraph and sold stuff at the regular rates of payment. It is this and this feature alone that really offers the outsider a chance.

Daniel Frohman Teaches.

Daniel Frohman has an article in the July Woman's Home Companion on "How to Write a Moving Picture Play." There is much meat in the story, which is recommended to all readers. The best point, perhaps, is the statement that in the stage play the story starts before the rise of the first curtain, part of the opening act being taken up in explanation, where the photoplay shows the first essential action, but even meatier is this paragraph:

> Action, however, is not the thing within itself that makes a moving picture play a success. Unless the adaptor or the writer keeps constantly in mind the ethical purpose and the dramatic character of his story, he is likely to run amuck. His scenes must not be extraneous to this important principle; there must be no "padding," no filling out with scenes that have no connection with the story. If the continuous chain of episodes is broken by some extraneous incident, merely for the sake of picturesqueness, the effect is weakened, just as it is in a play.

One Copyright Question.

Grant Maxwell offers a new angle when he asks: "Can an author copyright an actual happening?"

This is a matter that may interest others. An actual happening is common property and cannot be copyrighted. On the other hand a distinctive treatment of that happening can be copyrighted. For example no one could copyright the San Francisco earthquake. It was, however, possible to copyright Will Irwin's story of the earthquake that appeared in the New York Sun and allied publications. The earthquake could not be copyrighted, the facts could not be copyrighted, but the story as a whole was literature and could be copyrighted; not only "could" but "was."

A Human Document.

Often the experiences of the outside writer are more important than the writings of the veteran and we believe that the average reader will derive both profit and comfort from this letter from the Rev. Clarence J. Harris, who wrote in some time ago to tell how he had mastered the two reel idea. He says:

> It has been so long since I invaded your sanctorum, I am taking the liberty to write you, with many thanks for what you and the "Moving Picture World" have been to me. I realize nothing can be done with photoplays outside of work. I am visited and written to by a good many, since I received several friendly, well-meaning writeups. I probably see one to your scores, yet I see enough to convince me that *too many expect to write photoplays without work*. "Why, that's work!" gasped a woman one day as I showed her a carbon copy. She acted real provoked with me and failed to understand why one had to put so much technique into the work. The last visitor, a young man, I asked to leave my study three times, and then I had to open the door and say good-bye twice; yet he, not knowing enough to go home when told, expected to write dramas that would keep an audience of thousands from going home.
>
> Here is what I have done during the past four weeks, which I tell you to show I am working and if work can do anything for me, I shall "get over" some time. I worked seven years before I placed a single drama, as I have told many; but the seven years were spent in the study of story writing. But back of that I had twenty years of literary and ministerial work.
>
> During the past four weeks I rewrote a novel of 50,000 words
> Wrote one five-reel photoplay.
> One three-reel from a MS. story.
> Four two-reels.
> Three one-reels.
> Rewrote five two-reel stories with new plotting.
> Gave one lecture, "Relation of Art to Literature."
> One lecture on Browning.
> Preached every Sunday.
>
> I have read every moving picture paper available here, which includes most of them I think. I always buy at least fifteen literary and story magazines a month, read two daily papers and my church papers. I always attend the motion picture theater at least five times a week, and when my own pictures come here I see them usually several times, study my carbon and if there is a change, find out why it is there. I have a large family and many social duties, I do not work nights and I am growing fat *and they tell me my preaching and lecturing has doubled in value* and my audiences seem to bear out the statement. *I consider my greatest returns from photoplay writing in my increased worth as a preacher and lecturer.* Everything relating to writing seems changed. My sales are very satisfactory and many encouragements come to me from various sources. A New York editor who knows how to encourage wrote me yesterday, among other things: "I selfishly wish you'd send me all of your scripts because I enjoy reading them, whether we can use them or not. They are good because they always carry a message." This pleased me greatly and doubled my zeal and ambition. One thing I determined not to do; *to let no produced picture of mine be a standard* and with every sale, I study the sold article and then re-write all I have on hand. Three times out, unsold, if properly submitted means rewriting for me, and my best sales have come from rewritten stuff.
>
> You do not know it, but one two-line paragraph of yours in the "World" set me right several months ago; I rewrote every drama I had written after reading it. It related to the author's position with the audience. I could never tell until then how far to take the audience into my confidence and how to keep up a suspense. You say tell all, show all and let the audience enjoy the suspense of the characters and not have to worry over what it did not know itself.
>
> I could tell you a good many things I have learned from the "World" and your "Technique," for all of which I am grateful.
>
> I keep a great deal of stuff ahead: one drawer full. Often I "feel" more like writing in one line than another; often several dramas are nearing completion at the same time. A two-reel drama a week does not seem like over-doing it, but in re-writing I find I get help for new plotting. A mailing day once a week I like, as suggested in your column. Looking a MS. over several times after it is ready to leave gives a chance for many changes of value.
>
> I work very hard over titles, and being a great reader and admirer of Browning, I draw heavily on him for inspiration and help in title making. Any one to read "Pauline" alone will get a great fund of material. No poet plays so beautifully with words as Browning, and strikes chords which, brought out in drama, are beautiful. Titles like these I got by such suggestion. "Treading the Purple." "The After-Glow," "The Morn-Blush," "The Help-tune," "The Shadowy Third," "The One Word," "The Crag's Sheer Edge," "The Sun Road," and a limitless number of others are in this great poet's work.
>
> I have taken a good deal of your time and promise not to write again for a good while. I read my "World" from cover to cover every Tuesday morning with religious precision, but strange as it appears, though many have called on me and written me, I haven't found any of the over-zealous yet who have seen the "World" at all and I tell every one I will talk only after "Technique" and the "World" are in his hands. I am a student, and I am working hard, I am astonished with my financial returns but most gratified over the general uplift the work is to me in my profession.

Mr. Harris is by no means the only minister who has found the screen helpful, but he is one of the few who also helps to make the screen helpful by giving to the screen what will help the pulpit. What that is is this. It is stories that carry a lesson in the guise of an *attractive* story. Most ministers who try to write scripts try to write sermons. Sermons are all well enough in the pulpit, but the less a screen story *looks* like a sermon the more helpful it is apt to be. He does not write stories "with a moral." He writes stories that *are* morals and yet not preachments, and editors welcome his output.

And read what he said about work. That in itself is a story with a moral. Like all who have arrived, he has arrived through work.

Working from Synopses.

All methods of working are interesting. Here is what is a new idea to us:

> Would you kindly advise me through your columns if you consider the following plan practical for acquiring technique?
>
> I am in a position to secure the "Vitagraph Bulletin" each month, and this paper, as you know, gives a very full synopsis of each play. Now, would it be a good plan to take the synopsis of a story and write a script from it, keeping to the plot as given and then when the film is released, compare your script with the one turned out by the author (as far as it is possible to do so), seeing where you have fallen down in suspense, new business, etc. In the future the errors made in that script could be avoided and another one built up and compared the same way. One writer need not be used altogether, but a different one could be used each time, so that there would be no danger of acquiring a style which in itself might not be very good. Of course, it is not intended that the idea or scripts so handled ever be offered for sale.
>
> I have been writing for the past five months, but have confined myself to plotting and synopsis, never venturing to turn out a finished script. I wrote one, my first one, one-half hour after I had learned the form scripts should be submitted in. I hope that when I send in my second it will not make the trip to and from New York in five days as the first one did.

This scheme, in a sense, will be helpful in determining the value of the student's plot development, but it does not seem to us that it will possess great value. The trouble is that what is needed to be studied at the first is less the *development* of the idea than the *creation* of an idea. The Vitagraph synopses run pretty full. They give a reasonably good idea of how some author has treated a certain theme. It may be valuable to see how close you can come to the author's treatment, but it would be of infinitely more use to try and do something wholly different. Take the Vitagraph comedies and make them into dramas and vice versa and more good will result than an effort to see how closely one can copy the Vitagraph author's style.

One man has made a real name for himself in photoplay by copying as well as he could the stories he saw, writing in the business of each scene, the inserts and leaders, but he has a prodigious memory, and this scheme is to be commended principally as a study of form. It would be better, we think, if our correspondent took his Vitagraph bulletin and instead of studying the development tried to study out just what it was that made the story a story and not a failure, and for this the back part of this paper each week provides much more material than the publication of any company.

Plots.

Did you ever hear the old story of the man who was to die unless he told a story that would last forever? He started in by telling of a granary with a knot hole in the room and a locust came and took a grain of corn "and another locust came and took another grain of corn," and so on for about eleven nights when they found out he was going to build another granary as soon as he had emptied this one and so they put him to a horrible death. Lots of alleged plots run the same way. They can be cut off into a thousand foot lengths or run on to a million feet without getting anywhere. The thing to do is to *know where you are going to stop* before you start. If every script sent into the studios was a plot and not merely a collection of incident, the percentage of acceptance would be vastly larger. If Uncle John started to drive Aunt Mary from Hicksville to Hohokus and got robbed on the way, it is not a story. If he knew he was going to be attacked by robbers and took means to defeat them, it is the story of how he defeated the robbers, and the interest lies in exact proportion to the charm with which you invest Uncle John and the suspense you use in telling the story.

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Question No. 42.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose the engine purchased to be capable of using kerosene or gasoline. What steps would you take to determine which is best, all things considered? Suppose it was finally decided to use gasoline, tell us how you would arrange your supply to insure safety, using diagrams to illustrate, if necessary. What kind of oil system you would prefer for the plant, and why?

Roll of Honor on Question No. 36.

There is just one man entitled to be on the Roll of Honor on question 36, and that is Joseph H. M. Smith, Forth Worth, Texas, who has sent in correct reply to the whole question, but he did not go into details on the first part of the question nearly as much as did friend Gates of Brooklyn, and I would have been obliged to redraw all the sketches and that would have taken more time than I could spare, so that while I am publishing a portion of the replies of Gates and Dobson, Smith is the man entitled to the credit this time. And I want to say right here, that while, unfortunately, brother Smith is not a very good draughtsman, and is not so fluent with language as some, his replies to the questions, taken as a whole, have been as good as those of any man on the Roll of Honor. The reason that none of brother Smith's replies have been published lies wholly in his lack of ability to set forth his ideas fluently, and in a proposition of this kind the editor does not like to do too much revising.

Answer to Question No. 36.

The Question:

If you had no rheostat and wanted to control the speed of a small d. c. motor, what would you do? Show, by sketches, the correct connection for regulating rheostat of a shunt wound motor, including best location in the circuit; series motor; compound wound motor; other motors.

John Gates, Brooklyn, New York, replies to the first part of question 36 as follows:

If I had no field rheostat and wanted to control the speed of a small d. c. motor I would proceed to make one. I would get some small wire, about No. 22, preferably German silver, though ordinary iron wire would do. I would secure a speed indicator and, after having stretched my resistance wire in insulators on some convenient wall or on the floor, I would connect one end into the field circuit, and then would scrape off the insulation an inch or so from the other end of the broken field circuit. I would attach the load to the motor and touch the raw

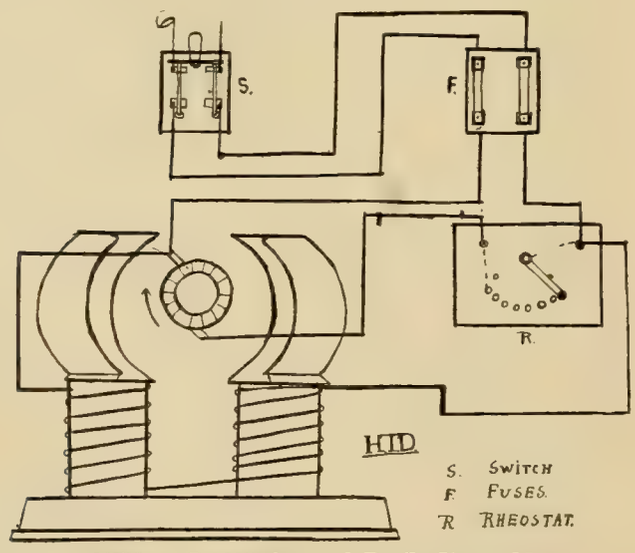


Fig. 1—Wiring Connections of D. C. Shunt Motor.

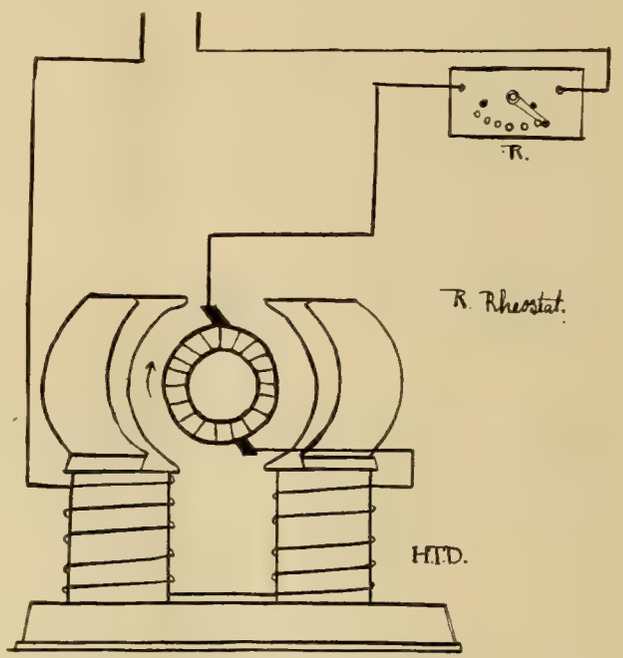


Fig. 2—Wiring Connections of a Series Motor, D. C. No Fuses or Switch Shown.

end of the field circuit wire to the end of the resistance wire opposite the end connected to the other end of the field circuit, at the same time having somebody to work the speed indicator on the armature shaft and ascertain the speed. I would then slip the wire along the resistance until the motor attained the lowest speed desirable, whereupon I would cut off the remainder of the resistance. I would then coil up the resistance wire by winding on a mandrel in a lathe, or in some other convenient

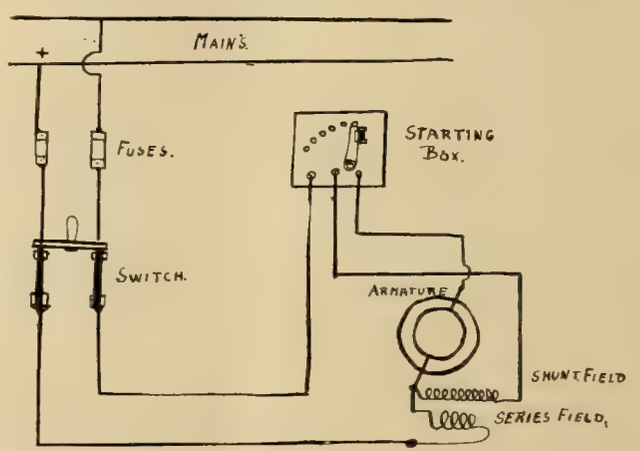


Fig. 3—Wiring Connections of Compound Wound Motor.

way, and cut it into as many pieces, or coils as I wanted speed variations, and would build it into an adjustable rheostat, which I presume any competent operator knows how to do. I would then attach this rheostat in series with the field of the motor, and this resistance would then regulate the speed of the motor

from minimum to maximum simply by moving the lever in the usual way.

The second half of question 36 is replied to by Harry T. Bobson, Toronto, Canada, as follows:

> On a shunt wound d. c. motor the speed may be changed by inserting variable resistance in the armature circuit as at R, Fig. 4, leaving the field circuit unchanged. This method has the advantage of simplicity, cheapness and wide range, but has the disadvantage that the voltage consumed in the resistance represents waste power; also when the load is fluctuating the speed will increase as the load increases and vice versa. (This latter would also be true with resistance in series with the field.—Ed.) The second method is to vary the strength of the field by inserting a variable resistance in series therewith. By varying the resistance in the field of a shunt motor, the density of the field is varied, hence the speed is controlled to a very great extent. The method is simple, and there is little

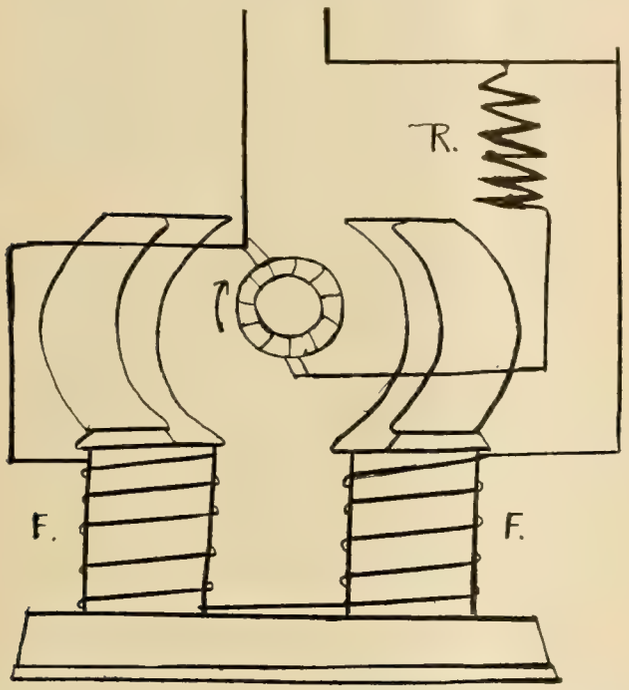


Fig. 4—Speed Control by Resistances in Armature Circuit.

> energy wasted. The speed may be adjusted by small steps, but the field must not be weakened below the point of satisfactory commutation. These methods are also available for use with the series motor.
>
> Sketches 1, 2 and 3 are of shunt, series, and compound wound d. c. motors. They are self-explanatory.

Brother Dobson's reply leaves considerable to be desired. It would be unnecessarily wasteful to control a shunt wound motor by means of resistance in series with the armature, also the same thing would be true of a compound wound motor. As to the series motor, why this would be, so far as I know, the only method of electrically controlling its speed. On account of the great waste involved I would not regard it as practical to control the speed of a series wound motor by resistance. If I am wrong in the foregoing I am perfectly willing to be set right.

New York Local No. 306.

At the time of the last convention the then auxiliary to Local Union 35 was in debt to the national organization in the sum of almost $1,000. The editor was a delegate to the convention, and while he firmly believed a direct charter ought to be granted, he was somewhat in doubt as to the advisability of the operators striking out for themselves just at that time, due to the aforesaid condition. However, his fears proved groundless, as Local Union 306 has, since its inauguration less than a year ago, literally performed wonders. It has now a membership of over six hundred in good standing. It has paid off the aforesaid indebtedness, and now has practically $1,000.00 to its credit in the bank, all of which is *some* record. It forever answers the oft-made statement that the New York operators are unable to properly attend to their own affairs. In addition to paying off this debt, and accumulating a bank roll the union has constantly maintained a business agent in the field, and has also maintained offices in the heart of the theatrical district, where the secretary-treasurer or business agent is constantly on hand to attend to the business of the organization.

Just what effect the recent introduction of a former band of dissenters into the union will have remains to be seen. Unquestionably there were many good men among them, but we are informed that although this element was only admitted about a month before the last election its leader proposed to run for president, and was only prevented from so doing by being declared ineligible. The union has advanced sufficiently that it is possible it might even succeed with this man at its head, and it is certainly a credit to the membership that I am able to say this, for ordinarily his leadership would prove ruinous.

The editor of this department has nothing but good wishes for Local Union 306. He stands ready to do anything, within reason, to forward the interest of that organization, because he is firmly of the opinion that a thorough and effective organization is necessary if the projection of moving pictures in this city is to be raised to a uniformly high plane of excellence.

The present plan of organization is not, however, I believe, the best possible. The jurisdiction of Local 306 extends over all that vast territory called Greater New York. This includes Staten Island and the Bronx, the extremities of which are, at a guess, nearly fifty miles apart. In any event, in order to cover Greater New York City in any effective way, Local 306 will have to have at least four business agents, and probably five. In the judgment of the editor it would be a much better plan if the city were divided into sections, and each section have its individual business agents, answerable, however, to the central office as well as to his section. This is, of course, only the roughest kind of a crude outline, but something along these lines would, I think, be preferable to the present arrangement, though this is only an expression of my own individual opinion.

At the risk of seeming officious I wish to offer the local this advice, which I have already proffered many times to its officers: Don't take in any and every body, simply because they are running, or trying to run, a projection machine. In the long run I firmly believe the organization will be more powerful, and receive greater respect from the managers if it only accepts into membership operators of genuine ability.

Something Worth Studying.

In the old days when the editor was a callow youth, just beginning to sprout a moustache and notice the beauty of the poultry, you could scarcely enter a single home without seeing upon its walls a nicely worked motto, in worsted, reading: "God Bless Our Home." Now, regardless of whether or not that particular home was justified in asking a blessing from the Creator, it was a good motto, but in this later day we have mottoes which are more to the point when it comes to practical every day affairs, and here is one to which I desire to call the particular attention of operators.

"DO IT JUST AS THOUGH THE BOSS WAS AROUND."

In how many operating rooms do you find men who will, in the parlance of the street, work their fool heads off while the boss is right there on the job watching things, but just let Mr. Boss go down town, or across the street, or anywhere out of the theatre, and the operator is aware of that fact; what happens? Why the "work your fool head off" idea is immediately abandoned, and for it is substituted "do as little as you can."

The moving picture operator who wishes to succeed in any large way must establish for himself a reputation for reliability and high class work, and there is only one possible way in which that can be done, viz: By the production of excellence in results on the screen, not sometimes, but *all* the time. The absence of the boss does not make any difference to that kind of man. He works just as conscientiously when the boss is away as when he is there; in fact he religiously follows the motto: "Do It Just As Though the Boss Was Around."

I do not want to go into any long winded dissertation on this particular topic, because I am going to spring a few more on you from week to week, but operators will do well to give this matter a little serious consideration, and hold a heart to heart communion with themselves. If you want to remain in the "just-barely-get-by-class," and barely receive the union scale, if there is one, or the lowest figure going if there is not one, then this matter will not interest you, but if, on the other hand, you want to get up to the head of the classes, and establish for yourself a reputation which will get you more than the union scale purely by reason of the excellence of your work, or where there is no union scale will get you the highest figures paid, then you have got to work conscientiously and produce excellence, not simply because the boss is watching you, but because that is the only kind of work that will advance you in your profession.

From New Mexico.

F. J. McCarty, Clovis, New Mexico, orders a question booklet, and makes the following pertinent remarks.

> The projection department and the Handbook have been a great help to me, and will, I am sure, continue to be. I am enclosing a few patches which speak for themselves. If the operator (?) making them puts up the same grade of projection, as no doubt he does, it is a cinch he is not an owner of the Handbook. And now to top this off, I have just got to give the exchange a dig, since our service comes direct therefrom. And now, I defy you to come to Clovis and get anything on me—because the distance is too great for that motorcycle of yours, but when the heat becomes too great in Gotham you might try a trip to this land of sunshine, where you will always find the latch string hanging out.

Yes, brother McCarty the patches speak for themselves, and some of them fairly scream. One is five eighths of an inch wide, and seems to have been put together with tobacco juice, but the operator failed to match the sprocket holes. Another has the holes mismatched, and there is about half-a-picture stub on each end. Certainly it is the exchange that ought to get the hardest dig. An exchange which allows films to go out in such wretched condition is simply trying to murder the goose that is laying its golden egg. I am well aware of all the arguments the exchange man would put up against this, but to my way of thinking there is no possible valid excuse. Glad to know the Handbook and department have helped you. It will, I am sure, help anybody who wants to be helped.

Change in Powers Motor Drive.

Something like a year ago the Nicholas Power Company placed on the market the first friction motor drive. The innovation was accepted by the trade as being correct in practice, and excellent in operation. Like most first improvements, however, the drive was found to be in some ways susceptible to improvement, and that improvement has now been made as follows:

In the old model the large friction disc was on the motor shaft and revolved therewith, driving the friction where on a countershaft carrying the belt pulley which supplied Power to the mechanism. In the new model this arrangement has been reversed, the large friction drive being on the counter shaft which carries the belt pulley driving the mechanism, and the leather disc wheel on the motor shaft, the same being stationary, and the friction disc movable, so that the same relative speeds are attained by shifting a lever located in front of the lower magazine, horizontally instead of vertically. One of the objections of the old model, or rather one of the imperfections which developed through use lay in the tendency to vibration, which operated to loosen up the joints of the stand. This was due, in some measure, to the failure of operators to handle the device correctly. In the new model this tendency has been entirely done away with. One of the best features of the improvement lies in the fact that, by means of set screws R-32, Fig. 3, and lock nut

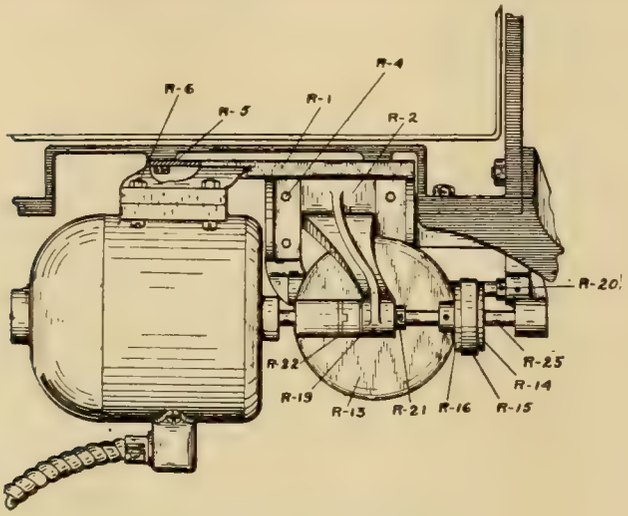


Fig. 1—View from Right Side.

R-33, Fig. 3, the operator is enabled to instantly regulate the amount of tension between friction wheel. R-15, Fig. 1, and disc wheel R-13, Figs. 1 and 2. This is an extremely important improvement, since by the old method of supplying this tension by means of springs, the tension was fixed and was usually considerably greater than was necessary, which had a tendency to flatten the leather disc if the machine stood still with the wheel and disk together for any considerable length of time. The improvement in regulating lever R-29,

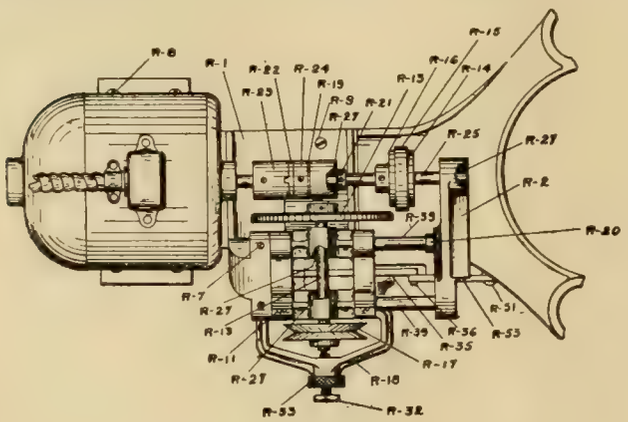


Fig. 2—Bottom View.

Fig. 3, is of inestimable value from the operator's standpoint, since with the new arrangement of the lever he can now make exact changes in speed by placing the thumb of his right hand against the magazine. This gives him a fulcrum to work from, and he can move the lever exactly as much or as little as he wishes to, a thing which absolutely could not be done with the old lever. Another feature lies in the fact that the device needs no oiling except a drop occasionally at point R-32, Fig. 2, where it butts up against the end of the spindle on belt pulley R-17.

Taken altogether there seems to be a very decided improvement in this device as against the old model. And by the way, another feature I nearly overlooked is that whereas in the old model the friction wheel moved toward the center of the disc to lessen the speed, in the present model the opposite obtains, and when the machine is at

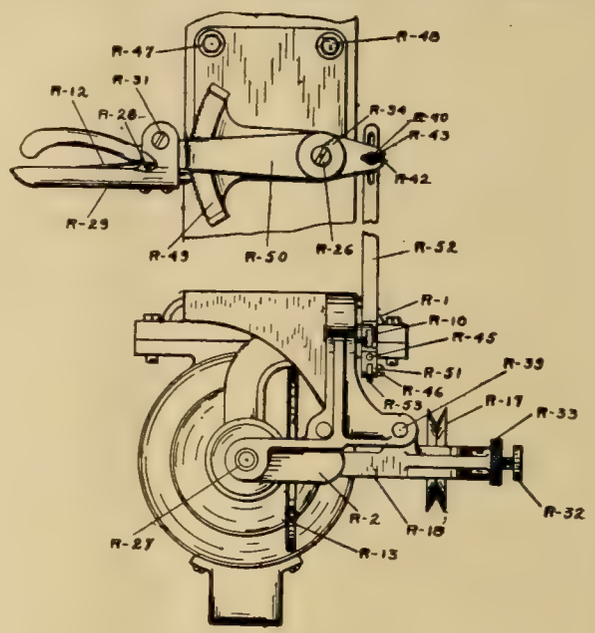


Fig. 3—Front View.

rest the friction wheel is entirely off the disc. The following list of parts is given for the convenience of our readers. It should be preserved as this is the catalog of numbers by which parts may be ordered.

List of parts:

R-1 Base.
R-2—Adusjtable Support Bracket.
R-3 -Adjustable Support Bracket Bolt Washer (4).
R-4—Adjustable Support Bracket Bolt (4).
R-5—Base Support Hex. Head Bolt (2).
R-6—Motor Support Screw Nut (4).
R-7—Guide Rod Set Screw (5).
R-8—Motor Support Screw (4).
R-9—Base support filhead screw (2)
R-10—Bell Crank Stud.
R-11—Sliding Carriage Adjusting Screw.
R-12—Controlling Lever Spring.
R-13—Friction Disc and Shaft, not sold separately.
R-14—Friction Pulley Washer.
R-15—Friction Pulley Driving Disc.
R-16—Friction Pulley Hub.
R-17—Groved Belt Pulley.
R-18—Sliding Carriage.
R-19—Friction Pulley Shaft Washer.
R-20—Stop Collar.
R-21—Set Collar.
R-22 -Universal Flange.
R-23—Motor Shaft Coupling.
R-24—Friction Pulley Shaft Coupling.
R-25—Friction Pulley Shaft.
R-26—Controlling Lever Pivot Screw.
R-27—Bushing (4) (non-oiling).
R-28—Controlling Lever Spring Screw (2).
R-29—Controlling Lever Pawl.
R-30—Controlling Lever Pawl Pivot Screw Nut.
R-31—Controlling Lever Pawl Pivot Screw.
R-32—Thrust Screw.
R-33—Thrust Screw Lock Nut.
R-34—Controlling Lever Washer.
R-35—Bell Crank Link.
R-36—Bell Crank Screw.
R-37—Bell Crank Link Stud Nut.
R-38—Bell Crank Link Stud.
R-39—Guide Rod (2).
R-40—Lever Link Stud Washer (Cotter pin end).
R-41—Lever Link Nut Washer.
R-42—Lever Link Stud Cotter Pin.
R-43—Lever Link Stud.
R-44—Lever Link Stud Nut.
R-45—Lever Link Coupling Screw (link end).
R-46—Lever Link Coupling Screw (bell crank end).
R-47—Ratchet Casting Bolt Washer (2).
R-48—Ratchet Casting Bolt (2).
R-49—Ratchet Casting.
R-50—Controlling Lever.
R-51—Lever Link Coupling.
R-52—Lever Link for variable speed.
R-53—Bell Crank.

Screens.

A. J. B. Robert, Quebec, Canada, says:

> I have a cotton screen 18 feet by 14 feet on which I have put a coat of aluminum, but it does not give a good effect. The picture is not clear. What would you advise me to do to give a finishing touch to the screen? What is best to use for a home made screen suitable to roll up?

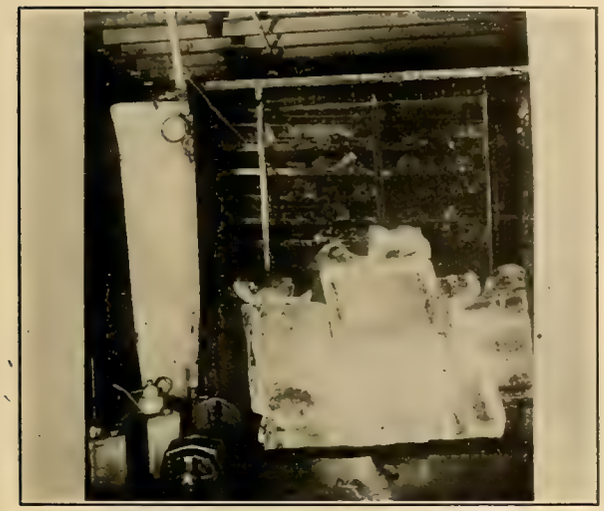
Coat your screen with alabastine, muralite or some form of white calcimine. You are not very likely to get satisfaction from a home made aluminum screen. As to a home made screen to roll up, I think you will find one painted, as per directions on page 338 of the Handbook, will be best. Now don't say I am trying to force you to buy a Handbook, although for your own good I would even do that if I could. I have given these formulas and directions in the department so often that I do not think it is right to consume valuable space in reiterating them when they may be had in permanent form by remitting $2.50 to the Moving Picture World for a copy of the Handbook, a four hundred and twenty-five page work which every operator and manager should own.

A Cooling and Ventilating Plant.

W. E. Doyle, Fresno, California, writes:

Am sending you photographs of our cooling and ventilating plant. It works and the airdomes had nothing on us when the thermometer stood around 102 degrees, and we started the matinee with 62 degrees and ran up to 78 during the evening. The thing is best shown pictorially.

Kinema Theater, Fresno, California.



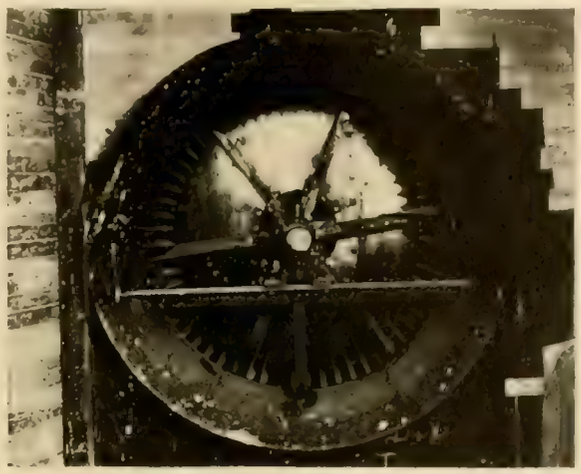
Photograph No. 2.

Photograph No. 1 shows the front of the theater. Lithographs are never used anywhere near the theater, with the exception of single sheets on the sides of the lobby; but stills are much in evidence.

Photograph No. 2 shows where the air passes through a spray of cold brine and over trays of ice.

Photograph No. 3 is the inside of the eight foot fan which sends fresh air into the house at the rate of 36,000 cubic feet per minute, changing the entire house every three minutes.

Photograph No. 4 is the other side of the fan with its 10 h. p. motor. This fan sets into the ground three feet.



Photograph No. 3.

Photograph No. 4.

Photograph No. 5—Floor of the Kinema Theater before seats were put in, showing Mushroom Outlets for Cooled Air.

In photograph No. 5 we see the mushroom outlets under the seats before the seats were put in. Since this picture was made many more mushrooms have been added. The body of the balcony forms a plenum chamber, letting air up to the audience from beneath the seats, and in the ceiling underneath the balcony through iron grills. Also this photograph shows our 24x28 plaster screen tilted back about two feet from the perpendicular, to the left of which is our beautiful organ, played from the pit.

This seems to be a very complete ventilating plant, and I have given considerable space to its illustration, because I think the matter will be of much interest to many managers. There is real dignity and quiet beauty in the front of this theater. Moreover, the absence of cheap posters and the substitution therefor of the excellent form of advertising shown is highly commendable. Let us have some data as to pounds of ice used per hour.

Results in Philadelphia.

Saturday, June 13th, I set sail (gasoline sail) for Philadelphia, arriving in that classic village at 5:30. It took over an hour to remove the some several coats of dust and poke some food into our countenance, so it was 7 p. m. when I entered the Casino, which has its pretty front very badly spoiled with many large posters. I sat me down directly beneath one of the side lights, an incandescent under a green shade having an open bottom. I found this light very convenient for making my notes, but exceedingly annoying to the eye when looking at the picture. Manager of the Casino take note. The projection light at this house was white and brilliant and in the main fairly well handled, though there was a constant tendency to a very slight yellow at the bottom of the picture, and at 7:10 there occurred a bad discoloration which lasted about five seconds. When I went in the first reel of "Daughter of the Tribe" was on. The second part of this reel came on out-of-frame, but throughout its length the speed was correct, and on the whole I can compliment George Elwell, chief operator, and his assistant, John Brown, on their work, when I take into consideration the fact that the observation ports, which are round in shape, are but little more than glorified knot holes—too small altogether; otherwise the operating room, while not what it could and should be by considerable, is not bad. The equipment consists of two Power's Six A.

At 7:55 I entered the Princess on Market Street. At first, although the light was brilliant there was an almost constant slight discoloration at the top. Afterwards the light became brilliant, and free from fault, except occasional discoloration which very evidently occurred at the time of adjusting the arc. I hunted up the manager, gave him my card, and asked if I might go to the operating room, but he evidently feared I intended to plant a stick of dynamite therein, or swipe the whole works; at least he commenced to make inquiries as to "what I wanted to go there for," so I relieved his mind by not going. All of which, I presume, means that the Princess operating room would have been found open to very decided criticism. That's only a guess, but——.

At 8:50 I visited the Stanley Theater, one of Philadelphia's best moving picture houses. The Stanley is a large beautiful theater, with a commodious balcony, a beautiful front, and a finely decorated interior. It has commodious and tastefully fitted up rest rooms, and all the modern conveniences found in dramatic theaters. At 8:58 a new reel came on with the title out of frame, also the title was so short that I was unable to read it, and there was a bad discoloration of the light at the bottom for a few seconds. This was the worst fault I found in the projection, and such other faults as were present were undoubtedly due to the fact that the port holes of the concrete operating room are only four inches wide, and after looking at the picture through them I feel sure that the operator would not always be able to distinguish faint shadows on his screen, particularly on that long throw. The operating room is eight feet deep by ten feet wide, and is situated away up at the back of the gallery far above the screen. The throw is long and the pitch is steep. The machine, two Power's Six A, had to be set very high for the light beam to miss the seats. The whole thing is badly planned and badly arranged, due, apparently, solely and entirely to the ignorance of the architect, and to the wonderful and marvelous brand of law makers Pennsylvania is blessed (or cursed) with. The operating room should have been located very differently, and could have been, with but little sacrifice of seating capacity. The advantage gained would have more than made up for any loss of seating the proper location may have caused. I was highly amused at one feature of this room. The "intelligent" law makers have fixed 4x12 inches as an allowance for observation ports, but they allowed a hole something like fifteen inches square to be cut in the front wall of this operating room for the spot light, although there is no spot light in use. In other words these idiots (I can call them nothing else in view of the facts), who make the laws of Pennsylvania, will deliberately hamper the work of projection, and by so doing injure the enjoyment of the people by lowering the standards of projection and add to the work of the operator unnecessarily by limiting the observation port to an opening 4x12, and then turn around and allow a hole twelve or fifteen inches square right beside the observation port. Piffle! And then some more piffle! But if Pennsylvania managers would exercise a little common sense, and examine the picture on page 78 of the Handbook, they could, by the expenditure of a very few dollars, overcome the idiotic restrictions imposed, and give their operators a port four inches high by twelve inches wide, and make this port adjustable to any height. If the Solomons of the Pennsylvania Legislature, or the city officials are so mortally scared that they insist on six inches of concrete, why, make the sliding shutter of concrete six inches thick. It could easily be done, and is simply a matter of a heavy counterweight and pulleys and a chain, instead of a rope. For the love of heaven satisfy those law makers you have down there, but some time when you have a chance, procure a diamond drill, and see if you cannot bore a hole into some of their skulls and pour in a little common sense. You would probably break several drills in the attempt, but it is worth trying nevertheless.

I know this is putting matters pretty strongly, but I, for one, am utterly disgusted with this kind of legislative drivel. There is no reason in the 4x12 restriction. A shutter twelve inches wide will drop just as quickly as one four inches wide, and a hole four inches wide will show smoke just as quickly as one twelve inches wide would, and it is the smoke which creates the panic. But the really amazing part of the whole thing is that the Pennsylvania legislators enact into law a purely silly observation port size restriction, and then take absolutely no adequate means for insuring the quick closure of those ports when a fire occurs. Is it any wonder that we get discouraged and disgusted with this sort of tomfoolery? The work in the Stanley Theater is injured by those little, narrow slits, miscalled observation ports, and the work in practically all other Pennsylvania theatres is injured by the same thing; or at least the work of the operator is made doubly hard. I must compliment the work in those theaters I visited, in view of the difficulties under which the operators labor. Projection in the Stanley is in charge of H. D. Cheney and Silcox Goldberg.

I had intended remaining until about 3 p. m. Sunday, but when I arose Sunday morning it looked very much as though the skies were going to weep, so I lost no time in getting at least a few miles nearer home before the storm broke; but after all it was a false alarm, and I might as well have remained. However, I'll come again some other time, and try and stay longer. I would suggest that the Philadelphia union see that marked copies of this article reach the authorities responsible for the legislation named, whereupon I will doubtless be invited by the aforesaid law makers to visit the City of Brotherly Love again—not.

Six Years an Operator, but Still a Student.

William A. Bantle, Camden, New Jersey, orders a Handbook, and says:

> I have been at the operating game for almost six years. I have always followed the projection department closely and have found it of great benefit. I am working in one of the largest houses in North Camden, and have one of the best bosses I ever had. Any supplies I need I can get without having to use a nail puller or a corkscrew. I certainly feel sorry for the boys who have to work with nothing to work with, as set forth by one of the brothers a few weeks ago. Expect to visit New York in the near future and want to stop and see you.

The latch-string is always hanging out, brother. What you say merely shows that your manager is a man of good sense, and one who is wise in his generation. While I believe a manager should keep close watch over expenditures, still, as this department has time and again pointed out, it is not true economy to scrimp on operating room supplies. If you have an operator whom you can trust not to waste supplies, then I would advise you to make a change and employ one whom you can. The man who does not possess judgment and good sense enough to be trusted with carte blanche to purchase operating room supplies, certainly is not the man whom you can trust with as important a matter as the projection in your theater. My own way of doing this would be to tell the operator to get whatever he needs for the operating room, but to render a weekly or monthly itemized report of all supplies on hand, and of all supplies purchased. The manager can then examine this report, and if he finds there is an undue consumption of any particular item, can take the matter up with his operator and see where the fault lies. This is the business-like way of doing things. It puts your operating room on a business basis, and when the operator knows he has got to make an accounting at the end of the week or month he is going to be careful what he buys, and be economical in the use of supplies. But, on the other hand, if you keep nagging at the poor fellow, and doling out supplies in minute quantities, if he is a man fit to handle your projection he will stand for it just about two days, and then tell you to go plumb to an unmentionable place—at least that is what your humble servant would do. The capable man—the man of brains, won't stand for that sort of business. He feels it to be an insult both to his intelligence and his integrity, and if he does stand for it he soon says to himself, well the manager does not trust me, and wants to run the whole business. "I should worry," and promptly proceeds to get careless. Frankly I do not blame him. My advice to managers is to employ an operator, pay him a good salary, leave him a clear field in the matter of supplies, and demand results on the screen, accepting no excuse for faults in the projection. If your operator cannot, or will not work that way satisfactorily, fire him and get one who will.

OPERATORS Are you perfectly satisfied with the results you get on the screen?

The new second edition of the

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Comments on the Films

Licensed

HER SPANISH COUSINS (Edison), July 6.—A comedy by George A. Lessey with a first-class situation but not robustly developed. It got a scattering of laughs but never captured the whole house. The New England spinster, somewhat slangy by the sub-titles, is invited to Spain by her aristocratic cousins with the intention of fleecing her. She is simple enough to be easily buncoed but they are too foolish to be able to fleece her. There are interesting backgrounds and it is well photographed.

ALGIE'S SISTER (Selig), July 7.—A photoplay written by Edwin Ray Coffin, produced by Gilmore Walker, which tells how cowboys are sometimes easily tricked. The cast is made up of Barney Furey, Charles Wheelock and Lester Cuneo. Algie Rocks is too fond of the bright lights and his father sends him to his Western ranch. The cowpunchers attempt to make him the butt of their pranks in all sorts of stunts, but in the end Algie not only turns the tables on them but also on his father, and wins out gloriously. This is good comedy.

FOOLING FANNY'S FATHER (Lubin), July 7.—On the same reel with "While Auntie Bounced." Very much ridiculous but laughable.

WHILE AUNTIE BOUNCED (Lubin), July 7.—On the same reel with "Fooling Fanny's Father." This introduces a circus acrobat who works on the bounding net. He is in love with a niece of a maiden aunt who does not like circus actors. The sweethearts entice auntie to examine the bounding net and throwing her on it start her to bouncing and while she is going up in the air they hunt up a minister. There is real humor in this offering.

A NIGHT WITH A MILLION (Essanay), July 7.—This is a Francis X. Bushman release which has been adapted from a magazine story embracing the strange adventure of a clerk who is supposed to be a broker and entrusted with a million dollars in bonds. After going through many adventures, serious, tragic and amusing, on trains, automobiles and so forth, he eventually finds that the bonds belong to a crank and have been void for twenty years. This is a very good picture.

KAINTUCKY BILL (Kalem), July 7.—A moonshiner's story that is about on a par with many others that fill the films. The characters are made up of a sheriff, who is the worst moonshiner of the lot, but is brought to the realization of his duty after he has sworn to uphold the law. Revenue officials, moonshiners and the sheriff's sweetheart, Annie, daughter of old Zeb, a member of the moonshiner's gang, make up the cast. The usual stirring events occur.

FACE TO FACE (Edison), July 7.—The seventh story of "The Man Who Disappeared," directed by Charles J. Brabin, with Marc MacDermott, Miriam Nesbitt and a strong cast. This is really one of the most interesting of this series, embracing in its plot methods of bribery and graft, in both a political and business sense. Obviously, the proofs optically obtained which embroil several members of the legislature, seem to be far fetched. Many thrilling scenes occur in the development and in the end the escape of the girl is exciting.

CARYL OF THE MOUNTAINS (Selig), July 8.—The plot of this photoplay is laid in some isolated district among the "moonshining" people. It is, however, an interesting story and contains many beautiful scenes in the backwoods and mountains, which are artistically photographed. Kathlyn Williams, Thomas Santschi, Harry Lonsdale and Roy Watson have the leading roles.

DOCTOR SMITH'S BABY (Vitagr aph) July 8.—It is a delightful privilege to view a real and legitimate comedy at all times. In this exceptionally fine offering, no horse play, chases or slap-stick elements predominate. It very plainly pleased a big audience and was received with great laughter. The acting and all the details are adequate. Maurice Costello and Mary Charleson have the leading roles.

ANDY HAS THE TOOTHACHE (Edison), July 8.—This is the eighth of the "Andy" series, and does not lose anything by comparison with the others; it is so literally human. Not only much comedy pertains but sympathy cuts a figure also. The old draw-the-line episode, and I dare you knock a chip off my shoulder "kid thing" takes the greyheads back to the back-lot and country life. Andy through a "scrap" loses the offending tooth, after escaping the dentist. This is a laughable comedy.

A BOARDING HOUSE SCRAMBLE (Essanay), July 8.—This is a broad and almost absurd number, which gains nearly continuous laughter. It certainly is a scramble, as far as eggs are concerned. Its rural atmosphere lends a pleasurable smack, especially to those who have experienced life in country boarding houses. The photography and acting are commendable.

HEARST-SELIG NEWS PICTORIAL NEWS, NO. 38 (Selig), July 9.—This is a very interesting number and covers almost the entire world with its topical views. The audience evinced great interest.

ROMANCE OF PUEBLO (Biograph), July 9.—This is a comedy drama photoplay which might also lay claim to be educational, from the fact that it contains many beautiful scenes in the historical Pueblo country.

SLIPPERY SLIM—DIPLOMAT (Essanay), July 9.—A decidedly amusing comedy with the scenes laid in the west. Victor Potel, Margaret Joslin and Harry Todd get in their usual good work. Slippery Slim is in love with Sophie Clutts, as is also Mustang Pete and a gang of cowboys. Slim is postmaster of Snakeville and uses his position to win Sophie, and the way he does it furnishes the comedy.

PROSECUTION (Vitagraph), July 9.—Written by J. Herbert Welch and directed by Ulysses Davis. The leading parts are played by Alfred D. Vosburgh and Margaret Gibson. This is a pictureplay that contains much heart interest, intermingling sorrow and joy, and it also contains much intensity. The plot is laid among the miners in a Western camp where a strike is in progress. The photography is excellent, as is the acting.

THE VASES OF HYMEN (Vitagraph), July 10.—This is a real comedy by Russel E. Smith and directed in a superior manner by George D. Baker. John Bunny and Flora Finch, assisted by William Shea and Ethel Corcoran, make this a most delightful and laughable photoplay. The theme of the plot hinges on the fact that both are lovers of antiques and discover twin vases in a shop window. Flora buys one and Bunny the other and through the shopkeeper they become acquainted and after many amusing situations the two ornaments prove to be veritable vases of hymen.

DID SHE CURE HIM? (Selig), July 10.—This is a somewhat amusing comedy wherein the husband is addicted to associating with old John Barleycorn and the wife is advised to try the apple cure. She coops him up and feeds him with apples until the supply is exhausted, then she tries raw potatoes, at which he balks. Whether the cure was effective or not the picture fails to demonstrate; however, it is quite laughable.

THE TRIBUNAL OF CONSCIENCE (Lubin), July 10.—A very interesting offering, wherein a retired wealthy banker, realizing that his son has become a worthless spendthrift, adopts a novel expedient, suggested by a faithful old family servant, to bring him to a sense of his shortcomings. In the plot the son is informed that the father has committed suicide through impoverishment. Nothing is left him but a picture of his mother, the sight of which brings him to realize his weaknesses and places him on the path to manhood. In the finale he finds his father is alive and ready to welcome his boy as a man.

IN OLD ENGLAND (Kalem), July 10.—On the same reel with "Rube, the Interloper." The firing of the King's salute, a Rugby football game, Scotland vs. Ireland, southern cross-country run, at the Royal Ascot races.

RUBE, THE INTERLOPER (Kalem), July 10.—On the same reel with "In Old England." The first part of this comedy gives promise of a very laughable number, and throughout there are amusing complications, but the introduction of absurdly madeup policemen spoil an otherwise could-have-been-made comedy.

HIS FIGHT (Selig), July 11.—The theme of this plot embraces the everlasting triangle of a wife, a husband and another man. The wife is fascinating but faithless. She is discovered and divorced by her husband and comes to grief through another marriage. There is much heart interest in this offering and a surprising story is unfolded.

MANDY'S CHICKEN DINNER (Lubin), July 11.—On the same reel with "How He Lost His Trousers." A colored preacher is invited to a chicken dinner. Unfortunately the chicken escapes. Another chicken must be obtained so the preacher will not be disappointed. The owner of a poultry farm and a constable help along the comedy and the usual chase occurs. It is quite amusing.

HOW HE LOST HIS TROUSERS (Lubin), July 11.—On the same reel with "Mandy's Chicken Dinner." The unfortunate adventures of a young naval officer who upon arriving in port attempts to visit some friends, on invitation, but is mistaken for a harmless lunatic. Several funny situations occur, but in the termination all ends happily.

LAME DOG'S TREACHERY (Kalem), July 11.—An Indian drama full of the usual intrigues, treachery and so forth, of the Redman. This is not a pleasant photoplay to view. The scenes and photographs are the best part of it.

BRONCHO BILLY AND THE SHERIFF (Essanay), July 11.—This contains the usual cast: G. M. Anderson, Carl Stockdale, True Boardman and Marguerite Clayton. This is a Western drama concerning a cowardly sheriff and a heroic cowpuncher. There is a love theme running through it and also an intrigue, concocted by the sheriff, who fails in his schemes and Broncho Billy wins not only the office but the girl in the finale.

DOLLY AT THE HELM (Edison), July 11.—This is the eleventh of the series of the active life of Dolly. Acton Davies is the author and Walter Edwin is the director. Mary Fuller, supported by Charles Ogle, Carlton King and Yale Boss make of this newspaper story a most interesting offering. The cast is a large one and the newspaper office

scenes are well presented. Dolly makes a "scoop" and wins out against long odds.

THE PRIMITIVE MODEL (Biograph), July 11.—There is no gainsaying that this is an original plot in every respect. It concerns a girl artist who is competing for a prize at an art exhibition. She selects as her model an athletic young blacksmith and horse-shoer. There is a surprise at the ending of this picture that is gratifying.

THE SOUL OF LUIGI (Vitagraph), July 13.—A fairly interesting story, a bit unconvincing, is told in this picture. There is nothing especially noteworthy in it and one feels watching it that its author turned it out merely to do a day's work and that he himself was not overly interested. It is pretty well acted and fairly staged. It is one of those average offerings that don't add to its maker's reputation.

QUALIFYING FOR LENA (Edison), July 13.—A burlesque farce that made some laughter, but that cannot safely be counted with the best funny pictures. It seems to be a commercially put-together piece but well acted. Little credit belongs to its author, Torrey Ford, for its fun comes from such things as the unusually big smoke of the automobile. C. Jay Williams produced it.

THAT BOY FROM THE POORHOUSE (Biograph), July 13.—The story of this picture fails to make a deep impression on us. That boy lacks what would make us sympathetic and we cannot give to his adventures the attention that a really interesting picture would excite. It is clearly photographed and has interesting backgrounds.

Licensed Specials.

THE MOONSTONE OF FEZ (Vitagraph), July 7.—This two-part photoplay was written by Robert W. Ritchie. Maurice Costello and Robert Gaillord directed it. The mysterious disappearance of a woman in Algiers furnishes the plot. Its solution is rather astonishing. Mr. Costello plays the lead and Constance Talmadge plays opposite. The theme of the plot deals with the black plague and also contains inconsistencies. To tell the plain truth, this offering has many faults in its construction and although interesting is not up to the usual Vitagraph release.

THE INCOMPETENT (Lubin), July 8.—A two-reel dramatic picture that has been staged with a great deal of care, concerning detail and selection of cast, location and photography. It tells a story of a young man devoid of business ability, who marries an heiress and then endeavors to speculate, using his wife's money. Dire results occur, financially and otherwise. This is an interesting number and really superior to the ordinary.

A STRING OF PEARLS (Kalem), July 8.—A two-part detective story featuring Helen Holmes. It contains many stirring scenes which are well produced. The plot of this offering is rather unusual—it keeps you guessing during the final scenes, and thus holds a gripping interest to the close.

THE DEBT (Lubin), July 9.—This two-part photoplay depicts the sad experiences in the life of a girl, who has been brought up in the country but comes to the city (rather a conventional theme), to obtain a position. She meets with many adventures, finally becoming a chorus girl. This is an interesting and gripping number which contains many beautifully photographed scenes. The two leading people accomplish some thrilling stunts. The ending is original and beautiful.

IN THE SHADOW OF DISGRACE (Edison), July 10.—This two-part photoplay was written and produced by Richard Ridgely. It is a sort of Maud Muller story boiled down; in theme, however, it has been cleverly written and directed. Mabel Trunnelle is the lovable Norah and is ably supported by Bigelow Cooper, Anna Leonard, Yale Benner, Herbert Prior and Allen Crolius. There is much heart interest in the plot and suspense as to the outcome, which eventually results in a satisfactory ending. The photography and scenic effects were extraordinarily beautiful.

NIGHT HAWKS (Essanay), July 10.—This is a melodramatic photoplay in two parts that is certainly filled with punches and grips enough to satisfy those who are given to such phases. Ruth Stonehouse, Francis X. Bushman and Rapley Holmes furnish the thrills. The action in this offering got over the orchestra leader's head in fine shape. Rapley Holmes is certainly a *heavy* villian. This is a superlative feature.

LILLIAN'S DILEMMA (Vitagraph), July 11.—Special feature in two parts. George Ridgewell is its author and it has been ably directed by Wilfred North. The cast is made up of Lillian Walker, Wally Van, Paul Kelly, Albert Roccardi, Kate Price and others. The plot is located in a boy's school. Lillian gets herself into all sorts of predicaments which are extremely amusing. This photoplay is greeted with spontaneous laughter. It is a well acted and photographed legitimate comedy.

A DIAMOND IN THE ROUGH (Kalem), July 13.—A two-part offering that is, we think, decidedly the best and most interesting on today's list. There is nothing great about its situation or about it as a production. But it shows a quality of good workmanship all through that keeps the spectator wakeful and concerned as to the outcome. A very fair offering.

THE WILDERNESS MAIL (Selig), July 13.—The opening situation of this two-part picture is obscure. The spectator cannot tell what it is about and is not deeply interested. The second reel and the closing scenes of the first, however, have action that can be understood and that interests. There are many fine scenes with deep snow under the bright rays of a clear sun, or shadowed; in open spaces and in the woods, and these the camera sets effectively before us, though we cannot at all times see faces clearly enough to distinguish characters. It is better than fair as entertainment

Independent.

THE LAND OF LIBERTY (Majestic), June 26.—Not a story, but an extremely interesting and instructive series of scenes taken in and near Ellis Island, New York City, and showing immigrants entering the Land of Liberty. It shows, for example, how the immigrants are fed on Ellis Island while they are waiting to be passed through and what they are given to eat. It also shows many interesting faces of grown-ups and children. The photographs are clear and the whole is an offering that is very likely to be popular with the average patron born in America.

THE SUFFRAGETTE BATTLE OF NUTTYVILLE (Majestic), June 30.—A farce very like the Keystone comics, but showing a lack of the wealth and fertility of incident found in offerings of that brand. Dorothe Gish keeps it from being dull by the quality of her playing, but there is too much sameness and too many palpably reasonless tumbles in it. Christie Cabanne is the producer.

LOVE AND BULLETS (Keystone), July 4.—A farce in which a comically contrived mystery mixes a tough of bugaboo feeling with its fun in a way that helps not a little. It is a somewhat different kind of offering from what we have been used to from Keystone or any other studio and will, we think, be amply acceptable. A good offering.

A ROWBOAT ROMANCE (Keystone), July 6.—This farce is not up to the standard of this studio. We were not able to see anything funny in it, but believe that it will find many who will laugh over its doings. Keystone farces are (of this ready and rough kind) the very best that have been given us. But the peculiar Keystone faculty of freshly and constantly varied sameness loses its convincing liveliness in this offering. Perhaps it is because there is no perfect clown among the players, the character on which the fun most depends is not comical enough.

A GIRL OF THE SEASONS (Princess), July 10.—A picture of Muriel in winter, spring, summer and autumn. In each season she gets a new lover and they come the same night to propose so she introduces them all at the same time to her elderly husband. It is too slight to be really effective, but has pretty scenes and makes a fair offering.

A WIFE FROM THE COUNTRY (Reliance), July 10.—An acceptable offering telling a story that is made convincing by the excellent work of the cast, producer and others. A rich man's son is a drunkard and his father buys his consent to marry a girl in a country community in order to make him reform. Some time later she discovers by a note that her father-in-law and not love-at-first-sight has been the cupid of her romance, but it all turns out well.

MISTAKES WILL HAPPEN (Royal), July 11.—Good lively stuff a la Keystone. It is full of astonishing tumbles and rough play.

LOVE AND SALT WATER (Keystone), July 11.—A sea-side farce with a good situation and with business that brings out many a laugh. It makes a good offering and is a sure entertainer.

THE WORLD'S OLDEST LIVING THING (Keystone), July 11.—On the same reel with the farce is this, a beautifully photographed scenic giving us glimpses of some interesting things, some of which have been shown before. It is short.

WRONG ALL AROUND (Komic), July 12.—Wife sends for her mother to tame her "brute" of a husband. Mother comes, but gets into the wrong house and finds a poor hen-pecked man whom she begins on. The brute is listening through the wall and enjoying it. But explanations clear the mix-up and then there is a little time left to show what happens to hubby. A good release, light, but comical and entertaining.

ALMOST MARRIED (Sterling), July 13.—Rough farce that is a bit more vulgar than usual with this make. There is nothing offensive in it, but the business is rougher and broader. The gallery may like it very well.

THE OLD DERELICT (Majestic), July 4.—A not very likely situation hampers this picture from the start and it never becomes quite convincing. The story aims at sentiment and though it has a long moment of intense suspense, it is not effective. Franelia Bilington and others play it well as far as was possible.

A JOKE ON JANE (Beauty), July 14.—A lively farce that will be found freshly entertaining and good amusement. The plot is well constructed and does not depend on rough business, but on the fun in its one laughable situation. Marguerita Fisher and Harry Pollard play the leads. A good offering.

YOUTH AND ART (American), July 15.—With some very commendable and interesting scenes, this picture's story is too obscure to be effective as a whole. The scenario seems weakly put together. The players do well and the photography is clear.

HOW IZZY STUCK TO HIS POST (Reliance), July 15.—Izzy, a can of glue, a chair to be mended, make the situation. After spilling the glue, Izzy sits to get a good smoke before mending the chair. He remains seated all night till a yeggman comes. It is a well handled, slight incident, but is interesting, amusing and has a good laugh at the close. A good offering.

A BEACH ROMANCE (Sterling), July 16.—Robert Thornby produced this picture featuring "Billy" and three other youngsters who have become well known in pictures. The story is, of course, nothing; but the acting of the kids will delight spectators who like a little quiet amusement with their more vigorous offerings. It is a cute picture.

A GENTLEMAN FOR A DAY (Thanhouser), July 17.—A pretty picture, giving a dream that a little poor boy has in which he thinks that he is a rich boy. It has a thoroughly delightful comedy prologue full of poetry and childhood spirit and the dream scenes are graceful and filled with beauty. All the chief players are children and among them that most charming of child players, the "Kidlet," is prominent. A picture that will be wholly enjoyed.

THE RANGER'S REWARD (Frontier), July 19. This is a Western bandit story, and a good one. The character of Smiling Joe, the bad man, is particularly well portrayed.

TANGO VERSUS POKER (Eclair), July 19.—A farce of society life in a dry town. It has several not very convincing little things, dry, obvious moments, that keep it down, but there is some freshness in it, too. Only a fair offering.

OUR MUTUAL GIRL, NO. 24 (Reliance), July 20. There is certainly good stuff in this serial and it does credit to its author, Irvin Cobb, and to its producer, Jack Noble. It is a high-class offering, in which we find nothing that is cheap or stale.

GETTING VIVIAN MARRIED (Victor), July 21.—Pa and Ma want to get her married and introduce the candidates. To scare them off Vivian does astonishing things and cuts up capers enough to effect her object. The changing situation impresses one as always kept fresh, and there are many amusingly pictured jokes in it with enough rough and tumble work included to delight that large percentage of patrons, the average spectator. It is certainly not an elegant picture, but it is one sure to make laughter and has nothing very objectionable. The ending is weaker than the first two-thirds of it.

I LOVE THE NURSES (Eclectic), July 21.—Charles Arling sustains the fun in this comedy right to the end of his appearance. There is a bit of a drop when the successful rival is made to simulate mirth which cannot be described as infectious. A man looking at a picture always feels better when he selects his own time to laugh. The subterfuge by which the man smitten with the nurse is removed to the hospital gets over easily. The ensuing scenes in the room are provocative of laughter, especially the flirtation with the nurse, the burlesque operation and the escape and capture.

THE WOOING OF BESSIE BUMPKINS (Joker), July 22.—In this eccentric farm comedy Bess Merredyth plays the country girl wooed by two rivals. The humor is entirely of the horse-play type and never becomes genuinely amusing.

BY THE SUN'S RAYS (Nestor), July 22.—A Western number of about average interest. Murdock MacQuarrie appears as a detective in search of gold thieves. The looking glass signals give the rendezvous away, and this leads to a roundup of the bandits. Agnes Vernon is the girl in the story.

THE GATEWAY OF REGRET (Imp), July 23.—A one-reel offering of dubious character. Gwendoline Pates is the daughter of a woman who runs a house of ill fame. A man, for purposes of revenge, sends the girl to the house to see her mother, whose occupation she does not know. She finds the mother badly intoxicated. This is certainly not entertaining and has nothing whatever to commend in it.

AT THE FOOT OF THE STAIRS (Rex), July 23.—A crook story, with Robert Leonard and Ella Hall in the cast. The latter plays the maid. The story works up to quite an exciting situation at the foot of the broad staircase. The maid shoots the wife's admirer because of her own regard for the husband. Nothing extremely new in this, but it is put on well.

THE POLO CHAMPIONS (Joker), July 25.—A comical burlesque which closes with the King decorating the returning champions with the Noble Order of the Lemon. Each champion has an American heiress with him and the significance of this is doubtful. It is the kind of picture that will please people who are up-to-date more than the gallery—it would be a dandy offering for fashionable watering places, like Newport or their equivalent on the other side of the pond. The script is by Captain Peacock, and it is cleverly played. There is enough action to keep even the uninstructed amused.

BOBBY'S PLOT (Reliance), June 27.—Youthful lovers are helped by the girl's kid brother, Bobby, who "puts one over" on the station master, whom the cruel aunt wants the girl to marry. Bobby goes to the next town and sends a telegram (he had been taught by the lover) that makes the station master think the aunt is heir to riches. This elderly man marries her before he hands her the telegram and the youngsters are also permitted to wed. The aunt is well played to be comical; the other characters are more or less conventional. One can count the offering as fair. It is not "a real live picture."

Independent Specials.

BLUE PETE'S ESCAPE (Reliance), July 11.—From George R. Chester's story in Munsey's, this two-part picture starts out with a snappy incident in which a detective (Sam De Grasse) saves a gangster, foot-fast in a switch, from being run over by an express. He is palming himself off as Blue Pete in order to find one of the gang, a man he wants, called Chicago Red. Many of the scenes were taken along a railroad and the interest is kept at a high level while we watch the detective's adventures with the gang which accepts him, not without suspicion, as one of their kind. How the gang planned a safe cracking and how the cops, tipped off, were foiled by the toughs makes a very exciting picture and brings the action quickly to a tense, nervous climax in which, with the help of the detective's pretty sweetheart (Billie West), the criminals are rounded up. It is a good offering.

WHEN THE WORLD WAS SILENT (Imp), July 13.—A fine three-part picture by Harvey Gates and staged by Herbert Brenon. The thing that happened when the world was silent in the dead of night is new and startlingly sensational. For the cast-off sweetheart of a great musician, after chloroforming her victim, pours nitric acid in his ears and he never hears again. He was about to marry the other woman, but now this society girl thinks better of the bargain. The author has made the villainess who did this thing still love the musician and has made it plausible. He brings her back to the injured man and lets her marry him, yet holds a clue over her head. This clue is in the hands of the man's butler and will some time fasten the guilt on her. The author then complicates it by making the musician need the woman and love her. The butler now proves that she is the guilty one and the author, with a Hawthorne-like touch, starts out to make her live a "third degree" life in the house with the butler knowing all. Yet here he weakens by letting the husband into the secret at once and gets the happy ending by an expedient that is spoiled by conventional atmosphere. It is needless to say, well acted and excellently staged. Both author and producer have done praiseworthy work.

THE RENUNCIATION (Eclair), July 15.—A well-photographed two-reel offering, featuring Robert Frazer and Mildred Bright. The girl casts off her lover and he joins an order of monks. Later she comes to the monastery. The old monk's interest in her is at first very obscure and the story is poorly constructed here. Later her lover renounces his vows and marries the girl. In spite of numerous shortcomings this is an entertaining picture, with a setting in the giant cactus country.

THE VENGEANCE OF GOLD (Reliance), July 18.—Typically a Western picture, this two-part offering gives only fair entertainment. The story is not strongly convincing, nor is it one that stirs pleasant emotions. If it had been a powerful showing of real life, the latter shortcoming would not have mattered much. The girl refuses a poor lover for a man who soon fails. Time changes the financial status of the men and the once rich man now steals from the other. The thief dies in the desert and the once poor lover gets the girl.

LUCILLE LOVE, No. 15 (Gold Seal), July 21.—This ends the series, with the heroine at home with her rubies and the "papers" in the hands of "Washington." Lucille has found out the secret of Hugo's house (it is some house) and with this knowledge she is able to get those papers from him, by turning the tables (that is almost literal) on him. This part is sure to make a great deal of hearty laughter.

ALLAH-3311 (Eclair), July 22.—A three-reel offering in which the scenes are fragmentary and difficult to follow. Barbara Tennant plays the daughter of the ambassador from Roumania, pursued by some vindictive Turks. O. A. C. Lund appears as a novelist to whom the girl appeals for protection. His part in the story is apparently to get material for his novel, but the whole scheme of the production is hard to follow and uncertain in meaning. In the end the writer promises not to publish what he has written. This does not seem to be a very strong production any way and has many faults in construction.

LOVE AND LUNCH (Sterling), July 23.—A two-reel farce picture in which the many will find laughter even in the first reel which is, to a reviewer, rather dry from repetition. In the second reel, when the lunch cart is running away and the cops are in full chase, all will laugh and heartily, for it is very funny.

KATE WATERS OF THE SECRET SERVICE (Powers), July 24.—Charles Gyblin, producing this two-part picture with the help of a good cast, has made interesting a rather poor story and his picture is a very fair offering. It is a girl-detective story with an army life background. As a love story it is nil, the love part being dragged in by the heels, and there are no deeply popular elements in it except the triumph of justice, which makes the second reel acceptable. It has action aplenty, but it is not probable nor wholly logical. The heroine, sent from the secret service office in Washington, proves that a runaway lieutenant is innocent of the crime of murdering his colonel and that the guilty one is a captain. The acting, staging and photography save it as entertainment. The authors are H. G. Stafford and Calder Johnstone colaborating.

HIS BROTHER'S WIFE (Gene Gauntier).—With its prologue that is somewhat of a hinderance, this Warner's Features picture makes a fair feature offering in three reels. The situation is not very deep or original, but is interesting and has been developed in a lively and entertaining way. The story is of modern life, but is a kind of reflex of such romances as Pelleas and Melisande developed in a more healthy and clean-hearted way. Gene Gauntier plays the young wife of a man (Jack Clark) who has married her out of pique. His younger brother (Malcome Sinclair) is the friend of the wife whom her husband soon neglects. Blinded by anger he accuses his younger brother while he himself is the only one who has done wrong; but the close sees everybody happy. The acting of all three of the cast will justly be popular. The photography and staging are good. Gene Gauntier is the author and Jack Clark the director of it.

THE WITNESS INVISIBLE (Film Releases of American).—A three-reel offering with excellent photography and very pretty scenes. The story will hold interest, for while it is weakly constructed and rather obscure in places, it has much that is of great temporary interest. There is a new situation in it, for instance, when a father finding his son whom he thinks a murderer, under the power of chloroform, goes through a struggle before he resuscitates him. Some of the acting is vigorous, some of it is weak. As a whole it will get by, but is not a sure feature offering.

STORMS OF THE HEART (Great Northern).—This four-reel picture of Scandinavian life will strike many as filled with Ibsenesque suggestions. It has a new and deeply human situation, well played by Betty Nansen, who is supported by an intelligent and skillful cast of players, one of whom (the young daughter of the widow) is every whit as vigorous and convincing as the great leading woman herself. It is a picture for thoughtful people, for it is substantial and presents a vivid criticism of life that is authoritative—that is, the author in picturing the tragic ending of a mother's sacrfice for her empty-headed and selfish daughter, shows a first hand and nerve-touched knowledge of the forces that underlie life. It is a big offering for the right audience and for the average audience it will be a good deal better than fair.

THE WAY OF THE WORLD (Louis Pennent).—An offering in four reels that we feel sure will "take" extremely well in places where people read newspapers and are wondering at those "wild women," the English suffragettes. It is the first picture, so far as we know, that has tried to put the inner qualities of this fanaticism before us. Suffragettes will probably think it an epic of their great cause, while others

will see in it a clear-eyed showing of the truth about it. The heroine is the wife of the chief justice and she is so much a fanatic that she places a bomb in the cellar of her husband's house as a rebuke to his sentencing her to three months' imprisonment for complicity in an unsuccessful attempt on the prime minister. Looking in at a window she finds to her horror that her husband and child are at home. In the picture are many scenes of great interest aside from their place in the story that they make convincing. Of such are street scenes taken in London in which suffragettes figure and also one showing a beautiful church that is being burnt by the wild women. A very interesting number, and a good offering to liven things up where business is dull. It will start talk.

THE DAY OF RECKONING (U. S. Film Corp.).—This three-part Warner's Features offering gives Civil war-time scenes, with a big battle, and then switches to the frontier and provides wild west incidents. The plot is somewhat loosely connected. The first heroine dies and her daughter becomes the center of interest. The villain, who had made the first heroine, now dead, think her husband untrue during the war, has fled to the west and has her daughter with him as his own daughter. Her father, trying to find her, comes to the village and becomes very friendly with her. Her "father" gets the stranger suspected of cattle stealing—he is the culprit. The girl saves her friend and the incident is the means of bringing a general clearing up of the tangle. There is entertainment in it, but it cannot be called a sure feature offering.

LIFE'S CROSS ROADS (Nafcor).—The chief weakness of this three-part Warner's Features offering is the abrupt and inartistic way of registering its meaning. The sub-titles also are blunt in their statements of the picture's moral purpose and, now and then, make it even amusing, unconsciously. The banker's older son marries his stenographer and is disowned, yet becomes successful. The younger son marries the extravagant society girl the father wanted his older son to wed and in time comes to ruin and death. The old man wanders through the streets without means of support and the older son takes him in. There are some excellent things in it; but is too naive in setting its story before us.

THIS IS LIFE (Ramo).—A three reel farce a la Keystone with little plot (though it is kept fairly concrete) and depending strongly on its rough run-and-tumble business of a kind that is well known from other pictures of this type. The second reel contains a clear situation with enough complication to keep it funny. The offering is as good as, if not better than, the average picture of its kind and should, now that the craze for this sort of thing is in the air, take well.

MISS RUBY HOFFMAN.

A FORTHCOMING feature release by the Pathe is the five-part film, "The Taint," now in the making. Not only is the story one to arouse a great deal of interest—it is said to be one of the strongest ever handled by the Pathe—but the new picture will serve to introduce a new screen star, Miss Ruby Hoffman. Frank Powell, who is directing the new feature, is responsible for Miss Hoffman's entry into the motion picture world. She is a most beautiful woman, a brunette in type, and she makes an ideal subject. In addition to her personal charms, Miss Hoffman has a splendid reputation which she has made for herself on the legitimate stage and in vaudeville. It was her splendid appearance that first attracted Daniel Frohman two years ago when he produced "Detective Keen" in vaudeville, and Miss Hoffman stood out strongest in the cast of Frohman players. Like many others, she began as a stock actress and was leading woman for Eugenie Blair for several seasons. She then came under the notice of William A. Brady, that manager giving her an important role in the road company of "The Gentleman from Mississippi." This was followed by two engagements under Wagenhals and Kemper, playing in "The Woman in the Case" and in "Seven Days," doing Florence Reed's part in the latter play. Until lately Miss Hoffman has been seen in several vaudeville sketches along dramatic lines. But like many other clever folk of the stage the call of the movie camera sounded and she wisely harkened to the call.

Miss Ruby Hoffman.

PATENTS COMPANY FILES INJUNCTION AGAINST THANHOUSER AND UNIVERSAL.

Alleged Infringement of Edison Reissue of a Camera Patent Granted to Edison in 1902.

THE Motion Picture Patents Company has commenced an action in the United States District Court against Thanhouser Film Corporation to enjoin the latter from manufacturing and selling its films on the ground that the camera employed by the company has infringed on the Edison reissue patents controlled by the complainant.

Judge Hand issued an order directing the defendant to show cause why a temporary injunction should not be granted pending the determination of the issues raised in the litigation. George F. Scull, vice-president of the Motion Picture Patents Company, subscribed to an affidavit reciting that the defendant film company for several months past has been using a motion picture camera in the production of motion pictures which constitutes an infringement of the Edison reissue patents which have been controlled by the complainant for several years.

Not only has the Thanhouser Film Corporation been guilty of infringement of the Edison patents, Mr. Scull alleges, but he asserts in the affidavit that the corporation has anticipated the suit and the possibility that an injunction might issue by using the alleged infringing cameras to a large extent, thereby producing sufficient motion picture negatives to enable it to continue in business in the sale and rental of photo plays in the event the court enjoined the corporation from using the camera.

The complaint alleges that by reason of the alleged unlawful acts of the defendant the complainant has suffered and still suffers great and irreparable loss and injury and has been and is being deprived of great gains and profits which would otherwise accrue to it. In addition to the injunctive relief triple damages based on an accounting of the alleged profits are asked for by the complainant.

Heretofore the Motion Picture Patents Company has pressed a number of actions to protect its rights under the Edison reissue patents but has limited previous suits to motion picture cameras and their use. But in the present action the company has gone farther and seeks to virtually suspend the business operated by the defendant.

The Universal Film Manufacturing Company is named as the defendant in a similar suit filed simultaneously with the Thanhouser action. John R. Taylor represents the complainant in both actions.

The validity of the Edison reissue patents was only recently upheld by Judge Mayer, who issued an injunction perpetually enjoining the Universal Film Manufacturing Company, the Independent Moving Picture Company and the Imp Film Company from using the Warwick camera, which was held to infringe the Edison claims. An appeal has been filed by the defendants and a stay has been granted on their filing bond of $80,000.

K. & E. VS. BROADWAY PICTURE PRODUCING CO.

Injunction Sought Against Film Manufacturers for Producing "The Trail of the Lonesome Pine."

Klaw & Erlanger commenced an action in the United States District Court on Monday against the Broadway Picture Producing Company, which recently produced "The Trail of the Lonesome Pine" in motion pictures, and the Eagle Feature Film Company, which has been granted the rights to the photo play in New York State.

The complainants alleged that they acquired exclusive dramatic rights to the novel written by John Fox, Jr., and published by Charles Scribner's Sons prior to October 12, 1911, when they presented the play entitled "The Trail of the Lonesome Pine" at Atlantic City with Charlotte Walker.

Since that time, the complainants recite, the play has been presented by two companies under the management of Klaw & Erlanger and has proven a popular and profitable play. In fact they assert they expect to present the production during the coming theatrical season in the anticipation of realizing further profits.

It is alleged the Broadway Picture Producing Company unlawfully conspired against the complainants to make or cause to be made for exhibition the moving picture of "The Trail of the Lonesome Pine" without the consent of the dramatic producers. As a consequence of the presentation of the production in moving picture theaters it is alleged the value of the play on the stage will be impaired.

An injunction restraining the producing company from manufacturing and leasing the films and a restraining order preventing the Eagle Company from exhibiting the films is sought in addition to an accounting of the alleged profits which may have accrued to the defendants.

"The Little Gray Lady"

Jane Grey Has the Lead in a Most Successful Adaptation by the Famous Players.

Reviewed by George Blaisdell

IN "The Little Gray Lady," the five part adaptation of Channing Pollock's story by the Famous Players, Producer Francis Powers has given us not only a splendid story but he has told it unusually well. It was shown at the Strand the week of July 12, where the writer was fortunate enough to see the initial running on Monday noon to the organ accompaniment. Jane Grey, as Anna Grey, the "little gray lady," has the lead, but really there are four principals

Scene from "The Little Gray Lady" (Famous Players).

in this story, and the work of this quartet as well as of the remainder of the cast is excellent. Hal Clarendon, who usually is seen in "heavy" roles, appears to decided advantage here in the part of a member of the Secret Service. Possibly we would have had a more popular ending of the story had the detective been the winner of the bride rather than that she should go to the weak, the vacillating Perry Carlyle, who displayed perseverence aplenty when studying for his civil service examination, but who forgot his sweetheart back in Ohio, and also his mother, when in Washington City he fell under the spell of the dashing Ruth Jordon.

Scene from "The Little Gray Lady" (Famous Players).

James Cooley sustains the part of Perry Carlyle. He does well in a difficult assignment, the portrayal of an honest man, unable to withstand the lure of a pair of bright eyes and a myriad bright lights, turned thief as well as ingrate. Jane Fearnley, in the role of Ruth, the daughter of Mrs. Jordon, the keeper of the boarding house where are staged some of the most dramatic of the many good situations, is convincing, compelling. If many women who watch the unfolding of this story are inclined to condemn Ruth and revile her victim, the men will be disposed to bestow on the woman the harsher expression, and they will pity the man because they will better realize the strength of the alluring temptation he encountered.

There are other players who contribute to the making of this fine picture. Julia Wolcott is the gentle old landlady. Robert Cummings and Mathaleen Aamold portray Mr. and Mrs. Graham, the friends and benefactors of both Anna Grey and Perry Carlyle. Sue Balfour is the motherly Mrs. Carlyle, who never learns what a bad son Perry has been. Edgar Davenport is John Moore, the stern chief of the Secret Service.

The exteriors of "The Little Grey Lady" and some of the more impressive of the interiors are staged in the Capital City. It is said Mr. Powers received substantial aid from Government authorities in the making of the picture; certainly there is atmosphere. The large room representing a part of the Treasury Building is an unusual setting. Immediately there is wonder on the part of the observer whether it is Washington or the studio—there are so many great rolltop desks. Then, again, the matter-of-fact way in which the chief of the Secret Service marks the bills when setting a trap for the crooked clerk materially heightens the illusion. The locker rooms of the women and the men, and the employes passing out at noon time—all of them seriously bent on their own affairs—are minor but by no means inconsequential factors. Another detail deserving of praise is the accuracy with which the director has preserved the identity of the four rooms in the boarding house—all entered from the same hall. Much of the story is told in the rooms of Anna Grey, Carlyle, the detective and the Grahams. The cafe scenes are elaborate and well done; and so is all of the staging.

"The Little Grey Lady" is straight drama. The story holds through sheer strength of plot, and depends in no measure on the spectacular. Surely Miss Grey is fortunate in the medium through which she makes her bow to picture followers. She splendidly fits the character of the "little gray lady," the woman who sticks tight to the man she loves, despite his crimes, and ignores the love even as she recognizes the depth of the friendship and the self-renunciation of a better man. The production is one in every way worthy of the studio from which it comes.

ECLAIR FORCES GO TO TUCSON.

Players and Employes Will Remain at the Big Arizona Studio Pending Completion of Fort Lee Plant.

IT is announced this week by the general manager of the Eclair Film Company, Inc., that the entire producing force engaged in the making of American-Eclair films will be moved on Monday, July 20, to the spacious and modern studio erected by the company at Tucson, Arizona. The Eclair studios at Fort Lee, N. J., will be closed down temporarily. This move was necessitated by the fire which completely destroyed the laboratories of the Eclair Company last March and caused the company to start the erection of a complete new factory and studio building. Until this work is finished, American-Eclair films released on the Universal program will be produced at the Western Studio in Tucson. In a recent interview given by the general manager of the Eclair company he stated that the conditions for turning out good pictures at the western studio are ideal, both from the standpoint of weather and scenic locations, and some of the recent Eclair western productions shown will well bear out this statement. The mechanical and production equipment of the company at its Tucson studio is sufficient to take care of a large force of artists, mechanics and factory people, and improvements are constantly being added, which will make these studios the equal of the new buildings which Eclair is erecting at Fort Lee, N. J. It is announced that the players and employes will return to Fort Lee upon the completion of the company's building operations.

CAPT. A. J. ROSER, KINGSTON, JAMAICA.

The New York office of the World was favored last week with a visit from Captain A. J. Roser, an American exhibitor of Kingston, Jamaica. The Captain is a Spanish War veteran who made his first trip to the Indies with the army. He went back later to seek his fortune and is still there seeking his fortune. He was not overly optimistic about conditions down there; not that there is anything the matter with the Islands, but the trouble is with the natives themselves.

The native help is so unreliable and lazy that the captain is obliged to rely almost entirely upon automatic devices to operate his place of business. That is why he is now in the states looking for new things that work themselves. He says the electric current there is alternating, but that it is more intermittent than alternating. If it is possible for a live wire to do anything in the West Indies, Captain Roser is the man to accomplish it. He is a fine, big, handsome man full of resourcefulness and courage, with a never-say-die spirit about him that makes it a real pleasure to meet him.

Foreign Trade Notes

THE AMERICAN FILM INVASION IN ENGLAND.

By Edward M. Roskam, President Life Photo Film Corp.

ON MY arrival in London I had the good fortune of meeting an old friend of mine, Mr. J. Frank Brockliss, one of the most active and energetic film men in England, who unselfishly spent the rest of the day in taking me around the film district, especially to introduce me to the London film men whom I had not yet met. The offices of the majority of film manufacturers and feature film buyers in London are small and unpretentious looking, although the amount of business transacted is enormous.

I had the pleasure of meeting the heads of the following companies: Walturdaw, Ruffles, Cines, Gaumont, Pathe, Hepworth, Motograph, Charles Urban Trading Company, Mr. J. Frank Brockliss, Mr. Jury, Mr. Smith of the Viagraph Company, as well as Mr. Winik and his many friends.

Mr. Jury, possibly the hardest man to see in all England, gave me one hour of his very valuable time. Mr. Jury has had a few very unsatisfactory experiences with American film men, and when I met him he was very sore against them. One American representative who had been in his office the day before threatened that if Mr. Jury and the rest of the Englishmen did not take in his company's productions, that he would open up his own exchanges and theaters and put Jury and other film exchanges in Great Britain out of business.

The same man stated that it was ridiculous for the foreign trade to demand that five, six and even eight-reel subjects be cut down to three or at the very most four thousand feet The outcome of this meeting was a hasty and forced exit of the visitor.

This is decidedly the wrong attitude to take with respect to the foreign film market. The error committed by this American, who evidently determined upon impressing Englishmen with the force of American business men, lay in the fact that he did not reckon with different environment as well as social and business customs on the other side. Before even attempting to talk business I moved among men socially, visiting the various offices and places of exhibition in order to determine what manner of men I had to do business with. I found that their ways are not our ways and hence I was prepared to talk business with Mr. Jury and the others. I, for the time being, was an Englishman, and hence was received with all the courtesy possible and accomplished results otherwise impossible of attainment.

Mr. Jury then showed me a list comprising 5,000 of the biggest and best exhibitors in England, any one of whom will veto a production not favored by him or the rest of a film organization that is the strongest in Europe.

After a sixty-minute pleasant chat I left Mr. Jury feeling that I had changed his ideas regarding Americans and their productions.

I closed with the American and Continental Film Company of No. 7 Rupert Court, London, and have granted to them the exclusive European agency on all our past and future productions. The American and Continental Film Company's offices are situated in the heart of the London film district, and Mr. Bowden, the general manager, is well known and respected as highly as any film man in Europe. Mr. Bowden will either sell our negatives outright or will make up prints for the various buyers of exclusive films for England, France, Germany, Italy, Australia, South Africa and the colonies.

My refusal to sell outright was placed largely upon my observation which compelled me to form the conclusion that the time will come in the near future when the demands of the English and continental markets will be very similar to those in America. Until that time arrives the American producers can hardly expect to realize the worth of other productions on the other side, but above all things and at all times will it be necessary, in order to dispose of any release, feature or otherwise, to have perfect acting and a consistent story, consistently portrayed. The Englishmen and the Frenchmen are particularly keen in picking out inconsistencies and defects that would at times escape the eye or judgment of the American critic, and I have been fortunate, when showing the first two productions of my company, in having them express opinions that were laudatory.

I have spent four pleasant weeks studying the foreign market and now know exactly what kind of productions England and the continent are interested in. The length of a subject, of course, depends upon the story, but 4,000 feet is the maximum length that they will buy.

A low estimate of the amount of prints that can be sold in England and on the continent is twenty-four at the rate of eight cents a foot for sixteen and six cents a foot for the balance of the prints, which are sold in Germany, Italy and South Africa.

Upon my return I was more than surprised to find out that our studios and laboratory at 102 West 101st street were no more. The fire department were not all to blame, however, as the building had been condemned over two years ago. Twenty-four hours after our eviction all our machinery, studio equipment and negatives were safely stored in our new building at Grantwood, N. J.

SID OLCOTT AND PLAYERS IN IRELAND.

Sidney Olcott and company of photoplayers, etc., who left these shores a few weeks ago, are now located at Beaufort, Ireland, where they will remain indefinitely, producing the pictures that will be known as the "Sidfilms."

Sid Olcott and Co. En Route for Ireland.

Left to right—Patrick O'Malley, Will Reneck, Valentine Grant, Stanley Henderson, Mr. Olcott, Fred Gunning, Mrs. Lawrence Santley; Hal Young, cameraman.

On the trip over on the Adriatic the company made many scenes on shipboard, including the sports in which a number of prominent New Yorkers took part and also some scenes in the steerage.

Beaufort is in County Kerry in Ireland, which is in the Lakes of Killarney neighborhood, being between the village of Killarney and the Gap of Dunloe, through which famous mountain passage all the tourists pass to reach the lakes. The Gap is only a mile or so from where the Sidfilms studio will be erected.

Mr. Olcott has visited Beaufort before. and the entire countryside welcomed him back. Everyone in the vicinity is very much interested in the work and anxious to do what they can to help. This is especially true this year, since the natives have learned that Mr. Olcott is now at the head of his own company and so is more directly benefited by what they are able to do for him.

In London Mr. Olcott purchased a seven-passenger Fiat limousine which has been shipped to Ireland for the use of the company in seeking out the prettiest of the many wonderful locations thereabouts.

Film Conditions in China

Odd Experiences of a Returning Pilgrim Who Went to the Flowery Kingdom On Small Salary and Returns a Director-General.

By Hugh Hoffman.

THE Moving Picture World was recently favored with a visit from Mr. R. F. Van Velzer, formerly a journeyman camera operator, but now the active head of a Chinese company which has been organized in Hong Kong to manufacture photoplays for the home trade, using only Chinese actors, stories and settings.

Mr. Van Velzer's story is interesting from many points of view, and the good fortune that has opened up to him is typical of the windfalls that sometimes come into the paths of men who venture into strange lands.

It was only last September that Mr. Van Velzer was out of work in New York, looking for a position as cameraman. There was a China job on the tapis that none of the regular

Mr. Van Velzer Making Sub-Titles—Drying Drums in Laboratory Are Visible Through Window.

cameramen seemed to want. The salary seemed good and the prospects were painted in glowing colors, so he took a chance and started away to that queer land accompanied by his wife and their little daughter.

He found out very quickly after arriving that it costs an American about ten dollars a day to live there if he would live like an American. There is no middle class in China, so far as an American is concerned. It is a case of live among the white people at high prices or live in the squalid native quarter at low prices, which at best is a wretched existence.

Mr. Van Velzer, having scanty funds, was obliged to quarter his family with the Chinese and set to work to save enough money to get back to America. He says that he went through a very depressing period of time among the Chinese during which he worked from twelve to sixteen hours a day building and operating a laboratory and training Chinese help.

After eight months he found himself worn out by hard work and a nervous and physical wreck. The filthy Chinese food had reduced his weight twenty pounds and was telling also upon his family. By this time he had saved enough for passage back to America and had handed in his resignation. On the night before he was to leave for America a party of wealthy Chinese merchants came to his dwelling and asked him to consider an offer to remain in China. As a result of this conference the South China Film Manufacturing Company was formed right there in the street beside his house, and the next day Mr. Van Velzer left for America with several thousand dollars to purchase the necessary equipment for a first-class laboratory and studio to be erected in Hong Kong. This strange burst of confidence on the part of the Chinese Mr. Van Velzer ascribes entirely to common little courtesies on his part toward the Chinese with whom he had come in contact during his daily work.

"The Chinese," said Mr. Van Velzer, "appreciate courtesy. The firm I was working for was unreliable and domineering. They treated the Chinese exhibitors in a contemptuous way at their film exchange and the Chinese were obliged to put up with this treatment or get no show. For my part I was promised everything to work with and got nothing. It devolved upon me to build my own studio and laboratory and find my own actors.

"I went across the bay to a suburb of Hong Kong and induced the members of a Chinese amateur dramatic club to do some of their plays before the camera. The salaries were ridiculous, as will be evident when I tell you that the leading man was engaged at $22 a month and second leads at $11.25 per month. But I found out later that they were all sons of Chinese merchants, some of whom were wealthy. They were a fine set of boys, well educated, and nearly all spoke English fluently. Some of them were splendid actors and we had many pleasant days together.

"We did first a native drama, entitled "The Defamation of Choung Chow." With my experience and guidance the picture turned out well and when shown in public proved to be wonderful drawing card. It packed theaters every night for a month, being the only picture on a European bill that held over from day to day. The reason of its great popularity was because it was a Chinese piece entirely. The news of it spread like wildfire and it was clearly demonstrated then and there that China is a virgin field for Chinese drama.

"We made three other subjects during my stay there. These were: "The Haunted Pot," "The Sanpan Man's Dream" and "The Trip of the Roast Duck," the latter a rough "chase" picture. All of these pictures had phenomenal runs at the native theaters. So pronounced was their success that the fathers of some of my boys took notice of them. But I was getting nothing out of it and the boys were poorly paid, so I decided to come home to America. It was then I discovered that I had gained the confidence of my boys and their fathers—hence the rapid organization of the South China Film Manufacturing Company.

The Mirror Dramatic Club of Hong Kong. Probably the First in Which Women Have Had a Part.

"Now, I am going back as director-general of the company to make films in earnest. I have a much better opinion of the Chinese than I had at first. I find that if they are treated right they are the fairest. squarest men to do business with that I have found anywhere. They never go back on an agreement and they never agree to do anything they do not intend to fulfill. I also find that they are intelligent and make good laboratory hands, the girls as well as the boys and men. It is the purpose of our company, not only to manufacture pictures, but to establish a circuit of theaters in which to show them.

"While there is no rule against it, the women of China have never acted. On this account I found it better to use female impersonators, but the women have talent; there is no doubt about that. At first they are camera-shy and inclined to giggle, yet they have fine facial expression and a little patience will bring it out.

"There are two classes of exhibitions in Hong Kong, or perhaps I should say, two classes of audiences. The first exhibition is given in the early evening for Europeans at prices ranging from fifty cents to $1.50. Later the same program is shown to the natives for prices approximating five and ten cents. The Chinese do not understand our society dramas but they do like slap-stick comedy and "cowboy" pictures.

"The water of Hong Kong comes from mountain springs and is so cold and clear that it is ideal for laboratory purposes."

Mr. Van Velzer is enthusiastic over his new prospects and is anxious to return to China. He allowed us to read some of the letters he has received from his boys. They are mostly all typewritten in good English by the writers and all of them express endearment for their director whom they beseech to come back to Hong Kong as soon as possible.

CHICAGO LETTER

BY JAS. S. McQUADE

Congratulations Due on Dayton Outcome.

CONGRATULATIONS are in order; congratulations to exhibitors generally and to the other two great departments of the moving picture industry, because of the recent reconciliation at Dayton of the parent organization of exhibitors and the seceding faction.

Being present during the proceedings of the first four days of the convention, I know how tense interest was along the line of concessions, and how hard it was to make some of the conservative members budge. Luckily there were several on the liberal side who never lost sight of the vital importance of reamalgamation, and who saw not far off in the future the death of both factions should they fail to come together at this crisis. Reider and Jeup, of Michigan; Phillips, of Texas, and Brophy, of Oklahoma, were foremost among those who advocated "going the limit" to bring the seceders back.

The man who made reamalgamation possible, in the first place, by declining renomination as president when victory was in sight by a vote of nearly two to one, looms up bigger than ever as a member of the League. M. A. Neff will go down in the history of organized exhibitors as the founder of the Moving Picture Exhibitors' League of America. His wise counsel will be at the disposal of the organization, and his services will be given without stint, if needed, during the ensuing year.

The hands of the incoming president, M. A. Pearce, of Baltimore, should be firmly upheld during his term. He will have many difficult problems to face, and their solution will be made easy by the united and earnest support of members of the League.

Now that peace and harmony and co-operation have been restored to the organization, there should be no place in the mind of any member for the dead past. It is decently buried. The steady growth of the League in membership and influence should be the aim of every member throughout the coming year.

For Safety in Chicago's Picture Theaters.

The fire in the Ashland Theater June 27 will result in a new picture theater ordinance which will minimize the danger of fire from burning films or faulty wiring. The ordinance will be ready for the consideration of the City Council immediately after the summer recess. After the fire in Ashland, Assistant Chief Building Inspector Kelling declared that the fault is not entirely that of the proprietors of such theaters, but in the lack of proper legislation. Mr. Kelling stated that the moving picture business had progressed so rapidly that legislation in the past few years had not kept pace with it, and that out of 630 or more picture houses now in the city not one of them failed to comply with present ordinances.

In many instances moving picture houses which are operating under the old Class B ordinance, and not affected by the new ordinance of January, 1911, providing for fire-proof construction, have voluntarily taken measures for the safeguarding of their patrons. The new ordinance, which became effective in January, 1911, required theaters seating more than 300 and not exceeding 1,000 persons to be fire-proof construction, with exits on each side leading to a street or ally of a minimum width of five feet.

The report of Theater Inspector A. F. Olsen submitted to Building Commissioner Ericsson after the explosion and fire in the Ashland Theater showed that the building proper was fire-proof and the safety measures governing exits and aisles were in excess of the law's requirements. According to Inspector Olsen's report the Ashland, required to have 4½ feet of exit and aisle space, has 14½ feet of exit and 5 feet of aisle space, an excess of 10 feet and a half-foot respectively. Inspector Olsen declared that in the case of the Ashland Theater it was purely a case of carelessness, an exposed film becoming ignited from the arc light in the machine booth.

Records on file in the Building Commissioner's Department show that the old style houses of the "store" type are gradually being eliminated, not through adverse legislation, but by the law of the "survival of the fittest." Of this type seventy-five houses voluntarily were abandoned last year, and an equal number are expected to leave the field this year. Commissioner Ericsson says of Chicago moving picture theaters that with the exception of a few of the cheaper kind they have done more than is required by law for the safety of the patrons. Danger still exists, Mr. Ericsson admitted, but he said his department was powerless to act until new legislation is passed. In the larger theaters the managers in many instances have gone out of their way to build fire-proof film pits absolutely apart from the rest of the theater so that the danger of a fire spreading is minimized. The changes suggested by Mr. Ericsson will be put into form by one of the assistant corporation counsel and then will be sent to the Council judiciary committee.

New Picture Theaters for Chicago.

Notwithstanding the large number of moving picture and neighborhood theaters already in Chicago, plans are under way for the erection of half a dozen or more new buildings devoted to kinematography. Building permits have been issued for the erection of a three-story structure at 551-559 Belmont avenue, to contain a theater, stores, and flats, and for the construction of a two-story brick theater at 2433-43 Lincoln avenue. The former will cost $130,000 and the latter $100,000.

Besides these, plans have been prepared for a one-story theater at 4030-34 West Madison street, to cost $100,000. A $150,000 structure is to be erected at East Seventy-fourth street and Cottage Grove avenue, which will contain a theater, five stores, and twenty-five flats. Another theater, for which plans have been prepared, will be located at 3435-41 Lincoln avenue. It will be two stories high and will cost $100,000.

Pictures to Revolutionize Teaching Methods.

At the recent convention of the National Education Association, held in Minneapolis, at a special meeting devoted to a discussion of the use of moving pictures, it was held that they are destined to revolutionize the present methods of teaching. It was the consensus of opinion that the pictures give visuality and quicken the imagination of the child to a far greater degree, in a few minutes' time, than the textbook would in days of study. Subjects covering the curricula from kindergarten to the graduate course already are in use, it was stated, in a few cases, and others are being prepared for use in every branch of science.

Lauder Film Lost.

The Celebrated Players Film Company of Chicago announces the loss of the one-reel Harry Lauder film, entitled the "Comedy Golf Game." The picture was shown at the Regent Theater, 6746 Sheridan road, Chicago, on June 16, and was reported returned to the office of the Celebrated Players Film Company about 12:30 the same night. The employee of the Regent Theater who was intrusted with the film asserts that he left it in the elevator of the Schiller Building on the night above mentioned, since which time no one connected with the Celebrated Players Film Company has seen the film. All theater managers are warned to be on their guard against doing any business with this copy of the one-reel Harry Lauder "Comedy Golf Game," as the Celebrated Players Film Company owns the exclusive rights of exhibition for the entire United States.

Chicago Film Brevities.

William N. Selig sailed from New York for Europe on the "Imperator" Saturday, July 18. The Rev. Joseph Tonello will accompany him. Mr. Selig will travel throughout Europe during the trip, making London his headquarters. He will return to Chicago in about five or six weeks.

* * *

Ed Kohl, of Cleveland, who was appointed chief sergeant-at-arms of the Dayton convention, motored all the way from Cleveland to Dayton. He was accompanied by Miss Gertrude Kohl, Master Edward Kohl, and Miss Agnes Fox. The party stopped over at Columbus and Springfield while en route. Mr. Kohl tells the story that the machine ran over a chicken at Norwalk, Ohio, and that in its death throes it cried: "Cheep, Cheep trip," while a sad-eyed pig nearly grunted, "Oi! Oi!"

* * *

The story of the Kathlyn series has been syndicated in the Kellogg list of the Western Newspaper Union. About 15,000 papers in the association are using the story. The sale of the Bobbs Merrill issue of the Kathlyn story in book form has been so great that the publishers have been obliged to run their plants night and day to meet the demand.

* * *

Sol L. Lesser, general manager of the Golden Gate Film Exchange, Inc., of San Francisco, made a pleasant call at our office last week.

Al Rosenthal, formerly traveling representative out of Chicago for Warner's Features, is now traveling special representative of the World Film Corporation. Mr. Rosenthal recently made an extended trip through the South. He reports business very good in that territory, notwithstanding the hot weather.

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Harry H. Young, formerly with Warner's Feature Film Company, is now traveling representative out of Chicago for the World Film Corporation.

* * *

William Buehler, formerly assistant director of Kinemacolor in Los Angeles, paid a call at the World office last week. Mr. Buehler has certain plans in view which will probably necessitate making Chicago his temporary home in the near future.

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After three months' fight in the Federal Court of New York State for the possession of "Brewster's Millions," Alfred Hamburger gained the decision over the Jesse L. Lasky Feature Play Company. Mr. Hamburger will show the celebrated comedy at the Ziegfield Theater for an extended engagement.

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Annette Kellermann is still drawing crowds in "Neptune's Daughter" at the Fine Arts Theater. The business for ten weeks has been so remunerative that Alfred Hamburger has decided to continue the feature all through the summer.

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The moving picture rights of "Diane of the Green Van," the best story of 1914, thus far, by Leona Dalrymple, have been purchased by William N. Selig. This is the ten-thousand-dollar prize novel selected by Miss Ida M. Tarbell, S. S. McClure and George N. Madison, appointed judges for the occasion, as the best of over 500 manuscripts submitted in the great novel contest, which brought out many stories of exceptional merit.

* * *

William Sievers, of the New Grand Central, St. Louis, paid a call at the World office during his recent visit to Chicago. Unfortunately I was not in at the time.

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"Cabiria" continues to draw well-filled houses at the Illinois. It's pronounced success points to an all-summer run.

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"The Christian" at the Olympic continues to draw large and well-pleased audiences.

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C. A. Frambers, president of the Chicago Photoplaywright Club, with headquarters at 3223 West Polk street, this city, paid a visit to the World office recently. The club meets once a week in a downtown theater and the members criticise the pictures shown and one another's manuscripts. The members are Miss Maibelle Heikes Justice, Harry S. Burton, Charles Buckley, C. J. Caine and Louis J. Bass.

APEX OPENS IMPORTANT EXCHANGES.

Dallas, San Francisco, and Los Angeles Territory to be Supplied by Apex Feature Service.

ENCOURAGED by the excellent results secured in Atlanta, the Apex Feature Service has opened exchanges in Dallas, San Francisco, and Los Angeles, renting their feature productions direct to exhibitors. The Southern states, with Atlanta as a center, have heretofore been considered undeveloped territory from a standpoint of the distributor of feature films. In less than four months' time the Apex Film Company has demonstrated that the Southern States are as good as any other section of America for feature productions, and the up-to-date exhibitors in that territory have been quick to grasp the opportunity of securing the feature service supplied by the Apex office in Atlanta, which handles not only the Apex productions, but also the Blache, Solax, Itala, Greene's Feature Photoplays, and other productions. Morris Levison, who rendered such excellent service in developing the Atlanta territory, is now in Dallas opening commodious offices for the Apex Feature Service in that city, and has been succeeded by O. P. Hall, one of the best known showmen and film men in the entire South.

Morris Winik, who came from London especially to open the Apex exchanges on the Coast, has fitted up spacious quarters at the Pantages Theater Building, San Francisco, and secured the services of Marion H. Kohn as manager of that office. Mr. Winik is now in Los Angeles, where he has just rented offices at 802 South Olive street, from which the Southern California exhibitors will be served by the Apex.

Joseph Simmonds, of the Apex Film Co., intends to visit his old home in San Francisco in a short time, taking time en route to visit the Apex offices in Atlanta, Dallas, and Los Angeles.

Hodkinson on Visit to Coast.

Tells What Paramount Picture Corporation Intends to Do For Exhibitor.

WILLIAM W. HODKINSON, the general manager of the Paramount Pictures Corporation, left last Wednesday for a tour on the Pacific Coast. He will visit Seattle, San Francisco and Los Angeles, where he expects to confer with the managers of his exchanges. He will be back in New York ready to devote himself entirely to the details of working out the plans of the Paramount Pictures Corporation in the middle of August.

"I want to emphasize," said Mr. Hodkinson to a reporter of The Moving Picture World, "that we expect to do more for the high-class exhibitor than was ever done before. We will make him the king pin of the amusement world in his own territory, and with such an organization back of him he may well consider himself the personal representative of the great names and forces that are arrayed within the ranks of our organization. He will be glad to help us in widening the gulf which even now divides the 'movies' from the motion pictures. We will give him the aid of a new and systematic method of national advertising, but of this I will tell you more later on as soon as our plans are perfected in every detail."

L. Frank Baum

THE president and general manager of the Oz Film Manufacturing Company, L. Frank Baum, is perhaps as well known to the children of the world as any other living man. He has written and published twenty-six books of fairy tales, the best known of which are the seven Oz books. His fairy tales have been translated and published in many foreign countries, exceptionally large sales being reported from Germany. In the United States alone over four million copies of his books have been sold during the last five years. From 1881 to 1883 Mr. Baum played the leading part in "The Maid of Arran," a drama written by himself, in which he toured the country. He also wrote "The Wizard of Oz," which was produced at the Grand Opera House in Chicago and ran for eight years. This was the first of the modern extravaganzas. "The Woggle Bug," his next musical comedy, was produced at the Dearborn Theater, Chicago. His latest musical extravaganza was "The Tik Tok Man of Oz," produced by Oliver Morosco at the Majestic Theater, Los Angeles, in 1913.

L. Frank Baum.

Mr. Baum made a successful tour throughout the country in 1908 and 1909, giving an illustrated lecture on fairy tales taken from several of his best known books. He organized the Oz Film Manufacturing Company in Los Angeles this Spring, realizing the tremendous field open to a company producing quaint fairy stories, full of clean comedy, love and adventure, teeming with transformations, illusions, appearances and disappearances. The first film will be a five-reel feature of "The Patchwork Girl of Oz," taken from his book of the same name. This subject has been under work since June 15 and will be ready for release very soon. Over nine thousand feet of film was taken to cover the first four reels, of which the very best photography and cleverest of scenes were selected. No expense has been spared to make this first picture a sensation, Mr. Baum spending all of his time at the plant.

The Vampire's Trail

Kalem Two-Reel Picture Gives Interesting Development to an Important Situation—An Intimate Story of Domestic Life.

Reviewed by Hanford C. Judson.

A YOUNG mother wants to be with her child so much that she is cross to her husband when he asks her to spend a pleasant evening with him away from home. The husband in consequence seeking diversion and relief from business cares alone, drifts away from her. This is a good situation, and the authors of this picture, which makes use of it, (there are two of them, Benjamin Barondess and Michael Potter) have stated it in a simple, direct way that leaves no opening for melodrama, but a fine chance for true dramatic

Scene from "The Vampire's Trail" (Kalem).

development. It will be noticed that both husband and wife are not drawn as all good or all bad nor are they presented in a way that compels us to sympathize one way or the other. They are merely set there in their home life with this little entanglement that they must either unravel or trip over to the destruction of the home. The average spectator will probably not see himself or herself in either of them. They

Alice Joyce and Tom Moore in "The Vampire's Trail."

will be to him acquaintances only, not wholly approved of as wise human beings, but decidedly of interest, they will be seen as in some things foolish human beings, good gossip material.

When the second reel is opening we find that things have got to such a pass that the husband invites the singer, with whom he has begun a somewhat unsafe friendship, to attend a party at his house and there introduces her to his wife. The spectator's mind hesitates here, for a moment, thinking that it is a bit unbelievable and perhaps it is. But the author's intention is to get her in the house and in some natural and convincing way to have some contagious disease break out. The child gets sick while the party is in progress and the singer lingering behind, is quarantined and compelled to remain there for several days. This singer is the vampire, and it has been her intention to get nation-wide publicity by eloping with the man whom she doesn't love. She has been persuaded to take the step by her reporter lover. The queer trick thus played on her by chance (she had thought that he would elope with her that night) puts her in the frame of mind that makes her give her hacracter "away." She cares nothing for the sick baby and persists in playing rag time airs. Then her persuading the butler to play cards with her and to get out the wine bottle also makes her seem a most undesirable person. The reporter, wondering why he gets no definite news about the elopement, comes to the house and they, while talking through an open window, are overheard by the wife, who is thunderstruck to learn that she had been entertaining a woman whose sole object was to entrap her husband into an elopement. This is naturally all off now, and we are never sure that her scheme had appealed to the man. We prefer to think not, for if it had, the wife could have forgiven him, but how could she ever have respected his common sense or strength of character afterward? That she does take him back into her love and confidence makes it sure that he was not fooled so wholly as the adventuress had hoped or persuaded herself. The role of the young wife is taken by Alice Joyce; that of her husband by Tom Moore and that of the adventuress by Alice Hollister. All three of these have excellent roles and all capably fill the requirements of them. The production was put on the screen by Robert G. Vignola and has many lovely scenes. The photography is fine.

George Soule Spencer

GEORGE SOULE SPENCER is a native of the Badger State, born and raised in the City of Milwaukee. The University of Wisconsin is his Alma Mater and Delta Upsilon the Greek letter fraternity whose pin he fondly wears. Mr. Spencer is a grandson of Platt R. Spencer, the founder of the Spencerian system of penmanship. Mr. Spencer's father, Robert C. Spencer, is the founder of the great system of Spencerian Business Colleges. Leaving college, where he specialized in studies helpful to an artist profession, the stage, young George enlisted as a member of the Madame Modjeska Company, as juvenile man. Three years under her banner ('98-'99-1900) was a fine schooling for a boy fresh from the ranks of the aspiring amateur. For two years Mr. Spencer played Sir Edward Mortimer in Schiller's "Mary Stuart" to the Madame's hopeless queen, a role made famous in this country by Maurice Barrymore, Ottis Skinner and Jas. Haworth, and various other equally important roles. Since his first schooling Mr. Spencer has appeared in important parts with Kelsey and Shannon, Henrietta Crossman, Cecilia Loftus, Virginia Harned, Wm. H. Crane, Francis Wilson, Henry Miller, Bertha Kalich —several non-star productions—and was featured in "Lost River," "The Devil," and four of his own stock companies. The motion picture play is not entirely new to Mr. Spencer as he appeared in the first cast picture, by special engagement, produced by the Edison Company some four years ago, "A Victim of Bridge," by Richard Harding Davis; also Don Jose in "Carmen" with Pilar Morin, "The Rival Sculports," "Our Mutual Friend," and several others while appearing in New York on the stage.

George Soule Spencer.

Mr. Spencer is now one of the Lubin leading men at the home studio, Philadelphia, attached to the company directed by Barry O'Neil.

"Held for Ransom."

A Four-Reel I. S. P. Detective Story Release.

Reviewed by R. C. McElravy.

THE producers of this film have chosen a simple, straightforward plot and relied upon ingenious and exciting incidents to furnish the proper degree of novelty. In this they have been quite successful and the four reels contain much of an entertaining nature.

The daughter of Millionaire Brewster is abducted in the opening scenes and Byrnes, king of detectives, is called upon to recover her. The subsequent happenings follow in rapid-fire succession and perhaps in a little too mechanical way. But novel touches here and there keep the observer interested. The den of the crooks suggested the stronghold of Prof. Moriarty in William Gillette's production of Sherlock Holmes, but this film offering at no time possesses the tension of the well known stage drama.

Scene from "Held for Ransom" (I. S. Plaut).

The detective's impersonation of the gang leader—his capture—the pocket mirror signal—the dwarf in the mysterious bag—the message sent by a carrier pigeon—all of these devices are welcome in a yarn of this character. Such incidents often serve to hold the attention better than bald efforts at sensationalism.

The crooks are finally rounded up and the girl rescued, but not until the ransom money has been obtained. The entire fourth reel is given up to chase, the gang in a motor launch pursued by an automobile and motorcycle. This

Scene from "Held for Ransom" (I. S. Plaut).

is conventional, but becomes genuinely exciting in certain respects. One thriller consists of a fall from a high bridge by one of the crooks, when the detective cuts the rope. Then comes the crowning sensation, in which the sleuth is seen climbing up Eiffel tower after the gang leader. The latter makes some perilous swings across the heavy steel framework and is last seen falling from the top of the immense structure—a dummy, of course, being providentially substituted in this instance.

For a story lacking any great originality of plot this works out in an entertaining manner. It is not a gripping production, except perhaps in the final scenes, but the incidents are fresh and pleasing. The photography is generally clear.

In the Land of the Lost.

Four Reels. Sterling Camera and Film Company.

EXCEPTIONALLY fine photography is the outstanding merit of this production. Next to this most commendable feature are the settings, all of them taken outdoors and chosen with a good eye for the fitness of things. The rockbound coast of Maine opens up great opportunities for a capable photographer, and the cameraman who did the practical work of this production is more than just capable; he has original ideas and knows how to make them tell on the screen.

Scene from "The Land of the Lost" (Sterling C. & F. Co.).

The plot is of the old-fashioned melodramatic school, with an exceptionally fierce and irredeemable villain. He plays the part of a scheming nobleman, Baron de Coverly (Oh shades of Addison!). By holding the lure of a title before the fascinated eyes of the heroine he wins the unsophisticated maiden's consent to marry him. Before the wedding takes place, however, the hero appears on the scene and at once becomes the object of the tender regard of the heroine and the victim of the uncompromising hatred of the baron. My, but how these two men do detest each other. Even when thrown together on a solitary island the villain keeps on pursuing. He was wicked when in his cups, but he was not a bit better when sober. Needless to say, Nemesis is right there pursuing the villain in turn and we rejoice at his destruction, especially after he had tried to get away with the old hermit's cash.

There are impressive moments in this melodrama, the incident of the old hermit being particularly worthy of mention. The double exposure work was fine throughout. The acting was in keeping with the nature of the subject.

ABRAMS TOURING COUNTRY WITH FEATURE CARAVAN.

Charles (Feature) Abrams left New York July 1 on a feature sales expedition which will carry him into nearly every state in the Union. He has taken several trunks full of film of varied brands, including "The Black Triangle" and subjects of the Great Northern Special, Great Northern Preferred and Film Releases of America.

Accompanying him as general aid will be little Louis Goldstein, the seventeen-year-old salesman, who, during his apprentice days, was known as the film business's "popular office boy."

Abrams's itinerary includes Pittsburgh, Cleveland, Toledo, Cincinnati, Detroit, Indianapolis, Chicago, Duluth, St. Paul, Minneapolis, St. Louis, Kansas City, Wichita, Denver, Salt Lake, Los Angeles, San Francisco. On the way back he will stop off in Nevada, Texas and cities in the south. He will be absent between four and five weeks.

B. NICHOLS FINDS OVERPRODUCTION.

B. Nichols of London, who returned to England on Tuesday, July 7, following a short business trip, said, in the course of a pleasant call on the World just before sailing, that he had found the market in the United States suffering from the same disease at present afflicting the film industry in England—that is, overproduction. He added that in his opinion the longer subjects are all right if they are good, but—the longer the story, the better must that story be.

Two Big Productions Coming.

A Peep Behind the Scenes Where They Made "The Call of the North" and "The Virginian."

DUSTIN FARNUM, now of the Jesse L. Lasky hosts, has just returned from the sublime scenery of Southern California, where he took part in the filming of "The Virginian," playing the titular part of that widely-known and highly popular play. He saw some of the work on another coming Lasky production, "The Call of the North." Mr. Farnum gathered much good material in the way of film lore and he knows how to tell the story.

"The pictures of 'The Call of the North,'" said he to a representative of The Moving Picture World, "were made in the southeastern part of California, in and about Bear Lake, which is about 6,800 feet above sea level. The presence of the author of 'The Conjurer's House,' upon which the story of 'The Call of the North' is based, did much to help us. The author, as you know, is Stuart Edward White. The Director was Cecil De Mille. We had the services of Mr.

Dustin Farnum, a Permanent Lasky Star, in "The Virginian."

Buckland as artistic director. One of the pretty things with which we took infinite pains was the building of a stockade which is an exact reproduction of a trading post in the old days of the Hudson Bay Company. Mr. White drew the plans himself. Robert Edeson plays the leading part. The play is full of the atmosphere of the old days, when the man who dared to invade the domain of the gigantic monopoly was sent on the 'long traverse'—that is to say, sent to his death. He was plunged into the northern wilderness, and an Indian aptly named The Shadow of Death was sent to follow him and make sure of the invader's death, if by any chance

Scene from "The Call of the North" (Lasky).

he threatened to get out of the forest alive. The climatic changes in this section of the country are startling. Above the snow line the air is extremely thin, making breathing difficult and producing headaches and slight hemorrhages. Here you get into the tremendous pine forests, which give the play its realistic atmosphere. On the other side of the snow line often at a distance of a few miles you find the cactus, the sage brush and the rattlesnakes."

Speaking of the production in which he himself is featured, Mr. Farnum called attention to the curious fact that the town of Newhall in that vicinity is the most typical old-fashioned western town in existence today because the in-

The Lasky Producing Staff in California.

From right to left—Robert Edeson, appearing in "The Call of the North"; Stuart Edward White, author of that play; Dustin Farnum, star of "The Virginian"; Max Figman, who plays in "The Man on the Box" for Lasky; James Neil, heavy man of the Lasky Company; Theodore Roberts, character man in "The Call of the North"; Thomas W. Ross, who played the leading role in "The Only Son," and Oscar Apfel, chief director of the concern, with Cecil B. DeMille, director general, seated at his favorite desk, and Pluto, the Lasky mascot. In addition to the stars shown in the picture, H. B. Warner, Rita Stanwood and Chas. Richman are also at the Lasky studios.

habitants expressly keep it so for the benefit of the moving picture directors. It brings a lot of business to the town and pays. He spoke, too, of the curious fear and clumsiness of his real cowpunchers in the presence of water. They hated to get into a canoe, he said, and felt thoroughly out of their

The Rescue from the Broken Stage Coach. Scene from "The Virginian."

element, affording a lot of involuntary comedy. He said that while these men among themselves use a vocabulary beside which the most violent outburst of a longshoreman looks like chaste and classic diction they always honor the presence of a lady and never overstep the boundaries of Chesterfield within the sound of fair ears.

Europe Hungry for Quality

Samuel Goldfish, Treasurer and General Manager of the Jesse L. Lasky Company, Returns from Abroad After Arranging for the Distribution of His Company's Productions—His Views and Observations on the Markets of Europe.

By W. Stephen Bush.

SAMUEL GOLDFISH a few weeks ago took a message of quality to the film marts of Europe and now he has returned with glad tidings of success. The treasurer and general manager of the Jesse L. Lasky Company had for some time past considered the problem of distributing the productions of his company in Europe in the most expeditious and advantageous manner possible. He finally decided to take a personal survey of conditions in Europe. It was his object to study the situation in the various countries of Europe and then to place the productions of his company within the reach of every first-class exhibitor in England and on the continent.

Mr. Goldfish is earnest, quietly but ceaselessly active, he is keen and persevering, but he is not talkative. Though his visit to Europe was unheralded, the objects of his coming and the gigantic plans of his company soon become known and in all his travels from the day of his landing on the coast of England to his return home he was besieged by reporters and by film men generally for information. It did not take Mr. Goldfish long to discover that his gospel of quality supported by many concrete examples he had brought with him fell on fertile ground not only in England, where eager high-class exhibitors insisted on bookings whether or no, but in every part of the European continent.

Mr. Goldfish not only knows how to understand a situation, how to dominate it or profit by it, but he is equally capable of describing it. He aims for the center of the target and generally makes the bell ring. His speech is always marked by a desire for brevity and conciseness, delightful qualities which make the interviewer's task rather easy.

He was immersed in work when I called on him, but this condition is normal and habitual with him and never interfered with our talk.

"We have held back releasing our productions in Europe," said Mr. Goldfish, "until I had a chance to go over and examine the European situation. When I reached Europe I found this situation: The productions sent over by most American manufacturers today are sold to buyers, who are something on the type of a state right buyer here; some of these men have exchanges, others had no exchanges of their own, but sold through exchanges, and thus a production often passed through three and four hands before it reached the man who actually booked it. We did not want such productions as ours handled in any such manner. We came to the conclusion that we would handle them over there as we handle them over here. I made arrangements with the J. D. Walker Films, Limited, of London, to distribute our entire product in England; in Germany we made similar arrangements with the Duesseldorf Film Manufacturers. These latter, called the 'Duesseldorfer Film-Manufactur,' are the largest renters in Germany and fully capable of doing our films justice. Similar arrangements for the handling and distributing of our productions have been made in France, Russia and other foreign countries. I feel this is the only way to create an incentive for producing high-quality films on a big scale. As to the assertion that England and Europe generally do no longer want the long films, let me say this: Long films must be able to stand the length, there must be action all the way through, action and quality. I had proof of this myself; some of our plays got immediate bookings. Indeed, I spoke to a number of exhibitors and when I explained our program of quality to them they all said that such productions as ours were the thing wanted in England. Some said, after viewing some of our plays, that they felt encouraged to build new houses, knowing that we will be able to give them a steady supply of high quality productions. I explained to them what we were doing to insure quality in every detail and told them that we had a special director, who does not take part in the actual work of direction but who merely takes care of the artistic details. They were delighted to hear that Mr. Belasco would give his personal attention to the production of his famous masterpieces and eagerly asked me how soon they might expect the release of 'The Darling of the Gods.' We will go all over the world to insure quality and variety. We feel so confident of the merits of our productions that we are willing to play to the public direct, we are willing to depend on the box office receipts, we think we can take a chance with the public. The men on the other side are begging for good stuff. I feel we have the materials and the organization to give them what they want."

Samuel Goldfish.

"How did you find conditions generally in Europe?" I asked Mr. Goldfish.

"I have been in England, France, Germany, Austria and Italy," replied Mr. Goldfish, "and have been in close touch with active film men of every country. Conditions in England are good, and as I have told you the long film of quality is sure of its market. Conditions in France are very poor. The French are behind us, but they are beginning to build bigger theaters all through the country; theaters of a kind that will be able to handle big high-class productions. There is such a theater now being built in Paris and it is approaching completion. The cheaper shows are dying out rapidly, the quality films are just arriving. Conditions in Germany are not very good. To be sure, they have some beautiful theaters, notably in Berlin, but here, as elsewhere in Europe, the public begins to sift the mass of productions and will only accept the best. They like good productions and rejoice in a full dramatic story, but it has to be legitimately dramatic, not merely a shooting or killing affair. We will begin releasing in Europe on the first of September. Our first picture will be 'Brewster's Millions.' In the beginning of the same month one of my companies will leave for Japan to stage and produce 'The Darling of the Gods.' Another company will be sent to Arabia to stage and produce Edgar Selwyn's 'The Arab.' We are sending two companies to England to produce two famous English plays. Let me say in conclusion that my visit to Europe has convinced me of our future successes there. I do not want to laud my own pictures exclusively; no, all pictures of high quality will find a profitable welcome throughout Europe."

"ALKALI IKE" BACK FROM ABROAD.

Augustus Carney, long known to photoplay followers as "Alkali Ike" and more recently as "Universal Ike," returned recently from his trip to the British Isles in less than a year. Mr. Carney seems to be acquiring the crossing-the-big-pond habit. Seen the other day at the Screen Club he said he was resting up a bit and casually looking over the field. He said he had not had a long stay in New York for so many years that it looked particularly good, and possibly if things came his way he might locate in the old town. The old-time comedian has lost none of his quiet, quaint philosophy.

Famous Players Acquire Big Subjects

They Are from the Pen of Sir Henry Arthur Jones, the Well-known English Dramatist.

SIR HENRY ARTHUR JONES, the celebrated English playwright, who arrived from London recently, presumably for the purpose of making a study of dramatic conditions in America, made an early visit to the studios of the Famous Players, which will shortly release in feature film a number of Sir Henry's more noted successes.

The distinguished dramatist, who singled out the Famous Players from a number of other concerns for the privilege of filming his works, took a keen interest in the activities at the West Twenty-sixth street studio, and became enthusiastic over a scene in the course of production from "Behind the Scenes," a play of theatrical life by Margaret Mayo, in the film version of which Mary Pickford plays the leading role. Sir Henry was visibly impressed by the degree of realism aimed at in the scene, which represented the interior of a metropolitan theater, with actors constituting the audience watching what purported to be an entire musical comedy company on the stage.

The visitor was taken through the various departments of the studio and factory, and expressed amazement at the wonderful manner in which the intricate mechanical agencies were co-related with the artistic branch of the huge plant.

Sir Henry Arthur Jones and Daniel Frohman.

In a conversation with Adolph Zukor and Daniel Frohman, respectively President and managing director of the Famous Players, Sir Henry said:

"It is more than amazing how elaborately and with what a wealth of detail these scenes are produced. That theater scene provides one answer for the phenomenal development of your company, here and in England, and for the general advancement of the film play. That scene, with the vast audience in the auditorium and the great number of people performing on the stage, is as much like a real theater as any I have ever seen. The people supposed to represent the musical comedy company are as elaborately costumed and carefully trained as if they were giving a performance at the Winter Garden. I anticipate with a great deal of eagerness the appearance of my plays in films. I have seen a number of productions of the Famous Players in England, and they have met with the highest appreciation. The camera can do many things that cannot be attempted on the stage."

Sir Henry Arthur Jones has for the past year been besieged by the leading film producers of the world for the film rights of his famous successes. As under similar conditions in the cases of Charles Frohman and Henry W. Savage, the Famous Players finally succeeded in securing these works.

Among the plays by Sir Henry Arthur Jones that will be produced in motion pictures by the Famous Players are "The Masquerader," "Saints and Sinners," "The Dancing Girl," and the most celebrated of all his works, "The Silver King," which has just been given a command performance before the King of England, and the film version of which is now being produced abroad under the direction of Edwin S. Porter and Hugh Ford.

GREENSBORO, N. C., GETS NEW HOUSE.

A new moving picture theater was opened in Greensboro, N. C., on July 10, by Messrs. Smith & Burkhimer. The expenditure involved $3,000 in furnishing the house. N. C. Smith is the resident manager.

"After the Ball"

Herbert Kelcey and Effie Shannon Make Screen Debut in Photo-Drama's Six-Part Dramatization of Famous Song.

Reviewed by George Blaisdell.

HERE is a singular combination of society drama and thrill-filled melodrama. Portraying the former are the old-time stage stars, the couple inseparable off the boards as well as on, Herbert Kelcey and Effie Shannon. In his interpretation of John Dale, the uncle who tells to the little girl on his knee the pathetic story of his love, the one-time matinee idol sustains the interest and sympathy to the end. Miss Shannon is charming as Louise, the older sister of the youngster whose indiscretions bring so much trouble to his parents and who is also the cause of the estrangement of Louise and her lover no longer youthful. For Mr. Kelcey plays his role as he is, his iron-gray hair untouched by the artifice of make-up. Furthermore, he accentuates this phase when in the humility of the love that has come to him in the strength of his prime he half-seriously, half-jocularly, wonders if Louise will have an "old duffer" like him. Surely, these two make a fine pair of lovers.

Herbert Kelcey and Effie Shannon in "After the Ball."

Supplementary to the main action in "After the Ball," which the Photo-Drama Company, Inc., has dramatized in six parts from Charles K. Harris' famous song of the same title, is an underworld story containing thrilling moments. These occur in the steadily downward career of Gerald, the brother of Louise. There is a hand-over-hand clothes-line escape from a house besieged by police; there is a -36-foot jump from a bridge into the water, the camera registering the entire course of the fall; and there is a pursuit of a train by a motormounted policeman, who jumps from his machine to the rear platform, only to lose his quarry when there is a jump into the river below as the train passes over a bridge.

There can be no question that the chief interest of production centers about the personalities of the two stage favorites, although it is possible that in houses where the sensational is liked this interest may be divided to an extent by the misadventures of Gerald. The picture is well staged, and there is a good supporting company. Pains have been taken in the working out of the story; for instance, in tre race-track scene, the principals were a part of the throng at the course, and not cut in by subterfuge. "After the Ball" should be a popular picture.

MRS. MAX ROTHBERT KILLED IN AUTO ACCIDENT.

Max Rothbert, the well-known and popular representative of the Acme Metal Ceiling Company of New York, met with a deplorable accident near New Brunswick, N. J., July 6, when his automobile skidded and turned over, killing Mrs. Rothbert and injuring himself so severely that it is a question whether he will recover.

Mr. Rothbert is an expert on theater equipment and has such a great fund of structural information at his command that the New York exhibitors look upon him as an indispensable citizen.

The funeral services for Mrs. Rothbert were held at the home of her mother, Mrs. Greenstein, 126 East 118th street, New York, where Mr. Rothbert now lies in a critical condition.

The Universal Boy

Matty Roubert, Now Appearing in a Series of Universal Comedies, a Most Interesting Youngster.

WHEN a political, social, theatrical or sporting celebrity goes on tour through this great country of America, as a rule one of the tasks he or she is forced to repeat time and again is shaking hands with some boy whose fond parent has dragged him forward to meet the great so-and-so. And ever afterward that boy's parents and perhaps the boy himself boasts of the wonderful event; it is a landmark in the boy's life. But there is one little fellow in this country whose daily work is to meet important personages, shake hands and talk with them. Matty Roubert is the boy's name—and he is just seven years old. Matty is known as the "Universal Boy" in the Universal series of comedies and dramas of that name, and as one of the main incidents in these plays he calls on persons whose fame is spread over the world and more than often becomes thoroughly acquainted with them.

Matty Roubert

Never before has a boy passed through the experiences that this little fellow is going through at the present time. He is meeting and visiting with people that other boys—and many grown-ups—would give their eye teeth to even get in speaking distance of. And while Matty enjoys it all highly, he takes it as a matter of course; it is all a part of the play he is appearing in; and that is what interests him most.

Matty as Ford Sterling

A short time ago Matty accompanied his father up to the New York Polo grounds. When the New York Giants were warming up Matty walked out on the field and hailed the world's most famous baseball club manager, John McGraw. He laughed and joked with him, and all the time the Universal's camera clicked away, taking the scene that was later to be a part in the first of the "Universal Boy" series. Then Matty joined Jimmy Ford, the mascot of the Giants, and played ball with him. Returning to town, he encountered Miss Annette Kellermann, the beautiful water queen; and this all in one day.

A few days later he visited Colonel Roosevelt at Oyster Bay; Barney Oldfield, the auto speed king; Lincoln Beachey, the brilliant aviator; Oscar Hammerstein, famous opera impresario, and others.

Matty is a well-managed son of William and May Roubert. This was the first thing we found out the other day when we visited Matty at the New York Imp studio, for Matty's parents are usually in the neighborhood when he is working for the screen. Matty had a few moments to spare and so came and lanted himself beside the writer, who was tingling the keys of a borrowed typewriter. Matty watched the manipulation with wide open eyes for a few moments and then demanded that he be given a trial at it. That's Matty—he has his eyes in every direction, always ready and aiting to learn something new—to have some new experience.

Another thing higly evident in the make-up of this young man of seven is an inordinate love of work—work of the kind that appeals to him. Every morning, so he assured us, he is up bright and early to take his usual exercises, talking with his parents the while about his day's work, which is always laid out for him the day previous. He is wonderfully active for a boy of forty-five pounds, and, what with his dark Buster Brown hair, snapping hazel eyes and round, rosy face, he will attract favorable attention wherever he happens to be. We watched him acting before the camera. While at this he is never precocious; he listens to instructions, never talks back, and while he is usually allowed to carry out his own ideas in matters of acting, he follows Matty's greatest ambition is to be a director of motion picture comedies when he grows up. He has traveled a great deal and has seen much, and he should know. When he was two years old he traveled over Europe. Later, he toured America and lived in many of the big cities. He first appeared in pictures with the Vitagraph with Mary Fuller in the first three-reel photoplay ever produced in this country. He also layed in Biograph productions and with several other companies, but the Universal will always be his home, he declares.

Matty meets Secretary of War Garrison and other notables.

New Feature Exchange in Boston.

The Phoenix Feature Film Corporation has recently entered the field of Boston, Mass., and is prepared to give excellent service to New England exhibitors from its offices at 164 Federal Street. The Phoenix Exchange will buy three and four reel features of reputable make on the territorial rights plan. The concern was incorporated in May, 1914, by F. J. Peters and E. P. Osborne.

In Front of White House.

Matty Meets Columbia Crew.

East Side Boys' Police Parade.

ILENE HUME.

DESPITE her age, Ilene Hume has the reputation of being one of the first of the photoplay girls to be a genuine picture stock actress. It was over three years ago when regular picture "stocks" were few and far between and what there were hadn't so many members at that. Ilene Hume, then hardly fifteen, was the stock ingenue with Irving Cummings and a mighty tiny company at the Champion Studio in Coytesville, N. J. Champion, it will be remembered, was one of the small group of Independent producers releasing through the then active Motion Picture Sales Company. Miss Hume later went with Eclair, switched to feature work and made a lasting hit in "Smashing the Vice Trust," shared vaudeville starring honors with Jessie Bushley in the latter's well-known shop girl sketch, and is now back at picture work with Kalem in Director Lawrence's Eastern Company. Her friends in the profession and admirers everywhere are expecting this little lady to rise to eminence shortly owing to her increased advantages where she now is.

Ilene Hume.

AMERICAN TO MANAGE AMBROSIO STUDIO.

F. J. Goldsoll, an American, residing in Paris, who has several theaters in Europe, formerly associated with A. H. Woods of New York, as well as with Cines of Rome, and to whom credit is accorded for a great part of the rapid rise of this film concern during the last two years, has just been appointed commercial director general of the Societa Anonima Umbrosio, of Turin, Italy. Mr. Goldsoll has immediately begun to install American push into the business by engaging numerous high salaried people in all departments.

QUIMBY PURCHASES THEATER.

The Jefferson Theater, at Ft. Wayne, Ind., which has a seating capacity of 1,250, has been taken over by the Quimby Amusement Company of Zanesville, Ohio. W. C. Dodds, formerly manager of the Quimby Theater at Zanesville, has been placed in charge of the new acquisition. A big pipe organ is being installed at a cost of $5,500. The house will be redecorated and remodeled. A ten-cent admission is charged.

"Our Mutual Girl" (Norma Phillips) visits Lieut. John C. Porte and Glenn H. Curtiss at Hammondsport. The picture shows the hull and engines of Porte's Trans-Atlantic Flyer.

N. A. M. SHOWING INTERESTING PICTURES.

Export American Industries, the official international organ of the National Association of Manufacturers, in its 132-page issue for July, contains two interesting and finely illustrated articles on motion pictures. Harold Burnett Gregory writes under the title of "The Motion Picture Mill," an informing story bristling with statistics. Arthur J. Lang of the Nicholas Power forces, in "Behind the Scenes of Motion Pictures," writes for the layman on the "mechanics" of the industry. He traces the history of projection from the beginning, describing the crude methods and machines of the early days and the watch-built devices of the present time.

WILLIAM H. RUDOLPH OFF ON TRIP.

William H. Rudolph, vice-president and general manager of Sawyer, Inc., left New York on Tuesday for an eight-day trip, traveling as far west as Denver. Mr. Rudolph promises that on his return he will announce the addresses of fifteen of the twenty-six exchanges which Sawyer, Inc., intends opening.

$40,000 PICTURE HOUSE FOR ST. LOUIS.

The Mound City Photoplay Company, of St. Louis, Mo., a newly organized $120,000 corporation, of which A. D. Stevens is president and manager, is to build a $40,000 moving picture theater at 117 North Sixth street, that city. The new house is scheduled to be open on October 15. The new structure will have a seating capacity of 800 persons. The dimensions of the new house are to be 28 by 140 feet, and its location is in the heart of the city.

THANHOUSER GROUNDS A PUBLIC PARK.

"Thanhouser Park," surrounding the Thanhouser studio, was dedicated by the residents of New Rochelle Tuesday, July 7. So proud are the New Rochelle people of their city's star industry that they turned out with bands of music to honor the man who is keeping the name of New Rochelle before the world, J. Hite, president of the Thanhouser Company.

POCAHONTAS, IA., TO HAVE PICTURE HOUSE.

Messrs O'Donnell and Thornton, of Pocahontas, Iowa, have purchased a one-story brick building which they are to remodel into a first-class moving picture theater. The dimensions of the structure are 25 by 80 feet. During the summer season Messrs. O'Donnell and Thornton operate an airdome at Pocahontas.

NEW CLEVELAND HOUSE.

A moving picture theater, 127 by 164 feet, is announced to be erected at the corner of E. 103d street and Superior Avenue, N. E., Cleveland, Ohio. When completed the Doan Square Realty Company will purchase the house. It is to be built of brick, steel and concrete. The contract calls for a two-story house.

BURSTING GAS TANK ENDANGERS MADAME BLACHE.

While staging a complicated water scene recently for a new Blache photodrama entitled "The Mysterious Bride," Madame Alice Blache narrowly escaped serious injury when a large glass tank gave way under the pressure of the water and scattered broken glass in every direction.

Romaine Fielding Directing His Company at Colorado Springs, Col.

PATHE STOCK CO. TO BE DISBANDED.

So many capable directors have availed themselves of the opportunity of making pictures for Pathe under the new contract afforded by that concern that it is now unnecessary for them to make any films themselves except the "Perils of Pauline." That series Pathe has contracted to deliver to the Eclectic Feature Film Company, and as it seems to be growing in popularity as the story advances no one but the Eclectic Company can tell when this big serial will be finished.

As the new directors for Pathe and the old directors working under new contracts, of course, want to engage their own people, it has been found unnecessary to keep the Pathe stock company other than those engaged in the "Perils of Pauline." This condition will result in the releasing of a number of very clever actors and actresses.

The Pathe studio in Jersey City will be utilized by the Pathe Company only for the making of the "Perils of Pauline." At all other times it will be at the service of the directors working under contract with Pathe. When the "Perils of Pauline" have been completed in their entirety the Pathe studio will be utilized entirely by the contracting directors.

Henceforth the Pathe company will act in the capacity of a film publishing concern. This means that they will put out the subjects made by their contracting directors in the same manner that a book publishing house handles the books written by its authors under contract.

"HAVE TRIED MANY, BUT——"

Terrell, Texas, July 11, 1914.

Moving Picture World, New York, N. Y.

Dear Sir: Herewith attached you will please find our check No. 611 to cover another year's subscription to your valuable paper. We could not properly conduct our business without the valuable assistance gained from your great journal. I do not see how any exhibitor can afford to be without it. We have tried many, but none can replace the M. P. W. Wishing you every success, we are,

Yours truly,

GWYNN & BYAR,
By M. H. Gwynn.

Charlotte Burton, of the American Film Mfg. Co., in a scene from "A Man's Way."

ROBERT W. FRAZER.

AMONG the party of Eclair players who recently arrived in Tucson, Arizona, where the Eclair Film Company, Inc., has erected a new studio, was Robert W. Frazer, or, as he is familiarly known to "movie" patrons, Bob Frazer. It is the intention of the company to feature this well-known photoplay artist in a series of realistic and "somewhat different" Western productions. Since reaching the Western studios Mr. Frazer has done some remarkable work in a two-reel Eclair released Wednesday, July 15, entitled, "The Renunciation." In helping to carry out the plan of original Western productions, Mr. Frazer will endeavor to get away entirely from the over-dressed hero cowboy and give his characterizations with a touch of the true artist.

This Eclair player needs no introduction to photoplay fans as he has been playing leads before the camera for the last three years. His motion picture career has been interrupted two or three times by calls from the legitimate stage, during which period he played the lead in "The Million" and more recently delighted the hearts of the matinee girls by his work with the Cecil Spooner Stock Company. He has returned to his old love, however, and from now on will be seen exclusively in Eclair Western productions. He is young, married, ambitious in his work and claims New York City as the place of his birth.

BURTON HOLMES TRAVELETTES TAKE WELL IN CHICAGO.

There is every reason to believe that the Burton Holmes Travelettes, which began a season of five weeks at the Studebaker Theater in Chicago, Monday, July 6, following a long run of "The Spoilers," have come to stay. Owing to exceptionally hot weather they did not open to big business, but before the end of the week the Studebaker was selling to capacity every afternoon.

Jones, Linick & Schaeffer have taken an option on the next five subjects to be released in October. Mr. Holmes has forty subjects available for this purpose and creates five new ones every year.

NEW HOUSE FOR MILWAUKEE.

Dr. Oscar Strauss is having a picture and vaudeville house erected at Third and Center streets, Milwaukee, Wis., with a seating capacity of 850. The plans call for trimmings of terra cotta for the front which will be finished in marble, and for ornamental windows and a stained glass marquise over the entrance. Space will also be provided for a rest room.

THEATER OPENED IN AURORA, ILL.

The new Orpheum theater, Water and Main streets Aurora, Ill., has been opened. Harry Hargrave is the proprietor and manager. The front is well lighted by powerful lamps with an aggregate candle power of 12,000. A musical outfit has been installed at a cost of $10,000. The house is nicely furnished and appointed.

REMODEL AUDITORIUM INTO PICTURE THEATER.

The Auditorium theater, Galesburg, Ill., has been remodeled into a first-class moving picture house by the Baker-Dodge Amusement Company. The management has installed a new Power's machine. The pictures are projected on a screen 19½ by 15 feet. Prices of admission are ten cents for the lower floor and five cents in the balconies. Children are admitted for five cents.

LYDA BORELLI IN "SATAN'S RHAPSODY" (Kleine).

"Satan's Rhapsody" is the unique title of a new, splendid and costly film soon to be released by George Kleine. The story features the famous actress, Lyda Borelli, whose sensational work in "The Naked Truth," playing at the Candler theater, New York, proved a revelation to picture

Lyda Borelli.

fans. The story of "Satan's Rhapsody" centers about a barter made with Satan to restore youth and beauty to an old woman. From title to tailpiece the allegorical scenes of the film are absorbingly interesting and magnificently staged. Special music has been written by the celebrated Italian composer, Pietro Mascagni.

THE ACTOR STILL LIVES, BUT——

James Keane, president, general manager and director-in-chief of the United Keanograph Film Company, recently took out his company to put on a scene near the First National Bank of San Anselmo, Cal. E. Alyn Warren, an actor depicting a rabid anarchist of the violent type, was told to peer through the glass doors outside of the office of the cashier of the bank, and, by a few manipulations of his Captain Kidd eyebrows, scare that official out of his habitual self-possession. It was intended as a joke, but it had an unforseen comeback. A few weeks prior a cracksman in all seriousness had robbed the bank of several thousand dollars, and the cashier and his clerks, apprehensive of a return trip, had practiced gunplay and become so proficient that they could hit a tree if it stood still. Consequently there were firearms behind the counters when Warren came a-scaring. Warren supplemented his instructions by climbing in through a back window, shoving a heavy-calibre pistol before him. Two shotguns and a revolver with three itching trigger-fingers were about to make a dead actor out of the live Warren, when Keane, running in, yelled: "Don't shoot—he's only an actor," and saved funeral expenses.

PHILLIP DWYER WITH EDISON.

Phillip Dwyer, well known on the legitimate stage for his portrayal of various animals, is now appearing in the role of the dog "Tige" for Edison in the "Buster Brown" series.

Mr. Dwyer has appeared at the New York Hippodrome as the "Lion" in "The Society Circus" and the "Yankee Circus on Mars." He has played "Tige" in the original "Buster Brown" production and is without a doubt the world's greatest impersonator of dogdom.

Motion Pictures as an Aid to Art

By Penrhyn Stanlaws.

THE bringing of a million persons directly into one's studio and permitting them to watch one at work on a canvas, comes as a somewhat startling thing when one considers its possibilities. And then when this million persons is joined by other millions, an artist may feel almost as though the whole world were looking on.

As a means of spreading the desire and cultivating a taste for art, the motion picture has possibilities beyond all other human inventions. One draws, let us say, a cover design for a great magazine. The circulation may be tremendous in a magazine way, but it is almost slight when the motion picture is contrasted with it. The motion picture makes it possible to show to the many, the processes through which the artist goes in arriving at the finished product. This tends to arouse a sympathetic interest in art and in artists. If they be skilful and their work meritorious, so, in proportion, will the sympathetic interest be increased.

It has now become trite to say that motion pictures are in their infancy but my own experience in drawing Miss Norma Phillips (Our Mutual Girl) before the lens of a motion picture camera gave me the suggestion that the motion picture art is limited only by the imagination of those who follow it. Thus its possibilities are certainly greater than can be definitely prophesied.

I confess that, when I was drawing, I had no thought that millions of persons were looking in at my studio door; otherwise I might have been the victim of some slight embarrassment. I proceeded naturally with my work though, of course, somewhat faster than is usual with me. I regard the experience and the result with considerable pleasure.

JAMES O'NEILL.

James O'Neill, of Solax and Blache features, will be recalled for his successes on the legitimate stage in such attractions as "An American Gentleman" with Rose Stahl and Helen Ware, "Up York State," with David Higgins, and "The Men of Jimtown," with Howell Hansell. He scored his greatest stage success, however, in "The Burglar," by

James O'Neill.

Augustus Thomas, in which he starred for ten years. As a motion picture star he received immediate recognition and has been appearing in Solax and Blache photodramas for the past two years.

Mr. O'Neill graduated from the University of Pennsylvania as a dentist where he was a fellow student of Fred Mace.

Among The Picture Theaters

SCOLLAY SQUARE OLYMPIA, BOSTON, MASS.

THE Scollay Square Olympia, Boston, Mass., is probably the most representative moving picture and vaudeville house in New England to-day. It was opened last November, and involved a big outlay. The plans were by Clarence H. Blackwell. The theater is reached from Scollay Square by a broad vestibule, approached through a high archway of Indiana limestone, thickly studded with lights. Above the entrance arch, which extends two stories, the building is carried in limestone to the top, and is crowned by a large clock with illuminated hands and dial, above which is an electrical display of announcements, supported by three tall poles. The other vestibule is crowned by a round vault, decorated with interesting paintings by Emil Pollak-Ottendorf, the talented Viennese artist. On one side is an allegorical figure representing "Romance," a beautifully draped figure swinging in a bower of roses, against a strong background, shaded from warm orange at the bottom up to a pale green at the top. On the other side is another allegorical figure representing "Dance," silhouetted against a background which picks up the pale green shades of the top of the other side, and strengthens down to a deep, warm purple. Each figure is bathed in moonlight, and the contrast of the cool tone of the figures, with the change in the background is a very striking and novel one.

In the center of the outer vestibule is an ornamental ticket

Scollay Square Olympia, Boston, Mass.

booth, and beyond this, on the left, is the entrance to the moving stairway, from the ground floor to the gallery lobby. The inner vestibule has a handsome dado on each side of antique Breccia marble, and a ceramic floor. Toward the rear, the balcony stairs are taken off at one side, and the gallery stairs at the other, both leading by easy ascent to the various parts of the house. The auditorium is finished in mahogany and marble and the seating is ample in dimensions and arrangement. There are large boxes on each side of the proscenium arch at the different levels. The decoration of the Olympia was directed by Mr. Blackall, and is a very carefully studied adaptation of the Florentine Renaissance motifs. The box draperies are of deep, rich blue silk velour, heavily embroidered in gold. The same color is carried around on the top of the box, and balcony, and gallery railings. The main tones on the finish about the boxes are in shades of gray and gold. The stage is fully equipped. The space under the auditorium is used for smoking room, lavatories, ushers' rooms, and for ventilating chambers and dressing rooms. Under the entrance lobby, there is a large tea and cloak room. Dean W. C. Sabine, of Harvard, an expert on acoustics, was adviser in this field. No less important is the heating and ventilation. An artesian well was sunk nearly 600 feet, to obtain a source of pure, cold water. Fresh air is passed through a chamber, where it is washed, and where in summertime the air is cooled to a temperature from 10 to 20 degrees below the outside temperature. The ingress and exit is through Tremont Row, but for emergency, exit courts have been left on the sides of the auditorium. Provisions against fire are most complete. The theater is entirely of fireproof construction. All the windows are of metal, with metal sash glazed with wire glass.

The lease of the house is in the hands of the Scollay Square Olympia Company, a Massachusetts corporation consisting of N. H. Gordon, Max Shoolman, A. E. Lord, Frank J. Howard and Ernest H. Horstmann.

ISTRIONE THEATER, JACKSON, MISS.

THE Istrione Theater, under the management of H. A. Carleton, was opened on June 15. It was built by the Istrione Theater Circuit, which has in contemplation the construction of other photoplay houses in different cities in Mississippi. This is one of the most magnificent photoplay houses in the state, and also one of the largest. It has a seating capacity of 750 in addition to mezzanine boxes and a smoker's balcony. The interior decorative effects are very artistic, and the color scheme of green and brown is pleasing to the eye.

An up-to-the-minute heating and ventilating system is employed, and all air entering the theater, whether hot or cold, is absolutely pure. It is filtered outside the building, being passed through filtered water, so the air within the building is constantly changed. Each seat has a cooling box which is provided with a shutter, and the party in the seat can regulate the amount of cool or warm air passing through by pushing the shutter wide open, half open, or closed.

Istrione Theater, Jackson, Mich.

The musical equipment of the Istrione consist of a pipe organ, a Knabe concert grand piano, and a Seeburg "motion picture player."

The projection room is of solid brick, heavily lined with asbestos, all wires heavily insulated, and is equipped with two of the latest model Simplex projectors. This part of the theater is in charge of Clarence Cage and J. C. Landen, Jr.

The Istrione Theater Circuit, with headquarters in Jackson, Miss., is incorporated, the incorporators being H. A. Carleton, J. C. Landen and Z. Carleton. H. A. Carleton is also manager of the Dixie theater.

NORDLAND-PLAZA, CINCINNATI, OHIO.

THE Nordland-Plaza theater, now just nearing its first anniversary, is one of the handsomest and most consistently and continuously prosperous photoplay houses in Cincinnati, Ohio, largely by reason of the policy which has been pursued by the management of running only high-class pictures, and otherwise maintaining a tone which has proved attractive to a first-class clientele. The building was completed in July, 1913, succeeding a smaller house operated by the same interests on the same site, under the name of the Nordland.

It has a seating capacity of a little over 1,100, although this does not give an adequate idea of the size and roominess of the house, as economy in space was the last consideration, and comfort the first. The aisles are wide, and the seats so spaced as to give ample room for each person in the audience—another thing which has undoubtedly gone far toward making the house successful. The dimensions of the building, 60 by 198 feet, show a little more clearly its size; and the fact that it cost $75,000, exclusive of the value of the ground, which is worth another $25,000, indicates that no expense was spared in making the house all that it should be to meet the approval of the discriminating.

It is as nearly fireproof as it is possible to make a theater, in which a certain amount of wooden and fabric furnishings must be used. The floors, partition walls, stairs and foundation supports are all of concrete, the remainder of the structure being of fireproof hollow tile and brick. The operating room, which is situated on a roomy balcony, is entirely of steel, save for a concrete floor, with two ventilators piercing the roof. Three machines are used.

Nordland Plaza, Cincinnati, Ohio.

An unusually deep and well-equipped stage is a feature, as the management originally intended to run vaudeville. W. E. Brown, who has been the head of the house since the establishment of the little Nordland, four or five years ago, and is now president of the Nordland Amusement Company, the corporation which owns the property, soon decided, however, that it was a mistake to attempt to mix high-class pictures with vaudeville, and cut out the latter item entirely. The stage is about 30 feet wide and 23 feet deep, with 90-foot flies, and downstairs dressing rooms and toilets are provided.

Mr. Brown is especially proud of his ventilating system, which is operated by electric power generated in his own plant. A 40-horsepower engine, run by gas, furnishes current for this purpose, as well as for lights inside the building and on the street in front, for the projecting machines and for the motor by which the big Wurlitzer orchestrion is operated. In addition to the fan system, which draws out the foul air and supplies the fresh, a unique feature is a series of openings in the roof, six by eight feet, covered in winter and rainy weather by sliding doors which can be removed or closed in five minutes. The use of these openings in warm weather, in connection with the fan system, makes the house cooler and pleasanter than outdoors.

The interior of the house is furnished in rough plaster, panels in gray, increasing in size as the floor slopes toward the stage, and surrounded by a white finish, giving a quietly artistic effect. The same is true of the front, which is in white enameled brick, trimmed with stone. The $10,000 Wurlitzer instrument which furnishes the music has a vox humana attachment. It is cleverly operated by Miss Johanna Gross. John King is the chief operator. The other members of the force, including the superintendent and a neatly-uniformed corps of ushers, number about ten.

PALACE THEATER, NEW YORK CITY.

THE accompanying illustration is a view of the exterior of the Palace theater, 2404 Second avenue, New York. The structure is a new one and was completed in March of this year. It is one of the prettiest and well conducted exclusive picture houses on the upper East Side of New York City. The theater cost $14,000 to build, and is owned by I. Silverman and B. Marks.

The dimensions of the edifice are 60 by 100 feet, and the auditorium has a seating capacity of 600 persons. But a few seconds are necessary to empty the house through its seven

Palace Theater, New York City.

large exits. The operating room is of concrete and is 10 by 17 feet in size. Two motor driven Power's 6a machines are used. The musical accompaniment is rendered by a symphony orchestra.

One of the many features of the Palace theater is its removable roof, making it an airdome in summer. This idea works out splendidly in the warm nights and the owners are very well pleased with their new house. Messrs. Silverman and Marks are experienced picture men, having owned the Nicoland at 768 Westchester avenue and the Gem at 368 E. 149th street, both of New York City.

TWENTY-NINTH ST. THEATER, KANSAS CITY, MO.

THE accompanying illustration is a view of the exterior of the Twenty-ninth Street theater at 2904 Brooklyn avenue, Kansas City, Mo. It is owned and managed by Edward Lefevre, a comparatively new entrant into the exhibition business. This house has a seating capacity of five hundred, and charges admission prices of five and ten cents. On each side of the stage is a box draped in velour One of these recesses is used by musicians. There is also

Twenty-ninth Street Theater, Kansas City, Mo.

an organ directly in front of the stage. The screen is surrounded by lattice work which in turn is festooned with rosettes. Greenery plays a prominent part in the interior decoration. Mr. Lefevre has abolished vaudeville from his programs, as he has found that good moving pictures are all which are needed to fill his house. He likewise has abandoned the country store scheme of soliciting business. "I believe we shall be better off by cutting out these things," says Mr. Lefevre.

THE FAMILY THEATER, MONTREAL, CANADA.

THE Family Theater is owned by the Mark-Brock Amusement Co., of New York, and is ideally located on Notre Dame Street West. This handsome theater seats 1,950 persons and is under the management of Maurice West.

The exterior is of brown sandstone with terra cotta trimmings. The floor in the lobby is of white tile, the wooden furnishings being of mahogany. The color scheme of the interior is old rose embellished with graceful tracings in gold. Beautiful bronze candelabra are to be seen on the walls, set apart at equal distances. The boxes can seat fifty, and give

Family Theater, Montreal.

an unobstructed view of the stage, which is thirty-five feet wide and twenty-five feet deep. Women's retiring rooms, men's smoking rooms, and the manager's office are all on the mezzanine. The gallery is very large and is capable of seating a thousand persons. It is supported by the cantilever plan. The projection room is absolutely fireproof. Two Simplex machines are used. A six-piece orchestra is employed.

The Family's policy is two shows a day. Five and ten cents is the price at matinees, and ten, twenty, twenty-five, thirty, thirty-five cents is charged in the evening.

THE REGENT THEATER, MASON CITY, IOWA.

THE Peoples Amusement Company, Inc., a corporation of Mason City, Iowa, of which P. E. Johannsen is president and general manager, opened on March 23 its big palatial moving picture theater at 208-210 South Main street, that city. The cost of construction was in excess of $60,000, and the dimensions of the structure are 45 feet by 186 feet. The Regent is situated in the principal section of the city, and is built of iron, steel and concrete, making the place absolutely fireproof. The entire front of the Regent, as well as the ticket office, is faced with white enameled terra cotta. The lobby has a mosaic tile floor with marble wainscoting.

The auditorium proper is reached through three large double mahogany doors, trimmed with brass, and the interior decorations are in various hues of Venetian blue. The seats are roomy and are upholstered in leather. The stage is a large one, and the screen is at least twenty-five feet from the first row of seats. The auditorium has seating accommodation for nine hundred persons. Music is rendered by a $10,000 Photoplayer, which is always appreciated by the patrons of the Regent. An entertainment consists of four reels, and the shows are changed daily.

The picture booth is separate from the theater proper, and is 8 by 44 and 10 feet high. As the Peoples Amusement Company, Inc., in giving the information about the theater did not mention where the operating booth is situated, we perceive from the accompanying illustration of the front of the Regent, that inasmuch as there is nothing there to indicate an operating room, it presumably is situated directly outside of the back of the theater, where it is most likely to find that important part of the picture house when it is not built in the inside. There are two machines, a Simplex and a Powers 6a, both of which are motor driven, a spotlight

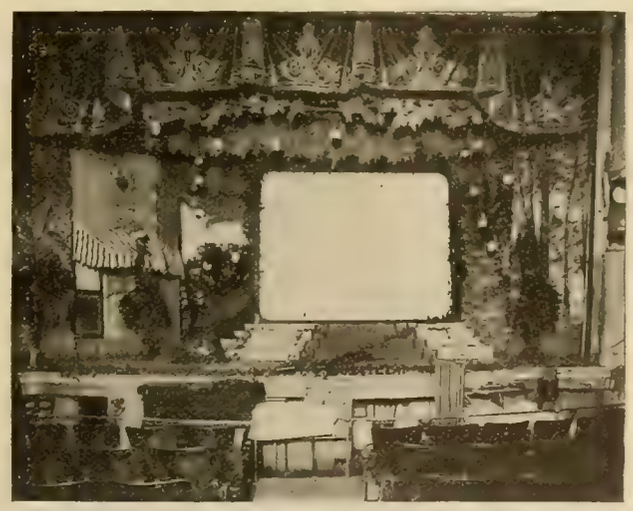
Regent Theater, Mason City, Ia.

and a double dissolving stereopticon. Both the alternating and the direct current are used.

Mr. Johannsen for the past three years prior to the opening of the Regent theater, had been the proprietor and manager of the Orpheum theater in Mason City.

UNIQUE STAGE SETTING.

MANAGER SCHROEDER of the Majestic Theater, 1777 West Twenty-fifth street, Cleveland, has beautified the stage of his house, as shown in the illustration. It is a unique and effective decoration and has elicited much favorable comment from patrons of the theater. Mr. Schroeder didn't find it necessary to take off the roof or tear out the walls, or even to remove the stage. He inaugurated his big week with Than-



Stage of Majestic Theater, Cleveland, Showing Unique Decoration.

houser's "The Million Dollar Mystery" and this unique decorative scheme. He arranged a special stage setting, the screen removed to one side so that the orchestra could be accommodated on one side. A grassy lawn-like effect was secured by laying a green drop from the stage to the auditorium incline (not shown in the photograph). Lights of varied hues were thrown on during the intermissions and Japanese lanterns hung throughout the theater.

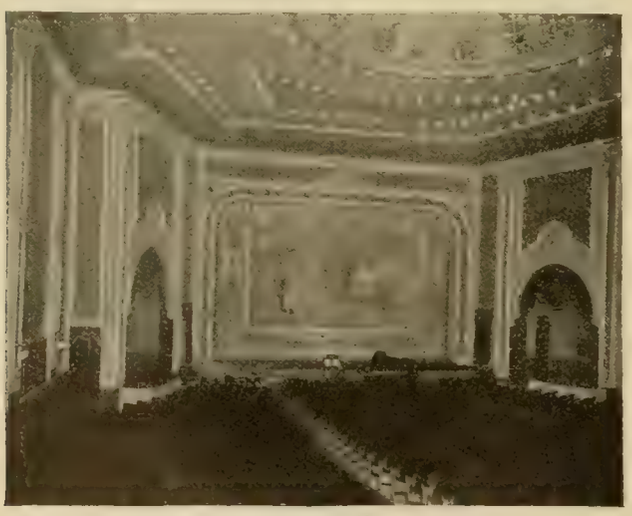
ALLENDALE THEATER, BUFFALO, N. Y.

ONE of Buffalo's finest moving picture theaters is the Allendale on Allen street, near Elmwood avenue. The house was opened September 23, 1913, and the estimated cost is $120,000. The Allendale is now being conducted by the Allendale Amusement Co. This concern recently leased the house from L. Michaels, who built it and for some time was the proprietor.

The house seats 1,100 and is effectively lighted and ventilated. The seats are upholstered and comfortable, with plenty of knee and elbow room. There is an indirect lighting system. In the centre of the ceiling is a large dome, which is artistically decorated. There is a suction fan in the dome.

Allendale Theater, Buffalo, N. Y.

The Allendale is of brick and substantial in construction. The architectural effects are pleasing to the eye. The decorations are in old rose. There is an eight-foot exit court and plenty of entrances, so the house can be emptied quickly. The boxes are roomy and comfortable. The stage is 30 by 35 feet, and is large enough to accommodate vaudeville or dramatic performances. The screen has a setting of red velour. The front of the stage is beautified with trailing vines, ferns and natural flowers.



Interior of Allendale Theater, Buffalo.

There is a complete sprinkling system and hose for use in case of fire. The operating room is in the rear of the balcony and is equipped with two Powers 6a machines and one dissolver.

There are well-kept toilet rooms and a private office for the manager. There is an eight-piece orchestra which makes it a point to supply music which fits the pictures. Special concerts are also given. The Allendale front is brilliant with scores of electric lights and there is an electric flashing sign.

During the hot weather there is a cool palm garden, to which patrons may pass from the theater. Cosy seats are provided. This feature is proving very popular. W. G. Kaliska is manager of the theater. He was formerly assistant to Harold Edel, manager of the Strand theatre, Buffalo, a Mark-Brock house. Among his plans to please his patrons is to flash news bulletins on the screen. He has arranged with the Buffalo Courier to telephone him this live matter as soon as it is received off the wire. The service is crisp and timely and much appreciated. During the week the matinees are from 2 to 5 p. m., and the evening performances from 7 to 11 p. m. The Sunday shows run continuously from 2 to 11 p. m. The general admission is 10 cents and the boxes are 25 cents.

Mr. Kaliska recently had Miss Helen Todd address an Allendale audience. She is a prominent suffragette of California. Her lines were bright, and the feature, which was unheralded, was a pleasant surprise. Mr. Kaliska has a live mailing list and sends out plenty of advertising matter. He followed this plan recently to attract Buffalo school teachers, pupils and others interested in education to "Evangeline," in moving pictures, at the Allendale. There was a hearty response and capacity business resulted. He also advertises extensively in the Buffalo newspapers.

PORTOLA THEATER, SAN FRANCISCO, CAL.

THE Portola theatre, 779 Market street, San Francisco, Cal., enjoys the distinction of being one of the largest houses in that city devoted exclusively to motion pictures, and has the added distinction of being located in the very heart of the downtown section, near Fourth street. While the entrance to this popular house is on Market street, the theater proper is on Stevenson street and is reached through an unusually long tiled lobby. This arrangement is most advantageous as the noises of Market street are entirely eliminated. The theater has a seating capacity of 1,100. A perfect heating and ventilating system forms an important part of the equipment. The house is carpeted throughout with a Wilton floor covering of the highest grade in a soft toned brown, and this is kept clean by means of a vacuum cleaning system.

Portola Theater, San Francisco, Cal.

The management caters especially to women and children. Spacious and perfectly appointed reception rooms for women are to be found off the main lobby, and a colored maid is constantly in attendance. The projection is a matter of much comment, the distance from the operating room to the screen being one hundred and forty-two feet. In the booth are installed two of the newest type Motiograph machines. Much of the success of this house is doubtless due to the fact that first-run pictures only are shown, and that great care is exercised in the selection of subjects.

The Portola theater was erected shortly after the rehabilitation of the downtown district, following the great fire of 1906, and for some time was conducted as a combined vaudeville and moving picture house. The vaudeville features were eliminated two years ago and the house has been operated as a moving picture theater since then. It is conducted by the Popular Amusement Company under the efficient management of Eugene H. Roth, assisted by Harry David.

Manufacturers' Advance Notes

"IL TROVATORE" (Centaur).

The scenario of this production of Il Trovatore is founded upon the original antique drama, Leonora of Savilla, by Gatteres, and upon the famous Verdi opera, the libretto of which was written by Commanaro, who also closely followed the Gatteres drama. It was written by Charles Simone, under whose direction the picture is being made.

Striking effects and an accurate and concentrated unfolding of the plot have been obtained from skillfully planned artificial sets rather than from remote "natural" scenes, and buildings "in the exact locale of the story," as they say in film advertisements.

Scene from "Il Trovatore" (Centaur).

With the specially constructed sets, all of these matters are taken into account and the plot is unfolded with celerity and clear simplicity. The scenic work has been in charge of J. E. Pinto, the Italian scenic artist and sculptor, whose productions at the Scala, Milan, and San Carlos, Naples, and later for certain Italian film concerns have made him renowned. Fully four months' time was devoted to the planning and construction of the ponderous and elaborate sets. In some of these scenes, notably the Battle of Pelilla, as many as six hundred people and one hundred and eighty horses were used.

The cast of Il Trovatore contains the names of many well-known artists, several of whom have starred or played leading parts on the legitimate stage; Jean Thrall, Agnes Mapes, Morgia Litton, Georgette Leland, Julia Hurley, Carolyn French, Lorma Russell, Grace Renard, Charles Tricoli, Frank Holland, Fred Loomis, George Bancroft, M. E. Hannafy and others.

The production is in six reels, and it is expected to be ready for release on August first.

ECLAIR PLAYERS PERFORM AT FRONTIER CELEBRATION.

A company of Eclair players left the Western studio at Tucson, Arizona, on Friday, July 3rd, for Prescott, Arizona, to attend what is known as "Frontier Day Celebration," which is held each year during July. This is one of the biggest events of its kind in the West and annually draws thousands of people from all parts of California, Arizona and Texas. Among the Eclair players who journeyed to Prescott were Mildred Bright, Edna Payne, Joe Ryan, Norbert A. Myles and Hal Wilson, and it is the intention of the Eclair players to take a complete motion picture of the doings during Frontier Day Celebration. Joe Ryan will enter the bucking and roping contest. In the eighty-mile automobile race, for which a prize of $1,000 is offered, Miss Edna Payne, a leading Eclair player, will ride with one of the contestants. The novelty of this announcement has attracted many motion picture patrons who will watch with interest while Miss Payne risks her life in a mad dash around the eighty-mile course.

"WHO SEEKS REVENGE" (Lubin).

This is a most thrilling and dramatic story of the frontier picturing the hazard of western life before the Indians succumbed to enforced civilization. A post is attacked by the redskins and two women who have just given birth to babes are killed in the raid, a worthless soldier, who has a grudge against the Colonel of the regiment revenges himself by transposing the two babes and the Colonel brings up the boy, and the soldier offers to adopt the girl who is really the Colonel's daughter. Twenty years elapse and by chance the boy and the girl meet, fall in love and marry. During the action of the latter part of the play there is a big fire scene and the Colonel, who has retired from military life and become a manufacturer, is rescued by the boy he believes to be his son. In the end the secret of the changeling is discovered, but the marriage brings two children instead of one to cheer the Colonel's declining years. The Photo Play is directed by Colonel Joseph Smiley. For those who enjoy melodrama the picture will be appreciated.

"CIRCLE 17" (Rex).

"Circle 17" draws a vivid picture of a famous Italian secret organization—tells a gripping human-interest story of love and adventure and intrigue. It was staged and directed by Otis Turner at the Universal's Pacific Coast studios. It was written by Phil Walsh, who has written many Universal successes, and it has been interpreted by a splendid cast of players, headed by Mr. Rawlinson and Anna Little and William Worthington.

Professor Bartoli has incurred the enmity of the society.

Scene from "Circle 17" (Rex).

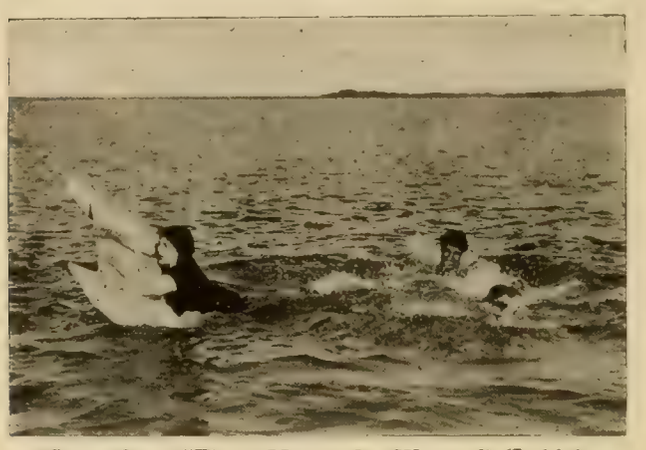
With his daughter he flees to America. As they start to board the steamer, an agent of the society attacks Bartoli and would stab him, but for the timely interference of Captain Rawfon, U. S. A. That is the beginning of a series of incidents strange, enthralling and interest sustaining. It is young Captain Rawdon who, in America, interferes in the plan of the black-handers and saves, at the risk of his own life in a terrific fight in a river boathouse, Bartoli's daughter from an awful death. This is a two reel drama and will be released July 30.

KLEINE-CINES BIG WILD ANIMAL SUBJECT.

From the jungles of central Africa comes news that the Cines Company stationed there has just completed a big wild animal subject using the jungle animals instead of trained beasts. This company sailed for Africa last February with Anthony Novelli and other Cines "leads," in charge of Professor Fausto Salvatori.

"THREE MEN AND A WOMAN" (Lubin).

In a Lubin photoplay entitled "Three Men and a Woman" a yacht was needed and George Terwilliger, the director, purchased the well known Herreshoff model called "The Cossette." It is supposed to take fire and the seamen desert in a panic leaving Kempton Greene, Earl Metcalfe and Anna Luther on board. Greene (in the play) shows the yellow streak and jumps for the boat being lowered by the crew. He misses the boat and struggles in the water hanging on



Scene from "Three Men and a Woman" (Lubin)

to a piece of wreckage. While the boat load of sailors pulls away, Metcalf throws the yacht raft overboard and with Miss Luther, who is unconscious, jumps into the sea. Green fights for the raft but Metcalfe beats him off and saves the girl. Greene is drowned (according to the play) and the yacht burns until a boiler explosion takes it to the bottom. "Some" expensive stunt and pretty tough on Kempton Greene; however, he worked as usual next day.

UNIVERSAL WEEKLY STAFF—IN NEW YORK.

Herewith is a photograph of Mr. Cohn and his camera men working in and around the East. Reading from left to right they are: Eugene Cugnet, camera man; John Cohn, editor; W. R. Goodwyn, who has just returned from Mexico after six months' service with Carranza; U. K. Whipple, head

Universal Weekly Camera Squad in New York.

camera man; Joseph Rucker, who has just returned from Vera Cruz after passage down there on a United States battleship and witnessing and securing pictures of the first encounter with the Mexicans; Edmund Starring, for many years connected with European weeklies and now a star Animated Weekly camera man.

BUILDING PICTURE THEATER IN DALLAS, TEXAS.

A two-story picture theater is being built on the site of the old Garden theater on Elm street, Dallas, Tex., which will be known as the Garden. The cost of the new house is estimated at $20,000, and is announced to open on Labor Day. The structure will be fireproof throughout and sufficient exits will be provided for. The house is owned and controlled by the Garden Theater Company, composed of R. J. Stennet, W. J. Brown and other Dallas business men.

MISS LA BADIE JUMPS FROM SHIP'S DECK.

Florence La Badie, heroine of "The Million Dollar Mystery," has added a new deed of daring to her already long list. Miss La Badie leaped into the water last week from the deck of the George Washington, as that big ship steamed past Sandy Hook. Passengers on the deck of the liner were appraised of the girl's intention, and cheers followed her as she threw herself into the waters below. A camera on a tugboat caught Miss La Badie's leap and her struggles in the water. Strong swimmer as the young woman is, the waves caused by the movement of the big liner tossed her about. Director Howell Hansel, megaphone in hand, stood on the tugboat shouting encouragement to Miss La Badie. Towering above her the great hulk seemed to spell destruction to anyone caught within its suction. Miss La Badie responded to the instructions of Director Hansel and plowed through the waves until the ship had left her far astern, giving full play to the camera. Then a rope was thrown to the actress and she was pulled aboard the tug.

"WHEN DEATH RODE THE ENGINE" (Eclair).

This is the Western Eclair release for Sunday, July 26th. The production is in one reel and the thousand feet are crammed with exciting incidents, sensational climaxes well calculated to bring any audience to its feet. There is a race

Scene from "When Death Rode the Engine" (Eclair).

between two giant locomotives, a fight in the cab, a death struggle under water and finally a most realistic lynching "bee," wherein the villain gets "his" and the sheriff does his duty. This Eclair Western film was shown during the Exposition at the Grand Central Palace and created comment.

SOL LESSER IN NEW YORK.

With the purpose of buying features that look good Sol Lesser of the Golgate Film Company of San Francisco came into New York a few days ago. He is now conferring with the manufacturers of some of the famous productions for exhibition rights in the eleven Western states in which he has booking offices.

Mr. Lesser reports conditions on the coast as being a fierce fight in which the fittest will be the survivor. The coast exhibitors have developed keen appraising abiliities and with them the day of picture 10 per cent. and paper 90 per cent. is past. Mr. Lesser has carefully analyzed the situation and has the money-drawing potentialitiies of each feature that he buys figured down to the decimal.

The "boy impresario," as he has been called, will continue his policy of keeping a New York office, with George D. MacIntyre in charge, with instructions to buy only those features which will stand up on their merits with the thermometer at blood heat.

"The Black Triangle," first of the Webb Detective Series, was his first purchase.

SHIPMAN LEAVES PAN-AMERICAN.

Ernest Shipman has disposed of all his interests in the Pan-American Film Company and resigned as general manager of that firm. After a few weeks' vacation, Mr. Shipman will become active in connection with new plans to be announced later in these columns.

"THE LOVE VICTORIOUS" (Gold Seal).

This play is original and distinct in every way and the Universal are releasing it under the Gold Seal brand because of this—because its appeal is tremendous, because there is acting in the picture of the finest quality to be had.

Scene from "The Love Victorious" (Gold Seal).

"The Love Victorious" is an allegory of the fall of woman through the agency of Evil and his side partners, Vanity, Flattery, Lust and Vice, and her redemption through the instrumentality of the Christ Spirit as symbolized in the Good Man. The sordid and beautiful, all the attributes of Good and Evil, are personified and each plays his part in his figurative pageant of human life. Produced at the Universal's West Coast studios, the piece was directed by Wilfred Lucas. It is three reels and will be released July 28th.

MUTUAL WEEKLY NO. 81.

It is not often that a cinematographer is lucky enough to be on the spot at the moment an unscheduled and serious accident occurs.

Such luck is the desideratum of all photographers and it is conceded, happens only once in a long life-time. But, this "once-in-a-life-time" event was given recently to a French representative camera man of the Mutual Weekly, when he secured pictures of the big aeroplane accident which caused the death of two daring birdmen, Messieurs Bourhis and Pelletier, at the aerodrome of Buc near Versailles, France, and which is shown on Mutual Weekly No. 81, released July 15th.

On the same number of the Mutual Weekly No. 81 is shown the result of the terrific bomb explosion, which wrecked a New York tenement house and caused the death of three anarchist plotters, who were presumably manufacturing the bomb for use on the Rockefeller estate in revenge for the Colorado mine-strike. The Mutual Weekly cameraman, as usual, was on the job early enough to secure pictures of the falling debris and shows the recovery of one of the mangled bodies by the firemen and police.

Every subject in this number of the Mutual Weekly is of surpassing interest and among the many may be mentioned the violent storm vhich recently caused much loss of life and property in Paris; two Frenchmen fight a real duel for the love of a pretty model, a steamship wreck, tangoing on the beach at Coney Island, and several others too numerous to mention.

"EVANGELINE" DOING BIG IN PHILADELPHIA.

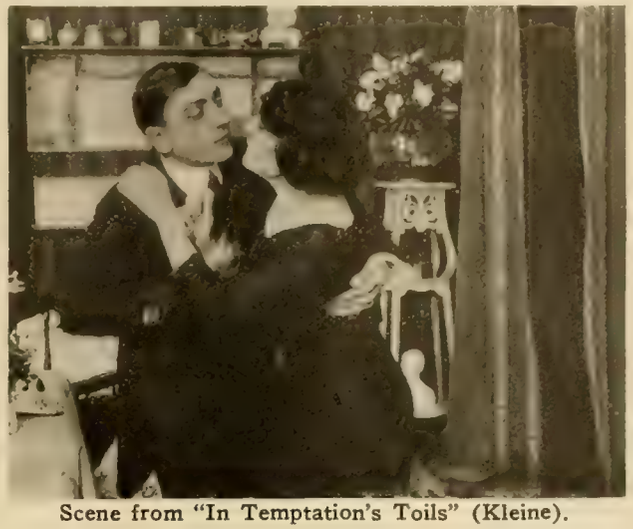
The Canadian Bioscope Company's 5 reel production of "Evangeline," which J. R. Starck is exhibiting at the Garrick Theater, Philadeplhia, is doing well in that city. Opening the Monday after July Fourth, business has climbed at each succeeding performance, the first week totalling well over $2,000, and the second week with a better start in the fore part and with the benefit of the excellent newspaper reviews, bids fair to exceed this figure by several hundrd dollars.

"Evangline" will doubtless be a strong favorite everywhere as the subject is well known to every school child in the country, the study of Longfellow's classic poem being a part of the regular school work in nearly every city of the United States. The Canadian Bioscope Company has produced a fine sample of the motion picture art and one which truthfully and adequately portrays Longfellow's beautiful love romance.

"IN TEMPTATION'S TOILS" (Kleine).

Miss Francesca Bertini, idol of the picture fans of two continents and leading player in the big opera picture, "Pierrot, the Prodigal," which recently completed a successful run at the new Candler theater, New York, is again presented to her American admirers in George Kleine's two-part feature subject, "In Temptation's Toils." In this admirably planned and splendidly produced photoplay she has a part unusually well suited to her extraordinary talents, a part in which she appears at her very best.

"In Temptation's Toils" tells a story of the keenest human interest. Spurned, the woman plans revenge, but love conquers, and with it comes her redemption.



Scene from "In Temptation's Toils" (Kleine).

Appearing with Miss Bertini in this latest Kleine release are several other players of international reputation, including Albert Collins and Emilio Ghione. Artistic studio settings and well-chosen out-door scenes, all magnificently photographed, add greatly to the beauty of the subject. "In Temptation's Toils" will be released through the General Film Company, and the release date is given as Tuesday, July 28.

"UNCLE TOM'S CABIN" (World Film Corp.).

Like many of the famous plays which have been lately screened by the World Film Corporation, "Uncle Tom's Cabin" will shortly be shown in a most realistic and dramatic film. Irving Cummings, the well-known motion picture actor, again distinguishes himself in the role of Harris, Mary Eline, the Thanhouser kid, as Eva. Sam Lucas, the well-known colored actor of seventy-two, is Uncle Tom. This production is one of the most elaborate yet attempted by the World Film Corporation. It is the outcome of many months of careful and patient work through many parts of the South and the ice-covered North. During the production when little Eva falls overboard and Uncle Tom goes to the rescue, it develops in spite of his age, Uncle Tom, like the moving picture artist, was game and made the leap, not thinking or remembering that he could not swim. Miss Eline, who is an expert in reality, saved his life. Uncle Tom, in turn, got the credit of saving her life in the film. It might be added that had it not been for Irving Willett, who is responsible for the wonderful photography of this production, both little Eva and Uncle Tom would have lost their lives.

"THE SEVENTH PRELUDE" (Essanay).

A new and particularly interesting mystery photoplay will be released by the Essanay Company on Friday, July 31. It is "The Seventh Prelude" by Lillian Bennet-Thompson, adapted from the Munsey magazines. This play is in two reels and there is not one dull moment in it from start to finish. The mystery begins with the opening scene and is not solved until the very last minute. The unusual feature of the play is that the spectator has not the least idea of the outcome, until the final scene. Richard C. Travers and Gerda Holmes play the leads and their work is declared to be artistic all the way through. Mr. Travers plays the part of a detective and Miss Holmes is the heroine, who is slowly being driven insane by hearing the mysterious strains of Chopin's "Seventh Prelude" at a certain hour every night. This classic was being played on the piano by her father the night he was struck down by an unknown assassin's bullet. The young detective solves the mystery and all ends happily.

THE HEIRLOOM (KLEINE).

A story of love, self-sacrifice and the making of a man is graphically told in George Kleine's two-part feature film, "The Heirloom," which was released through the General Film Company Tuesday, July 7. The plot concerns the adventures of Lord Hawley, a young nobleman, who, when he finds himself face to face with financial ruin, refuses the assistance of friends, sells even the unencumbered portion of his estate, and through his own efforts wins his way to happiness and fortune.

"The Heirloom" can be aptly described as a comedy-drama, a branch of the drama which has heretofore been somewhat neglected by motion picture makers. It combines tense dramatic situations with amusing comedy incidents in such a way as to heighten the value of both. The scenario abounds in opportunities for splendid acting and clever character portrayal, and none of these has been overlooked by the seasoned players who were selected to interpret the story.

NEW HOUSE FOR EARLVILLE, ILL.

Contract has been awarded F. M. Edgett for the erection of a picture theater 36 by 66 feet with a 16-foot ceiling in Earlville, Ill. The plans call for a fireproof house having concrete foundation and cement floor.

Notes of the Trade.

ROBERT LEONARD, well-known star and director of the Rex Company at the Hollywood studios, has just completed a charming society comedy entitled "The Wall Between." It is the romance of a college youth and the girl next door, who is petted and pampered by her parents and treated as a child. Robert Leonard plays the part of the college youth and Ella Hall that of the girl.

* * *

The Princess Ruspoli signed a contract with Pasquali & Co., of Italy, and takes the leading part in a startling war drama, "The Silent Bell," which is soon to be released in this country.

* * *

Otis Turner is producing a two-reel picture entitled "Kid Reagan's Hands," in which Herbert Rawlinson plays the name part, a young prize fighter. Anna Little plays a young widow.

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Cleveland is to be added to the limited list of cities in which "Cabiria" is to be seen this summer.

* * *

Mr. Eduarde Sola has left the management of the well known Spanish film revue, "El Mundo Cinematografico," to take charge of the management of the branch office of the Eclair Company, which is to be opened in Barcelona.

* * *

A wonderful feat of horsemanship is shown in "The Tavern of Tragedy," by Russell E. Smith, produced by Donald Crisp, at the Reliance and Majestic Hollywood studios. The heroine jumps out of a third story window on to the back of a horse.

* * *

Director Charles Giblin has well under way the second feature of the Francois Villon series. This is entitled "The Higher Law" and is of the spectacular period of French history during the reign of Louis XI. Murdock MacQuarrie plays the title role and is supported by such actors as Pauline Bush and Lon Chaney.

* * *

Beginning the sixth week at the fashionable Knickerbocker theater, "Cabiria," which has since June 1, the date of its American premiere, taken New York, Chicago, Atlantic City and Asbury Park by storm, has been one of the few "heat defiers" that has been drawing capacity audiences daily.

* * *

Robert Leonard, actor and director of Rex dramas, is just completing another of his far-famed "Boob" comedies. It is entitled "The Boob's Nemesis." Ella Hall plays the principal female role.

* * *

A forty-inch sand filter with a capacity of fifteen hundred gallons an hour has been installed in the laboratory at the Universal Pacific Coast studio. This is the largest filter to have yet been installed in a motion picture laboratory. The drying room at the Hollywood laboratory has also been enlarged and a new eleven-foot drying drum installed.

* * *

The fact of a man ceasing to belong to his own personality is the basis of the most recent Curtis (Joker) comedy. The principals in this comedy are Max Asher, Bob Vernon and Louise Fazenda.

* * *

Despite the fact that this is the very worst time of year for trying to sell anything, Arthur Rosenbach, sales manager of the Excelsior Feature Film Company, Inc., reports he is closing several very desirable deals on the Excelsior Film Company's picture, "The Toll of Mammon," in four parts, featuring Octavia Handworth.

* * *

Reaves Eason, after a day's successful hunting, attempted to slide down the face of a steep hill so as to make a short cut. He tripped and was thrown heavily to the ground, sustaining internal injuries. He is confined to his rooms in Edgerly Court and it will be some days before he will be able to report for duty to the American Film Company at Los Angeles.

Director Joseph de Grasse is producing a drama by Rupert Julian, leading man in the Rex company. It is entitled "The Hole in the Garden Wall" and is one of those beautiful romances which in the past has established the quality of Rex dramas. The leading female role is played by Elsie Jane Wilson.

* * *

Stanley H. Twist has withdrawn his contracts and other interests from the Pan-American Film Manufacturing Company and has severed his relations with that concern. Many of these contracts will hereafter be handled by the Inter-Ocean Sales Company, which is preparing to start active operations within the near future, and which will act in the capacity of manufacturers' representative.

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"How Bill Squared It for His Boss" is the title of the second of the "Bill" series by Paul West, being issued in the Mutual program under the Komic brand.

* * *

Since the first installment of the Edison series, "The Man Who Disappeared," Mark MacDermott has appeared in a succession of thrilling feats. He has engaged in a fistic battle on a roof's edge and has ascended to a dizzy height in an aeroplane. In a forthcoming release, "A Dive for Life," his wonderful nerve is put to the supreme test. He is pursued by a detective aboard a Hudson River liner and in making his escape leaps from the top deck into the water, a distance of seventy feet. A long swim to shore was made and MacDermott, after taking a brief rest, was prepared to undertake a new thriller.

* * *

Harry Eytinge, the Edison heavy, is planning a large celebration for the opening of his new summer home at Rye Beach.

* * *

"The Toll of Mammon," the four-part Excelsior Feature Film Company, Inc., release which received high criticism from the trade press was recently reviewed by several medical men. Their remarks regarding the moral of the picture were most satisfactory.

* * *

Sydney Ayres is producing in two reels a romance of Kentucky. A great many stories have been written around the uncouth mountaineer, the moonshiner and the revenue officer, but "The Trap" is a more appealing story and different in many ways to most scenarios written around these subjects.

* * *

The latest Christie (Nestor) comedy is entitled "A Troublesome Wink." A most dignified and respectable housewife is afflicted with a nervous disease of the eyes which causes her to wink at the most inopportune moments. The principal parts are played by Eddie Lyons, Lee Moran and Victoria Forde.

* * *

J. Warren Kerrigan will shortly be seen in the role of a prosecuting attorney. The story is entitled "Weights and Measures." Vera Sisson and George Periolat play principal parts in the production. Jacques Jaccard is the director.

* * *

Miss Charlotte Burton will assume the leading role in "Lodgings for a Night," now being produced for the "Flying A" by Tom Ricketts. Miss Winifred Greenwood was cast for the lead, but owing to the accident she recently met with will not appear in this production.

* * *

Wives who find their husbands are so much absorbed in business that they are neglecting their helpmates may learn something about how to arouse their husbands by seeing the American Mutual film "Business Versus Love."

* * *

Thomas Nash, of the Nash Motion Picture Company, and his Eastern representative, Stanley H. Twist, leave Los Angeles this week, arriving in New York on July 21. Mr. Nash brings with him the first release under the "'Big' Otto Brand," a four-reel animal picture, entitled "The Mysterious Man of the Jungle. During Mr. Nash's stay in New York his headquarters will be with the Inter-Ocean Sales Company, 110 West 40th street, New York City.

* * *

Harry Pollard will soon begin production of "A Miid-Summer Love Tangle," written especially for the "Beauty" brand by Miss Isobel M. Reynolds of New York. This is a bright comedy and the major part of the work will devolve upon Margarita Fischer.

* * *

"Dave," the only living lion athlete, is a new arrival at the Selig plant in Chicago. "Dave" had his education with a circus, his principal stunt being to make long leaps, demonstrating muscular ability.

* * *

A baffling murder mystery, in which a secret band of Hindu mystic figures is finally solved by clever detective work, is "The Mystery of the Hindu Image," a Majestic Mutual two-reel feature, scheduled for early release.

* * *

William Bechtel is back in harness at the Edison studio after a four weeks' stay at Mt. Clemens, Mich., where he was recovering from a severe attack of rheumatic trouble.

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The Rosary, which will be in elaborate form and portrayed by the leading Selig celebrities, has been practically completed, and the announcement of the date for its release will be made in a short time. It is anticipated that this production will be a typical Selig success.

* * *

How a phrase may have two meanings is illustrated in "The Painted Lady," a two-reel Majestic Mutual feature. In this story a girl attempts to save her sister from the wiles of a scoundrel by winning the scoundrel herself. Blanche Sweet and Dorothy Gish play the sisters, each having a role well suited to her talents.

* * *

A variety of pretty bathing costumes will be shown in "Ethel's Aunt," a lively farce soon to be issued as a Komic Mutual release

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

CINCINNATI.

ADDING still further to the accumulated evidence to the effect that Cincinnati is one of the most progressive cities in the country when it comes to the use of motion pictures for purposes other than those of pure entertainment, the city health department recently had pictures taken at a public swimming pool of a demonstration of the proper method of rescuing and resuscitating a drowning person. The "stunt" was staged in the most realistic manner possible, a day being selected when the big pool at Chester Park was swarming with bathers. A cabaret actor played the part of the victim, and his rescue was effected by the captain of the life-saving crew, while two of the medical staff of the health office demonstrated first aid after the life-saver had towed the victim to the shore in the correct manner. The Universal Film Company's local photographer took the picture, which will be exhibited locally for educational purposes, and probably elsewhere as well, and is expected to be the instrument of saving not a few lives.

Local moving picture men were much surprised at recent developments in connection with the supposed plan for the purchase of the Park Hall theater, in Oakley, a Cincinnati suburb, by James Carragien. The first intimation that the plan was not all it appeared to be came when F. A. Nolan, of the Cincinnati Theatrical Co., which handles motion picture and theatrical supplies, caused the issue of a warrant for Carragien, charging him with tendering a worthless check of the amount of $370. It is also alleged that Carragien collected the receipts at the theater named for two evenings, and then disappeared without having paid over any part of the agreed purchase price of the house. The police are looking for him, but so far without success.

The University of Cincinnati has received the first of the equipment which it will use in the illustration by motion pictures of lectures on natural history, engineering and other subjects. Efforts are being made to obtain films illustrating great engineering works, such as the Panama Canal, city planning schemes and the great universities of the world, to name only a few of the innumerable possible educational subjects, and the film exchanges and producing companies are expected to be of great assistance in this respect. Over 400 reels have already been obtained for use in the several educational institutions which will follow this latest development in educational ideas, and others are in process of completion.

A private exhibition of motion pictures of the recent disastrous fire at Salem, Mass., was given in Cincinnati last week, Manager Royal, of Keith's theater, inviting the chiefs of the fire departments of the several cities in this vicinity and other public officials to witness the pictures as of interest in their work. One of the causes of the spread of the fire, it was pointed out, was the secret storage of explosives in factory basements, which is not permitted in Cincinnati. The pictures were unusually clear and distinct, and were much enjoyed by the select audience which saw them first in Cincinnati, as well as by others who visited the theater to see them.

St. Peter's Cathedral, of Cincinnati, recently gave an entertainment for the benefit of the church which included motion pictures showing the golden jubilee of Father Murray, the pastor Other amusements attracted a large crowd to the church courtyard, where the affair was held. The use of motion pictures by churches is becoming one of their best drawing cards, as an amusement device which is beyond criticism, as long as the right kind of films are used.

The Hippodrome Theater Co., of Cincinnati, has closed a deal by which it acquires title to several pieces of property in Newport, Ky., in the center of the city, which will be used as a site for a motion picture house that will be one of the largest in the three cities of Cincinnati, Covington and Newport. Architects are now at work on the plans, and work will start in time to finish the house for the early part of the coming fall season, it is hoped. I. Frankel, of the Hippodrome Co., will manage the house.

The visit of the traveling health exhibit of the State Board of Health to Hamilton, O., attracted considerable attention recently, but the most interesting feature there, as elsewhere, was probably the motion pictures exhibited by the department, a number of reels being used, all of which spread the gospel of good health in some specific manner. Among the pictures shown was one entitled, "Hope" which presented a really good story, covered the campaign for the erection of a tuberculosis hospital, and showed the service which such a hospital gives, incidentally pointing out the proper method of treatment of the disease.

The Orpheum, in Canton, O., found Thanhauser's "The Million-Dollar Mystery," a big drawing card recently, when the first installment of the widely-advertised serial was shown to large audiences. The views of submarine life was particularly appreciated, being decided-of the baseball season is on, the management of popular Thanhouser stars who figured in the cast appealed strongly to the "fans".

Taking advantage of the fact that the heart of the baseball season is on, the management of the Lyceum theater, at Canton, O., presented recently an attraction calculated to draw "fans" of all persuasions in the two-reel Kalem entitled "Home-Run Baker's Double." This picture, which shows the famous Athletic slugger in actual action, as well as in an interesting story, drew unusually well at the Lyceum.

The new theater of the Marion (O.) Photoplay Co., recently organized by Edward F. Sharpless, is about finished, little remaining to be done to make the house one of the best in the city. The house is to be known as the Marion, and will be ready for opening in ample time for the fall season. CASEY.

KENTUCKY.

BUSINESS with the Louisville exhibitors is fairly good in spite of the very warm weather, though it is the night crowds that the theaters are having to depend upon. Audiences during the daytime are very small, as there are very few people upon the streets, except those on business bent.

L. J. Dittmar, of the Majestic Amusement Company, Louisville, J. Johnson Musselman and Fred Sheldon, of the Warner Feature Film Company of that city, recently purchased the Mexican war film, known as "War with Huerta," and have the state rights for Indiana and Kentucky. A special company has been formed, known as the Mexican War Film Company, for the sole purpose of booking the reel. It is not incorporated. Practically every house in Louisville has shown it, and arrangements are now being made in Indiana by Musselman.

The Commercial Film Manufacturing Company has established permanent offices at Third and Main streets, Louisville, in the Postal Telegraph Building. The pictures which are taken at Straws' Mills, Clark County, Ind., will be developed in a long developing room which is now being fitted up at the Louisville office. The whole third floor of the building has been leased and for the present there will be room to spare. Among the films which the company has in course of preparation or just completed are: a two-reel comedy entitled "Snoopy Sim Breaking Into Jail," a three-reel feature "The Interrupted Wedding" and a two reel feature of "Moonshine Molly." The latter is a straight Kentucky picture and is expected to make a hit throughout the Central District.

The National Commissary Managers' Association will hold its fifth annual convention in Louisville, August 18-20. It is probable that the motion picture men of the city will be able to talk some of the delegates into buying motion picture machines to enliven things around the various mining camps and other isolated camps of the country. A motion picture machine is to be used during the course of lectures in showing the general store managers the proper ways to arrange stock and to conduct a store. Some of the timber companies and mine owners of the state have thrown up flimsy picture houses, in the small mining towns, which have shown a nice return on the amount of capital invested.

J. W. Nestor, proprietor of the Nestor Feature Film Company, which maintained an office at 105 West Broadway, Louisville, has sold out his business to the Owl Feature Film Company. Mr. Nestor was formerly of Clarksburg, W. Va., but has been in the film business in Louisville for some time. He is also connected with the Redfern Clothing store of Louisville and expects to give his whole attention to the latter concern for the present.

M. H. Thatcher of Louisville, formerly governor of the Canal Zone, has announced that his new motion picture house in Parkland will be completed and ready to operate about July 20. A small house in this district was operated very successfully a few years ago, and the new house, which is incorporated for $15,000, is expected to be a hummer.

A contract has been made by the Kentucky Y. M. C. A., for showing Dr. Frederick A. Cook's pictures, "The Truth About the North Pole," and the pictures will be shown at practically every association town in the state.

The Majestic Amusement Company, Louisville has put up a paper cup dispensing machine which dispenses paper cups free of charge during the hot summer months, thereby adding to the attractiveness of the theater as a place to go in the hot weather. The majority of the houses have the penny in the slot system, claiming that free cups become a nuisance because children will make too many trips to the paper cup machine, as it is a novelty. However, at the Majestic, the machine is put up high and it would be necessary for an adult to accompany the child to the machine. In this way the house will not be bothered so much with the bad practice.

H. R. Hunter, formerly manager of the Crescent Air Dome, Louisville, is now on the road for H. D. Ticknor, local manager for the Universal Film Company. He was formerly with the Switow Amusement Company, during which time he traveled around the circuit of houses. He also managed the house at Madisonville, Ky., for a time.

The Columbia theater, of Ashland, recently showed a number of pictures which were taken in the home city. Manager Martin was rather put out over a typographical error in one of the daily newspapers, which announced that the show would be held on Tuesday night instead of Wednesday. G. D. CRAIN, JR.

MISSOURI.

WORK on the remodeling of the Willis Wood theater, Kansas City, has begun. The changes will be completed in time for the opening of the house early in the fall. About $35,000 is to be expended by the Standard Amusement Company which has secured a ten-year lease on the theater.

A hearing will be held at St. Louis on July 20, by Special Commissioner Henry P. Law, of Warsaw, in the alleged film trust case. The hearing at St. Louis, with others to follow at Kansas City, and other film centers in Missouri, will be held to determine whether or not a film trust exists in Missouri. The State attorney general in his application for the appointment of a special examiner alleged that the film distributing companies in Missouri are acting in violation of the anti-trust laws. A combination, a conspiracy, a community of interests and interlocking directorates are a few of the things the attorney general believes to exist.

Cyrus J. Jacobs, manager of the Globe theater in Kansas City, will be married to Miss Clara G. Wheeler, of Chicago, in the near future. Following the ceremony, the couple will spend a month in Canada. They will make their home in Kansas City.

Lewis Rundle's lease on the Auditorium, at Rock Port, has expired and John Mears, the owner, has assumed the management of the motion picture house. Mr. Mears celebrated the change by giving a free performance on July 4. The pictures were followed by a dance in the theater.

The Lyric theater, one of the handsomest motion picture houses in Kansas, was thrown open to the public at Goodland recently. J. R. Sprague is the owner. The Lyric has a seating capacity of 400 and is modern throughout.

C. H. Young, of Atchison, Kan., is contemplating the purchase of the Atchison theater. If the deal is consummated, Mr. Young will spend $10,000 in improvements and will bring first class attractions, both in the field of motion pictures and drama, to the theater.

The management of the Varsity theater at Lawrence, Kan., has invested money in linen covers for the seats. The covering constitutes a good protection against both dirt and germs. They may be washed without damage. While the innovation is a costly one in some respects, it is attracting much favorable comment.

The Dixie theater has been opened at Linneus, by Carlos Western. The house is a new one, being erected by Mr. Western especially for the purpose to which it is being put. A full orchestra, a dozen exits and plenty of oscillating fans are a few of the features of the new house.

Much excitement was created at Cottonwood Falls, Kan., recently, when a man who had never seen a moving picture was unearthed. The curiosity is W. T. Smith, a wealthy landowner and agriculturist. Mr. Smith owns several thousand acres of land, and has traveled considerably during his fifty-nine years of life. How he overlooked taking in a moving picture show during the last few years he is unable to explain. Mr.

Smith has decided to complete his education by attending an exhibition at a Cottonwood Falls theater on his sixtieth birthday, which arrives in August. Elaborate preparations are being made for the event.

W. H. Daly, a well known exhibitor of Pittsburg, Kan., was discharged after a jury trying the Sunday blue law case had been out two hours. The jury stood nine to three for acquittal. The case is one of a score which will be tried in the immediate future. Despite the result of the initial test, the county attorney announced that all others would proceed as originally scheduled. The result of the first, however, has given Pittsburgh exhibitors much confidence and it is believed that public sentiment will result in the discharge of all the defendants. Most of the moving picture theaters of Pittsburg have continued Sunday operations since the members of the W. C. T. U. began their campaign. One airdome which presented vaudeville, however, has discontinued Sunday performances because of the fact that it was necessary to give bond for each actor in case of arrest.

Marty Williams, formerly with the J. W. Morgan Film Company in Kansas City, and later with the Alaska Feature Film Company, found the lure of the motion picture business too strong for him and has returned to his old love as special representative of the Mutual Film Corporation. Mr. Williams will travel out of Kansas City. About six weeks ago, he announced he was through with the moving picture industry. A good deal of comment was aroused by his renunciation in view of his prominence in the business. Then came his return.

The resignation of J. Erwin Dodson, Kansas City, manager for the World Film Corporation, has been announced. Mr. Dodson left the company on July 11. He was succeeded temporarily by R. L. White, special representative of the company. Mr. Dodson has not announced his future plans. Prior to coming to Kansas City about April 1, he was connected with the Fort Smith, Ark., branch of the Universal. Mr. White probably will select a new manager in the near future. The Kansas City offices are, in the Gloyd building which has become a sort of community center for film men.

MURRAY.

MONTREAL.

THE LAST INSTALLMENT of Selig's "The Adventures of Kathlyn" was shown to a large and interested audience at the Imperial here. On that occasion the management presented every lady patron with a handsome souvenir photo of Kathlyn Williams, the leading lady.

J. E. H. Wise, organizer and engineer of the Ontario Safety League read a paper on "Safety First" before the Canadian Electrical Association, in this city, and illustrated his lecture with moving pictures.

Mr. Herring, of the Mohnt Royal, does not let much slip by him. Coolness is everything nowadays, and Mr. Herring has taken in hand the ventilation of his theater. He has installed a large fan 60 inches in diameter, worked by a 5-horsepower motor, which exhausts 16,000 cubic feet of air a minute, sufficient to chanye the atmosphere of the theater every five minutes. The Mount Royal has also had its draperies changed, and the North End house looks summery and cool.

James Travis, formerly manager of the Casino, is back with his old love again. Since his return the theater has taken on quite a new aspect. It will not be long before the Casino regains its old time popularity.

Tom A. Byerle, formerly in the exchange business in Texas, has been appointed Montreal manager of the Canadian Universal Film Exchange.

G. E. Hemsworth, the popular manager of the Chrystal Palace, has not been feeling very well lately and is going away for a well earned vacation. His many friends wish him a good holiday and complete recovery. During his absence the theater will be in charge of Mr. Howard, of Toronto.

Maurice West has installed a gold fibre screen in his theater, the Family, and he reports good results from it. "The Million Dollar Mystery" is booked at this house.

An interesting article entitled: "Montreal, A City of Cinemaniacs," recently appeared in Beck's Weekly, and makes the following statistical statement: ". . . Eight hundred thousand people a week pass through the seventy-five moving picture theaters of Montreal, viewing 200,000 feet, or close upon forty miles of film. . . . The exact seating capacity registered at the City Hall is 57,526. . . . Eight hundred thousand people! That represents a quarter as much again as the total population on the Island of Montreal . . . ."

A new theater, the Colonial, has been opened on Arthur Street, Port Arthur, Ont. It is claimed that Colonial is the second largest picture theater in Canada.

GALLAGHER.

IN THE MIDDLE WEST.

LOUIS MEYERS has opened a new theater at Germantown, Neb.

S. F. Rolph, manager of the Royal theater at Fullerton, Neb., has awarded the contract for a new moving picture theater, 25 x 120 feet, to be erected on Broadway in that city.

Jack Howard, who has been associated with Wall Brothers of Freemont, Neb., in their photoplay enterprises, has purchased their house at Norfolk, Neb., and has assumed charge of it. Robert Wall, who has been managing the Norfolk house, returned to Fremont to take charge of the properties at that place.

The First Methodist Church of Brazil, Ind., is using moving pictures.

Petitions, circulated by J. Stafford and Fred Dunnavant, exhibitors at Niles, Ohio, asking that a referendum vote be taken on the Sunday closing ordinance was filed with the supervisors of elections at Warren. Stafford declares it to the interest of children who rove the streets on Sunday that the shows be operated. He also avers the wealthier people are driving in their automobiles to Girard and Youngstown to attend the photoplay shows and that the poorer people who have no cars are deprived of this pleasure.

President Goldberg of the Omaha, Neb., Exhibitors League, indignant at the charge of the Social Service Board that the exhibitors had broken faith in the matter of showing unfit pictures, named a committee to confer with the board. He declared that the only white slave pictures shown in the city were exhibited in a regular theatrical house which was in the picture business only temporarily. Aside from this there was one objectionable film shown in a downtown house, but it was stopped by the Exhibitors League.

Three reels of moving pictures are shown each evening at the playgrounds in Mingo, Ohio.

The Empress theater at Omaha, Neb., showed the moving pictures of the convention of the Nebraska State Editorial Association.

Manager Garman of the Orpheum theater at Lincoln, Neb., is giving travelogues each Monday, Wednesday and Friday night.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

FRANK COOK, manager of the Orpheum theater in Milwaukee, for ten years connected with the Saxe Amusement Company, has resigned to accept a position as general manager of Nielsen Quality Feature Film Company of Chicago.

A "hot weather price" of five and ten cents is featured by the Monroe theater at Monroe.

The problems of the electrical storm season are again upon the manager. At the Unique theater in Waukesha there was a crash and the theater was in darkness. The patrons were reassured by a voice: "Keep your seats; a transformer across the street was struck by lightning and all the lights on this circuit are out of commission."

The building inspector of Milwaukee reports that the fifty-four photoplay houses in the city have an aggregate seating capacity of 35,011.

W. I. Winnegar, who has been managing the Majestic theater at Lake Geneva, has leased the Chenny property in Williams Bay and will operate a moving picture theater. G. A. Van Slyck, owner of the Majestic, will take charge of his house.

The White House theater of Racine has begun its summer schedule of opening on Saturday evening, Sunday matinee and night with three acts of vaudeville and pictures.

The Lyric theater at Fort Atkinson which was closed July 1 for redecorating expects to reopen early in August. The house opened for special business on July 4 and 12.

Members of the Wisconsin Banking Association endeavored to secure for their convention at Milwaukee July 15 and 16 the films teaching thrift. The release date was fixed for September 15.

In a new ordinance, as published, at Madison, it is provided that where there are no side aisles in moving picture theaters the center aisle shall be four feet six inches wide. Alderman Bourke, who fathered the measure, declared it was originally six feet, and announced his intention of finding out who altered the provisions.

The second showing of "Judith of Bethulia" at the Bijou theater in Appleton was by request of the patrons of the house.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

BODKIN & KEANE of the Star theater at Evanston have projected the idea of showing "Made-in Evanston" films. Advertisements were inserted in local papers asking for scenarios by Evanston writers. These are to be produced in local settings under the direction of James E. Byrnes of the Greenwood Inn, who has had film experience. There will be no attempt to start a plant in Evanston; the films will be sent to Chicago for development. They will be shown first at the Star and then put into circulation. It is hoped to show at least one of this kind of pictures each week.

The Cort moving picture theater was opened the first of July at 116 North Adams street in Peoria.

P. S. Colley of Wilmette has leased the Majestic theater at Waukegan. He opened the house with stock musical comedy and moving pictures. To be more exact the house announces that it is "featuring feature pictures." Colley contemplates organizing a circuit of houses which can be booked out of Waukegan.

The Grand theater at Macomb recently had an all-feature week with no extra admission charges.

The Beardstown Amusement Company, just incorporated, has entered upon its career in operating the Princess and the Gem moving picture theaters in Beardstown.

Harry Bloston has retired from the management of the Wildey theater at Edwardsville, being succeeded by W. A. Edwards, who has leased the house from the Edwardsville Investment Company. The policy of pictures and vaudeville will be continued during the summer, but in the fall one big show a week will be booked. The house was closed for about ten days for some improvements. Bloston contemplates the sale of his airdome in Edwardsville and engaging in the show business in some other city.

The Lafreva Amusement Company of East St. Louis has been incorporated to do an amusement business. The incorporators are Lillian Landau, E. A. Haussman, C. E. Elmer, Louis Landau and Monroe Weiler.

About twice a month the patrons of the Opera House at Harvard will be given a vaudeville show in connection with the moving picture bill. Manager W. D. Saunders gets 10 and 20 cents for these augmented shows.

Manager George Howard of the Bijou theater at Monmouth closed his house July 4 for three weeks of remodeling and improving.

A juvenile automobile worth $50 was given away by the Mirror theater in Moline for advertising purposes.

Free moving pictures are now being given at the Illinois ball park in Galesburg.

A benefit performance for St. Joseph's church introduced the new Empress Skydome at Granite City to many likely to become regular patrons.

The Maywood theater in Maywood got ten cents admission when it gave a serial show in regular magazine fashion. The patrons who had followed Kathlyn through her adventures were interested in "The Million Dollar Mystery" before they left the house.

Patrons of the Haish Auditorium in De Kalb paid only five cents to see "The Merchant of Venice."

Illinois' prison pictures, "Life in the Joliet Prison," reached photoplaygoers in Clinton in connection with a stock company bill at the Airdome.

The Grand Opera House, Harold J. Johnson, manager, at Jacksonville, has inaugurated Tuesday, Wednesday and Saturday matinees. Fifty cents worth of trading stamps are given with each ten cent admission to these matinees.

Two cents enabled any child under twelve years of age in Freeport to see the Kleinschmidt "Arctic Hunt" pictures at a special 10 o'clock show given by Manager Guiteau of the Majestic theater.

Censorship of public amusement places, particularly moving picture theaters, is aimed at in a petition presented to the city council of Carthage.

The Virginia theater at Hooperston has been offering stock company shows in connection with such attractions as "Hiawatha" and serial pictures. Prices for the combined shows are ten and fifteen cents.

W. W. Watts of the Vaudette Amusement Company of Springfield has closed the Vaudette theater at Ashland and Fifty-fifth streets in Chicago, at least temporarily. Some improvements are being made to the house while it is idle.

F. M. Edgett expects to have his new moving picture theater in Earlville ready for occupancy about the first of September.

Moving pictures will not be shown at the Gaiety theater in Ottawa after its reopening August 26.

Metcalf & Kincaid have opened their airdome in the north side of the public square in Greenfield.

The Opera House in Paris, which is now running pictures, is conducting a voting contest.

The Grand theater at Moline had a camera man on the streets for the purpose of making films which would inject local color into the Grand program.

Oakland business men will give free moving pictures every Wednesday night this summer.

Edward Brick is in charge of the operation at the new Orpheum theater which has been opened at Water and Main streets in Aurora by Harry Hargrave. Hargrave, the Aurora photoplay pioneer, has a good illumination scheme for what was one of the darkest corners in the

city. A Wurlitzer orchestra and an automatic ticket-seller are innovations for Aurora.

The Airdome at Riverside Park, McHenry, is in its third successful season. Pictures are shown at ten cents.

Elkhart will have an airdome playing pictures. A building for the purpose has been erected by John Bushell and James Taylor.

The City Commission at Springfield has passed the ordinance which will make it a hard matter to locate a moving picture theater in any of the residence sections. In order to open a show anywhere outside of the fire district it will be necessary to secure the consent of property owners within 400 feet each way of the site.

Secretary of State Harry Woods of Springfield has issued a charter to the Chicago Herald Movies with a capital stock of $2,000. The incorporators are Francis E. Matthews, Harold R. Brown and Harry W. Wayman.

The moving picture theater at Nebo has raised the admission for children over ten years old to ten cents.

When the new Village theater at Wilmette was opened a speech was made by Edward F. Kelly, who is interested in the house. He announced the intention of the owners to make it a community moving picture house and invited suggestions at all times. He introduced to the public A. L. S. Parr, manager of the theater, while the organist at the new Kimball pipe organ "played the picture" with "Has Anybody Here Seen Kelly?"

Arrangements have been made by the Bio theater at Moline whereby the Between Times Circle of Kings Daughters will have charge of the production of "The Chri-tian" at that house in September.

MIDWEST SPECIAL SERVICE.

IOWA.

RAYMOND SLAUSON and Ernest Landis have purchased the Princess moving picture theater at Monticello from Eugene Byers.

L. D. Hendrix, manager of the Star theater at Mt. Vernon, and C. J. Hodgson, a photographer of that city, have purchased equipment for a moving picture airdome and will tour the state with it. The moving picture business will be supplemented with photograph work. The Star will be operated by Mrs. Hendrix in the absence of her husband.

The patrons of the Crystal theater at Cedar Rapids wanted to see "Tess of the Storm Country" again and got it.

The Majestic theater at Waterloo is now under the personal management of George M. Fenberg, who has been operating it, and has returned to a moving picture program at ten cents for the first floor and five cents for the second.

In addition to the three reels of pictures, three acts of vaudeville are given by the movie airdome which has been opened on Locust street, between Seventh and Eighth street, in Des Moines.

The Lyric theater at Lovilla has been removed from the Carr Opera House to an outdoor location.

Fred Foster, who has opened a moving picture theater in Humeston, will give a show each Saturday night.

"Every week we notice a tendency for the raising of the standard of motion pictures in this city," remarks the Cedar Rapids Saturday Record. "This is especially true as to the Palace and Isis theater. It is such houses as these that will make the motion pictures inviting to the best of our citizens."

The Des Moines Film & Supply Co., Des Moines, has opened an office in the Utica Building. The office will be under the management of R. C. LiBeau, an experienced exchange man.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

BY URGING the use of moving picture exhibits the management of the Wichita (Kan.) Fair and Exposition and the Ninth Annual International Dry Farming Congress and Soil Products Exposition and International Congress for Farm Women believes that a pleasing departure will be made from the "tinsel and cheesecloth booths." Announcement has been made that the lecture room of the Forum will be fitted up for projection and the concerns which have films to exhibit will be furnished light, power, etc., free.

Confederate veterans of Dallas, Tex., went to the Hippodrome theater in a body the night of July 4 to see the special Independence Day attraction, "The Battle of Gettysburg." The public was invited to come at the same time and hear the real "rebel yell."

A men's Bible class with a membership of 450 was filmed one Sunday morning in the First Methodist Episcopal Church at Wichita, Kan., by Walter Bell of the Kansas Motion Picture Company.

The Christian Church of Atchison, Kan., has purchased a moving picture machine and will show Biblical and educational pictures free every Saturday afternoon to children under fifteen years of age.

Benefit performances were given two days at the Novelty theater in Topeka, Kan., for the United Commercial Travelers. A band concert in front of the theater each night attracted considerable business.

Moving pictures of the Mystic Shriners at the Atlanta convention shown at the Folly theater in Oklahoma City, Okla., for the benefit of the Masonic Home at Darlington, Okla. In connection there were a number of pictures of Oklahoma events, and the Masons fostered an unusual attendance.

MIDWEST SPECIAL SERVICE.

ST. LOUIS.

THE St. Louis County Republican candidates held a meeting at the Lockwood Garden, Lockwood and Gore avenues, on July 7, and instead of serving beer to their prospective constituents, they entertained them with moving pictures and music. One of the reels shown was a local weekly which contained a school picnic given a few weeks ago wherein most of the candidates participated, and were caught by the camera. The crowd seemed to enjoy the innovation of moving pictures at a political meeting and the liquid refreshments usually considered indispensible on such occasions were not missed.

The New Favorite Summer theater, Cherokee street and Iowa avenue, which has been running light opera with moving pictures between the acts, showed a straight bill of pictures last week, with "A Million Bid" as the feature.

William Sievers, manager of the New Grand Central theater Grand and Lucas avenues, has been beset with so many requests for a re-engagement of "Les Miserables" that the feature will be shown for the third time during the week beginning July 12.

Lionel G. Edel, formerly manager of the feature deparatment at the General Film Exchange, in this city, has been appointed as a traveling representative salesman for the World's Feature Corporation.

Frank Danner, manager of the Elite Airdome, Eighteenth street and Park avenue, advertised a "Nigger Baby Contest" at his theater recently When the "babies" made their appearance they proved to be boys of the neighborhood blackened up, some of them as old as eighteen years. The contest caused much laughter, and closed with a milk drinking race between the "babies," that brought down the house.

Warner & Co., managers of the Fairdome, 3100 Arsenal street, are now also managing the Arlington Airdome at Union avenue and North Market street.

Joseph Rathheim, manager of the Hudson Airdome, Twelfth and Hickory streets, where the audiences of the Hudson theater, Eleventh and Park are entertained during the summer months, has a good plan to increase the admission price of his theater. He opened the season with two ten cent nights each week, and by giving features and special programs he has gradually worked up until he now gets ten cents admission five nights a week, and this in a neighborhood that has been accustomed to paying five cents for its pictures.

A bill has been passed by the House of Delegates, which, if acted upon favorably by the City Council, will provide a season of eight weeks of free moving pictures at the downtown playgrounds. The schedule provides for a two hours' performance at a different park or playground each night. Park Commissioner Davis is outlining the plans now, and films of a historical scenic and educational character will be used. If the law goes into effect the shows will begin July 15.

The California Garden, California avenue and Sidney street, and the Aubert Garden, Aubert and Easton avenues, which are under the same management, are conducting a contest that is proving very popular with their patrons. A Shetland pony and cart are offered as prizes for the most popular boy or girl under sixteen years of age. The votes are earned by the contestants and their supporters through attendance to the gardens, and through purchases of merchandise from different dealers in the neighborhood. a dry goods store, a grocery, a meat market, a bakery and a drug store, all give votes, ten votes with each ten cent purchase. In addition to this two hundred votes are given to any boy or girl under sixteen who sells a family book of twelve tickets to the gardens. The twelve tickets are sold for a dollar in this manner.

Fred J. Murphie is now manager in charge of the World's Feature Corporation's offices in the Navarre building.

William O. Reeve, manager of the Eighteenth Street theater, has built an airdome directly behind the theater, that seats 1,400 persons Mr. Reeve is the tenth exhibitor to operate the Eighteenth Street house, and although the place was considered a non-producer when he took charge, he has built up a big patronage. He believes in features and makes Thursday and Saturday of each week special nights.

GIEBLER.

SAN FRANCISCO.

A PERMIT has been granted by the Board of Police Commissioners to Edward Cano to operate a moving picture theater at 255 Valencia street.

The Santa Clara County Committee of the Panama-Pacific International Exposition are preparing to make an elaborate showing of Stanford College life at the Exposition by means of moving pictures.

The Portola theater scored another great success with its recent offering, "Home Sweet Home." Crowded houses were the rule throughout the week.

"Doc" Hart, well known as a lecturer on criminology, and who has been connected with Davis Bros. in their poster exchange, is now interested in the Heidelburg theater, Oakland, Cal.

The Thanhouser serial production is being shown at Fresno, Cal. in the Pastime theater and the first release was enthusiastically received.

A. A. Cuneo will shortly open a new moving picture house at Bakersfield, Cal., one of the leading oil centers of the State.

A. D. Bynon, who recently opened an airdome at Weed, Cal., has closed this on account of the cold weather. Frequent showers and cool nights interfered with the business.

The Bell theater at Livermore, Cal., is now under new management and a number of changes in policy are being made.

G. A. Bradbury is preparing to open the Idle Hour theater at Grass Valley, Cal.

The Floriston Commercial Club of Floriston, Cal., is giving a moving picture show in the opera house every Sunday evening.

C. B. Clark has opened an attractive theater at Pacific Grove, Cal., this being known as the Colonial.

Work is under way on the theater building of James Beatty at San Jose, Cal. The building permit calls for an expenditure of $6,000.

Moving pictures were taken recently at Oakdale, Cal., by Claude C. Laval, official photographer of the San Joaquin Counties Association. The pea canning industry was depicted in detail, the entire operation being shown from gathering the vines and the shelling by machinery, to packing and labeling. The film will be shown at the Panama Exposition in San Francisco.

The Hippodrome theater, recently opened at Fresno, Cal., as an open air amusement place, has been meeting with great success. A number of pictures taken by the Fresno Film Company are being shown there, must interest being taken in the local views.

The city of New York is preparing to erect a pavilion of its own on the Panama-Pacific International grounds at San Francisco and will expend $100,000 on a municipal exhibit. One feature under consideration is that of showing moving pictures illustratng city work in various departments.

Manager D. M. Linnard of the Hotel Maryland, Pasadena, Cal., is planning to erect a theater building to have a capacity of 4000 persons, and to be known as the Maryland Court Gardens. It is to be largely of steel and glass.

Mary Pickford in "The School Teacher and the Waif" was the attraction recently at the Sequoia theater, Sacramento, Cal., and was a big drawing card. Souvenir pictures of this popular star were given free to the lady visitors.

Plans are being drawn by Architect Lewis Cowles for a theater to be erected at Santa Rosa, Cal., at an estimated cost of $150,000. F. E. Barrett and J. M. Whittingham are among those interested in the proposition.

CHURCH.

MICHIGAN.

O. F. GILLEN has assumed the management of the Family theater in Jackson. A three-reel show will be given.

Manager Beeman, desiring to change the name of his house from the Swastika, announced a voting contest for a suitable title. Each patron for a week was given a card on which to suggest a name, the most suitable one receiving $5 in gold. Only names of six letters or less were eligible.

H. R. Hiller, cameraman, chanced to be summering at Spring Lake and when the $150,000 steamer the Manistee, burned to the water's edge at Spring Lake he was fortunate enough to get about five hundred feet of good pictures. These will be excellent attractions for many Michigan houses.

The moving pictures of the Boy Scouts in Grand Rapids were not shown in the theaters but were exhibited at various school houses to aid a fund for the youths.

Two nine-reel programs were recently shown for ten cents by the Grand theater at Calumet.

Mr. and Mrs. LaMore have opened the rejuvenated Airdome at Eaton Rapids and will follow a high class photoplay policy.

Robert Dunham of Marshall has purchased the moving picture theater on Trowbridge street in Allegan from Manager Richter, who will devote his time to a theater which he recently purchased in Otsego.

MIDWEST SPECIAL SERVICE.

(Continued on page 604.)

Calendar of Licensed Releases

Current Releases

MONDAY, JULY 20th, 1914.

BIOGRAPH—The World and the Woman (Drama)
EDISON—The Adventure of the Absent-Minded Professor (Seventh of the "Octavius"—Amateur Detective Series) (Comedy)
ESSANAY—Money Talks (Comedy)
KALEM—In the Wolf's Clothing (Fourth of the Alice Joyce Series) (Special—Two parts—Drama)
PATHE—The Crayfish (Educational)
—In French Guinea (Travel)
SELIG—A Woman Laughs (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 41 (News)
VITAGRAPH—Love the Clairvoyant (Drama)

TUESDAY, JULY 21st, 1914.

CINES—The Stronger Tie (Special—Two parts—Drama)
EDISON—A Matter of Minutes (Eighth of "The Man Who Disappeared" Series) (Drama)
ESSANAY—Mrs. Billington's First Case (Comedy-Drama)
KALEM—The Beast (Drama)
LUBIN—Temper and Temperature (Comedy)
—Worms Will Turn (Comedy)
MELIES—(Title not reported)
PATHE—A Badger Hunt (Hunting)
—Life in Japan (Customs)
SELIG—The Lure of the Ladies (Comedy)
VITAGRAPH—Bread Upon the Waters (Special—Two parts—Drama)

WEDNESDAY, JULY 22d, 1914.

EDISON—A Deal in Statuary (Comedy)
—His Wife's Burglar (Comedy)
ESSANAY—The Fable of "Higher Education that Was Too High for the Old Man" (Comedy)
KALEM—The Rival Railroad's Plot (Special—two parts—Drama)
LUBIN—Who Seeks Revenge (Special—Two parts—Drama)
MELIES—His Sense of Duty (Drama)
PATHE—Pathe's Weekly No. 46, 1914 (News)
SELIG—The Sealed Package (Drama)
VITAGRAPH—Buddy's Downfall (Comedy)

THURSDAY, JULY 23d, 1914.

BIOGRAPH—The Cheeseville Cops (Comedy)
—The Show Busters (Comedy)
ESSANAY—Slippery Slim's Inheritance (Comedy)
LUBIN—The False Shadow (Special—Two parts—Drama)
MELIES—Wanted, a Sweetheart (Comedy)
—Why Preachers Leave Home (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 42 (News)
VITAGRAPH—The Apple (Drama)

FRIDAY, JULY 24th, 1914.

EDISON—Laddie (Special—Two parts—Drama)
ESSANAY—A Letter from Home (Special—Two parts—Drama)
KALEM—The Bingville Fire Department (Comedy)
LUBIN—A Traitor to His Country (Drama)
SELIG—The Substitute Heir (Comedy)
VITAGRAPH—The Winning Trick (Comedy)

SATURDAY, JULY 25th, 1914.

BIOGRAPH—The Little Widow (Drama)
EDISON—The Last Assignment (Twelfth of the "Dolly of the Dailies" Series (Drama)
ESSANAY—Broncho Billy and the Gambler (Drama)
KALEM—Defying the Chief (Drama)
LUBIN—A Matter of Record (Comedy)
MELIES—Black Pearls (Special—Two parts—Drama)
SELIG—Footprints (Comedy-Drama)
VITAGRAPH—Romantic Josie (Special—Two parts—Comedy)

Advance Releases

MONDAY, JULY 27th, 1914.

BIOGRAPH—Gwendolyn the Sewing Machine Girl (Comedy)
BIOGRAPH—Search, the Scientific Detective (Comedy)
EDISON—A Canine Rival (Eighth of the "Wood B. Wedd" Series) (Comedy)
ESSANAY—Sweedie and the Lord (Comedy)
KALEM—The Identification (Special—Two parts—Drama)
PATHE—The Hosts of the Sea (Educ.)
—Coffee Cultivation, Santos (South America) (Ind.)
SELIG—A Five Hundred Dollar Kiss (Special—Two parts—Comedy)
SELIG—Hearst-Selig News Pictorial, No. 43 (News)
VITAGRAPH—His Kid Sister (Comedy)

TUESDAY, JULY 28th, 1914.

CINES—In Temptation's Toil (Special—Two parts—Drama)
EDISON—The Mystery of the Lost Stradivarius (Ninth of the "Chronicles of Cleek" Series) (Drama)
ESSANAY—A Clash of Virtues (Drama)
KALEM—The Man With the Glove (Drama)
LUBIN—The Question and Answer Man (Comedy)
MELIES—(Title not reported)
PATHE—The Straits of Bonifacio (Sardinia) (Travel)
—Hemp Throwing (New Zealand) (Ind.)
SELIG—Muff (Drama)
VITAGRAPH—John Rance, Gentleman (Special—Two parts—Drama)

WEDNESDAY, JULY 29th, 1914.

EDISON—Something to a Door (Comedy)
ESSANAY—The Fable of "The Coming Champion Who Was Delayed" (Comedy)
KALEM—The Indian Agent (Special—Two parts—Drama)
LUBIN—The Lure of the Car Wheels (Special—Two parts—Drama)
MELIES—An Actress's Son—(Drama)
PATHE—Pathe's Weekly, No. 47, 1914 (News)
SELIG—The Mother Heart (Special—Two parts—Drama)
VITAGRAPH—Officer Kate (Comedy)

THURSDAY, JULY 30th, 1914.

BIOGRAPH—A Bit of Human Driftwood (Special—Two parts—Drama)
ESSANAY—Snakeville's Home Guard (Comedy)
LUBIN—Three Men and a Woman (Special—Two parts—Drama)
MELIES—The Trowserless Policeman (Comedy)
—210 vs. 213 (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 44 (News)
VITAGRAPH—The Greater Motive (Drama)

FRIDAY, JULY 31st, 1914.

EDISON—The Stuff that Dreams Are Made Of (Special—Two parts—Comedy)
ESSANAY—The Seventh Prelude (Special—Two parts—Drama)
KALEM—The Deadly Battle at Hicksville (Comedy)
LUBIN—Within the Noose (Drama)
MELIES—Music Hath Charms (Comedy)
SELIG—When the Cook Fell Ill (Comedy)
VITAGRAPH—Private Bunny (Comedy)

SATURDAY, AUGUST 1st, 1914.

BIOGRAPH—The Man Who Paid (Drama)
EDISON—Farmer Rodney's Daughter (Drama)
ESSANAY—The Squatter's Gal (Drama)
KALEM—The Lad From Old Ireland (Drama)
LUBIN—She Gave Him a Rose (Comedy)
—The Rise of the Johnsons (Comedy)
MELIES—Honor Redeemed (Special—Two pars—Dr.)
SELIG—Love vs. Pride (Drama)
VITAGRAPH—The Violin of M' Sieur (Special—Two parts—Drama)

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Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JULY 19th, 1914.

ECLAIR—Tango Versus Poker (Comedy)
FRONTIER—The Ranger's Reward (Western-Drama)
REX—Out of the Darkness (Drama)

MONDAY, JULY 20th, 1914.

IMP—In the Sultan's Garden (Drama)
STERLING—The Circus (Comedy)
VICTOR—Value Received (Two parts—Western-Drama)

TUESDAY, JULY 21st, 1914.

CRYSTAL—Getting Vivian Married (Comedy)
GOLD SEAL—Lucille Love, the Girl of Mystery (Series No. 15) (Two parts—Drama)
UNIVERSAL IKE—Universal Ike, Jr., in Cupid's Victory (Comedy)

WEDNESDAY, JULY 22, 1914.

ECLAIR—Allah—3311 (Three parts—Drama)
JOKER—Jimmy Kelly and the Kidnappers (Comedy)
NESTOR—By the Sun's Rays (Western—Drama)
UNIVERSAL—Animated Weekly, No. 124 (News)

THURSDAY, JULY 23d, 1914.

IMP—The Gateway of Regret)Drama)
REX—At the Foot of the Stairs (Drama)
STERLING—Love and Lunch (Two parts—Comedy)

FRIDAY, JULY 24th, 1914.

NESTOR—All at Sea (Comedy)
POWERS—Kate Waters of the Secret Service (Two parts Drama)
VICTOR—Irene's Busy Week (Comedy-Drama)

SATURDAY, JULY 25th, 1914.

"101" BISON—Olana of the South Seas (Two parts—Drama)
JOKER—The Polo Champions (Comedy)

SUNDAY, JULY 26th, 1914.

ECLAIR—When Death Rode the Engine (Western-Drama)
FRONTIER—When Memory Recalls (Drama)
REX—An Awkward Cinderella (Comedy-Drama)

MONDAY, JULY 27th, 1914.

IMP—When Romance Came to Anne (Two parts—Drama)
STERLING—A Wild Ride (Juvenile Comedy)
VICTOR—Out of the Valley (Drama)

TUESDAY, JULY 28th, 1914.

CRYSTAL—Their Parent's Kids (Comedy)
—Charlie's Toothache (Comedy)
GOLD SEAL—The Love Victorious (Three parts—Drama)
UNIVERSAL IKE—Universal Ike, Jr., In His City Elopment (Comedy)

WEDNESDAY, JULY 29th, 1914.

ECLAIR—The Dupe (Two parts—Drama)
JOKER—Wooing of Bessie Bumpkin (Comedy)
NESTOR—An Indian Eclipse (Drama)
ANIMATED WEEKLY—Number 125 (News)

THURSDAY, JULY 30th, 1914.

IMP—Universal Boy (Series No. 2) (Comedy)
REX—Circle 17 (Two parts—Drama)
STERLING—Troublesome Pets (Comedy)

FRIDAY, JULY 31st, 1914.

NESTOR—Maggie's Honest Lover (Comedy)
POWERS—The Tangle (Comedy)
VICTOR—The Mad Man's Ward (Two parts—Drama)

SATURDAY, AUGUST 1st, 1914.

"101" BISON—Tribal War in the South Seas (Two parts—Drama)
JOKER—Wifie's Busy Day (Comedy)

Mutual Film Corporation

SUNDAY, JULY 19th, 1914.

KOMIC—"Billy" (Series No. 2) (Comedy)
MAJESTIC—The Painted Lady (Two parts—Drama)
THANHOUSER—Harry's Waterloo (Comedy)

MONDAY, JULY 20th, 1914.

AMERICAN—A Man's Way (Two parts—Drama)
KEYSTONE—(Title not given)
RELIANCE—Our Mutual Girl, No. 27 (News)

TUESDAY, JULY 21st, 1914.

BEAUTY—Her "Really" Mother (Drama)
MAJESTIC—A Red Man's Heart (Drama)
THANHOUSER—The Pendulum of Fate (Two parts—Drama)

WEDNESDAY, JULY 22d, 1914.

AMERICAN—Business vs. Love (Drama)
BRONCHO—Shorty and the Aridville (Two parts—Comedy)
RELIANCE—Izzy and the Diamond (Comedy)

THURSDAY, JULY 23d, 1914.

DOMINO—The Defaulter (Two parts—Drama)
KEYSTONE—(Title not given)
MUTUAL WEEKLY—Number 82 (News)

FRIDAY, JULY 24th, 1914.

KAY-BEE—The Sheriff of Bisbee (Two parts—Drama)
MAJESTIC—Lest We Forget (Drama)
PRINCESS—The Cavalry at Fort Meyer, Va. (Scenic)
PRINCESS—Harvesting Ice (Scenic)

SATURDAY, JULY 25th, 1914.

KEYSTONE—(Title not given)
RELIANCE—The Saving of Young Anderson (Two parts Drama)
ROYAL—Milling the Militant (Comedy)
—Servants Superseded (Comedy)

SUNDAY, JULY 26th, 1914.

KOMIC—Leave It to Smiley (Comedy)
MAJESTIC—The Mystery of the Hindu Image (Two parts—Drama)
THANHOUSER—From Wash to Washington (Comedy)

MONDAY, JULY 27th, 1914.

AMERICAN—The Broken Barrier (Two parts—Drama)
KEYSTONE—(Title not given)
RELIANCE—Our Mutual Girl, No. 28 (News)

TUESDAY, JULY 28th, 1914.

BEAUTY—A Midsummer Love Tangle (Drama)
MAJESTIC—Down by the Sounding Sea (Drama)
THANHOUSER—The Messenger of Death (Two parts—Drama)

WEDNESDAY, JULY 29th, 1914.

AMERICAN—Does It End Right? (Drama)
BRONCHO—The Long Feud (Two parts—Drama)
RELIANCE—The Sheriff's Prisoner (Drama)

THURSDAY, JULY 30th, 1914.

DOMINO—The Curse of Caste (Two Parts—Drama)
KEYSTONE—(Title not given)
MUTUAL WEEKLY—Number 83 (News)

FRIDAY, JULY 31st, 1914.

AMERICAN—All on Account of a Jug (Comedy)
KAY-BEE—An Eleventh Hour Reformation (Two parts—Drama)
PRINCESS—The Target of Destiny (Drama)

SATURDAY, AUGUST 1st, 1914.

KEYSTONE—(Title not given)
RELIANCE—The Gunman (Two parts—Drama)
ROYAL—The Baker Street Mystery (Comedy)

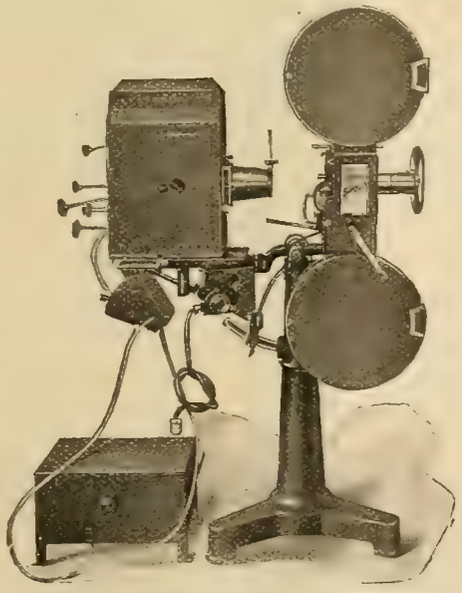
Simplex Quality

again demonstrated at the Dayton, Ohio, Convention, July 6 to 11, inclusive.

Gathered at that Convention were exhibitors from the Pacific as well as the Atlantic Coast, and it was mighty pleasing and encouraging to have one after another come to our exhibit and volunteer the information that they have used Simplex machines for a year or two years, etc., and have projection in their theatres which their competitors, using other makes of machines, cannot equal.

One notable point in the testimony of all was the fact that Simplex machines had not cost them anything for repairs.

The real proof of quality lies in the results of practical use under hard conditions. There are lots of Simplex users in every community. Get their unbiased opinion of the machine. Theirs is the testimony which should influence your next purchase.



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DETROIT.

(Continued from page 599.)

DETROIT feels honored in having one of its delegates to the National Motion Picture League Convention elected treasurer of that organization, the successful person being Peter Jeup of Detroit. Mr. Jeup is president of the Detroit Motion Picture Exhibitors' League, which position he is now filling for his second term.

After an association with John H. Kunsky for many years—ever since Mr. Kunsky has been in the motion picture industry—M. W. Schoenherr has tendered his resignation, the same having taken effect July 15. Mr. Schoenherr has not as yet decided on his future activities, although he is planning to buy a small theater devoted to moving pictures. He was for several years manager of the Columbia theater on Monroe avenue, and for the past year has been general manager of the Casino Amusement Company, which comprises all of the Kunsky theaters, and the Casino Feature Film Company, which has the exclusive Michigan agency for Famous Players and Jesse Lasky feature films. The resignation of Mr. Schoenherr came as a surprise to the local field.

The Avenue theater on lower Woodward avenue discontinued its season of melodramatic stock on July 12 and starting July 13 started a short season of moving pictures. Pictures will continue until August 23, when they will be replaced by the regular stock season. Frank Drew will continue as manager of the theater.

The Liberty broke all records since it opened the week of July 6 when it offered Mary Pickford in "The Eagle's Mate." Hundreds were disappointed every day. On Sunday, July 5, which was the first day, the crowd extended from the box office to Monroe avenue; on Monday the crowd was even greater. Every day the business showed an increase. Manager Pierce tried to secure the picture for a second week in order to accommodate hundreds of his regular patrons who were unable to gain admission the first seven days, but he could not arrange it on account of future bookings. Following its exhibition at the Liberty, "The Eagle's Mate" was shown at the Empress and the Garden, each for two days, following which it went to Grand Rapids.

According to Attorney-General Grant H. Fellows of Michigan moving picture exhibitions may be prohibited on Sunday by an ordinance in a village incorporated under the general laws of the state. Such was the ruling which he made on July 6.

A. E. Whitbeck, general manager of the New Orpheum theater, at Lafayette and Shelby streets, announces that the house manager of that playhouse will be Harry P. Williamson. He is a well known Detroiter. The Orpheum will open its doors about the first week in September, according to present plans.

Louis Schneider, head of the Michigan Amusement Company, which controls the Grand Circus theater, has been before a jury in the United States district court owing to a suit in which the Detroit Bridge and Steel Works asked that the company be declared bankrupt because it paid certain accounts in full while other creditors have been permitted to go unpaid. Judge Arthur Tuttle, who heard the case, refused to adjudge the Michigan Amusement Company a bankrupt, which ruling came as a result of the showing of testimony by attorneys for the amusement company that the firms seeking to get the adjudication had based their complaint on bills paid by an unofficial receivership appointed to conduct the affairs of the Grand Circus theater.

Architect C. Howard Crane has started to take figures on the two-story office, store and theater building on Woodward avenue, near Willis, for A. Arthur Caille. This theater will be devoted to vaudeville and pictures, and will be called the "Majestic." It will be a fireproof structure of steel and terra cotta in the Italian Renaissance style. The site has 122 feet frontage on Woodward and is 176 feet deep; the lobby alone will accommodate 600 persons; the exterior will be made attractive by an arrangement of boulevard lights and shrubbery. The auditorium will accommodate 1,850. There will be no galleries, but in a chain of 30 auto boxes, 230 more persons can be taken care of, thus bringing the total capacity to over the 2,000 mark. In the rear of the auditorium there will be an electric fountain which wil render musical selections during intermissions. The theater will be equipped with a large stage that will make possible the presentation of elaborate spectacular productions. There will be eighteen dressing rooms. Allowance will be made for an orchestra of twenty pieces and in addition a $10,000 pipe organ will be installed. There will be rest rooms and retiring rooms with attendants in charge. Male ushers are to be employed. A score of exits will make it possible to empty the entire house in less than two minutes. There will be a washed air system of ventilation. The indirect lighting system will be used and the chandeliers will be fitted with prism glass pendants. The officers of the company are A. Arthur Caille, vice-president; Frank W. Westbrook, secretary and Harry Goldstein, who will also be the house manager.

W. D. Ward has resigned as manager of the Detroit branch of the Mutual Film Corporation and has been succeeded by G. J. Trask, formerly manager of the Cincinnati office and more recently district manager for the Mutual of Cleveland, Detroit, Cincinnati and Indianapolis.

Arthur Lucas, of the home office of the Mutual company, was a visitor in Detroit on July 10.

SMITH.

IN THE NORTHWEST.

W. MATHEWS for the last year operator at the Albert theater in Albert Lea, Minn., has embarked in business for himself at Elmore, Minn., where he has taken over the management of the Lyric theater. He is succeeded at the Albert by John Carmichael.

The Church Club at St. Paul, Minn., is using moving pictures in connection with its community club work.

Clark & Jarvis of Gladstone, N. D., have purchased the interests of Swain, Anforn & Burmester in the opera house and moving picture show at Glen Ullin, N. D.

Announcement has been made by the management of the Pastime theater at Mankato, Minn., that owing to the unusual number of outdoor attractions in Mankato and the fact that the firm has purchased the Minnesota and Iowa rights for a feature, the Pastime will not run regularly in July and August. During these two months a number of multiple reel features will be shown. The regular schedule will be resumed September 6.

W. M. Duke obtained his license for an airdome at Tenth Street and Hawthorne Avenue in Minneapolis, Minn., by promising not to run any vaudeville. Officers of the First Baptist Church and the Northwestern Bible and Missionary Training School withdrew their objections to the theater as a new neighbor when it was agreed to run only moving pictures.

John Cox has sold his moving picture theater in Salem, S. D., to L. P. Pardee who has assumed charge.

The new Ruby theater, with a seating capacity of 700, has been completed at Chelan, Wash.

"The Theater Wide Open" is the inviting summer slogan of the Grand at Rochester, Minn.

The Duluth & Iron Range railroad is conducting a moving picture "Safety First" campaign for its employees in Minnesota.

The city council of Tacoma, Wash., has practically decided to allow owners of moving picture theaters to operate their own machines after passing an examination. It is understood the examination for the owners will not be as strict as for the regular operators.

Frederick W. Moore of Salt Lake City, Utah, will be the general manager, it is said, of the Western Youth Photo Play Company which is to be incorporated with a capital stock of $50,000. J. M. A. Spence, president of the Youth Photo Play Company of New York and Chicago, has been active in the organization of the company. Willis Brown, judge of the first juvenile court in Utah will direct a number of the productions. Negotiations have been made, it is reported, for a half block in Salt Lake City to be used as a studio. Settings will not be confined to Salt Lake, but the natural beauty of the state will be featured.

MIDWEST SPECIAL SERVICE.

INDIANA.

THE INDIANAPOLIS exhibitors are being checked up by the police on Sunday. Since the city administration took over the Citizens' Charity Association, the funds for which came entirely from exhibitors who donated in proportion to the number they could seat, various methods have been tried by the city to collect the donations. When the association was managed by the Exhibitors' League, and the funds dispensed by the league management, there was no way to enforce donations, and many who kept open on Sunday, ostensibly for "charity," were in reality giving nothing to charity. When the city took charge the lame ones were made to march up and pay or be closed up. Then Mayor Bell decided the city could not countenance Sunday opening unless it was certain a portion of the money was going to charity and the city took charge. Now the city is not satisfied that each exhibitor is paying his just proportion and the police are on watch with thumb dials to get an accurate count upon the attendance. The city also is laboring to get proper co-operation with other charity organizations to be sure that the funds they dispense are not in duplication of expenditures by other organizations. The exhibitors are watching the city's efforts with a great deal of interest, and are particularly well pleased at the effort being made to see that all exhibitors pay their full proportionate share of Sunday receipts into the charity.

H. A. Bandy, Indianapolis manager of the Mutual Film Corporation, believes that their new quarters over the Keystone theater, to be about ideal. Ed Sourbier, when he built the Keystone theater, negotiated a lease with the Mutual people on promise of building quarters to their order. One feature of the arrangements is a steel and concrete vault for storing films. All paper is being sent out reinforced with cloth adding much to its durability. Special departments for this work have been installed and all the partitions are open at the top, permitting of good ventilation.

The Star theater man, Hope, broke down, and the house management took a quarter page in the local paper to announce its repair. The advertising value of ventilation is not overlooked in hot weather.

Samuel Berman has been made receiver for the Grand and Tokyo theaters, Logansport. The Tokyo has been closed as it is not believed it can be made profitable on account of its location. The Grand will be continued as it is not in bad condition and can be made profitable.

The idea of turning the churches over for the exhibition of motion pictures in promotion of the playground and recreation movement for children is making headway in Hammond, where it is likely some such step may be taken.

The Luna-Lite theater, Marion, is selling coupon books containing twelve admissions for fifty cents. The Luna-Lite, in announcing the booking of the Pathe daily news service, is listing in regular newspaper type and style alongside its display advertising the news features to be shown. It makes good readable publicity.

The New Era, Columbus, is offering free admission to any one clipping six consecutive advertisements of the house from the Herald, a daily newspaper.

Grimes Brothers, Crawfordsville, owners of the Arc theater, have installed a Wurlitzer pipe organ.

The Indiana branch of the Moving Picture Exhibitors' League of America, in convention at North Vernon, elected O. G. Murray, Richmond, president; J. C. Trulock, Aurora, vice-president; G. B. McClelland, second vice-president; W. E. Phillips, North Vernon, secretary; W. Curl, New Albany, treasurer, and J. C. Lockwood national vice-president.

Henry G. Rosenbush has bought the Victory theater, Union City, from L. N. Botkin. Carl Rosenbush will look after the ticket office and Miss Minnie Rosenbush will be at the piano.

The Star theater, Hope, has installed an electric piano.

William Lightner, manager of the Yale theater, Princeton, will move to a better location a few doors around the corner where the sidewalk traffic is heavy.

R. L. JENNE.

NORTHWESTERN NEW YORK.

A FORMAL opening of the redecorated offices of the World Film Corporation at 23 West Swan street will be held at an early date. F. W. Young is in charge.

The Buffalo Bureau of Building has issued a permit for the construction of the Palace theater by the Palace Theater Company at 327 Main street, that city. This new moving picture house will be located opposite Shelton Square, between North and South Division streets, and wil cost $80,000.

Harry G. Johnson, who about four years ago became manager of Carnival Court, a Buffalo summer park, which has a moving picture show, is dead from an attack of heart failure. For some time he was a sport promoter and publicity agent and was formerly a newspaper man. He was 38 years old.

The M. A. Myers Amusement Company, which will conduct moving picture and other amusement resorts and do a realty business, has been incorporated in Buffalo with a capital of $200,000. The directors are Merlin A. Myers, O. G. Hoefler and T. C. Pierce, all of Buffalo.

In the new Bell Telephone building, Buffalo, moving pictures illustrating the work of the telephone girl and the great value of the telephone in daily life are being shown. Films taken in familiar places in that city are offered.

The coolness of the Academy theater, Buffalo, is being advertised extensively by M. B. Schlesinger, manager of that house. An orchestra under the direction of Henry Sticht supplies and music.

Bertram S. Forbes has been appointed organist of the Elmwood moving picture theater, Buffalo. For years he was organist of the Central Presbyterian Church of that city. He also accompanied many noted singers at Convention hall, Buffalo. A new Skinner four-manual organ will be played for the first time shortly at the Elmwood. Manager Erdman of that theater announces that there will be a special musical program to dedicate the instrument. There is an eight-piece orchestra in addition to the organ.

Joseph Schuchert and Frederic Ullman are erecting a moving picture theater at Genesee and Pratt streets, Buffalo. The house will seat 1,200 and will be up-to-date in every detail.

J. Kauffman has succeeded Frank Frane as Buffalo manager of the Greater New York Film Rental Co.

J. M. Ward, manager of the Gayety theater, Buffalo, accompanied by Mrs. Ward, has arrived from a trip to Duluth and other points up the lakes. He will reopen the Gayety for the regular season in August. This house regularly plays burlesque, with occasional Sunday performances of moving pictures.

The Majestic theater, Buffalo, will open its regular season in a few weeks, with dramatic productions. This house recently played George Kleine's attractions. John Laughlin is manager of the Majestic and Edward Scanlon press agent. They have had wide experience in their respective lines. BILLY BISON.

PHILADELPHIA.

A CHARTER has been granted in the State of Pennsylvania to the Easton Producing Company with a capital of $5,000. The incorporators are J. Fred Osterstock, W. Clayton Hackett, Robert Welch, Abraham Leveton, Julie Chamelin and Harry Dortur.

The South Street theater, 1126 South street, this city, has been conveyed by George B. McCracken to Joseph W. Cummings for a price not disclosed, subject to a mortgage of $45,000. The assessed valuation of the property is $50,000.

The management of the Exposition theater has been turned over to Walter Martin of this city. Mr. Martin was for many years proprietor of the Vineland theater. He reports business with the former as being very good considering the summer season.

In a final effort to complete the sum of $150,000 for the erection of a more efficient building at the West Philadelphia Homeopathic Hospital, 54th and Thompson streets, this city, a series of moving picture exhibitions were given at the Franklin theater, 52d street and Girard avenue. The Franklin theater has been put on sale by the proprietors.

Two frame buildings, 123-125 South Thirteenth street, Harrisburg, Pa., have been razed in preparation for the building of a moving picture theater by Bender Brothers. The building will be of brick and hollow tile and will be fireproof throughout. Large windows will be built along both sides of the theater and exits will be provided at the front and rear and on the sides. It is expected that the theater will be finished by September 1. The manager will be Albert M. Bender.

A film theater is being erected for Kahn & Greenberg at 2425 North Broad street, this city. The new theater will be one story high, and of brick and terra cotta. The seating capacity is 750.

The Belvidere theater, 8320 Germantown avenue, had its grand opening on July, 1, showing six reels of films. The place was well patronized. The price of admission is 10 cents.

A charter was granted in the State of Pennsylvania to the Lyman H. Howe Film Company, of Wilkes-Barre, Pa., with a capital stock of $40,000. The incorporator is S. M. Wallingshaw, the treasurer of the company.

Plans have been completed by G. Allen Wilson for the erection and completion of a moving picture theater at Frankford, Philadelphia, which is to cost $20,000. The theater will have been completed about the end of September, and will show only feature films.

Another moving picture theater will shortly be added to the long list already doing business in Allentown, Pa., with the erection of a theater in the West End. The permit was granted to John Fegley, representing the West End Amusement Company. The new theater, which will be a one-story brick structure, will be completed as soon as possible.

The Nixon Theater, Tarantum, Pa., is closed for a period of two weeks owing to the complete renovation of the house. Manager Reed will open on July 20.

Samuel Greenberg has awarded the contract for the erection and completion of a theater building to be erected at 38th and Chestnut streets, this city, to Leroy B. Rothschild. The new building will be a one-story structure of glazed terra cotta and fireproof throughout, and will have a seating capacity of 1,300. Work on the building is being hurried as much as possible.

The Apollo theater, 52d and Girard avenue, has discontinued its week-day matinees, having one on Saturday only. CONGDON.

WASHINGTON.

CONSIDERABLE has been said concerning the effect of moving pictures upon the eye, but, according to the Optical Journal during the recent convention of the Optical Society of the State of New York, held at Albany, N. Y., a representative of the Albany Knickerbocker Press interviewed President P. A. Dilworth as to eye-strain caused by attendance at moving picture exhibitions. Dr. Dilworth was quoted as follows: "The eye-strain due to moving pictures is, in my opinion, overstated. I do not think it at all harmful to the optical organs, provided the eye is more than 20 feet from the screen and the projecting apparatus is one of the more perfect machines which does not have a too noticable flicker. This is the cause of the strain on the eye and the fatigue which sometimes follows.

"The subject is one which, so far as I know, has been too little studied and is a little out of the line of optometry; so, regarding blindness which might result I cannot speak with authority. Speaking from the broad platform of personal observation, however, I believe that while the flickering in some cases causes irritation of the eye, blindness to my knowledge has never resulted. Should this strain be noticed, it would be a good plan to rest the eyes for a few moments by closing them."

With a view to increasing its summer attendance, the management of the Virginia Theatre, on Ninth street, Northwest, is offering various vacation trips to patrons holding tickets bearing lucky numbers. The tickets used are in two sections, each one numbered, and one section is deposited in the ticket box while the other is retailed by the patron. A public drawing takes place on Friday evenings, at which time all patrons are urged to be present. The first prize consists of a round trip ticket to Atlantic City, N. J.; the second prize, a round trip ticket to Old Point Comfort, Va.; the third, a round trip ticket to Harper's Ferry, W. Va.; fourth, two round trip tickets to Chesapeake Beach (good any time); fifth, two round trip tickets to Marshall Hall, Va.; sixth, two round trip tickets to Great Falls, Va.; seventh, two reserved seats at Poli's Theatre; eighth, two reserved seats at the Columbia Theater; ninth, a pass for three months admitting two persons to the Virginia Theater, and, tenth, pass for one person for three months to the Virginia Theater. The prizes range in value from 50 cents to about $3.50.

The continued heavy rains are working havoc with the business of the airdomes, yet on fair nights they get perhaps a little more than their share. The Maycroft, on H street, in the Northeast section, is one of these. This, perhaps, is due in part to the snappy manner in which Fred Stein and his corps of ushers handle their audiences. In no legitimate house is the crowd seated more expeditiously and with less confusion than here and there is a constant movement among the patrons. A vacant space in front of the high board fence is used to stable baby carriages, and as this place is always filled with these pushomobiles, it is readily seen that the Maycroft is a family resort extremely popular.

The Moving Picture World correspondent has heard so much about "ice cooled" theaters that when he hears of such a place he is inclined to be a trifle skeptical. However, he had an opportunity to inspect the ice plant at the Cosmos Theater on Pennsylvania avenue the other day and was surprised at the efficiency of that plant. This is an exceptionally large house, yet in no part was it uncomfortable, although on the outside the mercury in the thermometers was soaring. In the refrigerating room the pipes were scovered with an icy coating and the temperature was about sixty degrees. The process in use is a water-cooling one, running water being kept at a temperature of about forty degrees and forced through pipes and over a fan-like structure. A powerful blower draws the air through the water while further on in its course is a contrivance which withdraws all moisture. Thus the house is kept cool by pure dry air. C. L. LINZ.

OHIO.

C. J. PHELPS was awarded the general contract for construction of the Marion Theater at Marion, O. He bid $11,040. The work has already progressed, and it is expected to have the house in operation September 1.

Architect Anthony Kunz, Jr., Cincinnati, has plans in preparation for a two-story prick picture house for Peter Blum at Mt. Healthy, O.

A. M. Gordon, Illuminating building, Cleveland, has had plans drawn for a $100,000 theatre building and apartment block, to be erected at the corner of East 79th street and Hough avenue. It will be four stories, of terra cotta and reinforced concrete, 80x160 feet. It will be known as the Madison Square theater.

I. C. Craig received the contract for the erection of a brick, fireproof theater and office building for E. Purvis at Logan, O., to cost $15,000

Judge W. J. Wright, of Warren county, heard the case of the Dayton View Theater, Dayton, O., in which Irvin Wuichet seeks an injunction against Joseph H. Thal who plans a theater next to his residence.

O. L. Taylor, proprietor of the Majestic Theater, Lancaster, has taken on "The Million Dollar Mystery," and has had marked success with the first series.

The Union Lumber Company has awarded the contract to build a two-story motion picture building for Isadore Weber at Canal Dover, to cost $18,000.

Architects Maetzel, Tresselt & Bassett, Columbus, have plans in progress for remodeling a theater at 77 North High street for J. W. Swain, to cost $15,000

John R. Elliott, it is understood, will be named manager of the new Hippodrome Theater at Youngstown on completion of that structure. He was manager of the Park theater and later the Grand Opera House.

Manager Clark of the Opera House at Ashland, gave the proceeds of "Judith of Bethulia" to the Ladies' Association of the Congregational Church for one day's performance last week.

The latest addition to Cleveland's amusement world is the Melba, and it is a particularly valuable acquisition to the West Side. The house was opened July 15 with a big program of feature releases. The Melba seats 450 persons and has the first plaster screen to be seen in Cleveland. Its decorations are of old gold and ivory with mahogany furniture. C. P. Goeppinger, who is manager of the Wonderland theater, is also manager of this new house. Forced ventilation has been adopted, circulating iced air. A three-piece orchestra is used for the performances.

Andrew Schiappacasse, 51 years old, pioneer motion picture man and one of the proprietors of the Alt Heidelberg cafe at Akron, died recently. He went to Akron from Cleveland about three years ago. He Started the National Theater at Akron about eight years ago and the National is now managed by his brother Louis.

The contract for the new picture theater and commercial building of the Doan Square Realty Company, Superior avenue and East 103d street, has been awarded to the Rowland A. Curry Company. The auditorium will seat 1,600 persons. RARIDAN.

PITTSBURGH.

THE Pitt Theater Company, 678 Penn avenue, is in the hands of a receiver as the result of an equity action by the National Printing Company of this city, a creditor. The printing concern alleges the theater company has outstanding obligations of $12,500. The assets are given as equipment and are valued at $15,000. For several months the Pitt theater has been devoted to feature motion plays.

Notice has been given that an application will be made to the Governor of Pennsylvania to secure a charter for a corporation to be known as the Russellton Amusement Company. The incorporators are S. W. Church, Henry B. Keil and Walter Halley. The new concern will operate a string of motion picture houses throughout Western Pennsylvania.

A novel method was instituted by the leaders of the recent Westinghouse Electric and Manufacturing Company employees' strike at East Pittsburgh to "spot" men who deserted from the ranks of the strikers. A moving picture camera and operator were placed on an elevated platform before the entrance to the plant and pictures taken of all the men who returned to work. The films were shown later at strikers' meetings.

Two motion picture theaters will be part of the "model" town to be built by the American Zinc and Chemical Company at Langloth, Pa. The manufacturing plant was recently established at that locality and in order to provide homes for the workers and their families the company will build a town to include besides the residences, three schools, three churches and two motion picture theaters.

The standards of safety for the conduct of moving picture theaters in the state of Pennsylvania was given out last week by the State Industrial Board. This law regulates and standardizes machine tools, woodworking machinery and mechanical transmission of power. The standards were prepared by committees representing safety experts, managers, superintendents, supply firms, casualty company inspectors, architects and engineers.

C. E. Carlton of Butler, Pa., is erecting a spacious building on Main street, that city, part of which will be used as a motion picture theater. The theater will have a seating capacity of 600.

The Fort Pitt Film Company has opened an office in the Cameraphone Building, Fifth avenue. They will specialize on commercial pictures.

The Minerva theater, one of the largest motion picture concerns in Pittsburgh, has installed a splendid Photoplayer valued at $4,000. The installation of this expensive Photoplayer is quite in accordance with the policy always followed by the management of the Minerva theater; namely, in giving its patrons the best possible value for their money.

The Standard Amusement Company of Connellsville, Pa., with a capital of $10,000, has been granted a state charter. The incorporators are John M. Robinson, D. F. Hurley and S. A. Coughanour. The new firm intends to operate a chain of moving picture houses in Connellsville and neighboring towns.

The Henry Gluck Amusement Company has leased the old Coliseum building on South Mill street, New Castle, Pa., and will convert it into a motion picture and vaudeville theater. Extensive improvements are being made. MANLEY.

Picture Theaters Projected.

Sandusky, O. A handsome and modern new theatre and office building is being erected by Charles L. Blatz on Jackson street, opposite the Hotel Rieger, between Market and Washington streets. The property and building complete, will represent an investment of approximately $50,000. The structure is of modern fireproof construction, solid brick and concrete being used throughout. It will have an eight-foot basement from the curb-line to the center of the building, as well as an eight-foot basement under the entire stage. The building will be three and one-half stories high and 132 feet long, covering the entire lot. A modern store and large lobby will occupy the front portion of the building, having tiled floor and beautifully decorated walls. An ornamental marquise will extend over the sidewalk. At the right of the lobby will be the entrance to the upper floors which will be fitted up for modern offices, three being provided on each floor, fronting on Jackson street. The manager's office will be located to the right of the lobby. Entrance to the theatre proper will be through the lobby to the foyer and thence to the auditorium. The floors will be of four-inch concrete, in which the seats will be set. The walls will be handsomely decorated and the seats and furnishings will be of harmonizing colors. Toilet rooms and drinking fountains will be provided on each floor. Fire lines will be established at advantageous points. The building will be heated by the vento system and a vacuum cleaner equipment will be installed for the entire building. The lower floor will slope down to the orchestra pit and every seat will be in plain view of the picture screen, which is to be about twenty-five feet from the first row of seats. The seating capacity will accommodate about 800 persons. Two of the very latest motion picture machines will be installed and will be operated by thoroughly experienced men. A modern lighting plant will be installed in the basement which will supply current for the machines and furnish light for the entire building. Mr. Elatz has named the Ivonhoe after his niece Miss Ivon Gamble.

Slippery Rock, Pa.—J. L. Friedman & Bro., are having plans prepared for a modern moving picture theatre to be erected here during the summer.

Philadelphia, Pa.—The moving picture theatre, 2217-19-21-23 North 29th street, lot 74 by 150 feet, has been sold by Samuel Margolis to Samuel Levick for a price not disclosed, subject to mortgages of $60,000.

Philadelphia, Pa.—The moving picture theater at the northeast corner of 24th and Cambria streets, 124 by 60 feet, has been sold by John J. Grelis to Abraham E. Altman for a price not disclosed subject to a first mortgage of $10,000. A second mortgage of $20,000, given by H. Green to John J. Grelis, has been recorded.

Philadelphia, Pa.—Settlement has been made by Green & Altman for the Susquehanna theater, 1710 Susquehanna avenue, recently purchased by them, through Comly & Mangle, real estate brokers, from the Susquehanna Avenue Amusement Company. The conveyance was made subject to a mortgage of $40,000.

Philadelphia, Pa.—The premises at the southeast corner of Broad and Dauphin streets, and the adjoining property, 2253 North Broad street, lot 40 by 157 feet, have been purchased by Louis H. Cohan, representing the Central Theatre Company, from Morris L. Miller and the De Long estate, respectively. The total assessed valuation is $30,500. The purchasers will build a photoplay theatre on the lot capable of seating 1200 persons. Morris L. Miller has taken a mortgage of $30,000 on the entire lot.

Allentown, Pa.—Frank F. Seiberling, 604 North 6th street, is having plans prepared for a one-story moving picture theatre, 50 by 80 feet, to cost $7,000.

Chambersburg, Pa.—William P. Britsch has leased the New theatre to J. E. Markley of Harrisburg. The name has been changed to the Orpheum.

Easton, Pa.—C. Frank Schwep, 33 South 12th street, has let the contract to R. T. and C. D. Stewart, Reeder building, for the erection of a one-story moving picture theater, 36 by 60 feet, to cost $6,500.

Franklin, Pa.—E. E. Bailey Co., Oil City, Pa., are preparing plans for a two-story brick and steel fire-proof theater building, to be built in this city within the next few months for the Orpheum Theatre Co., to cost $17,000.

Providence, R. I.—Hippodrome Corporation, Charles Allen, treasurer, 753 Westminster street, are planning the erection of a three-story hippodrome theater, 200 by 125 feet.

Providence, R. I.—The Fair, Inc., have awarded the contract to Fanisgliette Bros. Co., 166 Broadway, for the erection of a two-story theater building, to be known as the Gaiety theater.

Madison, S. Dak.—S. K. Leen is having plans prepared for a one-story theatre building, to cost $20,000.

Bellefourche, S. Dak.—Leo Peterson is having plans prepared for a modern moving picture theater to be erected in this city in the near future.

Aberdeen, S. Dak.—Willard Richards and Andrew Hedman of Waubay, are having plans and specifications prepared for a commodious moving picture theater to be erected in the early fall.

Nashville, Tenn.—J. H. Bradford and others are interested in a project to erect a large modern moving picture theater in this city.

Sulphur, Texas.—The Carothers Brothers are having plans prepared to convert their property here into a modern moving picture theater.

Seattle, Wash.—Alexander Pantages has let the contract to Hans Pedersen for the erection of a six-story theater and office building, 111 by 120 feet, to cost about $350,000.

Tekoa, Wash.—H. L. Willette is having plans prepared for a modern moving picture theater which he proposes to commence work on very shortly.

DOTHAM, ALA.—The city officials are planning to build a handsome and commodious theater and city hall building.

MOBILE, ALA.—E. W. Barnett, who is associated with the Monarch Film Company, is having plans prepared for the erection of a modern moving picture theater in the fall.

HARTFORD, CONN.—Plans are under way for the erection of a large moving picture theater in this city for the exhibition of high-class photoplays. The house will have seating capacity for about 1,800 persons.

CHICAGO, ILL.—A. E. Ortenstein is planning the erection of a modern moving picture theater here, with seating capacity of 1,000.

CHICAGO, ILL.—National Theater Company is having plans prepared for a three-story theater and office building, 50 by 125 feet, to cost $50,000.

HUNTLEY, ILL.—W. J. Ehlert is building a moving picture theater to be completed and opened in the early fall.

HILLSBORO, ILL.—Edward Fellis will shortly commence the erection of a modern moving picture theater. The structure will be one-story and contain all the latest equipment.

MOLINE, ILL.—A. J. Reeves has plans under way for a moving picture theater, work upon which will be commenced in about a month.

MANHATTAN, ILL.—John Koerner has purchased a business building and is having plans prepared for a two-story moving picture theater which he will erect upon the site.

GARY, IND.—Venus Amusement Company, A. J. Obreshk president, are having plans prepared for the remodeling and the addition of one story, 25 by 125 feet, to their present theater building.

TERRE HAUTE, IND.—Charles Woos is having plans prepared for a commodious moving picture theater, to cost about $75,000.

LOUISVILLE, KY.—Plans are under way for the erection of a moving picture theater at the corner of Bardstown road and Bonnycastle avenue.

DETROIT, MICH.—John H. Kimsky and others, 2206 Dime Bank building, are planning the erection of a two-story theater, 60 by 120 feet.

DETROIT, MICH.—W. F. Klatt is planning to build another theater building. It will be a three-story structure, 30 by 60 feet.

DETROIT, MICH.—The Gladwin Park Theater Company are having plans prepared for a two-story brick moving picture theater.

HUDSON, MICH.—Ezra Dodge will shortly break ground for the erection of a new moving picture theater.

HALLOCK, MINN.—William Krumholz is having plans prepared for a large moving picture theater for the exhibition of high-class photoplays.

MINNEAPOLIS, MINN.—Among the moving picture theaters in the course of construction in this city are the Hennepin Arcade, New Palace and New Saxe.

WINDOM, MINN.—The Windom Theater Company are having plans prepared for a modern moving picture theater to be erected here in the fall.

KANSAS CITY, MO.—H. B. Lappe, 15 North 10th street, will remodel his theater building to the extent of $25,000.

LEXINGTON, MO.—Roy Culbertson and George Supe are rushing the work on an airdome which they expect to open here in a few weeks.

OMAHA, NEB.—Samuel Goldsmith, 2210 South 32d street, is having plans prepared for a one-story moving picture theater, 27 by 100 feet, to cost $5,000.

OMAHA, NEB.—J. Marsh, 3319 Lafayette avenue, is having plans prepared for a one-story moving picture theater, 50 by 106 feet, to cost $7,000.

FLUSHING, L. I., N. Y.—Albert Hergenhan of Manhattan is having plans prepared for a $25,000 moving picture theater to be erected in the near future.

MEDINA, N. Y.—Vincent White is having plans prepared for a moving picture theater, to cost $10,000.

COLUMBUS, OHIO.—Work has been commenced on the new Chapman theater and the builders expect to have the structure completed for the opening on August 1.

MARION, OHIO.—Marion Photoplay Company are to erect a one-story moving picture theater to cost $25,000.

TOLEDO, OHIO.—William Unger, Post Office building, Bucyrus, Ohio, is preparing plans for a one-story moving picture theater, 32 by 117 feet, to cost $12,000.

NEW HAVEN, CONN.—Jordon Brohers' Amusement Company, Temple and Crown streets, are having plans prepared for a five-story theater and office building, 152 by 65 feet.

WILMINGTON, DEL.—Wallace E. Hance, 204 West 24th street, is preparing plans for a one-story moving picture theater, 30 by 70 feet, to cost $5,000.

INDIANA HARBOR, IND.—George Walcis is planning to build a one-story moving picture theater, 25 by 120 feet.

FARMERSBURG, IND.—A new opera house is under construction here by Thomson & McLanahan. There will be seating capacity for about 500 persons. The owners expect to have the structure completed early in September.

ROCK ISLAND, ILL.—The Majestic theater of which J. P. Quinn is manager, will shortly expend about $4,000 for improvements to their building.

DECATUR, ILL.—C. E. Surface, 129 North Illinois street, has awarded the contract to W. E. Knight, 1121 North College street, for the erection of a one-story moving picture theater and store building, 40 by 150 feet.

CHICAGO, ILL.—S. W. Marx, 7 West Madison street, is having plans prepared for a one-story theater and store building, 88 by 163 feet, to cost $40,000. Seating capacity of theater will be about 800.

COGGON, IOWA.—This village is planning to erect a one-story theater, 44 by 90 feet.

WICHITA, KANS.—O. D. Barnes is expending $5,000 in remodeling his moving picture theater. Same has been leased to J. G. Holland.

BALTIMORE, MD.—Isaac Cluster, 669 West Baltimore street, is expending $5,000 for alterations and an addition to his moving picture theater.

LICENSED FILM STORIES

KALEM.

"THE IDENTIFICATION" (Special—Two Parts—July 27).—Selwyn, a lawyer addicted to drugs, is sent to prison for five years. Aided by Kimball and McAllister, the man escapes from the penitentiary. Dr. Bell and Bess, daughter of a millionaire, are sweethearts. The surgeon is notified by the police of Selwyn's escape and informed that the man is likely to approach physicians in an effort to secure drugs.

While out horsebacking, Bess is caught in a thundershower. A stranger comes to her assistance and offers her his coat. The two ride towards her home. Dr. Bell calls when the storm passes shortly afterwards. In the kind stranger, the physician is startled to discover the escaped convict. Later, because of Selwyn, Bess and her sweetheart quarrel. Selwyn discovers that Bess is an heiress and plans to make her his wife. Bell, perceiving that his sweetheart is fascinated by the drug fiend, warns the man to leave town. By a clever ruse, however, Kimball and McAllister make the doctor a prisoner. Selwyn seizes the opportunity to urge Bess to elope with him. The girl foolishly consents.

While motoring to the minister's, an explosion wrecks their machine. Bess is uninjured, but Selwyn is rendered unconscious. The man is taken to a farmhouse nearby. Bell, meanwhile, has outwitted his captors and made his escape. He meets the farmer to whose home Selwyn has been taken and learns of the accident.

While waiting for the doctor, Bess learns of Selwyn's terrible habit. The man becomes violent and is about to kill her when Bell and the farmer arrive. The two struggle with the crazed man. The exertion proves too much for the drug fiend's heart and he dies. Realizing how greatly she has wronged Bell, Bess begs for forgiveness.

"THE INDIAN AGENT" (Special—Two Parts—July 29).—Jack heads a party of white men who are traveling westward. The boy has been commissioned to establish an Indian agency. Manuel, a Mexican desperado, and two of his men, join the party. Jack rescues Chief Red Eagle, when the man is injured by a fall. The Indian agent takes him to camp where the redskin is given medical treatment. Anahka, the chief's squaw, believing him to have been captured by the whites, leads her tribe in an attack upon the camp. The chief, however, stops the fray and tells of the white men's kindness.

That same day, Chief Red Eagle overhears and frustrates a plot by Manuel and his men to kidnap Bess, Jack's sweetheart. The Mexicans are forced to flee. Arriving at his destination, Jack establishes the Agency. The following summer, famine descends upon the Indians. His supplies exhausted. Jack is unable to comply with their demand for food. Anahka prevents an attack upon the Agency but the red men threaten to return at the end of three days.

Two days later, Anahka, passing near some underbrush, overhears Manuel and his accomplices planning to hold up the stage coach which is due to arrive the next day. Knowing that a reward of $1,000 has been offered for Manuel's capture, the squaw arranges a trap which results in the Mexican's arrest when the the holdup is attempted. Securing the reward, Anahka purchases provisions and drives furiously towards the Agency. The Indians begin their attack and Jack and Bess face a terrible fate. Red Eagle, vainly endeavors to prevent the fray. Anahka drives up with the provisions. The savages immediately cease their attack and the lives of the whites are saved.

"THE DEADLY BATTLE AT HICKSVILLE" (July 31).—Jim and Dick, rivals for the hand of Dolly, learn that war has broken out. Jim announces that he intends to fight for the South. Just to be contrary, Dick enlists in the Northern Army. Six months later, the rivals meet on the field of battle. Jim finds that his battery has run out of cannon balls. Undismayed, he sends a squad of men to a nearby lemon grove with orders to return with a good supply of the fruit. These are placed into the cannon and fired. One of the lemons hits Dick in the eye.

The Northern troops are about to charge when they hear the 5 o'clock whistle blow. Like all good union men, they promptly quit work for the day. Dick sees Jim all alone. Promising his men overtime wages he secures their aid and captures his rival. Jim is sentenced to die at sunrise. The following morning poor Jim is led out to be shot. When placed in front of the firing squad, he is so adept at dodging, that bullets fail to touch him. Dick thereupon orders two of his men to hold Jim while the rest shoot. But the only result is that the soldiers are slain.

An idea strikes Dick and he tries to shoot his rival with a cannon. Jim, however, catches the projectiles and remains uninjured. Filled with rage, Dick has Jim tied to the muzzle of the gun. Just as he is about to shoot, the commander-in-chief arrives with the news that the war is over. With heavy heart, Dick releases his rival. The two hasten home and proceed to Dolly's house. The girl is delighted to see them. Beckoning to a man with an infant in his arms, Dolly introduces the rivals to her husband and son.

"THE MAN WITH THE GLOVE" (July 28).—Clyde Penfield, freshman, is made an object of ridicule by Walter Holmes, campus leader. Humiliated by Holmes in the presence of Hazel, his sweetheart, the freshman attacks Holmes, but is worsted. Believing Clyde a coward, Hazel contemptuously breaks their engagement. Holmes resolves to give the freshman a thorough hazing. Clyde is summoned before a council of masked students. Unnerved, Penfield breaks down when challenged to a revolver duel and pleads for mercy. Filled with contempt, the leader of the masked students brands the word "Coward" on the back of Clyde's left hand. This act of wanton cruelty results in Holmes' dismissal from college, but Clyde swears to be further avenged.

Years later, Clyde, president of an investment company, is known as "The Man With the Glove," because his left hand is always covered. Learning that his old foe, Holmes, is pressed for money, Clyde loans him $5,000, receiving a mortgage on the man's home. Holmes is ignorant of Clyde's identity. Unable to pay the debt, Holmes is driven into bankruptcy, after Clyde reveals his identity. The man is hounded by his Nemesis. Distracted by poverty and the illness of his wife and child, Holmes attempts to kill the man who has caused his misery. His effort goes for naught and Clyde has him arrested.

Holmes pleads to be allowed to see his wife and child before being taken away. Clyde consents and with an officer, accompanies the man home. There he is astounded to find that Hazel is Holmes' wife. Touched by their misery, Clyde brings about Holmes' release and paves his way towards his former prosperity. That night, in the privacy of his library, Clyde removes the glove from his left hand and serenely gazes upon the brand to which his noble conduct has given the lie.

VITAGRAPH.

"HIS KID SISTER" (July 27).—"Sis is coming home for a visit!" This is the announcement Dan Kenney, a young ranch owner, makes to Ted, his foreman, and the boys. With a whoop, they dash off to meet the 4:40 train. Ted is in love with the girl, and she with him, but Dan, her brother, causes them both much anxiety because of his fondness for gambling. During an exciting game that night, Dan is accused of cheating. There is a fight and Dan shoots his opponent. Ted hustles him out, unobserved, and brings him to a cave in the foothills. On his return to the ranch house for horses, Molly insists on accompanying him to Dan's hiding place. After seeing the men on their way to the border, she turns back home, is mistaken by the sheriff and posse for her brother and leads them a merry chase, finally reaching the barn at the ranch house slightly ahead of the men. There she hurries in and climbs through a trap door into the loft. The sheriff decides to starve "their man" out. Molly finds a basket of apples in the loft and feels sure of her vantage. As the hours pass, both parties fall asleep. Molly awakens and knowing her brother is now safely across the border, slides down the rope and greets her "captors" with a sweet smile. The discomfitted sheriff is obliged to acknowledge defeat. Later, far across the border, Dan, now a conscientious worker, and with no longer a taste for gambling, heartily sanctions Ted's engagement to "His Kid Sister."

"JOHN RANCE, GENTLEMAN" (Special.—Two Parts—July 28).—John Rance, a young hospital interne, becomes ill from overwork and goes to a summer hotel for rest. There he meets Lesbia Vane, a frivolous, pleasure-seeking girl, who flirts with him. On return to the city, Lesbia scorns John's love and flouts him. He is heartbroken, leaves the hospital and takes up medical work among the sailors. He meets an old friend, George Cummings, who is about to start on a cruise around the world. John tells him of Lesbia, without disclosing the girl's name. Cummings, while abroad, meets and marries Lesbia. Three years later, he returns with her to America and invites John to come and visit them. Lesbia is cold and indifferent to her husband's love, and when she and John come face to face, realizes she really loves him. She essays the role of temptress, but John turns from her coldly. Later, her husband overhears Lesbia passionately declaring her love for his friend, who tells her, "I love you as of old, but your husband is my dearest friend." Cummings is dazed, and disappears, leaving a note saying he wishes to make Lesbia and John happy by his action. John finds the note, and later, his friend's body, realizes the tremendous sacrifice Cummings has made, and determines his own renunciation shall be as great. Shortly afterwards, when Lesbia tells him, "I am free, I am wealthy; let us be happy," John sternly hands her the note left by her husband. Her better self is awakened and with an understanding of the nobility of the two men, turns sadly away, leaving John Rance alone with the consciousness of having been true to his friend and himself.

"OFFICER KATE" (July 29).—Being an exceptionally strong-minded woman, Kate Simpkins decides to join the Suffragettes, and her meek little husband makes no objections. The ladies are urging the mayor to appoint policewomen to the force, and after some argument, he agrees to give them a try-out. Kate is decided upon to be the first policewoman. She experiences trials and tribulations while on the force, of which she never dreamed, and almost wishes she were simply Kate Simpkins again instead of "Officer Kate." Meanwhile, her husband has grown very tired of doing housework, so hires a very pretty girl as housekeeper. Kate, after spending a very unpleasant evening on fixed post in a heavy rainstorm, comes home and finds her husband and the new girl there. Everything seems to be running smoothly, and her husband appears quite contented. Kate flies into a rage, almost pushes the girl out the door, and orders her not to come back. After meditating over the fixed post business, and a few more of her trials while on the force, Kate decides home is the place for a woman after all, and if she does not do the housework, and keep her husband company, some one else will. She turns to her hubby, greets him affectionately and vows never to leave home again, and to resign at once from the police force.

"THE GREATER MOTIVE" (July 20).—Bob Hammond, a promising young boxer, is taken East by his manager to meet some of the better man in his class. Bob promises his sweetheart, Maggie Dowling, he will return and marry her. In the East he becomes champion in his class, and is known as "The Battler." Among his new friends, he temporarily forgets Maggie, and she, tiring of waiting for him, marries his old sparring partner, Jimmy Kelly, who has become quite a fighter himself. Bob's manager plans a tour of the country and Bob tells him to make the first stop Pittsburgh, his old home, where he plans to marry Maggie. Kelly and his wife are in bad straits. Maggie having just recovered from a long illness, their resources are sadly depleted. Kelly reads of the coming of the "Battler," and signs to fight him, winner take all. When "The Battler" learns his old friend has married his sweetheart, he is furious, but is glad when he remembers he is to fight him, as he plans to give Kelly a terrible beating. Before the fight, "The Battler" hears of the awful straits of the Kellys, and he experiences a change of heart. After thinking it over, he determines to let Kelly defeat him, so that he can win the money, bring it home to his wife, and help to restore her health. All is carried out as he plans, and although experiencing the sting of defeat for the first time, knows that he has performed a good service and it will make her happy.

"PRIVATE BUNNY" (July 31).—Working as a farm hand for Mr. Finch, Bunny is in love with Flora, his employer's daughter, and all goes well until Ezra Wilson, a former resident of the town, returns from the city to see his old friends. Ezra, resplendent in a brand new Subway Guard uniform, makes a deep impression when he tells everybody he is "connected with a railroad." Flora is simply carried away by him and gives Bunny the cold shoulder. Bunny leaves for the city determined to win both fame and fortune. In the city, he notices a sign reading, "Able-bodied men wanted for U. S. Army," and after seeing a vision of himself marching down Main Street at the head of his troops while Flora looks on admiringly, Bunny becomes a recruit. He has quite a few mishaps, is badly hazed by the other recruits, does all the hard work, causes the drillmaster to lose his temper, and is finally put on guard duty. Here he falls asleep at his post, is arrested and sent to the guard house, where the sentinel carelessly replies to Bunny's inquiry, "Oh, they will only shoot you at sunrise!" Bunny spends a very bad night, and before dawn manager to escape, boards an outgoing freight and arrives at his home town next day. There he and his uniform create a sensation. Flora humbly begs to be taken back, gives him a big dinner party, and things look very bright indeed. In the midst of the jollification, the Sergeant from his regiment stalks in and arrests Bunny as a deserter. Amid jeers, the poor man is marched away with a ball and chain on his leg and placed in durance vile.

"THE VIOLIN OF M'SIEUR" (Special—Two Parts—August 1).—When Pere Ceroms bent his fine old classic face over his violin and played "The Last Rose of Summer," Yvonne, his daughter, and Napoleon, his dog, would creep

to his side and drink in the exquisite melody of the fine old Cremona. France was then on the verge of war. An old collector hears of Pere's wonderful Cremona and offers him four thousand francs for it, which is refused. War breaks out, the Prussians capture the town and one, pushing old Pere aside, chucks little Yvonne under the chin. The old man, unable to restrain himself, smashes his precious violin over the soldier's head. Yvonne and her lover, Jean, escape, but Pere Cerome is taken prisoner. After years of suffering in the Prussian prison, he is released and revisits the little town, but does not know a soul, nor can anyone tell him where Yvonne and Jean are. At seventy, penniless and alone in the world, the poor old man is in despair, until he finds his old dog. He secures a cheap violin and one day, while playing it in a little by-street of Paris, a child smiles at him from a window. Pere smiles back and plays once more "The Last Rose of Summer." The old days appear to him in a vision. As the last strain quivers on the air, there before his eyes is Yvonne in the flesh, and behind her, big Jean, himself. With a prayer of joyful thanksgiving, the old man greets his loved ones, and is soon welcomed by his loved ones. Many evenings thereafter Yvonne and little Yvonne kneel by the fireside and stroke Napoleon's shaggy coat while grandpa plays the old familiar song.

EDISON.

"A CANINE RIVAL" (Eighth of the Wood B. Wedd series—July 27).—When Wood B. Wedd, at his friend Darby's instigation, began to pay marked attention to the beautiful Dora Wayne, he ran up against a snag from the very start. Dora owned a dog. Wood B., who hated dogs collectively and individually, would not, however, have minded the mere fact that Dora owned a dog, had it not been that she seemed to care so much for the brute. Gyp, the dog, had a disposition which had evidently been spoiled in his youth. Realizing that Wood B. hated him, he took no pains to conceal his own feeling toward Wood B. Wedd. Accordingly, Gyp would, on occasion, bite Wood B.

When Dora went away from town for a few weeks, and asked Wood B. to take care of her precious Gyp while she was gone, Wood gladly consented, not because he loved Gyp but because he hoped that his noble spirit of unselfishness would make an impression on Gyp's mistress. Gyp did not care a bit about the change in domicile. He made himself perfectly at home in Wood B.'s house. Inside of a week, he ran it. Wood B. was afraid to assert himself in the slightest degree.

One morning, while the enslaved Weed was taking his master out for a walk, Gyp espied a cat, and, thrilled with the possibilities of chase and mortal combat, escaped from Wood B. and set off in pursuit. Wood B., torn between conflicting desires, followed. After Gyp had led Wood B. into an extremely unpleasant altercation with a washerwoman, he disappeared. Wood B., filled with horror at the possibility of Dora returning, and finding that he had lost her precious Gyp, advertised in the papers, offering a reward for the dog's return. After a vivid experience with a few hundred boys carrying lost strayed, and stolen dogs, Gyp was finally regained in an extremely disheveled condition. Dora returned, and Wood B. hurried to her with the dog. Dora told him sweetly that he might keep Gyp to remember her by. Then she introduced Wood to her new dog, and the man who had given it to her—her husband.

"THE MYSTERY OF THE LOST STRADIVARIUS" (Ninth of the Chronicles of Cleek Series, July 28).—When the great Botticelli "Bella Donna Della Mia Mente" was stolen from the Art Museum by members of the militant suffragette party, popular feeling ran very high. Boronoff, the great Russian violinist, offered his services for a great popular concert, the proceeds of which were to be placed in a fund for the purpose of regaining the stolen masterpiece. Boronoff owned the most valuable violin in the world—a real Stradivarius, unequalled in workmanship and tone. At his hotel in London, he demanded that the proprietor provide a safe for the proper safekeeping of his beloved instrument as well as for his valuable collection of gold and silver medals.

Shortly after the safe had been brought to his room, Vera North, one of the leaders of the militant party, called on Boronoff, and begged him not to hold the concert because it would conflict with a large mass meeting planned by the suffragettes. Boronoff refused to grant her request, and Miss North hysterically warned him to be careful how he opposed the interests of her party. When Boronoff went out that afternoon, Miss North came back to the hotel and went up to his room. The next morning, London was startled by the news that the master's violin had been stolen.

Hamilton Gleek, assigned to the case, went directly to the hotel. In the violinist's rooms, he met Boronoff, and Paradine, his protege. Paradine did most of the talking. The great violinist seemed strangely quiet. The safe had been opened, the violin and medals extracted, and the seals replaced on the safe. A hatpin found on the floor seemed to point to Vera North as the thief. Gleek had Miss North brought to the hotel, and questioned her. She stoutly maintained that she had only come to the violinist's rooms to leave a note of apology for her rudeness to him. How Cleek's sharp eyes discovered the clue to the solution of the mystery must be left for the film to explain. Suffice it to say that in an extremely dramatic moment, he clapped handcuffs on Paradine, tore the disguise from the supposed violinist, and discovered the real Boronoff, bound and gagged behind some tapestry.

"SOMETHING TO A DOOR" (July 29).—The fact that her father had absolutely forbidden them to speak to each other did not prevent Bessie and Jim Ferris from being very much devoted to each other. Mr. Hammond was absolutely unable to see Jim in the light of a prospective son-in-law, however, and the young people were obliged to exercise considerable ingenuity to see anything of each other at all. One evening, Mr. Hammond went down to an important business engagement. Bessie promptly called Jim up, and asked him to come over and see her. Jim, in spite of his protests, borrowed a new overcoat from his roommate and went to the Hammond home.

As he and Bessie were sitting in the parlor, saying exactly what they thought about each other, Mr. Hammond returned unexpectedly. Jim hid behind the piano. Mr. Hammond sent his daughter off to bed, and settled down in the parlor to read. After three hours of agony for the unhappy Jim, Mr. Hammond also left for bed. Jim crept stiffly from behind the piano, and stole to the door. He knocked a vase over in the hall, and in his desperate hurry to escape, slammed the door on his friend's overcoat. Mr. Hammond aroused by the noise, came down stairs, looked out through the glass on the door, recognized Jim, and with a smile of satisfaction, telephoned to the police asking them to come up and arrest a burglar in a light overcoat on his porch.

Jim overhe rd Hammond's remarks, slipped out of the overcoat and fled. Mr. Hammond, discovering his flight, came out on the porch to get the overcoat. The door slammed behind him. He put the overcoat on for warmth. When the police came, they, not unnaturally, arrested him. Meanwhile, Jim had been obliged

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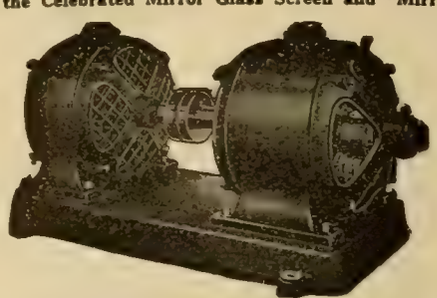

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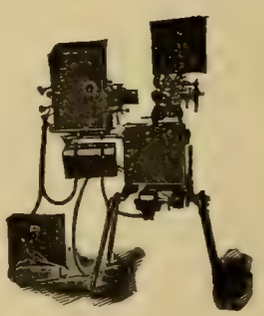

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to confess to his friend what had happened to the coat. Fifteen minutes later, the police station was the storm center of a small sized riot. After the ownership of the coat had been finally established, Jim's friend finally settled the situation by threatening to write the whole affair up for the newspapers.

"THE STUFF THAT DREAMS ARE MADE OF" (Special—Two Parts—July 31).—When Nellie and the man she loved were forced, by the cruel vagaries of fortune to go to the city and earn their living, terrible things immediately began to happen to them. When Nellie's employer tried to make love to her, and Joe knocked him down, the thwarted villain swore to wreak a cruel and unusual vengeance upon the pair, which the same he immediately went and started for to do. He was aided in his nefarious plans by a friend in human form—the villainess. She loved Joe, but he was cold. So she decided to make things warm for him. When Joe took Nellie into a corner drug store to buy her an ice cream sody, the villain blew up the soda fountain. The villainess immediately thereafter, shut Joe into a folding bed, and when Nellie's prompt assistance spoiled her gentle little plan to crush the young man's neck, she took Joe, with the villain's help, and chained him in the path of an express train.

But again, they reckoned without Nellie. Nellie lived up to what was expected of her as the heroine of the piece. She broke the chains and released her hero. The affectionate pair withdrew to a shack for refuge. The villain hurled a bomb at the shack, utterly annihilating it. Joe and Nellie were hurled high into the air. Looking down, they saw their uncouth enemies laughing at them. Incensed by their lack of sympathy, Joe dropped a piece of the window frame, which he had brought with him, on the villain's head. Unfortunately, the villain was only stunned. Hardly had Joe and Nellie reached the ground when the villainess shut Nellie in an office safe, and hurled the safe from the top of a high office building. It took all of Joe's efforts to rush down the stairs in time to catch the safe at the bottom of its terrible fall.

But Nellie's brave efforts were all in vain, for after she had rescued Joe from prison, and after a sensational fight with the villainess, interrupted by the inopportune arrival of a mouse, Joe decided to marry the villainess. When dear little Nellie pleaded with him, he gave her a rude push in the face. Then Nellie woke up, and discovered that the mortgage had been renewed on their home, and that she and Joe would not have to work for their living after all.

"FARMER RODNEY'S DAUGHTER" (August 1).—John Rodney's mind was set on having Dora, his daughter, marry Roger Barclay, a rich neighbor. Dora was equally convinced in her mind that she would not marry Barclay, and that she would marry John. When Rodney caught John making love to Dora, he promptly discharged him that night. Dora met John in the garden, ran away with him, and married him. When John and Dora returned to her father's farm, Rodney refused even to speak to his daughter. The young couple settled down in a little house not far away from the Rodney farm.

Several years later, Dora, John and their little son were in rather hard straits. Through Barclay's influence John lost his new position in the village store, and a serious illness prevented him from seeking other work. Dora's mother and brother did their best to help the poor young wife without Rodney's knowledge, but they could not do much. One day, Hiram, Dora's brother, took her small son out to play in the hay fields. Rodney came upon the child, and without in the least knowing who it was, felt strangely attracted to it.

A curious intimacy sprang up between the two, and Bobby got into the habit of running out into the fields to meet his friend. One day, his mother missed him, and went to look for him. She found him playing with her father. When Rodney discovered that his little playmate was his own grandson, he at first turned bitterly away, but the ties of blood overcame his foolish stubborness, and turning again, he took his daughter and grandson into his arms.

ESSANAY.

"SWEEDIE AND THE LORD" (July 27).—Mr. and Mrs. Skidoo receive a letter from Lord Bunkum, saying he is coming to pay them a visit. They decide they do not wish to see the Lord, so they leave, telling Sweedie to inform his Lordship they have been called away. Meantime a tramp finds the Lord's letter, which Mr. Skidoo has dropped, and decides to impersonate Lord Bunkum. Sweedie, at the time, dresses up as Mrs. Skidoo. Then things begin to happen. After a screamingly funny dinner party the Skidoos return home and Sweedie and the bogus lord land in the duck pond.

"A CLASH OF VIRTUES" (July 28).—Young Evanston forges his employer's check in order to make good his margins on a wheat deal. He loses and Weatherbee gives him until morning to make good the forged check. His sister learns of his crime and pleads in vain with Weatherbee for leniency. Desperate, she forces an entrance to the financier's office that night and recovers the forged check. Gordon, the financier's son, is in love with Winnie. He returns to the office that night and finds her. Winnie's brother also returns in an attempt to recover the check. The three meet in a tensely dramatic situation. Gordon makes good the check, announces his engagement to Winnie and all ends happily.

THE FABLE OF "THE COMING CHAMPION WHO WAS DELAYED" (July 29).—The coming "champ" decides he is so good he can go around a Dub like a Cooper around a Barrel. He hooks up with a Foxy Manager. They arrange to pick out Soft Ones to begin with and work up to the championship. They find a Has-Been. After the Coming Champ and the Physical Wreck sign articles, they begin training. Although the coming champ was satisfied his hard Punches would kill the poor old Has-Been, he begins to worry. When the battle opens the Has-Been does a marathon in pursuit of the Coming Champ. The Coming Champ was doing fine work until somebody turned off the Sun-Light.

"SNAKEVILLE'S HOME GUARD" (July 30).—Slim organizes a regiment to protect Snakeville against the Mexicans. Sophie, for whose hand Slim and Mustang Pete are rivals, induces Pete to join. Pete, although he dislikes the idea, enlists, and the way Slim puts him through the manual is uproariously laughable. Pete finally deserts, hides beneath the drill hall and fires two revolvers in such a way that Slim believes they are being attacked by the enemy. Slim tries to escape, but is caught and driven out of town on a mule. He finds the Mexicans hidden in a house, locks the door on them and when Pete, Sophie and the rest of the defenders arrive, he has the enemy's arms and is in command of the situation. Sophie falls into his arms and Slim is hailed as the conqueror.

"THE SQUATTER'S GAL" (August 1).—Broncho Billy learns that part of his land is occupied by a "squatter." He orders the "squatter" evicted. The latter starts out to kill Billy, but Bessie, the "squatter's" daughter, prevents him. She pleads with Billy to permit them to remain on the land. Billy immediately falls in love with her. He returns with the girl to the "squatters" house only to find that it has been burned by a posse sent to evict the father and daughter. Billy offers them his own home and then writes his mother he "has a hunch" he is going to be married soon.

"THE SEVENTH PRELUDE" (Special—Two Parts—July 31).—Jack Gordon, a private detective, becomes interested in a mysterious murder, which has baffled the police. Warren, a wealthy widower, whose hobby is music, has been shot to death in his home one night while playing Chopin's "Seventh Prelude." Only two people are in the house at the time—Alice Warren, his pretty daughter, and James Cummings, her uncle. Warren's will contains a provision appointing Cummings executor of the Warren fortune and guardian of Alice, she being under age. To this Alice objects absolutely, and Cummings can do nothing. The girl now develops a strange mental hallucination, apparently. Each night, at the very hour of her father's death, she hears the "Seventh Prelude" being played in the great mansion, and declares it to be her father calling to her. Cummings consults a psychologist, who begins to treat the girl for an apparent form of insanity. It is at this time that Gordon becomes interested in the case, secures all the facts of the murder from Alice, and declares his intention of saving her.

Learning from the lawyer that Alice has objected to Cummings as her guardian and executor of her fortune, Gordon thoroughly examines the Warren mansion and decides on immediate action. With his assistant Hall, he goes to the Warren home that night and in the most extraordinary manner overcomes Cummings in a desperate hand-to-hand struggle, discloses a hidden phonograph in a closet with a piano rendition record of Chopin's "Seventh Prelude" and unravels the mystery of Warren's death. Cummings himself had committed the murder, and balked by Alice's objection to him as executor and guardian, had shrewdly planned to have her declared insane by playing the phonograph record each night at the hour of Warren's death, thus overruling her objection in court and gaining free access to her fortune. Luckily Gordon's handling of the case brings the murderer to justice, Cummings confesses and Alice is saved.

SELIG.

"A FIVE HUNDRED DOLLAR KISS" (Special—Two Parts—July 27).—Vivian Swift is very popular with the young men and has made a specialty of luring them into her snare and making them feel foolish when they discover that she has been merely playing with them. The society boys at the country club have been the special victims of her wiles. Vivian intends no wrong, but does not realize the extent to which she has prompted her young men friends to discuss her flirtatious character. Three of the most attractive men in the club, Tom, Dick and Harry, have been in Europe for some time and have not yet become acquainted with Vivian. On their return to the club, the other fellows hasten to tell them of the heartless actions of Vivian and all agree that it would be well if she could be taught a lesson. The discussion culminates in a wager of $500 that either Tom, Dick or Harry will, after a week's endeavor, be able to obtain Vivian's consent to being kissed.

Tom has the first try. He flatters Vivian in every way imaginable and she rises to the gait with great success—yet, when it comes to the final point of permitting Tom to kiss her, she evades the issue with great cleverness, and Tom's chances for winning the bet expire by limitation after a busy week.

Next Dick comes into the field, and has his week of try-out. Dick permits himself to be placed in all sorts of positions where sympathy will be aroused, such as being thrown from a horse, becoming disinherited, threatening suicide—all of which brings out a lot of laughs. Dick fails to win the wager because he cannot persuade Vivian to permit him to kiss her within the week's time.

Now comes Harry. There are constant discussions at the country club where the gay parties of young people congregate for dancing, and entertainment, and the two judges, one of whom is a minister, bob up and down mysteriously from behind settees, fountains, and from all sorts of unexpected places, because it is up to them to decide if the wager shall have been won or lost. Harry has adopted an entirely new policy for the conduct of his campaign. He announces that he believes that the interest of a girl can best be obtained through apparent disregard for herself. In other words, he believes that if he leaves the girl alone, her curiosity will be excited and it will be an easy matter for him to become acquainted with her and win the wager. There are a number of comical scenes in which Harry successfully evades Vivian, and dodges opportunities for being introduced to her. He does this in such an ostentatious manner, that Vivian becomes positively angry and shows a strong determination to compel him to meet her and be introduced. When he considers that she has been sufficiently led into the trap, permits himself to be cornered and introduced to her.

Vivian seeks opportunities for proving to Harry that she is an entertaining and charming girl. Harry continues his policy of apparent disregard for her, until he discovers that he has actually fallen a victim to her loveliness, and wishes that he had not made the wager. In fact, Harry falls desperately in love with Vivian, and she apparently reciprocates. The funniest of all the scenes is where Harry brings Vivian to shore after a rough canoe trip on the lake, arriving at a fisherman's hut in the pouring rain. The two ever-present judges are on the job, and have concealed themselves in the fisherman's hut. Harry takes off his coat and places it about the shoulders of Vivian to shelter her from the rain. The contact causes Harry to lose his self-restraint, and seizing her in his arms, he presses a kiss upon her willing lip. Out bob the two judges, and the wad of $500, the amount of the wager, is handed to Harry, who scorns it. He cleverly extricates himself from a most embarrassing situation by answering Vivian's inquiry as to who the young men are, by stating that he had arranged for a clergyman and best man to see him happily married to her. The wedding ceremony is performed in the pouring rain by the young clergyman and everybody is happy.

"MUFF" (July 28).—Janet and Doris Bentham, orphan girls of moderate means in a small New Jersey town, become separated through the impulsiveness of Doris, who is a light-hearted girl of sixteen years, winsome—loved and mothered by her devoted elder sister. Doris becomes infatuated with a handsome circus rider, unprincipled but clever. She elopes with him. Her husband trains Doris to become a circus rider. Doris is injured in a fall from her horse two years after leaving home, and finding that her injuries will prove fatal, she makes her husband promise he will give their infant boy to her sister, Janet; also that he will recompense Janet for taking care of and raising the child. Lablanche, the unscrupulous husband, does not care to recognize the responsibility of the child after the death of his wife, Doris, but having some remnant of decency in his heart, notwithstanding his general lawlessness, he takes the infant to the home of Janet, and leaves it lying on the door-step. In order to disguise any clues that might be followed concerning the parentage of the child, Lablanche removes all its clothing and places the tiny baby inside a large fur muff.

The old maid aunt adopted the child and learned to love it with all the tenderness of a mother's heart. The baby grew up a handsome young man, but owing to the circumstances of his being found on the doorstep, he bore the nickname of "Muff." As the years go on he finds a sweetheart, but due to his reckless ways and the frequent admonitions which he receives

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from his adopted mother and his sweetheart, he runs away to the city and falls among evil companions. Among these crooks is Lablanche, his father. These crooks encourage Muff to engage in a burglary. An old lady is stopping at a hotel and is reported to have a lot of money. She is no other than Janet, the foster mother of Muff, who has come to the city to find her missing loved one. The robbery takes place, but immediately after the identity of Muff is revealed. The horrified Lablanche discovers that he has made his own son an accomplice and that they have perhaps murdered the loving sister of his dead wife, and the foster mother of Muff. The shock reforms Lablanche, who goes West to try and make a man of himself. Muff, thoroughly repentant, returns to his own home with happy Aunt Janet, and his sweetheart Polly.

"THE MOTHER HEART" (Special—Two Parts—July 29).—Carolyn Carter was the daughter of rich parents. Her mother was a typical worldly woman, a society leader, whose only aim in life was to dominate her social set and uphold her position in society. Little Carolyn was a warm-hearted child, whose sympathies were with children. In her early days she manifested this particularly, by her love of dolls, and her preference to play with them, dressing them and handling them as though they were really alive; and also, as she grew older, in making life pleasant for the little children in the neighborhood. As she grew in beauty, her inclination toward children seemed to increase. She had no sympathy with her mother's social ambitions, and as a consequence she felt lonely in the great big house with all its wealth of magnificent furnishings, pictures, etc., and she really had no person to whom she could look for sympathy and whose tastes were in accord with her.

Mrs. Carter finally satisfies one of her great ambitions, which is to marry Carolyn to a wealthy roue Fordyce, and Carolyn finds her maidenly thoughts and ideals rudely shattered. Her home conditions become unbearable—she runs away from home and obtains a divorce. In the locality where she finds refuge from the frauds and shams of society, Carolyn becomes acquainted with a handsome shepherd—a magnificent specimen of manhood, but wholly without education. He has always been a student of nature, and his education has been of the heart instead of the mind. The natural affiliation of the two instinctively affectionate beings, culminates in a romance which presents one of the most beautiful pictures ever produced. It is filled with heart interest, and is one of the most remarkable exposures of the fallacies of society life ever produced. Of course, they are married and Carolyn realizes her great ambition—a little child blesses their union.

"WHEN THE COOK FELL ILL" (July 31).—Patsy, the cook of the "Flying U" ranch, is passionately fond of canned corn. Every time he goes to town to buy supplies for the camp, cases of canned corn head the list. Patsy may forget at times to order a special brand of tobacco for the boys, or some of the trimmings that go to make a camp dinner more acceptable, but he never fails to order the canned corn. Every day for breakfast, dinner and supper, the big kettle of canned corn forms the principal article of diet. The boys being "good fellows" stand this for a long time until they feel that they cannot accept corn as the main article of diet any longer. Then they revolt and refuse to be served from Patsy's huge kettle any more. Patsy is sensitive, and his feelings are hurt, but his appetite for canned corn is still unimpaired. After the boys walk out on him and scorn the breakfast of canned corn, Patsy retires to the cook tent with the kettle and gorges himself to repletion from its contents.

The boys are sore and hungry, but they leave the camp for the range to perform their regular day's work. As the boys disappear in the distance, Patsy is taken with terrific cramps. He has a horrible suspicion that he has been poisoned. His examination of the empty corn cans suggests ptomaine poison. The camp is deserted and the boys will not return until five o'clock in the evening. Patsy spends hours of agony and realizes that he has had too much of a good thing. After a day of suffering, the boys return to camp. No dinner in sight. Patsy is discovered groaning in pain. They realize his desperate condition. They are glad that Patsy has had a lesson, but do not want him to die. Weary, one of the boys rides off to town to get a doctor, while the rest prepare the supper. After many adventures with the doctor who is in no condition to travel, Weary brings him to camp. In the meantime, a good samaritan, a stranger with a big whisky bottle, has doctored Patsy with liberal decoctions of liquor, so that the doctor's services are not required. All decide to climb on the "water wagon."

"LOVE VS. PRIDE" (August 1).—Rosemary Darcy is the daughter of parents in modest circumstances. They live the simple life. Rosemary has a wealthy and childless aunt, whom she has not seen since she began her education at school. Shortly after her graduation she is invited to visit her aunt and is entertained lavishly by Mr. and Mrs. Marshall. Another visitor, Grace Danton, becomes attached to Rosemary, and they become fast friends. Rosemary is delighted with the luxurious surroundings in the Marshall home, because she loves good things of this world.

Stephen, the man of Rosemary's heart, is not wealthy, but a simple hearted man of fine character and high ideals. He lives in her home town, and they become engaged. Upon the death of Mrs. Marshall some time after Rosemary's visit, Mrs. Darcy and Rosemary proffer their sympathy to the widower, who appreciates it and urges them to continue their visit indefinitely. He is especially attracted by the youth and brightness of Rosemary. Marshall goes to visit the Darcys for a few days, but before his departure he asks Rosemary to marry him. Her love for Stephen inclines her to refuse the wealth widower, while her pride and ambition urge her to accept the opportunity for wealthy and social advancement. She casts Stephen aside and marries Marshall. Notwithstanding her marriage, she endeavors to keep Stephen in love with her, promising to marry him upon the death of her husband, whose departure from this world she looks forward to eagerly, but Stephen has become disgusted with her worldly ideas and no longer loves her.

Stephen falls in love with Rosemary's closest friend, Grace Danton, and marries her. Rosemary feels this keenly. The years pass, finding Rosemary a childless and disillusioned woman, but still charming and beautiful. Marshall does not die as anticipated. She finds herself a slave of the helpless old man, while Stephen and her dearest friend, Grace Danton, live in love and happiness surrounded by their children.

MELIES.

"WANTED, A SWEETHEART" (July 23).—Two girls put an advertisement in the paper stating they desire to make the acquaintance of a young gentleman with a view to marriage. To the numerous replies they receive from the ad. they send the same answer, designating the place of meeting and that each lover is to have a rose in his mouth. About thirty old beau brummels appear to keep the appointment. the girls enjoying the joke from a neighboring window. All goes well until they upset the box containing the answers to their ad., which falls at the feet of two of the disappointed ones. As the girls reach the street to recover their letters, they are made to pay the penalty of a kiss to each of the two disappointed lovers.

"HIS SENSE OF DUTY" (July 22).—A country doctor loses his savings in a stock deal. A widow, one of his wealthy clients, is stricken with a peculiar malady and after bringing a noted professor for a consultation the doctor learns that her life can only be saved by either a violent emotion or a strike of sudden good fortune. The widow realizes her end is near, so makes her will in favor of the doctor and his daughter. She shows it to the doctor and he deliberately burns it up. In doing this he makes the woman believe she is not a hopeless invalid and after regaining her health she asks to be a big sister to the doctor's young daughter and a daughter to the doctor. They come to live with the rich widow and as a final reward she presents the doctor with an auto for calling upon his patients.

"BLACK PEARLS" (Special—Two Parts—July 25).—Two members of the "swell mob" a man and a woman, planned to get a famous dancer's black pearl necklace, valued at $100,000. First, they tried burglary, but the man was nearly caught, and had his hand bitten in the struggle. Then they tried more skilful plans; the man pretended to be a Count, and the woman became the dancer's maid. The sham Count in time won the dancer's heart, and she consented to marry him. At the marriage breakfast the Count refused to take off his gloves, and this aroused a detective's suspicion, but that evening the Count tried to get the jewels. Luckily the detective hastened back just in time to catch and unmask the criminal.

PATHE.

PATHE WEEKLY NO. 45, 1914 (July 15th).—Salem, Mass.—The work of destruction and reconstruction progresses. Menacing walls and towers left by the fire are destroyed.

Philadelphia, Pa.—Wanamaker balloon "America III." National Race Entry, makes 65 miles in maiden trip.

New York City, N. Y.—While preparing a bomb, three I. W. W. agitators are wiped out and a score injured by a terrible dynamite explosion, which wrecked a 6-story building on Lexington avenue and demoralized the East Side.

Evansville, Ind.—German Day Celebration—Historical Pageant and Turnfest.

Philadelphia, Pa.—Before a vast throng, national in its scope, members of Congress and Governors of the 13 original states were present when President Wilson delivered a 4th of July address at Independence Hall.

Cincinnati, Ohio.—Three Baby Lions, first born at Cincinnati Zoo.

Albany, N. Y.—Golden Jubilee Celebration of the Rt. Rev. T. M. A. Burke, Bishop of Albany.

New York City, N. Y.—City's New Fire Boat, "William J. Gaynor" making her trial run.

Moscow, Russia.—Disastrous fire in heart of this city's commercial center, destroys Alexander's Passage built in 1878.

Charlottesville, Va.—University of Virginia Summer School celebrates Independence Day.

Paris, France.—The latest coiffures and Paris fashions.

PATHE'S WEEKLY, NO. 44, 1914 (July 8).—Poughkeepsie, N. Y.—Inter-collegiate eight-oared varsity race of four miles on the Hudson. Won by Columbia. Time, nineteen minutes thirty-seven four-fifths seconds.

New York City, N. Y.—Mayor Mitchel presents "Honor Medals" to fire heroes.

New York City, N. Y.—"Baby Week" prize-winning babies of Greater New York.

Salem, Mass.—$20,000,000 fire destroys "The City of Witches." Over three square miles in ruin. Twenty-two thousand made homeless by flames.

New York City, N. Y.—New wireless telephone sensation. Inventor Dr. D. G. McGaa talks from Steamship Tyler, at sea, to New York Herald office.

Madrid, Spain.—Marriage of Kermit Roosevelt to Miss Belle Willard.

Syracuse. N. Y.—Golden jubilee Turn Verein celebration.

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"THE QUESTION AND ANSWER MAN" (July 28).—Ben Johnson, a young newspaper man, is in charge of the question department of the "Heart and Home" column for the "Globe." His assumed name in answering lovers who are in trouble is Madame Leonora. Freddie Nix, a bashful lover, has written to Johnson's department seeking a method by which he may win the hand of Mabel Wiggins. Johnson advises him to discard his bashfulness. Freddie tries, but to no avail. In despair he visits the newspaper plant to seek advice. Here he encounters Johnson, instead of Madame Leonora, and the men have a great amount of fun at Freddie's expense. Johnson's advice to Freddie this time is: "Take the girl flowers; and lend the father money."

Freddie leaves encouraged. Mabel appreciates the flowers, but to escape Freddie she goes autoing with another beau. Freddie at the same time insists upon lending Mabel's father a goodly amount of money. Wiggins is so dumbfounded that he takes the bills to an expert to see if they are counterfeit. Johnson's next rule is: "Have a rival hanging around, so that you can show him up," and Johnson decides to go with Freddie and act as the rival. While Freddie is in the parlor with Mabel, Johnson, armed with a box of chocolates is just outside the portieres engaged in conversation with Mabel's grand-dad. He has relieved Johnson of most of the candy before Freddie calls in Johnson to be introduced to Mabel.

Johnson falls in love with Mabel at first sight. He plays the rival so well that Freddie hurries him from the house. The next time Freddie comes Johnson says: 'Buy an automobile for the girl and provide some sort of pleasure for the father." The boob buys a little two-seated runabout and calls to take Mabel out driving. At the same time he has arranged with a little German band to have them secretly enter the hallway of Wiggin's home and give him the "pleasure" advised by Johnson. Johnson, who has now been in love with Mabel for some time, procures a marriage license and goes to the Wiggins home, determined to propose and wed her without delay. As he sits alone in the parlor, not knowing Mabel is out driving with Freddie, the German band strikes up in the hallway. Wiggins, in a frenzy, rushes downstairs and, unable to quiet the band, goes into the parlor. With Johnson's back turned to him he is mistaken for Freddie and forcibly ejected from the house. Johnson leaves the house in the touring car he has hired. On his way home he encounters Freddie's car. It has gone completely to the bad. Freddie is on his back under the car in the middle of the roadway, while Mabel, thoroughly angry, sits neglected and alone. This is the chance of Johnson's life. His car draws up and Mabel accepts his invitation with delight to enter. It starts to rain and Freddie, unable to start his car, discovers the absence of Mabel and walks home, drenched to the skin. The last scene shows Johnson and Mabel settled in the back seat of their touring car, Johnson reading the marriage license to her.

"THE LURE OF THE CAR WHEELS" (Special—Two Parts—July 29).—Craig Archer, twenty years old, lives with his father and mother in a small Eastern city. The boy is a dreamer, a victim of the wanderlust. He reads books of travel and adventure, and the click of train wheels as they pass over rail joints is a constant lure to take the road. Craig's father finally puts him to work in an office. The office is a prison to Craig. He hears the call of the car wheels and runs away, traveling on the brakebeams of a freight train.

A year passes. Craig has a pal now, Happy Mike, a typical tramp. After beating their way across the continent, they arrive at a small Western city. Craig goes up town to rustle grub. He runs across two old men, Robert Hanson and Luther Byers, the latter a lawyer, who are engaged in a fist fight over a political difference. Craig separates the men and meets Hanson's pretty daughter, Betty. Craig falls in love with the girl at first sight. He resolves to settle down and gets rid of his sneering tramp pal in a spectacular fashion. Craig obtains janitor work in Byers' law office. During his spare moments the boy reads law. Byers likes Craig and encourages him. The lure of the car wheels comes again, but Craig easily resists the call with the inspiration of his love for the girl.

Four years pass. Byers is dead. Craig has succeeded to the large law practice. Chiefly through Hanson, Craig is nominated for mayor. Craig tells Hanson that he is going to ask Betty to marry him. Hanson, delighted, speaks to the girl before Craig has declared his love. Betty says she loves no one and that she has no intention of marrying Craig. Hanson, however, finally persuades her to say yes, pointing out that his political future will be assured thereby. Craig proposes and Betty accepts him. Then the girl meets Ralph Wills, Craig's campaign manager. It is a case of love at first sight on both sides, but Betty realizes that it is too late, now that she has promised to marry Craig. The day before the wedding, Craig accidentally learns that Betty does not love him, that she loves Ralph instead. It is the turning point. Craig goes to his rooms, crushed, despairing. He hears the call of the car wheels again and gladly answers it. On the threshold of his great success, he dons his old clothes and boards a freight train bound for anywhere.

THREE MEN AND A WOMAN (Special—Two Parts—July 30). Duncan Cadman, a civil engineer, is much older than his wife, Olive, who is very much of a butterfly. The two quarrel when Duncan, thinking she is ashamed of his lack of society manners, objects to going to a reception with her. She meets John Temple, who is Cadman's direct opposite, and is for the moment interested in him. Temple becomes infatuated with Olive, and his bold attentions cause many an embarrassing moment for Olive. Cadman misconstrues what he sees of the affair and becomes jealous. Howard Brooks, Cadman's young assistant, is badly injured about the time Cadman is called South to work on some lighthouse construction. He brings him to his own home and when he leaves, fearing Temple's nearness, places Olive under his protection. Brooks has already fallen in love with his nurse and her pity and sympathy for him and her pique at Cadman's attitude bring about a feeling she thinks is love for Brooks. When a friend from the South writes Brooks to take a trip south in his yacht, he gets Olive to run away with him. Temple has overheard the arrangement and ships with a motley crowd as one of the crew, there being a seaman strike on at the time. Olive regrets the move when they are out of sight of land and begs to be taken back but Brooks refuses. That evening fire breaks out and the crew become panic stricken. So does Brooks. Temple and the captain fight the crew but fail. The captain is killed and Temple left for dead. Brooks breaks away from Olive and leaving her in a faint, jumps in mad terror for the lowered boat but misses it and falls into the sea. Temple rescues Olive after he gets to his feet and, throwing over the hatch, leaps overboard with her. On the hatch there is room for only two and he fights Brooks who tries to come aboard, finally forcing him under and down. Cadman and his men have seen the fire out to sea and go in rescue boats. He finds his wife unconscious in Temple's arms. Temple scorns to give him any reasons and when they reach land stands up bravely before Cadman, who tells him he is going to kill him. Olive comes to in time to prevent Temple's death and to explain. Cadman offers his hand but it is refused. He leaves and finds Brooks body washed ashore far from the point where husband and wife stand reunited.

"WITHIN THE NOOSE" (July 31).—Roy Blake, a cowboy, works on the "Circle A" ranch. He is in love with Nell, daughter of the manager, George Brooks. The picture opens with the robbery of a bank in a Western town, the escape of the outlaws, and the pursuit by a band of vigilantes. Three days elapse and the outlaws, after having scattered, come together at the Brady ranch to divide the spoil. Thrown off the trail, the vigilantes still search the country. Roy proposes and finds that the girl returns his love; he gives her his ring to cement their engagement. They go to Brooks and ask his permission to marry. The ranch manager is angry, declares that his daughter shall not marry a cowboy and makes the girl give the ring back.

As Roy returns disconsolate to his bunkhouse, he receives a letter from Brady urging Roy to join his boys. A bunch of cowboys come upon the downcast Roy and attempt to cheer him up by shouting and firing their revolvers in the air. Brooks hears the noise, appears on the scene and declares angrily that the next man who fires in the yard will be discharged. Nell leaves the yard for a horseback ride. She overtakes a Mexican who insults her. Nell fights him off but he is rapidly overcoming her when Roy from a distance shoots. The shot strikes the Mexican's hand; he drops the rein and escapes. Nell's horse bolts and carries the girl home, where she falls on the porch in a faint. Brooks hears the shot and finding Roy at the gate, discharges him, refusing to listen to explanation.

Returning to his bunkhouse, Roy determines to go over to the Brady ranch, not knowing that it is the headquarters of the outlaws. He writes a note to Nell, telling her of his intention and giving it to a cowboy to deliver. When the cowboy reaches the house, he finds Nell unconscious and summons Brooks. Roy reaches the Brady ranch and is welcomed by Brady and his outlaws. When Nell reads Roy's note, she reproaches her father for discharging Roy and tells him of the circumstances of the shot. Brooks reads Roy's note and tells Nell that the boy has stumbled into a nest of outlaws. Brooks, sorry that he has misjudged Roy, determines to bring him back from the Brady ranch. When he goes into the house to get his revolver, Nell mounts her horse and starts for the Brady ranch. The vigilantes advance upon the Brady ranch. Nell, reaching a hill, summons Roy by the use of a signal. As Nell is telling Roy the state of affairs, they are startled by the sound of shooting. Looking down into the Brady yard they see the vigilantes capture the outlaws.

"THE RISE OF THE JOHNSONS" (August 1).—Mr. and Mrs. Johnson, a colored couple, are in very hard luck. The grocer donates a few dollars and Johnson, on his way to market, meets a sporty coon acquaintance who invites him to shoot craps. Johnson wants to play but is afraid the police will raid the place. The booster takes Johnson to the rear of the building and shows him a chute running from one of the upper windows to use if escape from police is necessary. Johnson enters the club and gets in the game. The players get very noisy and a patrolman investigates and discovers the chute. He phones for a patrol wagon, which is backed under the chute while several officers force their way into the room above. The gamblers, panic stricken, rush for the chute and are loaded into the wagon. Johnson gathers all the money from the table and makes for another window, thinking to hang outside until the raid is over. One of the officers closes the window and he cannot get back. He hangs on as long as he can and then drops, but to his surprise he only drops a few inches and lands on a pile of packing cases. He hastens home with money in every pocket. Next day he pays all his bills, visits the jail, looks pityingly at the prisoners, then returns home to a gorgeous banquet with two servants in attendance.

"SHE GAVE HIM A ROSE" (August 1).—Two lovers bid each other a prolonged good night at the garden gate. The boy finally leaves and the girl enters the house. Two burglars appear to rob the place. One stays on guard outside the hedge, while the other enters. The lover returns with a guitar and serenades the girl. The burglar in the dining room doesn't know what to do; he is afraid to go and afraid to stay. The girl appears at the window and tells her lover she will come down. The burglar's pal slams a bucket over the serenader's head and runs him off the place. The girl comes down stairs and in the very dim light mistakes the burglar for her lover. She kisses and pets him hurriedly and gives him a jewel case; then he hurries away. He thinks he has a valuable box of jewels. He meets his pal, who has captured the guitar. They exit hurriedly to examine their prize. When they open it they find nothing but a rose with a love message attached. A lively fight ensues. The lover returns with two officers, who take away the crooks and leave the lover to mourn his broken guitar.

BIOGRAPH.

THE CHEESEVILLE COPS (July 23).—A fast-moving tale of crime and love, in which a brave Cheeseville officer, reduced to the ranks, comes in for his own amid the glamour of the gorgeous city carnival to which the members of this rural police force have been invited to head the parade.

THE SHOW BUSTERS (July 23).—Barnstorming at best is not a cinch, but that it has its opportunities is not to be denied, and the troupe engaged by the Hicksville Board of Trade to play a thrilling drama for the benefit of the Local Home for Toothless Tobacco Chewers gets its chance. "Nuf" said.

THE WORLD AND THE WOMAN (July 20).—The woman has the misfortune to be accused of the murder of her husband and even after she is acquitted by the jury she is still condemned by public opinion, even by the man she has learned to love. But when she reaches her darkest hour the clouds disperse and the sunlight of love falls upon her.

THE LITTLE WIDOW (July 25).—To be left a widow with two children in a wild section of the west and to have to defend your little savings from murderous ruffians is a harrowing experience. But then, to find a manly protector for yourself, your children and your money is perhaps sufficient compensation.

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POWERS.

THE TANGLE (July 31).—Dolores loves Tom, the Americano. But she also flirts with Pedro, one of the attendants to the old monk. Tom objects. He and Dolores quarrel and he leaves her. She sees Pedro slip through a gate with a knife in his hand and follows him. As she comes to the gate Pedro is not in sight and the old monk is apparently dead on a nearby bench for blood stains lie upon the tiled floor. Dolores flees to Tom and asks him to kill Pedro for his monstrous deed. Tom soon discovers that Pedro has only killed a chicken and the quarrel is made up.

REX.

"THE SOB SISTER" (Two Parts—July 16).—Helen, Tracy's daughter, becomes dissatisfied with boarding school and threatens to run away. In her dilemma, Helen's mother appeals to the clever sob-sister for assistance. Nell visits the school and exacts a promise from Helen that she will remain there. Bradley, a dishonest fight referee, is "shown up" by Bert Randolph, sporting editor of the Times. Bradley swears to be revenged upon both Randolph and the newspaper. A budding romance is under way between Randolph and the sob-sister.

Helen's promise to remain at the boarding school is short lived. A midnight feast of pretty girl pupils results in punishment for Helen. She crawls from a second story window and escapes. Afraid to go home, the runaway girl takes refuge in a city park. She is found by Bradley, who sees his opportunity to even the score with the newspaper. A country correspondent stumbles upon the story of Helen's flight. Unable to secure her name, he telegraphs meagre facts to Tracy, the managing editor. Tracy assigns the "sob-sister" to the story.

Meanwhile Bradley has taken Helen to a cafe. The sob-sister, who has stopped in the cafe for a hasty lunch sees and recognizes Helen. From an adjoining booth she learns enough to know that Bradley is intent upon harm to the girl. Utilizing the telephone, she summons Bert Randolph. When Bradley takes the girl to an evil resort Randolph effects a rescue. With the story in her possession, the "sob-sister" returns to the office. Endeavoring to shield Helen, she tries to dissuade the managing editor from using the story. Her pleas fail. When she completes her story she is discharged by Tracy for insubordination. Tracy, without reading the story, orders it printed on the front page of the newspaper.

Bert Randolph goes to Tracy and discloses the identity of the runaway girl. Tracy stops the press. When he offers the sob-sister her old position she refuses telling him that she is to marry Randolph. Tracy raises the sporting editor's salary.

"BEHIND THE VEIL" (Aug. 2).—Phil was hard; he separated from his wife when suspicion fell upon her and took his baby girl with him. Phil took a house in another town that he might not meet his wife and thereby be forced to remembrance of the woman he still loved.

Lois was a woman and a mother and her heart yearned for her child. She wrote Phil a letter telling him that she intended taking steps to see her child in spite of his precautions to the contrary. Phil refused to consider the letter, but instructed the housekeeper never to allow the child out her sight.

Shortly afterward, the appearance of a veiled woman aroused the curiosity of the women of the neighborhood, but she conducted herself modestly and gossip died out. One day Phil's child wandered up the street and as she toddled along she heard her name called. She recognized the voice and ran into her mother's arms. Shortly after, Lois sent the child back home.

That night, when Phil returned home, he left the front door open. Later, in the night, the child decided to return to her mother and in the darkness she groped down the dark stairs and out of the front door. Lois was interrupted in her bitter meditations by a gentle knock at the door. She opened the door and it was her baby girl. All the bitterness fled and she took the child in her arms and wept. Phil found her there with their child in her arms, weeping and his eyes dimmed and he forgot all past disagreements. After that there was no further use for the housekeeper.

IMP.

"WHEN THE WORLD WAS SILENT" (Three Parts—July 13). Will is a young musician of the modern school, rich in his own right, who has a consuming ambition to make a name for himself as a pianist. For years, however, he has had only one other interest—Leah. She has been his friend, sweetheart and adviser and has continued to love him passionately, always with the hope that some day he would marry her. Then the time comes when Will meets a society girl. She is flattered by his good looks and ability on the piano and Will, in turn, believes that marrying her will further his career. He decides on this step and informs Leah that they must part.

Leah, in a moment of passion one night, and knowing that it is only his ambition that keeps Will from her, enters his apartment, chloroforms him while he sleeps and pours poison into his ears. Then she escapes, taking a silver tea set to make robbery appear as the motive.

Will, with his hearing gone and unable to play, is thrown aside by the society girl. His butler, a faithful fellow, swears to bring the person, guilty of poisoning his master to justice. Time passes; Leah marries Will, though the latter does not know her guilt. They are happy and it is through her that the musician is led to take up composing. Also, she teaches him the language of the lips. It is the butler who secures the evidence against Leah. While he decides to remain quiet, now that his master is happy, Will finds out.

Leah is driven from the house. Several years pass by. Will has become famous by his compositions mainly through the efforts of a concert pianist, Madam Genez. Through the music publishers a great recital is arranged—Will is to meet the pianist whom nobody seems to know much about.

At the recital, Will comes face to face with his wife. Though he had driven her out, she had toiled to became a great player simply to play his pieces and make him famous as a slight atonement for her crime. Reconciliation comes in a scene that is rife with pathos.

"WHEN ROMANCE CAME TO ANNE" (Two Parts—July 27).—When the play opens, Anne is a poor little forlorn sort of girl who owns no clothes to speak of and whose hair is drawn back so tightly that it pulls her features quite out of shape. In the village of Riverton, where she lives with her father, they call her homely and dowdy, and in all the town, romance loving Anne is the only girl without a beau. When Anne watches the young couples going by, arm in arm, she wishes that she, too, could join them on the arm of some young cavalier.

Mark Lane, bachelor, lives all alone and to Anne he is the ideal man. But he refuses to notice her along with all the rest of the girls in the village. However, a day comes when the man realizes that he should be married. He visits Anne's father and has dinner at the house. Anne is unusually attentive, and Mark comes to believe that she would make him a good wife and housekeeper. All brimful of joy Anne consents, when he asks her, and the marriage follows shortly after. He takes his bride home and the girl soon finds that Mark doesn't love her. He discourages all show of affection. Anne catches sight of her face in a big dishpan she has polished and again realizes her ugliness and sobs over the hopelessness of it. As time goes on, Mark is kind and fair with her.

One day an invitation comes for Mark and his wife to attend a barn dance. Anne runs out into the fields with it and begs her husband to go. Mark cares little about it, but consents after his wife urges. Returning to the house, Anne meets a peddler—and in her pocket Anne has the first money she ever earned. She bargains with the peddler and buys goods—laces. Mark won't be ashamed of her at the dance. Every night after he has gone upstairs Anne takes out her precious dress and sews upon it. Then the night of the party comes around. Anne doesn't know it, but her dress is a botch, poorly put together and ill fitting. At the dance Mark finds farmers to talk to and doesn't notice his wife. Other girls laugh at her. Heartbroken, the little wall flower creeps out of the place and rushes home alone. Mark follows her and upbraids her for putting him in an embarrassing position.

Days pass. One afternoon Anne washes her hair and goes into the fields to dry it. There she meets an artist who is painting. He asks her to pose for him. Anne does, only to be discovered by her husband, who sends her to the house angry. But the sight stirs Mark—awakens something in his heart heretofore unknown. Next day Anne comes out on her porch and to amuse herself twines roses in her hair. The artist, passing, stops at the gate and their conversation of the day before is resumed. Mark, unable to work, for a demon of unrest and jealousy has taken possession of him, goes to the house to find the artist again with his wife. Furious, he orders the man away. Then Mark turns to Anne and she stares at him with demure eyes full of wonder at his rage. She creeps a bit closer to him and smiles at his anger. Mark raises his arm half threateningly—she only comes closer and when Mark's arm descends it is to enfold his flower bedecked wife close to his heart.

UNIVERSAL BOY (July 30).—Matty's parents are suddenly called to Europe. Matty is left in New York in charge of his aunt. Shortly after bidding his parents goodby, Matty calls his aunt's attention to a newspaper headline which reads: "Race Between Automobile and Aeroplane at Brighton Beach, Beachy vs. Oldfield." Well, of course, Matt induces his aunt to take him to the aviation field, and of course Matty met Barney Oldfield, the famous "speed King," who instructed him in the matter of handling a racer. Then Matty crossed the field and was introduced to Lincoln Beachy, the aviator, and asks him about the race.

Next we have Matty up at Oyster Bay, where his adventure-loving spirit has drawn him to meet Col. Roosevelt. There is a big crowd on hand. Matty breaks away from his aunt, as the Colonel appears and climbs onto the running board where the Colonel greets him and in an outburst of enthusiasm invites the little fellow into his car. Mr. Roosevelt then introduces our hero to the Mayor of Oyster Bay and later, during the speech of welcome on the part of the Mayor to the ex-President, Matty, in his great delight, leads the cheering of the excited populace. After the reception, Matty and his aunt return home.

On the day following this we find Matty downtown in New York City standing before Hammerstein's Victoria theater at 42d street and Broadway. He earnestly scans the week's bill and then is struck with the idea of going into vaudeville himself. With this in mind he presents himself to Oscar Hammerstein, the famous impresario, and he tells Matty to be back for the matinee and he will give him a "try-out."

Matty returns to the theater and gives impersonations of well-known vaudeville and screen favorites, such as Harry Lauder, Ferd Sterling, and King Baggot, and he concludes with an impersonation of Miss Gertrude Hoffmann in her celebrated Salome dance. During this dance, his aunt enters the theater and Matty's career as a vaudeville artist comes to an end.

BISON.

"TRIBAL WAR IN THE SOUTH SEAS" (Two Parts—Aug. 1).—Lihula, King Kalana's daughter, is greatly loved by the young chief, Makapa. Makapa's mother is a witch-doctor and it is her consuming ambition that her son wed Lihula. Poloka, a rival witch-doctor, has it planned that his son, Lono, marry the King's daughter. The rivalry between the two lovers, however, comes to an unexpected issue when the King's son meets with an accident and is injured. Poloka brings all the sorcery at his command into play and fails to heal the injured man. Makapa's mother then tries her hand and cures the prince. As a reward for her services King Kalana gives his daughter to Makapa.

Poloka becomes enraged at his son's rejection and with his son desert his tribe and joins the band of a rebel chief. Thus allied with a powerful tribe Poloka and his son Lono return to their own island, and steal Lihula now the wife of Makapa. No sooner does Makapa learn of the abduction of his young wife, than he summons all his men and prepares for war. Through her black art Makapa's mother learns of the whereabouts of Lihula. Makapa's warriors land on the island of the rebel chief and a war of extermination begins. As was said before the fighting comes to a climax when Makapa and Lono engaged in a fierce duel with the primitive weapons used by the Polynesians. Makapa slays Lono and carries his young wife back to her people.

CRYSTAL.

"THEIR PARENT'S KIDS" (July 28).—Vivian's mother is being courted by Dave's father. Vivian, is attending a girl's high school, while Dave is about to graduate from college. The old people deceive each other by saying they have a child who is about ten or eleven years old. Vivian's Ma writes her a letter to come home, telling her to don a child's outfit, while the Colonel writes the same to Dave. The young people obey orders and things begin to happen round the house. Eventually they tire of playing kids and don their regular clothing. Dave discovers Vivian and chases her; it winds up by his being thrown into the lake. Finally the old folks admit their deception and decide that their love for each other is still the same, and Vivian and Dave become good friends.

"CHARLIE'S TOOTHACHE" (July 28).—Charlie suffers very greatly with a toothache. He tries all sorts of remedies, but is unable to alleviate his pain. He finally ties a rope to the gas jet, thinking he can pull it out by walking away, but instead pulls the equipment from the ceiling and floods the house with the odor. Com-

motion reigns and most of the tenants suffocate. He then tries other stunts which succeed only in generally breaking up the house. He dives out of the window onto a woman washing and precipitates her into the tub. Still suffering he runs out into the street where he gets into an argument with a young man and they engage in fisticuffs. During the battle the young man hits Charlie on the jaw and knocks the bad tooth out, whereupon Charlie embraces him joyfully.

STERLING.

"A WILD RIDE" (July 27).—Billy and Olive are sweethearts. Desmond is also in love with Olive and on numerous occasions Olive has turned down Desmond's love making and finally slapped him in the face and ordered him away. Desmond, angry, swears revenge. He follows the lovers while taking a ride in the gondola and follows them from there to the roller coaster.

Billy and Olive get inside the coaster and start to play. Desmond looks around and seeing no one in sight, gives the coaster a shove, which starts it off on its journey. The coaster races around the track at a high speed and the children scream to attract the attention of one of the attendants. But the machinery becomes unmanageable and he calls the assistance of the police. The police come to the spot and after several funny and unsuccessful attempts to stop the coaster, they get into another and give chase. After several funny situations they finally get it away and give chase.

The coaster in which Billy and Olive are in meantime has slowed down and stops in some obscure spot. Billy and Olive jump out and get away. The police find that they cannot stop their coaster. The coaster gains speed and the other attendants who have arrived on the scene are unable to stop it. Desmond in the meantime, horrified at his rash act, runs away from the scene. Billy takes Olive among the rocks on the beach and the picture closes with Olive's head resting on Billy's shoulder.

GOLD SEAL.

"LUCILLE LOVE, THE GIRL OF MYSTERY" (No. 13—July 7).—Taking advantage of Loubeque's quarrel with Thompson, his butler, Lucille picks up the priceless documents from the floor, where they fell during the scuffle. She runs out of the hacienda, jumps into Loubeque's machine with the chauffeur, who has decided to aid her, and begins a wild dash toward the American frontier. Loubeque takes after her in another machine, and a spectacular and thrilling chase begins. The country is rough and the roads are rough and in bad shape. Loubeque can better stand the rough handling than the girl, and as a consequence he gains on her rapidly. Knowing what his fate will be if the spy overtakes him, Lucille's chauffeur loses his head while driving the machine over a dugway. The sight which Loubeque then witnesses freezes his blood and causes him to cover his eyes that he may see no more. Lucille's automobile swerves, hesitates and then dashes from the dug-way and topples from the edge of the cliff into the terrible abyss.

When she regains consciousness she finds herself in bed, with Loubeque caring for her and administering to her injuries. The papers are gone, and she is set back to the point where she started. The futility of fighting the purposes of such a man as Loubeque, with all his physical power, determination and keen sense of intrigue, dawns upon the girl and leaves her without an ounce of fighting energy. Unasked, she agrees to give up the fight which has already cost her so much and return to San Francisco. In her heart she has begun to admire Hugo Loubeque—his steadfastness to a purpose which could actuate only a man of intense character and brilliant imagination. Although he dare not admit it to himself, Loubeque has a feeling for Lucille which is far greater than a passing admiration for her determination, bravery and energy in fighting apparently insurmountable obstacles.

However, Loubeque has never lost sight of his objective point, viz.: the ruination of Sumpter Love, the man who stole his sweetheart and wrecked his life. Thus when he arrives in San Francisco with Lucille he at once begins negotiations with a Lieutenant Hadley to turn over the papers to the Department of State and thus dishonor Lucille's father. He makes an appointment to meet Hadley at a cafe, and there deliver the papers to him. Lucille learns of his plans and accompanies him to the cafe. Knowing that the spy will not talk business in her presence, Lucille feigns illness and is excused.

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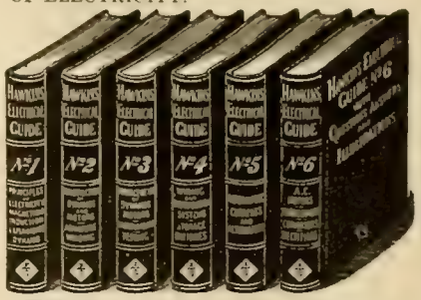

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She hires one of the cabaret dancers to allow her to use her clothes and dance in her place. Lucille dances in the cafe, and now and then, when she edges near Loubeque, she overhears portions of his conversation. Then a most unexpected thing happens. Lieutenant Gibson, Lucille's sweetheart, hapnens into the cafe. He cannot believe his eyes when he sees Lucille, the only daughter of General Sumpter Love, as a cabaret dancer. Lucille also sees Gibson and runs to him with the light of recognition and love in her eyes. But Gison pushes her from him in disgust. He can have nothing to do with a cabaret dancer. She pleads with him, but he will not listen to an explanation and rushes from the cafe.

UNIVERSAL IKE.

"THE NEW COOK" (Juy 14).—Boys on Circle Ranch, dissatisfied with the cooking, decide to have the cook discharged. The ranch owner sends Ike to town to bring a new cook back. In the meantime, the cook's daughter has arrived to pay her mother a visit. Ike mistakes her for the new cook and takes her back to the ranch. The boys, not knowing the relationship, try to make love to the girl and knock the old lady. The daughter objects, telling the boys the old cook is her mother. She leaves her three children and baby with Ike to take care of while she returns to help mother.

The ranch hands now plot to get rid of the mother by kidnapping the baby. Ike returns to the house and baby is discovered missing. The hunt starts. Ranch hands in the meantime write a note and place it on the floor, telling them the baby will be returned when the mother leaves the ranch. The three children forgotten in the house, find a gun which is accidentally exploded. The old lady and daughter enter and find the children all lying in a bunk, and imagine they have shot themselves. The daughter faints. The ranch hands think the mother has killed the daughter. They get a rope and decide to hang her; they drag her away. After much excitement the old lady is rescued, the baby is found and all ends well for Ike.

JOKER.

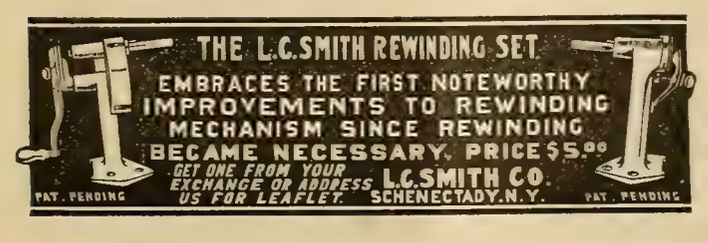
THE WOOING OF BESSIE BUMPKIN (July 29).—Bess Bumpkin was probably the most awkward shrew who ever lived in a small village. Thus, when it was announced that any couple who would consent to be married at a special marriage matinee at the opera house would be paid one hundred dollars, old man Bumpkin grasped at the opportunity to slip Bess off on one of her admirers. Bess agreed to the plan and Phil and Willie were advised that Bess would marry the one who got to the opera house first on the afternoon of the matinee.

Each of the suitors secured a light surry and the race commenced. Phil was the first to drive away with the girl. Then Willie managed to get her into his buggy. Then Willie's buggy lost a wheel. Willie, however, arrived first with Bess at the church. But to the consternation of the pair, and the disgust of father Bumpkin, the award had already been made to another couple.

WIFE'S BUSY DAY (August 1).—Henry Peck is married to a woman who maps out his daily walks through life exactly in acordance with her notions. It happens that the dawn of a new day finds their Chinese cook deeply saturated with gin and the butler still slumbering as usual. After giving Henry a dime with which to buy coffee and doughnuts, that he might not go to his office hungry. wife settles her troubles with the belated butler and the hilarious cook to her own satisfaction.

On his way to the office, Henry meets fascinating Sue, a maid of wits who cannot sport a dime for breakfast. She sees an opportunity to secure one through Henry. She "plants" herself beside Henry at the cafe table, eats heartily and then leaves, while Henry finds the two checks at his own plate. He is under the necessity of making an undignified get-away.

Reaching the office Henry receives a wire from a rich uncle saying that he is coming to pay a visit and expressing a desire to meet his wife. When uncle arrives that afternoon, he finds fascinating Sue with Henry and mistakes her for Henry's wife. Sue, ripe for any proposition that will gain her a supper, carries her part along. On returning home there is compromising situations and laughable incidents. It all ends with the uncle marrying Sue himself and giving a fat piece of money to his nephew, Henry.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FRONTIER.

"THE MIND'S AWAKENING" (August 2).—Dolly arrives at a little western hotel and secures a job as waitress. The cattle buyer also comes to the hotel, awaiting the arrival of the cattleman with whom he expects to do business. To the hotel proprietor's wife, Dolly tells her story. Two years ago her father sent her East for an education. There she met and married a young New Yorker, and for this her father, who had planned that she marry another, disowned her. She soon saw that her husband was tiring of her and one night she left him. Since then by degrees, she had been working her way West.

Two gamblers discover that the cattle buyer is carrying a large roll of money. They scheme to get it. That night they issue from their room and enter another—the wrong one—Dolly's. Arthur hears her screams and comes to her aid. In the fight that ensues the two card men fall through the bannisters to the lobby below, where the sheriff takes them in charge. In Arthur, Dolly finds her husband and soon learns that she erred in believing he was tiring of her. The belated cattleman arrives and overjoyed to find in Dolly, his daughter, is only too glad to offer his forgiveness and congratulations.

UNIVERSAL.

ANIMATED WEEKLY NO. 123 (July 15).—Launching of "Nevada."—Latest U. S. battleship christened "Nevada" and successfully launched in Fore River Shipbuilding Yards—Quincy, Mass. Sub-Title: Eleanor Ann Siebert the sponsor. Secretary of the Navy Josephus Daniels. Gov. Oddie of Nevada. Assistant Secretary Roosevelt.

Disastrous Storm Hits Paris.—Tremendous downpour causes cave-in of streets and underground railroad in parts of Paris, France.

Metropolitan Bloomer Girls.—Champion suffragette baseball team defeats New York's colored giants—New York City.

Exhibitors meet.—National convention of motion picture exhibitors held in Dayton, Ohio.

Active Week for I. W. W.—Unable to obtain permit for public funeral of three of their members killed by bomb, memorial meeting is held in Union Square—New York City.

Unique Engineering Feat.—Without blocking traffic Lehigh Valley Railroad replaces old steel bridge with 650-ton concrete girder span, Buffalo, N. Y.

Latest Mode in Paris.—Some beautiful gowns worn by fashionable Parisiennes.

People's Regatta on Schuylkill.—Noted crews from far and near battle for honors in annual races—Philadelphia, Pa.

James J. Jeffries.—Ex-champion pugilist visits mammoth studios of Universal Film Mfg. Company—Hollywood, Cal.

The Royal Ascot.—King George and Queen Mary attend the famous English classic—Epsom Downs, England.

Impressive Funeral Ceremonies.—Many prominent men pay last tribute to ex-Senator Edwin Bailey, well-known Democrat—Patchogue, N. Y.

Japanese Squadron Attends Barbecue.—Mikado's sailors from visiting Japanese training ship give exhibition of their skill—Woodland Park, Seattle, Wash.

Largest Gun in World.—New 16-inch gun ready for Panama Canal defense uses 650 pounds of powder to throw a 4-ton projectile 20 miles—Sandy Hook, N. J.

Cartoons by Hy. Mayer, world famous cartoonist of Puck.

NESTOR.

AN INDIAN ECLIPSE (July 29).—Lawson is a new Indian Agent at the Beaver Creek Reservation. Muriel, a local girl, makes friends with the agent, to the disgust of Jim Hill, a dissolute trapper, who follows her, jumps into her wagon and drives her horse at break-neck speed from the village. Lawson sees the act, mounts his horse, and overtakes the wagon. In revenge the trapper slays an Indian and then tells the Chief that he saw Lawson kill him. Lawson and the girl are captured by the Indians and brought to their village as prisoners. Beaver Tail is the son of the Chief, and a recent graduate from Carlisle. Being a warm friend of Lawson, he assists in the latter's release. Lawson finds an old almanac in his pocket and notes that an eclipse of the sun is due. He plots with Beaver Tail to fool the Indians and so Beaver Tail tells the Chief that Lawson will prove his innocence by a sign from Ti-ra-wa (the Indian god). As the eclipse comes on, Lawson points dramatically to the sky. The darkness over, Lawson is released. He takes Muriel home and on the way, while crossing a deep ravine on a log bridge, Hill attempts to follow and attack them. In doing so, he slips and falls to his death.

MAGGIE'S HONEST LOVER (July 31).—Maggie's dad works at the Panama-Pacific Exposition grounds and Maggie takes his lunch to him every day. Eddie, her sweetheart, is a carpenter, also in the Exposition employ. The dirty foreman loves the girl and, there is decided trouble between him and the carpenter, Eddie. Dad objects to the foreman and the foreman retaliates.

At last the villain sees that his only chance is to take the girl by force. With Eddie and the girl scampering hand in hand through the grounds below, the foreman plots with two workmen on the roof of a nearby building to attack Eddie. The girl is captured and, amid piles of lumber in the Foreign Arts Building, the foreman ties her up and sends for a minister. Eddie takes the minister's place and rescues the girl. Dad and mother come to the rescue and a burly policeman arrests the foreman and his accomplices.

VICTOR.

OUT OF THE VALLEY (July 27).—Bud Osborne, sheriff, is brutal by nature and as a result of his associations with criminals his outlook is sordid; he has no ideals or faith in men. The only thing good that he owns is a wife and a baby. Jack Lacy is wanted for the killing of a gambler at Cripple Creek. The The man killed in self-defense and escaped because the case against him looked bad. Lacy is now waiting for the arrival of his wife who is coming West with an emigrant train. Osborne is offered a reward of $1,000 if he will capture Lacy. He needs the money and so arrests Lacy.

While the sheriff and his prisoner are returning to town they are attacked by Indians. Osborne is wounded. Lacy saves him. The Indian uprising is general and the emigrant train in which Mrs. Lacy is traveling is likewise attacked. However, the emigrants successfully repel the Indians. While Lacy is helping the wounded Osborne along he meets the emigrant train. Lacy's first thought is of his wife and he leaves the sheriff to find her. When Osborne recovers his strength he thinks of his prisoner and of the handsome reward for his capture. He inquires after Lacy and goes to arrest him. Pushing back the flap of the wagon Osborne looks inside. He sees a young woman on a straw mattress with a baby on her breast and over the woman and baby is bending Lacy, the outlaw. Osborne mounts his horse and rides home to his own family.

"THE MAD MAN'S WARD" Two Parts—July 31).—The island on which baby Flo is, is occupied by one inhabitant, an old hermit. He discovers the little waif, whom he raises. Flo, as she grows up, is a rough but pretty girl, the only person in the world the old hermit loves. He guards the island against any invasion and no one is allowed to put foot on it except a young fisherman who has won his way into the graces of the old man by supplying him with plugs of chewing tobacco. The fisherman is in love with Flo and often takes her sailing on his boat. He teaches her how to sail it. Soon she is a proficient sailor, and her four

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dogs and the boat are her only amusements on the lonely island.

A wealthy yachtsman, while sailing his yacht, takes shelter from a storm in the cave of the island. After the fury of the storm is spent, he decides to row ashore and look over the island. Hardly has he stepped foot on the island when he is attacked by the dogs and is only saved by the timely arrival of Flo. The yachtsman is very grateful to Flo for her kindly act and is also greatly struck by the beauty of the rough but whole-hearted little girl. He invites her for a sail on his yacht, and Flo, delighted, accepts. She manages the boat about like a veteran and her skill at it brings forth words of admiration from the man. At the end of the sail as they row ashore from the yacht Flo warns him to leave, telling him of the hermit guardian and his great dislike for strangers, even to the extent of doing them violence. He is deeply interested in Flo and her stories concerning the island, and refuses to go and asks her to show him about the place. The fisherman comes to visit Flo and discovers the yachtsman in her company. His jealousy is aroused and running to the old man, tells him of the presence of the stranger. Aroused by the invasion of his island, he secures his gun and goes in search of the yachtsman, whom he finds seated with Flo at the edge of a cliff. Flo sees him coming and warns her escort, who dashes off just as the old man pulls the trigger of his rifle and the bullet intended for him finds its way into Flo's heart. She falls over the cliff to the bottom. The old hermit, realizing his terrible deed, walks to the edge of the cliff and over and falls at the feet of his loved one, their lives at an end.

ECLAIR.

"THE DUPE" (Two Parts—July 29).—Tom Roberts, working for a dishonest mining man, inherits $70,000. He plans immediate marriage with his sweetheart, Grace. Wallace, his employer, invites him to his home, where he meets Borden, a promoter, and Vivian, the weak willed but beautiful daughter of the mining man. She fascinates Tom and he calls again. Meanwhile Grace's mother is sick. Grace writes Tom that she is leaving for Boston.

Time goes by and, as Wallace intercepts Grace's letters, Tom hears nothing from her and imagines she has forgotten him. Borden endeavors to sell him some worthless stock, but the young fellow fights shy. Wallace determines to get him through his daughter and to this end, while Tom and Vivian are dining at Meadowbrook Inn, he has his chauffeur steal Tom's car. They are marooned for the night. Tom stays at a neighboring farm house until the morning. As he is inquiring after Vivian at the Inn, the father enters, and, assuming an outraged and angry attitude, tells Tom he shall either invest his fortune as he dictates and marry his daughter or he will expose the occurrence to the world. Trapped in the snare and partly fascinated by the girl's charms, Roberts decides to marry Vivian.

Meanwhile Grace's mother dies and the girl returns and inquires at the office for Tom. She is told by Wallace that the young fellow is engaged to his daughter and she leaves, broken-hearted. The next morning Tom reads in the paper that the mine in which he has invested his money is a gigantic swindle. He accuses Wallace and the girl. They only laugh at him. Beaten and in despair he turns from the house.

Three months pass. Tom, an outcast and tramp, is sitting on a park bench when his old sweetheart passes. There is a joyful reunion and Grace brings the sick and starving man to her poorly furnished room. Shortly after this the scheming promoter receives word that the mine has really struck ore and he tells Tom that he will buy back his shares for 10 per cent. of what he paid. Duped and discouraged, Tom gives Grace the stock and she goes to Wallace's office. While waiting, the breeze from an electric fan blows a telegram, stating that the Apollo Mine has struck ore, from the desk. Realizing the game in a flash, she seizes the telegram; places a few scraps of paper in an envelope and gives them to Wallace. He eagerly hands her a check. Afterwards he discovers his loss and, enraged, rushes to the house where Grace is nursing her sweetheart. She calmly shows him the telegram and while Wallace returns, beaten and disgusted, Tom and Grace are folded in each other's arms.

"IN THE DAYS OF OLD" (August 2).—Romantic little Willie engages in fisticuffs over a certain charming little girl, and upon returning home is severely scolded. Feeling much ill-treated, Willie creeps into a suit of armor, which stands in the lower hall and falls asleep. His dream carries him back to the days "when love was young and knights were bold," and in fancy he is summoned before the King. That royal gentleman covets greatly Willie's beautiful lady, Clara. He orders the Knight to bring her to court. Though suspicious of the King's intentions, Willie must obey the mandate and the parting is, indeed, sad when Clara leaves her Knight to reside in the King's Palace.

The ruler's wife, enraged with jealousy at her husband's actions, secures the magic rose, whose perfume causes death. Presenting it to Clara, the beautiful lady falls back as if dead, and with much lamentation, she is stretched on a bier. Willie, hearing of his wife's death, gallops madly to the castle, and is tearfully bending over her when she opens her eyes and softly tells him she has shammed death to escape from the King. He assists her to rise, and they rush madly off, only to be held up by the King's guards. Disposing of them single handed, Willie is carrying Clara back, when he awakes with a start to find himself in his mother's arms.

"FIRELIGHT" (Two Parts—August 5).—John Marten, a millionaire twice over, is money mad and a slave driver. In his chase for millions he has completely overlooked his sweet wife and closed his heart for love.

On the day of their tenth anniversary, of which occasion he has no knowledge, the men at his plant strike. Furious at their action he declares he will break them and import foreign labor. A message is received by his wife that the strikers intend killing him should he leave the house that day. Neglected and lonesome among her luxurious surroundings, her love for the money master is overpowering, and she is frantic with fear. Going up to the garret she brings down an old chest, and drawing a chair up to the fireplace, extracts one after the other various things which are reminiscent of the days when she and her husband were young.

Her husband's heart is touched and memories awaken thick and fast as he gazes in the fireplace. They fondle the various objects, see a picture of their first meeting, their boy and girl courtship and finally their happy wedding dances before their eyes. Then the baby comes, and as he sits clasping the tiny shoe the flames reveal the picture of his thoughtless and indifferent ways. Memories of the little one's death and his absence at the time come before him and then the mad, mad struggle for money and more money. As each remembrance flares up and then dies, the thought of the strikers returns and he starts for the factory, but the wife manages to hold him by her side. Of a sudden the true nature of the man overwhelms him, and remembering it is the tenth anniversary of their wedding, he telephones his secretary to meet the demands of the strikers and remains home to make up for some of the lost years.

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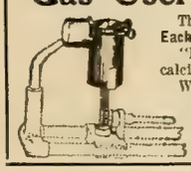
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HER "REALLY" MOTHER (July 21).—"Please, I'm Kathie Stanton, and I'm looking for a 'really' mother."

This the amazing answer the little girl makes who crawls through the hedge separating Mary's estate from the one next door, onto which a new family has just moved. Kathie could hardly have looked in a better place, for Mary, though childless, has the mother instinct in full measure, which she has had perforce, to lavish only on her pets. So on this lonely, neglected child of hard and selfish parents, she pours all the unsatisfied longings of her mothering heart.

Over the hedge a sign is put: "All children coming through this hedge are, for the time, the 'really' children of a 'really mother.'

Puck, per order, The Fairy Queen."

At Kathie's home things go badly and the very night that Kathie is permitted to stay with Mary, Kathie's mother elopes, while her father is drinking at his club. In a drunken pursuit of the couple, Stanton's auto is wrecked and Stanton is fatally injured. Eagerly Mary promises the dying man that she will care for Kathie. And the woman who has so lightly tossed aside the privilege of motherhood, travels far away; while by later order of the Fairy Queen, Mary changes the edict on the hedge, so that "All children coming through this hedge are, for all time, the 'really' children of a 'really mother.' And little Kathie, her arms about Mary's neck, knows that at last there is no make-believe—she has found her "really" mother.

AMERICAN.

"THE BROKEN BARRIER" (Two Parts—July 27).—On the night of her wedding to Jack Hillery, a prominent member of New York society, Eunice Cosgrove, who is the daughter of a newlyrich and socially ambitious family, finds a letter from her mother to Jack proposing the marriage and offering Eunice's fortune in return for the social position Jack can give her. Jack had indignanty refused the proposition but later fell in love with Eunice and asked her to marry him. The young wife, upon reading the letter, jumps to the conclusion that Jack has married her for her money and on her wedding trip asserts that their marriage shall be one of form only and that she will be his wife merely in name.

Time passes; the two keep up evidences of happiness in social affairs. Jack saves Eunice from the consequences of a private supper with a well known club man, and both young people realize that their love for each other has grown stronger. In his weakened financial condition, Jack is too proud to make overtures to his wife for a reconciliation and goes into Wall street to recoup at the same time that Eunice with an aversion for her money starts speculating wildly. Through the irony of fate, Jack reaids the stock that Eunice is boosting, is successful, and in entire ignorance of his action, sweeps away his wife's money as he himself wins. Discovering the truth Jack declares that the fortune now belongs to neither of them alone but that it is "our" money, and the two start life over again.

"DOES IT END RIGHT?" (July 29).—Richard Manners, a young man of wealth and refinement, while rescuing a child from a burning building, disfigures himself for life. Although extremely fond of society, he is practically ostracized. He is intensely fond of children but they flee from his presence at sight of his hideous countenance.

This continual reminder of his misfortune proving too much for his soul, he retires to his country estate where he will be removed from encountering his fellow men. In this rural district lives a young girl who has recently become blind. She takes her old favorite walks, led about by her dog. Manners takes the same walks and one day when the dog broke away from his mistress and has left her helpless, Manners comes to her rescue. To his amazement she does not shrink from his presence and he discovers that she is blind.

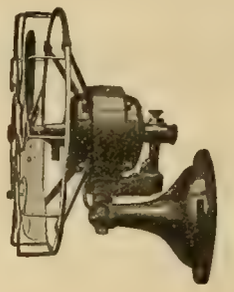
The inevitable happens. They marry and his life is lived simply and happily with her and their union is eventualy blessed by a child. The mother love asserts itself and her soul cries out to see her baby. A famous surgeon, through a friend, carries a letter of introduction to Manners on a shooting trip into the country. While a guest at Manners house, he comes to the conclusion that Manners' wife may by an operation, have her sight restored. The surgeon mentions the matter to Manners, who has a great struggle with himself. He has told his wife of his disfigurement. He knows that her eyesight restored means the end of happiness for him, but the great longing of the mother for the sight of her baby decides him and the operation is successfuly performed. On the day the bandages are removed, Manners goes into the darkened room in which his wife lies with the feeling that the end of his happiness is at hand and he stands before her fearing the look of horror and repulsion which he feels will come to her face when she sees him. When the last bandage is taken from her eyes, she picks up her baby and with her first sight sees it. At this point, the spring of a shade slips and a flood of light streams into the room—the delicate sight of her eyes is then gone forever. She saw her baby but her husband's hideous face was kindly spared from her memory. Does it end right?

"ALL ON ACCOUNT OF A JUG" (July 31).—Heine, the proprietor of a small restaurant, is outrageously "henpecked" by his wife Katrina. The climax comes one day when Heine, in placing some custard pies on a shelf, accidentally drops one on Katrina's head, and is chased furiously from the restaurant. Fearing to go back and altogether miserable, Heine wanders gloomily down to the creek and decides to end it all. Removing his coat and shoes he writes Katrina the following pathetic note of farewell—"I cant lif mit you, nor I cant lif mit-out you, so here goes nuddings into der creek. Heine."

As he is about to plunge feet foremost into the waters, he suddenly catches sight of a friend Luke McGlook down the creek in a boat with a jug of whiskey. The sight proves irresistible and Heine races down to Luke's boat. Heine unburdens his sorrows upon Luke and in turn, Luke generously unburdens the jug upon Heine. Troubles are soon forgotten and in the course of events Luke rows Heine over to the opposite shore and anchors the boat to a tree. Soothed by the jug's mellowing influence, the two finally become drowsy and stretch out in the boat for a nap.

Meanwhile, the village constable goes fishing and discovers Heine's note and the clothing. Believing that Heine has drowned himself in the creek, the constable hastens frantically to the restaurant and informs Katrina. Katrina is nearly wild and rouses the whole town. All rush down to the creek and start combing the waters frantically for poor Heine's remains.

Meanwhile a thirsty Hobo happens along and discovers Heine and Luke asleep in the boat. He finished up the contents of the jug, replaces it in the boat and sets the two sleepers adrift on the creek. While Katrina is lamenting the loss of her beloved Heine, and the excited villagers are combing the waters for Heine's remains, "the boat drifts into their midst bearing the two 'sleeping beauties,' and the jug." What happens to Heine is sufficient.



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BRONCHO.

THE LONG FEUD (Two Parts—July 29).—Yancey and Harper are two old mountaineers. A feud has existed in their families for years. Yancey and Harper are discovered shooting at each other in the opening of the story. They are stopped by the rain. Returning home, Harper tries to persuade his only son, Frank, to go out and become actively engaged in the feud. Frank refuses. Yancey likewise has his daughter, Louisa, swear a blood oath on the Bible against the Harpers. She takes the oath.

Frank Harper leaves home and goes to the city where he becomes a practicing lawyer in eight years. He returns to the village upon being informed that his old father is grieving for him. While there he meets Louisa Yancey, who is now a beautiful young woman. A love affair ensues. They are discovered by old Yancey in a loving attitude and upon the girl's return he berates her and hands her the rifle, ordering her to go out and shoot Frank Harper. She, remembering the blood oath, attempts to do so, but her courage fails her at the critical moment. She returns to the cabin after a scene with Frank who assures her of his love. Old man Yancey discovers the hiding place of the lovers upon their secret meetings and goes there, lying in ambush for Frank. He is overseen by Louisa, who makes a quick cut across a dangerous marsh in order to warn Frank Harper of his impending danger. In doing so she is caught in a quicksand. Her cry of distress is heard by Frank and he rushes to her rescue. He makes a rope of the horse's bridle and is about to rescue her when the old man Yancey appears on the scene and being unable to see the person who Frank is rescuing, shoots him in the hand. Later he sees that it is his daughter whom Frank is trying to save and he aids Harper in rescuing the girl. Yancey and Frank Harper shake hands. Through the influence of the young people the two old men are finally reconciled.

KAY BEE.

THE SHERIFF OF BISBEE (Two Parts—July 24).—Bud Farone, a saloon keeper of Bisbee, Arizona, resorts to selling whisky to the Indians in order to get money to perform an operation on his little invalid daughter. The citizens of Bisbee are disgusted with their sheriff, Bill Blake, because of his drinking and nominate Ed Simms to run for sheriff in place of Blake at the coming election. Simms discovers that Farone is selling whisky to the Indians, and realizing that it will further his interests, reports it to the men of Bisbee. Bud Farone makes his escape and the angry citizens elect Simms to succeed Sheriff Blake. Hoping to redeem himself, Blake goes in search of Farone. Farone finds Blake asleep, disarms him and then informs him that if he will give his wife $500 of the reward that is offered for him that he will let him take him back to town. Blake agrees. After he has brought Farone back to Bisbee and has had him locked up, he throws the key to the cell in his window, then goes to Simms' office, telling him that he holds no enmity and insists on his taking a drink with him. While they are in the saloon, Farone makes his escape. When the citizens find that Simms has let Farone escape, they beg Blake to accept the position again. Blake is reinstated. The operation is successful on Farone's child and Mrs. Farone and the child join Farone, who has escaped into Mexico.

DOMINO.

JIM CAMERON'S WIFE (Two Parts—July 30).—Jim Cameron becomes desperate at his failure to get work, and resolves to hold up the stage in order to provide necessities for his wife and sick child, Mildred. Mrs. Cameron discovers him in the act of making a mask and pleads with him to give up the thought of such a thing.

A $500 rewarad is offered for the outlaw, Andy Stiles, or any member of his gang. Anticipating a holdup of the richly laden stage, the sheriff plans to take passage on the stage in the disguise of a minister. Andy Stiles and his gang hold up the stage, but they are overpowered by the sheriff. Andy is injured and flees from his pursuers, taking refuge in Mrs. Cameron's cottage. She is unaware that she is bandaging up the outlaw's wounds and upon seeing the posse coming to her cabin, tells Stiles to run for his life. Stiles then reveals his identity to her. Begging her to remove the bandages, he shoots in the air and claims that she has captured him, thereby receiving the $500 reward. When the posse arrive they are surprised to see that she has been brave enough to capture Stiles. Jim comes home to find his financial problems solved by the $500 reward earned by his wife.

THANHOUSER.

"THE SUBSTITUTE" (Two Parts—July 7).—Grieving over the death of her daughter, Mrs. Sinclair, a wealthy widow, loses her mind. After trying a dozen other expedients to restore her reason, the widow's physician introduces Ann Haggerty, an inmate of a girl's reformatory, to Mrs. Sinclair and tells her the girl is her daughter. Mrs. Sinclair, when she recovers, refuses to believe that her daughter has died and takes Ann to her heart. The girl's rascally brother, "Bull" Haggerty, learns of his sister's good fortune and secures a position as groom with the Sinclair family where he blackmails his sister.

The girl finally triumphs over her fear of "Bull," defends Mrs. Sinclair's property and retains the love of Ralph Foster, a young man who visits Mrs. Sinclair from the West.

"A GENTLEMAN FOR A DAY" (July 17).—Leland is a young boy, whose mother is a seamstress in a little country town. He likes to go swimming with other boys. His mother catches him just as he is getting ready to go to the swimming hole, drags him home, and spanks him soundly. The punishment takes place on the porch and is witnessed by a little girl who passes by in an automobile. She laughs gleefully, and her merriment makes Leland very sad. Sadly he wishes he was a rich boy.

The boy falls asleep and dreams that his mother is very wealthy and that he is sent to a private school. There he meets Helen, the little girl who laughed at him, and is alternately favored and ignored by her. The boys who used to play with him laugh at him and call him "Cissy," and Leland yearns for the old days. He wakes and finds that it was only a dream. His mother tells him that he can go swimming and he runs joyfully off to join his playmates.

"THE PENDULUM OF FATE" (Two Parts—July 21).—Two sisters spent the summer at a seashore resort, and Bess, the younger, fell in love with a life guard who had saved her from drowning. Her sister Alice was engaged to a wealthy banker and little Bess did not dare to tell of her romance. On the day that Alice was married, however, Bess cut herself off from all family ties by eloping with the young life guard. Her parents never saw her again and didn't know that she and her little girl had taken refuge with her husband's father after the death of her husband. The old fisherman was kindly to his daughter-in-law, and when she, too, passed away, he took the best care of the little girl.

About thirteen years after the elopement, Alice, her husband and their only child, a girl, were on a yachting cruise and put in at a small fishing village because the banker had some important telegrams he found he must send at once. Marion, his daughter, went ashore in the boat with him, accompanied by the nurse. While the father was away the nurse and the sailor from the yacht wandered off to look around the place, leaving Marion alone. Suddenly she was confronted by another little girl who looked exactly like her, but who was shabbily dressed. The rich little girl envied the other, however, because she was bare-foot and could go in wading.

As a lark, Marion suggested that they exchange clothes and the poor child was thoroughly willing to do so. After they exchanged garments Marion, now dressed as the poor little girl, ran up the beach to go in wading with some other children, while Madeline "played she was a lady." She leaned over the side of the ship's boat to learn all about it, slipped and fell inside, hitting her head against a plank. It knocked her unconscious and when the banker arrived a few minutes later he naturally thought that his own child had been badly injured and made all haste to get her on the yacht. There she recovered, but, to the banker's grief, she declared she was not his child, but belonged to an old fisherman. He and his wife both knew it was delirium and they called in eminent specialists, who failed to accomplish much. In the meantime the real rich child had been taken in charge by the man she thought was her grandfather and she could not convince him that they had never met before.

Marion escaped from the house, leaving a note for the old fisherman, and managed to reach New York through her own confidence and quick wit. Traveling by freight train is slow and by the time she got home the old fisherman was there ready to grab her. There were mutual explanations, and the two little girls who looked so much alike found that they were really cousins. The old fisherman discovered new friends and a new home; for the banker and his wife never forgot the care he had taken of the poor little girl who was one of their own.

A CORRECTION.—In last week's issue, on Page 478, under the head of Thanhouser, a story was published of "The Leaven of Good" as being released on July 17. This is incorrect; the picture was released on July 12. On July 17 "A Gentleman for a Day," a synopsis of which is herewith published, was released.

RELIANCE.

"HOW IZZY WAS SAVED" (July 8).—Izzy is late for his appointment with his sweetheart, Sadie. Sadie takes no excuses and accuses Izzy of drinking too much. Izzy denies her accusation. He takes back the ring he has given her and makes a night of it. He takes home a tramp, who is mistaken by Sadie's friends for Izzy. Sadie is informed that her sweetheart is going to perdition. She reads a note of Izzy's, telling her she will be to blame if he fills a drunkard's grave.

Sadie sends a messenger after the tramp, with a note telling the supposed Izzy that he will be forgiven if he returns. The tramp is puzzled by the note, but returns to Izzy's home. The note drops from the tramp's pocket; Izzy picks it up, and a few minutes later is dashing madly in the direction of Sadie's home.

"A WIFE FROM THE COUNTRY" (July 10).—Jack Bruce is warned by his father that unless he stops dissipating he will be disinherited. Bruce, Sr., is saved from the hoofs of a runaway team by Mary Thorner. Bruce thinks the girl an ideal wife for Jack, and, upon his return, urges Jack to visit her, telling him that he will settle $100,000 on him if he marries her. Jack goes to the country and wins Mary's heart. They are married and return to town. Bruce finally falls really in love with his wife.

"BLUE PETE'S ESCAPE" (Two Reels—July 11).—Detective Burton mixes with crooks for years and never appears at headquarters, and is very successful. Burton proves of great assistance in cleaning up the town. Posing as the notorious "Blue Pete," Burton becomes friendly with "Chicago Red." "Chicago Red" tells Burton he plans to rob the Goodall Construction Company's safe, and Burton agrees to help him. "Pittsburg Slim," tramp friend of "Chicago Red," is jealous of "Blue Pete," and follows them to the scene of their job.

The police capture "Chicago Red," but "Blue Pete" is permitted to escape. "Pittsburg Slim" sees through the trick, and when "Chicago Red" also escapes the two trail Burton to his sweetheart's home. The police arrive in time to capture "Red" and "Slim," and Burton is saved.

"HOW IZZY STUCK TO HIS POST" (July 15).—Izzy loves Mae, the village belle. A yegg, posing as a canvasser, comes to town and nearly steals Mae away from Izzy. Izzy varnishes a chair with quick-drying glue. In his absence Mae and the yegg enter the store. Izzy returns and sits down in the chair. Mae asks Izzy to take her home, but Izzy is compelled to refuse. Mae leaves with the yegg. Izzy frees himself, but his trousers and part of his person are left on the chair.

Afraid to pass through the streets, Izzy spends the night in the store. He is awakened shortly after midnight by the yegg trying to break open the safe. Izzy captures the yegg, thereby becoming the town hero, and cementing himself even more strongly in Mae's regard.

"OUR MUTUAL GIRL (No. 27—July 20).—While arranging Margaret's hair, Lewis, Our Mutual Girl's maid, drops a mirror to the floor and breaks it. The maid, being superstitious, is much frightened at this, and decides to go to a fortune-teller to find out what to do about the matter. Margaret, becoming curious herself, goes with Madge Travers to see Madame Dolores, a seeress.

Madame Dolores assures Margaret that she will not be affected by the incident, but warns her that she is beset by a grave danger, and should go to the seaside.

At the Highlands Margaret mounts an observation tower to watch the ships out at sea. The watchman leaves at sunset for the day, and, not knowing that Margaret is in the tower, locks her in. Margaret manages to attract Dunbar's attention, and the Man of Mystery, with bow and arrow, shoots a cord to her. A rope ladder is attached to the cord. Margaret then makes her way, hand under hand, to safety.

KOMIC.

"WRONG ALL AROUND" (July 12).—Spotty Jones abuses his wife, and she determines to be revenged. She calls her mother to her aid. Jones, apprised of her coming, changes nameplates in the hall, and when the mother-in-law arrives she goes to the wront apartment. Never having seen her son-in-law, she opens hostilities on the occupant of the apartment, the henpecked Mr. Hicks. Mrs. Hicks, returning unexpectedly home, finds a strange woman beating her husband. Mrs. Hicks is busy lambasting the intruder when the father-in-law bursts open the door and sees Mrs. Hicks beating his wife.

Jones tries to square things, but his explanations don't clear him, and the film ends with Jones attacked from all sides.

MAJESTIC.

"THE ONLY CLUE" (July 7).—Jim Broughton quarrels with Tom Collins and knocks Tom against the curb. Jim believes he has killed him, and robs a detective to get money to flee. The detective determines to "get" the man who robbed his house, feeling sure he can identify him by a long scar and a twisted finger on his left hand. Years pass. Broughton has married and is happy when the detective, passing through the foundry in which he works, thinks he recognizes Broughton. Broughton, in desperation, plunges his hand into a mold of molten metal, and thus destroys the detective's only clue.

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"THE OLD DERELICT" (July 14).—Foster, a young married man in comfortable circumstances, gets drunk and attacks his wife. Realizing that he cannot control his appetite for drink, Foster settles all his property on his wife and goes away. Foster drifts to the mines; his craving for liquor keeps him down. Through all his misfortunes he clings to a little tin box containing a Masonic emblem.. Thirty years pass. Foster, changed beyond all recognition, returns to his old home. He finds that his daughter has married and has two pretty children.

Foster saves the children from being injured in a gun-powder explosion, but is mortally wounded himself. The derelict tries to conceal the trinkets which will identify him. His son-in-law discovers the old man's secret, and destroys all evidence of his identity.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 81 (July 16).—Terrific bomb explosion wrecks tenement house, N. Y. City. Three I. W. W. agitators are victims.

Boston, Mass., holds swimming championship.

Two French aviators, Bourish and Pelletier, are killed in aeroplane accident at Versailles, France.

Alphonso Kissling and Maurice Gotlieb, artists of the Latin quarter, Paris, France, fight exciting duel for the love of a pretty model.

The dancing craze hits Coney Island. Bathers tangoing on the beach.

Mr. Kermit Roosevelt, son of ex-President Theo. Roosevelt, marries Miss Belle Villard at Madrid, Spain.

Violent storm of wind and rain causes loss of life and property in Paris, France.

The steamship "Oriole," in collision with another vessel, "turns turtle" in the Thames River, London, England.

U. S. Customs officials seize and destroy $50,000 worth of opium, smuggled into Los Angeles, Cal.

The old cup defender "Reliance," which triumphed over the "Shamrock" in 1903, is being broken up in a Brooklyn shipyard.

First International Cycle Car Races are held at Detroit, Mich.

FEATURE FILM STORIES

ECLECTIC.

DETECTIVE CRAIG'S COUP (Five Parts).—Government sleuths, headed by Detective Craig, have succeeded in running down a gang of Metropolitan counterfeiters. Although their information as regards the location of the gang's hangout and its plans is complete, they are unable to produce evidence against the man circulating bad money. Suspicion rests, however, on James Dalton, a clever crook, who rarely visits the counterfeiters room. Dalton gets rid of his bad money through unsuspected "fences." He has just succeeded in using Bob Brierly, a young prodigal from the west, who dropped his money on the great white way for this purpose. When the bartender who took the bad money discovers it he calls in the police.

Dalton, as usual, escapes while Bob, innocent of the part he has played, is caught and convicted. Released from jail he meets Mae Edwards whom he had formerly befriended. She recommends him to her employer, a banker, and Brierly secures a responsible position. Thinking he has eluded the detectives, Dalton comes to the bank to look the ground over preparatory to a robbery which he is planning. He runs into Brierly and tries to make him an accomplice. Bob, who has married Mae Edwards and wishes to lead an honest life, refuses. Dalton advises the banker that Bob is an ex-convict and Bob loses his position. Dalton's persistent efforts make it impossible for Bob to get work and he is forced to joint the crook. Craig has been shadowing Dalton and knows that Bob is taking part in the proposed robbery against his will. Having made his plans beforehand Craig frustrates the robbery. Dalton alone gets away by going hand over hand across an electric cable between two skyscrapers. He is later caught in an exciting motor-boat chase. Craig then vindicates Bob and the banker gives him back his old position. Bob goes home and tells Mae, and their cup of happiness is filled to overflowing.

A ROYAL IMPOSTOR (Four Parts).—Prince Ludwig, of Gravania, is very wild and indulges himself in many dissipations which reflect no credit on the good name of the reigning family. He has a double in his servant Enrico whom he dresses in his uniform when he leaves the palace so that his absence will not be noticed. Enrico is in love with a pretty peasant girl, Valerie, who in turn is faithful to him. On one of the rides through the royal parks Prince Ludwig sees the girl and falls desperately in love with her. True to Enrico, however, she repulses the Prince. He not being used to have his wishes frustrated has the girl kidnapped and brought to his room in the palace. Before the Prince returns Enrico accidentally enters. Valerie tells him of her plight and he helps her escape through a secret passage.

Valerie has no sooner disappeared from the room than the Prince enters and a quarrel starts between him and his servant in which the Prince is killed. News comes almost simultaneuosly that the king is dead, and Enrico dressing himself in the prince's uniform goes out and passes himself off as the prince. Later the body of the suposed servant, but in reality the prince is found, and the blame is laid upon the newly made servant-king. The cabinet decides to make way with the king because of his scoundrelly action in killing his servant. When Enrico goes to the home of Valerie to declare himself truly the trap is laid by the chief of police. Valerie recognizes her true lover and tries to aid him to escape, but the paths are too well guarded and the false Enrico falls a victim to his own ambition.

THE REIGN OF TERROR (Six Parts.—During the French revolution which changed the government of France from a monarchy to a republic, the lowest citizens of Paris seized the reins of government and caused the imprisonment and death of the flower of the French nobility. Among these was Queen Marie Antoinette. This photo drama shows the attempts made by her friends to get her out of the power of revolutionists and is built up from the celebrated novel "The Chevalier de Maison Rouge," by Alexander Dumas. The story opens with the Queen in prison. The Chevalier de Maison Rouge visits his brother-in-law Dixmer, who is supposed to be strong for the revolution, and enlists his help in a desperate attempt to free the Queen. A young officer of the revolutionists is persuaded by the wife of Dixmer to allow the Queen to take a little exercise in the courtyard of the prison. On one of these walks she is presented with some flowers, one of which contains a note telling of the plans of the conspirators. This note is found by one of the guards and the attempt to rescue her is a failure.

Not to be disappointed the Chevalier makes a second attempt. The authorities fearing this have the Queen moved to another prison. Dixmer and the Chevalier by a ruse overpower the warden, and Dixmer's wife takes the place of the Queen in the cell. The plot seems to be going successfully when it is spoiled by the arrival of the Queen's former guards. To prevent any further attempts the revolutionary tribunal order the execution of the Queen. This is carried out, although the Chevalier and Dixmer make another attempt to rescue her which results in their death.

GAUMONT.

"THE FALSE MAGISTRATE" (Fantomas No. 5).—Having committed murder in Belgium, Fantomas is sentenced to life imprisonment. Two crimes committed in France suggest to Inspector Juve that the Fantomas gang is still at work. He conceives the idea that if Fantomas is set free it will be possible to follow him and capture him and the remaining members of the gang. The villain escapes from prison and makes his way to the railroad station and boards a train where he is tracked by private detectives. When the train stops at a country station, Fantomas alights with the intention of making good his escape, but he finds that he is being followed by two detectives, whom he recognizes. He goes back to his carriage, which leads the detectives to think he is quite safe, but he crosses the train and leaves by the opposite door, jumping into the baggage wagon of the train on the opposite rail. Just at that moment the train moves and a magistrate, who happens to have nearly missed the train, also jumps into the baggage wagon. Fantomas, who was hiding, attacks the magistrate, and after a severe struggle in which he is victorious, assumes the disguise of the magistrate and takes his clothes and papers. He continues the journey as the magistrate, successfully rescues certain criminals, who are brought before him to be tried, and manages to blackmail several members of society, with whom he is brought in contact. While here he is recognized by Fandor, the young and clever Journalist, who happens to come into the district and who has suspicions as to the authenticity of the magistrate. He decides to keep watch upon him. His suspicions are well founded and he identifies the magistrate as none other than Fantomas. After much trouble, he is able to get papers, committing Fantomas to prison, but Fantomas, suspecting his immediate arrest, issues an order to the head warden, and tells him that it is Detective Juve's intention to be arrested, disguised as Fantomas. The warden is not to tell a soul of the detective's intentional disguise, but is to let him remain in prison until 12 o'clock midnight, when the head warden is to personally release him. The police, not suspecting anything of this, feel quite safe when Fantomas is put in the cell and securely barred and locked. His scheme works favorably, and once more Fantomas is at large.

"GENERAL" WAR FEATURE FILM CORP.

"GYPSY LOVE" (Five Parts).—Herve has neglected his wife, Blanche, and has left her for weeks at a time, while he amused himself on the Rivieri and at Monte Carlo, Blanche's loneliness has been relieved by Guido, and their friendship has finally culminated in an unwise. attachment. Blanche, not daring to entrust Guido's love letters to the post, gives the packet to Mme. Ruisor, the wife of the Mayor of Naples, and writes Guido telling him to call on Mme. Ruisor and obtain them. Guido calls at the Mayor's residence expecting to obtain the letters from Madam Ruisor, but is received by the Mayor. Guido, at a loss to explain his call on Mme. Ruisor, the Mayor's suspicions are aroused, and he searches his wife's writing-desk where he discovers the packet of letters. His horrible fear seems confirmed by the first letter he sees. "I cannot bear to think your husband has a parent's right to our little girl."

It happens that Vyamar at this time applies to the mayor for a permit allowing his band of gypsies to encamp in the city. When the Mayor Ruisor suddenly conceiving a fiendishly cruel revenge upon his supposedly unfaithful wife, goes to the nursery, seizes his infant daughter, Dolly, rushes with her to his office and hands her over with a purse of gold to Gyamar and commands him to leave immediately with the child for parts unknown. Gyamar obeys forthwith. When his wife returns the mayor realizes his blunder; but all efforts to recover their child prove futile.

Little Dolly is soon accustomed to her nomadic life and she and little Azucena have become inseparable friends. It is not until Dolly is about eighteen years old that a decisive turning point occurs in her life.

Old Gyamar's lust for gold has led him to sell the now beautiful gypsy dancer to an infamous nobleman of great wealth, but Erik, a young gypsy, aided by Dolly's loyal friend Azucena, succeed in saving Dolly who now throws in her lot with the youth, Erik, feeling justified in leaving Gyamar. At the first inn Dolly and Erik enter, two acrobats induce the young people to join them and form an acrobatic troupe. They agree and after much rehearsing Erik and Dolly become skillful members of the "Black Devils" as they style their troupe.

Dolly's father is now Minister of War. On one of his horseback rides he meets an old gypsy and inquires of her if she ever visited the town before. She refers him to the gypsy chieftain, and he recognizes old Gyamar. He is overjoyed and promises Gyamar anything within his power if he will but restore his daughter. The old man cannot forego this opportunity of gain and bethinks him of Azucena. He presents Azucena as the missing Dolly and Ruisor is delighted with her.

The joy of the parents is of short duration, for Azucena, overwhelmed by the love showered upon her by her supposed parents, is unable to continue the deception and she confesses that she is not Dolly but Azucena. With this clue and every power of the government at his command

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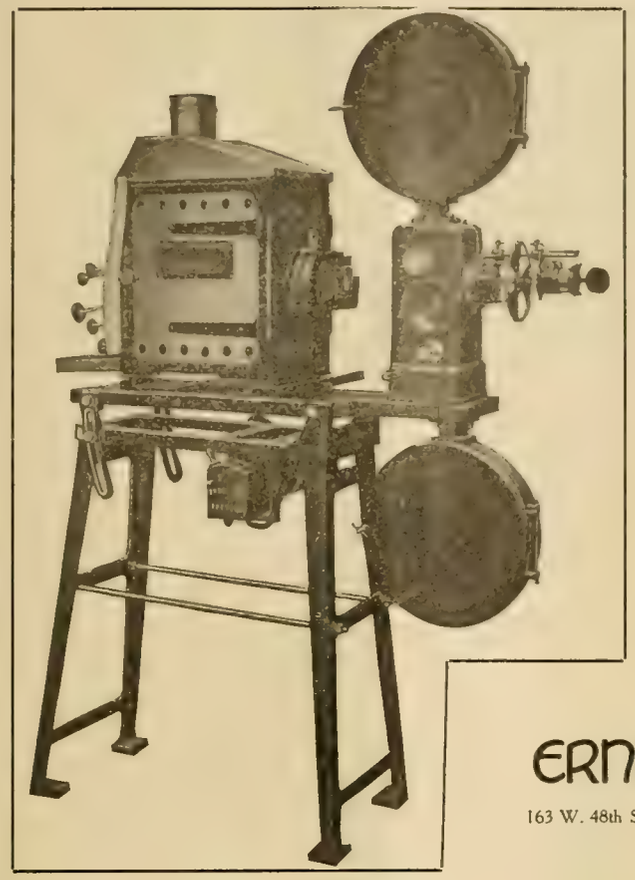

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the Minister of War soon learns the whereabouts of the "Black Devils." It requires no second glimpse from Madam Ruisor to reveal the identity of Dolly. Erik, the acrobat-lover of Dolly, is given a position in the government by the Minister of War by reason of the fact that he does not cherish an acrobat as a son-in-law, even though he be a professional man, and it is not long after that the young people are married.

WARNER'S FEATURES.

"THE MEDICINE BAG."—In the olden days the mail stage-coach left the frontier town of Saint Joseph, and headed across the prairie to Santa Fe was guarded by the escort of mounted men. It was a journey of 2,000 miles, beset with the dangers of wild animals, prairie fires and ferocity of lurking indians. Here and there on the outskirts of civilization were the cabins which the early settlers erected on the prairie. In one of these houses dwelt Anna and her aged father. Anna was the sweetheart of Dan, one of the mail-coach guards, and her heart would jump for joy when in the distance she saw the stage-coach approaching across the flat plains. On one of these trips Dan befriended an Indian, Two Feathers, who had fallen from his horse and was dying. As a reward the grateful Indian gave Dan his precious medicine bag, telling him that bad luck would never come to him or anyone else who possessed it.

Anna and Dan set their wedding day and as a betrothal pledge he gave her the magic medicine bag. Soon after this the red skins under the terrible chief Black Kettle went with warpaint and tomahawk upon the bloody war path. They surprised and robbed the stage-coach, then attacked and set in flames the little cabin of Anna's father. She was captured by Two Feathers, who recognized the medicine bag and took her under his protection, intending to return her to Dan in gratitude for his kind services.

In the meanwhile Dan who had escaped from the Indian's tomahawks went with all haste to warn his sweetheart of the savages' outbreak. When he arrived at the cabin he found it in ruins, Anna gone and her father severely wounded. He was almost distracted with grief. When casting his eyes on the ground he recognized the gaudy colored scarf which belonged to Two Feathers. He started to overtake them, and rescue his betrothed. For miles across the undulating plains he and his companions trailed the guilty tribe and at last reached the Indian encampment. His companions realizing that they were not strong enough to attack the savages dispatched one of their members to Fort Leavenworth to ask the aid of the army in freeing the captives. Two Feathers and his wife took Anna into their wigwam and were treating her with the kindest of attention. Dan's heart was sorely troubled about the safety of Anna and he could not wait until the morning for the troops to arrive, but resolved to go single handed into the Indians' camp. He entered the wigwam of Two Feathers and was about to kill him when he learned from Anna herself that she owed her life to the Indian. In the cool morning air the soldiers' bugles sounded the charge and the troops from all sides rushed in upon the Indians. The first to die was Two Feathers, who fell lifeless into the arms of his wife with a bullet in his heart. Dan and Anna after giving faithful words of consolation to the weeping squaw turned their ponies' noses toward civilization to be married, pledging themselves never to forget Two Feathers' kindness or to part with the magic medicine bag.

"HER LAST HOPE".—Robert after rescuing Lucy, the star of the moving picture company where he is employed, from a fire which consumes the plant is infatuated with her charms. The pair leave Italy and go to America. In doing this he abandons his sister Olga to live as best as she may on the scanty earnings of her worthless and drunken father. Shortly after this the father dies from his dissipation, and Olga discouraged in her fight against want and poverty decides to accept the attentions of a wealthy count. In America Lucy has grown tired of Robert and casts him off. After much privation he secures work, and by his ability and cleverness advances to a position immediately under the head of the concern.

Robert now makes efforts to discover the whereabouts of his father and sister through the aid of an investigating agency. Unable by those means to do so, he asks for a leave of absence to return to Italy and carry on the search himself. His employer consents on the condition that he accompany his wife and daughter Mary when going abroad.

On the voyage the two young people fall in love, and their attachment is sanctioned by her mother.

In Italy at a masque ball he discovers his sister, now a notorious woman. Upon seeing him she rushes into his arms; his fiance in spite of explanations leaves in a jealous rage. Robert writes her a touching letter of farewell, in which he states the situation, shouldering all the blame for his sister's mistakes and misfortunes. He ends by saying that henceforth he will live for her, thereby giving her every opportunity to redeem herself in her own eyes and the eyes of the world. He and his sister then leave for Venice where Mary and her mother have also gone.

Olga here meets a man who knows of her past. He makes advances to her which she resists. He then exposes her publicly before the guests of the hotel at which they are stopping. As a result she is shunned by all, and in shame and with breaking heart goes to her brother's apartment for consolation. He is talking to Mary and her mother. Olga while waiting behind a curtain for them to leave, learns from the conversation for the first time of Robert's broken engagement, and the sacrifice he is making so that she may start life anew. Robert and his sweetheart are reunited and the story ends happily on board an ocean liner steaming westward toward the New World. He consecrates himself to Mary, and resolves to forget the sadness of the past, and determines to win fame, fortune, and happiness in America, the "Land of the free, and the home of the brave."

"THE ROMANY RYE."—A young farmer visiting a gypsy camp to have his fortune told, meets the gypsy princess and falls in love with her. She pretends to return his affections. She warns him of of a plot which the men of her tribe have laid to rob him, and he is induced to place in her hands for safe keeping, a large amount of money. He is attacked by the girls jealous gypsy lover, but overpowers his assailant. When he goes to reclaim his money, with great cleverness, and in a flood of tears, she declares that it has been taken from her, meanwhile patting the knet in her sash where she is concealing the money.

The youth touched by her apparent grief forgives her and after rescuing her from violence at the hands of her gypsy-sweetheart, he takes her to his own house to live with his mother. Here she is willful, ungrateful, and disrespectful to the kind old mother of her sweetheart. Her only desire is by fair means or foul to obtain from him every cent she can.

He blinded to her faults by his love, marries her. Before the flowers of her bridal roses have faded, she heartlessly forces his mother from her home, to live with friends on a neighboring farm. Ungrateful for the home, love and station that her husband has given her, she turns upon him, bleeding him with fiendish rapacity of his money. In vain he reasons, pleads and makes a costly peace offering to her. She meets her old gypsy lover, and conspires with him to rob her husband of his last dollar and then run away together.

The hour of her desertion arrives, the gypsy goes to her house to carry out the robbery. As she is about to leave the only home she has ever known, the faint voice of an awakening conscience whispers to her that perhaps she is not doing right. Her companion insists upon having every dollar she has extorted from her husband. She refuses to deliver it. The man at the pistol point attempts to force it from her, in the struggle he is shot and killed. Her husband hearing the report of the revolver, rushes into the house, sees his wife, whom in spite of her failings he has always trusted, arising in alarm from the dead body of the gypsy. Her head falls in shame, her conscience fully awakened thunders burning reproaches into her ear.

With breaking heart she sinks to her knees before him, begging forgiveness. But his faith in her is shattered, his eyes are opened, and he refuses to take her back. Deserted by her husband and her former associates she determines by work and service to win back the home and love she has lost. At last the gray haired mother whom she has treated so cruelly is touched by her efforts. Forgetting the injuries of the past the noble old lady pleads with her son for the forgiveness of the wife. The pair are reunited. She has learned by bitter experience it is only by a life of love, duty and unselfish devotion that lasting happiness is attained.

FILM RELEASES OF AMERICA.

THE WITNESS INVISIBLE.—George Neville, son of Professor Henry Neville, an eminent professor of medicine, received a letter from Hedda, a former flame, reminding him of past promises. Neville, meeting Hedda, tells her that his engagement to marry another girl quite interferes with Hedda's plans, but that he will adhere to his word to make an experiment in manufacturing artificial diamonds, which experiment, by its publicity, will be of great aid to her.

Elvira, a famous dancer, is playing at the same theater, and she and her manager are angered by the publicity given to Hedda through the heralded scientific endeavor. Elvira, noticing that a mysterious masked man (Neville) has several times visited Hedda's dressing room, determines upon discovering his identity. Hedda is waiting for Neville to come to her with the final solution for hardening the artificial gems when she is alarmed by the arrival of an attendant bearing the visiting card of Professor Neville.

George arrives. Warning Hedda not to allow a vial of powder to get into connection with a powerful acid lying in a shallow pan, he is nearly finished when he is startled by seeing his father's card. He attempts to flee. Begging him to complete the experiment, she struggles with him and in so doing upsets the acid into the powder. A revolver lying on the table is exploded and Hedda falls dead across a couch. Professor Neville and several other men of science had been knocking at Hedda's door. Hearing the shot, they all rush in, to find the actress dead, and to see a man running down the fire escape.

In the dead girl's hand is found a locket, wrenched from the chain of the man with whom Hedda had struggled. It contains the photograph of George Neville. George is arrested at his home. Professor Neville begs permission to interview him alone. George, stumbling into the laboratory, overturns a vial of chloroform. He falls. His father enters. Suicide? The Commissioner of Police enters, and thinking George is dead by his own hand, goes away. Shall he allow his son to die? Shall he give him back to life as a felon? A Spartan father is the professor. He telephones for the police and revives the boy, who comes back to consciousness to find himself a prisoner. The police, unconvinced of George's guilt, begin an investigation. How the truth was found presents a train of intensely interesting incidents, revelation rather to be seen than written.

I. S. P.

HELD FOR RANSOM (Four Parts).—Brewster, a millionaire, and his daughter, Ruth, were out for a walk. Brewster stopped to shake hands with a friend, while Ruth loitered behind and played with her dog. The millionaire turned just in time to see his daughter driven away in an automobile. Hailing another he gave chase, but in vain. He engages Detective Byrnes, and shows him an anonymous letter he has received. The captors of Ruth learn of Byrnes' connection with the case, and devise a plan to capture him. Later three men in a car are detected watching Byrnes' house, and the detective suspects a trap. By a clever ruse he captures two of the crooks, and forces them to tell him the location of their den. He advises Brewster to meet the crooks at the place named in their letter. Disguised as one of the crooks Byrnes is successful in entering their den, but they were warned to be on the lookout by one of the crooks who escaped capture by the detective. As the daring detective enters the room a man springs from behind a door. The detective, on the alert, jumps back, only to fall into a trap. Leaving him, the crooks go to the appointed meeting place with Brewster. By means of a small pocket mirror the detective reflects the sun's rays and attracts the attention of two of his men waiting outside.

At the meeting place Brewster is induced by the crooks to enter their car. As they are about to drive away a motorcycle with a chair attachment passes. As it passes the man in the chair, unnoticed by the crooks, drops a mysterious looking bag, from which a dwarf of a man wriggles, and climbs onto the back of the car. At the end of the ride the dwarf sends a note to the detective by means of a carrier pigeon. In the house where they take Brewster his daughter is shown to him—imprisoned in a small cell-like room. The crooks demand $10,000 for her release. Just as Brewster delivers the money, the detective and his men break into the room. In the scuffle which follows Barney Lee, the Master Crook, escapes. A thrilling chase ensues between the crook in his auto, and the detective on his motorcycle. A clever scheme to elude the detective fails. By means of a rope, which his chauffeur lowers from a high bridge, Barney Lee escapes from a motor boat. The detective arrives on the bridge and cuts the rope, and so foils the escape of one of Lee's accomplices. He then follows Barney Lee, who seeks refuge in the Eiffel Tower. The chase up the tower, and the crook, in desperation, climbing out onto the beams, is intensely thrilling; and then, retribution is meted out to the Master Crook, when his foot slips, and his body falls from the dizzy height.

The detective recovers the money and restores it to Brewster. Ruth is delighted when Byrnes hands her the beautiful carrier pigeon which enacted such an important part in this thrilling adventure.

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"AFTER THE BALL" (Six Parts).

A little maiden
Climbed an old man's knee.
Begged for a story,
Do, Uncle please.
Why are you single?
Why live alone?
Have you no babies?
Have you no home?

The story he tells her follows:

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a yachting party. The girl that John may have been waiting for appears in the person of Louise Tate, who is accompanied by her father, James Tate. It is love at first sight. John is made a welcome visitor at the Tate home. The family consists of four persons, Mr. and Mrs. Tate, Louise, the daughter, and Gerald, the son. While at college Gerald played games of cards with the other students which caused them to be expelled from the institution. Gerald's father, learning of his son's disgrace, is enraged beyond measure and is about to order Gerald from his home when Louise and her mother intercede for him.

Gerald finds his mother's necklace upon the library floor where it had fallen in her attempts to shield her son from the father's attack. Gerald takes the necklace to a pawnbroker and pledges it, intending to gamble and try to win enough money to pay his debts and have sufficient left to redeem the necklace. Gerald soon loses the money on the races. After missing her jewels the mother summons detectives, who find the missing jewels in the pawnshop. While the pawnbroker is receiving his check from Mr. Tate, Gerald walks into the room and is recognized as the one who pawned the necklace. He is ordered from his father's house forever. For his reckless dissipation he is sent to prison for four years. After escaping from prison, he returns to the city to obtain honest employment but is found by one of his former pals, who forces him by threats of exposure to join them again.

In the meantime John Dale and Louise have become engaged. The annual Charity Ball is announced. This item comes to the attention of Gerald's underworld friends who select him to go to the ball to play his supposed trade of a thief, yet in his heart, he had made up his mind not to do anything dishonest. He goes to the ball where he meets his sister, Louise, who nearly faints when she sees him. As she totters Gerald places his fingers to his lips to indicate silence, and John just turns in time to catch Louise and assist her to an anti-room. While he goes for a glass of water Gerald appears, and while fondly kissing his sister, is discovered by John who becomes so enraged that the glass falls from his hand and is broken to pieces.

John, never having met her brother, stands rooted to the ground by the supposed unfaithfulness of his sweetheart, and demands to know why that strange man was kissing her. John takes Louise home where the quarrel is renewed and the couple, misunderstanding each other, never met again. John turns over his office to a junior partner and sails for a tour of the world.

In the meantime Louise has slowly been dying of a broken heart. Gerald again breaks away from the gang, and under an assumed name, obtains employment in a large factory, where he is discovered and brought back to the prison, where he saves the life of a keeper and his term is shortened for the deed.

Returning to the city, he learns of his sister's illness and, without being seen by his parents, he gains admission to her room, and soon he learns for the first time that he had been the cause of the lovers' quarrel. Louise, before she dies, exacts a promise from her brother that he will explain the scene at the ball to John. The death of his sister kills all the ambition in Gerald, who drifts again to his underworld friends, one of whom has selected a place for good pickings, as the owner of the house is away. It happens to be the home of John Dale, who has unexpectedly returned to his native country.

John dispatches Briggs, his valet, with a note to Louise, asking if he may call, but is met by an old servant who tells him that Louise is dead. John is stunned by the news. The night of the robbery, Gerald is forced to climb into the window first where he discovers the photograph of Louise and, picking it up exclaims, "My sister," which is heard by John Dale, who draws his revolver and compells Gerald to hold up his hands. In that position he is found by the next member of the gang. He cries to his chum to stand aside as he levels his gun at John, but Gerald sacrifices his own life by jumping in front of John, who, tearing the mask from his visitor's face, discovers it is the man whom he saw kissing his sweetheart that night at the ball. With his last dying breath Gerald says to John "My sister shielded me that night at the ball, because I was an escaped convict." John is thunderstruck. "My God! Her brother. What a fool I was not to have listened to her explanation." The scene dissolves back to the little child with her arms around her Uncle John, who murmured.

That's why I'm lonely,
No home at all.
I broke her heart, pet.
After the ball.

SELIG.

THE SPOILERS (Seven Parts).—Glenister and Dextry, co-owners of the "Midas," the richest mine in Alaska, after celebrating their good fortune, leave Nome to spend the winter in the "States," but before leaving Glenister arrives at an understanding with and bids goodbye to Cherry Malotte, a dance hall girl who he has become interested in. Before their return to Alaska on the following spring a plot is hatched in Washington, D. C., to juggle the Alaskan land laws in such a manner as to rob all the rich miners of their property, and to that end a corrupt judge is appointed with instructions to obey the orders of Alex. McNamara, the genius of the entire conspiracy.

The judge is dispatched to Nome at once, but on the eve of sailing from Seattle, he is taken ill and is forced to entrust certain important documents to his niece, Helen Chester, who thus becomes the innocent agent of the conspirators. Helen sails, but en route to Nome smallpox breaks out on the ship and she is threatened with thirty days quarantine. She manages to escape, with the assistance of Glenister and Dextry, who have taken passage on another ship. The two men are ignorant of the nature of Helen's errand, and gallantly fight and defeat her pursuers, then smuggle her on board their own ship and protect her until she arrives at Nome, where she delivers to Struve, McNamara's agent, the secret papers entrusted to her. Glenister, who has fallen in love with the girl, saves her life in a street brawl at risk of his own, then secures living quarters for her with the wife of his mine superintendent.

In due time Judge Stillman and McNamara arrive in Nome and with the help of Struve's rascally firm begin their machinations. The new faction shortly assumes control of all the mines, including the "Midas," and Glenister, because of his love for Helen, prevents the miners from using violence against Judge Stillman and prevails upon them to let the law take its course. Cherry Malotte, the beautiful dance hall girl, returns from Dawson City, discovers Glenister's love for Helen and determines to combat it. In this she is assisted by the Broncho Kid, a gambler and an outcast, who has recognized in Helen Chester his own sister, whom he has not seen since boyhohod, and who misinterprets Glenister's feeling for Helen. Glenister and Dextry find that the Nome court will grant them no relief and decide to send their lawyer, Bill Wheaton, back to San Francisco with an appeal to the Federal courts. To secure money for this purpose they arrange to rob the sluices of their own mine, which they succeed in doing, but are saved from capture by Helen, who recognizes Glenister in time to send McNamara's men on a false trail. Later the Broncho Kid suspects Glenister of the robbery and advises McNamara to search his cabin before there is time to conceal the gold, but Cherry learns of the plan and with her quick wit foils McNamara's effort.

Wheaton returns from San Francisco with a writ from the Federal court which Stillman refuses to recognize, thus making plain the nature of the conspiracy. Becoming fearful of outright violence McNamara undertakes to remove the gold dust taken from the Midas and other mines to a place of greater safety, but Glenister and his friends storm the bank and are prevented from taking forcible possession of the gold only by the timely arrival of troops summoned from the nearby post. For a second time Wheaton is dispatched to the States for aid from the superior courts.

Meanwhile Glenister becomes convinced that Helen has been a conscious accomplice of "The Spoilers" and intends to marry McNamara; so in a reckless mood he spends a desperate night in the Northern gambling hall, playing faro. The Broncho Kid, who is dealer, plots to ruin Glenister with the assistance of Cherry as "case keeper." At the crisis of the game, when his money is gone, Glenister wagers his interest in the Midas and is prevented from losing only by Cherry's declaration that "the cases are wrong."

Cherry saves Helen from a drunken miner and learning her identity, prompts her to suspect the truth of the situation in which her uncle figures. Realizing the great wrong that she has helped to do, Helen undertakes to remedy it, and overhearing the judge and McNamara arranging for Glenister's immediate arrest, she finds him and enables him to escape with a posse at his heel. With the aid of Cherry Malotte, Glenister makes good his flight, summons his friends, and decides to make an end of the looting of the mines by destroying them with dynamite, thus checking McNamara's activities until Wheaton can invoke further aid from the Federal courts.

Wrapped in a world of mystery and uncertainty Helen appeals to McNamara's accomplice, Struve, who offers to put her in possession of the truth if she will go with him that night to a distant roadhouse for supper. Conscious of her peril Helen agrees. The miners, under Glenister's leadership, dynamite the Midas and defeat their enemies in an exciting battle in the midst of which Glenister hears of Helen's danger and rides headlong to her rescue. He arrives only to find Struve badly wounded and to hear that Helen has gone away with the Broncho Kid. Heedless now of all save Helen's safety Glenister rides into town and there encounters McNamara at Struve's office, where the latter had gone to destroy the documentary evidence of the conspiracy. The two men fight a terrific hand-to-hand battle in which Glenister triumphs. Wheaton arrives in time to effect the arrest of the conspirators, on instructions from the Federal court and Helen produces the proofs of guilt which she had secured from Struve. Justice is done and Helen confesses her love for the man she had helped to wrong.

STERLING CAMERA & FILM CO.

THE LAND OF THE LOST (Four Parts).—John R. Bradley, a wealthy ship builder, seeks a title for his daughter, Miriam. Mr. Bradley introduces Baron de Coverly, a fortune hunter, to Miriam. The baron becomes an ardent suitor and after a short courtship Miriam consents to be his wife. They start for a long cruise on Mr. Bradley's new schooner, Carpathia. Captain Hastings is taking his son, Gilbert, a rising young artist, on the cruise. Miriam and Gilbert become friends and the jealousy of the baron is aroused. During a drunken frenzy the baron sets fire to the schooner. Mr. Bradley and Miriam escape in a boat; the baron jumps into the sea and causes the disappearance of the father. The girl left helpless, Gilbert, grabbing a piece of wreckage, binds her to it and starts his battle for life.

With the dawn of day Gilbert guides the now unconscious form on the spar to a cave of rocks. Fate casts the baron upon the same island. Gilbert makes bow and arrow with his pen knife. Sighting a duck, he raises his bow and watches the arrow strike true, swings a rope across the chasm and begins to cross hand over hand. The baron is surprised to see the duck fall at his feet, looks for the archer, and sees Gilbert crossing the rope. Hatred and revenge takes hold of the baron and he cautiously creeps to the edge of the rocks, where he begins to sever the rope. Gilbert is cast upon the rocks below. Taking the duck the baron looks for shelter. Seeing a fire he goes cautiously forward and finds Miriam. She tells him Gilbert was also saved. A look of fear comes across his face as Miriam leaves to look for Gilbert. Gilbert, staggering along the road, hears her coming. As she tells him of the baron he realizes who cut the rope, but ever manly, he does not tell of the baron's cowardly act. Miriam looks to the baron for protection, but his selfishness shows his true character. Gilbert shows her many acts of kindness which rouses the jealousy of the baron. The selfishness of the baron causes Miriam to break the engagement and seek the protection of Gilbert.

With growing trust and confidence, Miriam acknowledges her love for Gilbert. Gilbert leaves to explore the island. Aflame with jealousy, the baron follows him. Gilbert discovers a very old recluse, the lone inhabitant of the island, and after efforts, Gilbert gains his confidence and the old man tells his story. The baron listens but disappears as the old man finishes his tale. The baron follows the old man and sees him fondling his treasure. The baron watches the old man close the chest and totter away toward his hut. Seizing the treasure, the baron is gloating over his find, when the old hermit, looking back, muttering over his treasure, sees the baron. Seizing his stick, he attacks him. Weak and feeble, he is overcome by the baron and his body is cast from the cliffs into the sea.

The baron running from the cliffs, his mind aflame with the deed, is confronted by the form of the old hermit. In fear and terror the baron flees from the form of the old man. Reaching the place where the treasure is hidden he begins to gloat over it. As he fondles it the accusing finger of the old man is again pointed at him and the thread of reason again is strained. He runs from the place as the old man slowly fades away. Encountering Gilbert on the way he makes a murderous attack on him. Gilbert watches his chance and by his superior training gains the upper hand over the baron. During the fight for his life Gilbert hears Miriam calling as though in need of help. By a carefully aimed blow Gilbert leaves the baron on the ground and goes to see what is happening to Miriam. Standing at her hut she sees a thin line of smoke against the horizon. Not believing her eyes she watches until the vessel is clear against the sky. Wild with joy Miriam is still calling when Gilbert comes to her. Showing him the vessel in the distance they hurry to the flag station. Snatching the flag out of the ground Gilbert waves it wildly. It is sighted by the passing vessel. The captain orders a boat lowered and they start to rescue them. The baron, hearing the shouts, comes on the cliff, sees the boat taking Miriam and Gilbert aboard. Shouting and calling, he is about to go forward when the form of the old man raises to forbid him. The baron becomes a raving maniac. On the vessel we leave Miriam and Gilbert flooded in light from a beautiful sunset, watching the fading of the land of the lost.

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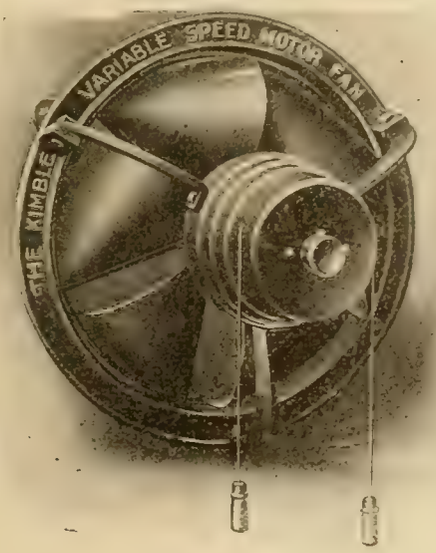

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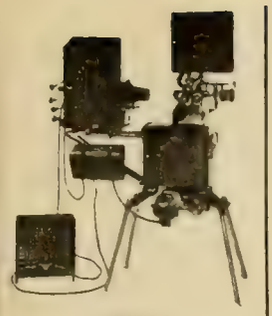
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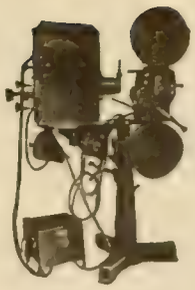
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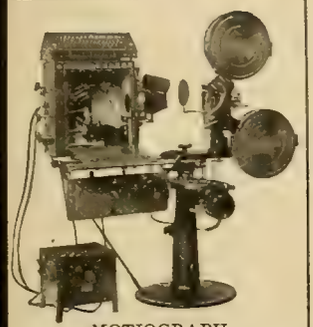
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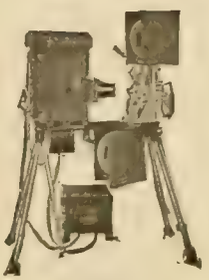
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July 22—Business Vs. Love (Drama).....
July 27—The Broken Barrier (2 parts—Dr.)...
July 29—Does It End Right? (Drama).....
July 31—All On Account of a Jug (Comedy)...
Aug. 3—At the End of a Perfect Day (Two Parts—Drama) .....
Aug. 5—The Widow (Drama).....

BEAUTY.

July 14—The Joke on Jane (Comedy).....
July 21—Her "Really" Mother (Drama).....
July 28—A Midsummer Love Tangle (Drama).

"101" BISON.

July 18—A Mexican Spy in America (2 parts—Drama) .....
July 25—Olano of the South Seas (2 parts—Drama) .....
Aug. 1—Tribal War in the South Seas (Two Parts—Drama) .....

BRONCHO.

July 15—Shorty Turns Judge (2 parts—Comedy Drama).....
July 22—Shorty and the Aridville Terror (2 parts—Drama) .....
July 29—The Long Feud (Two Parts—Drama)..

CRYSTAL.

July 14—Vivian's Four Beaus (Comedy).....
—What Pearl's Pearls Did (Comedy)...
July 21—Getting Vivian Married (Comedy)....
July 28—Their Parent's Kids (Comedy).....
—Charlie's Toothache (Comedy).....

DOMINO.

July 16—Star of the North (2 parts—Drama)..
July 23—Jim Cameron's Wife (Two Parts—Drama) .....
July 30—The Curse of Caste (Two Parts—Drama) .....

ECLAIR.

July 15—Renunciation (2 parts—Western Dr.).
July 19—Tango Versus Poker (Comedy).....
July 22—Allah-3311 (3 parts—Drama).....
July 26—When Death Rode the Engine (Western—Drama) .....
July 29—The Dupe (Two Parts—Drama).....
Aug. 2—In the Days of Old (Juvenile—Drama)

FRONTIER.

July 19—The Ranger's Reward (Western Dr.)..
July 26—When Memory Recalls (Drama).....
Aug. 2—The Mind's Awakening (Drama).....

GOLD SEAL.

July 14—Lucille Love, the Girl of Mystery, Series No. 14 (2 parts—Drama).....
July 21—Lucille Love, the Girl of Mystery (Series No. 15—2 parts—Drama).....
July 28—The Love Victorious (Three Parts—Drama) .....

IMP.

July 16—The Universal Boy, Series No. 1 (Comedy) .....
July 20—In the Sultan's Garden (Drama).....
July 23—The Gateway of Regret (Drama).....
July 27—When Romance Came to Anne (Two Parts—Drama) .....
July 30—The Universal Boy (Series No. 2) (Comedy) .....

JOKER.

July 18—His Wife's Family (Comedy).....
July 22—Jimmy Kelly and the Kidnappers (Comedy) .....
July 25—The Polo Champions (Comedy).....
July 29—Wooing of Bessie Bumpkin (Comedy).
Aug. 1—Wife's Busy Day (Comedy).....

KAY-BEE.

July 17—The City (2 parts—Drama).....
July 24—The Sheriff of Bisbee (2 parts—Dr).
July 31—An Eleventh Hour Reformation (Two Parts—Drama) .....

KEYSTONE.

July 6—Row Boat Romance (Comedy).....
July 9—(Not yet announced).
July 11—(Not yet announced).

KOMIC.

July 19—Bill No. 2 (Comedy).....
July 26—Leave It to Smiley (Comedy).....
Aug. 2—Bill Takes A Lady to Lunch (Comedy)

MAJESTIC.

July 19—The Painted Lady (2 parts—Drama)..
July 21—A Red Man's Heart (Drama).....
July 24—Lest We Forget (Drama).....
July 26—The Mystery of the Hindu Image (2 parts—Drama) .....
July 28—Down by the Sounding Sea (Drama)..
Aug. 2—Moonshine Molly (Two Parts—Drama)

NESTOR.

July 17—When Eddie Went to the Front (Com.)
July 22—By the Sun's Rays (Western-Drama).
July 24—All at Sea (Comedy).....
July 29—An Indian Eclipse (Indian-Drama)...
July 31—Maggie's Honest Lover (Comedy).....

POWERS.

July 17—The Severed Hand (3 parts—Drama).
July 24—Kate Waters of the Secret Service (2 parts—Drama).....
July 31—The Tangle (Comedy).....

PRINCESS.

July 10—The Girl of the Seasons (Comedy)....
July 17—The Veteran's Sword (Drama) .....
July 24—The Cavalry at Fort Meyer, Va. (Scenic) .....
July 24—Harvesting Ice (Scenic).....
July 31—The Target of Destiny (Drama).....

RELIANCE.

July 20—Our Mutual Girl, No. 27 (News).....
July 22—Izzy and the Diamond (Comedy).....
July 25—The Saving of Young Anderson (2 parts—Drama) .....
July 27—Our Mutual Girl, No. 28 (News).....
July 29—The Sheriff's Prisoner (Drama).....
Aug. 1—The Gunman (Two Parts—Drama)....

REX.

July 16—The Sob Sister (2 parts—Drama).....
July 19—Out of the Darkness (Drama).....
July 23—At the Foot of the Stairs (Drama)...
July 26—An Awkward Cinderella (Comedy-Dr.)
July 30—Circle 17 (Two Parts—Drama).....
Aug. 2—Behind the Veil (Drama).....

ROYAL.

July 18—The New Housekeeper (Comedy).....
July 25—Milling the Militant (Comedy).....
—Servants Superseded (Comedy).....
Aug. 1—The Baker Street Mystery (Comedy)..

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June—The Lightning Conductor (6 parts).....
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July 16—On the Beach (Comedy).....
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July 23—Love and Lunch (2 parts—Comedy)...
July 27—A Wild Ride (Juvenile—Comedy).....
July 30—Troublesome Pete (Comedy).....

THANHOUSER.

July 19—Harry's Waterloo (Comedy).....
July 21—The Pendulum of Fate (2 parts—Dr.).
July 26—From Wash to Washington (Comedy).
July 28—The Messenger of Death (Two Parts—Drama) .....
Aug. 2—The Butterfly Bug (Comedy).....

UNIVERSAL IKE.

July 14—The New Cook (Comedy).....
July 21—Universal Ike, Jr., in Cupid's Victory (Comedy) .....
July 28—Universal Ike, Jr., in His City Elopement (Comedy) .....

VICTOR.

July 20—Value Received (2 parts—Western-Drama) .....
July 24—Irene's Busy Day (Comedy-Drama)...
July 27—Out of the Valley (Drama).....
July 31—The Mad Man's Ward (Two Parts—Drama) .....

FEATURES.

APEX.

July—The Devil's Eye (4 parts—Drama).....
July—The Secret Seven (4 parts—Drama).....
July—The Midnight Marriage (4 parts—Dr.)...

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July—Kids of the Movies (2 parts—Comedy)...

COSMOFOTOFILM CO.

July—She Stoops to Conquer (4 parts—Drama)

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July—The Tramp (3 parts—Drama).....
July—The Reign of Terror (6 parts—Drama)...
July—Detective Craig's Coup (5 parts—Dr.)...

ECLIPSE-URBAN.

July 13—Butterfly and His Dog (Comedy).....
—Magic Matches (Comedy).....
July 20—The Joke That Kills (2 parts—Dr.)..
July 27—Sammy Is Too Cautious (Comedy)....
—Peter's Perseverance (Comedy).....

EXCELSIOR FEATURE FILM CO., INC.

July—The Toll of Mammon (4 parts—Drama)..

FAMOUS PLAYERS.

June 20—Spitfire (4 parts—Drama).....
July 1—The Eagle's Mate (5 parts—Drama)..

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July—The King of the Beggars (4 parts—Dr.)..
July—The Human Wolves (5 parts—Drama)...
July—Wu Chung Foo (4 parts—Drama).....

FEATURES IDEAL.

June—Whom the Gods Destroy (3 parts—Dr.).
June—The Actress' Redemption (4 parts—Dr.).

GAUMONT.

June 13—Kronstadt (3 parts—Drama).....
June 27—The Iron Man (3 parts—Drama).....

HEPWORTH AMERICAN.

July 13—The Tragedy of Basil Grieve (3 parts—Drama) .....
July 20—Once Aboard the Lugger (Comedy)...
—Poorluck Minds the Shop (Comedy)...
July 27—The Whirr of the Spinning Wheel (2 parts—Drama) .....

LASKY.

June 15—The Only Son (5 parts—Drama).....
July—The Man On the Box (5 parts—Drama)..

LEADING PLAYERS FILM CORPORATION.

June—The God of Death (3 parts—Drama).....
July—Germania (5 parts—Drama).....

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July—The Greyhound (5 parts—Drama).....

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July—Mysterious Man of the Jungle (4 parts—Drama) .....
July—The Land of the Lost (4 parts—Drama)..

OZ FILM MFG. CO.

July—The Patchwork Girl of Oz (5 parts—Dr.).

PASQUALI.

June 29—The Chimney Sweeps of the Valley of Aosta (5 parts—Drama).....
July—A Mexican Mine Fraud or the Game That Failed (5 parts—Drama).....

POPULAR PLAYS AND PLAYERS, INC.

June 1—Michael Strogoff (5 parts—Drama)...
July—The Ragged Earl (Drama).....

THE CANADIAN BIOSCOPE CO.

June 1—Saved From Himself (3 parts—Dr.)..

WHITMAN FEATURES.

GARRISON FILM CO. DISTRIBUTORS.

June 27—Jane Eyre (Five Parts—Drama).....
July 11—Lena Rivers (Five Parts—Drama).....

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July—The Lights o' London (5 parts—Drama).
July—The Great Stroke (5 parts—Drama).....

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Under direction of Thos. Ricketts.

Release Friday, July 31st, 1914.

AMERICAN FILM MFG. CO.

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGRAPH.

July 11—Her Primitive Model (Drama).....
July 13—Two Boy From the Poorhouse (Dr.)..
July 16—The Prospectors (Drama).....
July 18—It Was Some Party (Comedy).....
—Some Decorators (Comedy) .....
July 20—The World and the Woman (Drama)..
July 23—The Cheeseville Cops (Comedy).....
July 23—The Show Busters (Comedy).....
July 25—The Little Widow (Drama).....

EDISON.

July 11—Dolly at the Helm (Eleventh of the Active Life of "Dolly of the Dailies" —Drama) .....
July 13—Qualifying for Lena (Comedy).....
July 14—The Two Doctors (Drama).....
July 15—The Ever-Gallant Marquis (Comedy)..
—An Up-to-Date Courtship (Comedy)...
July 17—Meg o' the Mountains (Special—2 parts—Drama) .....
July 18—Across the Burning Trestle (Drama)..
July 20—The Adventure of the Absent-Minded Professor (7th of the Octavius Amateur Detective Series—Comedy).....
July 21—A Matter of Minutes (8th of "The Man who Disappeared" series—Dr.)..
July 22—A Deal in Statuary (Comedy).....
—His Wife's Burglar (Comedy).....
July 24—Laddie (Special—2 parts—Drama)...
July 25—The Last Assignment (Twelfth of the "Dolly of the Dailies" series—Drama).
July 27—A Canine Rival (Eighth of the Wood B. Wedd Series—Comedy).....
July 28—The Mystery of the Lost Stradivarius (Ninth of the "Chronicles of Cleek" series—Drama) .....
July 29—Something to a Door (Comedy).....
July 31—The Stuff That Dreams Are Made Of (Special—Two Parts—Comedy).....
Aug. 1—Farmer Rodney's Daughter (Drama)..

ESSANAY.

July 11—Broncho Billy and the Sheriff (Drama)
July 13—Sweedie the Swatter (Comedy).....
July 14—At the Foot of the Hill (Drama)....
July 15—The Fable of "Napoleon and the Bumps" (Comedy).....
July 16—Snakeville's New Waitress (Comedy).
July 17—His Stolen Fortune (Special—2 parts—Drama) .....
July 18—Broncho Billy Puts One Over (Drama)
July 20—Money Talks (Comedy).....
July 21—Mrs. Billington's First Case (Comedy-Drama) .....
July 22—The Fable of "Higher Education That Was Too High For the Old Man" (Comedy). .....
July 23—Slippery Slim's Inheritance (Comedy).
July 24—A Little From Home (Special—2 parts —Drama) .....
July 25—Broncho Billy and the Gambler (Dr.).
July 27—Sweedie and the Lord (Comedy).....
July 28—A Clash of Virtues (Drama).....
July 29—The Fable of "The Coming Champion Who Was Delayed" (Comedy).....
July 30—Snakeville's Home Guard (Comedy)...
July 31—The Seventh Prelude (Special—Two Parts—Drama) .....
Aug. 1—The Squatter's Gal (Drama).....

KALEM.

July 11—Lame Dog's Treachery (Drama).....
July 13—A Diamond in the Rough (Special—2 parts—Drama).....
July 14—Accused (Drama).....
July 15—The Express Messenger (Special—2 parts—Drama) .....
July 17—Wanted, An Heir (Comedy) .....
July 18—The Fate of a Squaw (Drama).....
July 20—In Wolf's Clothing (4th of the Alice Joyce Series—Special—2 parts—Dr.)..
July 21—The Beast (Drama).....
July 22—The Rival Railroad's Plot (Special—2 parts—Drama).....
July 24—The Bingville Fire Department (Com.)
July 25—Defying the Chief (Drama).....
July 27—The Identification (Special—Two Parts Drama) .....
July 28—The Man with the Glove (Drama)....
July 29—The Indian Agent (Special—Two Parts —Drama) .....
July 31—The Deadly Battle at Hicksville (Comedy) .....
Aug. 1—The Lad from Old Ireland (Drama).

GEORGE KLEINE.

June 16—One Woman's Way (Cines—Special—Two Parts—Drama) .....
June 23—A Midnight Guest (Cines—Special—Two Parts—Drama) .....
June 30—The Bondage of Evil (Celio—Special—Two Parts—Drama) .....
July 7—Heirloom (Cines—Special—2 parts—Drama) .....
July 14—The Rival Actresses (Cines—Special—2 parts—Drama).....
July 21—The Stronger Tie (Cines—Special—Two Parts—Drama).....

LUBIN.

July 11—How He Lost His Trousers (Comedy).
—Mandy's Chicken Dinner (Comedy)...
July 14—He Was Bad (Comedy).....
—Tough Luck (Comedy).....
July 15—Codes of Honor (Special—2 parts—Drama) .....
July 16—The Cross of Crime (Special—2 parts —Drama) .....
July 17—The Lie (Drama) .....
July 18—She Wanted to Know (Comedy).....
—All for Love (Comedy).....
July 21—Temper and Temperature (Comedy)..
—Worms Will Turn (Comedy).....
July 22—Who Seeks Revenge (Special—2 parts —Drama) .....
July 23—The False Shadow (Special—2 parts—Drama) .....
July 24—A Traitor to His Country (Drama)...
July 25—A Matter of Record (Comedy).....
July 28—The Question and Answer Man (Comedy) .....
July 29—The Lure of the Car Wheels (Special—Two Parts—Drama).....
July 30—Three Men and a Woman (Special—Two Parts—Drama) .....
July 31—Within the Noose (Drama).....
Aug. 1—She Gave Him a Rose (Comedy).....
Aug. 1—The Rise of the Johnsons (Comedy)..

MELIES.

June 27—A Shadow On the Wall (Special—Two Parts—Drama) .....
June 30—One Suit of Clothes (Comedy).....
July 1—The Monk's Sacrifice (Drama).....
July 2—Womanly Curiosity (Comedy).....
—The Prescription (Special—Two Parts —Drama) .....
July 4—Hidden Death (Special—Two Parts—Drama) .....
July 7—A Discolored Romance (Comedy).....
July 8—The Hole in the Wall (Drama).....
July 9—Good Fortune's Tardy Smile (Comedy)
July 9—A Royal Survivor (Special—2 parts—Drama) .....
July 11—A Friend's Forgiveness (Special—2 parts—Drama) .....
July 14—Rags and Patriotism (Comedy).....
July 15—Justly Punished (Drama).....
July 16—The Test of True Love (Comedy).....
July 16—A Sublime Deception (Special—2 parts —Drama) .....
July 18—The River's Secret (Special—2 parts—Drama) .....
July 21—(Title not reported).
July 22—His Sense of Duty (Drama).....
July 23—Wanted a Sweetheart (Comedy).....
July 23—When Preachers Leave Home (Special —2 parts—Comedy).....
July 25—Black Pearls (Special—2 parts—Dr.).

PATHE.

June 29—Visit to Paris (Travel).....
—Rapids and Water Falls of New Zealand (Scenic) .....
June 30—A French Village in Senegal, West Africa (Scenic) .....
—Venomous Serpents (Educational) ...
July 1—Pathe's Weekly, No. 43—1914 (News).
July 6—The Heart and the Circulation of the Blood (Biology) .....
—Modes of Travel in Japan (Manners and Customs) .....
July 7—A Tiger Hunt (Indo-China) (Scenic)..
—The Ice and Snow.....
July 8—Pathe's Weekly No. 44, 1914 (News)..
July 13—A Russian Boar Hunt (Hunting).....
—The Wine Industry, Marsala, Sicily (Industrial) .....
July 14—Through Bosnia and Dalmatia (Travel)
—The Tombs of the Ancient Japanese Emperors, Annam (Indo China)—(Scenic) .....
—Water Falls at Aragonia, Spain (Travel) .....
July 15—Pathe's Weekly No. 45 (News).....

SELIG.

July 11—His Fight (Drama) .....
July 13—The Wilderness Mail (Special—2 parts —Drama) .....
July 13—Hearst-Selig News Pictorial, No. 39 (News) .....
July 14—An Egyptian Princess (Comedy).....
July 15—His Last Appeal (Special—2 parts—Drama) .....
July 16—Hearst-Selig News Pictorial, No. 40 (News) .....
July 17—Wiggs Takes the Rest Cure (Drama)..
July 18—The Squatters (Drama).....
July 20—A Woman Laughs (Special—2 parts—Drama) .....
July 20—Hearst-Selig News Pictorial, No. 41 (News) .....
July 21—The Lure of the Ladies (Comedy)....
July 22—The Sealed Package (Drama).....
July 23—Hearst-Selig News Pictorial, No. 42 (News) .....
July 24—The Substitute Heir (Comedy).....
July 25—Footprints (Comedy-Drama).....
July 27—Hearst-Selig News Pictorial No. 43 (News) .....
July 27—A Five Hundred Dollar Kiss (Special—Two Parts—Comedy).....
July 28—Muff (Drama) .....
July 29—The Mother Heart (Special—Two Parts —Drama) .....
July 30—Hearst-Selig News Pictorial, No. 44 (News) .....
July 31—When the Cook Fell Ill (Comedy).....
Aug. 1—Love vs. Pride (Drama).....

VITAGRAPH.

July 11—Lillian's Dilemma (Special—Two Parts (Comedy) .....
July 13—The Soul of Luigi (Drama).....
July 14—Fogg's Millions (Special—2 parts—Drama) .....
July 15—The Arrival of Josie (Comedy).....
July 16—The Little Captain (Comedy-Drama).
July 17—Pigs Is Pigs (Comedy).....
July 18—The Song of the Ghetto (Special—2 parts—Drama) .....
July 20—Love the Clairvoyant (Drama).....
July 21—Bread Upon the Waters (Special—2 parts—Drama) .....
July 22—Buddy's Downfall (Comedy).....
July 23—The Apple (Drama).....
July 24—The Winning Trick (Comedy).....
July 25—Romantic Josie (Special—Two parts—(Comedy) .....
July 27—His Kid Sister (Comedy).....
July 28—John Rance, Gentleman (Special—Two Parts—Drama).....
July 29—Officer Kate (Comedy).....
July 30—The Greater Motive (Drama).....
July 31—Private Bunny (Comedy).....
Aug. 1—The Violin of M'sieur (Special—Two Parts—Drama) .....

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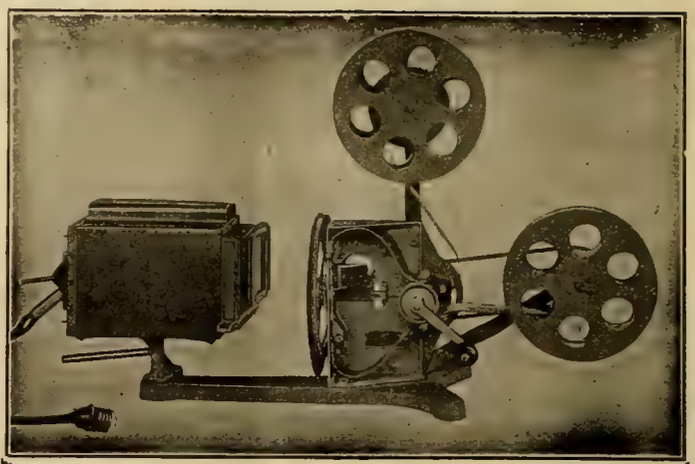

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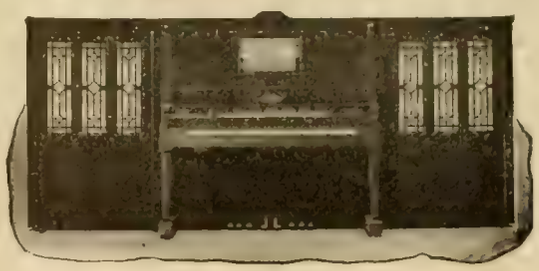

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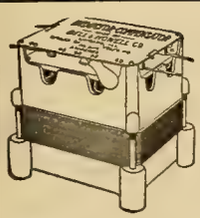

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BRIGAND'S DAUGHTER	3950	Pasquali	1-3-6	150
FOUR DARE DEVILS (as new)	2840	Cosmo	1-3-6	125
MYSTERY OF THE DEATH HEAD.....	2800	Monarch	1-3-6	100
IN THE MIDST OF THE JUNGLE (First adventure of Kathryn)	3000	Selig	1-3-6	150
BULL FIGHT: SPAIN VS. MEXICO (New)....	2000	Huerta & Ross	1-3-6	120
WANTED BY THE POLICE	3000	Mittenthal	1-3-6	100
TOM BUTLER	2650	Eclair	1-3-6	125
SPANISH BLOOD (Asta Neilsen)	4200	Union	1-3-6	200
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UNMASKED (Exclusive Copy, new)	2800	Gamsa	1-4	225
THE IRON MAN	2000	Urban	1-3-6	100
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A DARE DEVIL RESCUE (Rodman Law)....	3000	Roma	1-3-6	125
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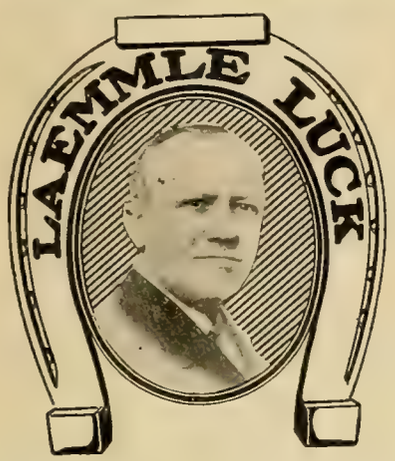

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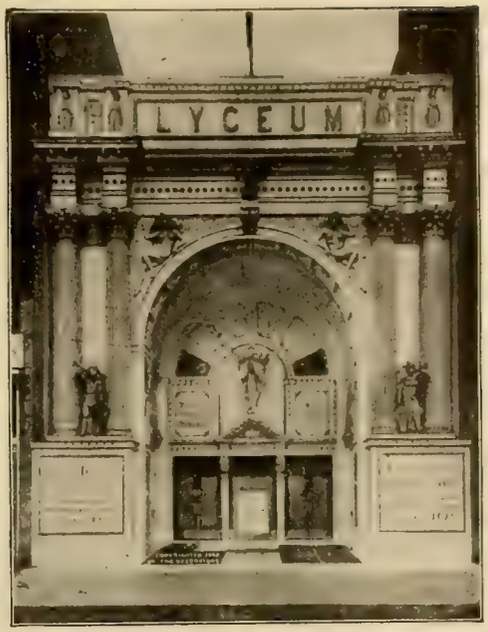

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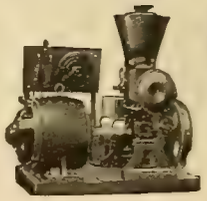

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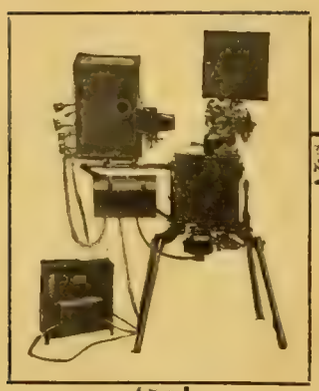

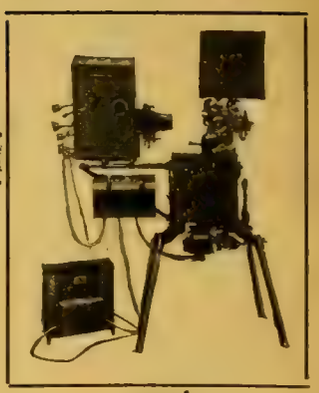

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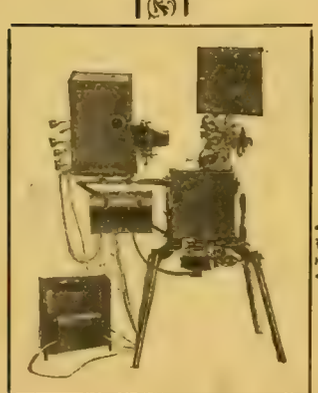

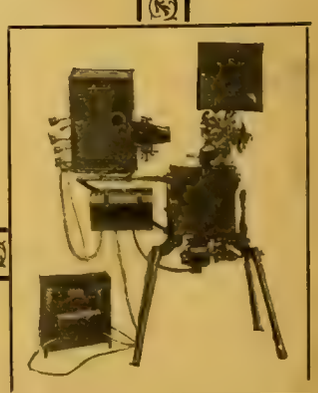

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Get Set:—

DON'T try to be the sole judge of what your patrons like or dislike. Don't attempt to run a theatre without consulting the likes and dislikes of the people who PAY REAL MONEY INTO YOUR BOX OFFICE.

I ascribe my success in this business to the fact that I have always kept in touch with the people to whom I looked for support—namely, the exhibitors. You look to the people for your support, so it's up to you to keep in touch with them.

You may THINK that your people want long padded features but you MAY be thinking all wrong. Maybe something is going on in the back of their heads. Maybe they haven't told you what they talk among themselves.

Encourage them to COOPERATE WITH YOU. Make it easy for them to tell you what they like and what they dislike. Tell them that you are in business not to please yourself, but to make money; and that the quickest way to make money is to PLEASE THEM, not yourself.

Let your motto be: "Look ahead all the time!" And then live up to your motto.

CARL LAEMMLE.

SOME UNIVERSAL NEWS

MARY FULLER and her company, including her director Walter Edwin and her leading man, Charles Ogle, have gone to the mountains of Pennsylvania to begin the first of her new special Universal features "The Heart of the Night Wind" from the pen of Virgie E. Roe. It will be filmed amid magnificent natural scenic beauties and has a story of rare interest.

MARY PICKFORD is at her best in the charming play "A Normandy Romance," the second of the Imp special re-issues, released August 3d. **The public has gone wild over the Mary Pickford Imps.** The display of one of the Morgan Lithograph Co.'s one-sheets in your lobby on the day you show Little Mary will insure you a full house.

THE UNIVERSAL BOY with Little Matty Roubert in the leading role, is winning the hearts of every boy, and his mother and father and sister, too. **Each section is complete in itself,** and seeing one, your patrons will want to see the next. Released every other week under the Imp brand. Installment 3, released August 13, shows Matty meeting the leaders of the Boy Scouts of America, and Secretary-of-War Lindley M. Garrison.

FORD STERLING is doing some of his funniest work in "A Dramatic Mistake" and "At Three o'Clock," the Sterling comedy releases of Aug. 6 and 13, respectively. Watch out for them!

H. PATHE LEHRMAN has just left for the Pacific Coast, where he will organize a new comedy company to work under the Universal. His chief comedian is Billie Ritchie, than whom there is no funnier English character delineator. Announcements of release dates will be made soon.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"ENOUGH SAID"

EVERY THEATRE

COMING
THE TREY O' HEARTS
BY
LOUIS JOSEPH VANCE

Get Busy
BOOK THIS
Great
Problem
Play *Now*
RELEASED
AUG. 4th.

Your House Will Be Crowded from Door to Dormer If You Arrange For Special Advertising for
The Trey O' Hearts

USE THE BRAINS GOD GAVE YOU

KAY-BEE

KAY-BEE FEATURES

An Eleventh Hour Reformation, 2 parts, Friday, July 31st
The Gangsters and the Girl," " " Aug. 7th
THOS. H. INCE, Director-General

KAY-BEE

DOMINO

DOMINO WINNERS

The Curse of Caste, 2 parts, Thursday, July 30th
The Thunderbolt, " " " Aug. 6th
THOS. H. INCE, Director-General

DOMINO

BRONCHO

BRONCHO HEADLINERS

The Long Feud, 2 parts, Wednesday, July 29th
Jim Regan's Last Raid, " " " Aug. 5th
THOS. H. INCE, Director-General

BRONCHO

KEYSTONE

KEYSTONE COMEDIES

Three comedies a week

Monday, Wednesday and Saturday release days

MACK SENNETT, Director-General

KEYSTONE COMEDIES

KEYSTONE

Photos 8 by 10 Photos of players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight.

MACK SENNETT	THOS. H. INCE		
MABEL NORMAND	ROY LAIDLAW	CLARA WILLIAMS	CHARLES RAY
CHARLES CHAPLIN	W. S. HART	JAY HUNT	WALTER BELASCO
ROSCOE ARBUCKLE	GRETCHEN LEDERER	JOHN KELLER	FRANK BORZAGE
HARRY G. KEENAN	MARGARET THOMPSON	WEBSTER CAMPBELL	THOS. CHATTERTON
"BARNEY" SHERRY	TSURU AOKI	WALTER EDWARDS	LEONA HUTTON
RICHARD STANTON	SESSUE HAYAKAWA	GERTRUDE CLAIRE	RHEA MITCHELL
J. FRANK BURKE	ENID MARKEY	MILDRED HARRIS	JEROME STORM
		"SHORTY" HAMILTON	

A set of 8 by 10 Photos of Keystone Mabel, in four different poses, 50 cents

NEW YORK MOTION PICTURE CORP.

LONG ACRE BLDG., 42nd STREET and BROADWAY, NEW YORK.

Ojo Discovers the Magic Brains

OZ FILMS

Scenes from the
Wonderful Feature Film
of L. FRANK BAUM'S
Whimsical Fairy Tale,

"THE PATCHWORK GIRL OF OZ"

Just completed. A marvelous filmization that will make the whole world wonder, laugh, and be happier and brighter through its influence. Complete musical score composed to fit every scene by Louis F. Gottschalk.

The Crooked Magician Completes the Magic Powder of Life

The Oz Film
STUDIO AND
Santa Monica Boulevard
LOS ANGELES,

OZ FILMS

Nothing Jollier, Daintier, more Magnificent and Absorbing, has ever been made in Motion Pictures.

The Patchwork Girl at the Den of the Woozy

"THE PATCHWORK GIRL OF OZ"

Competent critics positively assert that in this, their first great feature film, The Oz Company has created a newer and better era and opened a new vista in the field of Picturedom.

Watch for announcements of date of release.

The Discovery at the Gates of the Emerald City

Manufacturing Co.

LABORATORIES

from Gower to Lodi Sts.

CALIFORNIA

"30 FAMOUS FEATURES A YEAR"

"The Scales of Justice," with a notable cast and excellent mounting

DANIEL FROHMAN
Presents

The Famous Emotional Drama,

"THE SCALES OF JUSTICE,"

A Terrific Arraignment of Circumstantial Evidence,

By John Reinhart

With

PAUL McALLISTER

Supported By

JANE FEARNLEY

"30 FAMOUS FEATURES A YEAR"

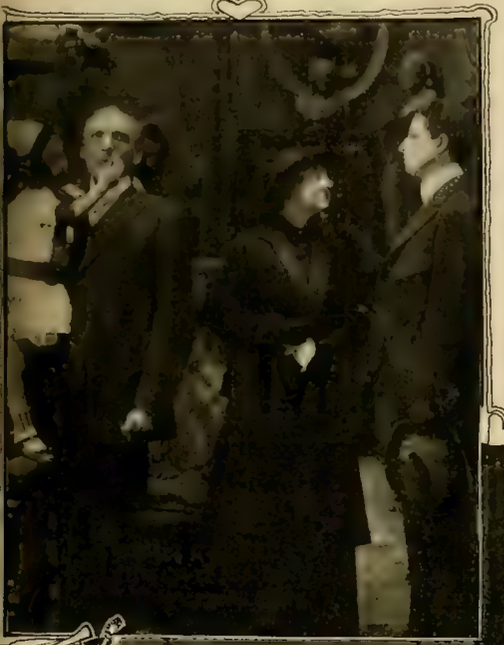
FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

COMING:
"The Better Man"
with
William Courtleigh

"30 FAMOUS FEATURES A YEAR"

"LOVE IS THE GREATEST LAW!"

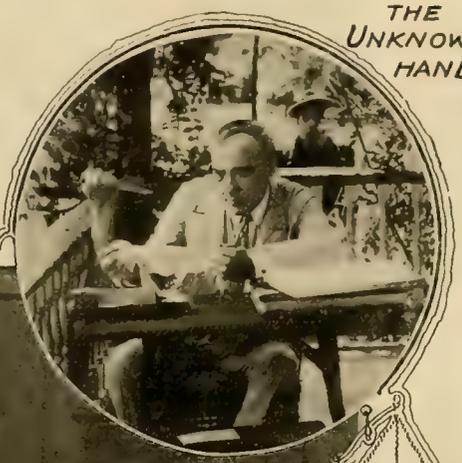


IN FIVE REELS

Released July 20th

A dynamic drama that keeps the interest upheld until the final flash—a pictorial criticism of the undependable influence of circumstantial evidence.

THE UNKNOWN HAND.



JUSTICE

FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"30 FAMOUS FEATURES A YEAR"

FREE "POSTAGE" STAMPS

A new craze is sweeping the country. It has not reached every section yet, but judging by the way it has caught on in cities where it has made its appearance, it will soon embrace every city, town and hamlet.

It is the collecting of "postage stamps" bearing the latest portraits of American motion picture actors and actresses. Of course, these stamps are not actually good for postage, but otherwise they represent postage stamps. Uncle Sam will not permit an exact copy of the designs used by the United States

In some cities nearly all motion picture theatres are handing them out free, with the compliments of proprietors, to all patrons who ask for them. They have proved such a popular novelty that they are fast superseding the giving away of postal cards bearing the photoplayers' portraits and other souvenirs that have heretofore been in vogue. As stamps of different players are given on different days, it ensures a big attendance, as the fans do not want to miss the day that a stamp of their particular favorite is being distributed.

Your FREE sample set of 100 valuable stamps is ready for you, Mr. Exhibitor. Also a free stamp album.

Simply mail the coupon.

This same set is being bought by the public at one dollar.

It has cost thousands of dollars to make the steel engraved stamp dies from which these sets have been struck off.

Therefore you will appreciate receiving the valuable sample set which enables you to actually see how rich looking these beautifully colored stamps are. They have gummed backs and are of the color of real postage stamps.

Seeing is believing, and after seeing these stamps you will believe the above clippings from newspapers and trade papers which tell how the public are crowding motion picture houses, that give away only ONE of these stamps with each admission.

The Famous Star Series stamps are the only stamps obtainable bearing the latest portraits of all the most popular photoplayers, both licensed and independent. There are one hundred different stamps in this series. As everyst amp bears a different portrait of a famous star, "fans" come day after day for a hundred days to get each different stamp in the series in order to complete their collection. The "fans" by showing these stamps to their friends will attract hundreds of new

FREE
"POSTAGE" STAMPS

The portraits on the stamps are sufficiently large and clear to be easily recognized, as the stamps are nearly three times as large as actual postage stamps, and the portraits are perfect reproductions of photographs. It is impossible in a newspaper illustration to show how really attractive they are.

A collection of these stamps will soon be of undoubted cash value, as new designs are constantly being made and the first ones will in time grow very scarce. All those who have collected postage stamps know that some series which are no longer used bring fabulous prices, as high as a thousand dollars having often been paid for an old, cancelled postage stamp by some enthusiastic collector who needed it to complete his collection and who had neglected to secure it in the days when it could have been had for the asking.

patrons. Other exhibitors have found this to be true. You will bless the day you sent for a free sample set. Or are you going to neglect this opportunity and allow your competitors to be the first to make money out of the stamp craze in your neighborhood? It is impossible to show in black and white on this page, the beauty, clearness and rich brilliancy of color of the actual stamps.

Your valuable sample set is ready for you and will be sent by return mail.

ARTHUR LESLIE

P. S. I also wish to hear from supply houses, exchanges and others in those cities where the stamps are not already a popular craze, who wish to be the first to handle these money getting stamps.

Tear out and mail **NOW**

VALUABLE COUPON

Arthur Leslie
1505 Broadway
New York.

For this Coupon and 5 two cent stamps (which I enclose to cover cost of handling and mailing) send me free a complete set of 100 different portrait "postage" stamps and a stamp album.

..... Exhibitor's Name

..... Name of Theatre

..... Street address

..... City and State

Fill In and MAIL THIS MINUTE

WHERE DO

To the Ambitious Exhibitor

WITH all this juggling of your future by the alleged powers that be, have you, Mr. Exhibitor (with as much investment at stake as the average producer of films), figured out where you come in?

You read the trade papers and every week you read of new organizations that claim they will do this and that, but they really only found a new way of getting your money after you got tired of their old method.

We want your money, too. Without it we couldn't exist. Neither could anyone else. BUT WE ARE GOING TO GIVE YOU A GOOD RUN FOR YOUR MONEY AND LET YOU DICTATE WHAT YOU WANT FOR IT. That's perfectly square, isn't it? In fact, by this method all legitimate enterprises have prospered.

We are not philanthropists, neither do we think that we can revolutionize the motion picture business, but we do believe that with **your support** and our knowledge of trade conditions, we can procure for **you** the best program that brains can produce.

Under our system we will supply you one attraction a week that will prove its quality by the number of dollars that it will bring into **your** box office.

Companies may affiliate and organize to make you take their entire output whether you like it or not. But—

No One Can Monopolize Ambition and Brains

The Alco system is co-operative as well as creative and will procure only such films for the enterprising exhibitor as can be profitably exhibited in his theatre.

WE SCOUR THE EARTH FOR *YOUR* ATTRACTIONS, AND THEY WILL BE HANDLED IN YOUR TERRITORY BY PEOPLE WHO KNOW *YOUR* WANTS.

If you have the ambition to own your own exchange and protect your theatre with a program obtained from the world's quality mart—write immediately for our exchange proposition.

FIRST RELEASE

THE POPULAR

CARLYLE BLACKWELL IN

4 Reels ***By Charles Neville Buck*** ***Produced***

AL. LICHTMAN
Pres. & Gen. Mgr.

ALCO FI

FILM

YOU COME IN?

To the Independent Producer

YOU have been worrying of late. Well, we don't blame you; we have spent several sleepless nights ourselves trying to solve the problem of selling good pictures the same as one sells good merchandise.

Of course, you know the rule that if you make better merchandise than your competitor, you have every reason to expect a better market. You know, however, this is not so in the picture business.

Past history of the film business teaches us that the one that sold the most films was the best politician. Undoubtedly you are not a politician because you are INDEPENDENT.

Up to now you depended on a little income from the STATE RIGHTS BUYER, but alas! and alack! he is gone. Those of him that didn't go broke, organized and left you out in the cold.

But They Didn't Take Your Brains With Them

So, thank God, we still have a chance. All you have to do is make GOOD FILMS and make them better than anyone else and the ALCO will give **you** a market.

Our market is open to anyone in the world that has or can produce films of quality. We don't care about their length.

Length Don't Make A Feature

They have to be good in drawing and pleasing power—then they will be good in financial power. We don't care if they are 1,000 or 12,000 feet long as long as their pleasing power is long enough to reach into the pockets of the public.

The quicker you get in touch with ALCO, the quicker your worries will be over, without combining or without conspiring. **Alco will market your films.** All you need is the knowledge of producing quality films.

SEPTEMBER 1st.

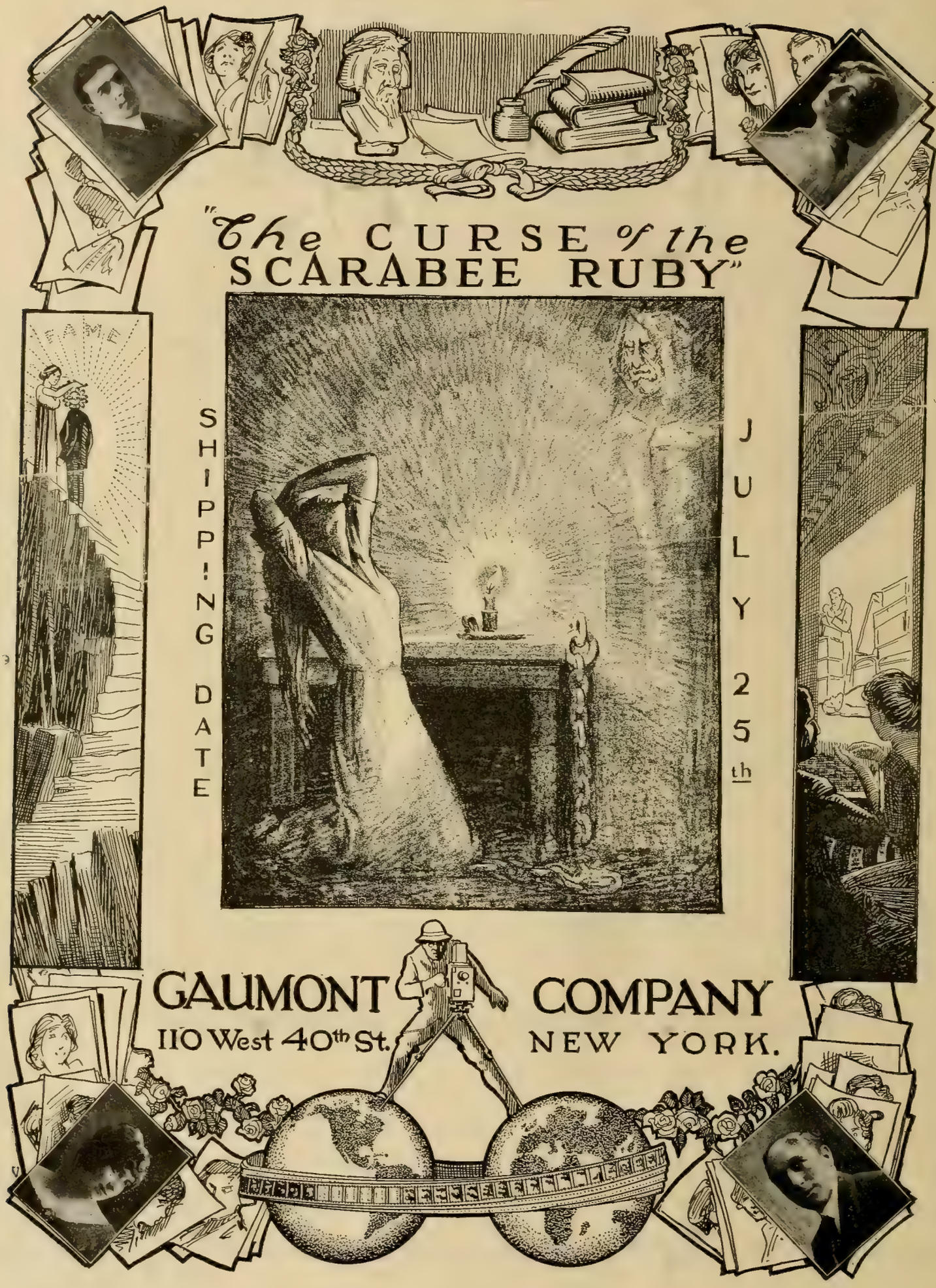
PHOTO PLAY STAR

"THE KEY TO YESTERDAY"

by Favorite Players Film Company ***4 Reels***

LM CO., Inc. **1465 BROADWAY**

DISTRIBUTORS **N. Y. C.** PHONE BRYANT 8492


"The CURSE of the SCARABEE RUBY"
SHIPPING DATE
JULY 25th
GAUMONT COMPANY
110 West 40th St. NEW YORK.

JESSE L. LASKY
PRESENTS
AMERICA'S FORMOST ROMANTIC ACTOR
MR. ROBERT EDESON

IN THE MOST PERFECTLY PRODUCED DRAMATIC CLASSIC OF THE DECADE
THE CALL OF THE NORTH
BY GEORGE BROADHURST
FROM THE NOVEL
"CONJUROR'S HOUSE"
BY
STUART EDWARD WHITE
5 ACTS 317 SCENES
AS PERFECT IN EVERY DETAIL AS MAN CAN MAKE
RELEASED AUG 10

JESSE L. LASKY FEATURE PLAY COMPANY
LONG ACRE THEATRE W. 48TH STREET
JESSE L. LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER
CECIL B DeMILLE, DIRECTOR GENERAL

Griffith

TO THE EXHIBITORS: You can be perfectly certain how your patrons will take D. W. GRIFFITH'S MASTERPIECE:

"Home, Sweet Home"

YOU take it — and *they'll* take it, just as *all* who have seen it took it

Read what authorities say about it around the country!

The Opinions of the Motion Picture Press:

Louis Reeves Harrison in the New York Moving Picture World writes:

"**HOME, SWEET HOME,** a Photo-drama of beautiful motive, of exquisite treatment, imbued with the personality of brilliant Griffith."
"An appreciation of genius by genius."
"An enchantment of the screen."

The N. Y. Dramatic Mirror says:

"You will want to see **HOME, SWEET HOME** because the hand of David W. Griffith is felt in every scene; you will want to see it because of the photography; you will want to see it because never before has a cast of equal strength been gathered together in one picture under such a master hand."

The Opinions of the Great Metropolitan Daily Press:

Victor Watson of the New York American says:

"The master art of the 'Movies' beautifully done."

The New York Herald states:

"Perfect in every detail."

Leading Managerial Opinions:

The Manager of the Strand Theatre, New York City, the most beautifully appointed motion picture theatre in the world, wired:

"The most beautiful picture I ever saw."

Los Angeles, Cal., turned out en masse to see it open Clune's Auditorium and thousands were turned away disappointed.

W. H. Clune of Los Angeles, Cal., wired:

"The most wonderful picture ever shown. My theatre seats over 3000 people at first class prices and we turned them away every day."

Thus, from Coast to Coast, has HOME, SWEET HOME made its appeal to human hearts.

This great picturization of the song that has reached *all* hearts *cannot fail* to reach the hearts and minds of your clientele.

BOOK IT NOW!

Released through

The Continental Feature Film

Griffith

Extracts from a Letter addressed to the Continental Feature Film Corporation by D. W. GRIFFITH:

Above all--be careful in the selection of films you offer your exhibitors.

Inartistic picturization of plays written primarily for the speaking stage

DO NOT MAKE GOOD FEATURES!

Even ''stars'' of the speaking stage, when hedged about with aged and out-lawed traditions of the spoken drama--

DO NOT MAKE GOOD FEATURES!

FAMOUS NAMES ALONE, unbolstered by artistry, in however big type they may be advertised--

DO NOT MAKE GOOD FEATURES!

Only films played by real artists OF THE SCREEN, the subject matter big, gripping theme--dramas, written especially for the Screen, presented in an ARTISTIC MANNER--

DO MAKE GOOD FEATURES!

YOU WANT YOUR HOUSES FULL GRIFFITH FILMS WILL FILL 'EM

Mr. Griffith personally directs films produced by the Majestic and Reliance Companies and released as part of The Mutual Program, as well as the big theme-dramas which are booked through

Corporation

29 UNION SQUARE, NEW YORK
ALL MUTUAL EXCHANGES

Mr. State Rights Buyer:

Are You Ready for Big Business?

The hot weather season—the dull booking period, will soon be over. Will you be prepared for your exhibitors? Will you have the features they want? **—or, will you have to choose from those your competitor turned down?**

Two of the most sensational thrillers ever filmed NOW READY

The Sacrifice of Pauline

A succession of thrilling scenes lead up to the committing of a crime by Pauline's son, who flees from the country, leaving his mother to face the harassing situation. She is arrested, tried and convicted. Afterwards Pauline averts the marriage of her son to the daughter of the man he wronged.

Four Parts — A Punch In Every Scene

4 Parts HELD FOR RANSOM *4 Parts*

Shows the thrilling adventures of Detective Byrnes in solving a great mystery. Scenes like the fall from the dizzy height of the Eiffel Tower; exciting races between motorcycle, automobile and motorboat; the ingenious trap into which the detective falls; and the sensational drop from High Bridge hold the interest throughout.

Territory Still Open On

Hoodman Blind.....5 Parts
Across the Continent..4 Parts
King Charles.....4 Parts
The Lure of Millions..4 Parts
The Master of Death..4 Parts
Great Python Robbery.4 Parts
Where is Coletti?.....4 Parts

THE I. S. P. CO.

220 W. 42d St., N. Y. City

INSURE A FULL HOUSE

"'NEATH THE LION'S PAW"

"THE CURSE of GREED"

"THE THUMB PRINT"

THREE WINNERS

Released Through General Film Company's Special Feature Department

DON'T "HOLD UP" THE PUBLIC!

Order Some of Our Releases and Give Them

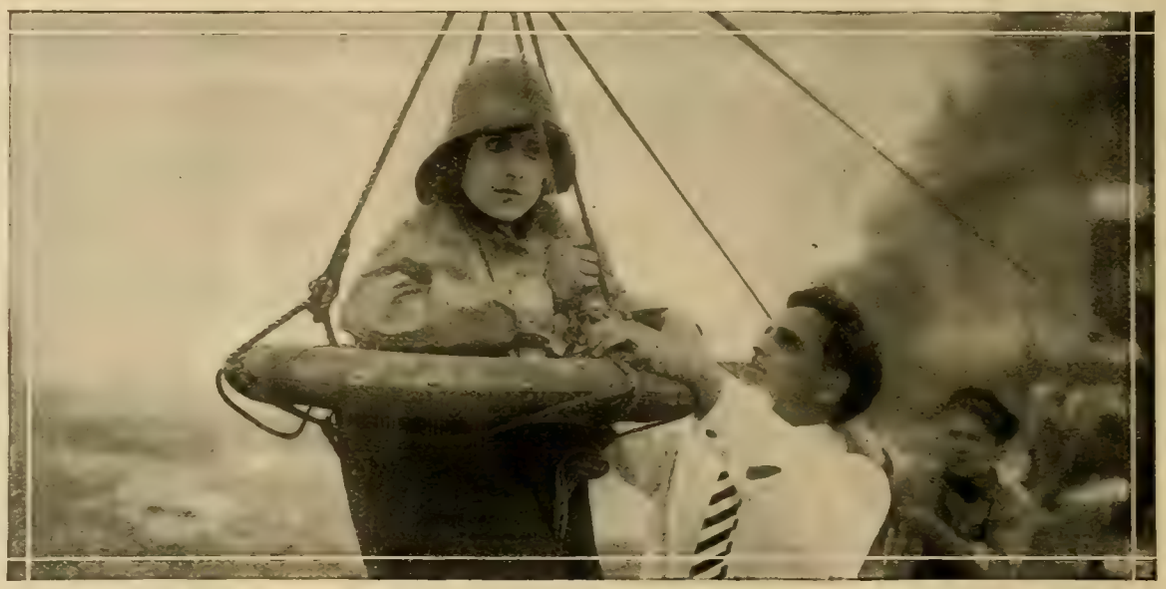
A RUN FOR THEIR MONEY

SINGLES: Tuesday, Comedy
Wednesday, Drama Thursday, Comedy

MULTIPLES: Thursday Saturday
Comedy or Drama

MELIES G FILMS

IS PAULINE WORKING FOR YOU?



THE PERILS OF PAULINE

The remarkable thing about this most remarkable of all remarkable films is that Pauline's Perils get more perilous as they go along.

A hot pace was set in the early episodes. The reason this serial keeps drawing **more** people all the time, is that Pauline not only keeps up with the original pace—but she goes way beyond it.

PAULINE PULLS PEOPLE * * * SHE'S A GOLD MINE

THIS IS THE LIFE—WHISKERS

One reel American Pathé made comedies.

Quick moving, fast, furious action.

Both these reels are patron-pullers—they are the sort that bring people back the next week for more of the same kind.

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE.

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
NEW YORK 115 E. 23rd St.	PITTSBURGH 715 Liberty Ave.	SAN FRANCISCO 67 Turk St.	ST. LOUIS 3210 Locust St.	SYRACUSE 214 E. Fayette St.	CINCINNATI 217 E. 5th St.
SALT LAKE CITY 68 South Main St.	CLEVELAND 622 Prospect Av., S.E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th & E Sts., N. W.	NEW ORLEANS 910 Gravier St.
SEATTLE 810 Third Ave.	OMAHA 1312 Farnam St.			DENVER Nassau Bldg.	KANSAS CITY 928 Main St.

THE ECLECTIC FILM COMPANY

110 West 40th Street New York City

"The Cream of American and European Studios"

THE CORSAIR

Pathe made, 4 parts. Featuring Crane Wilbur in the leading role, supported by Edward Jose and an all star cast.

Based on Lord Byron's great story of the same name. Full of mystery and sunshine of the Mediterranean and the magnetic influence of a beautiful slave girl for whom men gladly risk their lives and lose them. Action, action—corsairs, harems, battles, raids, escapes and treasure caves, a truly Arabian Night's adventure, while through it all there runs the influence of the irresistible Greek girl Medora. A plot of exceptional strength, a setting of alluring Orientalism, and a story which breathes with the first screening and fairly pants at the climax.

WHEN A WOMAN LOVES

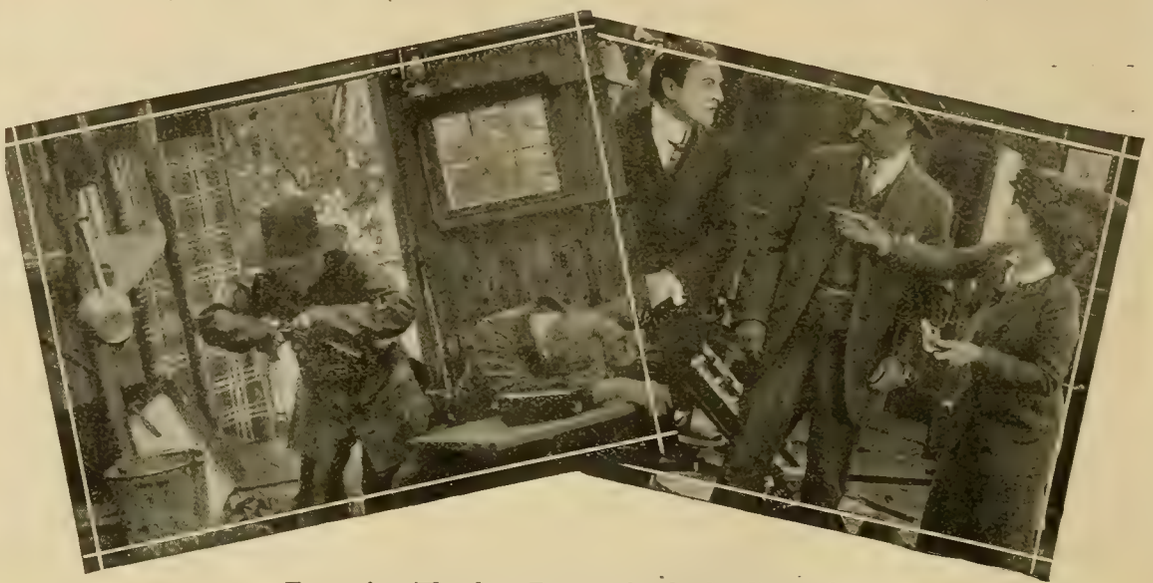
In this film is introduced some new players, among them is an actress in the leading part who is an exceptional "find." She will take your patrons' hearts by storm—she will, without doubt, be one of the greatest actresses ever offered to the moving picture public. Look for her—she is in "When a Woman Loves."

THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

THE BOUNDARY RIDER



Featuring Thurlow Bergen in the leading role.

A dramatic five part attraction of the Revenue service and the North woods. An exciting story with a new sort of hero, a former broker's clerk whose employer becomes involved with opium smugglers and is killed. Suspicion falls on the clerk who is obliged to flee to Canada where he joins the force of fearless boundary riders. From the lawless opium smugglers of New York to the wild free life of the northern boundary riders this film is an accurate depiction of inside facts and has more thrills per foot than any detective play in recent years.

The Eclectic Film Company has put over another big scoop. We have secured all future issues of

Colonel Heeza Liar

The famous series of American cartoon comedies by F. R. Bray.

Everybody knows the Colonel. In the first Eclectic release, the Peerless Prevaricator gets several barrels of fun out of the "River of Doubt."

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE.

ATLANTA Rhodes Bldg.	BOSTON 3 Tremont Row	CHICAGO 5 So. Wabash Ave.	DALLAS Andrews Bldg.	LOS ANGELES 114 E. 7th St.	MINNEAPOLIS 4th & Hennepin Sts.
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SALT LAKE CITY 68 South Main St.	CLEVELAND 622 Prospect Av.,S.E.	PORTLAND 392 Burnside Ave.	PHILADELPHIA 1235 Vine St.	WASHINGTON 7th & E Sts., N. W.	NEW ORLEANS 910 Gravier St.
SEATTLE 810 Third Ave.	OMAHA 1312 Farnam St.			DENVER Nassau Bldg.	KANSAS CITY 928 Main St.

THE ECLECTIC FILM COMPANY

110 West 40th Street New York City

"The Cream of American and European Studios"

While the daily newspapers are giving their opinions on the big events of the day, you can be SHOWING THESE SAME EVENTS to your patrons in

THE PATHÉ DAILY NEWS

People no longer have to take the conflicting "opinions" of different newspapers—they can see with their own eyes the big world happenings a few hours after they occur, and while they are still NEWS.

The theatres that run the PATHE DAILY NEWS are catering to the demands of the wide-awake American public, which is always looking for something new. THE PATHE DAILY NEWS is both news and new.

ATLANTA Rhodes Bldg.
NEW YORK 115 E. 23rd St.
CLEVELAND 622 Prospect Av., S.E.

THE PATHÉ DAILY NEWS

1 CONGRESS STREET JERSEY CITY, N. J.

DENVER Nassau Bldg.
MINNEAPOLIS 4th & Hennepin Sts.
CINCINNATI 217 E. 5th St.

SEATTLE 810 Third Ave.
PITTSBURGH 715 Liberty Ave.
OMAHA 1312 Farnam St.
SAN FRANCISCO 67 Turk St.
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DALLAS Andrews Bldg.
LOS ANGELES 114 E. 7th St.
WASHINGTON 7th & E Sts., N. W.
KANSAS CITY 928 Main St.

WORLD FILM
VOTE FOR
THE GREAT STROKE 5 ACTS
LIGHTS O'LONDON 5 ACTS
UNCLE TOM'S CABIN 5 ACTS WITH IRVING CUMMINGS AND THE THANHOUSER KID
PROTEA II 5 ACTS
THE WORLD THE FLESH AND THE DEVIL 5 ACTS
THE LURE 5 ACTS
TORONTO
DALLAS
DETROIT
SEATTLE
LOS ANGELES
SAN FRANCISCO
CHICAGO
NEW ORLEANS
KANSAS CITY
ATLANTA
MINNEAPOLIS
INDIANAPOLIS
CLEVELAND
PITTSBURG
DENVER
ST. LOUIS
BUFFALO
BOSTON
CINCINNATI
WASHINGTON
PHILADELPHIA
NEW YORK
HOME OFFICE
130 W. 46TH ST.
NEW YORK CITY

CORPORATION

COMING

UNCLE TOM'S CABIN
IN 5 ACTS

FROM THE
FAMOUS NOVEL BY HARRIET BEECHER STOWE

IRVING CUMMINGS as Harris

AND

MARY ELINE THE THANHOUSER KID AS EVA

AMERICA'S STRONGEST STORY WITH WONDERFUL PHOTOGRAPHY TO BACK IT

EDISON

THE PRESIDENT'S SPECIAL

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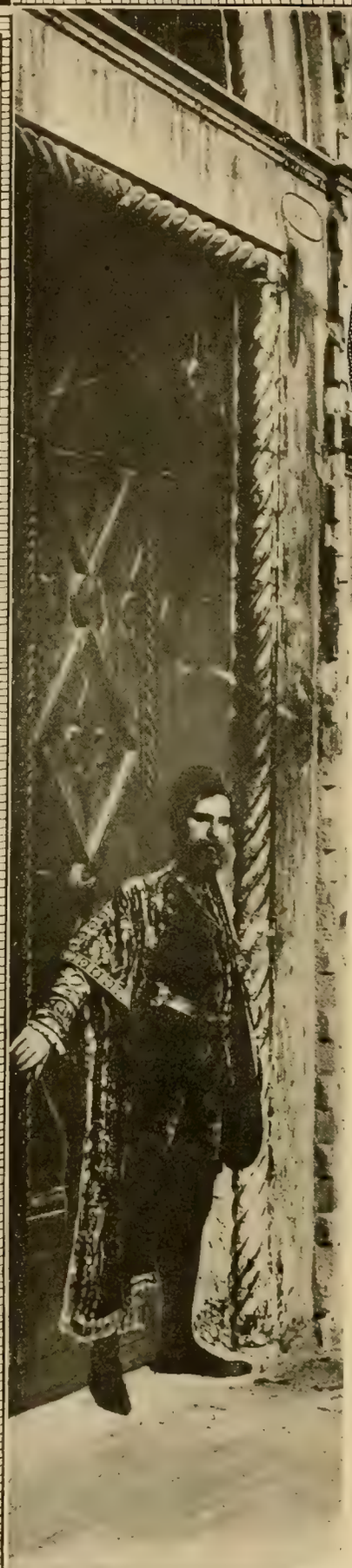

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Othello

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A Comedy Every Tuesday and Saturday

A TWO-REEL FEATURE Every Wednesday and Thursday

A Drama Every Friday

"Three Men and a Woman" Released July 30th.

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A good story of the Editorial room, caused by a mix-up of proper names and nom de plumes. The newspaper man joins in the love game and wins out.

"THE LURE OF THE CAR WHEELS"
Two-Reel Drama.....Wednesday, July 29th
Strange adventures of a boy with a mania for travel. He is nominated for Mayor, but his sweetheart forsakes him and he turns again to the Lure of the Wheels.

"THREE MEN AND A WOMAN"
Two-Reel Drama.....Thursday, July 30th
One of the most sensational melodramatic pictures ever released. A ship on fire and heroic rescue.

"WITHIN THE NOOSE"
Drama.....Friday, July 31st
A strong and graphic picture of the operations of Western outlaws and bank robbers and the justice meted out by the Vigilantes.

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Comedy.....Saturday, August 1
A roaring comedy love episode, in which two burglars very much interfere with an ardent pair of sweethearts.

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Comedy.....Saturday, August 1
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VITAGRAPH

"His Kid Sister"
Comedy-Drama, Monday, July 27

She comes to her brother's rescue and repays him for his love and kindness. She has the laugh on the sheriff after a daring ride and a slide down a rope. **MARGARET GIBSON** in the title role.

"John Rance, Gentleman"
Two-Part Drama, Tuesday, July 28

He will not violate friendship. Refuses the love a woman had denied her husband. He sacrifices it for the sake of honor and self-respect. **ANTONIO MORENO, NORMA TALMADGE** and **HARRY KENDALL.**

"Officer Kate"
Comedy, Wednesday, July 29

She becomes a policewoman. Her husband gets a good-looking hired girl to run the home. Kate resigns from the force and makes her fixed post at home. **KATE PRICE** in the lead.

"The Greater Motive"
Drama, Thursday, July 30

Bob has never been whipped. He takes the count for the sake of his old sweetheart and her kids. She needs the money worse than he does. **DOROTHY KELLY, JAMES MORRISON** and **GEORGE COOPER** are the cast.

"Private Bunny" Comedy, Friday, July 31

JOHN BUNNY makes a big hit in his regimentals and defeats his rival. **FLORA FINCH** just worships her hero. His glory is cut short by his courtmartial for desertion.

"The Violin of M'sieur"
Two-Part Fantasy, Saturday, August 1

Exactly as presented 75 times on the stage of the Vitagraph Theatre, Broadway, New York City, introducing **CLARA KIMBALL YOUNG, ETIENNE GIRARDOT, JAMES YOUNG, HELEN CONNELLY** and the **VITAGRAPH DOG.**

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"DETECTIVE AND MATCHMAKER"
Western Comedy .....MONDAY, AUG. 3
"WARFARE IN THE SKIES."
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"SECOND SIGHT"
Vita-Laugh Comedy ..WEDNESDAY, AUG. 5
"MEMORIES IN MEN'S SOULS"
Drama .....THURSDAY, AUG. 6

"THE LOCKED HOUSE"
Comedy .....FRIDAY, AUG. 7
"THE HOUSE ON THE HILL"
Two-Part Drama .....SATURDAY, AUG. 8

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THE RAJAH'S VOW

An All-Star cast in an Absorbing Two-Act story of the Orient

It costs the lives of Lord and Lady Thomas; it almost causes the death of a Hindu girl by suttee. It makes this one of the most absorbing stories of the Orient ever filmed.

Released Monday, August 10th. Scenes which instantly attract attention on 1, 3 and 6-Sheets.

Old Man Higginbotham's Daughter

Featuring Irene Boyle in a Rural Drama.

Falling into the rapids, the young farmer is whirled down the stream. The outcome of the accident fills this simple story with heart-interest.

Released Tuesday August 11th. Striking 1 and 3-Sheets

A Substitute For Pants

Featuring Ruth Roland in a Marshal Nielan Comedy

It's a divided riding skirt, and Billy, running for office, finds it beats trousers to a standstill in landing the feminine vote.

Released Friday, August 14th

At the End of the Rope

Featuring Princess Mona Darkfeather in a Two-Act story of the West

Unable to climb back to the cliff above, the outlaw is about to drop to the ledge below. He glances down. Waiting for him with knife upraised, is his foe.

Released Wednesday, August 12th

Eye-catching scenes on 1, 3 and 6-Sheets

Near Death's Door

Helen Holmes in a Drama of the Hills

The tremendous upheaval which hurls tons of rock and earth skyward, and the landslide which buries three people, two of the great scenes.

Released Saturday, August 15th. Superb 1 and 3-Sheets

KALEM COMPANY, 235-9 West 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers.....Secretary and Treasurer
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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 758.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, August 1, 1914.

Facts and Comments

IN a recent issue of THE MOVING PICTURE WORLD we printed the complaint of an exhibitor out on the Pacific Coast, who almost despaired of success because of the unrelentingly hostile attitude of the church people of his town. By a curious coincidence an exhibitor in Canada writes to us telling of how he, too, encountered violent opposition on the part of church people and how he overcame it. When this exhibitor about two and a half years ago applied to the authorities for a license he precipitated a bitter campaign against the application. The question was made the topic of hostile sermons in more than one church and the pulpits rang with denunciations of the motion picture. Our exhibitor took hold and conducted his theater in such a manner that in the course of time he converted his enemies into friends. He writes to us saying that recently his advertisement was solicited "for a publication in connection with one of the churches previously most opposed to us." He concludes by saying: "We are pretty proud of this mark of confidence and trust that our experience may be the source of some encouragement to those who with a high standard in view have not as yet received the recognition their efforts deserved." We hope that our friend and correspondent will favor us with a full recital of the valuable work he has done for the benefit of his brother exhibitors all through the country.

* * *

THE number of exhibitors who insist on screen examination before booking features for their houses is happily on the increase. Discriminating and progressive exhibitors are in a position to do a great deal toward eliminating the cheap and nasty "features," frequently misnamed "sensational." A correspondent in a large town in Eastern Pennsylvania controlling a first-class theater with a large capacity protests that there are too many "so-called features." He makes a suggestion which is well worth pondering by every exhibitor who has the welfare of his profession at heart. He thinks that the "reputable houses ought to start a movement to eliminate exchanges that buy only cheap and inferior films." In England, where the exhibitor has far more power than here and where it pays the producer and the exchange to consult the exhibitor, the danger to the industry from cheap and inferior films has been minimized, though England has the open market. The growth of the exhibitors' influence is a benefit to the entire motion picture industry.

*

The rights for the exhibition of motion pictures of the first flight of quality are nowadays being sold upon conditions. These conditions insist upon a proper, adequate and dignified presentation and upon a minimum price of admission which is consistent with the nature of the attraction. We look upon this practice, which is becoming the settled policy of the quality concerns, as a sure sign of the great future which is in store for the high-class progressive exhibitor. We have seen many splendid pictures tortured, mutilated and massacred by clumsy and ignorant methods of presentation, and it will do us all a lot of good to see good pictures in good hands. Much remains to be done to properly educate the public. The writer remembers how years ago patrons looking at the "Passion Play" wanted to know when the vaudeville was going to come on, and how one man after seeing "Dante's Inferno" wanted his money back because there had been no dancing.

* * *

NEW YORK is famous for occasional displays of stupidity by its official guardians of the peace, but the record went to pieces the other day when a policeman arrested some make-believe cowboys, who were "doing a Western," because they carried old revolvers. He might have found out by the simple process of asking that the revolvers were not loaded and were really useless because they were "props" and not honest-to-goodness shooting irons, but the impulsive bluecoat never stopped to think and haled the entire troupe before a magistrate, who of course promptly discharged the actors, who had no intention of violating the law, even technically.

* * *

THE generosity of motion picture men, and especially of exhibitors, is powerful. Whenever a great calamity strikes a city or town involving distress and misery for widows and orphans the theatrical people have never been slow to offer their aid. A valued correspondent from Calgary, in Canada, speaks in a letter to THE MOVING PICTURE WORLD of the prompt relief given by the management of the Rex theater in Alberta. He devoted the gross receipts of two days to the succor of the widows and orphans of 197 miners that were killed in an accident at the Hillcrest mine some time ago. There are other examples of this generosity too numerous to mention. No institution exists today more in sympathy with human red-blooded life than the motion picture theatre.

"Psychological"

By W. Stephen Bush.

THE distinguished and scintillating writers of newspaper paragraphs who supply us with so much whipped wit per day have never told the full story of President Wilson's use of the word "psychological" as applied to business depression. The facts as they are now becoming known show that the President used the word in the course of a conversation with a timid capitalist who was shaken with fear and dared not open his mills. The President, according to the story, "labored" with the man and exorcised the evil spirit of Fear, sending the man home with renewed confidence and a determination to start up his factories.

The association in the minds of our public of the nickel with the motion picture entertainment is largely if not wholly "psychological." In the city of Denver an exhibitor owning a very large and a very fine theater devoted to motion pictures showed the Vitagraph success, "A Million Bid," and paid a handsome amount for printer's ink to glory in the fact that he was showing this picture, which fetched fifty cents and a dollar on Broadway in New York, for the small sum of one nickel, half a dime, the twentieth part of a dollar. If this friend of ours is not suffering from an advanced case of "nickelitis" we will hand in our resignation as diagnostician right at this minute. There is an illustration for you of the "psychological." You may say: Well, the man probably had a bad competitor or two who forced him into this close and feverish adherence to the nickel. Pas du tout, or, as they say in Cork, "divvle a bit." Another theater in the same imperial city was showing "Les Miserables" at ten and twenty cents, selling 75 per cent of the higher priced seats as against the dime chairs.

You know that the public is very apt to look at the motion picture through the eyes of the exhibitor who projects them in his theater. If he insists on the nickel as the sacred and unchangeable price of every motion picture entertainment we must not blame the public for making five cents a synonym for the motion picture. The public can be educated if the right sort of teacher comes along. Now the first requisite of the right sort of teacher is courage. If he believes that his show is worth more than five cents he must have the courage of his convictions. If on the first night of his change from the nickel to the dime or better his attendance shows a marked falling off he may feel the northwind blow about his feet, but he must guard against the chills penetrating to the heart. Let him go on with a program which is worth not less than ten cents, and unless he is handicapped by extraordinary difficulties he is bound to win out.

Let us ask ourselves this plain question: Can the art of producing good motion pictures endure on a five-cent basis? Can the cost of a proper and thorough and intelligent distribution of films be borne on the support of the nickel? Is it possible to give first-class exhibitions attracting the best elements of the public on an admission of half a dime? We are all agreed on the answer. We know that the pictures have broadened and improved in all respects, that they are worth more because they cost more, and that the public can be made to see the facts if properly enlightened. Only a short time ago I received letters from several cities in the East and the South urging that something be done to relieve ruinous competition and all the evil effects of nickelitis. In one very large city not far away a canvass was made among exhibitors to ascertain the sentiments of the majority in regard to raising the price from five to ten cents. It appears that 80 per cent of the exhibitors were in favor of a raise, while 20 per cent were opposed. The progressives decided to start with raising the price on Saturdays, and at last accounts they have been fairly successful. Now it seems to me that the 80 per cent ought not be intimidated by the twenty. The twenty may have special reasons for clinging to "nickelodeon" prices, and they may be grasping at straws just at the point of going down for the third and last time. The worrying about what the 20 per cent are going to do, it seems to me, is somewhat illogical and unreasonable. Let them go where they please; that is their blessed privilege, but let the progressives keep on their way unswervingly.

How can we relieve the public of this misconception that the motion picture is indissolubly associated and bound up with the nickel? Why, we are doing it right now. Such theaters as the Strand are doing it and doing it better than I have any power to describe. Let us get the facts of the great change in the cost and quality of the motion pictures into the newspapers of the entire country. Here is a splendid chance for the recently reunited organized exhibitors of the country to demonstrate the usefulness of combined action. Let them establish a bureau for the dissemination of these facts. Properly dressed in news form items about motion pictures are welcome in pretty nearly every newspaper office in the country. The only modern industry at all comparable in importance and prosperity to motion pictures is the automobile industry, and how many millions of dollars have been spent in enlightening and conciliating public opinion for this new vehicle. The motion picture industry as such has done next to nothing to influence public opinion in a systematic and persistent way. With far greater opportunities than any other industry we have been far less active. THE MOVING PICTURE WORLD has done its utmost to supply educational literature to all exhibitors who have asked for it and will continue to do so in the future, but the exhibitor must be the one to attend to its distribution in his own locality.

Yes, indeed, the nickel price is largely psychological. Happily such a state of mind can be overcome by reasoning. We recommend no other form of exorcism but calm thinking. If we are mistaken and if the nickel is a good thing for the development of the industry why we are ready to listen to any argument that may be advanced in opposition to our belief. In fact, we would like nothing better than a free and full exchange of opinions in these columns. If there are two sides to this question and if the low price is an advantage we want to know the reasons why. In the meantime we cannot help reflecting on the fact that even in the poorest countries in the world the average price of admission to motion picture theaters is higher than in our country, which beyond all question is the best, the most enlightened and the richest country.

There is an exhibitor somewhere in the South who in order to hurt his competitor came out with a signed statement in the local papers, saying "that any exhibitor of motion pictures charging more than five cents admission was imposing upon the public." He is a type that must be eliminated completely before any widespread improvement can be expected. He is free, of course, to charge five cents, or even less, but why go out of his way to utter deliberate falsehoods about other people? No good can come of such actions. A man who is guilty of them not only hurts his competitor but pitifully demeans himself and advertises the peanut size of his soul to all the world.

Drama and Life.

By Louis Reeves Harrison.

IT IS highly interesting to note the many points of view from which development of modern drama is regarded, particularly for those who study screen production without bias against or in favor of stage presentation. The stage has given us so much in the way of talented directors and interpreters, to say nothing of material for photoplays, that an inclination toward its methods is to be expected, though a one-sided tendency is not altogether desirable in any innovation. Adherence to the accepted rules of dramatic technique is of benefit to the photoplaywright in the way of general knowledge, but the application of these laws to photodramatic structure and treatment is about as suitable as the formulation of any new art according to rules and regulations applied to some older art, that is with extreme caution, if at all.

On the other hand, inasmuch as we are in a stage of experimentation, there is no reason why we should revolt against all forms of past construction, particularly those which use a representation by actors for the expression of ideas, for the exposition and correction of errors, by appealing to the mind through the emotions. There is something to be said in favor of this method. Few men are logical enough to accept easily what is reasoned out by induction, whereas nearly all have emotional sensibilities, which can be aroused, stimulated and directed towards the underlying significance of a story.

Now the newly-fledged critic tells us that a play of any kind must be "true to life." To what life? To whose life? Our existence is full of varied experiences, all of which do not occur to the newly-fledged critic. A great deal that might seem improbable, if not impossible, to him is a matter of actual experience in the careers of other individuals, not living according to his means nor in his environment. Being true to this or that individual's knowledge of what happens, or is liable to happen, is of minor importance to the main issue, that of appealing in a pleasurable or convincing sort of way to the imagination of most people in a mixed audience.

There is pleasure to be found in the realistic treatment of a story, that of seeing the characters act under unusual or even usual circumstances, so that our emotions are excited from sympathetic understanding of their situation, but making that action plausible is an art, and very largely an art of skilled preparation for what is to occur. Only a man of dramatic instinct, or one long trained in successful methods, knows how essential it is to foreshadow the spirit of a play during the earlier scenes. Realism of treatment is a great help, but *subtitle* hints of what is to follow contribute more heavily toward making a story "true to life" than an actual portrayal of existence.

As to how much of a photodrama shall be devoted to preparation only a general idea can be given, and it depends upon what the author is preparing for. A great deal that occurs during the exposition and development makes ready for the climax, so that a very large proportion of some plays may come under that head. A play is sometimes unjustly criticised because it starts slowly and does not attain full speed until it is more than half over. That is very apt to be the case where there is a big climax with several characters involved. It is not always possible to start with a bang, and it would often be fatal to interest in the main issue if diversion was attempted where the plot should be advanced. It is far better to stand for such unintelligent criticism and husband the strong scenes, placing the culminating point as near as possible to the end.

There is verity of life portrayal in such methods. No effect that is wonderful or startling occurs without antecedent causes. Information leading up to the high scenes need not have the appearance of doing so—it may be covered to an extent—but it should clearly define the relations of principal characters and their attitudes to one another. This must be done, even at a sacrifice of initial interest, otherwise curiosity about the outcome may be so materially lessened as to destroy suspense. A life portrayal, therefore, becomes a mind portrayal in the exposition. Some motive or mental condition is behind the conduct of all leading characters. Climax cannot be made powerful nor catastrophe convincing without it.

The naturalness of a story depends largely, it would seem, upon the *author's* insight into humanity as a whole, but character delineation, contributing heavily to interest in what is related, has its limitations. Authors err on that side quite as much as directors err in attempting action of the puppet variety. I recall an instance of a bright magazine writer who asked for friendly advice on construction. The scenario had been constantly refused because overcharacterization had made it tedious to read. A few touches of live action, and presto! it sold for more than the average price paid, and it has proven a decided success on the screen. The story was overbalanced with characterization, a better fault by far than lack of that essential, as proven by the price it brought.

It is a fine thing to have one strong and logical character in a story, one fully portrayed, eminently human, seemingly alive, but interest aroused in this central figure must be held by the effects of environment, the influence of other characters, the force of circumstances, as all these work out the purpose and plot. Therein is the life, the soul, the spirit of drama, with enough realism of detail to make the story plausible. Neither should theme be all-important nor characterization subservient—one is a supporting part of the other in a well-balanced composition. That is exactly as with ourselves. Each of us has a character made up of natural capacity trained to a certain point in active resistance to adverse forces. We are all players in little dramas of our own.

While the development of modern drama may be regarded from many points of view by critics, exhibitors and audience in final judgment and by authors, directors and interpreters in the formative stage, there is emerging from the confusion of opinion certain well-defined types of play. These range from split reel to multiples in size and from slapstick to noble tragedy in aim, but it is coming to be recognized that the best of them make us better acquainted with the world in which we live. Behind the eye watching the screen is the mind, hence our intellectual sense is demanding that which counts most. That which counts most is what brings into view a knowledge of life, incomplete though it may be. Sensations are aroused less by what life there is in drama than by what drama there is in life. Moving pictures may not always teach by logical methods, but they are rendering a lot of mental soil fit for cultivation. They are playing an interesting part in a universal scheme of mind development, and wherever they stimulate right knowing they start a course of right doing, their tendency being ethical as well as psychological.

"Othello"

The Great Shakesperian Tragedy Finely Filmed in Five Parts and Now Being Released by George Kleine Through the General Film Co.

Reviewed by James S. McQuade.

THE production of "Othello" in films, or of any other of the Shakesperian tragedies, is a tremendous task, a task that must be worthily done when once undertaken, so bright is the light of public opinion that is brought to bear on the result. In such a task as this, with the producer of the required ability and the cast of the most capable type, moving pictures undergo the most severe test that can be placed upon them to carry the story clearly and to visualize the complex action of the characters intelligently.

Take the character of Iago, for example. Without the spoken word it is impossible to judge of the labyrinthic subtleties of his abnormally wicked soul. Pictures are important to reveal him in his full hideousness. If the most expressive face had many hundred times its power to reveal thought and if gesture would be multiplied as many times to assist, even then the pictures would fail to convey the hidden workings of this human serpent's mind. The true nobility of Othello and the sweet gentleness of Desdemona can, indeed, be grasped through the medium of pictures, as is shown in these Ambrosia films; but the spoken word is also required to acquaint us with the "barbaresque grandeur and simplicity about the movements of his soul" and of the unswerving loyalty and fidelity, even to death, of his murdered mate.

For what reason, I am unable to see, the Ambrosia treatment of the story makes it appear that Roderigo's suit for Desdemona's hand was favored by Brabantio, her father. On the contrary, when Roderigo, with Iago in the background, appears before Brabantio's house and wakes him from his midnight sleep to warn him of his daughter's elopement, the irate old man, before he is made aware of his daughter's absence, tells him:

> "In honest plainness thou has heard me say
> My daughter is not for thee."

As a whole, however, the picture story follows the Shakesperian account pretty closely.

We are not favored with a list of the people in the Ambrosian cast, the oversight in a film of such prominence is rather unusual nowadays. Everyone will be attracted by the impersonators of Othello, Iago, Cassio, Desdemona and Emilia.

The "noble Moor" has been well represented, both in physique and in mental parts. It is hoped that the swarthy features of his double in the pictures will not be mistaken for those of African type. The nose shows the difference at first glance; the thick lips—"what a full fortune does the thick lips show," says Roderigo in jealous hate—are a counterpart of those of the Moor as conceived by Shakespeare. The gentleness, the noblemindedness, the horrible fury of the man are well brought out. The death scenes of Desdemona and the Moor have been discreetly shortened.

The commanding character, as seen in the films, is that of Iago. The part is excellently cast. The actor who sustains it has the face, the manner and the youth essential, and is gifted with a fine appreciation and the art of expression.

Cassio is also in able hands, and the artist has succeeded in conveying by his characterization the reason for Othello's preferment of Cassio to the place of Iago, as captain of the guard. Roderigo is also very acceptable.

The selection of Desdemona's representative was most happy. She is a charming woman, less attractive than Emilia in physical beauty, but revealing a soul and devotion worthy of her great prototype.

Great praise is due Ambrosia for the artistic settings of the drama. The main scenes were laid in Venice by Shakespeare, and the Ambrosia people took due advantage of that fact. The Grand Canal, the Palace of the Doges and other favored spots in Venice are given us as they are today. I understand that, in order to take the scenes on the Grand Canal, without having them marred by the busy rush of everyday life, all traffic was suspended by order of the municipal government for half a day.

The attack on the Turkish fleet near Cypress is both picturesque and full of action. This scene is rendered more attractive for the educated eye by reason of the fact that the Venetian authorities loaned for the occasion galleys of the time now held guardedly as valuable relics of the early

Scene from "Othello" (Kleine).

Scene from "Othello" (Kleine).

part of the fifteenth century. It will be noted in the pictures showing the engagement that a large Turkish vessel, dismasted, but still pouring shot on the Venetian fleet, is blown up. It will be remembered that in the Shakesperian story a great storm scattered the Turkish ships, many of them being sunk and others disabled. The showing of the disabled vessel in question was to conform as closely as possible to the original narrative, and this observance of history deserves due commendation.

Lindenwald in Pictures

Palatial Home for Walter E. Hering Affords Settings for Lubin Drama.

When a man of wealth with an estate of 200 acres and a palatial mansion with everything that money can afford places his entire house and its sumptuous grounds at the disposal of a motion picture company, and then with attractive wife, prominent socially, insists upon entertaining his guests of the day, the occasion is of more than passing moment.

Walter E. Hering, the Philadelphia business man last week gave an entire day and personally entertained Joseph W. Smiley's Company from the Lubin studios, at "Lindenwald," his magnificent country seat on Old York Road, and there

Joe Smiley and Company Doing "Water Stuff."

was nothing for the comfort or use of the Lubin players which the millionaire manufacturer had neglected.

Director Smiley is producing a spectacular melodrama, "The Spy's Fate," a feature photoplay, based upon the causes which led up to the present crisis in Mexico. William H. Lippert, the author of the script, had called for the exterior of a sumptuous estate. In the play are magnificent scenes of splendor, the ball room of a millionaire's home, a beautiful conservatory with flowers and fountains playing, where exquisitely gowned women, promenaded at a function in honor of the American Ambassador.

In the making of the picture which the author drew, Director Smiley thought of the palatial home of his friend, Mr. Hering, and at the request of the director, the home of the society man was turned over to the Lubin players. Even the delicately furnished apartments of Mrs. Hering were placed at the disposal of the actresses by the hostess and there the players donned their ball room gowns.

In all more than a score of scenes were taken at "Lindenwald," and at the conclusion of the days work, Mr. and Mrs. Hering completed their entertainment by serving luncheon to their guests and then conducting them to every nook and corner of the estate on a tour of inspection that the Lubin players will not quickly forget.

In the making of "The Spy's Fate" Director Smiley has used nearly 100 players. There are nine principals in the cast of this multiple feature and how the tank was filled in which the foreign spy imprisons the American Ambassador, attempting to drown him, and the entire company of Lubin players is shown in the accompanying photograph.

"Heart Beats"

Senior L. Lombardi Has the Leading Role in New Features Ideal Offering from Charles Darlington's Melodrama, "A Useless Crime."

Reviewed by Hanford C. Judson.

PERHAPS among Italian actors known to screen patrons in America, L. Lombardi has the most enthusiastic following. In this three-act picture, "Heart Beats," from an old time melodrama by Charles Darlington, "A Useless Crime," he has the part of a butler who has promised his dying mistress that he will look out for her son. His faith, unfaithful, keeps him falsely true to this promise even to the attempted murder of his master, the baron, father of the boy, and the destruction by fire of the ancestral dwelling. It is not a wholly convincing character, but it furnishes a well-spun yarn, full of melodramatic action and makes an entertaining picture without special artistic pretensions, but calculated to hold the attention. It gives the actor no real chance for art.

Scene from "Heart Beats" (Features Ideal).

The action of the story begins when this butler finds, looking over the shoulder of his master, that a will has left all of his fortune to a new wife, thus disinheriting the son whom he had promised to protect. The boy is about six years old and naturally needs an ally if he is to have the place in society that his coming rank demands. It has been shown in earlier scenes that the baron's second wife has married at the pleas and threats of her avericious father rather than at the dictates of her own heart. She had another preference, a poor man; but refused him to take the more brilliant match. Later, this other man sends to her a letter asking for an interview at midnight and the butler intercepts it long enough to steam the envelope, open and learn its contents. Then he warns the baron who, under pretence of a journey, lies secretly in wait for the lover to appear. The butler, too, is waiting in the trees and suddenly throwing a cloak over his master's head, strangles him and throws him into a swiftly running mill stream. He is not drowned, for some peasants drag him to shore further down and care for him until, several months later, he has recovered.

The lover, who has heard the struggle, making his way out finds the baron's pistol and puts it in his pocket. The butler has now destroyed the will, but knows nothing of the

codicil and the step-mother is still sole heiress. The police arrest her on suspicion of murder and her lover, having the pistol, accuses himself of the crime to shield her. The baron, who has kept the fact of his rescue secret, comes back and lives unknown in a never-used part of the manor house to watch what comes of the situation. The butler, who has not succeeded in safe-guarding the interests of his little protege, finds a man, the exact likeness of the "dead" baron, burglarizing the house and compels him to act the part so that a new will can be executed and witnessed. This dummy fools both the wife and the lawyer and is about to make a great "get away" with all the negotiable papers he can lay his hands on when the real baron appears in the room. There is a struggle in which the building is set on fire. The false baron is killed and the real one escapes with his son.

The eye finds it pleasant to watch all this and the attention is interested waiting to see how it is going to turn out, although the mind is not at all willing to accept it as a picture in which real things of humanity or of life's fates are put on view. The scenes and backgrounds have an atmosphere that suggests a world filled with pleasant or at least acceptable fates. The acting is good, although the role of the leading player gives him no real chance to put his art to the test. The photography is clear.

A School Film Exchange

Wisconsin University Supplies Films for Schools of That State.

THE University of Wisconsin has gone into the film exchange business. Under the charge of W. H. Dudley, the Department of Visual Instruction of the Extension Division is now prepared to supply the schools of the state with motion picture films and lantern slides of an educational character, free of charge.

A survey of the state of Wisconsin disclosed the fact that while 225 schools are equipped with stereopticons, there are on an average only fifty slides to each machine. Fifteen of the schools are equipped with motion picture projectors.

To supply the need of a cheap method of securing new films and slides the Department of Visual Instruction has secured 50 reels of film and prepared 1,500 lantern slides. The slides are made up into sets of 85, accompanied by a lecture, and are sent around the state on circuits from one school to another. To those schools having motion picture projectors a reel of film is also sent.

The service is weekly. The slides remain at a school from two to three days in order that the children may be prepared for the pictures they are to see.

The only cost to the school is that of sending the set on to the next school in the circuit. The routing of the sets has been planned so that the service in any case should not cost more than 35 cents on each package, or about $12 a year. Arrangements for special service and for the supplying of films or slides on a particular subject have also been made.

The motion pictures are expected to prove valuable in interesting parents to come to the schools and so keep them in touch with the work that their children are doing.

SELIG JUNGLE-ZOO.

Elaborate plans are being carried out for the beautifying of the great Horticultural and Zoological Exposition, which will be permanently maintained at Eastlake, Los Angeles, Calif., by Wm. N. Selig, head of the Selig Polyscope Company. Mr. Selig has made arrangements with a prominent sculptor, who is building groups of elephants, and other groups showing lions, tigers, and other wild beasts in picturesque and artistic attitudes. Plans for an extensive horticultural building are being prepared and in every way the great Selig Jungle-Zoo will be one of the most remarkable places in the entire world.

Mr. Slig has ambitions to create for the American public a place of entertainment, and devised especially for educational purposes which will outrival the great establishment of Carl Hagenbeck, in Germany.

Various parts of the lands which are now enclosed by the high wall which Mr. Selig had built to keep out intruders and to keep the denizens of the jungle-zoo within bounds, are being converted into natural conditions such as prevail in various tropical countries. The wild animals find everything provided at the Selig Jungle-Zoo that they have been accustomed to in the past. When Mr. Selig invites the public to view his great Jungle-Zoo out at Los Angeles, they will view scenery and look upon jungle dwellers exactly as they exist in their habitat. It is expected that the work will be completed in time for Mr. Selig to entertain the public when the Panama Exposition opens next year.

"The Gilded Kidd"

A Bright Two-Reel Edison Comedy, Written by Mark Swan, and Directed by C. Jay Williams.

Reviewed by Louis Reeves Harrison.

CAST.

Harry Kidd.....Arthur Housman
K. K. Kidd, the famous financier....Robert Brower
Elsie Lucas.....Elsie MacLeod
Tom Graham.....Edward Earle
The Bear Man.....William Fables
The Jailer.....Edward O'Connor
Bill Nabb, a prisoner.....Carlton King

A HIGHER form of comedy than its action might indicate, "The Gilded Kidd" does not lose its personal element, while directed against an impersonal institution, that farcical old structure we once revered and now regard as non-progressive, the law. There will be laughter at what is ludicrous in a situation on which the story is founded, but it will be laughter of those who have outgrown

Scene from "The Gilded Kidd" (Edison).

an antiquated and pompous institution, and who are superior to what is obviously defective in its assumptions. It assumes equity, but it is the greatest known exponent of inequity. Nothing makes the entire code more ridiculous than its unequal enforcement.

The "Kidd" is simply an indulged young man, whose scrapes are paid for in cash by his multi-millionaire father to an extent that nothing he can do is regarded as a violation of law or even a personal offense. An illegal act of his is

Scene from "The Gilded Kidd" (Edison).

treated by the police as an amusing episode, while a tramp is sent to jail for six months because he did exactly the same thing. A party of club friends pronounce him immune, declare him to be above all law, and he offers to bet that he can achieve imprisonment within three days. This wager is taken up by his rival in love and the stakes are that the loser shall absent himself from the young lady's society for six months.

The Kidd is far from being a brilliant schemer. He attacks the fabric of society in a very mild way, attempting only minor public offenses, but his victims refuse to punish him, preferring to settle with the old man or merely laugh at his antics, the vagaries of gilded youth. He commits one misdemeanor after another with perfect impunity, but even the officers laugh as soon as they recognize the Kidd. They have come to regard him as an amusing character. So he is, but what he does would nevertheless be punished if committed by a poor or friendless wretch. What is tragedy for them is comedy for the privileged Kidd, whose only claim to privilege is that of being the son of an enormously rich and indulgent father.

In despair, he goes to his father and asks him pitifully, "Won't you please buy me a prison?" He fakes suicide, but it is discovered that there is no poison in his bottle. He declares he has just killed a man, but he cannot produce the corpse. He arranges at the last moment to take the place of a prisoner who is to return in twenty-four hours, for whom he gives cash bail in addition to the personal security of his own corpse. The prisoner sends word, "I ain't never comin' back. Forward my mail to Canada." The Kidd's sweetheart visits the prison in company with others, including the rival, and a stupid jailer tells the girl that "Kidd" is in for breach of promise—the other prisoner's crime—under an assumed name. The rival walks off with the girl and the Kidd finds himself a prisoner in dead earnest.

The play is well cast straight through, and handled with skill. The performance of Arthur Houseman as the "Kidd" is that of a veritable star. The play, while written purely for entertainment, has a good stiff punch.

Hal Wilson

ONE of the well-known and popular motion picture actors of today is Hal Wilson, the character man and assistant director of the Eclair Film Company at its Western studio, Tucson, Ariz. Mr. Wilson numbers a period of thirty-five years as his theatrical experience, during which time he has played every character from that of Tom, the newsboy, in "The Chimes of London," to the leading character role in the famous rural play, "Way Down East." He has appeared in England and all through the Continent, in Africa, Australia, and has toured both South and North America from coast to coast. He claims as his birthplace the small town of Lowell, a few miles outside of London, England, and after many years of drudgery as a boy in the mills of that town he ran away with an itinerant circus, whose uncertain route finally left him stranded in the southern part of Australia. He was fortunate enough to secure a small stock engagement, and after gaining much valuable experience, joined a travelling organization of players who, with a repetoire of well-known productions, toured the continent and then went to South Africa. Mr. Wilson left the company to be featured in a vaudeville sketch, entitled "A Dark Night." In this production the veteran actor played seven different characters. His travels brought him to America just at the time the motion picture was becoming popular and after a short engagement with the Biograph Company he was secured as leading character man with the Vitagraph Company. He remained with this company for four years and because of his many characterizations became known as the Vitagraph "trade-mark." He was induced to leave the latter organization last summer and join the American-Eclair Company at the studio at Fort Lee, and when the Eclair people sent a number of players to their Western studio, Mr. Wilson was picked as assistant director and leading character man.

Porter and Ford Return Home

Famous Players Film Company's Noted Directors Return in Triumph from European Invasion.

ON Wednesday, Edwin S. Porter, technical director of the Famous Players Film Company, and Hugh Ford, the acknowledged master in the Broadway theaters of stage direction, and who has recently abandoned the legitimate stage and joined the producing staff of the Famous Players Film Company, returned from a four months' trip to Europe, where they succeeded in accomplishing photographic feats which never before have been even attempted.

Their first picture was "The Eternal City," in which Pauline Frederic will be starred, and the scenes which they secured in Rome will mark a new era in dramatic picturization.

For the first time in the history of motion pictures the two directors succeeded in filming the Vatican, and in fact every historical and beautiful spot in the Imperial City as a background for a drama. It is the first time that the authorities of Rome have given permission for the ancient city to be thus put upon the screen, and the importance of this achievement both from a commercial as well as from an artistic and historical standpoint cannot be overestimated. Messrs. Porter and Ford also succeeded in arranging to use thousands of the soldiery as well as hundreds of railway officials, government officials and, in fact, succeeded in immortalizing in its outdoor aspects with absolute detail every phase of Hall Caine's wonderful story. They found, however, in spite of general belief to the contrary, that it was impossible to obtain a studio of the magnitude necessary to properly reproduce the interior scenes as the Famous Players Film Co. productions demand that they should be done, and after searching not only Italy, but Paris and London as well, they come back to America, where the enormous studio of the Famous Players Film Company on West Twenty-sixth street, New York, could make production possible.

There was one point, however, as to foreign superiority, that the American directors agreed upon, and that was in the cheapness as well as intelligence of the supernumeraries. "The Italian extra people seemed to have far more appreciation of what the picture and scene meant and of what they were supposed to be expressing," said Mr. Porter, "while their rate of pay is so low that it is possible to use far greater numbers in making spectacular scenes than could be employed without bankrupting an American producer."

"At the Old Cross Roads"

To be Filmed by the Select Photoplay Producing Co.—Estha Williams in Leading Part.

Arthur C. Aiston has closed a contract with the Select Photoplay Producing Company, of New York City, and they have already commenced to film "At the Old Cross Roads," a play which enjoyed for fourteen seasons undisputed artistic and financial success, the tours extending in that period from coast to coast.

The story of the play is wonderfully adapted to film usage, abounding as it does in pathos, comedy and intense dramatic situations. The scenes are laid in the picturesque South, with its wealth of sunshine and its balmy air perfumed by myriads of fragrant flowers. The period being slavery days, brings scenes of times gone by, the beautiful octoroon, the old colored mammy and her numerous pickaninnies, the southern colonel, the hard-hearted plantation owner, and many other characters true to time and locality.

Estha Williams, who for eight consecutive seasons was seen as "Parepa" in "At the Old Cross Roads," has been specially engaged for the same part, and her connection with the picture play will increase its value materially, for she will be recognized as the popular original of the role from one end of the country to the other.

Frank Dear, the well-known director, who recently produced, among others, "The Trail of the Lonesome Pine," has been engaged by the Select Photo-Play Producing Company, and will have entire charge and supervision of the technical end of the filming of "At the Old Cross Roads."

KLEINE STILL WITH GENERAL FILM.

Contrary to any other rumor or report, George Kleine has not left the General Film Company. He is still one of the principal stockholders and will continue to make his usual Tuesday two-reel release through this company. The only change that has taken place is the Tuesday two-reel release for New York City will go through Mr. Kleine's New York branch office. The General Film Company will continue to supply their other branches throughout the country.

"The Painted World"

A Two-Reel Vitagraph Drama of Strife Between Humanity and Natural Law—Directed by Ince.

Reviewed by Louis Reeves Harrison.

CAST.

Eloise Murree.....Julia Swayne Gordon
Yvette Murree.....Anita Stewart
Maid.....Janice Cummings
Murree.....Harry Northrup
Manager.....R. A. Roberts

IT is a bold move on the part of Ralph Ince to put on such a play as enables us to appreciate the tragedies we see, for, notwithstanding their truth and strength, unintelligent men in the moving picture business vaguely imagine that "tragedy" is a little too heavy for the average mixed audience. That mixed audience is a misunderstood quantity. It likes variety, and tragedy that contains elements of vital

Scene from "The Painted World" (Vitagraph).

importance to us, that affects our emotions and stirs what is fine in us, is as keenly enjoyed as any other form of drama, and common consent of mankind has determined it to be the highest and noblest dramatic form.

With its action entirely grouped around three characters, an actress, her daughter and her husband, "The Painted World" presents a vivid picture of what is described in its title and enforces by way of a punch that a child is the most sensitive of all living things to environment. Surroundings act upon it as the movements of a moving-picture

Scene from "The Painted World" (Vitagraph).

company act upon the camera. Every early influence leaves its impress upon the keenly sensitive mind of a young child, often dominating later training but inherited traits as well.

This is all so perfectly in accord with the ideas of Luther Burbank that I take the liberty of quoting him: "Can we hope for normal, healthy, happy children if they are constantly in ugly environment? Are we not reasonably sure that these conditions will almost swamp a well-balanced normal heredity and utterly overthrow and destroy a weak though otherwise good one?" I might also quote Froebel: "As the beginning gives a bias to the whole after-development, so the early beginnings of education are of most importance."

Eloise Murree is a very natural type of woman. She is fond of all that caters to her vanity in the public acclaim, the private attention, the luxury of living that falls to her lot as a successful vaudeville star, one whose distinguishing attraction is that of a shapely figure, nicely supplemented by easy morals. She is a two-sided creature, with a maternal nature that is the more intense because of its limited gratification. Yvette, her only child, is not neglected, but she is affected by conditions that leave a deep and pernicious influence on her mind during the formative period of life. During tender years she obtains more than one glimpse of her mother's gay entertainments and her father's alcoholism.

The mother suddenly recalls that her little girl is without education and determines to make her a "lady" by sending her to private school through an attorney, who describes the actress as a wealthy woman of leisure engaged in constant travel. Yvette flourishes under favorable environment, while her mother flourishes in a profession where success may be attained without any appreciable amount of intellectuality. The father, meanwhile, sinks into a state of drunken decadence.

The child is a beautiful flower in her "teens" when she leaves the school and rejoins her mother. Her father chances to see the two together and visits their apartment with results that bring about poignant scenes in rapid succession. His brutal struggle with the mother mars her face for life, destroying one eye, and he succeeds in poisoning the mind of his own daughter with visions of the painted world until the girl is led to visit a theater where her mother exhibits her physical charms for "a thousand a week."

The young girl's mind reverts to earlier scenes, and she falls an easy victim to a manager introduced by her own father. She returns home intoxicated and not only declares her weariness of her mother's tyrrany of affection, but blames her parents, "What could be expected from a child of two such as you?" This bitter ingratitude and the hopelessness of the mother's struggle against natural law bring about the final tragedy. She has failed in her natural mission because she has lived "her own life," and she yields to insane impulse with a terrible ending for the careers of all three.

Miss Gordon carries off the honors with one of the finest pieces of work she has ever done, but Anita Stewart and Harry Northrup perform in masterly fashion. This strong trio carries the emotional play through difficult scenes to a consistent and impressive conclusion. Not the least interesting feature of "The Painted World" is the presentation of its characteristic scenes in an actual theater, that of the Vitagraph Company.

EVERYTHING COMES TO HIM WHO WAITS.

Toronto, 10th July, 1914.

Editor Moving Picture World:

Dear Sir: We are enclosing Money Order for $7.00, in payment of two copies weekly of your publication, commencing with issue dated 18th July. Please address (Mr.) W. C. Ball, 33 Howard Park Avenue, Toronto, and (Mr.) R. S. Tickner, 43 Parkway Avenue, Toronto.

We hope to have the opportunity some time to tell the story of how a certain portion of public opinion has changed towards us since the time—two and a half years ago—our application for a license was assailed from the pulpits and otherwise bitterly contested, until the present, when our advertisement is solicited for a publication in connection with one of the churches previously most opposed to us. We are pretty proud of this mark of confidence, and trust that our experience may be the source of some encouragement to those, who, with a high standard in view, have not at yet received the recognition their efforts deserved.

We have always subscribed (locally) to the Moving Picture World, and have derived great pleasure and instruction from its pages. Yours very truly,

R. S. TICKNER.

President Suburban Amusement Co.

THE I. S. P. CO. STARTS FALL RELEASES.

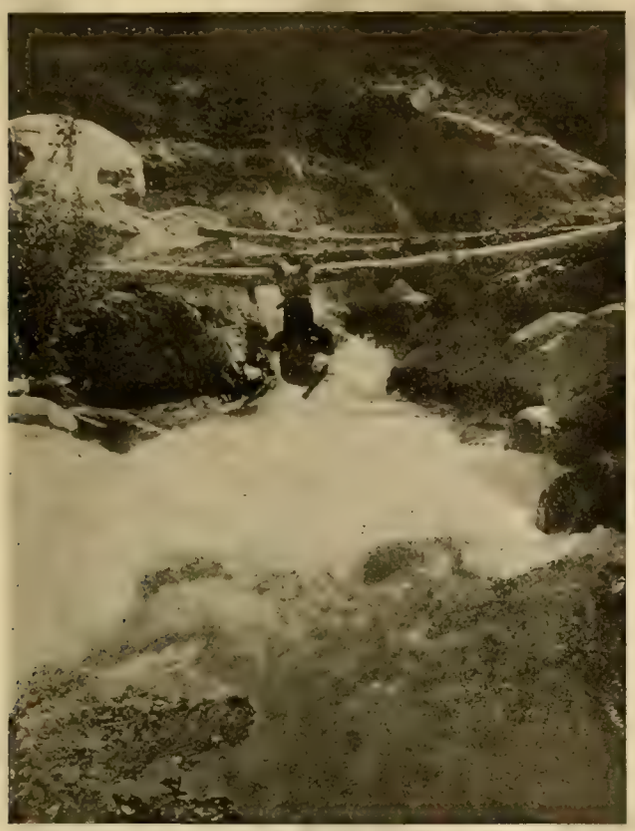
Starting on the 16th day of July with "Held for Ransom," a detective story in four parts, the I. S. P. Co. begins its release of several features that are on a par if not better than some of the past releases, such as "The Great Python Robbery" and "Detective Finn." The next picture is a story of deep heart interest and thrilling incidents that tell a story of a mother's love and self-sacrifice. It is in four parts and the title is "The Sacrifice of Pauline."

"The Trey O' Hearts"

New Universal Serial, from Louis Joseph Vance's Story, an Eventful Melodrama of Thrills That Are Bold and Unexpected.

Reviewed by Hanford C. Judson.

TWO installments of the new serial, "The Trey O' Hearts," have been shown, and if the whole production lives up to the promise of these first five reels it should make a very desirable offering. The date of the first release which, with the prologue, is three reels in length is August 11, and this is to be followed by a weekly installment (for fifteen weeks) of two reels each until the whole is complete. The author of the story, Louis Joseph Vance, has won a host of followers by his stirring novels, and this will, we feel safe in predicting it, be the best advertisement he could have. When spectators see his name in connection with the things that take place in this picture, they'll buy his books; they'll want all of them.



Scene from "The Trey O' Hearts" (Universal).

It gives a good old melodrama romance, but full of the new quality the times demand and with the fresh liveliness of action and color that only a born spinner of yarns can give. It invites the closest attention, and when the installment is done leaves in the spectator just the state of mind that the born exhibitor wants and strives to get in his patrons a state of mind that insures another call at the theater on the date set for the next installment, if not sooner. Of course, if we criticised the production as a work of art we could find faults, no doubt, but it never pretends to be anything but an exciting adventure story, full of suspense. This first installment gives entertainment in good measure. That's what it started out to do, and so it is a big success. The means it uses to accomplish this end are simply the action and reaction of hate and love. These things surround the hero (George Larkin) with, as it were, a triangle. There's the vindictive old man (Edward Sloman) as pure hate, one of his daughters as mixed hate and love, and the other daughter (Cleo Madison) as pure love. The three young people make themselves a trey o' hearts. Also when the old man wishes to promise destruction to the hero he contrives to send him a real three of hearts. For the hero, danger follows the three of hearts, but, so far, he has escaped. The picture has a wealth of minor characters, some friends of the hero, some adherents of the old man. The villain and the hero are both rich men.

The prologue shows these two girls and the hero as children, and makes plain why the old man hated and helped to destroy the hero's father. He passes on to the son his hatred. The first reel of the picture proper begins with the villain's attempt to crush and destroy this son, now grown up. We are not shown what this, his first, scheme is, but he contrives it so that the young man and one of his daughters will meet and fate makes them fall in love; so the first step brings nothing, yet leaves the way open for a new attack. The villain has a follower (Ray Hanford) who is everywhere and manages to overhear all important conversations, and, with this man's help, it looks as though the victim has little chance to escape.

The villain's second card (this kind of a tale suggests a game in which fate deals and the cards are played under the influence of dominions and powers while the spectator watches) is the other daughter. She is by nature like her evil father, and her he sends with a definite plan, this time to effect his death in the wilds of Canada. But fate again plays against the old man. The girl fails to kill the youth, gets in danger herself and is rescued by him. She falls in love with him and is soon ready to kill her sister from jealousy. We don't remember seeing anything like this in other pictures. Of course, it is merely going the other pictures one better; but it is noticeable as new and will count highly in favor of this picture's success. The staging, backgrounds and photography included are excellent. There is villainy personified in the vindictive old paralytic, and many of the characters stand out clearly. The young people do very well with their parts. Most spectators will probably count it worth while seeing this first installment, even though it leaves them still "in the air."

Good Subjects Announced

California Company to Do "Salomy Jane" and "Mrs. Wiggs of the Cabbage Patch."

THE members of the dramatic cast of the California Motion Picture Corporation have drawn off their boots, unbucked their pistols, stacked their sawed off shotguns in a neglected corner and backed the antique stage coach under cover. The stage driver of yesterday has become the proud master of a circus ring and the capricious daughter of the mining camp the belle of a ramshackle outcropping to a large city. There has been a marvelous metamorphosis over night. Mere mustaches have given place to full grown beards and bandaged arms to peg legs. Dress, manners, ages, dispositions and physiognomies have undergone miraculous change. "Salomy Jane" has been completed and "Mrs. Wiggs of the Cabbage Patch" has made its advent on the studio stage.

By a contract recently terminated with the Liebler Company the California Motion Picture Corporation has secured the exclusive rights to this latter copyright, which, through its pathos and humor, has delighted both as a novel and an offering on the legitimate stage. Alice Hagan Rice, who wrote the book and collaborated on the play, is now ranked, through strength of it, as one of the foremost of American writers. Her advice and criticisms have been an invaluable factor in the preparation of the motion picture scenario.

Beatriz Michelena, the delightfully beautiful prima donna, who played the role of Salomy Jane in the previous production, is appearing as Lovey Mary in "Mrs. Wiggs." House Peters is also one of the big characters in the new photoplay. Andrew Robson, erstwhile "Yuba Bill" in "Salomy Jane," is playing the part of Mr. Wiggs in a checkered career of renegade, circus ring master and repentant husband.

AD-FILM MAKERS TO ORGANIZE.

With a view to bettering trade conditions, eliminating the irresponsibles who are entering into the industrial motion picture field, and correcting other unwholesome conditions, a call for a meeting of industrial advertising film manufacturers to take up these matters has been issued.

This call is signed by H. J. Elkin, manager of the Industrial Department of Pathe Freres; Arthur N. Smallwood, of the Smallwood Film Corporation, and J. M. Torr, editor of Moving Picture Publicity. It asks the attendance of all manufacturers of industrial films at a meeting to be held August 15 at Hotel Shelbourne, Brighton Beach, New York City.

Matters of great importance to all those interested in bettering conditions will be discussed.

One of the topics to be considered will be the formation of a National Association of Ad-Film Manufacturers.

The attendance of all those interested is urgently requested.

Replies should be sent to Arthur N. Smallwood, 175 Fifth avenue, New York.

"The Scales of Justice"

The Famous Players' Five-Part Adaptation of Reinhart's Story Is Well Staged and Interestingly Presented.

Reviewed by George Blaisdell.

THERE are many factors of excellence in "The Scales of Justice," the five-part adaptation by the Famous Players of the story of John Reinhart. Paul McAllister in the role of Robert Darrow, the district attorney who resigns his office rather than proceed with the trial of the woman he loves, is featured. Mr. McAllister's portrayal of the officer of the law who quits rather than prosecute a woman whom he believes innocent is convincing. The lawyer he gives us appears something of a dreamer; likewise a

Scene from "The Scales of Justice" (Famous Players).

man whose course is determined by the dictates of an active conscience. If in the beginning we are not particularly attracted to him he wins us slowly but nevertheless surely. Jane Fearnley has the part of Edith Russell Dexter, whose unhappy marriage is quickly shown in the early part of the story, leaving the major portion for the working out of the main action. We see the gradually developing love between the woman and the lawyer and the uneven course it pursues. Miss Fearnley finely fits the role.

Mark Price, who interprets the part of Philip Russell, the stern old grandfather, gives a strong performance. The old

Scene from "The Scales of Justice" (Famous Players).

man disinherits his granddaughter on her first marriage and makes his will in favor of Elliot, his business manager, and the son of an old friend. Later, through the influence of his charming great-granddaughter, Edith is restored to the graces of her grandfather. Owing to strong circumstantial evidence Edith is arrested for the old man's mysterious murder, and her troubles begin all over. Hal Clarendon, as Walter Elliot, the thieving business manager and would-be husband of Edith, is forceful. He is a lifelike villain.

There are two characters in this story that bulk big, even if one be the smallest in the large cast. These are Katherine Lee, the six-year-old who plays Alice Dexter, and Daniel Jarrett, who sustains the role of Jim Crump, the tramp who enters the scene at the wrong time for his own welfare. Little Miss Lee, who will be remembered as the baby mermaid in "Neptune's Daughter," wins all hearts, just as she wins the heart of her theretofore unrelenting old great-grandfather. By her naivete and graces she centers a large share of the interest about herself and holds it throughout. Daniel Jarrett adds materially to the strength of the story. His Jim Crump is a hardened old sinner, melted under the ministrations of a child. This sterling player of wide experience—he was a member of the old Sothern repertoire company—makes a distinct hit. Crump is the man who sees a crime committed and who is at the denouement the instrument of justice.

The picture, which is produced under the direction of Thomas N. Heffron, is finely staged. Mr. Heffron's mastery of the great throng listening to the installation speech of the district attorney is notable. So, too, is his handling of the tense scenes at the trial. The story is clearly told and holds all the way. It is remarkable more for steadily, consistently maintained interest than for dramatic splashes. The treatment of the tragedy is skillful, plainly surrounding the event with all the mystery that has attached to a contemporary event in real life, of which it will remind while in no particular resembling. With its good cast, good story, fine backgrounds and carefully planned interiors, "The Scales of Justice" will furnish excellent entertainment.

What Color Is Ham?

James Montgomery Flagg Says It Is Purple Under the Studio Lights—Actors Resemble Cold Storage Pie-eaters.

PROBABLY the best two-handed catch-as-catch-can illustrator in America is James Montgomery Flagg. Flagg already is artist, author, playwright, song writer, ballad maker, president of the Dutch Treat Club, genial citizen and general all-round hustler. But now he has put another notch on his gun by going into motion pictures. Flagg recently made a charcoal study of Miss Phillips for Our Mutual Girl serial. He told the Dutch Treaters all about it the other night.

"I've learned a lot from that stunt," he said. "I used to be able simultaneously to write a story with my left hand, illustrate it with my right, dramatize it with my left foot and set it to music with the toes on the right pedal extremity. Believe me or not, I found that when that chap was grinding

Artist Flagg Meets the Mutual Girl.

out pictures of me while I worked I could speed up more than I had supposed any artist in or out of captivity could. There was a gentle stimulus in the steady crooning of the camera-handle. Next to the most difficult thing for the novice to do after keeping inside of the imaginary slice of pie that is formed by the range of the camera, is to eat what is brought in to you if you stay near the mercury lights. When you foolishly lift up the lid of a ham sandwich and see purple meat with sea-green borders of fat where you expected pink and white, it's enough to make you change your religion if you happen to have one and, with a low, gurgling moan, make a dash for good old daylight.

"And the make-up. Especially under the lights. Actors look like a bunch of people who have been in cold storage for three years and whose first meal on emerging had been huckleberry pie! There's a difference on the screen. There they look fairly human."

"Chasing a Million"

A Three-Part Novelty Burlesque by "Leading Players"—Its Second Title Is "Or Around the World in Eighty Days."

Reviewed by Hanford C. Judson.

THIS three-reel picture, made for the sake of laughter, has many excellent things in the way of comical situations and thrills that will prove diverting and amusing. There are bare places in its three reels; but this foolish, rough and tumble stuff seems to be a trump with audiences this hot weather and the offering will probably prove acceptable with the majority, as a whole, while it is sure that all will enjoy the truly funny things with which it is filled. It doesn't seem to be a cheaply put-together offering, nor is it a studio-made picture. There is plenty of outdoors in it, with ocean and dry land, rocky coast, jungle and desert. There are wild animals loose in it and one of its really fine scenes is a heavy thunder storm at sea—taken in a studio, but the real thing in the fun line for all that.

Scene from "Chasing a Million" (Leading Players).

It opens with a prologue in which we are introduced to the Rajah of Yeabo; his vizier, the Gink; and his priestess, Punkette. They are on a vacation from the Straight Settlements and are doing the delights of gay Paree, where they meet Piggy, the flower girl, and her two steadies, Nutty and Cremo. When the royal party departs things must have seemed slow and the grand announcement in the "Continental Lyre" of a great race for a million to the Island of Bunco, where the latest copy of the "Lyre" has been hidden, must have been welcome. The first to get this and return to Paree is to get the million (if it's there).

Piggy, Nutty and Cremo are late at the start; but make up for it by extra exertions which soon carry them way ahead of all other competitors. After earning prize money by throwing the bull in a real bull fight (it isn't hush money) Cremo gets to the ship first. Piggy missing it by a hair, follows in a rowboat and catches it at Port Said, at which port, too, Nutty, who has swum the seas, climbs aboard. From that point the rush across the desert is begun. Cremo, to pay for his good lunch at the start, is now selected for a meal by a crocodile, who chews him up but can't digest him. Cremo carries a pair of pliers with which he cuts his way out of the reptile's stomach and rejoins his two comrades in misery and with them enjoys many a sad experience with man eating cannibals and with pirates of the Strait Settlements, where, greatly to their surprise, they meet again their old friend the Rajah—"How people will meet!" So the adventure is carried on until they come to Bunco, only to find that an ape has already discovered the copy of "The Lyre" and has torn it. Yet there is enough left for each to have his portion, which after more troublous voyaging they bring back to gay Paree, only to find that the "Continental Lyre" has gone into bankruptcy and that there is no million for anyone.

BUILDING THEATER AT WATERLOO, IOWA.

The market place of J. H. Hoover, situated in West Fourth near Washington street, Waterloo, Ia., has been torn down for the purpose of building a theater. The picture house is now in course of construction. J. E. Bryant of Cedar Falls is the lessee of the new moving picture theater.

"The Rat"

Box Office Attraction Company Has Strong Two-Reel Offering in New Balboa Picture of Gangster Life.

Reviewed by Hanford C. Judson.

ONE'S attention is caught at the opening of this picture by the characters introduced and the scenes in which we find them. It is a picture of gangsters is some city whose slums border immediately on the sandy beach, footmarked and littered by flotsam and jetsam with docks where a row-boat can hide and slatternly shanties where thieves, gangsters and wharf-rats can gather for mischief or lie concealed when the police are looking for culprits. There is noticed at once a convincing naturalness in these scenes as the haunts of just these characters whose doings also seem quite in keeping, and certainly provide a tale that holds attention from the first minute till the close.

The story is not melodrama after the regular pattern. It isn't a love story primarily and while it has villainy and heroism of a kind, they are not over exaggerated enough to be obviously unconvincing. The best things in the offering are the, what may be termed, by-products of the tale, incidents and bits of unexpected business that show an intimate and authoritative knowledge of the life and characters portrayed. Yet the story is planned to hold us in suspense and makes use of the melodramatic form to get the swing needed to carry us along. Roughly outlined it is this: A pretty slum worker passing in her car saves the "Rat," a gangster, from the roughs of another gang. Her father is the district attorney and has a bit of evidence that will harm another gang. This collection of pretty roughs—as pretty, some of them, as one could wish—abducts her to force her father to give up this letter. The "Rat" hears of it and with the help of his comrades is the means of saving her.

There is good individuality in the different characters as the players draw them and, of these, one of the most vivid is the man with a gash across his face. The photography is excellent.

"The Eagle's Refuge"

Warner's Features Offer a Milano Three-Part Picture Giving a Winter Story in Switzerland—It Has Wonderful Photography.

Reviewed by Hanford C. Judson.

THE Alps in winter are magnificent as a background for a story. Even photographed as perfectly as in this offering, they will hardly take the place of good action; but when, as here, they set forth a story that of itself holds attention, they heighten the value of the offering greatly. This picture plot is not new at all, but the action which it keeps concrete is almost wholly entertaining and there strung on it incidents that are often startlingly fresh and sensational. Its climax is an avalanche which the mountain hurls down upon the "eagle's refuge," a cabin in which the heroine's burglar lover, whom she thinks a marquis, is engulfed. There is a telephone in the cabin and the imprisoned man calls her up where she is staying at one of the great San Moritz hotels. She and her true lover go to the rescue, but the entombed victim on the upper mountain slope has overturned his oil lamp and set the cabin on fire. The fumes of burning stifle him and they find him dead.

The story will prove entertaining, but the best thing about the picture is the fact that its action carries along through scenes of the every-day sports of winter merrymakers in Alpine places. It is full of the holliday spirit, with skating, sleighing, ski-ing and the like, till one in this sultry summer weather forgets all about the heat. It opens at one of the big hotels and introduces an engaged couple, then the "marquis" comes and pays attention to the girl who, for a time, is carried away with the honor of being courted by a nobleman. Then jewels begin to be missed and a somewhat unconvincing detective is called. They find the right man, but his escape is astonishingly unconventional, yet quite believable. All the snow pictures are photographed and toned in a way that brings out the beauty of the distant hills wrapped in their white and blue silence and doesn't neglect the charms of the foreground with golden light slanting across white snow and laying blue shadows from the trees. It provides as a whole very good entertainment.

SIEGEL RETIRES FROM POEM-O-GRAPH COMPANY.

A. E. Siegel, for some time connected with the Poem-o-Graph Company, of Cleveland, Ohio, announces that he has severed his connections with that concern, in which he held a half interest, and will enjoy a much needed rest, continuing his headquarters at 516 Columbia Building, Cleveland. N. P. Fleischer has purchased the interest of Mr. Siegel and will locate in Cleveland nd take up all matters of the company not completed by Mr. Siegel.

Ince and Sennett Coming East

Their Visit May Mean the Two Men Are to Manufacture for Themselves—and It May Not.

THE two chief directors of the New York Motion Picture Company—Thomas H. Ince, director general of the Kay-Bee, Broncho and Domino brands, and Mack Sennett, creator and director of Keystone comedies—left Los Angeles early in the week, and will arrive in New York Monday, July 27. The departure of Messrs. Ince and Sennett was unexpected, and the purpose of their sudden coming to the metropolis has given rise to a variety of rumors.

Tom Ince.

One report had it that there had been a disagreement between Ince and Sennett and their employers and that the directors were preparing to cut loose and go on producing independently. This rumor was scouted on Tuesday by a film man who is looking after the interests of the directors in the East, and who requested that his name be kept out of the story.

"The facts in the matter are simply these," said this man. "Mr. Ince and Mr. Sennett have been working constantly for the past three years in California. During all this time their whole attention has been devoted to the development and perfection of the pictures they have had in charge. The result has been that they have made a worldwide reputation for the brands they have directed and for the company making them. They feel now, however, that the time has come for them to give close attention to their personal affairs, and with that end in view they are coming to New York to seek a readjustment of their arrangements with their employers. There has been no disagreement of any kind, and only the kindliest feeling exists between the parties. It is a case of simple business, and if the new arrangements prove satisfactory the two men will continue to turn out the favorite brands for their present employers."

Mack Sennett.

Thomas H. Ince stands among the leaders of motion picture directors. He comes of an old theatrical family, his father having been a well known legitimate performer. Mr. Ince had been an actor for twenty years before entering the picture field. "Tom" Ince, as he is familiarly known in the trade, became actively engaged in motion picture work in 1911, having adopted the silent drama against the advice of his friends. He was successful from the start. He is a man of forceful character as was shown by his action when, after a steady run of three weeks' bad weather this spring, he moved the entire plant of the Kay-Bee, Domino and Broncho brands in one night from Santa Yenz Canyon, near Santa Monica, to Edendale, a distance of twenty miles, and resumed work at the latter place the next morning. He is a close student of his profession, a quiet and highly ingenious worker, and is a master in handling big productions.

As a comedy creator Mack Sennett is a genius. The Keystone comedies, which he originated and has largely directed, are popular in all parts of the world. Mr. Sennett was for many years a well known comedian on the legitimate stage. He became a motion picture comedian in 1909, doing his first work before the camera with the Biograph Company. His success as a director was meteoric, and in 1912 he had gained such a reputation that the New York Motion Picture Company offered him flattering inducements to join them and create a new comedy. Mr. Sennett accepted, and the result was the Keystone—not simply a new brand, but a brand new style of comic presentation. Mr. Sennett had made the laugh a study and had carefully analyzed its causes. About the time he created the Keystone he had reduced laugh provoking to an exact science, and had evolved certain set formulas and a given number of set situations that were absolutely sure to bring "the laugh." Mr. Sennett has the unique distinction of being the only director who works without a scenario.

Arthur Leslie

IT is not generally known that Arthur Leslie, chairman of the Press Committee of the Screen Club, is a grandson of Frank Leslie, of Frank Leslie's Illustrated Weekly (now Leslie's Weekly), whose name was a household word for many decades, as Frank Leslie was the first publisher to start a successful illustrated paper in this country. Arthur Leslie's mother, Ada Vrooman Leslie, was well known as a literary woman and was editor-in-chief of seven magazines conducted and owned by his father, Alfred Leslie.

Arthur Leslie.

While Arthur comes of magazine stock, he early chose newspaper work for his life's career. Graduating from Trinity Chapel Parochial School in West 25th street, he started with the old Associated Press and worked on nearly all the New York papers as reporter or desk man. In 1900 he started the Leslie Newspaper Syndicate, which owned its own mechanical plant, and supplied over two hundred newspapers with syndicate matter.

Leslie claims to be the first one to have introduced newspaper halftones, the advent of which marked a new era in newspaper illustration. By extensive traveling and attending newspaper conventions he cultivated a wide acquaintance among editors and publishers throughout the country, which led to the publication of a book, entitled "2,001 Newspapermen I Know."

Two years ago this fall he started the first Motion Picture Newspaper Syndicate throughout the country, which, to quote from a letter to him from John Bunny, "put the motion picture on the newspaper map," as the press had hitherto failed to give the motion picture anything approximating equal recognition with the drama in its columns. Mr. Leslie adopted the policy of never charging a photoplayer for newspaper notices, which course was so appreciated by the profession that when he ran for the Board of Governors of the Screen Club he received the highest number of votes ever cast in the history of the club for a candidate running against other candidates. He still has another year to serve. Mr. Leslie, besides running his newspaper syndicate, is the first one to place on the market a complete line of stamps bearing the portraits of all the well-known players, both licensed and independent. He secured their written permission, giving him exclusive rights to do so several months ago. Blessed with the saving grace of humor, when the writer asked him how he would sum up his achievements he replied, "Just say that I am fair, fat and forty."

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

SUBMARINE KINEMATOGRAPHY.

MUCH prominence is being given in the press to the developments in submarine kinematography, to readers of this paper it must seem very belated now; the Educator gave the same extensive notices of those things now appearing in papers some months ago. It may be wise, however, to draw additional attention to the fact that like all other branches of moving picture work, the trend is always progressive, for nothing in the line of the moving picture is anything else than increasingly educational. Every phase of this work only tends to increase the prestige of Jules Verne, who, without doubt, prophesied to a degree of which he had not the slightest idea of fulfillment. It must of course be recorded that so far as "A Thousand Leagues Under the Sea" is concerned, it is the moving picture that has made possible the submarine development. The Messrs. Williamson of Norfolk, Va., who have been the pioneers of this work, are to be commended for what they have already accomplished, as well as for what they will be able to do in a much larger measure in the future; they will no doubt be further helped by many suggestions which are sure to come from scientific men in each branch of successful kinematography.

The first pictures taken are in the region of the Bahama Islands, where it is well known that the richest and most varied forms of marine life, the most variegated coral reefs and the clearest water, form a combination favorable to most perfect photography. In the deep recesses of coral caverns it was not at all unusual to secure perfectly exposed negatives at 1-75th of second, with a lens opening of f6.3. These submarine experimenters tell us that the beauties of the subaqueous forests are amazingly entrancing. The wonderful panorama offered by the lacelike lengths of coral reef, with their thousands of most brilliantly hued tropical fishes, far surpass anything of the kind on the earth above the waters. There is no doubt that no class of educational pictures will be more welcome than these, and the Educator is leading in impatient interest to see the first film enlarged upon the screen.

A SHARK HUNT.

Stories are not uncommon of fights with man eating sharks, but the actual description of one at close range is very uncommon, while the picture of one has of course never been taken; such a thing was in the realm of impossibilities.

Kinematography has, however, made nearly all things possible along such lines, and one of the first uses of submarine moving picture photography was to take a picture of this

extraordinary event. A native diver was found willing to engage in mortal combat with one of these kings of the deep, and clear pictures were taken showing him, as with a strong, clean stroke with a sharp knife, he succeeded in disemboweling the fish, thus landing a death blow in the monster's vitals. Other interesting pictures of the ocean's depths were taken which will be seen in course of time, so that pictures of deep sea life will be one of the forthcoming greatest additions to the educational films.

THE OBJECT IN VIEW.

Those who have charge of a moving picture business in any capacity have necessarily some definite object in view; of course, in the majority of instances it is financial—the old slogan, "not in business for fun," will fit here as well as anywhere else. That money making is not always the object is, of course, possible with moving pictures as with scores of other things; there are those with other objects in view, so long as expenses are paid. There are springing up a number of associations whose slogan is "Betterment and Not Money," the idea being to so use the pictures that all profits shall go to the better uses or applications of the pictures. Both Philadelphia and New York have now their interchurch associations for the purpose of getting all the "church good" out of the pictures they possibly can. From the beginning the churches have wanted the pictures, and although "getting together" has been a prolonged matter there seems to be a growing desire on the part of the makers to meet the wishes and requirements of the churches as never before.

"Commercializing recreations" is another object in view by another society in Chicago. Finding too many organizations for the purpose of solving the "uplift" problem, they are now going to try the pictures because it appears that they may be able in the use of them to combine many of the ideas of the varied and divided societies at present working for similar results, yet at divers points. The foundation thought which has now brought the moving picture to this great work is the discovery that they "keep families together" in a way that has never been experienced before. Previous amusements were always of such a nature that children could not understand those to which their elders went, and the varied moral nature of the attractions were such that going together was out of the question. Good clean picture shows have removed all these disabilities, and the unifying of family life has been one of the biggest successes of the pictures, as well as one of the greatest benefits to the great middle class society. It is undoubtedly along these lines that the great and most troublesome Sunday problem will be solved.

The Sunday question is the most annoying one in the business today. In every community there are "wars and rumors of wars" between the exhibitors and their supporters, and their opponents, the law officers, and those whose code of morals is offended. The growth of these "betterment" organizations will finally settle this question. The chief difficulty will be found in the fact that when the question is settled it will be upon the basis of serving the people with the pictures without more than paying returns. Just how far this will be received by those who are out for money remains to be proved.

NOW AND THEN.

If any one who is familiar with the growth of moving pictures exhibitions has any doubt as to the decided advance along lines at once refined and cultured he has only to visit the Strand Theater in New York. In every way there is here evidence of the highest possible attainment in moving picture exhibiting. The building, the ushers, the conveniences of seating and seeing, the orchestra, the lighting of the house, the projection of the pictures and the selection of the program are absolutely perfect, according to the highest ideals of today. In such a place the thought of the older days, together with the talk of censorship, causes one to shudder, as with that hatred of discord where there is perfect harmony. The program the writer has just seen was a most evenly balanced one of drama, comedy, topical and scientific.

Interspersed with songs of the highest character, sung by artists, the contrast between the vulgar rag-time and colored song slides of but a short time ago was commendable to the utmost degree, and in a way to lead us to hope that the latter are now things of the past, for no one who visits the Strand will ever wish for the return of those "good old days." It must be especially noticed here that the introduction of edu-

cational pictures in such a program is a splendid test. They were well received, and it certainly goes to prove that the public taste has also been lifted to that degree where it was ardently hoped it would be.

Alice Joyce Series Popular

Each Picture Tells a Complete Story—Many Good Numbers Scheduled for Release.

That the Alice Joyce Series has hit the bull's-eye of popular favor is apparent from the demand for the subjects embraced in the series, wherever motion pictures are shown.

An ordinary Alice Joyce production has invariably proved to be the strongest kind of an attraction. Alice Joyce in a series of features, however, is proving a tremendous drawing card and is an indication of the great interest taken in this star by the photoplay public.

Aside from Miss Joyce's popularity, the series is a success because it embodies a new idea in series stories. It is a frequent cause for complaint that the average serial story leaves the motion picture patrons high and dry—that the observers are compelled to wait a considerable period to ascertain the outcome of an exciting climax. This was taken into consideration and every one of the features is complete.

The stories of this series are written by prominent authors with the result that these features are not merely a succession of incidents strung together, but strong American dramas of more than ordinary interest.

Among the features which are to be released are "The Vampire's Trail," said to be the strongest drama Kalem has produced since its famous "The Vampire"; "The Old Army Coat," which was filmed in Jacksonville during the recent Confederate Veterans' Reunion; "The Brand," a strong sociological drama; "The Mystery of the Sleeping Death," an unusual story which deals with reincarnation, and "The Viper."

The most prominent Kalem stars appear in the casts supporting Miss Joyce. Some of these players are Alice Hollister, Tom Moore, Marguerite Courtot, Harry Millarde, Jere Austin, Henry Hallam, Helen Lindroth, and others. "The Vampire's Trail" is the next feature of the series scheduled for release. It will be issued Monday, August 3.

American Players Celebrate

Hold a Regular Jollification on July 4 Near the Lakes of Killarney.

"Hurrah for Old Glory." That is indeed a stirring cry when you hear it from Americans in the mountains of Ireland. The Sid Olcott International Feature Film Players have their studio this season on the main road from Killarney to the famous Gap of Dunloe and the Lakes of Killarney. In front of the studio hangs a big American flag, and since about every party of tourists who pass has at least one American, that cry rings out many times a day. Almost every party of the hundreds who come this way each day stop and spend hours with the company, watching Mr. Olcott direct his players. They go away fast friends of all and enthusiastic boosters for the gentlemanly director.

There was quite a discussion, friendly, of course, in the Olcott camp as to just how the Fourth of July should be celebrated. This season about half of the company are English and there are a number of Irish members. But the company have declared themselves the "Olcott Happy Family," and so they decided to have a British-American celebration. Consequently, the exercises were closed with two of the players made up to represent John Bull and Uncle Sam shaking hands.

It happened that the weather was quite uncertain, and that gave more time for the exercises, since with the rain as persistent as it has been, all have been anxious to get out and work in every bit of sunlight which has peeped through the hurrying clouds. The accompanying photo, which shows Uncle Sam and John Bull and the company, was taken just after the exercises in the studio. It was taken in a shower and so is not as clear as it would have been otherwise.

Despite the weather obstacles, the willingness of the company and Mr. Olcott's thorough knowledge of the country combined with his tremendous popularity here, owing to his past five or six visits, will surely give him the greatest pictures of his career this summer. F. C. GUNNING.

Beaufort, County Kerry.

Sidney Olcott and His Company of Players Celebrating July 4 in Ireland.

CHICAGO LETTER

BY JAS. S. McQUADE

"Hold-Up Unionism" Condemned.

IN a recent article in the Journal of Political Economy Professor Robert F. Hoxie, of the University of Chicago, writes as follows upon what has come to be known as "hold-up" unionism.

"This variety is usually to be found in large industrial centers. In outward appearance it is conservative; it professes a belief in harmony between employer and employe. It claims to respect the force of contract and professes regard for law and order. In reality, it has no abiding principles. It is boss ridden and corrupt, the membership for the most part being content to follow blindly the instructions of leaders so long as they 'deliver the goods.' On the whole, its methods are a mixture of open bargaining, coupled with secret bribery and violence."

Recently, in this city, E. A. Franke, owner of the California Theater, on 26th street and Trumbull avenue, had his theater wrecked, at a loss of $1,000, because, it is alleged, he refused a demand made by Jack Miller, business agent of the International Alliance of Theatrical Stage Employes, Local No. 2. The trouble arose over an operator who was sent out by the International and was claimed to be unable to do the work.

The Chicago Tribune adds its great weight to the removal of the evils of "hold-up unionism" in the appended editorial:

Hold-up unionism, or boss unionism, is now in the public eye in Chicago. Punishing the grafters in the labor movement may frighten a few other scoundrels from making bribery and blackmail a part of the business agent's career. A radical cure for this threatening situation, however, can only be accomplished by the workers themselves waking out of their present indifference and scrutinizing their leaders before they elect them, instead of following blindly men without any sense of honesty but with a faculty for playing politics, which is the case at present.

As the *Tribune* repeatedely has urged, the main internal problem of unionism, and the evil which reacts most hurtfully upon the cause of organized labor, is the same as the problem and the evil of American politics, the predatory boss. Just as states and cities are misrepresented through the control of the machinery of politics and government by professionals, so are unions. Why, then, may not the same process of reform which has removed the worst evils of practical politics and is going to better conditions year by year, be adapted to the reform of union government? The plug ugly and ballot box stuffer once ruled elections in many districts. He has gone. The polls are now safe. At this time we are simplifying the machinery of party control and working for a more direct influence of the electorate upon officials. Why cannot some analogous means be adopted applicable to all unions by which the peaceful intelligent member may express his will without danger from blackmailers, bullies, or fanatics?

Wild Cat Motion Picture Stock.

Not all men believe the fairy tales of moving picture stock companies at the present time. Yet many bite. It was only the other day that a friend asked me about certain stock that was being sold, the issue being made by the owners of a number of theaters, already built and in operation for some time. A friend of his, a chauffeur, had bought some of it. When that chauffeur sees his money again he will have few hairs on his head.

John M. Oskison, of Chicago, in order to educate his fellows on the mysteries of motion picture stock, recently wrote the following letter to the Chicago News:

Stock for sale in motion picture combinations is the new feature the "movies" have prepared for the public.

Lately Wall street has brought together various motion picture producing and film leasing companies; another combination has been formed in the West, and a great $25,000,000 corporation is talked of. And we who patronize the "movies" are being asked to subscribe for stock in these corporations.

And what wonders of moneymaking the motion picture pioneers have accomplished—if you believe all the stories told by the sellers of stock! Says one promoter:

"Probably no other form of enterprise—not even petroleum or steel—has brought sudden wealth to so many men. Each year now sees a new crop of motion picture millionaires. Most of them, especially the pioneers, began with little or nothing."

Do you wonder why the public is being "let in on the good thing" by way of Wall street? Well, so do I, and I have found out that the business has got to the point where the competition between producers and leasors of films is so fierce that many of the companies must get together, raise more capital, enlarge their markets—or fail. And it is stock in these combinations which is being offered to you and me.

Motion picture people say that the cost of producing pictures in this country is very much higher than in Europe—so high that a successful picture just about pays for its cost. Profit comes from selling the right to reproduce the films abroad.

Now, abroad the film makers are not asleep; they naturally want to cover their own field—and as they can make pictures cheaper than American producers (because all labor costs are much lower) their competition will grow more and more severe. They will come to America with their pictures and make the American producer's road harder.

No, I do not anticipate that all buyers of stock in the motion picture corporations will be enrolled among the millionaires of the future—not because of such purchases, at any rate.

A Wild and Woolly Circular from San Francisco.

George Kleine's branch manager in San Francisco has furnished circulars from that city which shows to what depths unclean and unfair competition has sunk among some exhibitors there.

One of the circulars before me is printed in English and Italian. At the bottom is printed "New Theater," and, opposite, the name, "Michaels," evidently the owner of the house and the man responsible for the outrageous misrepresentations in the circular under scrutiny. The circular is headed "Wild Men! Cannibals!" and following are excerpts from the reading matter:

People who eat one another, and declare that human flesh is sweeter and of better flavor. The shilucks in South Africa are a war-like race of African negroes who live in huts of earth and straw. Leopards, hippopotami, wild herds of elephants, lions, giraffes, monkeys and other animals are shown, as well as cannibals, in a motion picture feature in five parts, entitled "Sport and Travel in South Africa." These pictures will be shown to-day at the "New Theater," Broadway street, near Stockton. They were shown at the Gaiety for 10 and 20 cents, we will show it for 5 cents.

Then there will be another r-reel feature called "The Latent Spark," and one of our Keystone comedies and one of our famous Keystone comedies.

We wish to explain that the Keystone, advertised on two Sundays by an inferior house, belongs to a grade known as "junk." They are about 9 or 10 months old, full of "rain" or scratches, dirt, and enough to blind the best pair of eyes on earth.

We don't like to say this, but it "gets our goat" to see fakes, attempts to impose on the public, and we deem it our duty, unpleasant though it is, to notify the public and discourage these attempts. We, of course, hope this practice will be discontinued, as it does them more harm than us. Still a junk reel of ancient vintage is not a pleasant thing to behold and injures the business in general.

We hope this offense will not be repeated; our advice is, give a good, wholesome show, and above all steer clear of "junk" reels, if the other fellow has Keystones let him have them; not all Keystones are good, in fact some are pretty punk, they can't all be good. If you can't show Keystones, show something else and leave the other fellow alone.

Can members of the League in San Francisco do something to get this man "Michaels" and his competitors to work along sane lines of business?

Municipal Moving Pictures in St. Louis.

Recent dispatches from St. Louis show the great success attending the presentation of free moving pictures to dwellers in the ghetto of that city. Park Commissioner Dwight F. Davis converted Columbus Square, a sunken city block, into a melting pot on Saturday, July 18.

Ten thousand children of Russian, Italian, Greek, German, Irish and other nationalities, with their parents, attended, according to reports. Scenes of St. Louis, the New York zoo and of American industries were shown on the screen.

A Catholic church, a Jewish synagogue, a police station and a public school fronting Columbus Square were used for the park commissioner's experiment. Four blocks away a free municipal band concert competed with the moving picture show for the popularity prize, but only 2,000 attended the concert.

The following morning the park commissioner began to answer scores of inquiries from other cities as to the success of the municipal moving picture shows. The presentations, with new reels, will be given every night during the summer in various sections of the city.

Chicago newspapers have taken up the plan, and similar exhibitions may soon be seen here.

Chicago Film Brevities.

John Pribyl, personal representative of William N. Selig, recently underwent an operation for gall stones at the Michael Reese Hospital, this city. He is recovering slowly but surely, and his numerous friends await his return to active duties with hearty interest.

* * *

"One Wonderful Night," Essanay's famous four-reel production, adapted from Louis Tracy's story in the Ladies' World Magazine, with Francis X. Bushman in the leading role, opened at the Studebaker Theater on Monday, July 20, for a run.

* * *

Victor Eubank has been appointed manager of Essanay's publicity department in the place of Don Meaney, resigned. Mr. Eubank has been on the Associated Press, this city, for some time past and has worked in various capacities during the last ten years on the Tribune, Record-Herald and the Hearst papers.

* * *

"The Spoilers" was presented at Dayton throughout convention week by F. O. Nielsen, who owns the rights to

Ohio, Indiana, Michigan, Wisconsin and Illinois (outside of Cook County). The pictures were shown at the Victoria Theater, the leading legitimate house, to overflowing audiences, at 25 cents admission. The projection was admirable, and the pictures were the talk of the town. Frank Cook was Mr. Nielsen's representative, and Monty Gloss was at the projecting machine. It was an education in moving picture projection for exhibitors of Dayton to view "The Spoilers," as presented. A return date has already been arranged in the same theatre, in the fall.

* * *

Don Meaney, formerly head of Essanay's publicity department, has accepted the position of advertising and sales manager for the Photoplay Productions Co., with headquarters in the Candler Building, New York City. Mr. Meaney has been with Essanay for the past two years. He will leave for New York about August 5.

* * *

Frank Tichenor, general manager of the Photoplay Productions Co., of New York City, paid a visit to the city on Wednesday, July 15, and remained over until July 20, when he returned to New York.

* * *

Ed. M. Henle, owner of the Palace Theater, Muscatine, Ia., paid us a visit on Tuesday, July 14. He reported very encouraging business at the Palace, a new house, which was opened early in February last. The Palace seats 800 people and cost $45,000, including the value of the lot. Admissions of 5 and 10 cents are charged for programs of three and four reels, the higher price being charged for feature programs. A description of the Palace, with illustrations, will appear in a later issue of the World.

* * *

F. O. Nielsen, owner of the Parkway, North Clark street and Diversey Boulevard, informs me that the Snakeville comedy, "The New Waitress," by Essanay, raised such a volume of laughter in his house, Saturday, July 18, that pedestrians passing the doors on Clark street formed a large crowd in their desire to learn the cause of the merriment. The patrons of the Parkway are staid, substantial people who usually smile at a comedy, but in this case they broke all records, according to Mr. Nielsen.

* * *

"John Barleycorn," adapted from Jack London's story of that name, is now running at Orchestra Hall, having opened Monday, July 13. The attendance has grown gradually from the opening day, and wide interest is taken in the presentations.

* * *

Tacoma, Wash., it appears, has outdone every other city in the severity of its censorship ordinance. The depiction of crime on the screen or on the stage, henceforth, will be severely punished, thirty days in jail or $100 fine, or both, being the penalty for disregarding the ordinance.

* * *

Prince Jaime, the deaf and dumb six-year-old son of the King and Queen of Spain, finds his greatest amusement in a moving picture theater, which has been specially built in the royal palace for his use.

* * *

Jacob Muha, for fourteen months operator at the Greenwood Theater, Madison, Mich., called at the World office last week. Mr. Muha is now looking for a position as operator in Chicago. The Greenwood, owned by William Johnson, is showing to very fair business.

* * *

F. C. McCarahan has advised this office that he has resigned the presidency of the Superior Feature Film Co. and disposed of his interest; also that J. R. Hattsteadt, who was an equal owner of the stock with him, now controls the concern entirely. The business will be conducted without change of policy, except that it will be materially increased by an added list of attractive features soon to be announced. Mr. McCarahan is now spending a much needed vacation at the home of his parents in Maysville, Ky. His future plans will be made known within a few weeks.

* * *

The ordinance authorizing the issuance of an exhibition permit for moving pictures "for adults only" has been approved by the council committee on judiciary. The council will pass on the ordinance immediately after the summer recess.

STANDARDIZATION.

Discussion in Trade Papers Recommended as a Means of Bringing It About.

THE Moving Picture World for July 11th contained a brief interview with Nicholas Power on the subject of standardizing the mechanical equipment of the motion picture business. Speaking from the depths of his experience as a builder of projectors, Mr. Power protested vigorously because of the failure of motion picture machinery builders to agree upon a standard of film perforation and to establish a uniform point in the camera at which the picture should start. The interview commands attention because of the prominence of Mr. Power in the motion picture field, and especial interest attaches to it because it is seldom that any mention of the standardization of film processing machinery finds its way into print. It is hoped that Mr. Power will follow this interview with a more exhaustive statement of the problem and the means necessary to its solution.

There can, of course, be no difference of opinion—among the informed—concerning the importance of standardization. The maker of films, the manufacturer of motion pictures, the builder of projectors, the exhibitor, all submit daily to annoyance and loss by reason of the confusion which exists because of the lack of standardization. And the patron of the motion picture theater is being denied pleasures that might be his if the question of standardization had received due consideration.

The problem of standardization is of sufficient importance to command the attention of the leaders in all departments of motion picture activity. And just as the motion picture industry had its origin in scientific investigation, so the standardization of the mechanical equipment of the motion picture business should be accomplished through the application of scientific principles to the problems awaiting solution.

The question of standardization has not been given the publicity it deserves. As before stated, the maker of motion pictures, the manufacturer of projectors and the exhibitor have found in the absence of standardization a constant irritant. But they have not aired their grievances through the motion picture press. They should do so. The problem is as vital as that of censorship. The discussion of it in the columns of the papers published for the trade might well share space with many of the topics now considered there.

The upward trend of the motion picture business is a matter of common knowledge. Its progress is due in a large measure to the intelligent publicity afforded by the trade press. Its continued progress is certain. But its advance should not be hindered by imperfections in its mechanical equipment. And it is just here that publicity can render signal service.

Let all who are even remotely interested in standardization contribute to an intelligent thorough-going discussion of that subject. Let the demand be for a single universal standard of perforation as established by a formally adopted perforation gauge, and for machines so built as to insure the maximum of efficiency in their operation, in order that nothing may stand in the way of perfecting the manufacture and projection of the motion picture. Out of such a discussion there will surely come a better understanding of the needs and difficulties incidental to the making of moving pictures, and to the manufacture and use of motion picture machinery, and, eventually, standardization.

FRANK M. BYAM,
Sales Manager Bell & Howell Co.

TO PICTURE "THE OPENED SHUTTERS."

A four-reel film version of the famous novel, "The Opened Shutters," by Clara Louise Burnham, the distinguished authoress, will be produced at once by Director Otis Turner at the Universal Pacific Coast studios. The scenario for this powerful story was written by Lois Weber (Mrs. Phillips Smalley), and such noted motion picture stars as Herbert Rawlinson, Frank Lloyd, William Worthington and Anna Little will appear in the cast.

"The Opened Shutters" will be an innovation in the matter of feature films because the story is founded upon the ultra-modern aspects of mental science and conduct. It is intense and awe-inspiring because in it the heart is laid naked and emotions battle with emotions. It is not a story of quick and melodramatic action, but of slow and convincing emotional development. At the end of the story the physical aspect of the characters is the same as when the story begins, but their minds and hearts have changed.

Crystal Sued by Patents Company

Plaintiff Seeks to Enjoin Film Company from Disposing of Its Products, Alleging Camera Infringement.

THE Motion Picture Patents Company has commenced an action in the United States District Court to enjoin the Crystal Film Company from disposing of its products, on the ground that the latter has been using a motion picture camera which constitutes an infringement of the claims embodied in the Edison reissue patents controlled by the plaintiff.

John R. Taylor, counsel for the Motion Picture Patents Company, declares he has concluded the only practical method of proceeding against competitors guilty of infringing the Edison patents is to practically tie up the business of the offenders. Consequently, instead of merely asking for injunctive relief restraining the alleged infringing companies from using the machines, he is going a step further and praying that they be enjoined from selling or leasing motion pictures or photographic negatives.

In the complaint, the Motion Picture Patents Company alleges that the defendant anticipated an action might be brought to obtain an injunction restraining it from using the camera which is claimed to be an infringement and produced a large supply of photoplays in order to enable it to continue business without interruption in the event that a temporary injunction might be issued to enjoin the company from using its camera.

Consequently, the complainant asserts, its rights can only properly be safeguarded by the issuance of a sweeping injunction preventing the defendant from using the machine and also from selling or leasing any motion pictures or photographic negatives which it may have on hand.

In addition to the injunctive relief, the complainant asks for an accounting of the profits which it is alleged have accrued to the defendant as the result of the alleged infringement of the Edison patents and triple damages based on the accounting applied for.

Judge Mayer recently sustained the claims embodied in the Edison reissue patents controlled by the Motion Picture Patents Company, but an appeal is now pending from the decision.

The defendant company consented to the entry of a decree admitting that it has infringed on the claims embodied in the reissue patents held valid in Judge Mayer's decision, and Judge Hand appointed Alexander Gilchrist, Jr., clerk of the United States District Court, special master to take testimony as a basis of assessing damages against the defendant.

Al Lichtman's New Organization

Alco Film Company Organized with a Radical Plan for the Distribution of Quality Films.

AL LICHTMAN, until recently sales manager of the Famous Players Film Company, and who during the period prior to his resignation from that concern was responsible for the merchandising methods and innovations in the distribution of feature films now generally adopted by all the leading feature film concerns of the country, has formed the Alco Film Company and established offices in the Heidelberg Building, Times Square, New York City, for the distribution of quality films. When it became public some time ago that Mr. Lichtman intended to sever his association with the Famous Players to launch an enterprise of his own, speculation and surprise were expressed. He now has stated his policy, as radical as some might have expected, as logical as all who know Mr. Lichtman knew it would be.

Mr. Lichtman's study of the feature film market from its very inception to its present development—a development in which he has greatly assisted—has given him a broad knowledge of the feature film business and its intricacies and possibilities. This valuable experience will now be devoted to the combined interests of the distributor and exhibitor.

The plan of the Alco Film Company, of which Mr. Lichtman is president and general manager, is a novel one, as under the arrangement he has worked out a quality film subject is bound to receive the recognition and financial returns which are its due, against the present method, which may be illustrated as follows:

A certain company may be releasing many reels a week, of which only an insignificant percentage can be considered of a high quality, although it receives not equal but better returns than an independent manufacturer who is compelled to exploit and distribute his film in an individual and unsupported manner, although the latter film may far excel and in every respect surpass the former. Such an inequitable and illogical method of distribution, Mr. Lichtman contends, is in direct contrast to the principles and laws of business operation, and cannot long continue.

The plan which Mr. Lichtman intends to inaugurate, and by which he hopes to combat the pernicious influences that encourage a system as above described, is to organize a circuit of the largest picture theaters throughout the country, one in each of the largest cities of the United States. These theaters will book one meritorious feature film a week, obtained from any reputable source, through the Alco, for which the theater will pay the highest justified and possible price, in return for which the Alco will give these respective theaters throughout the country exclusive privileges in their cities for a certain period. This policy will enable the theater to charge a higher price of admission than has heretofore been within the range of the exhibitor, and without a fear that after pursuing a complete advertising campaign for the picture a competing exhibitor can obtain the same film within a short time thereafter and reap the profits of the other's enterprise. To effect this security, after the week's run the film will not be shown in the city for a term of six months, during which time the film will play the smaller towns throughout the country, distributed from the Alco exchanges, which will be established at an early date in the principal cities of the United States. This organization will distribute only the highest grade productions available from the world's market, and the length of film will not determine its eligibility, for Mr. Lichtman believes that the word "feature" is a misnomer as applied to the number of films exploited under that title, and a one-reel production may have as large a drawing and pleasing power as the production of eight reels and will be so presented and exploited by the Alco Film Company.

This plan does not limit itself to the products of any certain manufacturer, but will enable the Alco Company to obtain its productions from the markets of the world. In brief, any corporation or individual having a good production can find a safe and certain market through the Alco Company. Any exhibitor who wishes to be independent of any film faction and who desires to select his program from the quality mart of the world, without dictation or persuasion from concealed powers, will be welcomed into the organization, provided he has a theater seating at least one thousand people, located in a city of a population of 200,000 or over.

From appearances, the organization of the Alco Film Company is the first decisive step toward the thoroughly open market.

BARR AND BRUNSWIG ARE TOGETHER.

Barr and Brunswig is a new team of spotlight singers. While the combination is new, the two young men have had wide experience and likewise success. They have traveled in the United States, in Mexico and in parts of Canada. Mr. Barr has been connected with such companies as the New Colonial Opera Company, Neil O'Brien's Great American Minstrels, etc. Mr. Brunswig has been associated with, among others, the "Piff, Paff, Pouff" Opera Company, Richard Mansfield's Heidelberg Quartet and the New York Opera Company, but is best known in connection with the late team of Brunswig Brothers, which was broken through the death last October in a railroad accident of one of the brothers.

Barr and Brunswig are catering only to the highest class houses. For stage use they have selected full dress suits of the latest style, with silk hats and canes. They also are wearing on the street a striking garb of English walking suits and silk hats and carrying canes. Thus it is their aim to advertise on the outside their appearance at the local theater. Mr. Brunswig has a deep, rich baritone voice, and Mr. Barr has a robust tenor; and these blend finely. Barr and Brunswig are open for engagements beginning September 1.

RUTH STONEHOUSE'S TRIUMPH IN DENVER.

Miss Ruth Stonehouse, the Essanay's most popular photoplay actress, who went to Denver recently for the opening of the New Plaza motion picture theater, has returned to the Chicago studio, after two weeks of triumph in the Colorado metropolis. The Denver crowds filled the theater at every performance to see Miss Stonehouse in her classical dances, and she was feted by society on every occasion. One of the principal events of the engagement was a banquet given the star by the General Film Company. With Manager Ben E. Drum in charge the banquet was one of the most successful of its kind ever given in Denver. Those who were lucky enough to be among the guests witnessed dancing that astonished and delighted them. Miss Stonehouse danced "The Colorado Waltz," and her own interpretation of the "Dance of Love" and the "Geisha Girl." She concluded with "Salome."

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

WITH little more than a month left to elapse before the opening of the fall and winter season, the amusement world presents an exceedingly active appearance, much more so than was anticipated a few weeks ago. Although arrangements for the coming season were under way at that time, and the press workers were kept busy forecasting the wonders their respective companies were acquiring, there was a pronounced nervousness on the part of nearly all concerned as to the financial complexion of the campaign to come. It is very gratifying to see that this feeling has almost completely disappeared, which is due to the recent government and industrial reports, especially those pertaining to large crops now being and to be harvested, and preparations by the railroad companies to handle them. While in some political quarters there has been a disposition to discredit these reports, it is quite evident that they are accepted as reflections of actual conditions by those vitally interested. A mere announcement that immense crops were in sight and railroads were preparing to handle them might not justify crediting it with dispelling the uncertainty that existed a few weeks ago; but it has been followed by the placing of large orders by the railroad companies for increased motive power and most encouraging reports from the steel manufacturing centers. One railroad has placed an order for 85 new locomotives and 60 have been ordered by another. The Homestead Steel Works has one order for 85,000 tons of steel to be used solely in building two big bridges which are to span the East River, this city. In a Pittsburgh suburb between 2,000 and 3,000 additional men are to be put to work on a large steel rail contract, and the Homestead plant also has a $4,000,000 contract for supplying steel to replace the destroyed bridge that spanned the St. Lawrence river at Quebec. Added to these forecasts of prosperity come announcements that two large sheet and tin plate and steel and iron companies in the western part of Pennsylvania have consolidated and increased the capital stock from $5,000,000 to $7,500,000, the increase to be used in improving and extending the plants; and St. Louis tells us that a company employing 4,000 men will resume operations at its rolling mills on August 1st and the sheet and tin mills will resume on August 3d.

* * *

To the people engaged in the purveying of amusements, such forecasts of industrial revival are of as great significance as they are to those who supply the markets of the country with the necessaries of life. It may be said that they are of greater importance to the people engaged in the motion picture business. It is upon the working people that the thousands of picture houses throughout the country depend for support, and there is more truth than fiction in the old saying that the working people will often do without necessaries of life in order to secure a little recreation. Therefore, when revivals of industry come, the picture people are among the first to reap the benefits to be derived from the resources of the working classes.

* * *

There are indications other than an industrial character to justify the motion picture people in looking forward to the next fall and winter season as one of the best in a financial sense in the history of business. During the summer season thus far consumed movements based upon sound judgment have developed what must, in conjunction with the promising trade conditions, operate to the interest of every legitimate manufacturer, renter and exhibitor.

* * *

At about this time last year all branches of the "legitimate" and vaudeville fields were arrayed against the motion pictures to try and regain the business the pictures had taken from them; even the combined vaudeville and picture houses were in the movement against the straight pictures. This was shown for months by an evident desire of the combination houses to prejudice the public against the pictures. To this end they exercised the greatest indifference in the arrangement of the motion picture parts of their programs, and were frequently criticised for willfully trying to create disgust on the part of their patrons towards moving pictures. But the photoplays were too much for the opposing forces. The combination houses were compelled to recognize their merit; vaudeville houses by the score changed their policies and are today featuring pictures, and "legitimate" houses all over the country joined the exodus to the "movie" field.

* * *

Last year the motion picture field was also handicapped by disorganization among the exhibitors and by an inactivity on the part of municipal authorities in various parts of the country that gave free rein to a malignant faction that has persistently tried to put a stamp of immorality upon all motion pictures in order to exterminate them. Although the popularity of the pictures is greater today than ever, it is not what it should be, and will be by the close of the coming season.

* * *

This statement is warranted by conditions of recent development. At the Exhibitors' Association convention in Dayton, O., the two factions of exhibitors became amalgamated. Everything points to united efforts hereafter in behalf of everything looking to the welfare of the business as a whole. Last year some exhibitors favored official censorship, while the majority of them opposed it. The effect of this was felt when the test case on censorship now before the United States Supreme Court was tried in Ohio and when a call was made for a united protest by the exhibitors before the committee at Washington, D. C., against Federal censorship. One of the direct results of the Dayton convention is an amalgamated campaign against official censorship. Another commendable step taken at the convention and which gives to all concerned an advantage which did not exist last year (and which must benefit all legitimately in the business) was the sentiment in favor of throwing open of meetings of the exhibitors' league to the manufacturers. While the amalgamation and friendly overtures to the manufacturers have not taken official form, conditions warrant the assumption that the spirit exists and formal adoption is only a matter of brief time.

* * *

The meeting of manufacturers with exhibitors will be a most important factor in the promotion of the business. The New York exhibitors will support the movement to a man and, as the New Yorkers showed up pretty strong at the convention from a standpoint of intelligence and reason there is hardly a doubt that the exhibitors and manufacturers will get together and in joint session discuss problems and solve them to mutual satisfaction. The business must suffer to a more or less extent so long as troubles between exhibitors and manufacturers and between exhibitors and exchanges remain unsettled; and the only way by which they can be settled is by personal conferences. That is the only way by which the exhibitors, exchange people and manufacturers can be brought to an understanding and true estimation of each other. Many exhibitors look upon the exchange men as instruments created by the manufacturers to force the exhibitors into a servitude for the enrichment of the manufacturers, and many of the latter frequently look upon exhibitors as ungrateful and scheming adventurers; all of which tends to maintain a state of uncertainty and turmoil that injures everybody. Mr. Samuel Trigger, one of the most prominent of the New York exhibitors, says that ninety per cent. of the complaints within his knowledge made to the manufacturers have been readily adjusted.

* * *

Another condition in favor of the exhibitors this year is the sane policy adopted by the municipal authorities of Greater New York to solve the censorship problem. It is believed by the best informed motion picture people in this city that the plan of Commissioner of Licenses Bell will not only solve the problem, but will eventually become a precedent for municipalities throughout the country and seekers for soft political berths will be routed with the unreasonable reformers. They also believe that had the Commissioner's plan been in operation last year there would be no political censor boards scattered through the country and no test case awaiting decision.

* * *

Summarizing conditions, the horoscope for the motion picture season of 1914-15 shows determined efforts by manufacturers to maintain a high standard in all respects; a reunited exhibitors association; joint meetings of exhibitors, renters and manufacturers; united campaign by the exhibitors against official censorship; Commissioner Bell acting in co-operation with the National Board of Censorship, and united support of that Board by all exhibitors, renters and manufacturers. These conditions, with the industrial forecast, look good to us. Hope the cameraman has made no mistake and that development will show the picture as gratifying as it appears upon this screen.

Foreign Trade Notes

BRITISH NOTES.

THE seemingly impossible has been accomplished. Mr. George Bernard Shaw has been filmed. It was a clandestine affair and took place at the Savoy Theater last night (July 9th), where Sir J. M. Barrie had invited a company of literary and theatrical celebrities to see a new production of his. The performance was timed for midnight, and as the guests arrived and entered the theater they walked full into the field of vision of a number of moving-picture cameras stationed in different parts of the auditorium. Whether G. B. S. knew of the plot or not, his arrival brightened the situation from a kinematographic point of view, for he picked up an axe and bolted up the staircase in search of Sir J. M. Barrie in a manner that would shock all modest Shavians. A part of the new play when staged for the public will consist of the projection of the film taken last night.

* * *

The new moving-picture tax levied the other day in Germany to the tune of nearly 24 cents per meter of film has aroused widespread comment. That an attempt will be made to impose a similar but not perhaps so heavy a duty upon films exhibited in this country is extremely probable, and at no very distant date—with what success experience alone will show. In Parliament recently Lloyd George was asked whether he proposed to introduce an amusement tax to apply to theaters and picture theaters. The reply given was that the matter was already under consideration. Exhibitors are already discussing the possible effects of a picture tax which, if created, promises to be analagous to the last land tax. When this was made law, the landlords promptly raised their rent charges and the burden fell upon the worker. Therefore the suggested amusement tax could only have the effect of increasing the price of admission to theaters. But before any such imposition can materialize in Great Britain it will first have to resist the attack of three formidable bodies, the manufacturers, the renters and the exhibitors associations, besides an enormous public outcry. Five years ago a tax upon "the pictures" might have been a feasible proposition to many, but today the majority of press and pulpit are on the side of the kinema, and a tax, if levied, can at the most have only a very limited existence.

* * *

E. D. Horkheimer, of the Balboa Film Corporation, of Los Angeles, is at the moment looking round London in the interests of his firm, and Samuel S. Hutchinson is still with us. A rumor is going the rounds this week that the "Flying A" president has come to terms with several English authors for the reproduction of their works.

* * *

Hector Dion, formerly with the Vitagraph and Biograph companies, both as producer and player, arrived in London recently to join Miss Florence Turner's company at Walton-on-Thames.

* * *

It has fallen to Thos. W. Hands, the municipal librarian of Leeds, to be the first public librarian in England to realize the value of the moving-picture film as a record for preservation for the use of the rising generation. He has proposed to the authorities in charge that a collection of films illustrating local life and customs, ancient buildings, etc., be immediately commenced.

* * *

A fresh batch of witnesses appeared for examination before the Parliamentary committee inquiring into the dangers of celluloid on Tuesday. The principal point under discussion was non-flam film-base, its advantages or disadvantages over ordinary celluloid stock. Will Barker (of the Barker Co.), A. Wood (Gaumont), W. Blake (Eastman Kodak) and A. J. Gale (an extensive exhibitor) each were of confirmed opinion that the compulsory printing of moving pictures upon non-flam base would precipitate a most unsatisfactory and disastrous state of affairs in the trade.

J. B. SUTCLIFFE.

PARIS NOTES.

FELIX ISMAN, the American theater promoter and real estate owner, has leased the great and beautiful Champs Elysees Opera House in the Avenue Montaigne, Paris. Isman tried to secure the theater some months back, but his plans were frustrated. Now, however, he is in full possession, and his dream of giving Paris the most sumptuous moving picture production ever attempted will be realized next month. August 27 will see the first exhibition in Paris of Gabriel d'Annunzio's wonder film, "Cabiria." Incidentally it will be the initial public performance of the Isman way of screening moving pictures.

Immediately the Boston Opera Company had vacated the Opera House, cables began to arrive from across the Atlantic, and by wire Isman has directed the preliminary work of gathering together an efficient staff and planning the transformation of the auditorium. Within a few days several score of workmen were engaged on the job. Thus when on Friday, July 3d, Felix Isman stepped across from the Plaza Hotel to the Champs Elysees Theater, he found his stupendous undertaking well in hand. Interviewed by the writer that morning, he said: "For the moment I can tell you nothing that you do not already know. I have only just arrived and have barely had time to look around. A little later on, however, I will be able to give you some particulars."

Parisians are evincing enormous interest in the project. The opening of the Isman season of picture plays will be an important event.

I am informed that Henry Ziegler, the American film merchant and vaudeville man, is dickering for the Paris Opera House.

F. J. Goldsoll, the American proprietor of the Cines Palast, Berlin, and till recently director of the German Cines Company, has just become director general of the Ambrosio Company. Goldsoll has engaged an entirely new stock company of moving picture players. He has also secured the services of Signor Caserini, who has been associated with the Gloria Company.

JOHN CHER.

KNOX GETS "CABIRIA" FOR SOUTHEASTERN STATES.

At what is said to be the highest price ever paid for limited territory on a motion picture on a pure rental basis, exhibition rights to "Cabiria," the Itala Film's Torino masterpiece, have been sold by Harry R. Raver to Frank Rogers, of Knoxville, Tenn., for fourteen Southern states. The price is in excess of $50,000. The states are Virginia, West Virginia, North Carolina, South Carolina, Kentucky, Tennessee, Georgia, Florida, Mississippi, Louisiana, Alabama, Texas, Oklahoma and Arkansas.

In these states Rogers may exploit a single copy of "Cabiria" during the life of the contract, which runs for fifty weeks.

Clauses in the contract provide for the exploitation and presentation of this wonderful picture in a manner consistent with its dignity. The cities and towns where "Cabiria" is to play must be liberally billed, and the picture must be accompanied by an orchestra of not fewer than twelve pieces and a leader. Prices of not less than 25 cents at matinees and 50 cents at evening performances must be charged. This contract is most important because of the sum involved and because it opens up a comparatively unexplored method of exploiting a film of sufficient merit to constitute an evening's entertainment in itself.

BEST BOOK EVER PRINTED.

Houston, Tex., July 12, 1914.

Moving Picture World:

Gentlemen: Find inclosed money order for three dollars for a renewal of the best book ever printed. Your issue of July 11th is certainly fine; if you want the dope look in the World. Thanking you for past favors, I remain,

Most respectfully,

Hotex Film Mfg. Co. JOHN N. BOGGS.

Doings at Los Angeles.

DIRECTOR ALBERT W. HALE, who recently left the Majestic company to direct John E. Brennan in special comedies at the Santa Monica studio, has finished his first reel, a roaring comedy, which shows a painter having a dream. The title is "Daub Has a Dream." Daub is a painter. The picture surely is a roarer. Much improvement has been done here, and the studio is running along smoothly, everyone working to make good pictures. Mr. Hale starts immediately on "Waiting at the Church," a farce comedy, which is a promising one, with Betty Taere in the lead opposite Mr. Brennan. Sixty extras will be used in this one-reel funnigraph.

* * *

Al. Christie, producer of Nestor comedies, has been sick for two weeks and has had to lay off making those funny pictures. He has been touring around the country in his big car with his wife and mother. They are now staying at the Merritt Jones Hotel at Ocean Park, where Lee Moran and Victoria, Eugenie and Arthur Forde are also sojourning. Christie expects to be able to work again soon.

* * *

There are many incorporations made in this city, some of which no data can be gained from. Here are two: Masterpiece Film Co., with directors: A. H. Hedderly, L. W. Blinn and F. C. Hill. Capital stock is $300,000. The Tom Nash Co. has also incorporated for $100,000. The Sunset Film and Comedy Co., with Norman P. Taylor, E. E. Smith, A. P. Haynes at the head, also incorporated for a hundred thousand.

* * *

William Franey, late of the Joker comedies, has joined Marshal Neilan at his Hollywood Kalem studio, where he will appear in some of the snappy comedies that the young director is putting out with Ruth Roland as the leading lady.

* * *

A. R. Fraser and son and daughter-in-law and a party from Ocean Park visited the Sterling studios last week. Mr. Fraser is the man who built the million-dollar pleasure pier at the beach, which was later destroyed by fire in 1912 and rebuilt immediately after. Ford passed out a number of autographed pictures of himself in comedy make-up.

* * *

Jane Bernoudy, of the Universal, the champion horsewoman of the world, and also a roper of fame, has purchased a new pony. His name is Johnny, and he is 14 hands high. She says she is going to use him to rope from. The little horse is at Miss Bernoudy's Santa Monica home.

* * *

Robert Thornby, of the Sterling company, is working at Venice-by-the-Sea with a juvenile company, using the miniature railroad and the racing coaster in the film. The amusement resort is a good place to make comedies, and Bob takes his kiddies there frequently to get good settings.

* * *

Producer Kelsey, of the Reliance studio, is going to explode a wagon of dynamite in a coming picture. The story is "The Wagon of Death" and the hero sends his brother to the beyond to save his sweetheart from death. Donald Crisp is finishing "The Idiot," a strong heart interest story of life.

* * *

Miss Margaret Gibson, famous as a Vitagrapher, who won the $50 prize for the handsomest bathing costume in the girls' parade at Ocean Park, took the freshly signed check to a real estate dealer near her home and planked it down on a beautiful $2,000 lot which she is buying in the fashionable Palisades district of Santa Monica. Sometimes it pays to win prizes. The lot is now nearly entirely paid for, and Miss Gibson is going to build a bungalow on it soon.

* * *

Jack W. Kerrigan went to Mexico in a motor car with a party, and was gone for four days over the Fourth. They went in a big Simplex, making the long trip to the war country in record time. Since returning, Kerrigan has been busy answering his correspondents. He received a beautiful cigarette holder in a handsome silver case with his name on it. Many other presents are being received by this star of the screen, and his letters of thanks cause him many hours' work.

* * *

The Robbins company is busy at work on a comedy which is a real comical picture. Jack Phipps is in the leading role opposite Miss Dixie Stuart. They go buggy riding in the country near their farmhouse, and she falls out of the vehicle. Really she did fall, and suffered a painfully sprained ankle, and has been hobbling about between scenes on a crutch. This company is progressing nicely, having built an outdoor stage, and dressing rooms.

* * *

Tom Fortune, of Lasky's, says that the studio is full of thousands of dollars' worth of valuable antique furniture being used in "The Ghost Breaker," and that one old clock is valued at $550. "Where the Trail Divides" and "What's His Name" are both being produced here at the same time, and poor Tom is about the busiest man in seven countries. The total valuation on the antiquated furniture is $30,000. Three pictures are worth $100 apiece.

* * *

Barney Sherry and W. S. Hart, playing in the western film, "The Two Gun Men," and the company directed by Reginald Barker have returned from the Grand Canyon after doing some dizzy scenes along the top of the big bluff. They report a fine trip—not. Barney says the beach looks good to him again, as it was 130 in the ice boxes up in Arizona.

* * *

Lasky's studio is being again remodeled and improved, additions having been built. A carpenter shop has been added, as has a stage strip 60 feet wide; 27 new dressing rooms were built and are now in use. They have an old chest there 300 years old, which was handed down in a Spanish family of the Southern California country.

CLARKE IRVINE.

Hemment Making Good.

Wild Game Photographer Has Interesting Experience in Wildest Africa.

By F. H. Richardson.

FOR months past J. C. Hemment, who took the first series of the Paul Rainey African pictures, has been in the wilds of Africa strenuously engaged in securing a new series of wild game pictures. The writer is in receipt of a letter written aboard the S.S. "Gascon," of the Union Castle line, "at Aden, or near it, on the Indian Ocean," mailed at Port Said, June 27, in which friend Hemment announces his return to civilization. In the course of the letter the following items occur:

> For five long weeks I was in hot chase after a bunch of elephants that were big enough to pull the Singer Building down and possessed of enough ivory to supply the billiard ball chasers for time and eternity. Then at Buffalgton, the greatest lake in the world, we ran into a bunch of hippo that made many a mouth water, and these were only two of many experiences. I am now on my way home, a happy and satisfied man. Have made approximately 20,000 feet of film, not all game, but every foot of it interesting. Kings and queens have turned out in their royal robes and performed ancestral stunts for the benefit of the moving-picture camera of Yours Truly; this in three different Protectorates. These pictures show the native customs, dances and usages. My buffalo hunt is one great, big, red-letter thing, and I'll tell you all about it when we meet beside the Great White Way, about the last week in August. I have developed tests from each film, right along as I made them. Talk about a hot box! Just try a dark room tent in equatorial Africa and you will find it out-sweats the sweatiest kind of Turkish bath. My colored autochromes have come out fine, and I have about five gross of 4 by 5's. Have had some jungle fever, but am all right now.

As is well known to those in the "in." Hemment ranks second to none when it comes to matters photographic. He has had ample previous African experience, and we may therefore confidentially expect that the pictures he will be prepared to show upon his return will be something entirely out of the ordinary, and something that will make one great big hit. He will remain in France long enough to develop the whole 20,000 feet.

We are glad Hemment has met with success, because not only is he a hard worker, and therefore deserving, but Jack is also one of those men concerning whom our English brother would remark: "He's a blooming good chap, doncher know, old top."

Later, from another source, it was learned that George Outram, a noted hunter, who was with Hemment in Africa, is coming on to this country to lecture on the films. In his earlier days Outram matched his prowess at England's national game, cricket, against that of the present King George V.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Just Plain Rotten.

COMPETITION may be the life of trade, but it is very evident that some exhibitors have no decent idea of what competition is. We offer in evidence a paragraph from our pimento-flavored contemporary, Real Reels, of Denver. This is the offering:

CAN YOU BEAT THIS?

> Live and let live, is a good old adage that apparently does not hold good in Sanpete County, Utah. One of our customers writes to the effect that every time he runs a Famous Player subject or any big feature that his opposition promptly puts on a five-cent and free show—five cents preferred, but if the people won't come for a nickel the doors are thrown open to everybody. If we printed what we thought of such tactics we would be arrested.

Now Real Reels is published by a feature film company handling the Famous Players' stuff, and if this were all, the item would be passed over as scarcely worthy of comment, save as a local scrap, but it is in line with several other items from several other exhibitors in widely-separated parts of the country, and it is evident that Editor Carpenter is voicing his just wrath over a condition of affairs that is nothing less than vile. A person running a theater cannot meet just and fair competition. He sees that on certain nights his contemporary gets all the business. He immediately throws his own house open free. It does not matter that such tactics must inevitably ruin the man using them. *Perhaps, in the meantime, he has ruined the business of some other man,* and being himself ruined, feels immune from legal proceedings; feels himself safe. Like Mr. Carpenter, we feel that if we printed what we really think of such tactics, we would be arrested for criminal libel as well as illegal use of the mails, perhaps.

Even Vice-Presidents.

And mind you, one of these men, not the man referred to in the above paragraph, but another man, is the State vice-president of the Motion Picture Exhibitors' League, a man expected, by virtue of his office to set an example of decency to others, and yet he takes this fashion of "fighting" his competitor. He has not the manhood, the decency, the guts, if you will pardon the word, to fight attraction with attraction, to match wit against wit—he has no wit—he can only lie down like a hamstrung calf and bellow. He is not a manager, he is not even a half-excuse for a manager, in spite of his office, he is a weak-kneed, yellow-livered excuse for an imitation of a full-grown, yellow-blooded man. This is written before the results of the convention are known, but we hope that someone had the nerve to bring this matter up and set it forth in its true light to all the exhibitors in the convention and all whom they represent. We do not know what the legal aspect of the matter is. Very probably it varies in the different States, but if there is any one particular thing that seems to this writer to be small and mean and cheap and all else that is nasty and picayunish, *this is it;* the pin-headed fool who can't manage his own house, trying to ruin the business of another man who has got a little enterprise.

It does not matter that a man cannot put in a good enough show in his five-cent house with which to offset the other man's efforts. It is not the fault of the live man that his competitor is still dangling along with a five-cent show unable to raise either price or program. If he cannot afford to make use of a ten or fifteen-cent program he should do the best he can with his puny nickel program. The other man managed to get a ten-cent house, and to flood a town with free tickets on the night of the other fellow's feature program, is getting about as close to the dogs as anatomy permits an alleged human being to get. Outside of that it *might* be a good idea.

New and Mighty Good.

If you are looking for a good-natured "sting" get some small manila envelopes and have some such printing as this done on the face:

> Enclosed find a LEWS Patent, One-Piece Coat or Skirt Hanger, the invention of our operator. Accept with our compliments, Vaudette Theater, West Point, Georgia. J. W. Llewellyn, Manager.

If you ask for "pay envelopes" you'll get about what you want. Now advertise a souevenir night and lay particular stress on the "one-piece" hanger that may be carried in the vest pocket. Advertise that each person attending on a certain evening will receive one. Now get a couple of pounds of two-inch wire nails. Wrap them up so carefully that no one will suspect that it is a nail at all. Hand them out. The laughter the nails will raise will overcome the disappointment and leave the whole crowd in good humor. To help along the effect try to have a bill just a little bit better than usual that night or pick out some feature night. Mr. Llewellyn very thoughtfully sent one of the hangers to show the idea, and a whole pack of envelopes. Most of these have been filled and given out, and we have yet to find a person who will not admit that a two-inch nail is not other than an efficient one-piece coat or skirt hanger, even though it is not the sort of hanger that most persons expect. It is one of the cleverest catches that we have seen in some time.

O— E— Again.

Eugene O'Keefe, of the Luna Theater, Billings, Montana, sends in some programs and a copy of an invitation sent out for "A Million Bid." And what do you suppose the type is? It's a fussy-looking Old English, that dear, good Old English, that has been in the type cases since Guttenberg discovered the art of printing from movable types. Of all the hundreds of styles in the A. T. F. book, with Engravers' Shaded, and Litho Title Shaded, and the various styles of Typo script and all the other good things, the printer had to have one more whack at the good old stuff. If we had a printer who ever dared to set a job for us in Old English, we would either kill him or sue him for damages. No one but yap printers ever uses Old English for imitation invitations now. Don't deal with the yaps, or people will think you are a yap yourself. If Old English was a pretty face, or legible or anything but an affront, we could understand its use, but at the present day no one but backwoods printers, kids with five-dollar card outfits and a few other ever use the stuff, and it most assuredly and emphatically should not be used for matter that a manager *wants* people to read. We thought that even Montana was further along than that. The card is well worded, but few people have the patience to weary their way through ten lines of puzzle-stuff. Mr. O'Keefe says that it brought out a select crowd, so perhaps they have plenty of time in Montana, even though that is no excuse.

The program is better, being readable. There is a rather attractive front page, done with type and a single ornament, clean-cut and clear. On page three is given the weekly run with a special story of the big feature on page two and a little gossip on page four, including the announcement that those visiting the theater on Monday will receive free a photograph of Miss Joyce on request. Mr. O'Keefe asks for suggestions on the program. We see nothing in particular to suggest changes on, either in the copy or the setting. Both are well done for the size of the sheet. The only improvement would be an increased size or number of pages, preferably the latter, perhaps an increase to eight pages with a page of chat about the house, a couple of pages for the coming attractions and two more pages of gossip.

Another Haynic Argument.

The Haynic Theater, Fairmount, Minn., almost always is good for copy on something they produce. Here is the latest from their D. K. special that others can use with benefit:

THERE'S A REASON.

> This little heart-to-heart talk hasn't a thing to do with the breakfast food business and the man who invented the phrase has chased himself over into the Happy Hunting Grounds, but we simply had to steal his thunder because we wanted to impress upon you that there IS a reason.
>
> If you haven't been wearing ear muffs for the past several weeks you must have heard a lot of talk about the wonderful pictures the Haynic has been showing. THERE'S A REASON.
>
> In fact, the reason is quite numerous. For one thing, we are not confined to the output of one concern; we are buying in the open market THE VERY BEST of nearly all the bigger manufacturers. We care not who makes them; if the pictues are good the Haynic buys them.
>
> For another thing, we have the best, clearest, steadiest projection possible to obtain. We ask you to notice the clean, distinct, clear-cut effect of our pictures—that they are as clear and distinct at the extreme edge as in the center. Please note also, that they are steady. You have undoubtedly seen pictures that wiggled and wobbled around on the screen until they gave you the impression of a setter pup chasing his tail. Ours are not of that kind. There is no eye strain, no fatigue in Haynic pictures. THERE'S A REASON.

We like, too, the way they phrase their announcements of coming subjects. They do not promise too much nor too little, and are not afraid to admit that an occasional reel is not quite up to standard.

Another Clip.

Harold and Helen Ballou, of the Olympian, Seattle, give another good clip paragraph for program publishers in this comment on Shakspeare:

> "All the world's a stage and all the people players," writ William Shakspeare some years ago. Little knew the bard that his playful jest would become a real, genuine fact in the days to come. The silent play is acted upon the world's stage, anywhere and everywhere, by anybody and everybody.

Now and then a little "highbrow" stuff helps a lot and it was the Ballous who started that quotation from Omar on its rounds some time ago. There is a lot of it hanging around if you know where to go after it.

"Two Fers."

The Spruce Theater, Philadelphia, is making special terms to the kiddies for the Saturday matinees during the summer. They print a

coupon good for two children if presented with five cents at any Saturday matinee, and print two on one weekly program. Another program carries this argument:

> If you feel fatigued after a warm day's labor come here in the evening and brighten up. It will fit you for a better day's work on the morrow.

That's all right as an argument, but it is lacking in snap. This might be better:

> If it's hot at home, come here.
> You'll work better tomorrow.

The shorter, crisper the argument the more apt it is to be read and believed. Spanking a man with a feather pillow does not have one-tenth the effect that the same weight of lead pipe will have. In your advertising use lead pipe rather than feather pillows. Vastly more effective and convincing is the line:

> Send your children to the Matinees and you KNOW they're safe.

That tells something. It tells it smartly. Some men get as much as $10,000 or $15,000 a year for telling commonplaces smartly. Make a noise like that much money in your advertising and you'll GET IT. But you'll have to do it all day and every day, not merely by fits and jerks. Chester Beecroft got a good job the other day. We would like to bet he did it on the stuff he wrote for the General Film. Surely you remember the "Bill" stuff. So did his new boss.

Would You?

The Lehigh Orpheum, South Bethlehem, Pa., sends in a post card for a recent Kalem that starts interestingly with the question

Would you sacrifice your beauty to save your sweetheart's life?

That line, we think, is of greater importance than the Alice Joyce line just below, and yet it is set in body type where Miss Joyce gets a fat black line all to herself. The public at large is more interested in the proposition than in Miss Joyce and the fans would find her name in six point, though there is plenty of room for the two lines in bold type. The point is to find what line will most directly interest the greatest number and play it up accordingly. The question line is easily the strongest here and should have been featured. The entire advertisement is a little bit too much the work of a job compositor and not the advertising man, though they have a man who can write lines. We wish the ad man for the Orpheum would get so familiar with the print shop that he can call the foreman and at least three printers by their first names. It would pay him, and pay him well.

It Pays to Advertise.

It pays to advertise in this paper. We've said so before and very evidently lots of others think so. We said recently that Woodland Park, somewhere, seemed to be a nice place, and right away it develops that the park is in Louisville, Ky. A. V. Oldham, the president of the company, supplies the information and a weekly program folder that drops into poetry. This is the poem. It can be made to fit any two syllable park and three syllables if you are careless:

———BE A BOOSTER———
When you see the Woodland trying,
Hard to give you a good show,
You can boost it up a trifle;
That's your cue to let folks know
That you're not a-going to knock it,
Just because it ain't your "shout,"
But you're going to boost a little,
For they've got *"the best show out."*

But their best advertising is the picture of a place so attractive that we wish we were there right now. If they will send in a good photograph we will be glad to run it.

Another One of Those.

And just as we have found Woodland Park comes a sample from some place. The post mark looks as though it might look like Los Angeles if the canceler had not tried to make a quarter turn with the stamp. Anyhow Mr. Frank Egan announces that the Little theater is going to have some remarkably good shows, and he announces it with a choice of type that would please any printer as much as it would please any patron. It is pretty just to look at, and it makes you feel that a man who can get up such advertising could not possibly offer a poor attraction. It is all print, but it looks all hand cut work merely because someone picked out the type with care. If this comes to the eye or eyes of Mr. Egan, will he please send some more and tell if our guess is correct. And if he will offer to send samples to others, he'll more than double the debt.

With Ribbons.

Frederick E. Mortimer, of Freeport, Maine, is no more careful to tell us where he lives, but the man in the post office has less muscle, so we know. He sends in a well printed card inviting us to come with our better half "to meet Miss Lucille Love." A white satin ribbon badge is inclosed with the request that it be worn, which no doubt lent "an air" to the occasion. We think some people would be coaxed to attend just to wear the badge. That may seem foolish, but try it yourself sometime.

We Are Waiting.

We are waiting to hear from the Third Street theater, Easton, Pa., about that dramatic company they were going to start making pictures with. We should hate to think they were fourflushing. Meantime they are keeping the camera busy (they have a camera) with school commencements, local firemen's parades and such things. Just in passing we like their top line that reads "Ninety minutes from Worry." They will be closer to it than that when they start their dramas, but meantime it listens well and may cheer them up.

Still From Missouri.

Here is a letter from Philadelphia. Our statement that the small town man seems to show more hustle is getting under the urban skin. Here is the result:

> In the issue of June 27th I notice you hand some bouquets to the small town manager, and no doubt a great many of that class will, as a result, be induced to send in their small bit. We have three suburban towns running part time, as much as they will stand. The inclosed speaks for itself. It is printed on thin stock as we have them inserted in the morning papers. For house-to-house distribution we use post cards on manila stock.

We do not want to hurt anyone's feelings, but we think that the insertion of extra matter in newspapers is a grave error. Most of the big papers are in arms against this "magpie" circulation, and even where this crusade is not on we think that most every man resents a circular fluttering from his morning paper. He takes the paper for the news, not as a vehicle for a lot of truck, and he will not read the stuff that is not in the paper. Most people feel that this is a cheap effort to get into a paper without paying for the privilege and will resent it as an imposition. We know that the man who leaves papers at our door knows better than to offend in this matter, because he has been warned against it. It is like the darkey funeral tailing on to the circus parade to get the benefit of the free band, and it creates a sentiment the reverse of favorable.

We still think that the small town man plays the game better, but we are open to conviction if the big town people have pride and wit enough to match the small town offering. Hustle is represented by more than an inserted throwaway in someone else's paper.

More Than He Paid for.

Recently we spoke of an advertisement put out by Frank Montgomery for his Jacksonville house. This was a four column, down the page advertisement that urged Jacksonville patriots to boost instead of knock. We said then that the advertisement was something more than the space it filled, but it seems to have gotten all Jacksonville talking and it was made the text for a pulpit sermon the next morning. Here is an extract from the report:

> Sunday, at the morning service at the First Christian Church, Rev. J. T. Boone, pastor, had a great deal to say about "Boosting." He was calling attention of the Sunday school class to the value of boosting the Sunday school for a bigger attendance, and used the argument of Montgomery, the Moving Picture Man. He held up for observation the four-column advertisement Mr. Montgomery had in Saturday's Metropolis. He called attention to the beauty of the advertisement in two colors, and to the text of the ad, which was on "Boosting." He showed how well Mr. Montgomery is boosting, not his own business so much, as everything in general and the city of Jacksonville as a whole. Then he read an extract from a boosting editorial in The Metropolis, and heartily commended all this boosting, and called attention to the results bound to accrue if everybody boosts the city and the State as these have done, and described how it would build a big city here.
>
> Dr. Boone urged his Sunday school pupils to become boosters—to boost for a bigger and better Sunday school, and told them if they would boost consistently, persistently and constantly they could do it. And he is right. Hearty, constant, persistent, intelligent boosting will build great things, Sunday schools, communities, churches, counties, states and countries.

But, mind you, Montgomery backs this up. He does not merely talk. When we were down in Jacksonville in January Montgomery referred us to the largest stationer there for a small purchase. They did not have it in stock. In June we were down again and were looking for something more important. This, too, was not in stock, and we good naturedly "kidded" the manager about his boasted store. The next night the owner of the store himself was at our hotel to show that the article we had wanted in January had been put in stock at once, and to promise that the other goods would be in stock when we want them in the fall. It was a small matter, less than a ten dollar purchase, but Montgomery had too much pride in the town he brags about to let a man go away saying that he could not get what he wanted. He had gone to the trouble to hunt the merchant up and pass along what was not even intended as a complaint. It's no wonder that when Montgomery announces himself as a booster that people take him seriously, because he is a booster in the best sense of the word. He is identified with the whole town and not merely with his picture houses. And it is what lies back of the advertisement that makes it so effective.

Are you a *part* of your town or are you merely living off it?

Not Bad.

Lubin's two reel "Kiss Me Good Night" is caught up by the Lehigh Orpheum, South Bethlehem, Pa., to form the catch line of a card that merely reads: Kiss Me Good Night at the Lehigh Orpheum, Tuesday, June 30.

More would have spoiled the advertisement. They used just enough to pique curiosity with an unusual line, and at the same time they insure the card a longer life, for the rural swains are bound to hold on to the printed advertisement to help out their bashfulness. Some one down there evidently stays awake

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

OWING to the delay sometimes necessary in replying to inquirers through this department, it is announced that in future replies to questions relating to the technique of photoplay writing will be replied to by mail, replies of general interest being repeated for the benefit of others. Where the questions are simple and may be replied to briefly, the annotations will be made directly on the question sheet. In case a more elaborate treatment is required *and* the subject is of general interest, the carbon of the printer's copy will be sent. This is *not* an invitation to seek to start an elaborate personal correspondence, and questions that seem to be written for no other purpose than to draw a personal reply will be ignored and the stamp confiscated. Neither is it the idea of this writer to do the work that should be done by the correspondent. If you want to know what company is likely to have a child seven and a half years old, nine feet tall and with blue eyes, do not enclose a reply envelope. Read the synopsis printed in each issue and find out for yourself. This is intended merely to expedite the answering of questions asked by earnest students of photoplay who may be inconvenienced by the delay of two or three weeks required for a printed reply. If there is any tendency to start a comedy feature the offer will be withdrawn. It is up to the readers of the department to be nice.

Under no circumstances whatsoever will the manuscript of any person be handled. We cannot even look at synopsis.

Edison Wants Ones.

The Edison company wants good one reel scripts and wants some quickly. Not long ago they were overstocked and advised contributors that they would not be in the market for a time. Now they have resumed buying and ask that announcement be made that they are again in the market for powerful one-reel dramas.

Goes on a Month.

Announcement is made that the Telegraph-Chartered Theatres Corporation prize contest will close September 15 instead of the middle of August as originally announced. Scripts should be gotten in by then.

That Sun Stuff.

Honestly, if we were not such a fat, good-natured cuss, in spite of what some of you think, we might be tempted to get sore at the number of persons who have written to us about the Vitagraph-Sun contest when we never had even the littlest thing to do with the contest and never had a script in. Now to reply to a whole lot of people, please listen:

The Sun wanted something that would get it readers, on the proposition that some of the readers would stick after the contest was over. The Vitagraph wanted some advertising, as all companies do, and it would not be able to *buy* such advertising as it received out of next year's profits. They got together. They ran a contest. They ran it absolutely on the level. They paid out a certain sum in prizes and purchased between two and three hundred other scripts. But they cannot afford to hire one clerk to spend two days looking up the script of yours that did not get a prize when there are about a thousand others who each want a script-hunter for two days. You gambled a script against a thousand dollar prize. You lost. Be a sport and take your loss. Don't be wolfing around asking to have your script sent right back.

It was the Vitagraph-Sun contest. Read the Sun to see if you won. If you did not win you lose. You lose your script if you did not have the forethought to carbonize it, and if you are not in the suplementary list of three hundred. If you are, see it in the Sun. This is their graft, not ours, and we don't want to spoil the Sun's game. If you think the Sun ran the contest just to oblige you, you lose again. They ran it so that several thousand persons would each buy a copy of the Evening Sun every night until the excitement dies down. We cannot run a private inquiry bureau and defeat the Sun's ends. It would not be clubby. Ask the Sun. You were gambling about a hundred copies of the paper against the thousand dollar prize. If you drew a blank pay for the ticket, anyhow.

Hartigan Wants Slapsticks.

P. C. Hartigan, a former Kalem director who now is doing comedies for the Pathe Freres, apparently on footage, writes, returning some straight comedy: "Owing to the fact that this branch of the company is to confine itself for the present, at least, to slapstick comedies, I am returning your scripts. As things are now on a smooth running basis here, we promise not to hold scripts longer than a few days." His address is 406 Court street, Los Angeles, Cal.

Inquest Clubs.

We want to see the coming season end with an Inquest Circle in every photoplay writing center in the country. Most of those already established have done great good in bringing the isolated writers together and getting them into the atmosphere of the work, and we want to see more of them established.

But we want to see them conducted on the lines of the Inquest Club of New York City, and not along the cut and dried lines, for we believe that the rules laid down make for the best and most permanent organization. Many of the local Coroners have started out to pattern their organizations on the lines of the usual literary club, and this defeats the end of the club. The rules are very simple.

The first is that there is but one office, the Coroner. There are no other officers and no membership list, therefore no election of members or officers and no opening for the arise of friction. If you don't like the Coroner you quit the circle. If you do like the Coroner you can remain a member as long as you behave yourself and the Coroner likes you.

The second rule is the complement to the first. Since there is no membership there can be no membership fees or dues of any sort. The Coroner can collect no monies, nor can the circle hold a library or any other sort of property.

The third rule is that the Coroner shall not recommend any book, periodical or publication of any sort, nor recommend any school, course or any other mode of instruction. This applies to this paper and its publications as well as to the publications of other concerns.

The fourth rule is that the Inquest for meetings shall be held not less frequently than once a month between September and May inclusive, either at the home of some member or at some restaurant where the charges on the bill of fare shall be within the means of the membership, and preferably after visiting some photoplay program or on a night immediately succeeding.

These are the rules that interest the membership. It is also understood that the Coroner shall deal equitably with the members of the Inquest, but the Coroner is answerable only to the Coroner of the parent body and not to the members of the local inquest.

In other words, some competent person undertakes to gather about himself or herself the other writers of a city for the purpose of study and discussion. Each can help the other without losing any personal advantage, and already the Circles in Pittsburgh, Baltimore, New Orleans and elsewhere have done much to develop writers into sellers.

If you want to start an Inquest Circle in your city write in. In the fall the various circles will be advertised at least once a month and an effort made to keep in intimate touch with them.

Miss Justice's Ideas.

Miss Maibelle Heikes Justice writes so sanely on the subject of the recent Vitagraph contest, that we print her letter in full, merely adding out own "Amen." She seems to have said about all there is to say of the squarest prize contest on record. This is what she writes:

> The big Vitagraph-New York Sun photoplay contest just closed, in which you may have already noted I won two awards in the Supplementary Prizes, one on "The Under Man," a three-reel society-business drama, and "The Psalm Singers," a two-reel, out-of-doors comedy drama of new idea, has been particularly interesting to me during the past three months for the fact that the Sun has been publishing so widely a call for ideas and plays from the big literary authors, stating thus the Vitagraph Company, as well as the newspaper which is the *vade mecum* for news of many literary homes, hoped to raise the standard of the silent drama. I have always had faith that the fiction author was by experience qualified to make a good photoplaywright. However, it was a distinct disappointment to me, and must have been to the Sun and Vitagraph as well, that out of the great mass of 3,500 scripts sent in to the contest, to find among the successful "fiction-writer entrants" a number of less than you could count on the fingers of one hand. It was furthermore a big surprise to me, for I have heard incidentally that about 40 per cent. of the unsuccessful contestants were the big writers—many of them famous. I scarcely expected to win the big prize, but if for no other reason I am mighty glad to have "made good" among the very small "fiction representation," whose plays have been added to the major prizes. And alas! this further demonstrates the fact to me, that the big author so wide and wildly advertised with poster credit, has been brought to the front by the assistance of the patient and experienced staff-writer. There are exceptions to this rule, I know—but here was a contest opened to the whole world, and I am amazed, if not a little ashamed, of our best writers, for allowing such a chance for photoplay recognition to get by them. But it certainly shows that the photoplay author is born, not made. Photoplay writing stands absolutely in a class by itself. Mabel Herbert Urner, Madison Cawein and the few others of us who were successful, I trust will now hold on to the game—which truly I have found the most fascinating in the whole catagory of writing—or at least try to hold up the literary end of the profession.
>
> Personally, I had no time to prepare for the contest. I simply took what represented my regular week's work, but as my aim has always been to not allow the standard of one of my scripts to fall beneath the other, I trusted that what was sent, almost at the last moment, might qualify as my usual work. Stress of contract work did not permit me to write a long multiple. Yet my plays went in as finished, playing scripts. When I began the photoplay game a little over a year ago, it was expressly with the view of building up from the fundamental start on a sound foundation. No *synopsis only for me.* The joy in writing scripts is to do them from begining to end, and weigh them out in logical construction the same as if one were to weigh them on a scale.
>
> In the contest meanwhile, one notices the names of many of the regular, experienced scenario writers among the successful ones. This is gratifying to all concerned, I feel. In this contest, scripts had to speak for themselves, and Sun-Vitagraph is to be praised and thanked for this edict, as it gave every aspiring photoplaywriter in the world a chance, if he would

but try, regardless of name or reputation. Yet, even the regular script man might have made a better showing in number.

But perhaps the most striking instance of all is the great number of newcomers recorded on the honor roll, from whom, no doubt, fresh ideas, or synopsis-drafts will be purchased. Their winning may have just been a streak of luck, but from these men and women—many of whose names we have never heard—will likely come the photoplay dramatist of tomorrow. The printed list in the Sun is quite a remarkable outlay—and here is success to all of them.

In completing a twenty-four-reel series, and a twelve-reel series of multiples for William N. Selig, aside from other multiples as the fancy struck me, my work for the last four spring months is almost at an end. An eight-by-ten shack, and my periodical love for the great north woods, is luring me. So the first week in July will find me flying somewhere, without an address. I have accepted short invitations from Newport, R. I., and Big Moose in the Adirondacks, mid-summer, but there are wilder spots I know of than these, and in the fall when Mr. Selig sends a company north to produce my Northwesterns, it is my idea to go along, and likely find a couple more plays again, on the ground. So far my work has been identified with the Selig and Essanay film companies, whom I have noted the Moving Picture World has designated as my "first loves," but one rightfully and naturally feels a loyalty to those who advanced her first interests. But as I come to think of it, it was Vitagraph who accepted my very first script in synopsis form.

"Stolen Ideas."

Just a couple of weeks ago we wrote a story and shot it out and two days later saw what might have been the twin sister to the script, so we sent a telegram and called the script back. The story was written the day the film was released and there was no possible chance of collusion or fraud of any sort.

It is this sort of thing happening every now and then that make us slow to accept the numerous claims of stolen ideas unless the titles and names of characters are also identical, which puts it out of the accident class.

Exact Technique.

In our Technique of the Photoplay, in one of the sample scripts, the scene has an automobile "entering." Later the occupants re-enter the car and "car off."

A chap who likes to split hairs and then split the splits and again subdivide wants to know if the auto should not exit since it entered.

The aim of technique is to get the best possible action and tell it understandably to the editor and director. If this is done it does not matter whether the car is off, exits or is removed from the scene. Anything that gets over the fact is sufficient. Properly the occupants should "enter in car" and "exit in car," but if the car enters and is off the director knows what is wanted. The sample script was purposely written in loose technique to convey that fact, but this writer wants to be painfully exact, apparently. Some time ago a literary purist who read one of our scripts was horrified to read this scene:

6— *Street*—Jim on—Nell enters—Jim lamps Nell—chases her.

He thought that we should be ashamed to turn out such work, and maybe we would be if the story were intended for a stranger editor. In such a case we might have written:

6— *Street scene*—Jim is standing in the near foreground—Helen enters—Jim's attention is attracted by Helen's pulchritude—he becomes enamored as she passes across the stage—as she leaves the scene he starts in pursuit of her and also exits from the scene.

However, it was intended to be produced by Arthur D. Hotaling, and he did not have to send us a night letter to ask what "lamps" and "chases" meant. He got the scene over quite comfortably. This is not a defense of the script written in slang, which is seldom excusable. It is intended to point out that painful accuracy may detract from the spirit of the story.

Credit to Authors.

Once upon a time, not so very long ago, there lived a Young and Earnest Author. He still lives and he is still Young and Earnest, but he no longer Shoots Off His Mouth about Credit to Authors, because he got a Studio Job, and he knows what This Writer knew Several Years Ago, to wit, that "Written by" looks Good on the Script, but is a Blamed Lie in Most Cases. Dropping the George Ade Style of capitalization, here are his amended conclusions:

> Before I joined the —— staff no one shouted louder or harder than I for credit to authors on the screen, and no one belittled the work of the staff writer more than I did. Nowadays every time I see an author credited by my company with a picture I cannot restrain a laugh, because I know how little that writer had to do with the finished picture. Even men of the standing of —— —— and —— —— and —— —— write stuff which at times has to be touched up, and as for the ordinary run of authors we are seldom able to use more than the bare idea of the story they have sold. And as you probably know, there is a big difference between working up one of your own pet ideas, and taking another fellow's and trying to make a good picture out of it. For instance, a few weeks ago my firm bought an idea for $5 of —— joining the volunteers and being put through the drill for recruits. The idea appealed to Mr. —— and was turned over to me for development, and I had to write one thousand feet of action around it. Still more recently they sent out an order for a number of slapsticks with all exteriors. The output was falling behind, the studios were overcrowded, and they wanted to get 25 or 30 scripts on hand right away that they could turn over to directors to go out and make in one or two days. I gave them five in two weeks. Not so bad. But in returning to the scripts that we reconstruct, no matter how much work we do on them, we are never heard of, except on pay day, and I guess the bosses think that suffices. We are very seldom pressed for original work. There is generally so much reconstruction and picturizing to be done that the bosses would rather have us devote our efforts to this stuff than write new stories. And we put so much of our own stuff in the stories we fix up that in the long run it about evens itself up. But as I said before, giving credit to the original author in cases like this is a joke.

It is not so very long ago that this chap was one of the most insistent howlers for credit on the screen, both in the Inquest Club and wherever else he happened to be. He wrote letters to such papers as would print them, arguing against the "injustice" of the practice and praising such companies as did credit the author. Now he is with one of the crediting companies and he is honest enough to admit his error because now he knows.

Personally we should like to see authors given full credit where such credit is deserved. We have always said that, but we have added that the time is not yet ripe to kick with any justice back of the complaint. Here is corroborative testimony from one of the most anarchical of the old guard. If you won't take our own word for it, perhaps you will accept his.

And by the same token when we say anything along similar lines, please realize that through personal touch and in correspondence we have a vastly larger horizon than your own, and so a wider and more authentic knowledge.

Manufacturing Stories.

Don't manufacture stories. Write them. Do not take certain factors that ought to make good stories because they have been used before and seek to make them over into another story. If you cannot give the old factors new treatment drop them until you can.

If you are an old and practiced hand you can give the new twist and you are justified in using the old elements, but the new writer needs to be most careful of the material he selects.

For some reason writers seem fond of the inventor who has his invention stolen. Several good stories have been done on this theme, but in every instance the author has given new twists to the old string. The beginner does not know the tricks, and so the resultant story is merely the story of the inventor who gets his idea swiped and gets it back again and that is as fiercely interesting as the story of last week's ball game.

There are ten thousand people trying to write stories who cannot get ahead merely because they cannot get away from the conventional ideas and strike out on new lines. Now and then some of them do hit out, but they get so far out that they are worse off than before.

We have not the slightest idea that any large number of persons will accept this advice, but the man who up to date has not made a sale will be most likely to take money from the manufacturers if he will stop trying to sell and put in one full year merely studying plots, what makes them plots, what can be done to make them other plots and why this last should be done. Then he can take up the detail of selling with a better chance of success because he at least knows something of his subject.

Back to One.

Several managers of theatres have written lately of their efforts to test out their audiences on the subject of their preference for single reels and multiples and almost without exception the decision has been in favor of the one reel subjects, the voting being as high as 75% in favor of the singles where it was announced in advance that one night a week a two or three reel story would be shown.

This does not fairly indicate the preference of the spectators, for it deals with the double reels as they are and not as they should be, and this is a factor that should be kept in mind. Not all two reel stories are worth two thousand feet of film, but it is clear that there is a stronger and constant demand for one reel subjects, and where there is a demand from the public the manufacturer must eventually supply what is wanted. It will not only give an opening to the beginner, who is not able to handle two reels competently, but it will also give the real writer a market for stories he has not the nerve to try and pad into two reels.

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Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps, (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 43.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Would you recommend a belted or a direct connected engine and dynamo? Give reasons for your answer. How would you, in some simple, inexpensive, effective manner, deaden the engine exhaust, without creating any back pressure on the engine? What is back pressure, as applied to an engine; what is its effect? What is compression and its effect, and how is its amount changed?

Roll of Honor on Question No. 37.

Again the Roll of Honor is short, and I have got to do considerable stretching to include anybody in it at all. However, the replies by the three brothers named are fairly good: Joseph H. M. Smith, Fort Worth, Texas; Eugene A. Upstill, Long Pine, Nebraska, and Boston, Mass.

Answer to Question No. 37.

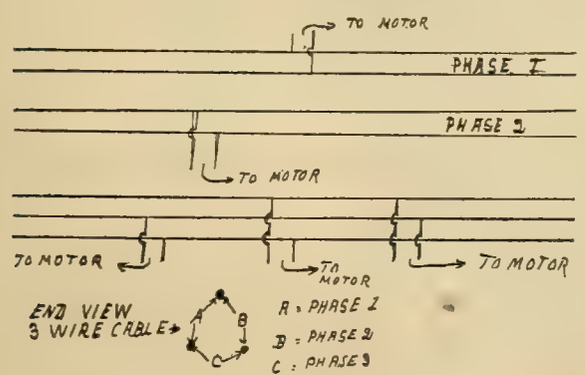
By Eugene A. Upstill, Long Pine, Nebraska.

The question:

Can you use a motor wound for single phase current on two or three phase, or a two phase motor on a single phase or three phase? If your answer is yes, show, by sketch, how you would connect. What is "single phase", "two phase" and "three phase" current, and what in your opinion are the advantages or disadvantages of the various phases? Suppose you had the choice of single and poly-phase current for that new theater, the same to be used for incandescent lighting, fan motors and to pull a motor generator set. Which would you advise the manager to install, and why would you give that advice?

The Answer:

You can use a single phase motor on one phase of either a two or three-phase system, as per sketch No. 1, but you cannot use a two-phase motor on a single phase system. A single phase



system is merely a two-wire system in which each wire is positive for every half cycle and negative for one-half cycle. A two-phase system is one which makes use of two alternating currents which differ in phase by 90 degrees, or one-half cycle. A three-phase system is one which makes use of three simple alternating currents separated by 120 degrees, or one-third of a cycle. A two-phase current can be run on a three-wire system, or on two separate two-wire systems. The poly-phase is the better for the central station, and for persons using motors, but it has no advantages for lighting. The question does not give the size of the fan motor it is proposed to use, but for anything not exceeding ¼ h. p. it is better to use single phase, since it will cut the expense of wiring. However, for a heavier motor, such as the motor of a motor generator set, poly-phase current is best by reason of the fact that with single phase the action on the motor armature is somewhat similar to the action of a reciprocating engine, there being a "dead center" every half cycle, whereas with poly-phase current there would be no "dead centers," and the armature is always working. With three-phase the pull is more equal than with two-phase. In fact, with three-phase current, the pull on the armature is to all intents and purposes uniform. Sketch No. 1 represents a two-phase system with four wires, and sketch No. 2 represents a two-phase system with three wires, and indicates method of connecting motors thereto. For a three-phase system with six wires you could connect a single phase motor as per sketch No. 1, but it is, of course, necessary that you always get the two wires of the particular phase. A two-phase motor would be connected to both circuits of a two-phase system, or to two phases of a three-phase system. With a three-phase system it would be as per sketch No. 2.

The above answer is correct as far as it goes, but it is not very satisfactory. Nevertheless, it is the best of the lot. The answer only covers part of the question, to start in with, and then the motor connections are not shown in very good form. There was one very good answer, but it was mixed up so badly that I could not be sure in all respects just exactly what the brother meant, and it would not be fair to others to assume that he had the right idea when he didn't and to put it right myself, therefore, I have simply published the best answer that came. If any of the department fans wish to elaborate on this answer I shall be glad to hear from them.

Keeping Oil Off the Film.

The operator of the Pastime theater, Union Hill, New Jersey, sends in the following scheme for keeping oil off the film in a Simplex. He says:

Place a cloth over the crank shaft, inside the machine, with a small weight at the ends to keep the same stretched down away from the sprocket. This is the only place the oil will get on the film, and the use of this plan would stop much argument at the exchange.

When the front part of the gate (Simplex) is pushed back if you will put a light piece of tin around the inside of the tube with a small piece of corset steel to hold it tight against the side of the tube, you will protect your lens from oil.

I have no Simplex mechanism at hand, therefore cannot follow the idea very closely, though from the sketches submitted I take it that Union Hill means that the film rubs against the crank shaft at times, and from it accumulates oil. If this is the case the cloth scheme would, of course, stop the trouble. I would suggest to the Simplex Company, however, that if there is any trouble of this kind a guard could easily be arranged to prevent the film touching the shaft. As to the lens idea I don't think I quite understand though doubtless Simplex users will, therefore the suggestions will probably prove of value. But allow me to suggest that if only one drop of good oil is placed on a bearing (not a patent kerosene mixture but a good oil) it is enough and no trouble would then be experienced from oily film or lens.

Am I Wrong?

Alfred Fowler, Alliance, Ohio, writes:

I am going to answer a couple of questions propounded in May 30 issue. With regard to acetone cement, let me say it is all right, provided you do not scrape the emulsion off the film. Leave the emulsion on and put the whole thing in acetone as directed, which makes a good cement. On May 23rd, page 1113, I noticed an article entitled "Danger! Poison!" by Mr. Lorence, New York City, with regard to moistening the film with the tongue causing bad teeth. I must say brother Lorence is perfectly correct. My teeth were good until about six months ago when it cost me $30 to have them fixed, and the dentist told me it was due to the habit of moistening the film when making patches. I did not believe him, but now I have to. Last night I had a thermometer in my operating room and it stood at 99 degrees, and that is not the hottest it has been either.

I wonder if the editor is wrong in directing that the emulsion be scraped off in making acetone cement. I never heard of using film in making cement without scraping off the emulsion, but maybe you have got one on me this time; at least brother Fowler seems to think so.

Cameron's New Projector.

For some time past, at least here in New York City, rumors have been afloat that there was a new projector in course of invention, which would soon be launched upon an unsuspecting and confiding filmdom. This machine was to be known as the "Cameron," and, as usual, each individual who undertook to describe the peculiarities of the forthcoming projector had an entirely different yarn to tell.

At the late convention the Cameron was in evidence in the Atsco booth, where it received its full share of attention, therefore it seems that the time has arrived to tell you and show you exactly what the new-born infant looks like, how much it weighs and the probable color of its hair.

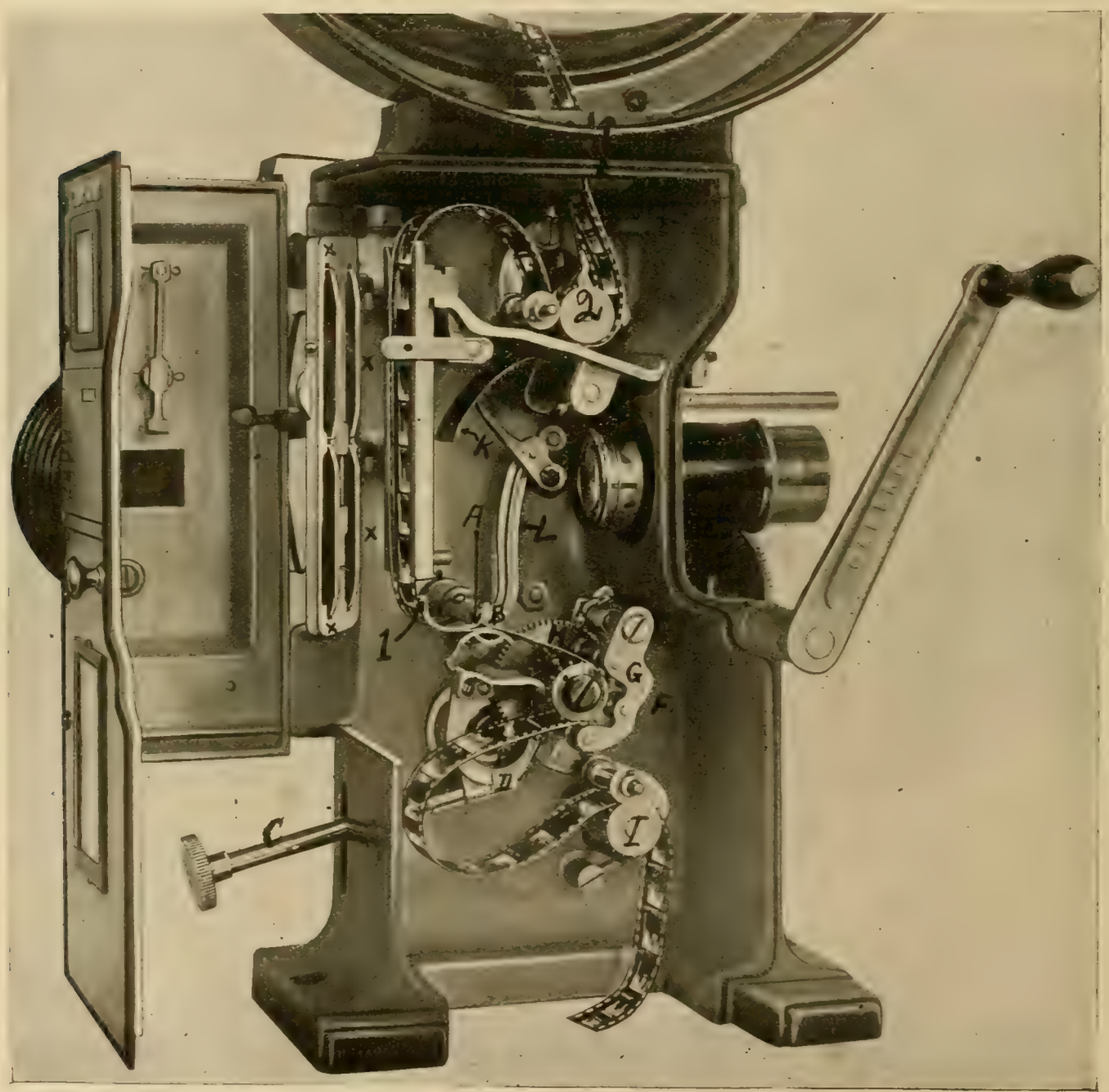
The Cameron machine is the invention of Mr. James A. Cameron, and his associates in the Cameron Picture Machine Company, Brooklyn, N. Y. It has been in course of development during the past six years, and the final product shows some decidedly unique features, the actual value of which will only be demonstrated thoroughly and finally by actual use under varying theater conditions. However, the editor is prepared, even at this time, to say that it has features which look decidedly promising.

As will be seen in the above illustration, the projector has an odd-shaped lamp house, which gives a rather peculiar appearance, from the American point of view. In fact, the general get up is somewhat in line with one or two European projectors.

The lamp house has ample ventilation, the same being at the back, and left-hand side of the hood. The door is so hinged that it shuts by gravity—an excellent idea indeed. The observation hole in the door of the lamp house—one on each side, is of ample dimension, and is protected by red and green glass, which gives the operator a chance to examine his arc without any eye strain whatever, also these holes are located in the right place. The lamp house slides on the ordinary sliding ways, very similar to those employed in the Edison and Power's machines, with which everyone is familiar. The lamp itself is of heavy, rigid construction, and has all the movement necessary to enable the operator to handle his arc, and force it into any desired position.

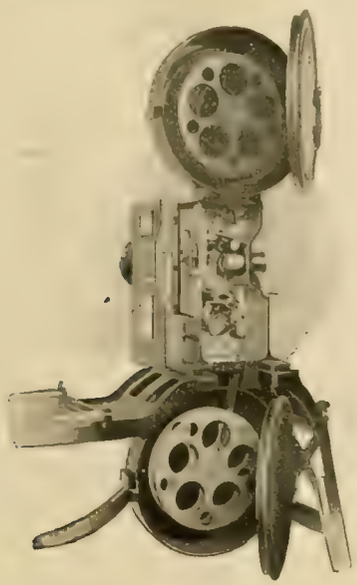
The lamp takes a 6-inch carbon below and a 12-inch one above. The back of the lamp house is entirely closed in, and, in short, the lamp and the lamp house are fully up to the requirements of modern practice. The condensing lenses are protected by heavy metal holders, and the condenser casing is thoroughly ventilated, so that, as far as I am able to see, the condenser arrangement is quite satisfactory, provided a method be added whereby the distances between the lenses can be readily altered by the operator.

As will be seen in the first illustration the machine is supplied with a friction disc motor drive, located under the table, the table being cast iron, light in weight, but rigid. Above are seen the details of this motor drive, the regulating handle of which is conveniently located at the side of the table, as shown. The weight of the motor itself provides the pressure between the friction disc wheel and the friction pulley, but the amount of this friction may be controlled by two heavy screws at the top of the motor. The table legs are of 1 1-2 inch tubing, and are adjustable, so that the machine may be set at any desired angle. The magazines are of pressed steel, 14 inches in diameter, round in shape and very rigid. And now we come to the mechanism.



Detail View of the Mechanism of the Cameron Projector.

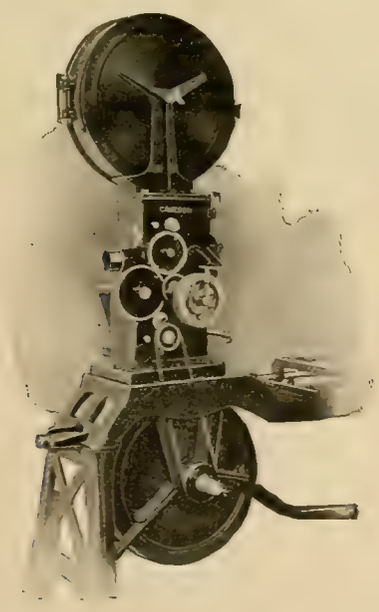
The heart of the moving picture projector is the intermittent movement, and in the Cameron, we have a decidedly unique proposition. The intermittent sprocket is entirely done away with, and there is no star or cam, or anything corresponding thereto. The intermittent of the Cameron is what may be termed a modified type of the old "beater" movement. The beater movement, at one time popular, but now falling into disuse, contained grave faults. Not only did it have a decided tendency to scratch the film, but it was the mortal enemy of all weak or loose patches. With the beater movement a loose patch meant a stop



Mechanism Open to View.

in the show, because it was promptly pulled in two. The Cameron movement, however, while it retains the many very excellent points of the beater type, apparently gets around its weak ones, though it is true that my judgment in this matter will have to be supplemented, and proven out by acurate use over an extended period of time under varying conditions; also I am not altogether certain as to how it will handle first run film, the emulsion of which is often quite soft, though inclined to believe there will be little or no trouble on this score.

As will be seen in the illustration the film comes down over the aperture, and passes through a slot in S shaped arrangement A. Now "this S shaped arrangement" is the intermittent of the Cameron machine,



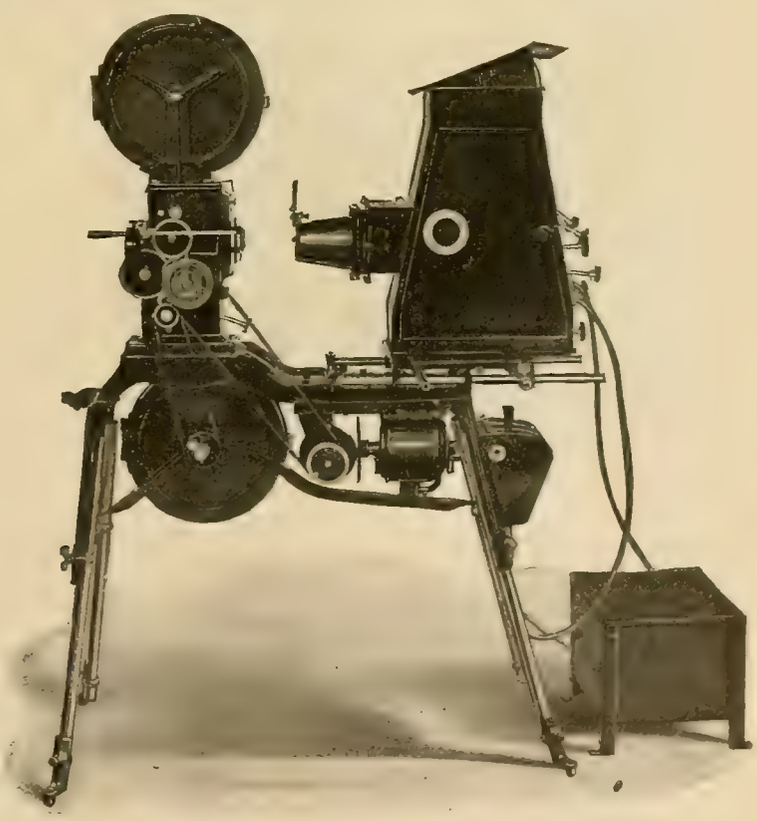
Front Part of Machine with Mechanism Closed.

and its action is to pull the film down, rather than to strike it down as the beater did. This movement has the advantage that there is practically no limit to its possibilities in speed. That is to say, it can be made anywhere from one to one, to one to twelve, or even more. In fact, Mr. Cameron informs me that the movement actually has been used for a considerable time, in experimental practice, at one to twelve. This, however, proved to be too severe on the film, and it was cut down to one to seven and a half, which it is now, and which it is the design that it will be when the machine is placed on the market. It is very difficult to actually describe a movement of this kind, but I think the illustration will do more than anything else to help you understand it, bearing in mind that point 1 of the S shaped intermittent movement moves up and down under the aperture, and that the whole intermittent has an oscillating, or rocking movement, being carried by shaft B.

The framing device is decidedly unique. Projecting through a slot in the lower front of the machine we see shaft C, with a knurled knob on its end. This is the framing lever. It will be observed that this lever joins split casting D, which rides on fixed central casting E, and revolves around the same at the will of the operator, being locked by means of a clamping screw on the end of the framing lever, C. Now this split casting carries the "conveyor sprocket" F, its idler bracket G, and gear H, which moves the sprocket. The operation is as follows: When the operator wishes to frame his picture, he gives the knurled knob at the end of the framing lever a slight turn, which releases the framing device. He then raises or lowers the end of the framing lever, which has the effect of moving the conveyer sprocket either up towards the intermittent movement, or else in the opposite direction, and this in turn alters the position of the film in the aperture, since the registration of the film at the aperture is governed by the conveyor sprocket.

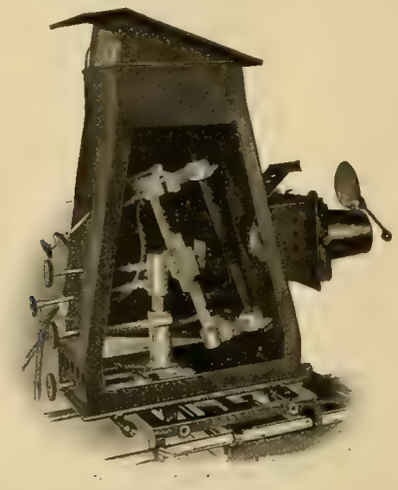
And now a word of explanation with regard to the office of the "conveyor sprocket," and how it acts. As has been said, the Cameron machine has no intermittent sprocket, star or cam. The film is pulled down out of the upper magazine by upper sprocket 2, which feeds it down into the gate in the usual way. The film passes down through the gate and is stretched across from the bottom of the aperture plate to conveyor sprocket F without there being any lower loop. Conveyor sprocket F revolves continuously; that is to say, it has no intermittent movement, and normally it would simply pull the film down through the gate and across from the bottom of the aperture plate to the conveyor sprocket in a straight line. Between the bottom of the aperture plate and the conveyor sprocket, however, is the intermittent S shaped arrangement A. Now bear in mind the fact that the conveyor sprocket is pulling the film straight along continuously but intermittent A is rocking, and its point moves precisely ¼ of an inch each time, so that, although conveyor sprocket F pulls the film continuously, still that portion between the point of A and top of the gate receives an intermittent movement just the same as that imparted by the intermittent movement of other projectors. The main advantages claimed for this movement by its inventor are the lack of parts of considerable weight having high inertia, and therefore subject to considerable wear; the absence of the effect imparted by worn intermittent sprocket teeth; the production of a picture free from any movement whatever due to worn intermittent parts.

These are the main claims made by the inventor. It is not my purpose to comment on them at this time, preferring rather to leave the matter to the judgment of our readers, and to the tests of time. I will say, however, that I have witnessed the performance of one of these machines which has been running continuously for almost one year in the Hanover theater, Brooklyn. The manager of the Hanover informs me that it has had no repairs at all during that time. The picture projected by this machine was excellent. It ran a rather old commercial film in good shape, and Mr. Cameron claims that the movement is easier on patches than any other movement in existence, but this, again, I cannot corroborate. It will have to be proven by actual comparative test. It is a very broad claim; still it may be true. Let us hope it is.



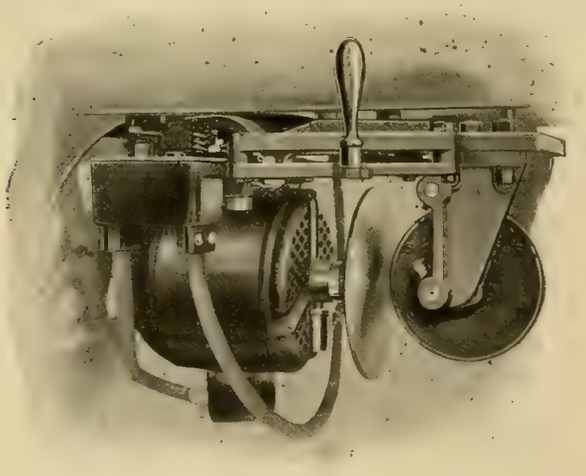
The Entire Machine.

Below the conveyor sprocket will be seen a second, or lower feed sprocket, 1, which feeds the film into the lower magazine. This sprocket is not absolutely necessary, but is placed there to prevent a double pull on the film at the conveyor sprocket; that is to say, a pull from above and the take-up pull from below. The loop between the two sprockets is to take away from the conveyor sprocket the strain of the take-up. It is, as I said before, not necessary, but the machine operates better where this loop is present.



The Lamp House.

The shutter is "something else again." In the illustration K is the shutter, and L the lever which actuates it, the lower end of this lever being connected directly to a small, counterbalanced pulley on the end of the fly-wheel shaft. The shutter moves up and down across the aperture with an oscillating, reciprocating movement. In effect it is a two-wing shutter, and, by reason of the rapidity of the intermittent, according to the inventor's figures, it only cuts 30 per cent. of the light, which gives an available illumination of 70 per cent.; far more than anything that has heretofore been attempted. Mr. Cameron is a firm believer in the fact that his shutter is the ideal one, and it must be admitted that there are things to be said in its favor. For instance: it cannot by any possible circumstance get out of time with the intermittent; therefore travel ghost would seem to be an impossibility with this mechanism. However, on the other hand, it is a reciprocating movement, and, in effect, a two-wing shutter, therefore the editor must be noncommittal on this particular proposition. Frankly, I don't know, and won't know until such time as I have seen this projector worked out in actual practice on the screens of several theaters, under varying conditions. If Mr. Cameron can make good on this proposition, it certainly will be a big thing. But he will have to "show me" in this shutter matter. However, it will be a simple matter to substitute an outside revolving shutter.



The Motor Drive.

The automatic fire shutter is as positive in its action as any I have seen. The film tension is supplied by two very long springs, which act on four shoes, X-X-X-X, each one approximately 2¾ inches in length, thus giving a total distribution of tension over 11 inches of shoe surface, and this, in the judgment of the editor, is an excellent proposition. The mechanism is inclosed, except some of the gearing on the off side of the machine, the fly wheel and fire shutter governor, which are outside.

One thing which impresses the observer is the simplicity of this mechanism and the ease with which it is taken to pieces. At a guess I should say that the whole mechanism could be taken apart in less than five minutes, and it could be reassembled in almost the same time.

The Cameron machine will be on the market in a short time, and, while, as I have said before, there are certain features which I shall want to see tried out in practice before passing final judgment, the thing, as a whole, looks decidedly promising.

Ground Detector.

John R. Gibson, St. Louis, Missouri, makes the following query:

> I have been told one of the machine manufacturers is grounding the arc lamp by means of incandescent lamps. Will you please give me your opinion of this proposition, and whether or not it is a practical method of grounding.

No, friend Gibson, it is not a practical method of grounding, nor do I understand it is designed to be such. The scheme is not approved by the New York Department. The reason for requiring the grounding of all-metal projection machines is as follows: In case the machine is insulated and a heavy positive ground, is established, then the lamp house, mechanism, table and magazines are all charged. Now suppose the interior of the operating room to be lined with metal, or to have a metal frame which is grounded, and suppose the operator in putting in a reel to touch its edge to the metal of the operating room and the magazine. Right then and there he will get a good, big, fat spark and possibly the film would be ignited.

The grounding of the machine obviates this. The scheme of the manufacturer in question is to attach a ground wire to one side of the lamp socket, and run a wire from the other lamp socket to the top carbon arm, then the same thing is done with the lower carbon arm, and, of course, the instant a ground is established, the lamp connected to the carbon arm the ground is on will light. That scheme is all right, viewed purely and solely as a ground detector, but, due to the high resistance of the lamp filament, and its small current carrying capacity, it is not an effective ground from the point of view above named. The scheme simply amounts to a permanent test lamp, or rather two test lamps, and it is all right in its way, but the objection lies in the fact that in order to make the scheme operative the machine must be insulated. This scheme was used to some extent by operators in Chicago several years ago, but its use was discontinued.

First Run Troubles.

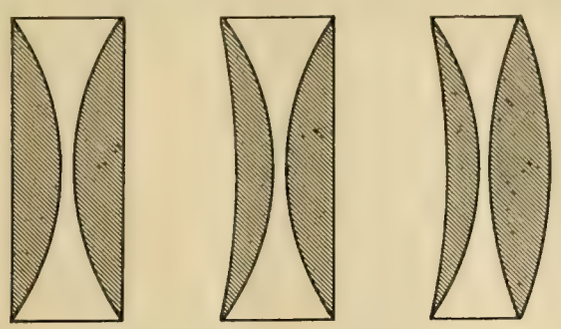
W. H. Mullally, East Orange, New Jersey, has troubles of his own as follows:

> I am called upon to run a large feature every day, and many of these are first runs, which spell trouble, and means a lot of cleaning of the tension shoes between reels. Recently I received a seven reel feature, absolutly first run. These films had never been on, or through a machine. The films looked as though they had not been thoroughly dried after being developed, or maybe it was due to the weather, it being very wet that day. But be that as it may, the film seemed to be dead, like a damp piece of paper, and each layer clung to the one under it. I have a motor-driven Simplex, but the motor could not pull this film through. I had to crank it for the first two shows, after which the motor did the work, but in order to run the film I was obliged to loosen the tension springs, and push the film trap away back with my thumb; this caused the picture to jump up and down on the screen, and I was compelled to stop in the middle of the reels at least once during the first two shows and clean the emulsion off the shoes, besides cleaning them after each reel. In fact there were so many stops that the patrons complained. I have often seen emulsion come off films in flakes and dust and leave a little deposit on the tension shoes, but the emulsion on these reels came off like gum and caked hard in the runners. Also it peeled off like steel shavings from a drill on both sides of the picture, and would hang in the aperture and show on the screen. For these reasons I thought the film was not properly dried, or not dried at all. The second day the films were curly and full of life, and I had no trouble. The sprocket holes showed some effect of the heavy pull, and I reported same immediately to our office, and used as much care as I could, but the exchange criticised my handling of the films, and sent in a bill for something like $10 for damage. I claim they should be thankful the film was not entirely ruined, and that our house should have a rebate to offset the spoiling of the show by improperly dried film. I would like to have your opinion.

I could not give it unless I had personally examined the reels. If you have stated things exactly as they were, and the emulsion was so soft that each layer of film stuck to the one next to it, then most emphatically the exchange is not entitled to any damage, because the film was not properly dried. I think that would be an indisputable proposition. However, had you been a consistent reader of the department, and the Handbook you would have long since learned that even conditions as bad as this can be handled by the operator who "knows how." Next time you have a proposition of that kind you get an ordinary tallow candle, and every few turns of the crank touch it to the upper sprocket, or if you cannot do that by reason of the construction of the machine then make a roller out of a section of the candle, and, exercising your ingenuity a little, place it on a wire spindle and attach it in such way and at such a point that it will rub lightly on the film track, on the emulsion side. This will deposit sufficient tallow to, if not entirely stop the trouble, at least help it to a large extent. You should also grease the tension shoes with the tallow before threading the machine each time. Also never clean the emulsion off the tension shoes with a steel instrument; always use a silver coin, or better still a wet cloth. If you use a knife blade, or screw-driver point you will scratch the steel and aggravate the trouble.

Meniscus Bi-Convex Condensers.

The Laemmle Film Service, Minneapolis, Minnesota, has sent to the department an ample stock of its new lenses for testing purposes. In this proposition the rear lens is meniscus: that is to say the convex is on one side and the concave on the other. The front lens is a bi-convex: that is to say convex on both sides. Tests show there is a very decided improvement in the light when these lenses are used, and that the improvement is well worth the additional price of these lenses, where the condenser system is carefully matched to the objective.



I find, however, two objections, one of which can, I think, very readily be overcome, hence amounts to little. The other is more serious, but I do not think sufficiently so to destroy the value of the proposition. The first objection lies in the fact that while each one of the two lenses costs $2, and the meniscus, when placed in an ordinary condenser holder, will crack just as readily as will a plain cheap plano-convex lens; but this, I believe, can be entirely eliminated by using an Elbert holder or one like it, and lining the grooves in that holder with very thin asbestos. The second difficulty lies in the tendency of some of the lenses to turn a light straw color, though that feature did not show up in the meniscus lens of the sets I had, but only in the bi-convex. The manufacturers claim that this is not present in all the lenses, and that even when it is present it is often possible, after using the lens a short time, to reheat it, whereupon it will again become a pure, white lens. Whether this is true or not I do not know. The manufacturers also claim that if the lenses are handled with ordinary care only a small percentage would discolor at all. What they mean by "ordinary care" I don't know, but, at any rate, I do not regard this discoloration as serious enough to overcome the good points of the lenses, and if this tendency can be eliminated these lenses will certainly have the strongest indorsement this department can give them.

The Laemmle film service has this matter up with the manufacturers now, and they hope to be able to entirely stop the discoloration. These lenses do not turn green or purple; if they turn at all it is always a light straw. As the matter now stands I recommend the lenses with the addition of the Elbert holder for the meniscus. If the discoloration is eliminated I will not only strongly recommend them, but urge the substitution of the meniscus-bi-convex combination for the plano-convex in all projectors, using, however, a proper holder, such as the Elbert or one on the same order.

Meniscus-Bi-Convex Condensers.

Charles R. Bozett, Brooklyn, New York, writes:

> With regard to the meniscus-bi-convex condenser combination advertised by the Laemmle Film Service of Minneapolis, I tried a set out under the best possible conditions. Have two Power's Six A machines with adjustable rheostats. Have been using plano convex condensers with fairly good results, but the Laemmle ad sounded good to me, so I asked the manager to buy a set and he did. I put them in one machine, leaving the piano convex combination in the other, of course. Now, under ordinary conditions I have the adjusting lever of my rheostat at half past six, meaning straight down, which gives about 30 amperes. When I put in the new lenses it was necessary to move the lamp house up toward the head in order to get a clear field, and I cut my amperage down to 22. And now comes the good news. I actually get a better screen illumination and sharper definition with 22 amperes than I did with the old condensers at 30 amperes. Last week we moved outside to the airdome, where I have a 4-inch back focus Gundlach objective, giving a 17 foot picture at about 85 feet. The operator who formerly held the open air position, Arthur Crothers, paid me a visit and was surprised at the results. He asked what amperage I was using. I told him 30, whereupon he declared it was necessary to use 40 to get results last summer, using plano convex condensers. In ordering these sets of condensers the operator should give the focal length in inches the same as in ordinary condensers; for instance: Two 6 1-2 inch, or back lens 7 1-2, front lens 6 1-2, also the width of condenser desired.

I do not know what brother Bozett means by "width of condenser desired." If he refers to the diameter of the lens, I have not been informed that these lenses come in any other than the 4 1-2 inch diameter. The meniscus-bi-convex combination, which the brother has, has been dealt with in the department recently. If the manager will order a lens holder from John D. Elbert, San Francisco, at the same time he orders the lenses I am prepared to indorse that meniscus-bi-convex proposition right now, with the qualification, however, that there seems to be some tendency to turn a very light shade of yellow, but they don't all do this and perhaps you will be lucky, and even if they did I believe the benefit is great enough to more than make up for the tendency to slight discoloration. I cannot, of course, consistently recommend the purchase of costly lenses of this kind except they be used in conjunction with a lens holder similar to that put out by Elbert, because when a manager pays $2 for condenser lenses he does not feel disposed to stand for any breakage, and naturally the rear lens (the meniscus) will be just as liable to break as will the ordinary plano-convex, though I do not think it will be any more liable. The reason why you get better effects from the lower amperage when using these lenses lies in the fact the meniscus lens and the bi-convex taken together have a shorter e. f. than the plano convex combination of equal separate length, and this brings the arc somewhat closer to the lens. Moreover there is not so much loss at the back surface of the back lens by reflection. The reason you get better definition lies in the fact that this combination is in effect a three lens combination, and therefore to a large extent corrects spherical aberration, and, I believe, also, to some extent at least, reduces chromatic aberration. I think Brother Bryson of the Minneapolis Film Service is to be thanked for having sprung this proposition on us. It comes just at the right time, too, when there is a holder on the market which will, if not entirely stop, at least will very largely reduce breakage, so that we feel justified in recommending a high priced condenser lens, which we could not consistently do before.

Licensing of Schools.

New York City writes:

> In June 20th issue is an article entitled "High Class Comedy," the comedy consisting of replies made by applicants for operator's license when facing the Board of Examiners. I am myself, or have been a student at an operator's school in this city. I was highly interested in the article, but was in no way surprised at the answers given by applicants for license. If you only knew the kind of instruction pupils in these schools, or at least the one I attended, are given, you would readily understand the why and wherefore of the answers. There are no demonstrations, no practical operating, and very little explaining at the school. There are not even the necesssary machines and tools for learning. I believe there should be a license exacted from all moving picture operators' schools, for the reason that, at least in some of them, would-be-operators are simply being defrauded of their money, and can never hope to pass a competent examination through knowledge gained at the school.

As to the licensing of schools, why presumably they are licensed, though I am not certain about that either. In any event, however, the only effect of a license would be that in case of fraud being proven the license could be revoked. But, as a matter of fact, the same thing can be done, in effect, by making a complaint to the proper authorities, whereupon the proprietor of the school would undoubtedly be made to answer in the courts, and would, in effect, be put out of business were the charges substantiated. There is no need at this time for schools. They are, in the opinion of the editor, perpetuating a fraud, at least to the extent of holding up inducements to men who pay for a course, well knowing that the student will find when his course is completed that, even though he be a competent operator, the field is already overcrowded with experienced men. There is, even now, a long waiting list, numbering, I think, close to a thousand, of applicants for examination for licenses, and, moreover, there are far more licensed operators right here in New York City than there are jobs.

Shutter for Half Size Lens.

The Nicholas Power Company informs us that it has designed a shutter to give perfect results when working with half size objective lens. As operators who have used these lenses well know, there is a heavy travel ghost when the ordinary shutter is used with a half-size objective, unless the lens be stopped down to about one half its diameter. This can, of course, be overcome by increasing the width of the main blade, but when this is done the width of the main blade is so disproporitonate to the width of the flicker blade, or blades, that heavy flicker results. The Nicholas Power Company has designed, and is prepared to furnish a shutter blade to take care of this proposition, and those using a Power's machine and half size objective, can now obtain the same from that company, in either two or three wing style. This blade, of course, cuts a rather heavy percentage of the light, but it nevertheless gives perfect results on the screen.

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Comments on the Films

Licensed.

SWEEDIE THE SWATTER (Essanay), July 13.—This comedy number is excellently photographed but it is unfortunately not strong in plot interest. The mere employment of the eccentric hired girl does not serve to rouse the interest of observers and the subsequent proceedings do not catch hold. The auto chase and other closing features had plenty of action but for some reason the number did not prove much of a winner.

THROUGH BOSNIA AND DALMATIA (Scenic). *The Tombs of the Ancient Japanese Emperors, Annam* (Indo-China—Scenic) *and the Water Falls at Aragonia, Spain* (Travel—Pathe), July 14.—A triple-subject reel that is highly interesting from an educational point of view.

AN EGYPTIAN PRINCESS (Selig), July 14.—Written by Lewis S. Cornell and produced by Walter Clark Bellowe. This is a rather wild and wonderful picture production but never-the-less it is interesting. Several complications occur which are quite amusing. Frank Weed, as an old chemist, Vere Hamilton, as his wife, Grace Darmond and Palmer Bowman are the principals and make this a highly enjoyable offering.

ACCUSED (Kalem), July 14.—The caption of this should be "Wrongly Accused." A sum of money is missing which is a payment on a mortgage and is carelessly left on the desk. It later disappears. An employe is accused of having stolen the money and is discharged. The whole plot is somewhat far-fetched and covers a wondrous amount of territory, but in the final it is discovered that a rat was the purloiner and it all ends happily.

AT THE FOOT OF THE HILL (Essanay), July 14.—This without exception, is a picture that appeals in heart interest and Mr. Commerford, while being an old actor in the legitimate line, loses nothing in the silent drama. His work is magnificent. Some heroic action is made necessary by the author, but the grand old man meets the requirements. This picture will not fail to please any audience anywhere.

THE TWO DOCTORS (Edison), July '4.—Charles M. Seay has written an interesting photoplay that is out of the ordinary and George A. Lessey has ably produced it with a splendid cast, including Augustus Phillips, Joe Manning, Sally Crute, John Sturgeon and others. It illustrates the different dispositions of two men—in the profession of medicine—one careless the other careful. The outcome is very satisfactory, and a life lesson is taught.

TOUGH LUCK (Lubin), July 14.—Written by E. W. Sargent and produced by Frank Griffin. This is a real comedy and Billy Bowers made of Mr. Boggs a laughable character. Julia Calhoun was Mrs. Boggs and helped along, as did the others in the cast. The plot is a good one. On the same reel with "He was Bad."

HE WAS BAD (Lubin), July 14.—On the same reel with "Tough Luck." Another of E. W. Sargent's, directed by Gerald T. Hevener. John and Matty Edwards are the principals in this and with the assistance of a good cast of colored people they make it a sprightly offering.

THE EVER-GALLANT MARQUIS (Edison), July 15.—An entertaining half-reel comedy, with Harry Beaumont appearing as the marquis. His proposed present of a valuable garter to one of the ladies gets him into a duel. Good light comedy.

AN UP-TO-DATE COURTSHIP (Edison) July 15.—This, on same reel with above, proves amusing. The widow's rivals take her riding in a buggy, on a motorcycle and finally in an auto. The latter explodes. This has some laughs in it.

THE FABLE OF NAPOLEON AND THE BUMPS (Essanay), July 15.—This comedy number opens with some interesting views of the author, George Ade. He is seen feeding chickens on his farm and later in the act of writing the scenario which follows. The story is that of a young clerk who consults a phrenologist and gets an idea that he is another Napoleon. Bitter experiences cure him of the notion. An original conception worked out entertainingly.

THE ARRIVAL OF JOSIE (Vitagraph). July 15.—This comedy number gives Josie Sadler an opportunity for some clever character work. The opening scenes are in a boarding house in Germany where she waits on table—very clumsily. Later she comes to America, where she meets the German grocery boy, impersonated by Billy Quirk. They, of course, fall in love. There seemed to be no particular climax to this, but it makes a pleasing character sketch.

THE PROSPECTORS (Biograph), July 16.—A pretty Western story in which two prospectors love the same girl. She prefers one and is forced to defend herself with a gun from the other. The picture is not very novel in plot but is finely photographed, sincerely acted and contains many attractive Western scenes. Its leisurely development gives strength to the story.

SNAKEVILLE'S NEW WAITRESS (Essanay), July 16.—A typical ranch comedy, abounding in scenes that are true to the life, such as washing up for meal time, etc. Sophie's arrival means the usual strife to win her. Slim's efforts to take her horseback riding were amusing. This proves very pleasing.

THE LITTLE CAPTIVE (Vitagraph), July 16.—A good story with the scenes laid at a military post where Sonny Jim, played by Bobby Conelly, is taken on a visit. The manner in which he aids the escaped convict to get away makes an appealing yarn and the closing scenes were particularly effective. A pleasing number with a touch of heart interest in it.

PIGS IS PIGS (Vitagraph), July 17.—This classic bit of humor is here told in pictures and to see the express company floundering about trying to determine whether guinea pigs is pigs, while the family of the original two is multiplying as though to cover the earth, is very laughable. The price for pigs is five cents more per pig then than for domestic pigs and the consignee won't take them on the pig rate. It is well acted with Bunny as the expressman. A good offering.

WANTED AN HEIR (Kalem), July 17.—This farce in which a wealthy old man gives all his relatives a try-out and finds in the awkward but true-hearted girl the only worthy one, may be not new; but as here put on gives good fun to those who watch and will be a good number on the program. Ruth Roland and John Brennon play the chief roles and add much to the amusement. There was a reasonable amount of laughter and it ought to go well everywhere.

THE LIE (Lubin), July 17.—About three years ago a picture made in France utilized this excellent idea in an effective offering. Here, with the self-same situation and the self-same development, the picture is much weaker, mostly from the fact that the idea is suited to a different environment and fails to fit well with the American life. It doesn't convince and Americans will not see these game wardens, who have the right to enter the cabin of even a poacher, or this poacher as native or very interesting. Hardly better than fair as entertainment.

WIGGS TAKES THE REST CURE (Selig), July 17.—While Wiggs, as a man unconvincingly needing a rest, is a bit of a drag, his cure makes the picture lively and furnishes good fun. Two-thirds of the picture seems wasted film and the rest makes a good offering. The idea is not at all new. The photography is clear enough.

THE FATE OF A SQUAW (Kalem), July 18.—A typical story of Indian life, with a pathetic twist at the close. The white man, after losing his memory, is cared for by the Indian girl whom he had befriended. When he recovers his senses he leaves her for his former sweetheart. Charles Bartlett and Mona Darkfeather play the leads very acceptably.

BRONCHO BILLY PUTS ONE OVER (Essanay), July 18.—This is an exceptionally good example of the Broncho Billy series. It pictures Marguerite's thirteenth birthday, though she must have been a little older to marry so speedily thereafter. The story is a pretty one and contains much good humor. Carl Stockdale rises to the occasion by giving us a thoroughly amusing and absolutely convincing picture of an irate male parent. He really infuses new life into this stock character; more of these carefully studied renditions are needed on the screen. A good ranch comedy number.

THE SQUATTERS (Selig). July 18.—There is a good story in this film, but it is so loosely developed that very little feeling gets into the various scenes. It concerns the ousting of some squatters from a factory site, the girl and her lover appearing as sociological workers. The action seems quite scattering at times so that the scenes failed to rise to a strong climax.

SHE WANTED TO KNOW (Lubin), July 18.—This half-reel, written by E. W. Sargent, makes a snappy little offering. The inquisitive wife makes a wild chase after her husband to find out what a certain letter contains. The communication turned out to be a coal bill. This brought laughter from the audience.

ALL FOR LOVE (Lubin), July 18.—A half-reel, with above, which depicts the efforts of Shirtless Holmes, detective. Romaine Fielding, who wrote the comedy, appears in it and he and the village types manage to stir up considerable amusement of a rough-and-tumble sort. The photography is usually clear, but might have been improved in places.

ACROSS THE BURNING TRESTLE (Edison), July 18.—This produces an impressive story written by Francis Lynde, entitled "In Christmas Canyon," when it originally appeared. It shows how the young woman at the station crossed a burning trestle to save an oncoming train. This is sincerely acted and vividly presented; it brings up the climax with a decided punch. The cast includes Mable Trunnelle, Herbert Pryor and Yale Benner. A very good release.

IT WAS SOME PARTY (Biograph), July 18.—This half-reel subject is quite breezy in treatment, as the men and women at the poker party exchange shirts and dresses. The game is raided by the anti-gambling society. This is broad, but will pass.

SOME DECORATIONS (Biograph), July 18.—The housecleaning spell at the Bilkins' residence becomes a very ludicrous knock-about affair. For rough-house amusement this is well pictured and full of life. It will bring laughter. On same reel with above.

THE WORLD AND THE WOMAN (Biograph), July 20.—The novelty in this unusual situation gives a fresh interest to the story which is quite possible. It is the love story of a woman who had been acquitted but whom the world still accused and tells us how she finds vindication many years later in a note left by her husband who had committed suicide and had not been murdered. The acting is not strong. Com-

ments in the theaters tell us that the people are getting mighty sick of insincerely-acted and written love scenes. In spite of these, this picture makes a good offering.

THE ADVENTURE OF THE ABSENT-MINDED PROFESSOR (Edison), July 20.—This Octavius picture will probably be amusing to the patron who has not seen many good comedies; but to the old-timer who has seen the best adventures of Octavius, this number will have a falling away in interest and may in consequence bore him. Octavius suffers by comparison with the best that he has done.

LOVE CLAIRVOYANT (Vitagraph), July 20.—There is good entertainment in watching the development of this situation, although the situation in itself has nothing typical or truly interesting—it is the old, jealous husband story, and we have seen many of it. Expectation is kept wakeful until the climax which is weaker than the development of the misunderstanding that brings the trouble to a head.

Licensed Specials.

FOGG'S MILLIONS (Vitagraph). July 14.—This is a well-produced two-part picture in all respects, and it holds the attention of the spectator by its sheer worthiness. It contains much that demonstrates human frailties, which in the end—in sequence—boomerangs to punish the culprits. Elizabeth R. Carpenter must be given the credit for having produced a splendid vehicle for a superior cast. Van Dyke Brooke, who plays the leading part, Peter Fogg, is the director. Jack Harvey portrays in a natural manner the wronged husband. Norma Talmadge, Kalman Matus and Harry Kendall are in the cast.

CODES OF HONOR (Lubin), July 15.—Sincere acting helps to make convincing this story of the girl shoplifter. Her husband is shot, she is sentenced to prison and her boy child adopted by a family. In later years, after her redemption, she is released and takes the boy again. The piece then shows how the young fellow's love affair is almost wrecked by the reappearance of Kidd Hogg, an old pal of his mother and father. But all turns out right in the end after Kidd's confession. This type of story has come to be quite conventional, but when skillfully handled, as in this instance, it proves interesting. Ormi Hawley plays the lead very acceptably.

THE LAST APPEAL (Selig), July 15.—This two-reel number has numerous faults in construction and is quite improbable, but it gets hold of the interest very strongly toward the close. Quite a lot of suspense is aroused over the prospect of Bell's execution for murder. The hero-convict forges a stay of execution and thus saves his employer's life. The ex-convict was entirely lost sight of for quite a while, as the crime was being shown and during subsequent scenes. This gave the observer time to almost lose interest in him. The confession of the real criminal and his deathbed scene were needlessly horrible. This number has a strong story interest in spite of its shortcomings.

THE EXPRESS MESSINGER (Kalem), July 15.—This is a two-part drama of railroad life, written by E. W. Matlack. The tramps learn of the proposed shipment of diamonds by express, impersonate trainmen and get them from the expressman. Then follows an exciting chase over roof tops and the final recovery of the gems. This is consistent and well handled, though it rouses no very great emotions in the observer. The photography is only fair in places. It contains one entirely new situation, where the operator short-circuits the wires with his watch and sends a message. This makes a railroad story of about average merit.

A SUBLIME DECEPTION (Melies), July 16.—This story of high social life is very artistically developed. The handsome widow takes the blame for her married daughter's flirtation, but in the end the girl confesses and all concerned are eventually made happy. This number is enacted by an especially pleasing cast and contains many attractive scenes. It is well worth while.

A HOUSE BUILT BY ELECTRICITY (Melies), July 16.—This completes the second reel of above. It is an extremely clever piece of trick photography, in which an entire house is seen to rise from ruins. This is, of course, accomplished by reversing the film, but the effect is astonishing. An exceptional novelty.

THE CROSS OF CRIME (Lubin), July 16.—A two-reel number written by Will N. Ritchey and enacted by a good cast, including L. C. Shumway and Louise Dunlap. Ernest steals an express package containing money and the crime follows him all his life, even threatening the happiness of his daughter after she grows up. The chief drawback in such a story is the lack of agreeable scenes, but it is sincerely presented and depicts vividly the terrible consequences of crime. The penitentiary scenes, where Ernest helps quell the mutiny, were well put on. This is somewhat sordid but strongly presented.

MEG O' THE MOUNTAINS (Edison), July 17.—A two-part melodrama by Richard Ridgely and set in a Southern community. The story is fashioned after the regular, semi-rural romance; but it has suspense in a measure and an entertaining quality. The characters are really ordinary, though the author has endowed Meg with a partial freshness that pleases. The incidents are well thought out and seem new all through. Mabel Trunnelle plays Meg and is the only truly strong element in the offering. The author is also the director.

THE STOLEN FORTUNE (Essanay), July 17.—A two-reel chase picture on the grand scale. It will make laughter but there is too little variety in the incidents after the hero has advertised for one Illuski whom he is led to think the rightful owner of his fortune. The whole city of Chicago turns out to be either Illuski himself or a near relative of that person who, in reality, is fictitious, merely a scheme on the part of the dead uncle who left the fortune to the hero to try his honesty. If it had continuously convinced it would have been much funnier. It is only a fair offering.

THE SONG OF THE GHETTO (Vitagraph), July 18.—A two-reel story of Italian life in Italy and this country. It pictures a double love affair. Rosa's status in the story is always rather vague. The love affair between Yvette and Mario occupies chief interest in the mind of the observer and its development is pictured in an attractive, original way. The cast is an agreeable one throughout. The photography is good and the whole production holds the interest very well in spite of a somewhat hazy idea as to the relationship of characters in the fore part of the photoplay.

A WOMAN'S LAUGH (Selig), July 20.—The story of this two-part picture is decidedly unpleasant and there is a too thinly veiled suggestion of brutality in the climax. A man who has, so the picture says, been ill-treated by a light flirtatious woman, invites her out into a lonely place and then lets her go because he did not want to hurt her good name. There is an appeal in this to numbers; but not to the best.

IN WOLF'S CLOTHING (Kalem), July 20.—Alice Joyce two-part picture that, in spite of its rather artificial situations, creates marked suspense. It accomplishes this by the boldness of its artifice. Like a swiftly moving cloud, it has, with no substance at all, a quality that carries away one watching it. The photography, in this print, is not quite up to Kalem quality, but is fair. A good offering. W. E. Wing is the author.

Independent.

THE VETERAN'S SWORD (Princess), July 17.—The story is weak to the point of being at least, at times, foolish. Yet here is something in the atmosphere of the thing that makes the spectator wish that it were better, one would like to see something convincing of such interesting people as these characters. That what is shown could have happened is more than doubtful, and we dare not call it a good offering. The camera work and the staging are, like the acting, excellent.

THE NEW HOUSEKEEPER (Royal), July 18.—A picture that suggests the French rather than the American method of making a farce. Yet its humor is understandable and will be acceptable to the average patron. It is breezy and lively and a very fair offering.

HENRY'S WATERLOO (Thanhouser), July 19.—A picture in which the same player takes part of all the characters, and there are nine of them. This entails double exposures aplenty and they are all simply perfect. It is a tour de force for the camera man rather than for the actor; for playing different roles is his business. An offering that will interest especially the spectator who realizes that the roles are played by the same man, and we think that most will. That some may not, is due to the actor (Harry Benham) who is competent.

THE CIRCUS (Sterling), July 20.—This is a knock-about comedy, with a circus side-show setting. The fire-eater sets the tents ablaze and a wild scramble ensues. Good stuff of its kind, but the photography is only average.

MUTUAL GIRL NO. 27 (Reliance), July 20.—Perhaps it is too much to expect of any serial to keep up to the high level that this one has maintained for so many weeks. Yet while the present installment is a good deal weaker in interest than those that have just gone by, it is very fair and is probably only sparring for wind in order to get a new set of situations going. Norma meets Mme. Delores, the fortune-teller, who gives her some of the usual stuff—stuff that may be, we must confess, of deep interest to some who take stock in such. But there are many whom it will make weary.

A RED MAN'S HEART (Majestic), July 21.—The gratitude that obtains even in the heart of a savage is clearly shown in this photoplay and makes of it a rather interesting plot.

UNIVERSAL IKE, JR., IN A CUPID'S VICTORY (Universal Ike), July 21.—Ike, Jr., and Louise grow up together and decide to get married. The wedding preparations are a very jumbled affair. Better costuming and cleaner settings would have made this more attractive. The story is not very funny and, as a whole, this low comedy offering is only fairly successful.

THE PENDULUM OF FATE (Thanhouser), July 21.—A two-part picture taken mostly along the shore. It has a prologue in which one daughter of a rich man, after being rescued by a life-guard, elopes, and the other daughter marries a banker. In this part there is much conventional love-making with kisses and the like. Then, after skipping several years, the conditions of the two cousins (Fairbanks Twins who look alike) are contrasted. One is the orphan granddaughter of a poor fisherman and the other is with her parents on a beautiful yacht. Fate gets them mixed up, and parents and grandfather both think it a touch of the brain, until after a well-handled, speedy climax, all are happy ever after. It was built commercially for the twins; and is not especially convincing, yet will please on account of its theme; its players and the pretty backgrounds and well-handled scenes.

IZZY AND THE DIAMOND (Reliance), July 22.—One feels that this story strives to be interesting rather than is so spontaneously. The incident is slight and not convincing. Yet it is very well acted and the general handling of it is as perfect as could be with this material. A fair offering.

LEST WE FORGET (Majestic), July 24.—Produced by Jack O'Brien. It is a very interesting photoplay in all respects. Raoul Walsh, Ralph Lewis, Marian Cooper, and Mrs. Cromwell have the leading characters and do fine work. The photography is of the best and the beautiful scenes taken in Hollywood, Los Angeles, add to the beauty of this offering.

THE SHERIFF OF BISBEE (Kay-Bee), July 24.—This is a peculiar sort of plot, but has probably been taken from an actual occurrence. A candidate for sheriff denounces a friend for selling liquor to the Indians. The depredator lays himself amendable to the law for the purpose of obtaining money for an operation on his child. It is a very interesting and absorbing plot.

IRENE'S BUSY WEEK (Victor), July 24.—Irene Wallace makes a cute appearance as a boy in portions of this film. The story itself is not clear at the beginning and, in spite of interesting possibilities for a good comedy, fails to get over strongly.

WHEN DEATH RODE THE ENGINE (Eclair), July 26.—This is melodramatic and full of intense, vivid action. Robert Frazer plays the

sheriff who pursues the Mexican with the baby. We fear the baby would have been killed any number of times during the exciting chase on engines and subsequent struggle. But it all goes to make a very successful offering of the thriller variety.

AN AWKWARD CINDERELLA (Rex), July 26.—Robert Leonard and Ella Hall appear in this pretty story, based on the old Cinderella fairy tale. The serving maid goes to the ball in a borrowed costume and loses one of her ungainly shoes, but, of course, the hero discovers her. Pretty in treatment and cleverly handled.

WHEN MEMORY RECALLS (Frontier), July 26.—In spite of the unusual villainy displayed by one of the characters and his tendency to indulge in the melo-ello stuff, this may be considered a fair release.

THEIR PARENTS' KIDS (Crystal), July 28.—This same very farcical situation has been used a number of times already. It is a stock property, though laughably ridiculous and will, in this handling, make a serviceable number.

CHARLIE'S TOOTHACHE (Crystal), July 28.—On the same reel with the farce just noticed, this comic will surely make 'em laugh. It is broad yet free from vulgarity and can be relied on.

UNIVERSAL IKE, JR., IN HIS CITY ELOPEMENT (Universal Ike), July 28.—This Ike, Jr., number struck us as much funnier than the average of the series. Ike's struggles to get his wife and the goat to the city were certainly ridiculous, and the sleeping-car scenes were best. For just plain horseplay this is well worth while and is free from offense.

JIMMY KELLY AND THE KIDNAPPERS (Joker), July 30.—Comic burlesque that mixes fun with melodrama in a way to please the average spectator. One fails to find in it much wealth of incident; and repetition makes portions of it a bit slow, but it has a good deal of truly laughable business.

AN INDIAN ECLIPSE (Nestor), July 30.—This is a well-pictured Indian story, but it opens a little too vaguely to be strong. The best scenes are where Lawson saves his life by foretelling an eclipse of the sun. An old idea worked out on the screen in a fairly entertaining manner.

MATTY, THE UNIVERSAL BOY (Imp), July 30.—"Matty Breaks Into Vaudeville" is the subtitle of this installment and the best thing (in fact the only good thing in it) is the wonderfully clever imitations of Matty, who, on the stage, "takes off," and to laughable perfection, Ford Sterling, King Bagott in Absinthe, Gertrude Hoffman and Harry Lauder. This is the truly funny part and fills the best portion of the film. The celebrities that he meets and all of the a la Mutual Girl stuff in it is rather thin and uninteresting.

THE TANGLE (Powers), July 31.—Grace Cunard and Francis Ford appear in this. The girl requests her lover to kill Pedro, thinking he has murdered the priest. But it develops that Pedro merely slaughtered a chicken with the bloody knife. This is neither humorous nor dramatic, and hence does not make any great success one way or the other. The garden scenes were attractive.

WIFIE'S BUSY DAY (Joker), Aug. 1.—There are good laughable jokes in this picture, but it is rough and a bit more vulgar than usual. It is very likely to make 'em scream in most places.

Independent Specials.

THE PAINTED LADY (Majestic), July 19.—It is hard to see how this two-part picture got its name, which has been used before; it doesn't seem to apply here. The first part shows how one sister (Dorothy Gish) came to the city to escape her mother's old fashioned ways and there went wrong, and how the other sister (Blanche Sweet) came to rescue her. The inner significance of the situation is kept down and ought not to offend. The first reel lingers a little and the picture's whole meaning and object is accomplished in the second, which shows how the other sister accomplishes her purpose. In this, there is much of the unexpected (it is bold and convincing) and much that is powerfully dramatic and the close gets hold of real life in a strong-souled way that is commendable. It ought to go well. In the first reel there are several places where one notices Griffith mannerisms (whether he made it or not) and these, seen so often, weaken it; but at the climax, Blanche Sweet's acting is mighty fine.

A MAN'S WAY (American), July 20.—A two-part offering contrasting a man's and a woman's idea of a career. It is not clear-cut and fails to get to its destination convincingly. The man's dreams are vague and he neglects the love of an intellectual woman for his dreams. Later he marries a girl of the hills, whom he teaches to read and write, but leaves her to return to his "ambitions." She becomes acquainted with the first woman, who takes her to the city and makes a great opera singer of her. The man has now found a mine, meets her again and she forgives him. The camera work, including some perfect double exposures, is highly commendable and there are some lovely scenes in it. The general handling and the acting are fine.

JIM CAMERON'S WIFE (Domino), July 23.—A two-part western melodrama of well known type in which, at the end, the outlaw, so badly wounded that he can neither escape or fight, lets the wife of Jim claim the reward for his capture. This money saves the little family from the "wolf at the door," which had been growling of late. In the picture, there is plenty of fast riding, shooting off of pistols, a stage hold-up and other things that are liked by the more elemental spectators. A fair rather than a noteworthy offering. The photography is clear and the characters are played pleasingly.

WHEN ROMANCE CAME TO ANNE (Imp), July 27.—An excellent two-part picture, which was put on by William Drew and in which Gwendolin Pates plays a homely (would you believe it?) rube-like girl, horribly awkward but a good cook. A rough but well-to-do farmer marries her, because he needs a wife and she is in love with him. He is hard in his ways to her, but she finds a way to look very pretty and an artist comes. The farmer has to fall in love with her—he had wanted to do it before, but thought it unbecoming to be a kissing kind of man. This is only a very rough outline of an unusually interesting picture story. It has some wonderful photography and will please by its many good points. A desirable offering.

THE DUPE (Eclair), July 29.—A strong, well developed story of how two crooked business men make a dupe of a young fellow who inherits a fortune. Later the fake mining stock develops into the real thing and the hero is richer than ever. Robert Frazer and Mildred Bright play the leads, with Helen Marten as the daughter of one of the crooks. This is an unusually strong offering of its type, working up naturally and easily to a fine climax. A good release.

CIRCLE 17 (Rex), July 30.—A two-reel number, with Herbert Rawlinson, Wm. Worthington and Anna Little in the cast. The old Italian and his daughter are pursued by the Black Hand after leaving Italy and the hero is kept busy saving them from death. This is unusually well constructed and acted for this type of picture. It has a good story value and the climax is strong.

TRIBAL WAR IN THE SOUTH SEAS (Bison), Aug. 1.—A two-reel production, taken in the Hawaiian islands. The members of the Bison company compete with the natives in shedding their wearing apparel and the makeups on the whole are very breezy. The story follows the conventional trend of this type of tales, having to do with rivalry for the hand of the king's daughter. The number closes with the tribes in combat. A few native sports were introduced in the course of the story.

THE MYSTERY OF ROOM 17 (Warner's Features).—A three-reel picture from the Milano Studio. It makes fun of a terribly tragic situation and gets a good laugh "over." One can see perhaps that the situation is not being developed with relentless logic, but it is as logical as many offerings. In fact, it makes a very fair story, giving us earnestly enough the adventures of a wee lad in the hands of a crook who makes his living by selling children. The baby is born to the sister of a countess, whose husband doesn't know anything about it. The sister is dead and the countess is looking out for the child, when she loses track of it following a fire in the baby home. The laughable turn at the end is all unexpected and adds much to the value of the film. A pretty fair offering.

A FIGHT FOR LOVE (Warner's Features).—A very enjoyable melodrama offering of "the good old kind" and in three reels. It is kept lively, if not at all times sternly logical, has interesting backgrounds and is pleasingly acted. It is also competently staged and clearly photographed. A tale of a love that didn't run smooth, it has its double-dyed villain, its heroine and its hero, whom the unscrupulous man schemes to supplant in her affections. The Pyramid studio made it in Westchester County, N. Y., and it is a picture that will surely entertain and can safely be counted on.

LETTER FROM AN OPTIMISTIC EXHIBITOR.

Allentown, Pa., July 15, 1914.

Editor Moving Picture World:

Dear Sir: Under Facts and Comments I noticed that a correspondent enumerated a long list of good features, and then deploring the fact that the supply of this kind of films is giving out.

Would it not be a blessing to the exhibitor who is buying a "cat in the bag" on the majority of multiple reels to start a depot through which the exhibitors could exchange comments and views on features? I would gladly contribute several dollars to supply such a bureau. Through the Picture World I have had some great productions, that I could conscientiously boost, while on the other hand, some are not worth showing, not saying anything about the price you are obliged to pay for them. So-called "Features" are getting too numerous and unless the reputable houses start a movement to eliminate exchanges that buy only cheap and inferior films, the cause will suffer.

I think "The Adventures of Kathleen" and "Perils of Pauline" series have done more to stimulate and build up business than all the special features combined. When you pack a house of 1,400 capacity in thirty-five minutes after opening the door, as I have done the last few weeks, it is enough proof of some unusual interest.

My business last week was bigger in "velvet" than any week, except one in 1913, and only during January of this year did I "clean up" more money.

For the benefit of those who think it's too hot to get crowds in the summer I wish to state that I had a ventilator put in the center of my auditorium, 12x12x12 feet; have two large exhaust fans going and six oscillating wall fans, windows and doors open, making it more comfortable than in the parks. Anyone can have a fan for the asking, but seldom any use them or have occasion to.

Have also installed a "Wurlitzer Unit Organ," Style "H"; a Gold Fibre Screen, showing pictures in full daylight; use G. E. M. C. rectifier and the best machines and lenses procurable. Think my pictures are better than any others that I see. The ventilator in the center of my auditorium works wonders in creating circulation of fresh air. I use heralds with features, which brings good results. Run a daily ad. in all the papers, also a notice as per enclosed clipping.

By giving a clean show, perfect projection, the best pictures, good music and comfort, there is no dull season.

Yours very truly.

Manager Pergola Theater. D. E. KNOOR.

Censor on Rampage

Breitinger, of Pennsylvania, Objects to John Barleycorn—Film Men's Defiance—Show Picture at Y. M. C. A.

J. LOUIS BREITINGER, one of the censors of the Keystone State, has come out as an opponent of "John Barleycorn," believing, it appears, that "John Barleycorn" is not quite as black as the films have painted him. The representative of the Bosworth Co., which produced the picture, is William E. Smith. He and C. E. Pierce, who staged the moving picture story, have endeavored for several days to overcome Breitinger's objection thereto, but Breitinger has been obdurate.

In despair, Smith and Pierce gave a free exhibition of the picture at the Young Men's Christian Association of Philadelphia to an audience of ministers and temperance workers. The audience pronounced the picture a strong moral lesson.

"Mr. Breitinger's chief clerk threatened me with arrest if we dare show the film here this afternoon," said Mr. Smith. "That was a mere foolish threat, however, as the law clearly permits us to give private exhibitions of a picture of a chartered association without the approval of the board of State censors. We gave this exhibition merely to demonstrate that there is nothing in the slightest degree objectionable in the picture and that there is no sound reason whatever for its rejection by Mr. Breitinger.

J. Louis Breitinger.

"Of course, we understand well enough what interests object to this picture. In California we were offered $25,000 to suppress it until after the November election. But the picture went on in California, and it will go on here as sure as there is justice in the land.

"We told Mr. Breitinger that he could not have any reason for suppressing this picture, as it has been approved as a strong temperance argument by ministers and church workers all through the land. We offered to submit all the written church indorsements to him. But he waived them aside with the remark that he did not care a rap for them because all those ministers, church workers and temperance people 'are biased, anyway, against the other side.' This 'other side' that Mr. Breitinger talks about is, of course, the rum side, and that seems to be the only side Mr. Breitinger is considering.

"He refused to give us his objections to the picture in writing. But his verbal objections were all opposed to the pictorial attack on rum. He has insisted that nearly every scene in which booze is shown in its hideous features shall be eliminated or softened and that an extra 500 feet of pleasant domestic life be added to rob the picture of its dramatic climax. That is impossible. Jack London has written a story and we have produced a picture that teaches a lesson. We do not grant any State censor the right or power to strip either the story or the picture of its educational value."

Written down from memory, Mr. Pierce gave out some of Censor Breitinger's suggestions for improving Jack London's temperance story as follows:

Reduce the scene of boy drinking beer from pail.

Reduce drinking scene at Italian picnic. Eliminate caption about boy's fear of Italians.

Eliminate caption about no deal being consummated without Barleycorn.

Reduce drinking scene after return to yacht.

Reduce Japanese drinking scene.

Reduce drinking scene in saloon after sailors' payday.

Extend domestic scene at end, showing the true reformation of the man.

At Censor Breitinger's office in the Franklin Building it was said that he was out of town and that no action would be taken against the men who exhibited "John Barleycorn" at the Y. M. C. A. until Breitinger's return to the city.

Among those who witnessed the presentation of the pictures were the Rev. Harry M. Chalfant, of the State Anti-Saloon League; Secretary Eastman, of the Y. M. C. A.; a number of ministers and several prominent women.

The Great Stroke

World Film Corporation Shows an Interesting Five-Part Crook Picture with a Military Beginning.

Reviewed by George Blaisdell.

THE World Film Corporation will release on July 27 "The Great Stroke," a five-part crook drama, with an army touch in the first part. It is an interesting story, and it is punctuated by incidents that thrill. The maker of the picture has not hesitated to permit the hero-crook to go not only scot free of punishment for his later crimes, but has given to him his old sweetheart, who will, it is to be assumed, in the future protect the hero from himself. If there are a few instances where the action is facilitated through thinly veneered artifice—as, for instance, when the accomplice obtains a position as messenger in the jewelry establishment, application for which certainly would have subjected to severe scrutiny the record of the man—there are also stunts that more than compensate. One of the latter is the climb along the side of the moving train and the photographing of the criminal under the car as he executed his "great stroke" of putting to sleep by the anaesthetic route the bearer of the package of pearls.

The acting is of the best quality. If the story be melodramatic certainly the work of the players is not. At the head of the excellent cast is Anthon De Verdier, a man of fine stage presence and worthy to rank with the best screen stars. He has the figure of a soldier, and he knows how to wear a uniform. He has the part of Lieutenant Egan, an officer who spends at cards much of the money of Colonel Hudson, his uncle. When the colonel shuts down on the supply the young man steals from the family safe in order to meet a debt of honor. If this be a singular way of meeting the obligation he follows it up by the unexpected, promptly confessing his misdeed. He is arrested on complaint of the uncle and sent to jail for two years. On his release he proceeds to make good his threat to his uncle—that he will continue a thief. Mary, the colonel's daughter, is Egan's steadfast friend. It is through her influence and her aid that, already hunted by the police, he is induced to take ship with her for parts that are new and to start right. Miss Agnes Norlund has the role of Mary; what she has to do is well done. Colonel Hudson gives us a good performance.

Scene from "The Great Stroke" (World Film).

The picture is carefully staged. In the beginning there is the smart military air that practically always obtains in Scandinavian pictures—and we are making a guess that this is from that geographic section. The release of the former lieutenant from his two years' term in prison is impressive. The use of the reflectors on an upper floor of the criminals' abode to show who is at the door below is novel on the screen. The elevator and the doors work perfectly. From a spectacular viewpoint the scenes about the railway train and under the carriage are the best. The later happenings, where the police net is narrowing about the band, are full of interest. The picture is well photographed.

A Group of Eclectics

Reviewed by W. Stephen Bush.

"The Royal Impostor"—Four Parts.

THIS brilliantly colored picture is entitled to great praise. The plot, reminiscent of the "Prisoner of Zenda," is well conceived and consistently carried out, developing very strong dramatic situations, especially in the last two parts.

The king of one of the mythical Balkan states dies and leaves the kingdom to his son, a dissolute prince, who is disliked by the court and the populace. This prince bears a striking resemblance to one of the soldiers of his army. This soldier is in love with a girl of his own class, and they plight their troth before he goes away to the front. By an accident the prince meets the young girl and, enchanted by her beauty and modesty, he covets her. She tells her lover of her danger, and the latter kills the prince. Confronted with the consequences of his terrible act, he decides to take advantage of his striking resemblance to the prince. He casts the dead body of the prince out of the window of his castle into the sea below and then dons the uniform of his double. The deception is at first successful, and even when the body of the prince is found, the discovery of the real situation is delayed by the belief of the girl that the body cast up by the waves is that of her lover.

A number of interesting situations now arise, and the struggle in the soul of the prince, tormented at once by his conscience, and constantly tempted by a desire to see his sweetheart, is depicted with great dramatic power. The impostor tries to give the people kind and beneficent laws, which is distasteful to the court. The killing of the supposed soldier is attributed to the prince, and his ministers use the girl, who thinks that the prince is the murderer, to further their own purposes. The girl, in the belief that the man on the throne is the murderer of her sweetheart, lures the former into a room, ready to stab him to death. She then makes the terrifying discovery that the man whom she had promised to kill was not the murderer of her lover but, on the contrary, her lover himself. She lets him escape, but the conspirators gathered around the house where the lovers met are on the alert, and when the supposed prince steps out of the door he is attacked and killed.

The acting is good, the settings all appropriate and at times very striking and impressive. The photography leaves nothing to be desired. In these days, when colored pictures of merit are very rare, such a feature as "The Royal Impostor" will be very acceptable on the program of every exhibitor.

"The Corsair"—Four Reels.

Turks, pirates, veiled ladies from harems, dancers, eunuchs and soldiers pass in kaleidoscopic disorder on the screen, and when the end comes we are mildly wondering how so much trouble could originate in such a short time.

It appears that a band of pirates abducted several women

Scene from "The Corsair" (Eclectic).

from the harem of a sultan. The living spoils are brought before the chieftain of the pirates, impersonated by Crane Wilbur. This actor, well known for his success in juvenile leads and similar characters, was ill cast for such a ferocious part and made a first class parlor pirate.

What there was of the spectacular in the picture was good, notably the scenes in the harems. The settings were appropriate and beautiful, almost without exception, and the photography of the best. A little pruning would do no harm.

"When Rome Ruled"—Five Parts.

This feature, made in this country, scarcely keeps the promise which its title implies. In visualizing classic themes, and especially stories dealing with any period of Roman history, high standards have been set in the past, and whenever a production falls decidedly below this standard it is apt to disappoint the public, which is now used to the best.

The introduction of artificial scenery for outdoor settings is scarcely ever justified, but in a big production dealing with a big subject it is particularly displeasing. The story deals with the early Christian era, and it appears that the high priests of the temple of Jupiter, singularly enough named Caiphas, is desperately in love with a Christian maiden. A lot of intrigue follows, during which the Christian maiden is supposed to be greatly harassed by lions. The young lady is finally thrown into an arena, of which, however, we see but a very small corner. Through a happy accident, she is released at the last moment by her gallant lover, and her rival, who opened the door leading to the arena to get her flowing robes out of the jamb, is in some way thrust into the arena. We get a flash of the rival and the lion in embrace, but it seems by no means a hostile embrace. No doubt the lady knew the lion. It is probable that she was the trainer, for, as an actress, she was impossible.

The acting of the other principal characters was quite acceptable, with the exception of the man taking the part of the high priest. He both looked and acted like Eddy Foy, which was rather preposterous for a high priest of Jupiter. The photography was good throughout, and some of the outdoor settings were well chosen.

"Detective Craig's Coup"—Five Parts.

This is one of those modern detective stories which have attained quite a degree of popularity with moving picture audiences. It abounds in interesting and novel detail and dramatic situations. The story is written around the tragic adventures of a young man who became the innocent victim of counterfeiters and was cast into prison for four years. Though anxious and determined to avoid the gang of counterfeiters which had been the cause of his original undoing, he is dodged by the leader at every footstep and threatened with exposure. He loses one position after another through the persistent hounding of Dalton, the chief of the gang, and is at last compelled to join the gang. He is determined, however, to shake off the gang at the earliest possible moment, and, learning of their plan to rob the bank of his former employer, he sends a message of warning. The robbery is discovered and all the members of the gang are arrested. The young man who had given the warning is arrested, too, but his innocence is established, and everything ends happily.

There are many clever situations, such as the counterfeiters in their den. The ruse of Detective Craig in spying upon them is a decidedly original piece of detective work, while the scheme of the counterfeiters to make their den look like an artist's studio at the approach of the slightest danger is both startling and amusing. The chase of the criminals on the waters of the Hudson, the police boat acting as the pursuer, is full of thrills and strongly realistic. Settings and photography are decidedly good, and the acting leaves little to be desired. The part of the unfortunate victim of circumstances was taken with considerable skill, enlisting and holding the sympathies of the audience. The feature, it seems to me, could be made to gain in strength by being made somewhat shorter.

"MONEY." (United Keanograph Film Co.)

"Money" is the name of the big, spectacular, six-reel production which the United Keanograph Film Co., of Fairfax, Cal., announces for its first offering to a market discriminating. Its theme is timely, dealing with the financial, political, social and economical question of the day. In as much as money is something which interests everybody more or less, particularly more, the title is one close to the interests and ambitions of all of us.

James Keane, president and general manager of the company, was also the author of the scenario and producer of the picture. George Scott was in charge of the camera work.

Massive is the adjective to describe the production and it will class with the colossal master films of all brands. In one scene 2,000 men are used.

The subject deals with the power of the man who controlled the world, and his downfall through his overrating of his ability to conquer public opinion, the mighty agent which has humbled the strongest. The press of New York is a prime factor in bringing equity and justice to the workingman. Throughout runs the love theme, its motives closely interwoven with the rest of happenings.

Indiana Exhibitors Protest

Think They Should Have "One Wonderful Night" in the Regular Service—It is in G. F. Co.'s Exclusive Program Now.

When the McClure Company was promoting the contest for the hero of the picture, "One Wonderful Night," it called upon the exhibitors of the country to assist them in securing votes for the contestants and to give publicity to the forthcoming feature. The Essanay Company won the prize and made the picture. It was good enough to be put in the General Film Company's exclusive service and that makes the exhibitor pay an extra price for the picture if he wants to run it.

Naturally the exhibitor who has given some time and energy to popularizing a picture in advance is inclined that he ought to come in for some consideration when the picture is released; hence, the kick from Indiana which is published herewith:

McClure Publishing Company, New York.

Gentlemen: The Essanay Company are producing your story "One Wonderful Night." The exhibitors over the country who took an interest in your voting contest, expected to be able to run this picture in their regular service, the same as we ran "What Happened to Mary" and "Who Will Marry Mary?"

After millions of people take an interest in this story and in the voting contest, expecting to see their favorite actor on the screen, they are to be disappointed because the Essanay Company are releasing this picture through the General Film Company's exclusive program.

Gentlemen, do you know what the "Exclusive program" is? It is a program the price of which is prohibitive. We exhibitors pay so much a week for our program; if we use any picture in the exclusive program we must pay for our regular service and then pay an additional price for this so-called exclusive picture.

Do you gentlemen think this is fair? We exhibitors and the show-going public boost this voting contest and then the public, our clientele, are prohibited from seeing our favorite actor because we exhibitors cannot afford to pay for this exclusive program.

It looks to me as if the General Film Company was making capital out of your advertisement. If the picture was in their regular releases it would be shown in every town, village and city in the country. As it is, there will be a great many localities that will not run the picture, they can't pay the extra price. Our patrons want to see this picture, they are interested, they want to see the man they elected, and we exhibitors feel that you should take his matter up with the General Film Company and the Essanay Company and demand that this picture be released in their regular program and taken out of the exclusive service. The Indiana Exhibitors' Association and the Indianapolis Managers' Association have asked their officers to write your company and ask that you demand the General Film Company to play fair in this matter and give the exhibitors and the general public a chance to run and see these, their pictures. Very respectfully,

Indiana Motion Picture Exhibitors' Association.

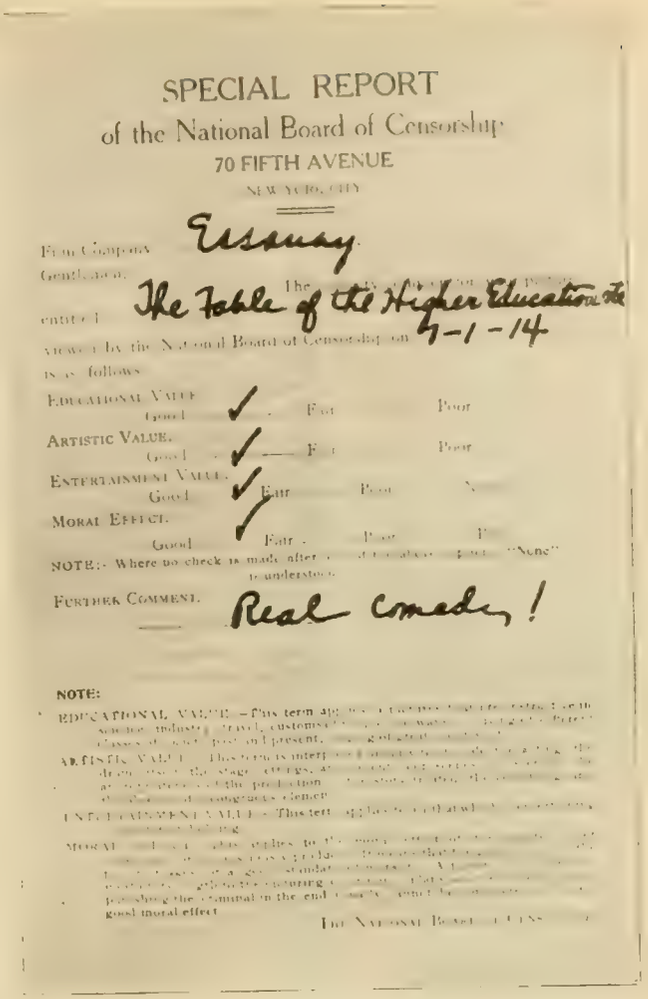
There are two sides to every question and especially this one. The McClure Company spent a lot of money promoting the Hero contest and what the exhibitor did in aiding them was contributed entirely to the McClure Company. When the Essanay Company secured the right to make the picture, "One Wonderful Night," it also spent a lot of money in the effort to make a good picture and one that would come up to the advance announcements. It is just possible that the maker of the picture believes that it is entitled to get back some of that money by charging a higher rental price for it.

It is also a question if the picture would receive the proper presentation if it was released in the regular service. Too many excellent subjects have been ground through the projector at extra speed and with no reference to their good qualities because they were distributed in the regular way. But if an exhibitor is compelled to pay a special price for a picture he is more likely to give it special attention in an effort to get his money back.

However, the Indiana exhibitors are entitled to present their kick and The Moving Picture World prints it at its face value.

MAINE TO BE INDEPENDENT.

At the last meeting of Maine State Branch No. 29, M. P. E. L. of A., it was unanimously voted to relinquish the charter and to form a state league absolutely independent of any national or international organization. A committee was appointed to communicate with the exhibitors of the state and invite them to become members of the new organization, and this work has been vigorously prosecuted by A. P. Bibber, Music Hall, Lewiston, Maine, chairman of the committee. Mr. Bibber has received about fifty applications for membership, and he has called a meeting, to be held at Portland on August 4, for the purpose of organization. Developments thus far indicate that the state league will be a big success.



SPECIAL REPORT

of the National Board of Censorship

70 FIFTH AVENUE

NEW YORK CITY

Film Company Essanay

Gentlemen: The ... entitled The Table of the Higher Education ... viewed by the National Board of Censorship on 4-1-14 ... is as follows:

EDUCATIONAL VALUE: Good ✓ Fair ... Poor ...

ARTISTIC VALUE: Good ✓ Fair ... Poor ...

ENTERTAINMENT VALUE: Good ✓ Fair ... Poor ...

MORAL EFFECT: Good ✓ Fair ... Poor ...

NOTE:- Where no check is made after ... is understood. ... "None"

FURTHER COMMENT: Real Comedy!

NOTE:

EDUCATIONAL VALUE.—This term ...

ARTISTIC VALUE.—This term is interpreted ...

ENTERTAINMENT VALUE.—This term ...

MORAL EFFECT.—This applies to the ... good moral effect.

THE NATIONAL BOARD OF CENSORSHIP

"THE BROKEN BARRIER" (American).

The "Flying A" company, under direction of Thos. Ricketts, scores a tremendous hit in the two-reel production, "The Broken Barrier." Winnifred Greenwood and Ed Coxen play the leads and are ably supported by George Field as the villain, and other American stars.

The topic exploits domestic strife of which the underlying cause proves to be unlimited wealth.

Scene from "The Broken Barrier" (American).

Mr. Coxen, as a man of principle, spurns money as an incentive to marriage, and Winnifred Greenwood, in the sweet innocence of her youth, is dominated by love only. An unlooked for circumstance intervenes and the ship of matrimony strikes a snag at the very launching.

The plot is not a particularly heavy one, but requires marked ability and the production is a testimonial of the calibre of "Flying A" talent. The settings are gorgeous and the photographic quality is immense. The subject will be released July 27th.

At the Sign of the Flaming Arcs.

By George Blaisdell.

HONORS are coming fast these days to Miss Elaine Sterne, the winner of the thousand-dollar Evening Sun-Vitagraph scenario contest. This remarkably successful young woman has received notice that she has also been declared the winner of a $250 prize in the Collier short-story competition, where nine thousand stories were submitted. Miss Sterne's first scenario was accepted by the Vitagraph Company last September. It was a single reel and was entitled "The Circus and the Boy." It was released July 1. Since the acceptance by the Vitagraph Company of this initial effort of the young woman who seems to write stories with the same facility as that with which she invents photoplays she has received checks for thirty-five scripts. The story that won the Vitagraph contest, it will be recalled, was a five-reel subject, entitled "The Sins of the Mothers." The Vitagraph Company is proceeding with its production, which will be under the direction of Ralph Ince, with Miss Anita Stewart in the leading role.

In a recent chat with Miss Sterne she admitted she was receiving many requests for scripts. She says that she tries to write one play a week, be the same one reel or more. While she devotes much thought to planning a story, and especially to the drafting of a thorough synopsis, once she begins the manual work of putting the tale on paper she usually finishes a play in a day and a half.

Miss Sterne's experience with the pen antedates her work for the screen. She has written children's stories for St. Nicholas among other fiction efforts. She admits that she has made no particular study of dramatic construction, although she has taken a course in short-story writing at Columbia University. "If one has a dramatic style it seems to me he should be able to write both for the screen and the magazines," she says. "Which do I prefer, drama or comedy? Well, I have written quite a number of kinds of stories, including comedies, but I must confess I like dramas best. Yes, I have done some work for Selig and the Universal. In fact, as to the latter, I have just finished a story for one of their particular stars.

"What remarkable things the producers are able to do in putting on a story! I often wonder how they are going to accomplish some of the things I put in the scenarios, but I find them on the screen. While I said I never studied dramatic construction, perhaps I should tell you that I did make a close study of produced pictures. I counted the scenes and noted their length; I followed the action and watched the introduction and the development of the story. I tried to absorb the method of making the good pictures.

"Was I surprised when I learned that I was the winner of the Vitagraph's contest? You may be sure I was. I never dreamed of such a thing coming to me. I submitted only one story. I had another outlined in my mind, but decided to hold it back and to make it into a book. And, of course, now I am glad that I did."

Miss Sterne received her check from the Vitagraph Company on June 13. She is not superstitious. One important fact in connection with the reception of the check is that it reached her before she was twenty-two years old. Surely she has made a remarkable record in the few months she has been writing for the screen. In spite of her youth her head is unturned. She realizes that success means harder work; harder work, because if she has drawn to herself the attention of photoplay followers much will be expected of her—and she is going to try to write stories that will be adjudged better than their predecessors. With youth, ability and ambition on her side, we may expect much of Miss Sterne in the years to come.

* * *

The writer was permitted the other day to get a peek at a studio print of an unusual picture of King Baggot's. Here is a two-reel story in which all the characters, and there are eleven of them, are portrayed by one actor. In the cast are two women. It is safe to say nothing approaching this has ever before been attempted, certainly not in the United States. Of double exposure we have had much; yes, and triple exposure, too. It is doubtful if there has been anything produced which approximates this subject in synchronization, in the exceptional correlation of the actions of the characters in the scene. We have had striking instances of synchronization in isolated cases, or two or three in a picture, but in this story of Mr. Baggot's there are many. The title of the production is "Shadows," and the name was suggested by the many exteriors in which the rays of a low sun play a picturesque part. The script is by George Hall.

The story is one of the detective series in which Mr. Baggot has been featured. The role of the detective is played straight. One of the chief characters is a Chinaman. Another one of prominence is the "heavy." A German innkeeper is most naturally portrayed. So, too, are the women characters, which are the first Mr. Baggot has essayed. "When I started making this picture," said the Imp's leading man, "I had no idea of the amount of work it would involve. I believed I could do it at odd moments. It took me a good part of five weeks, as I had the regular work to keep up with. I have received most efficient assistance from Mr. Schellinger, the cameraman; he has taken deep interest in making the double and triple exposures synchronize. Some scenes we had to take three and four times to get the results we wanted. I found one of my greatest difficulties in the dovetailing of the gestures of the triple exposure."

As the picture was shown in studio and not in plot sequence no attempt will be made at this time to review the story, saving that for the finished production, which has every indication of carrying an interest on the side of the dramatic as well as on that of the novelty. It is safe to say that none will follow the working out of the story with more interest than Mr. Baggot's fellow players and producers and those who have knowledge of the technical side of picture making.

* * *

George Lessey, the well-known player and director who for so long has been seen in Edison films, on Monday, July 26, goes to the Imp studio to assume the direction of King Baggot's company.

* * *

Ormi Hawley dropped into New York one evening last week from Lubinville. When one of her friends remarked that she was more sylph-like than when he saw her last she proudly replied: "Yes, sir; I lost twenty-five pounds in the South this winter."

* * *

Hasn't somebody got a scheme for eliminating mosquitoes in the open-air picture places? Writing just after returning from a two-hour, one-sided battle with the invisible pests—and in a show place situated in one of the highest parts of Brooklyn—there is a temptation to say that "airdomes"—abominable term—are not an unmixed pleasure. Adding to the alleged entertainment was Thanhouser's "Remorse," two reels of reeling drunkenness—and that's no pun. It was a story of elopement, forcing a wife to take her baby and return to her father; the death of a mother caused by the actions of a worthless son, and then the murder of a father as he was trying to prevent a robbery of the same sot's winnings at the gaming table. Cheerful! Not a bit of it! We stuck it out just to see how much misery could be crammed into two reels. To be sure there was a moral for the "vilest sinner" in the intimation that there was a chance for him, but the man that story was meant for would never spend any money to go to see pictures, even if he were sufficiently sober to follow the figures on the screen.

* * *

The contrast was all the sharper by reason of "Remorse" following Vitagraph's pretty story of "Happy-Go-Lucky." It is refreshing again to see two stars of the rank of Earle Williams and Clara Kimball Young in a single reel. It may be reminiscent of days before we thought we were "multiple mad"; certainly it is prophetic of the rehabilitation of the neglected single reel, the foundation of the great motion picture industry. The rebound from the multiple cannot mean the elimination of the longer picture. It will mean, though, as an average, more judiciously conceived and carefully produced subjects, and less of them than we are getting just now or than we have been getting. There'll always be an abundance of demand for quality pictures of any length. The big houses will require or will use the big productions, and the big houses are increasing in numbers as the smaller ones are diminishing.

There is one phase of this subject of single or plural reels of which the public hears little, but which, nevertheless, is a live topic among the more prominent players. Talking during the New York convention with a well-known licensed player he pointed out that since last September he had taken part in but eight pictures. "Miss ——," he continued, referring to one of his studio mates, "has been cast in but six. We get out of touch with our people. Of course, it is pleasant to be chosen for leads in the big stuff, but it means taking us off the screen so far as many of our friends are concerned, as the longer subjects may never reach the smaller communities. If it were given me to decide, I'd prefer the shorter pictures."

Miss Anita Stewart

ONE of the most popular young women on the screen is Miss Anita Stewart of the Vitagraph Company. Her rise has been rapid; it had to be, for she is not yet twenty years old, and she received a high school education before entering picture work. Miss Stewart was graduated from the grammar school as the youngest member of her class. In Erasmus Hall High School, a famous Brooklyn institution, one of her studies was vocal music and piano. She appeared in several amateur operas, taking small parts with distinct success. Miss Stewart's striking features were reproduced by several artists on calendars and high-class pictorial lithography.

Miss Anita Stewart.

Miss Stewart's work in motion pictures is due primarily to the fact that she is the sister-in-law of Ralph Ince, Vitagraph director. For the first six months she filled unimportant roles, learning the business from the bottom up. Her first important role was the lead in "The Wood Violet," released in November, 1912. The sketch of Miss Stewart furnished by the Vitagraph Company says this interpretation remains her greatest success. Possibly the writer of that biography never saw Miss Stewart's remarkable work in "A Prince of Evil," a two-reel Vitagraph, released a year ago. In one scene of that production she attained a height of emotional portrayal that beyond question placed her in the first rank of dramatic interpreters. Miss Stewart has had other successes, among which were "The Lost Millionaire," "The Treasure of Desert Island," and "A Million Bid," the latter the first of the Broadway Star Features. Miss Stewart has been selected as the lead in the thousand-dollar prize scenario written by Miss Sterne.

Carlton S. King

THERE are many who have enjoyed the acting of Carlton S. King, as the hero in a number of photoplays put out by the Edison Company, but there are only a few who recognize in them the Carlton S. King, comedian. Mr. King is meeting with great success, although his identity has been submerged in the assigned roles. What we want to see is some of his comedy, the line which made him in the South and West.

Carlton S. King.

He is a product of the Middle West, having first seen the light of day in St. Louis, the Missouri city that has contributed much theatrical talent to the world. After an early education in the public schools Mr. King took to amusing people. He is not what could be called a dressing-room comedian, but is a sort of combination of the late Sol Smith Russell and Raymond Hitchcock. Many of the critics have dubbed him the "serious comedian." This is a fitting expression because Mr. King has a serious view of professional work and early realized that a thing worth doing, was worth receiving his best efforts. This is the real reason his characters in photoplays, while different from productions in which he made a success on the operatic stage, stand out prominently. However, the sooner the Edison directors offer the opportunity for his comedy work the better it will be for all concerned.

In the part of Theobold, in "Alma, Where Do You Live?" his success on the road was only second to that made by the late Charles Bigelow, who created the role in the New York production. Mr. Weber was seeking another similar part for Mr. King when, in October, 1913, Mr. King joined the Edison stock.

Harry F. Crane

HARRY F. CRANE, who is playing the part of Louis XI in the "Francois Villon" series (Universal), is one of the few survivors of the old school which has a —— but passed into history. In his time he supported Edwin Booth, Lawrence Barrett, Stuart Robson, McKee Rankin, Frank Lawlor, Katie Estelle, Kittie Blanchard and other great stars who were well known to the generation.

Harry F. Crane as King Louis XI in Francois Villon Series (Universal).

After the Civil War, in which Mr. Crane served as a drummer boy, he went on the stage against the wishes of his father, who was a Baptist minister. His first part was a juvenile role in "David Copperfield." At the opening of the Grand Opera House in St. Louis, Mr. Crane distinguished himself in the leading juvenile part in "Poverty Plats." Following this engagement he played leading parts in "Oliver Twist," "Sea of Ice," "Black Crook," and other well-known productions until his father prevailed on him to leave the stage. Crane then took up the study of medicine and become a graduate physician. He practiced medicine for many years in Buffalo and finally, on account of his wife's health, he went to California.

The practice of medicine had never appealed to him and through all the years of his practice the call of the stage had always been strong in his blood. He had taken an interest in motion pictures since their beginning and once he arrived in Los Angeles, he set aside all thought of medicine and went back to his first love—the stage, but this time the motion picture stage. Since he has been with the Universal he has distinguished himself in every part which has been given him.

Mr. Crane is a half-brother of Hon. Joseph C. Sibley, ex-Congressman and member of the Standard Oil Company. He was born in Baltimore, Maryland.

J. A. Koerpel Sells His Theatre.

J. A. Koerpel has just sold his Palace Theatre, and under those circumstances has sent in his resignation as vice-president of the Motion Picture Exhibitors' Association of Greater New York.

Mr. Koerpel was one of the hard workers of the association, and the organization loses a valuable officer, whose services have been appreciated by all his coworkers. At present he is summering at Port Henry, N. Y., and upon his return it is said he will affiliate with some large film corporation.

CORRECT ROSTER OF KANSAS LEAGUE OFFICERS.

Through some unexplained circumstances the report of the latest meeting of the Kansas State League, the list of officers elected was wrongly published in the Moving Picture World. To get the matter straight, the following correct list is printed: W. B. Moore, Galena, Kan., president; Archie Blue, Salina, Kan., first vice-president; Fred. Savage, Great Bend, Kan., second vice-president; W. H. Willey, Mulberry, Kan., treasurer; P. J. Concannon, Emporia, Kan., secretary; C. E. Glaman, Wellington, Kan., national vice-president; Guy E. White, Beloit, Kan., sergeant-at-arms.

Laemmle Wins St. Louis Suit

Circuit Court Nullifies April Election of the St. Louis Film and Supply Company—Swanson Enjoined.

THE suit of Carl Laemmle and others against William H. Swanson and others for the control of the St. Louis Film and Supply Company, which has been on trial in the Circuit Court, City of St. Louis and State of Missouri, Judge Cave presiding, has been decided in favor of the plaintiffs, as follows:

Now at this day the court, having heretofore, to-wit: on the 24th day of June, 1914, heard the evidence offered in this case, by the respective parties, and having taken the said cause under advisement and being now sufficiently advised in the premises, doth find the issues joined in favor of the plaintiffs, and doth order, adjudge and decree as follows, to-wit:

That the pretended election of directors of the Universal Film and Supply Company, held April 22, 1914, by defendant Swanson, and the pretended election of officers by defendants on said day, be set aside and for naught held, and that defendant Swanson and defendants Garesche, Rosenthal and Bryant be perpetually enjoined from acting or attempting to act as directors or officers of said company by virtue of said pretended election or elections.

That defendant Swanson forthwith indorse and surrender to stock of said company standing in his name as trustee at the time of said election of April 22, 1914, together with the five hundred (500) shares of stock thereafter issued by defendant Swanson to himself as Trustee.

That the shares of stock attempted to be issued by defendant Swanson to defendants Vital W. Garesche, Barney Rosenthal, John Noelker and Alfred Bryant, or to any other person on or after April 22, 1914, be canceled and for naught held, and that defendant Swanson forthwith surrender to John H. Holliday the stock certificate book and stock certificates of said company, together with the minute book and seal of said company, and that a meeting of the stockholders of the company for the election of directors to serve during the ensuing year and for such other business as may properly come before the meeting be held at the office of the Company at 2116 Locust street, in the City of St. Louis, Mo., on the 27th day of July, 1914.

It is further ordered and adjudged by the court that the costs of this proceeding be taxed against the defendants, and that execution issue therefor.

Draft filed.

Miss Edna Goodrich

MISS EDNA GOODRICH, the famous international beauty, most recently seen in the magnificent production of "Evangeline," at the Park Theater, was secured by Samuel Goldfish of the Jesse L. Lasky Feature Play Company, Inc., for a forthcoming production, for that concern, of one of the classical Belasco successes in motion pictures.

Miss Edna Goodrich.

Miss Goodrich, who is now in London, preparing for her participation in a big English production, will journey to the Lasky studio at Hollywood, Calif., where she will make her first appearance before the camera. She starred for several years with Nat Goodwin in several plays and bears a world-wide repute for her beauty and talent. With luxurious dark hair, huge black eyes and clear-cut features, this famous beauty should make a capital screen type. It took considerable persuasion on the part of Mr. Goldfish to secure Miss Goodrich for the movies, and after prevailing upon her to appear, promised her that if she liked the work and found everything agreeable, Lasky was not amiss to making her a permanent Lasky star.

Immediately after her appearance at the Lasky studios in September, Miss Goodrich will return to London in time to open in her English production, the latter part of November. In all likelihood, she will appear in "The Warrens of Virginia" or "The Darling of the Gods."

POPULAR WINDOW DISPLAY.

Perhaps at no time has it been more forcibly demonstrated the great hold that moving pictures have on the general public than was displayed during the recent exhibition of 800 photographs of popular film favorites in the windows of Brock & Co., jewelers, on Broadway, the principal business thoroughfare of Los Angeles.

In arranging for a unique window display, Brock hit upon the idea of exhibiting the photographs of screen favorites. Photographs of almost every film star known in the United States and Europe were secured and placed in the big display windows of the jewelers. The first day of the exhibition was almost a riot. The display windows were on a

line with the sidewalk. The exhibition opened Monday morning, and before eight o'clock a dense throng gathered in front of the store and blockaded the sidewalk. Two policemen were detailed in front of the store, and the men, women and children were compelled to form in line and take their turns at viewing the pictures. Each person was permitted to stay only three minutes to watch the exhibition. A line more than a block long, walking two abreast, soon formed, and the two police officers were compelled to send for reinforcements to assist them in keeping the crowd in line. The never-ending throng of sightseers continued to watch the display until midnight. The following day was a repetition of the first day's exhibition. Crowds gathered early in the morning and continued to gaze at the photographs until after midnight.

"FIRELIGHT." (Eclair.)

A most beautiful production which will be released by the Eclair Film Company, Inc., on Wednesday, August 5th, is "Firelight," a two-reel feature. O. A. C. Lund and Barbara Tennant are the leading players and their roles call for strong dramatic work. The heart of the story is furnished in visions

Scene from "Firelight" (Eclair).

from the flickering firelight and the reflections shown therefrom bring together man and woman, who have been drifting further and further apart. The story is from the pen of Mr. Lund, who, besides playing the leading male role, directed the production.

Faversham for All Star

THROUGH his personal representative, Mr. Gallagher, William Faversham, the international stage favorite, has cabled his acceptance of an offer made for his debut in motion pictures with the All Star Feature Corporation, under the direction of Augustus Thomas, Director General of production for that concern.

It has been freely rumored for many months past that Mr. Faversham had completed negotiations with various concerns and just as often has been denied that these negotiations have been successfully consummated. Since his leaving America, the All Star Company has been in constant touch with Mr. Faversham by cable and word has just been received through his representative that he has accepted and signed the contract tendered by the All Star Company.

William Faversham.

The amount to be paid Mr. Faversham for his appearance before the motion picture camera has not been disclosed by the All Star Company, but it is well known that his price is one far in excess of what has heretofore been paid to any person appearing in motion pictures. It will be remembered that the All Star Company has paid Ethel Barrymore a sum exceeding $10,000 for her services, and it is rumored that Mr. Faversham's contract is in excess of even this amount.

The subject chosen for a vehicle in which this most popular of all stars is to be seen is "The World," a most complete spectacular drama, which has enjoyed, in years gone by, a phenomenal universal success as a theatrical attraction. The star character in this production will give Mr. Faversham every possible opportunity to display the versatilities and dramatic accomplishments for which he is famed.

The value of this appearance in motion pictures it would seem is greater than anything before offered to those wide awake picture show-men of the world who appreciate the value of a name such as is offered in this coming production, both as to star and play.

The name of Faversham is almost a household word and the theatrical career of this man is a most remarkable one. His first stage appearance was in 1885, in England, and a short time after that he came to America, where he appeared in "The Prince and the Pauper," and as Valentine Day in "Featherbrain," in 1889, and in 1892 as Prince Haldenwald in "Aristocracy."

Under the direction of Charles Frohman he has been seen amongst other successes in "Lord and Lady Algy," "Brother Officers," "The Younger Son," "Diplomacy" and as Romeo with Maude Adams in "Romeo and Juliet." His first appearance as a star was made in 1901 at the Criterion Theatre as Don Cesare in "A Royal Rival."

Mr. Faversham sails from England on the 29th, aboard the Olympic, and will arrive in America about the 5th of August. Everything is in readiness for him and he will immediately begin work on the production of "The World," at the Yonkers Studios of the All Star Feature Corporation.

A. F. DITTMANN VISITS NEW YORK.

A. F. Dittman, proprietor of the Dittman Theater, Brownsville, Texas, was a visitor to New York following the Dayton convention. It was Mr. Dittmann's first trip to the city in seven years. The Dittmann seats 800 and uses licensed and Mutual service. Mr. Dittmann says Texas has been untouched as yet by the censorship bug, the people being generally satisfied with the work of the National Board. Mr. Dittmann came north partly to get away from the intense heat, which he says this summer has been unusually oppressive.

Edwin S. Porter of the Famous Players taking a Scene in Rome for "The Eternal City."

LEON WAGNER A PHOTOGRAPHIC SHARP.

Leon Wagner, of the Sterling Camera and Film Company, is a motion picture genius. His camera is of his own invention, and he is capable of selecting locations, staging scenes, placing, focusing and grinding the camera handle, then developing the negative, printing and toning the positive, and finally assembling it and projecting the picture complete. Mr. Wagner's control of light conditions under trying circumstances is his strong point. His latest Sterling product, "The Land of the Lost," is a photographic gem.

"TYPHOON" DID THE TRICK.

In the Moving Picture World's story of the Dayton convention it was noted that the ventilation of the basement exposition floor was not as good as it should have been, "even with the assistance of large ventilating fans," and for that President Glantzberg makes a protest. An explanation is due Mr. Glantzberg that the remark to which he takes exception was written before his fan in the cellar was working to full capacity. After the third day of the exposition the full battery of "Typhoon" wind jammers were working and the air in Memorial Hall was the best ever.

Scene from "The Envoy Extraordinary" (Sawyer, Inc.).

Manufacturers' Advance Notes

"RESCUED BY WIRELESS" (101 Bison).

Down in the South Seas there are certain islands belonging to Uncle Sam where civilized law depends pretty much on individual taste for its enforcement where white men are, one might say, kings unto themselves. In one of these islands this drama, "Rescued by Wireless," is laid. Written by Henry McRae and actually produced by him in the Polynesian archipelago, the play is a powerful one of love and adventure. Aside from the stirring dramatic features of the story, it carries a big educational interest; in the background is shown all the wonders of that far distant land. The natives are shown making tapa cloth from the bark of wauke trees; water buffalos are seen in their native haunts; groves of papia trees and spreading fields of rice dot the landscape here and there.

Scene from "Rescued by Wireless" (101 Bison).

One of the spectacular and stirring incidents in the piece we find in the second reel: Marie Morgan, an American girl, has been captured and carried off to the mountains by a band of drunken natives under the leadership of Bainbridge, a wireless operator. A mysterious wireless message calls for help and this is received by Capt. Clifford, in charge of the transport and Marie's lover. There is a race to the island, pursuit into the mountains and a fierce battle, natives in great numbers matched against Uncle Sam's soldiers, numbering few, who fight modern arms. Not only is the battle thrilling, but it is unique and rare.

The principal parts have been enacted by such players as Wm. Clifford, Sherman Bainbridge and Marie Walcamp, players who were chosen for their ability and fearlessness, to accompany Mr. McRae on the tour through the South Seas.

As to how the heroine of the play is rescued by wireless—well, that is one of the exciting incidents of the play that you must see to enjoy properly.

The play is in two parts and will be released August 8th.

CO-OPERATIVE PROJECTION ROOM FOR WASHINGTON.

Harry Warner, of Warner's Features, Inc., has made an offer to share with the local exhibitors the cost of a projection room in Washington, D. C., where the local picture house managers could see in advance all releases. This would enable them to judge whether the subjects offered them suited the peculiar needs of their respective following.

"I believe that the exhibitor who does not study his clientele and select the film that it demands is trifling with his business," explained Mr. Warner. "It is needless to say that there is more money in pleasing your patrons than there is in being indifferent. This projection room is an idea which I have had in mind for some time past, and I, as an exchange man, have long since realized that co-operation between the exhibitor and exchange is not only desirable, but necessary, and this plan will be the instrument through which our desire will be accomplished."

The Washington picture men are said to be enthusiastic over the plan, and anticipate its early realization.

"WHEN WAR THREATENS" (Kleine).

A nation on the verge of war sees many exciting events take place, and a series of these furnishes the basis for George Kleine's remarkable photodrama "When War Threatens," a two-part feature subject described as delightfully sensational, with a thrill in every frame of film.

Scene from "When War Threatens" (Kleine).

The story is a gripping one and the situations are intense. Lieutenant Tom Shelley, a young naval officer, is in love with his admiral's daughter, but the young woman prefers Richard Hyde, apparently a substantial business man, but in reality a spy in the pay of the foreign power with which war is threatened. A series of dramatic scenes, which take us into the council chambers of nations, dens of spies and upon the decks of battleships, shows how the young lieutenant saves his country and wins his bride.

In producing "When War Threatens" the manufacturers have spared no pains, and the result of their efforts to create a motion picture of extraordinary appeal is a splendid testimonial to their ability. The subject is admirably planned, faultlessly produced and photographically excellent. It delivers its "punch" with telling force. The release date through the General Film Company is set for August 4.

MISS BRAY VISITS HER HOME.

Helen Bray, ingenue of the Biograph, spent two weeks at home in St. Louis with her sister, Mrs. J. N. Fining, at No. 6003 Gates Boulevard, in the beautiful Cabanne district. Though Miss Bray is widely known and popular in St. Louis, she declined invitations to social events and devoted the vacation to resting. On the way from Los Angeles she tarried a week in Kansas City, where she also has many friends. She has returned to New York, where she will resume work in the Biograph studio. Miss Bray has an influential following in this territory, yet she is an industrious artist and believes in achieving on merit alone. Managers of several of the large circuits in St. Louis and Kansas City are desirous of getting photoplays featuring Miss Bray, and in this event they will exploit the exhibitions. Hereafter the actress will appear in her own name. She has been practicing and training conscientiously, and is now equipped to take the most exacting roles. Miss Bray had the good fortune of being selected for a leading part after playing only a few weeks.

"WHEN A WOMAN LOVES" (Eclectic).

The subject of this feature is the conflict which must always ensue between the husband absorbed and engrossed in business on the one hand and the wife her soul athirst for love and yearning for reciprocity. In this situation, which is well portrayed in these films, the serpent usually appears in the guise of the "friend," who offers to supply the affection which the husband is too busy to spare. This theme, though surely not entirely new, is enlivened by some exciting and interesting incidents which give a great deal of zest to an otherwise hackneyed story.

Scene from "When a Woman Loves" (Eclectic).

The picture was made by the Pathe players on our side of the water. The acting was good, and the dressing up of the types showed some skill.

The outstanding merits of this production, however, are the fine settings and the perfect photography. In the matter of settings this feature will bear comparison with the very best and this applies to indoor settings as well as outdoor settings. Time was when more care was taken with outdoor than with indoor settings, greatly to the harm of artistic proportions. In this feature an equal degree of excellence marks both kinds of settings.

"THE MOTOR BUCCANEERS" (Essanay).

"The Motor Buccaneers," a thrilling story of intrigue and adventure, adapted from The Munsey Magazine, is one of the most interesting of the recent Essanay productions. It is in two acts. In it Francis X. Bushman is seen at his best and Ruth Stonehouse, as usual, is perfect. The story is woven around an eccentric millionaire, a young lawyer and a number of unique criminals. William Nash, the athletic young lawyer who is portrayed by Bushman, inherits the management of the Gilton estate. A mysterious package is given into the keeping of Nash, to be called for by Edith Elsden, who is played by Ruth Stonehouse. Then follows a series of thrilling adventures in which the girl is captured by the conspirators and rescued by Nash. There is an automobile race that is declared to be the most realistic of its kind. Needless to say, the young lawyer overcomes the conspirators, saves a railroad and wins the beautiful Edith for his own. The production is booked for release Friday, August 7th. Other members of the cast who do exceedingly clever work are Thomas Commerford, Wm. Robinson, M. C. Von Betz, John H. Cossar, Rapley Holmes and Arthur Steinguard.

MISS FULLER AND COMPANY GOES TO MOUNTAINS.

Miss Mary Fuller will enact the lead in "The Heart of the Night Wind," which will be her first picture with the Universal Film Company. Accompanied by her director, Walter Edwin, together with Charles Ogle, Ed. Mortimer and an enlarged company, Miss Fuller left New York July 17th, for Shohola, Pike County, Pa., where, amid some of the most beautiful settings in America, this play and several others, including "Hearts O' the Hills," by Hal Reid, will be produced.

"The Heart of the Night Wind" is from the book by Vingie I. E. Roe and was adapted to picture form by Captain Leslie T. Peacocke, of the Universal scenario department. In three reels, the play allows Miss Fuller a splendid part, combining vigor, emotion and some highly spectacular feats. Miss Fuller, Mr. Edwin and Mr. Ogle, make up the nucleus of the cast in the new series. They will be absent for two months or more.

"THREE MEN AND A WOMAN" (Lubin).

The George Terwilliger "fans" will simply rave over this melodrama, which is the latest sensation written and produced from his fertile imagination. To get true atmosphere a big Lubin troupe was sent to St. Augustine, Fla., and evolved some of the most daring scenes ever put into a photoplay. The dramatic spectacle of a ship on fire is cleverly pictured, with the crew in panic and mutiny. The boats are lowered and the seamen fight for their lives. Anna Luther, the woman of the story, is left on the blazing ship, unconscious, with only one man to save her from the flames.

Scene from "Three Men and a Woman" (Lubin).

The man throws a hatch overboard and, taking the woman in his arms, leaps into the sea, swims to the hatch and succeeds in lifting her on to the raft, at the same time beating off the villain of the story as he madly tries to save himself. Still swimming, the man pushes the hatch to shore. The terrifying situation is truly acted without any camera tricks or dummies, and illustrates the daring of the three players who work out the scene. The cast included Herbert Fortier, Anna Luther, Kempton Greene and Earl Metcalfe, all of whom had to be expert swimmers.

"THE SENATOR FROM THE WEST" (American).

Tom Ricketts, in his production of "False Gods," is certainly exerting himself, and is ably supported by his whole company. Most of the settings represent scenes in Washington and New York's most swagger society, and call for elaborate gowns and fixtures. Into this ultra-fashionable society is introduced the little unsophisticated wife of a western cattle man, who has just been appointed senator. She wears simple, home-made gowns and does not try to conceal her simple but honest nature. In this part Miss Winifred Greenwood, if anything, surpasses herself. She is essentially an emotional actress, and whether swayed by emotion or stirred by pathos her versatility and histrionic ability assert themselves. It is a difficult part for any woman to play, but the production will add to Miss Greenwood's already enviable reputation.

Miss Josephine Ditt has been specially engaged to take the part of the lobbyist. Miss Ditt is of the adventuress type of actress and won a reputation in several notable plays, particularly "The Foreign Spy." In her present part it is her duty to pamper and cajole the unsophisticated senators and congressmen who come to Washington to represent their constituents. The part is ably taken by Miss Ditt, who by her wiles entices, ensnares and dishonors the very men she should protect.

DR. H. C. STAFFORD AUTHOR OF VILLON SERIES.

In our review of the new serial by the Universal Film Manufacturing Company giving scenes from the life of Francois Villon we misunderstood a reference to the author of the story which is running in the Century Magazine, viz.: George Bronson Howard, and credited the script for the offering to him, whereas it was done by Dr. H. C. Stafford, one of the Universal Company's regular scenario weavers. We are glad to make this correction the more as it is an unusually capable piece of graphic drama construction, and the man who did it is worthy of all his credit. Howard's deeply interesting story, so writes Calder Johnstone, of the company's Pacific Coast scenario office, proved very hard to translate into effective picture scenes.

"AT THE END OF A PERFECT DAY" (American).

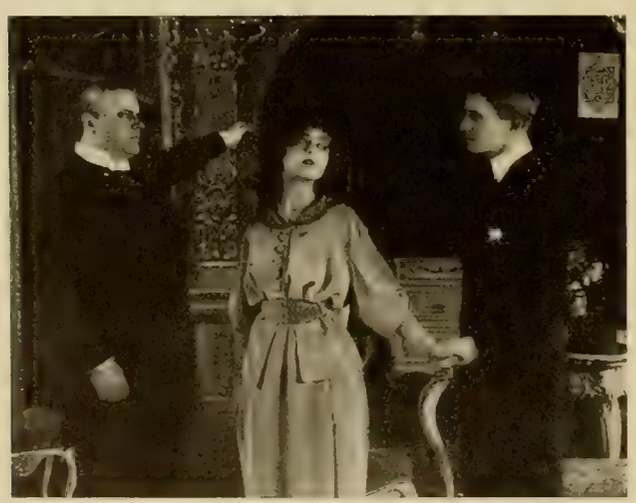
This is another of the popular two-part feature productions from the American "Flying A" studios. The story is a beautiful conception of patient love and intrigue in which Winnifred Greenwood as Dorothy Preston, actuated by her filial love, sacrifices her own interests to what she believes to be her mother's preference. Readily she could have retracted the words that sent her lover, Oren Evans (Ed Coxen), to distant parts had not a rival lover, Stid Butterfield (George Field), abused the confidence placed in him by the unsuspecting women. In later years a kind fate brings the two together and the climax is reached at the end of a perfect day, the incessant prayer of Dorothy for years.

Scene from "At the End of a Perfect Day."

The dramatization furnishes numerous opportunities for the select cast to exploit its histrionic abilities. The lightning and storm effects and tinting are presented with a rare realism, and the details are carried out in a manner that substantiates the marked ability of the producer, Thos. Ricketts. The subject not only merits, but will receive, unqualified approval. It will be released Monday, Aug. 3d.

"THE SACRIFICE OF PAULINE" (I. S. P. Co.).

The I. S. P. Co. has released a four-reel feature, called "The Sacrifice of Pauline," which deals with the ever new subject of a mother's devotion for her son. The son is a worthless scamp who blackmails his mother at her place of employment. The mother is employed as a housekeeper in the family of a well-to-do citizen, and the son, despite her protests, robs the safe in the home of the mother's employer. In his flight he is stopped by the wife of his mother's employer and he kills the woman to get away. Suspicion points to the mother as an accomplice in the foul deed and, as she refuses to give any information, the jury find her guilty and she is sentenced to prison. In the meantime her son has become rich and is on the point of marrying the daughter of his victim when the whole truth comes out and the murderer drowns himself. Acting and photography are good, and the settings are appropriate.



Scene from "The Sacrifice of Pauline" (I. S. P. Co.).

"MAN AND HIS BROTHER" (Victor).

"Am I my brother's keeper?" A world-old question, true, but pertinent always when it comes to answering the question in a practical and personal way. The selfish, indifferent, ignorant person says, "I am not my brother's keeper; I refuse to be held responsible in any way for what he does." But are we not all responsible, in some degree or other, for the downfall of the other fellow? Men and women make the world, and they make the conditions which superinduce moral and mental decay. Concrete effort of society with the individual is a potent factor which makes the world better or worse.

Scene from "Man and His Brother" (Victor).

In "Man and His Brother," played by the Universal's famous screen star, J. Warren Kerrigan, you have the case of two brothers, one good and the other bad. Technically, the good brother is in no way responsible for the wrongdoings of his brother, yet the rich, red blood of human sympathy runs through the big fellow's heart, and he sacrifices his own happiness that the repentent fellow might go free to start life anew. Did the man do right? That is for you to answer.

The role of the man affords Mr. Kerrigan a role aptly suited to him—that of a Westerner. Playing opposite is Miss Vera Sisson, clever and winsome. The settings are all of the West and in the open, showing picturesque backgrounds of rugged mountains, plains covered with cattle, and green cattle. The play is in three reels and will be released August 3rd.

PRETTY SCENE FROM "NANCY'S HUSBAND."

A particularly pretty scene from "Nancy's Husband" produced by Harry Pollard at the American studios under the "Beauty" brand. Harry Pollard is here shown spooning with Margarita Fisher, whilst Fred Gamble takes it all in. There are many such lovely spots in Santa Barbara, where the flowers bloom all the year round and occasional fog is the only thing which prevents the continuous taking of scenes in the open air. Mr. Pollard is a crank on getting the right scenery to fit his stories and he and Miss Fischer take long automobile rides to look up new locations.

Sawyer Has "Zone" Plan

Believes It Will Give Better Service to the Exhibitor—Now Offers Eighteen Subjects.

CARRYING out their original plans as announced in these columns several weeks ago Sawyer, Inc., have already started the establishing of branch offices. Mr. Sawyer announces that next week a list of the offices at present in operation will be published. This information will give the exhibitors in the different territories controlled by each branch office an opportunity to book the Sawyer Features direct.

Sawyer, Inc., have inaugurated a new and unique plan for the distribution of their films. Instead of following the former custom of dividing the country into States they have arranged the United States into "zones." This will enable the exhibitors in even the very smallest towns to secure the Sawyer pictures without loss of time in transportation. Mr. Sawyer informed the writer that it is the company's intention to have thirty of these zones in operation on or before September 14th. This will mean that this new and enterprising company will be able to handle thirty prints of every subject marketed through its organization. This company, at the present time, is offering eighteen subjects, ranging from three to six reels in length and the booking office which was established in connection with the New York office has been steadily booking from three to six prints of each subject in the New York territory.

Mr. Sawyer further states that the establishing of these zones is the result of his careful study of the marketing conditions and is the development of plans started by him over a year ago. The distributing office in each zone will furnish to the exhibitor a complete program.

Sawyer, Inc., have already made arrangements to market a series of one reel comedies produced by four different manufacturers. With the contracts already in hand and the productions now under way, the Sawyer Company will be in a position to release at least three feature subjects each week and also a minimum of three one reel comedies each week. After the first of October these releases will be increased to six of each every week.

At the present time Sawyer, Inc., are handling the productions of eight different manufacturers and with the addition of the Santa Barbara Motion Picture Company and three other western companies, whose releases will be shown during August, the company will represent over a dozen high class manufacturers.

John D. Williams Going Abroad

JOHN DIXON WILLIAMS, the well-known Australian film man, until recently connected with the Bosworth Film Company, has started on an important business tour, which will take him to pretty nearly every part of the world. He left on board the Aquitania on Tuesday, July 22, in the interest and as the special representative of Hugh McIntosh, the famous vaudeville promoter. Mr. Williams will leave England for India in the middle of August, and will then go to Africa and Australia.

John D. Williams.

In speaking to a representative of The Moving Picture World, Mr. Williams said that his associate, Mr. McIntosh, intended to enter the film field in a large way. Williams and McIntosh have formed an organization, which is to be known as "The International Film Circuit," which will specialize in monster productions of the "Cabiria" kind. By the way, the new combination has acquired the Australian rights for "Cabiria," and Mr. Williams will help to properly introduce and present the great play in the theaters of Australia.

"We propose," said Mr. Williams, "to go into the world's film market for films of the highest type of quality. We prefer to handle features on which we can obtain the rights for the entire world. I am thoroughly convinced of the fact that the era of big productions in the world of motion pictures has only just commenced. There is no limit to the dramatic and photographic possibilities of this new art. While, no doubt, big productions may be looked for in this country, I believe that the old country, especially Italy, enjoys advantages for making first-class films of high quality. We may some day go into Italy ourselves and bring away some memorable films. Yes; I mean that we may produce them in Italy ourselves, but nothing definite has been arranged as yet. I do not know just how long I will be gone, but I think I will return in the early part of next year. I expect to come back here and take full charge of Mr. McIntosh's interests in this country. In my absence Chris. O. Brown will have charge."

A party of friends accompanied Mr. Williams on his way to the dock of the Aquitania and bade him "bon voyage."

Great Southern Film Co.

That's the Name of a New Picture Producing Organization at Birmingham, Ala.—Capitalized for a Million.

A. A. WALL, prominent among the exhibitors of the South and manager of the Alcazar and Vaudette Theaters of Birmingham, Ala., has been named as president of a new million-dollar motion picture manufacturing corporation to be known as the Great Southern Film Manufacturing Company. The new company will have offices in the Brown-Marx building and hopes to begin operations within the next thirty days.

The company intends to do a general picture manufacturing work, and officials of the company state the company is planned to be the largest of its kind in the South. A site has been obtained on Shades Mountain, and here the films will be produced, Birmingham and industries being used as a background from time to time.

President A. Alex Wall will make a trip to New York to procure actors and actresses for the new company. It is planned to engage the services of six or seven well-known players for a beginning, and to increase the size of the company as needed. While in New York, Mr. Wall will also make arrangements for booking the films of the Great Southern Company through the larger New York agencies. It was stated one large company had already expressed a willingness to handle the films.

The officers of the company associated with President Wall are Dr. R. J. Strickland, Vice-President; C. H. Glasser, Secretary and Treasurer, and Judge Alvin M. Douglas, General Counsel; B. M. Wood is Fiscal Agent.

Picture Men in Town

Frank T. Montgomery, the well-known exhibitor from the South, was in New York City the past week. He was stopping at the Imperial.

Messrs Balshofer and Zimmer of Los Angeles are at the Hotel Astor.

A. J. Gilligham of Detroit has been spending a few days in the city.

H. Z. Levine, who for several months has been managing foreign publicity for the Universal Company, with offices in London, is in the city on a flying visit.

Notes of the Trade

Arrangements are being made by the World Film Corporation to open branch offices throughout Europe. Judging from the fact that 300 copies of "Protea II" have been sold throughout Europe, it is evident that the World Film Corporation will have another winner.

* * *

Harry Solter is directing Miss Florence Lawrence in a new play that is said to have a plot far away from the conventional. It is not only a mystery, but a mysterious mystery. In two reels, the action keeps one guessing every moment. It is rife with surprises and ends up in a whirl of action and excitement. Matt Moore is playing opposite Miss Lawrence.

* * *

"Quo Vadis," George Kleine's first great picture, played a four-day engagement, starting Monday of last week, at the National theater, Louisville, during one of the hottest spells of that hot region. The National management called the Kleine offices on the long distance telephone on Thursday, July 16, and arranged to show the picture the remainder of the week because of the splendid business.

* * *

The Empire City race track was invaded by the Blache players during Saturday's meet and a number of interesting scenes taken for a four-reel racing feature now in preparation. Little Vinnie Burns appeared on the track made up as a jockey and took part in a spirited dash down the home stretch, where she had an excellent chance to show her horsemanship and easily held the lead which the story called for.

* * *

When Mabel Trunnelle makes another trip to Palenville in the Catskills she will exercise great care that no riding coat of red material is placed in her trunk. The fair Edison equestrienne was pursued by an enraged bull but escaped being attacked by driving her horse at breakneck speed.

* * *

"The Secret of the Ring," a splendid three-reel release, is scheduled for the General Film Company, August 10, by George Kleine. This is one of the best "Three Reelers" yet made by Cines. The story was photographed in Seville, Spain.

John Haas, who was given a three months' leave of absence by Madame Alice Blache so that he could accompany James Slevin to Rome and take motion pictures of the Pope, has returned to the Blache studios. Although Johnnie has the unique distinction of being the man who not only actually took motion pictures of the Pope, but was welcomed and entertained in the Vatican, he never introduces the subject into his conversation and cannot be even coaxed into talking about his most interesting experience.

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Due to the tremendous demand for "The Castaways," produced by the World Film Corporation, it has been necessary to send two copies to each of their twenty-two offices throughout the United States.

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Sally Crute, the Edison leading woman, may be found on any Sunday or holiday in her fisherwoman's garb at Sound Beach on Long Island Sound. A mess of forty flounders in one day is no mean catch for a beginner.

* * *

Ned Burton, who for the past fourteen months has been a member of the Pathe Freres Stock Company, has been specially engaged to play "Horigan," the grafting politician, in "The Man of the Hour," now being filmed at Fort Lee, N. J., by the Peerless Features Film Company, the new organization of the Brady-Shubert-Eclair Companies.

* * *

The announcement of the wedding on June 24 of N. Paul Stoughton, auditor of exchanges for the Universal, and Viola Van Loan, formerly an assistant secretary to J. C. Graham, has been received by Mr. Stoughton's many friends at the West Coast studios. The marriage ceremony took place at Riverside, Ill. Mr. Stoughton made many friends on the occasion of his recent visit to California and all congratulate him and Mrs. Stoughton.

* * *

Walter L. Hill, formerly manager of the Jefferson theater, Fort Wayne, Ind., desires to say that he is not connected with that house, having remained as manager after the sale to the Quinby Amusement Company only until the property could be properly turned over to the new owners.

* * *

J. A. McKinney, secretary of Warner's Features, Inc., on last Sunday hauled up from the sea thirty-five weakfish. In company with a few friends with rod and reel he anchored his boat off of Oak Island beach. One after one he pulled in the struggling fish until his arms grew tired.

* * *

General Alvaro Obregon, commanding the western division of the Constitutional army, has contracted with Byron S. Butcher for the motion picture rights with his branch of the rebel army. Butcher has been with several Mexican armies during the past four years as war correspondent and will also continue in the newspaper game.

To join Obregon he must make a 1,500 mile trip down the west coast by rail, stage, pack train and handcar, as rebel and federal for months have demoralized railroad communictions from the border to the City of Guadalajara.

* * *

Recently while Director Otis Turner was taking some race scenes for the four-reel production of "Damon and Pythias" a farmer came in sight down the road and looked as if he might walk into the field of the camera and spoil the picture. Mr. Turner sent his assistant, Robert Rosos, to head him off. The farmer understood:

"Taking moving pictures, are you? Well, I've got my ideas about being photographed and you bet you're whoopin' I won't get in the picture."

* * *

Richard Neill of the Edison Company is a member of the Delaware State Society of the Cincinnati. He heard the postman blow his whistle one morning. To his surprise he found the postman busily engaged in reading a postal card from the society addressed to him. "Why, do you know Mr. Neill, I am a member of that society. Well, I am glad that the boys stick so well together." Whereupon the usual handshake took place. Richard is satisfied that future mail from the Cincinnati will suffer no delay in delivery.

* * *

One of the best parts allotted Howard Crampton, Imp character man, in years is the role he plays in "In All Things Moderation," a two-reel play just finished by Frank Crane and his Imp company. While it is a straight character part, it can be considered the lead. Mr. Crampton is playing the sea captain in the present Imp production being directed by Frank Crane, "On the High Seas."

* * *

L. A. Thompson and the L. A. Thompson Scenic Railway Company have retired from the Day and Night Screen, Inc., having sold their interests.

* * *

William W. Scott, manager, press agent and actor, has a forty-week contract which he has just signed by which his Lucille LaVerne company will make Richmond, Va., its home next winter. The idea is to play an occasional movie star for a week or two, supported by the LaVerne company. The first will be John Bunny, who will appear on its opening week, in August. There will be other movie stars later.

* * *

The Golgate Film Exchange, Inc., has bought the California, Oregon and Washington Pacific Coast rights to "The Toll of Mammon," a four-part Excelsior Feature Film Co., Inc., production. This picture has also sold to the Electric Theater Supply Company of Philadelphia for Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Southern Maryland. The picture was made in the Adirondack Mountains of New York.

* * *

The Shubert Film Corporation has moved its headquarters to the offices of the World Film Corporation, 130 West 46th street, New York.

* * *

The correspondence from fans addressed to May Abbey, the Edison comedienne, has grown so extensive that she contemplates engaging the services of an amanuensis.

* * *

Lewis J. Selznick, general manager of the World Film Corporation, is on a business trip to Boston.

* * *

The latest "Universal Ike, Jr.," is entitled "Universal Ike, Jr., Gets City Broke" and the story is built around an excruciatingly funny trunk elopement.

* * *

Andy Clark of the Edison "Andy" series, has discarded his baseball uniform for a bathing suit. But the change is only temporary—until the picture "Andy Learns How to Swim" is finished.

* * *

George Kleine made a flying trip to New York last week in connection with important affairs of his New York office. Mr. Kleine is preparing to launch a surprise in the form of a multiple reel release which he claims will make former mighty subjects tame by comparison. The Kleine Optical Company has experienced a remarkable rush of orders during the past two weeks due to the sudden activity on the part of Middle West churches in installing projection apparatus. From the records it would appear that a larger number of churches than ever before will show regular programs of motion pictures this fall. Kleine Optical Company has had more than its share of this sort of business.

* * *

For the first time in her motion picture career Laura Oakley, chief of police of Universal City, has been cast to play the part of an Indian woman in Henry McRae's newest drama, "The Half-Breed." Miss Oakley is a versatile character woman and her portrayal of such a role will, in all probability, add something new to the subject.

* * *

Elmer E Redmond, of the Blache company, during the staging of a thrilling scene by James Johnson recently stopped a runaway. He was waiting to grasp the bridle and bring the animal to a sudden stop. But the spirited thoroughbred took the bit in his teeth and made a wild plunge just as Mr. Redmond leaped toward him. The actor was thrown violently before he was rescued. With the exception of severe bruises and a slightly wrenched knee, the plucky leading man was not badly injured, although by some freak of the accident the collar of his coat was removed as cleanly as if cut off by a tailor. When projected upon the screen the scene was found to be as realistic a feat of heroism as has ever been performed for the benefit of a camera.

* * *

Since Carlton King, of Edison, has declared his intention of purchasing an automobile he has received an abundance of literature and sample parts of a machine—from rubber tire to carburetor. As Carlton feels that some company might send him a sample automobile, he is in no particular hurry to purchase one at present.

* * *

In stating that Sol Lesser, president and general manager of the Golgate Feature Service had contracted for the first feature of the United Keanograph Film Company of Fairfax, Cal., an error was made. The policy for the handling of the company's product has not been announced but it is expected that the general plans will be made public within a short time.

* * *

Dusk was coming on and Herbert Brenon, in his car, was, a day or so ago, on the other side of Staten Island and desirous of getting back to New York without the necessity of lighting up. Once on the road, he opened out and overtook a big white machine. Howbeit, the white machine had some speed itself and was loath to be passed. A race resulted, with Bronson's car finishing in the lead at the ferry. It was there an arrest occurred and it was there that Brenon discovered that the driver of the rival white car was none other than Bob Burman, one of this country's foremost "speed kings." There was a glad hand shake between the two men and Brenon paid his fine satisfied that his imported car was some speedster.

* * *

H. J. Brown of the Empire theater, North Yakima, Wash., desires information as to the whereabouts of Simon Sulomonski, alias Simon Solomon, who has absconded with about $100 of collections on screen advertising. He will pay twenty dollars for information leading to his arrest and conviction. Sulomonski's home is Norfolk, Va., and he may be in Erie County where the sheriff has a warrant for his arrest. He is five feet six inches in height, is dark and has a bald spot on top of his head. Weight is about 120 pounds.

* * *

Stanley H. Twist left New York on Monday, July 6, for San Francisco, where he has important business to transact. He will spend one day there and one day in Los Angeles, returning to New York immediately. Mr. Thomas Nash, president of the newly formed Nasu Motion Picture Company, will return to New York with Mr. Twist and will bring with him the first two wild animal pictures produced by this company.

* * *

At the Strand theater the main feature picture production will be Channing Pollock's charming romance, "The Little Gray Lady," in which Jane Gray will be seen in the title role. The scenes of the play are laid in Washington and the plot deals with the official life at the capital as it is today.

SLIDES When you want them send to us 15c. and this advertisement for sample of Announcement, Player, or Feature Announcement slide. The best slides for the least money. Write to us today. **NIAGARA SLIDE CO.** **Lockport, N. Y.**

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

DETROIT.

THE Maxwell Motor Car Company of this city has completed arrangements for a nation-wide advertising campaign by the use of moving pictures showing the various stages of manufacture of Maxwell cars. The company has forty college boys—from Harvard, Yale, Princeton and others—who will handle the pictures in different cities. The pictures will be shown in moving picture theaters where it is possible to get them, otherwise halls or theaters will be leased outright. The college boys will go with the films and handle the necessary publicity campaign and look after all of the details. The campaign will be continued during August and September and possibly longer.

Police Commissioner Gillespie, Police Secretary Walters, Police Capt. Marquardt and Harbor Master Kline were the "stars" of the Ford-Detroit Weekly the week of July 13. Each time that they were on the screen was followed by applause from the moving picture fans.

The Detroit Local of the Motion Picture Operators' association recently held an election of officers with the following result: President, James Murtagh (Columbia); treasurer, Sam Johnson (Empire); Corresponding Secretary, Carl Beals (Empire); Treasurer and Member of Executive Committee (Family); John A. McDonald, Business Agent (Liberty); Recording Secretary, Frank Merriful (Palace).

A purse of gold was presented to M. V. Schoenherr, general supervisor of the Casino Amusement company and the Casino Feature Film Company, on the evening of July 15, it being the last day of his connection with those concerns. The purse was made up by employes of the various theaters controlled by the Casino company and was given to Mr. Schoenherr after the close of the theaters that evening as a token of respect and good wishes. The presentation speech was made by Eddie Murphy, assistant manager of the Columbia. As reported last week, Mr. Schoenherr will not take up any active work for the immediate future, but will rest and probably enter the business as a theater owner some time in the fall. Harry Goldberg has succeeded Mr. Schoenherr as general sales manager of the Casino Feature Film Company, with which concern he has been associated for some time. He has proven himself to be capable of handling all matters pertaining to the business, having had many years' experience in the moving picture industry. Plans are said to be under way by the Casino Feature Film Co. which, when announced, will be a great surprise to the local industry, due to the immensity of the deal.

The Empire theater has installed a question box in the space used for the main exit, and above the box hangs this sign: "Please drop your suggestions here." Manager Starr says he is averaging at least a dozen suggestions per day.

Mr. Anderson, who owns the Clay theater, has recently purchased the Acme Theater in Highland Park. The Acme was somewhat run down and neglected when he first took hold, but by making improvements and putting on better pictures he is gradually building up a new clientele of patrons as well as placing the house on a more profitable basis.

On Tuesday evening, July 14, the Annette Kellerman film "Neptune's Daughter" reached its 100th exhibition at the Detroit Opera House. To celebrate the occasion the management of the theater distributed fitting souvenirs.

SMITH.

ST. LOUIS.

JOHN H. GENTNER, manager of the Retina theater, 20th and Market streets, has an elegant booklet entitled "The History of Our Flag," which he distributes free to the patrons of his theater. The book is printed in colors, has a very comprehensive history of the flag which is traced back to the old country seat of the Washington family in Northamptonshire, England, who used the red and white bars and stars on their heraldic shields. Mr. Gentner had a special night at the Retina on July 2, the occasion being the showing of the last reel of the Selig feature, "The Adventures of Kathlyn." It was one of the biggest nights the theater has ever had, and 2,500 of the flag books were given away.

The St. Louis Star, an evening newspaper, has launched a local events film under the name of the The new Era Film Company. The first release was shown July 11 at the Paris Airdome, Morganford road and Juniata street. The first reel was interesting and well received. It contained scenes taken in the various parks where safe and sane Independence celebrations were held, pictures of the fireworks display at the Federal League Park, which are said to be the first films of fireworks ever made, scenes in the Montessori School, and bits of life near Tenth and Carr streets, a poor neighborhood which was taken to show that the children of this district have only the streets for a playground. Mr. Watts, circulation manager of the Star, has the managing of the new film in charge, and the camera work is done by Mr. Helmerich.

Ramona Park is showing Hiawatha, the Indian Passion Play, to the largest audiences of the season, and for this reason the run will be extended indefinitely.

The City Council of St. Louis has appropriated $2,000 to exhibit moving pictures in the parks and playgrounds of the downtown districts. The first performance will be given on July 19, the day that the bill becomes effective, and every night thereafter for a season of eight weeks. Educational, historical and scenic films will be given the preferences by the managers of the exhibitions.

H. R. Fisher, manager of the Fisher Theater and Garden, at Grand avenue and Natural Bridge Road, has installed a ticker, and is giving the patrons of his garden and theater the baseball scores by innings.

GIEBLER.

KENTUCKY.

WITH Government records showing up to 112 in the shade, street temperature on Fourth avenue, the Louisville exhibitors are not expecting a very large run of business. The airdomes are drawing to capacity in most cases, but afternoon business is better than evening patronage just now. This condition is brought about by the fact that there are a few shoppers on the street in the afternoons, but the streets are practically deserted at night.

H. B. Strube, proprietor of the Empire Theater, of Louisville, on the return trip from Dayton, O., stopped off for a few days with friends at Cincinnati, O.

M. Switow, president of the Switow Amusement Company, and the Fourth Avenue Amusement Company, Louisville, has given up his offices in the Realty Building and has re-established them at the Crystal Theater, which is one of the Switow string. All business of the companies will hereafter be handled from this office.

Arthur Scheckler, of Louisville, has purchased a half interest in the Alice Theater, of Corydon, Ind., from his uncle, Manager Hampson, and will leave Louisville shortly to take over the active management of the theater.

Billy J. Reeder, of the Ohio Motion Picture Company, of Cincinnati, O., has been cancelling bookings on the Paul J. Rainey African Pictures with some of the Kentucky exhibitors on account of a fire at Bleich's Theater, Owensboro, Ky., during the past week. The fire was a small one and destroyed one reel of the series. The Clifton Theater of Louisville liked the picture so much that they refused to cancel, and will run the five reels, leaving the missing one, which is in the middle, out. A special matinee is to be given for the children.

The Majestic Theater, of Louisville, is now being redecorated inside and out. Manager Dittmar decided to take advantage of the present dull spell, and get the work done before the fall rush. One-third of the house is being scaffolded and worked upon at a time, which leaves plenty of room for the present crowds. Paint is an article which Mr. Dittmar firmly believes in, and he keeps the house up to a high standard at all times.

William Schoeffler, proprietor of the Palace Theater, of Louisville, is working over plans and estimates for building a new $15,000 theater on the back part of the lot now occupied by the theater. It is proposed to use the present theater as a lobby for the new one, if the deal goes through. In this way the old theater will be enabled to run until the new one is about completed.

The Crescent Air Dome, H. R. Whitehead's new playhouse in Crescent Hill, has found it advantageous to break its agreement with the residents of Crescent Hill, and was open for its first Sunday night performance this week. However the first picture shown was the six-reel production of "Sampson." As the picture is a Biblical play the residents failed to object strongly. A fairly good crowd was in attendance.

"From Hop Field to Table" is a bill which has been shown at a number of the Louisville and Kentucky theaters recently. This picture shows the Wiedemann Brewing Company's plant at Newport, Ky., and displays the complete process of beer making, from the growth of the hop to the cool, foaming article as poured from a bottle. It is needless to say that the picture is a cool one and is taking well with the Kentucky exhibitors. J. Howell, of Toledo, O., has been secured to make lectures along with the picture. Mr. Howell talks in a very interesting way, and does not overemphasize the advertising features of the picture.

"Quo Vadis," the great feature play, is being shown at the National Theater for ten cents. This is the first time the big play has ever been shown in Louisville for less than fifty cents. The original George Kleine production is the one being shown, and it is making an immense hit with the patrons of the theater.

Work on the new Cherokee Amusement Company in the Highlands is well under way and will probably be completed before October. This house was recently incorporated for $15,000, but had a good deal of trouble with the residents of the district, who started to get an injunction against the building of the theater. After it was shown that no vaudeville would be run the original plans were allowed to be put through.

The Broadway Amusement Company of Louisville has started a popularity contest, which looks as if it would be a great thing for the company's chain of theaters. Prizes amounting to a large sum will be awarded to the successful contestants. The prizes include a $500 Wurlitzer piano and a trip to the Panama Exposition. There are about fifty prizes in all. An arrangement has been made with some of the downtown department stores whereby the latter give so many votes in the contest with every dollar's worth of merchandise, and coupons are given with all tickets sold at the box offices of the seven theaters in the string.

The Switow Amusement Company, of Louisville, recently furnished some Biblical pictures and the necessary equipment for showing them at a big Chautauqua, held in Glenwood Park, near New Albany, Ind.

The Fourth Avenue Amusement Company, of Louisville, has started work on its new theater in the old John C. Lewis building, and is making rapid progress. A large force of workmen has been employed, and the steel work is going on rapidly. This job will be a big one and will take several months to complete.

The Louisville Evening Post is making arrangements to get out a special edition shortly, which will give a lot of space to the local exhibitors. Photographs of the playhouses, the managers, etc., will be shown along with a quantity of reading matter. This paper has been a strong booster of the local exhibitors in many ways. Daily descriptions of the plays at the various houses are given and also serial stories on all the big serial pictures.

Carpenter & Johnston, the well known camera men of Louisville, are spending a few days at Frankfort, Ky., where they are taking motion pictures of the big plant of the E. H. Taylor & Sons Company, which manufactures the celebrated "Old Taylor" whisky. This is one of the finest distillation plants in the country, and the pictures will be used for advertising purposes and shown probably at the next meeting of the National Wholesale Liquor Dealers' Association.

The Columbia Theater, of Louisville, which was recently purchased by William Beverly Wheeler, was closed a few days during the past week for renovating purposes. Paint has been used liberally inside and out, which adds considerably to the appearance of the theater, which is the oldest in the city. The box-office has been moved back against the wall of the theater so as to give more room in the lobby.

The Opera House at Hodgenville, Ky., which was owned jointly by Phil Simons, of Louisville, and a Chicago man, has been sold to C. L. Herron, of Hodgenville. The plant has been dark for several weeks, but is expected to do better business under the new management.

Judge W. A. Kinney, of the Princess Amusement Company, of Louisville, left recently for a two weeks' trip to New York. He expects to make a study of the Eastern show houses while away, and will seek good ideas to work out in his local houses.

The Star Theater, of Louisville, has made arrangements to run the Famous Players' service in the new house hereafter. Dustin Farnham, in "Soldiers of Fortune," will be the first of the new pictures to be shown. A large electric lighted star has been erected in front of the house.

G. D. CRAIN, JR.

SAN FRANCISCO.

THE moving picture operators of this city are preparing to give a big ball at the Auditorium, Page and Fillmore streets, some time in August. The previous events of this character have been very successful and preparations are being made for a heavy attendance.

Work on the Globe Theater in the Mission district is progressing rapidly and preparations are being made by Turner & Dahnken to open this house during the first week of August. At one time the Globe Theater was the most popular amusement place in the Mission district and it is believed that under the new management, and with the improvements that are being made, it will immediately come into public favor again.

J. L. Warner, who recently left for New York after having had charge of the San Francisco office of Warner's Features for several months, is again in charge of the business here. Arthur S. Hyman, who succeeded Mr. Warner as manager of the local branch, is no longer connected with this concern.

The International Film Producers' Agency Company has been formed by Nat Magner, formerly manager for the Kolb & Dill Co., and Charles H. Cavanagh, formerly manager for the Ferris Hartman Musical Comedy Company, both well known in the Coast amusement field. This concern will handle feature attractions. Offices have been opened at room 407 Pacific Building and quarters are also being occupied at Davis Bros.' poster exchange, 158 Eddy street.

Arrangements have been made with the San Francisco Call for running Thanhouser's "The Million Dollar Mystery" story, the first installment to appear in the issue of July 20. Three installments a week will be published until all of the back numbers of the serial have been given to the public. The production is being shown with great success at a number of local theaters and is being enthusiastically received, even without the benefits of newspaper publicity. Ben S. Cohen, district manager for the Syndicate Film Corporation, spent a few days in the Los Angeles territory.

An invitational presentation of "Cabiria" took place July 10 at the Gaiety Theater, just previous to the commencement of a week's run of this great photo-spectacle, many of the leading exchange men and theater owners attending. This production is now being shown to capacity houses at 25 and 50 cents for the matinee performance, and 25, 50 and 75 cents in the evening. An orchestra of thirty pieces and a chorus of thirty voices render an appropriate setting to this masterpiece. From the size of the attendance and the favorable comments that have been expressed, it might be safe to assume that there will be no pressing demand for a return to musical comedy at the O'Farrell street playhouse as long as there are pictures of this calibre to be offered.

The Theograph Film Company has been incorporated here with a capital stock of $1,000,000, the directors being J. Wallace, F. H. Doyle and G. G. Fraser. The company proposes to make and handle films of an educational character. F. H. Doyle of this new concern was formerly a well known photographer here and at once time was connected with the Eastman Kodak Company.

Walter G. Preddey, who has been manufacturing specialties for motion picture projection machines since the inception of the moving picture business, is now located with Davis Bros.' Poster Exchange at 158 Eddy street, where a large line of supplies is being carried in addition to the devices of his own invention and manufacture.

Louis Loeb, formerly with the General Film Company here, is now connected with the Los Angeles office of the World Film Corporation.

The Irish Theater Company has been incorporated with a capital stock of $25,000 to operate a concession at the Panama-Pacific International Exposition in 1915. The interested parties are P. J. Kelleher, J. Mulcairn, M. Devers, S. O'Brien and J. J. Barry.

A tentative recommendation has been made by the Exposition and Welfare Committees of the Board of Supervisors to restrict fly-by-night shows and concessions during the Exposition year. Morris Meyerfeld, head of the Orpheum circuit, appeared before the committees and represented the theaters.

Rice & Einstein, Berkeley, Cal., who have up to the present time confined their operations largely to commercial work, are ready to release a six-reel Chinese production. A studio was erected on Grove street, near their laboratories.

The Edison Theater at Newman, Cal., has been sold by Ben Levy to Buell & Johnson, who have taken possession.

Mike Athens, a well known exhibitor at Fresno, Cal., was in San Francisco recently and announced that the Majestic Theater would be reopened at the close of the summer season. With James Rogis he conducts the Wigwam Theater.

The Happy Hour Theater has been opened at Grass Valley, Cal., by J. A. Bradbury.

The Hippodrome Airdome, opened recently at Fresno, Cal., is under the management of J. Curtis.

K. Kimura, who conducts the Fair Theater at Fresno, Cal., is also operating an airdome known as the Fair.

F. G. Hyde has purchased the Una Theater at Exeter, Cal., a thriving city in the citrus belt of Central California.

The Modesto Theater has been opened at Modesto, Cal., by A. A. Richards and is showing moving pictures, vaudeville and road attractions.

The Star Theater at Benicia, Cal., has been opened by W. S. Howell, after having been closed for some time.

Work is progressing very rapidly on the addition to the Varsity Theater of C. L. Mehrten at Berkeley, Cal., and this will be completed early in August. The entire stage and decorations have been moved back intact

A stock company is being formed to erect a theater at Santa Rosa, Cal., to cost in the neighborhood of $50,000. The building will be fireproof and will seat 1,200 persons. J. M. Whittingham and F. E. Barrett are interested in the project.

Cardinet Bros., Oakland, Cal., are preparing to erect a one-story moving picture theater at Twelfth and Kirkham streets to cost $14,000. Clay N. Burrell, Albany Building, is preparing the plans.

Moving pictures were taken recently of thirty-six Chinese gamblers in a den at San Diego, Cal. The attempt of the Chinese to rush the police officers from their feet, the heavy barricaded doors and the complete gambling outfit were filmed and the pictures used as evidence.

Claude C. Laval of Fresno, Cal., has been appointed official photographer for the San Joaquin Valley Counties Association of the Panama-Pacific International Exposition and is now engaged in making moving pictures to be shown in 1915.

Paul R. Sprague, who conducts a moving picture business at Quincy, Cal., has purchased the Bartlett candy and ice-cream parlors in that city.

F. L. Clark, who recently disposed of the Dayton Theater at Los Angeles, Cal., was in San Francisco recently in the interest of the screen business he conducts.

The Linden Theater of Oakland, Cal., has been reopened after having been closed for several weeks.

The Vim Theater, Richmond, Cal., has been sold to R. Blake, who has taken possession.

Articles of incorporation of the American-Europa Film Co. of Los Angeles have been filed with the Secretary of State. The capital stock of the concern is placed at $75,000.

The Advance Film Company has been incorporated at Los Angeles, Cal., by A. H. Hedderly, F. C. Hill and L. W. Blinn. The capital stock is placed at $300,000. These parties have also incorporated the Masterpiece Film Manufacturing Company with a like capital stock.

The Los Angeles Film Corporation has filed articles of incorporation at Los Angeles, Cal., with a capital stock of $100,000, the directors being: T. S. Nash, A. E. Rudell, J. Davis, S. B. Smith and R. F. C. Leithold.

The Sunset Film & Comedy Co. has been incorporated at Los Angeles, Cal., by E. E. Smith, N. B. Taylor and A. P. Haynes. The capital is placed at $1,000,000.

The Star Theater, Fruitvale, Cal., has been completely renovated and rewired and has been reopened as the Pioneer Photoplay.

"The Million Dollar Mystery" is being shown at the Pastime Theater at Fresno, Cal., and the story is being published in the Fresno Republican. This production is being featured at the Isis Theater at Modesto, and at the Rex Theater at Berkeley.

C. H. Doyle is planning to erect a theater at Merced, Cal., to cost approximately $26,000.

A benefit for the Turlock baseball team was recently given at the Wonderland Theater, Turlock, Cal.

CHURCH.

CINCINNATI.

DURING the recent extremely torrid period in Cincinnati, during which heat records have been broken almost daily, with no rain until a few days ago to moderate the high temperatures, the business of most of the picture houses has naturally suffered, as people generally show a strong disinclination to get inside of four walls during real summer weather. This same weather, however, has been the cause of increasingly good business at the Orpheum, where the "Sky Theater" has good claim to be called the coolest place in the city. It is elevated far above the sidewalk, and is open to the sky, giving a chance to the breezes, if there are any, to circulate among the audience. Good programs have been the rule. Indications are that the summer is going to prove a fine one for the Orpheum management.

The Essanay production of "The Good-For-Nothing," featuring G. M. Anderson, drew well last week at the Grand, where Manager Lipson, of the Family, is making a strong bid for summer business by showing new features regularly.

The stringency with which the building commissioner's office of Cincinnati intends to enforce all the fire regulations applicable to motion picture theaters, in the interest of safety, is indicated by recent warnings given to a number of operators to the effect that they may have their licenses canceled if they continue to permit persons other than operators or assistants to occupy the machine booth with them. It is understood that a report has come to the building commissioner to the effect that some operators have fallen into the habit of letting some boy friend, or an usher, run off the last reel of the program, while they return to change into street clothes. This practice, according to Commissioner Rendigs, is in direct violation of the law, and will be punished by forfeiture of license if any operator is caught at it.

The fact that fire insurance companies generally decline to issue policies on the quarters occupied by film exchanges on account of the undoubtedly hazardous nature of the risk growing out of the inflammable quality of the films is of little moment to the Cincinnati office of the General Film Co., as its new quarters at Elm street and Opera place, into which the office and organization has finally been moved, are perfection itself when it comes to fire protection and fire prevention, as well as from other angles. The building is constructed throughout of non-inflammable materials, and is also as nearly fireproof as possible. Cement is the principal construction material used, while the films themselves, which constitute the fire risk, are stored, inclosed in their reels, in metal cases, arranged in tiers of shelves, like the books in a library. All scraps of films are scrupulously placed in metal waste baskets, or boxes, placed beside each worker. The offices of the exchange are on the ground floor, while the film departments are above. Manager Frank Smith will conduct the feature department, while B. M. Clinton, formerly manager of the feature department, leaves to take up new work. B. M. Clinton has become connected with the producing end of a leading film concern in New York, it is announced, handing in his resignation last week to Manager Frank Smith. Mr. Clinton has had a wide experience in dramatic work, on the legitimate stage as well as in motion pictures. Manager Smith an the entire General force gave Mr. Clinton a big send-off, loaded with their best wishes.

G. J. Trask, who was until recently Cincinnati manager of the World Film Corporation, has been made manager of the Mutual Film Company's Detroit office. W. D. Ward, formerly of Columbus and Cleveland, and a well known film man throughout Ohio, is the present manager of the Mutual office in Detroit. Mr. Trask will assume charge within a short time.

Clay E. Brohm, the new manager of the Cincinnati World Film Corporation's office, has already settled into the harness nicely, and has great hopes for big business on the several attractive releases announced by the company for the immediate future.

Indications are that Cincinnati is to have another branch film exchange, as the Box Office Attraction Company, of New York, has announced that it will establish a branch in Cincinnati, among other leading cities where this will be done. Several well known Cincinnati film men, on the strength of this announcement, are negotiating for the local management of the new company, but nothing has yet been made public as to the make-up of the staff.

Leon Berg, manager of the Lyric Theater, in Dayton, showed true hospitality to visiting delegates to the convention last week of a rather unusual nature. Through a representative of the Melachrino Company, the concern manufacturing the cigarettes of that name, he obtained a large quantity of the smokes, and distributed them to the visiting exhibitors, and few got away from Dayton without this much-appreciated souvenir.

"The Spoilers," a seven-reel Selig feature, made its initial appearance in Southern Ohio at Dayton, O., last week, being shown at the New Victoria. The picture was shown for the entire week without a let-up in attendance.

One of the few municipal executives of the country, if not the only one, who is also a photoplay magnate, is J. S. Davis, mayor of New Boston, O. He operates a lively and well-patronized house there, recently making arrangements for some new construction. On account of the rather small size of New Boston, Mayor Davis' duties in his official capacity do not keep him very busy, and he therefore decided to add to his income and his interests by entering the picture business, which he has done with considerable success.

The manager of the Cub Theater, of Wilmington, O., recently advertised his program rather cleverly by characterizing it as "one mile of high-class film at every performance." Also, realizing the popularity of the big Famous Players releases, he takes the precaution of advertising regularly that Monday is Famous Players day, in order that those who desire to see these productions may keep tab of them without trouble. The Cub has prospered accordingly, demonstrating again the truth of the ancient adage to the effect that it pays to advertise.

CASEY.

MISSOURI.

CARL BORNSCHEIN, well known exhibitor of Ellsworth, Kan., was married recently, his bride being Miss Clementine Powers, of Ellsworth. Mr. Bornschein, with his father, operates the Elite, one of the popular motion picture houses at Ellsworth.

The White Way, a new theater at Concordia, Kan., will be opened to the public in the immediate future. The house will be the handsomest in Concordia, being a new structure. Office rooms are included in the upper floors of the house.

A recent visitor to Kansas City was L. C. Bauer, of the Dutchess Theater, of Gallatin, Mo. Mr. Bauer had a surprise in store for film men, being accompanied by a winsome young woman whom he introduced as Mrs. Bauer. The exhibitor's bride was formerly Miss Kathlyn Kline, of Gallatin.

F. R. Marcell, of Marysville, Mo., has opened quarters in that town for the purpose of taking moving pictures of scenes of local interest.

L. H. Weber, owner of the Cozy Theater, of Marshall, Mo., has followed the example of many other exhibitors throughout the State by opening an airdome on property adjoining the theater. The open air theater will be used during the summer, the orthodox house being available in inclement weather.

The Trio Theater at Galt, Mo., has been completed and will be opened to the public shortly. G. W. Rusk is the owner of the new house, which has a seating capacity of 350. A five-piece orchestra will dispense music. A program made up of moving pictures exclusively will be shown.

Alvin Lundgren has added about 400 seats to the airdome at Minneapolis, Kan.

P. H. Wolfe, proprietor of the Majestic Theater, at Wilson, Kan., has opened an airdome. The Majestic will be renovated and will be reopened early in the fall.

The Rex Theater, of Hamilton, Mo., has undergone improvements. The seating capacity has been enlarged and the stage remodeled to conform with modern requirements.

A. L. Schuhardt has resumed the management of the Gem Theater, of Trenton, Mo. Mrs. Josie Brown, formerly connected with the Gem, has reopened the Elite Theater in Trenton.

Archie Blue, manager of the New Theater at Salina, Kan., has been appointed on a committee to make arrangements for a fall carnival in Salina. Mr. Blue left recently for the North to arrange for the affair, which is an annual one, and attracts hundreds of visitors to the city.

The Electric Theater, operated in Kansas City, Kan., by the Grubel Brothers, has been closed pending the remodeling of the house. About $30,000 is to be spent in making the theater one of the handsomest on the Kansas side.

H. P. Christie, operator at the Byjo Theater, in Kansas City, has returned from his vacation considerably richer than when he left. This was made possible by Mr. Christie's powers as a ventriloquist. The operator lost a leg two years ago and decided at that time to make a living on the stage. He developed his powers and has appeared in vaudeville from time to time. His ability scored a hit with residents of Ottawa and other towns visited during his vacation, which cost him nothing.

R. L. White, who has been special representative of the World Film Corporation, will manage the Kansas City branch indefinitely. J. Erwin Dodson left for New York, after giving up the management of the World's branch. Mr. White probably will resume road work in the fall, but will remain in Kansas City for the present.

The Crystal Theater, located at Twelfth street and Grand avenue, has been closed by Roy Snipp, the former manager. The house was in a district thickly populated with moving picture houses and was unable to compete successfully. The Wonderland, the Twelfth Street Theater and two others are within a block of the Crystal, which has had an interesting career. The house has inclined toward pictures of the more sensational kind, and has had more than one disagreement with the local censors.

J. W. Cotter has opened the Star Theater, at Joplin, Mo. The house is an old one, but has been remodeled, the seating capacity being brought up to 1,000 and other changes made. Under the new regime, the Star is the largest motion picture house in Joplin.

Hot weather has apparently affected the moving picture business in Kansas City to a lesser degree than might have been expected. Exhibitors have done everything possible to secure low temperatures within their houses, with a fair degree of success. Kansas City residents apparently have appreciated these efforts and have responded by continuing their visits regardless of weather conditions. High class attractions also have had something to do with the big business, while one of the biggest wheat crops in the history of Kansas also has injected more confidence into local residents.

P. J. Concannon has begun improvements in his theater at Emporia, Kan., planning to spend about $5,000. Mr. Concannon is the new secretary of the Kansas league, and has met with more than an ordinary measure of success as an exhibitor.

A new $20,000 home for silent drama is to go up at Marshall, Mo. Kennedy & Stiegemeyer, St. Louis architects, have completed plans for the new structure, and the contract has been awarded. The identity of the owner has been withheld.

If some genius would invent an electric light which would repel, rather than attract, winged insects of all kinds, he would win a fortune and the everlasting gratitude of Kansas City exhibitors. Most of the latter believe in illumination and plenty of it on the exterior of their theaters. During the hot weather, the use of electric current has had some unpleasant adjuncts, thousands of insects hovering around the lights.

MURRAY.

WISCONSIN.

THE Orpheum theater at Milwaukee has abandoned its policy of exclusive pictures and returned to continuous vaudeville. A good many pictures will still be shown.

The Grand Opera House at Stevens Point got a lot of business with a local picture "Stevens Point—Wisconsin's Pride."

M. J. Judell of Milwaukee has been appointed manager for the Syndicate Film Corporation at Minneapolis.

Mrs. Jessie L. Davis has opened the Victor, a new moving picture theater at Hartland.

The Airdome at Fort Atkinson gave a benefit for the local firemen. The pictures of the state firemen's tournament at Oconomowoc and other fire thrillers were shown.

The three omnibuses used to carry rural children to the consolidated schools at Frederic are now also being used for the purpose of taking the residents of the school district to picture shows and other social center programs at the high school in Frederic. A territory of fifteen miles around the town is covered in this manner. The plan was suggested by E. J. Ward of the University of Wisconsin Extension Department.

A number of improvements for the Lyceum and Gem theaters in Barbaboo have been decided upon by Garrison & Pratt. The Gem will have a new front.

John Olsen, proprietor of the Star theater at Beloit, has leased the opera house at Brodhead and will operate moving picture shows there each Wednesday and Saturday night.

The new theater at Pewaukee will be known as the Owl.

The South Side Amusement Company, which has filed articles of incorporation at Sheboygan, has purchased a lot on South Twelfth street, near Clara avenue, in that city for the erection of a moving picture theater. The capital stock of the company is $10,000. The incorporators are Ernest Aldag, Jr., William Bickle, F. W. Kuster and Gus Radke.

The new Auditorium theater on East Main street in Waukesha, now in course of construction, is expected to be opened early in September.

Moving pictures taken in Hawaii for the United States Department of Interior, a lecture and native music by five Hawaiians made up a novel act used by the Idea, a moving picture theater at Fond-du-lac.

Frank Vick, Jr., who purchased the Colonial moving picture theater on Washington street in Manitowoc from a stock company, has sold his interest in the house to E. M. Carstens, who will operate the place.

The Peoples Theater company has filed its articles of incorporation at Sheboygan. The company will do a moving picture business with a capital stock of $8,000. The incorporators are A. Dauplaise, Napoleon La Page and H. W. Dietrich.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

WILLIAM KETTENBEIL has opened the Alcazar theater in the location formerly occupied by the Grand theater at Lake Linden.

The Marx theater at Wyandotte recently was closed while a number of improvements were made in the interior.

As a part of the celebration of the Foruth of July in Cadillac 4,000 free tickets to the three motion picture theaters were given out. About eighty per cent. of these were used.

The new Temple theater at Sault Ste Marie is practically complete. It will be operated as a high class moving picture house.

Attorney-General Fellows of Michigan has given an opinion that moving picture exhibitions on Sunday can be prohibited by ordinance in a village that is incorporated under the general laws of the state.

A new opera house is included in the plans of Secretary W. A. Seegmiller of the Improvement Association at Owosso.

"It's getting next to people that counts," says the Ishpeming Iron Ore in showing the value of moving pictures in church work.

Julius B. Kirby has been re-elected president of the Franklin Theater Company at Saginaw. Herbert W. Merrill [illegible] David A. Swinton, secretary, and Peter M[illegible], treasurer. It is expected to open the new theater some time in September.

Negotiation between William Yost of Evansville and J. W. Hunsinger of Hoosier for the sale of the Royal theater in Holland to the former are said to have been called off. Hunsinger has been in charge of the theater at Macatawa park.

Martin Thomas, manager of the Bijou theater at Iron Mountain, had the Fourth of July celebration events and number of other notable things in Iron Mountain filmed for use as an attraction in his house.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

THE plan of letting out the camera work for the films to be shown at the Washington state building at the fair at San Francisco, deeming it a concession has not worked out satisfactorily and some new method will be devised by the Washington State Commission. The contract was let to a northwestern company which encountered objections all over the state when it started to work, and by mutual agreement the contract was cancelled.

The Alaska Theater on Second, near Spring, in Seattle, Wash., has been installing a new Skinner pipe organ with full orchestra effects.

The Star Theater at Billings, Mont., recently tried an all-comedy bill, declaring that in hot weather it was advisable to show nothing to make the patron weep.

More features is the policy of Manager Sanders of the Ogden Theater at Ogden, Utah. The Famous Players and Lasky productions will be given a great deal of attention.

Joseph Clossett has been granted a permit in Portland, Ore, to erect a one-story brick moving picture theater, costing $24,000, on First street, between Main and Madison streets.

The Opera House at Wolf Point, Mont., has been sold to Chris Jensen of Poplar.

The Farrell Investment Company of Portland, Ore., has been granted a permit to erect a two-story fireproof concrete theater and office building costing $100,000, on Stark street, between Park and West Park streets, in that city. The building will be occupied by a moving picture theater operated by the National Amusement Company.

C. H. Karns has opened a moving picture show at Castlewood, S. D. He formerly operated a house at Iroquois.

Moving pictures of the deciding game in the fight for the grade school baseball championship of St. Paul, Minn., were shown at the Gaiety and Como theaters in St. Paul, and attracted a large juvenile patronage.

J. P. Schramm has sold his moving picture theater at Gedora, S. D., to H. L. Keyes and A. W. Fox.

A. C. Ruby of Portland, Ore., has taken out a permit to erect at Fifth and Burnside streets, in that city, a motion picture theater costing $50,000. The building will be three stories high and will be of concrete.

Features presented at the Star Theater in Billings, Mont., are given a serial number as "Masterpiece No. 8." This house recently advertised advance prices without specifying the admission.

E. O. Buhler, secretary of the Minnesota State Forestry Commission, recently took 400 feet of film at Star Island, near Cass Lake. He will use the pictures to show that where the timber is conserved the land makes attractive summer camping places, contrasting it with other portions where the land has been denuded.

J. F. Hawley has purchased the Topic Theater at Sandstone, Minn., from Manager Hull, who had possession of it only a short time after buying it from J. M. Ingraham.

John Cox has sold his picture show at Salem, S. D., to Lew Parody.

Grant & Swanson, with the New Grand moving picture, probably will occupy the new building at Lake City, Minn., which is being erected by D. C. McKenzie.

The new Princess Theater on Pembroke street, in Wabasha, Minn., has been opened.

The Northern Film Company of Duluth, Minn., has filed articles of incorporation in St. Louis County, Minn. The company, which is authorized to have a capital stock of $50,000, has for its object the manufacture and merchandising of motion picture films and the exhibition of moving pictures. J. K. Murray, of Proctor, Minn., is president; J. S. Barrows, of Minneapolis, vice-president; J. S. Barrows, of Minne-Duluth, secretary and treasurer.

A. McGowan, of Marysville, Wash., has leased a building on Stewart street, in Puyallup, Wash., and opened a moving picture theater.

Frank Hazelbaker, Dillon, Mont., secretary of the Montana Exposition Commission, says he has been notified that parties are endeavoring to secure contracts for taking moving pictures in various parts of the state, giving the impression that the films will be shown at the San Francisco exposition. The commission has no agents. Any individual or association can pay for a section of a film and have any industry photographed. These pictures will not only be

shown at the exposition but will be exhibited in theaters throughout Montana.

The Minnesota State Supreme Court has handed down a decision that moving picture theaters may operate on the Sabbath in Minnesota without violating the statutes, provided that they are so conducted as not to seriously interfere with the religious liberty of a community. The case of Joseph C. Houck against Charles C. Ingels and others had been appealed from the Ramsey County District Court.

"Brainered, the Busy City of the Cayuga Range" was the title given for the moving pictures of Brainered, Minn., made under the direction of E. A. Adams, manager of the Park Theater in that city. In addition to the interest created by any local picture, Manager Adams increased the attendance by offering a prize to the patron identifying the most persons.

Hay & Nicholas of the Haynic, at Fairmont, Minn., will book the films of the Minnesota State Firemen's Association in other Minnesota houses. The 2,000 feet will be used by the Commercial Club for advertising purposes. The initial production of the pictures was made on the night of July 4 at the Haynic.

Motion pictures of the operations at the mines of the Utah Copper Company, the Nevada Consolidated Company and the iron diggings at Hibbing, Minn., will be used by the United States Bureau of Mines in its exhibit at the San Francisco exposition.

General Manager D. S. Smith of the Dan Patch Electric Line made arrangements to have a moving picture camera man go over the route to Mankato, filming the principal scenic attractions.

Rev. J. E. Holley is making a 10,000-mile automobile tour of the United States, exhibiting moving pictures of the "Passion Play" in churches in the towns where he stops. He is now in the northwest.

Residents of Pendelton, Ore., had a really patriotic celebration of the Fourth of July. Instead of fireworks they had free moving pictures of the Panama Canal and the Panama-Pacific Exposition.

The Bijou and the Lounge Theaters at Huron, S. D., closed their doors for two or three weeks during a chautauqua assembly.

The police of Walla Walla, Wash., ruled firecrackers off the street on July 4. The Bijou-Grand, at its morning show on that day, gave safety firecrackers to each juvenile patron.

The return engagement of "Quo Vadis" to Seattle, Wash., the second time at the Melbourne Theater was played at a ten-cent admission.

The Commercial Club of Grand Forks, N. D., on a boosting tour, took along its moving picture reels, which were shown in the theaters at the towns which it visited.

E. A. Dobell has sold the Scenic Theater at Hastings, Minn., to C. Jensen.

The Moore Opera House at Moore, Mont., is being remodeled for use as a moving picture theater, to be operated by A. N. Freun, formerly of Chester, Mont.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

"TOP O' HOUSTON," the "elevated" moving picture show in Houston, Tex., is doing good business during hot weather. This show on the top of one of the largest buildings (it is 230 feet) in the city has express elevators for its patrons.

W. A. Roberts has sold the Gayety Theater at Durant, Okla., to Miss Leah Bea Vert, who has changed the name to the Bea Vert Theater.

The Orpheum Theater at Leavenworth, Kan., has installed a new Hope-Jones Unit Orchestra and a new mirror screen.

F. C. Howard of Alva., Okla., is now giving moving picture shows twice a week at Avard, Okla.

The Princess, Imp and Joie theaters at Fort Smith, Ark., are participating in a voting contest with other business of the city in which winners will get a free trip to the Panama-Pacific Exposition at San Francisco next year.

A new Hippodrome, costing $30,000, is to be erected in Terrel Tex., it is reported.

The Cameragraph Company of Phoenix, Ariz., a foreign corporation, has been granted permission to do business in the state of Kansas with a capital of $9,250.

Cecil Mears has closed his airdome at Blytheville, Ark.

Plans for the Arkansas state building at the fair at San Francisco, which have just been submitted to the state commission, show that it will contain a moving picture theater.

Henry Reed has leased the Cozy Theater at Wagoner, Okla., and plans to use principally moving pictures in its operation.

Changes in the policy of the Rex Theater at Waco, Tex., will make it exclusively a feature house, using the Frohman K. & E. and Kleine productions.

A. J. Key of Marshall, Mo., has awarded the contract for the construction of an opera house at that place to cost $17,000.

An airdome playing pictures has been opened at Farmersville, Tex., by W. F. Cornes & Son, who also operate the Palace Opera House and Dreamland Theater at that place.

"Words failed" the Hippodrome Theater, at Dallas, Tex., when it tried to tell how the Confederate Veterans at "The Battle of Gettysburg" paid the grandest tribute ever made to a film in Dallas. But the advertising man at least conveyed the idea with: "Rose as one man and cheered continuously as Pickett's Noblemen charged the heights to the strains of 'Dixie.' * * * If you could have seen these dear old fellows' eyes wet with tears of memory and seen their shoulders shaking with sobs you could then appreciate the realism of this picture."

Transfer of stock has shifted control of the Hippodrome Theater at Waco, Tex., to Waco parties; Dallas stockholders formerly were in the majority. W. D. Rondthaler has succeeded M. D. Singleton as manager. One change in policy is that hereafter there will be no more Sunday shows at the house. The new manager is featuring "The Million Dollar Mystery."

The Royal Theater at San Antonio, Tex., heeded the requests of his patrons and gave four consecutive days to return engagements of Mary Pickford in four of the Famous Players features.

The Iris Theater (a photoplay theater) Kirkville, Mo., "extends a cordial invitation to all lovers of good moving scenery." Moore & White opened the house July 6.

When the Houston, Tex., chapter of the Daughters of the American Revolution wanted to raise a fund to buy flags for some of the schools the management of the Isis Theater came to the rescue. Appropriately enough, the film shown was from J. Fenimore Cooper's "The Spy."

Wasson & Swindler, already operating two moving picture houses at Navasota, Tex., have purchased from Chester Hardy the Grand Theater at that place.

Instead of a bulky exhibit at the State fair this year the Northwestern State Normal School at Alva, Okla, is going to take the school via the moving picture route to the thousands of visitors to the exposition. About 1,500 feet of film, showing the different departments will be exhibited each day. The contract for the pictures was awarded to the Kansas Motion Picture Company of Wichita, Kan., and the work was done by Walter Bell. The pictures which Bell recently made at Pittsburg, Kans., of the State Manual Training School were a good attraction at the Marple Theater in Wichita, inasmuch as they were shown soon after the buildings at Pittsburg were destroyed by fire.

A benefit for the Boiler Makers' Union was given by the Peoples' Theater at Beaumont, Tex.

Local capitalists at Ballinger, Tex., are contemplating the construction of a new theater building there, it is reported.

According to press dispatches W. T. Smith, a large land owner near Cottonwood Falls, Kans., expects to celebrate his sixtieth birthday, sometime in August, by attending, for the first time, a moving picture show.

J. G. Holland contemplates conducting a prize contest in order to secure a name for his new moving picture theater at 118 East Douglas avenue in Wichita, Kans.

The Majestic Theater at St. Joseph, Mo., probably will follow its regular winter policy of moving pictures and vaudeville.

From Shreveport, La., comes the news of a ruse used by striking moving picture operators to "pull out" an operator who was still working, unaware that his fellows had quit. The management of the house refused to allow anybody to approach the operating room. A telegram failed. The strikers fixed up a registered letter and as the manager dared not interfere with the delivery of the United States mails, it reached the lone worker. He quit and the manager had to take care of the projection. Through the efforts of the Central Trades Council it was agreed to arbitrate the difference and the next day the houses were running as usual.

MIDWEST SPECIAL SERVICE.

OHIO.

THE Kleervue Film Company will break ground at Elyria soon for a big studio. A building permit was recently secured for the erection of a $30,000 plant. Cleveland capital is interested in the company. Players will be engaged and films staged as soon as the plant is completed. The Lake Shore Electrical line informed the Kleervue it will be about two weeks before a switch from the main line to the property of the company is completed. For the past two years the Kleervue has been making arrangements to install a plant at Elyria, but the financing has just been arranged.

Manager E. W. Hanley has closed the Family theater at Marion and will not reopen it until alterations and a complete renovation is completed. The front will be reconstructed to do away with the steps that lead to the entrance.

The state industrial commission has appointed W. R. Wilson, proprietor of the Schiller theater, Columbus, to the motion picture censorship board at a salary of $1,500 a year.

Free naps in Cleveland moving picture houses are tabooed. They'll have the law on you if you try to purloin a night's lodging in a film theater. A youth named William Eckles fell asleep in the Sun theater in Superior avenue recently and didn't wake up until early in the morning after the place had been locked up. A policeman heard him moving about inside, arrested him for violating the property ordinance and hauled him into police court.

The Wonderland theater on North Main street, Marion, has been sold by John J. Hablitzel, who has managed the place for a year, to Frank Weaver. The new owner has been associated with Hablitzel in the management of the house for some time.

The Ohio commissioners to the Panama-Pacific Exposition are considering favorably the suggestion made some time ago that instead of sending carloads of cattle and agricultural products and art exhibits to the big show, Ohio be represented by up-to-date motion pictures showing some of the things the Buckeye state is achieving in all lines of endeavor. Motion pictures of farming and dairy operations, of Ohio's public men and of the large industries are contemplated in the project. Daniel B. Terly, one of the Ohio commissioners, is working hard in favor of the plan. He figures that the cost of transporting cattle and other exhibits could be saved if the pictures were shown in the Ohio building at the Frisco exposition.

A. Faranacei has had plans drawn for a theater at 12022 Mayfield Road, Cleveland, to cost $9,000. The house is to seat 500 people and will be of fireproof construction.

P. F. Sarver, of Sidney, has purchased the Bijou Theater at Piqua, O., from Ziegenfelder & Mote of that city. After making extensive alterations the name of the house will be changed to Lyric, the name under which Mr. Sarver conducted a theater in Sidney. The proprietor has had 20 years' experience in the management of theaters and more recently has been interested in picture houses. In addition to vaudeville and films he intends to present several theatrical attractions.

The Fotoplay Theater, of Fairport, celebrated its first anniversary recently by presenting the four-reel picture, "A Prisoner in the Harem," in addition to its regular program.

J. Orrin Donovan, of Dayton, is planning the establishment of a motion picture studio in that city. He is endeavoring to have the Cincinnati Film Company transfer its plant from Cincinnati to Dayton or establish a Dayton plant with a corps of cameramen and the rest of the outfit. Clarence Runey is manager of the Cincinnati company. Donovan expects that the diversified scenery about Dayton, the Wright aviation field and other attractions will aid him in influencing the Cincinnati company to make the change.

The Dayton Journal has offered a prize of $5 for the best motion picture scenario in connection with a contest being conducted by the Dayton Herald for the selection of the most beautiful girl in that city who desires to appear in the movies. The best scenario submitted in the Journal contest will be used in which to star the winner of the Herald contest. A Cincinnati film concern will furnish the rest of the actors, stage the play and make the films.

The roof garden movie theater of John K. Schwinger at Marion has been closed by Deputy State Building Inspector Carl Wilke, of Findlay.

E. M. King, for several months manager of the Majestic Theater, Lorain, O., has resigned to become associated with the Niles Theater, Cleveland. Lewis Thompson, of Cleveland, will be manager of the Majestic.

The Lyceum Theater at Canton is giving away two automobiles in a unique contest which its management is conducting for the benefit of patrons.

Fred J. Hughes & Co., architects, Dayton, recently took bids on the theater building for Messrs. Young & Adler, who will erect a building in the public square at Troy.

Adam Shuman, proprietor of the Fairy Theater, is branching out in other lines at Upper Sandusky and purchased the restaurant of Henry Reamsnyder. He will continue to operate the theater.

A one-story brick and reinforced concrete theater building is to be built for George D. Jones, 309 Schofield Building, Cleveland, and plans for the structure have been made by George Kemple, architect.

A two-story brick and concrete nickelodeon will be built on N. High street, Columbus, for Dr. Clovis Taylor. Bids will be taken August 1.

The Wonderland Theater, East Ninth street, near Superior avenue, Cleveland, has been sold by Max Lefkowitz to Sam Herchkowitz for $10,000.

Thal & Aftel, architects, Toledo, are asking bids on a theater building for the Orient Feature Company.

The Carlyon Theater, Superior avenue and E. 124th street, Cleveland, will undergo a complete renovation and be redecorated in the near future. Manager Horsey is determined to keep his house thoroughly up to date. He will install a unit lighting system.

Mrs. O. L. Trippet will build a theater at 13715 St. Clair avenue, Cleveland.

RARIDAN.

ILLINOIS.

ILLINOIS organizations, as a rule, are taking little interest in the progress of the Smith-Hughes bill for a national censorship of moving pictures which is now before Congress. A few of the newspapers, however, do not believe that a federal regulation of the films is the best plan. Aurora is the one community that is the exception. In that city the Juvenile Protective Association is lending its efforts toward the passage of the bill and the congressmen from that district and the United States senators from Illinois have been asked to do all they can for it. Some time ago a survey of the moving picture theaters in Aurora was made under the direction of the Juvenile Protective Association. Tours of inspection were made by Miss Pearl Diest, social worker for the organization; Miss Anne Forsyth, Aurora policewoman, and representatives of other societies declared to be for uplift. The results of this survey were not made public, but were sent to the redoubtable Major Funkhouser, of the Chicago censorship, for his expert opinion. The movement among Illinois organizations which are being urged to go to the aid of the Smith-Hughes bill is due to the agitation of Dean Walter T. Sumner of the Social Service Board of Chicago.

The airdome picture shows in the state have had the advantage the last week, although weather conditions have been a little more favorable for the regular photoplay houses. The Springfield exhibitors still continue under a heat hoodoo, the thermometer there registering some days as much as eighteen degrees higher than in Chicago.

E. P. Thompson is erecting a new airdome at the southeast corner of the public square, in Plymouth, which will be devoted to moving pictures.

Arthur Rue has rented the Onstott Building, on Main street, in Forest City, and equipped it for use as a moving picture theater.

The Producers' Company of Chicago has been granted a charter by the secretary of state to do a moving picture production and amusement business with a capital stock of $10,000. The incorporators are Frederick Wulf, Mrs. Elizabeth Paul and Gerald Barry.

Manager M. C. Stuart of the Lyric Theater at Robinson has installed a new Wurlitzer Orchestra.

Dellwood Park, near Joliet, has been trying to get an expression from its patrons as to their preference—Kinemacolor or black and white pictures.

The Orpheum Theater at Aurora overwhelmed the photoplaygoers of that city with the eight reels of "The Christian" for the regular price of 5 cents.

Motion pictures are on the program for nearly every night at the Chautauqua at Ottawa.

L. Parker and Walter Perrine, who have purchased the Miller Moving Show, on Railroad street, in Anna, will hereafter conduct the house as the Princess.

The Lafe Weinberg properties, on South Prairie street, in Galesburg, are to be remodelled into a theater 44x100 feet, which will be equipped for moving pictures and vaudeville. The front will be of enameled brick and terra cotta. A big pipe organ probably will be installed. The name of the lessee has not been given out, but it is reported a stock company will be formed to operate the house.

Because the old Joliet Theater, now undergoing a transformation, is located on the Lincoln Highway in Joliet, Manager Louis Ruben has announced that in the future the house will be known as The Lincoln Theater.

The churches, city officials and a booster parade in Woodstock were filmed for John C. Miller, of the Princess Theatre Film Company, of that city.

Local pictures were shown at the Star Theater in East Moline, July 3.

Watching the making of moving pictures was one of the diversions of the Fourth of July crowd at Al Fresco Park, Peoria. Films were made of the explosion of a balloon in the air and other events about the resort which were shown later to local patrons.

Pictures of a department store picnic, made by Osgood, the local cameramen, were on an interesting bill at the Auditorium at Galesburg.

Two days of talking pictures recently were introduced into the schedule of the Colonials at Galesburg.

The I. C. U. Film Company of Chicago has been incorporated with a capital stock of $5,000 to develop, lease and deal in moving pictures. The incorporators are William F. McCracken, Jr., Norman H. Pritchard and Urban A. Lavery.

Patrons of the Majestic Theater at Albion had a novelty in the form of local pictures taken by Roy Elwess. This house also has been conducting a "Country Store."

The Newberry Amusement Company of Chicago has been granted a charter by the secretary of state to do a moving picture business, with a capital stock of $2,400. The incorporators are Meyer Morton, Herbert M. Lautman and I. Karl Davidson.

Pitner's moving picture show at Fairfield was open the afternoon of Booster Day, July 4, and out-of-town persons were admitted free, tickets being furnished by the merchants of the city.

J. E. Mitchell has been planning a number of changes to the Carbondale Opera House at Carbondale and the house will be converted into a moving picture theater.

The Frank T. Thompson Big Tent Show, playing pictures, has been making week stands at Davis Junction, Stillman Valley, Byron and other northern Illinois towns. The company carries its own electric light plant and an air calliope and has been welcomed in the theaterless towns.

The Fourth of July special program with "The Battle of Gettysburg" inaugurated the anniversary week bills of the Playhouse in Oak Park. A whole week of features was given by Manager Hugh Flannery in celebration of the rounding out of the first successful year. Both the interior and exterior of the theater were appropriately decorated.

As a part of its rejuvenation plan the Bijou Theater at Monmouth has installed a seven-piece Wurlitzer Orchestra.

Again the moving picture show is the forerunner of progress, bringing to mankind the modern inventions. The Lyric Theater at Winchester advertises that its oscillating fan is the first one in public use in Winchester.

R. A. Shobe of Kentland is manager of the Electric Theater, which has been opened at Sheldon.

The editor of the Wilmette News, at Wilmette, tells the public the moving picture shows are attracting children away from the public library, but he does not do it to alarm; he feels that the shows, whose programs are watched, are doing an educational work in a less tiresome manner.

Bart Bresee is in charge of the Village Airdome at Averyville, a suburb of Peoria, while Mr. and Mrs. Will Forbes are conducting the Airdome operated at Princeville by the same owners.

A crowd of 800 persons was turned away from the night show when the Grand, at Rockford,, ran the first installment of "The Million Dollar Mystery," and the management is pushing its matinee business.

The Home Circle Skydome has been opened at Nineteenth and State streets, in East St. Louis, by Charles Roach. A five-reel show is being given for five cents.

Anticipating that other Illinois cities will do as they have done in the past, and pattern after Chicago, downstate communities are watching the Chicago plan to segregate the adults and children at moving picture shows. One editor thinks "the young grow older earlier nowadays," and adds "Might it not be well to acknowledge the fact that the suppositional 'young person' really ceases to exist as a 'young person' at a suprisingly tender age?" Any measure barring males and females under 21 years of age, as suggested, certainly would seriously affect small city exhibitors.

When the name for the house at Streator, conducted by W. E. Hearst, was selected a year or so ago, all sorts of possibilities for clever advertising were seen. Now it just naturally falls into the idea of evading the hot weather, when used in such lines as this: "Come in! The weather's always fine at Dawn."

Moving picture trips to "The Holy Land," the "San Francisco Disaster," "The Life of Moses," "The Life and Conversion of John Bunyan" and other religious subjects in films, illustrated songs and sermon-lectures are the methods used in the evangelistic meetings being held in the Presbyterian Church at Mt. Zion by Rev. G. K. Little of Freeport.

In addition to its four-reel program the Ouataga Theater, at Upper Alton, one night had a cracker-eating contest "between three redheads."

Frank Talbot, formerly of St. Louis, severed his connection with the Skydome at East St. Louis, which he had been conducting for Louis Landau, Jr., and returned to St. Louis.

"Mary Pickford Weeks" have been conducted with success by two Illinois managers. The Star Theater, at Aurora, had the little favorite in seven different pictures in as many days, while the Princess, at Peoria, in a review gave consecutively for two days each five of the Famous Players features in which Miss Pickford starred. The Park Theater, at Champaign, was unable to handle the crowds the first time, and brought "Caprice" back for a second engagement.

G. W. Bradbury, experienced moving picture man of Rochelle, has purchased the Venetian Theater, at Waterman, from Mr. Lewis. He made a number of improvements to the house before it was opened to the public under his management.

C. N. Jacob has sold Dreamland Theater in Chatsworth to H. V. Allford of Kankakee, who has assumed charge. Jacob has purchased a moving picture house in Bloomington.

The redecorated Hippodrome at Alton has been opened. Manager W. M. Sauvage has announced his intention of making the Hippodrome an exclusive picture house until the Airdome is closed for the summer.

Construction of the new opera house at Heyworth is taped. The house is being erected by a company of which A. S. Jones is president.

Papers of incorporation have been issued at Springfield to one of the most novel moving picture enterprises yet chartered in the state. The Jones Brothers Railroad Moving Picture Shows of Springfield, with a capital stock of $2,500, expects to follow to a certain extent the methods of circusmen. Edward Jones of Springfield is at the head of the project. Other incorporators are Anna M. and Ralph C. Jones. A Jones Brother Railroad Circus was started in Springfield a few years ago but was shortlived.

MIDWEST SPECIAL SERVICE.

BRIDGEPORT, CONN.

EFFORTS to advocate legislation to permit the opening of moving picture theaters on Sundays and to fix by agreement a minimum admission price of 10 cents, met with little support and much opposition at a meeting of picture theater owners and managers here on Saturday, July 20. The meeting was held in the Imperial Theater in Stratford avenue, conducted by Albert Skidmore. Twenty-four managers or owners of motion pictures attended and a preliminary organization of an association to be known as the Motion Picture Theater Managers' Association of Bridgeport was effected. There are about 40 motion picture theaters in Bridgeport and those at the meeting hope to interest the other managers and secure them as members.

Charles Brody, manager of the Elite Theater, was chosen president pro tem and permanent officers will be elected at an another meeting to be held in the near future. Several theater managers in this city have been actively advocating the opening of picture theaters on Sundays, though without success. Moving picture shows are permitted on Sundays in Waterbury and New Britain and were allowed in Hartford until about two years ago. The men behind the movement to open the theaters here on Sundays are largely responsible for the effort to organize the theater managers, although the majority of those who joined the association are opposed to opening Sundays, and so expressed themselves during the discussion of the proposition.

No agreement could be reached on a minimum admission of 10 cents. Some favored 10 cents for evening performances with a 5-cent matinee. That is the prevailing rate of admission, although some theaters charge 10 cents to all parts of the house in the afternoon and 10 and 15 cents in the evening, and 25 cents for box seats. One or two of the larger downtown theaters show for 5 cents general admission afternoon and evening with a few reserved seats at night for 10 cents. It was the managers of these latter theaters who objected to the raise in price and prevented definite action. The matter will be taken up again at the next meeting.

All were opposed to a state board of censors which has been proposed and endorsed by several of the pastors' associations in the larger cities, as well as in Bridgeport. It is the plan when a permanent organization is effected to take steps to have representation at Hartford when the legislature meets in January to oppose the passage of legislation which may create a board of state censors or which may take from or supersede the local authorities in the censorship which they now exercise.

Invitations have been sent to every motion picture theater in the city to attend the next meeting, and it is predicted that a majority will enroll with the association.

BOOTH.

IN THE MIDDLE WEST.

PAUL HOPPEN sold the Radio theatre at Kearney, Neb., to L. Dittonm, an experienced moving picture man of McCook, Neb., who has assumed charge of the house. Hoppen will operate the airdome at Kearney for the remainder of the summer.

Because the front of the building has a colonial effect, J. J. Kreutzer & Son, Carl, who purchased the Lyric theater at Peru, Ind., from Walker & Son, have changed the name to the Colonial. The house was reopened the first day of July after being closed for remodeling.

Children paying five cents admission to the Elite theater at Defiance, O., are admitted free to the Lion. The Lion recently gave an exhibition of "Joan of Arc" for the benefit of the Women's Federated Clubs.

Little Jane Francke, the two-year old daughter of Charles Francke, manager of the Airdome and Krug theater in Omaha, Neb., was filmed in a number of cute poses by J. C. Henoweth, moving picture man from the University of Nebraska.

"The managers of the Orpheum and the Gem are a credit not only to the business of the city but to the movie business in general," says the Republican of Plymouth, Ind.

James Keever and A. Wolk of Portsmouth, Ohio, have secured a tent, projecting apparatus, 20,000 feet of film and a portable electric light plant and will give week stands of moving picture shows at small towns in Ohio.

MIDWEST SPECIAL SERVICE.

INDIANA.

ONE of the first acts of Manager Charles McCall on taking charge of the Arc Theater, Monticello, was to give a benefit for charity. McCall succeeds Jack Burhorn as manager. The theater is owned by George L. Fries, of Kankakee, Ill.

Manager Mike Maas of the Dreamland Theater, Mt. Vernon, is having his house redecorated and overhauled. The inside color scheme will be white, and the front and lobby given a mahogany finish.

One of the attractions at the Connersville Free Fair is to be a motion picture show. Though no charge is being made for seeing the show, an ampitheater is being built and seats will be charged for, the management being of the impression these seats will pay for the film service, perhaps more.

Manager W. F. Lightner gave away roses to the women at the formal opening of the new Yale Theater in Princeton. The new theater occupies the lower floor of the Sprowl building, which was remodeled for the purpose. It is nicely arranged for safety, ventilation and sanitation. The machine booth is asbestos-lined and has a concrete floor, and two Powers 6A machines have been installed. A gold fiber screen is in use. Three sections of comfortable seats make the seating capacity near 800. Enough fans have been installed so that Manager Lightner declares there is a complete change of air every two minutes.

Frank Holland, manager of the Orpheum Theater, Terre Haute, with the Terminal Photo Play Company, will make a moving picture to fit the song "On the Banks of the Wabash." The film will be made on the Wabash River near Fort Harrison. The song was made the Indiana state song by the last legislature.

Judge J. S. Lairy refused to permit Sam O. Berman, receiver for the Grand and Tokyo theaters, Logansport, Ind., to accept a price of $2,500 for the Grand, holding that the property should bring more money. The Grand has always been a good money-maker. The houses were owned by Reife & Seithers. The Tokyo has been closed.

Jap Wilson, Nappanee, Ind., sold the Red Mill Theater at Columbia City, to George Brookins, of Columbia City. Brookins now controls all three picture houses in Columbia City.

Perry Thurston, owner of the Crystal Theater, Union City, will soon open a house in Versailles. The new house is to be called the Jewel.

Walter Talley, proprietor of the Empire Airdome at Milan, is building another at Dillsboro. Two shows a week, Tuesday and Saturday, will be given. The admission is five and ten cents.

WILLIAM.

LYNCHBURG, VA.

RAPID progress is being made on the two new motion picture theaters which are now in the course of construction in the heart of the business section of the city. One is being built by Hubert C. Elliott, a Roanoke capitalist, on Main street, in close proximity to two of the old-established theaters, being just across the street from the Gayety, and the other is being backed by M. L. Hoffheimer, of Richmond, who is interested in a string of theaters throughout the South. This theater is on Main street, but further away from the theater quarter. It is stated unofficially that only pictures that will appeal to women and children will be offered at the Hoffheimer Theater as soon as it is opened to the public, but there is a rumor that vaudeville will be put on to compete with the other vaudeville house which has been operating for several years.

W. H. Hendrix, who came to Lynchburg from Durham, N. C., several days ago to take charge of the Universal Theater, succeeding J. B. Craver, who was promoted by the Piedmont Amusement Company to a position on the road, did not remain long and Mr. Craver was recalled to assume the management of the new Lynchburg house until other arrangements could be made. The Universal is the most attractive house in Lynchburg.

Dr. Chas. A. Pryor's Mexican war pictures in four reels did a big business July 8 at the Gayety Theater. They were offered with a multiple reel Keystone, and large crowds packed the theater all day.

The Trenton Theater is now being managed by Corbin Sheild who has been identified with many Wells' theaters throughout the South in recent years. He was formerly in charge of the Academy of Music in Lynchburg several years ago and is known to be a capable and efficient theatrical man. Since assuming the management of the Trenton Theater, he has increased the business of the house to a noticeable extent and is making good right off the reel. He has contracted to secure the Jesse L. Lasky Features on regular release days.

The Belvedere Theater, one of the oldest and most reliable in Lynchburg, is showing the Famous Players' releases as often as they are being produced, and every day that these features are offered the house is packed to capacity. The Mary Pickford pictures are the biggest favorites, and Manager Cobbs is anticipating a big business when he gets "The Eagle's Mate."

BABER.

IOWA.

HARRY L. FISHER, a mail carrier, and F. W. Walker, assistant postmaster at Muscatine, have been granted a patent on a non-rewinding film reel. The inventors declare that the device can be attached to machines already in operation or built into machines in the course of manufacture with little deviation from the original model. The film is wound upon the lower reel from the outside to the center. The attachment consists of a transmission rod connecting the two reels; the lower reel being placed at an angle of about 45 degrees; the reels are reversible and have detachable sides. When in operation one side is removed from the lower reel, a band is placed on the other side, four spring fingers guide the film into the band as fast as it is released from the upper reel. After the film has been run through the lower reel is released, the band removed and the detachable side placed into position.

Harry Smithers has leased a building in Sheffield and equipped it for a moving picture theater. He will call his house the Star.

David Prior of Nevada has purchased a moving picture theater in Fayette.

John Wilkens now has a monopoly of the moving picture business at Reinback, having purchased the equipment of William Wolff and taken over the latter's lease on the opera house. Picture bills at the opera house will be continued on Thursdays and Saturdays, at least temporarily. Wolff will have charge of this show.

L. O. Brewer of Dumont, formerly a newspaper man there, has purchased the Iris Theater at Hamburg from L. H. Carder.

With enthusiastic loyalty to his new home, F. Schafer has called the house, which he recently acquired in Fairfield, "The Fairfield." He has installed a new Wurlitzer Orchestra and made a genuinely attractive theater out of his purchase. Later, he announces, he expects to have special pictures for the children.

R. L. Lamb has sold his moving picture equipment to George H. Carson, a furniture dealer of Pilot Mound, who has fitted up the Airdome at Pilot Mound and will operate a photoplay show this summer.

F. J. Smid's new Ideal Theater on Fourteenth avenue, between Second and Third streets, in Cedar Rapids, opened to a good business with Mary Pickford in "Caprice." Famous Players' features will be used every Sunday.

A profitable special attraction at the Isis Theater in Cedar Rapids was the reel of the Elks State Convention at Iowa City.

Denton, Wiggington & Co. has opened a moving picture theater at Macedonia.

A new moving picture theater at Akron is contemplated by H. W. Johnson.

C. W. Hill has opened a photoplay house at George.

Allender & Junkins have sold their moving picture theater at Vail to Ed Quirk and Frank Sheridan.

The new moving picture house to be operated at Independence by F. C. Knee of Waterloo will be known as the Allerton.

Moving picture theater licenses at Council Bluffs will remain at $50 a year, the ordinance demanding an increase being defeated 5 to 3 in the city council.

MIDWEST SPECIAL SERVICE.

MONTREAL.

THE MARK-BROCK people and Lawande Bros have come to terms, and the result is that the Scala theater will be operated by the former. Louis B. Hecht will continue to manage the house, and announces that it will be closed for some time in August, pending extensive alterations and improvements.

Elaborate preparations are being made here for the initial showing of Universal's "The Trey o' Hearts." The story will run serially in the "Herald and Daily Telegraph."

Mr. Herring, manager of the Mount Royal theater in the North End, has taken a much needed rest. During his absence the house will be looked after by J. Lanthier. Mr. Lanthier has had plenty of experience in the exhibiting business, having been connected with various theaters in Ontario and the United States. "The Million Dollar Mystery," Thanhouser's big serial, is doing excellent business at this theater.

The immortal Biograph biblical drama "Judith of Bethulia," had a revival in Montreal at the Imperial. The scenes showing the storming of the walls of Bethulia, and the scene between Holofernes and Judith in the former's tent were greatly enhanced by the playing of Prof. MacClymont on the Hope-Jones Unit Orchestra. Recent features at this theater were "Mr. Barnes of New York," Kathlyn Williams in "The Leopard's Foundling," and Mary Pickford in Biograph's "The Beast at Bay," and "Wilful Peggy." The ventilation at the house is well looked after. It requires 1200 lbs. of ice daily to cool the air in the auditorium. A new water-cooler has been installed in the fover. The prices have also been changed. The new prices in the evening are fifteen cents for orchestra seats, ten cents in the gallery, and twenty-five cents for box seats.

So far no one has been awarded the liberal prize offered by the management of the London theater to the gentleman or lady who does not laugh at the comedy offerings on Bunny Night at this theater. Mr. Kashin, the manager, certainly knows a funny film when he sees it.

Mr. Wright, manager of the Princess theater, the local Shuberts house, has secured for two weeks the wonderful motion pictures depicting the death-defying adventures of the famous photographer, Paul J. Rainey, in the jungles of East Africa. It is stated that this will be the only presentation of this subject in Canada, as they will be taken direct from Montreal to Chicago, where they remain for a year.

A further step towards the advancement of Canadian education, is the announcement that the Dominion General Film Corporation, Ltd., Royal Trust Bldg., Montreal, is to specialize in the producing of educational moving picture films, under an Advisory Board consisting of eminent Canadians. The enterprise deserves encouragement and all wish them success in their undertaking.

The photoplay editor of Beck's Weekly is making a strong plea for changes in favor of the exhibitor. He also sheds a little light on the question of Canadian-made films. We quote from a recent article. "In Canada, at the moment, the production of moving pictures is insignificant. With a mis en scene, unequalled in variety, beauty and magnificence, with a population including every attribute of the picturesque, and with no lack of wit or intelligence on the part of its sons and daughters, Canada has not yet been able to make a commercial success of film production.....The chief reason for this state of affairs appears to be a certain apathy on the part of the Canadian public, to the commercial possibilities of the business. I have before me as I write the prospectus of a company exclusively Canadian launched under a directorate including some of the best known, the ablest and the most respected men in this city, that has utterly failed to obtain the moderate amount of capital requisite to enable it to carry out its scheme of Canadian film production. It seems ridiculous that for want of a few thousand dollars in this city of wealthy men, this enterprise so promising of results alike gratifying to the commercial, the educational and the ethical instincts of Canada should be languishing in abeyance.

"Coming now to the actual exhibition of moving pictures in this country, and particularly in Montreal, it appears that the industry suffers in some respects from a lack of sympathy on the part of the authorities, both provincial and municipal. A curious instance of this has been brought to my notice on my preliminary peregrination in search of information, and is typical of the attitude of the official mind towards a matter new to its intelligence. A well known manager recently imported a celebrated film founded on a classic English work of fiction, from the Old Country, where it had had a great success and was much appreciated for its beauty and interest. The film had been used several times and was invoiced to the purchaser at four cents a foot, the price actually paid for it. The film did not reach its destination and on enquiry the purchaser was informed that it was held up by reason of a false declaration having been made as to its value. He was told that 8 cents per foot was the proper price for films and that duty must be paid on that figure. No explanation or discussion was entertained, and my friend, who had already paid duty and charges to the amount of $21.62 was mulcted in a further $27.11 before he was able to secure possession of his film."

GALLAGHER.

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LICENSED FILM STORIES

VITAGRAPH.

DETECTIVE AND MATCHMAKER (August 3).—"Red-Eye Bill," a reformed dare-devil, is delighted to receive from a wealthy uncle a present of a wonderful horse, whose name is "Intellect." Bill "introduces" his sweetheart, Peggy, to the horse, and the animal takes a great liking to her. Later, through a combination of circumstances, Bill is suspected of a crime, and when he sees the Sheriff and his men coming thinks he is wanted for some old misdeeds. He gallops furiously away, and they succeed in capturing only his horse, which escapes in a novel manner, and proves a most effective messenger between Bill and his sweetheart. As a result, Peggy gets the local attorney on the case, and eventually the real culprit is apprehended. Shortly after Bill is restored to honorable citizenship, he meets Jane, pretty and coquettish, and becomes infatuated with her, although "Intellect" shows strong disapproval of the girl. Hearing of Bill's wealthy uncle, Jane urges an early marriage, and the two make hasty preparations. The horse seems to know what is going on, for he hides the girl's wedding clothes, and then intercepts a note between the two, which effectually puts an end to the affair. "Intellect" then goes to Peggy's home, kneels for her to mount and carries her to Bill. She dismounts and the horse gently nudges its master towards Peggy, indicating plainly that Bill shall kiss her. He takes the hint and "Intellect" nods his head in approval. After the wedding ceremony, the horse brings the happy couple a most surprising gift, which causes a hearty laugh from all present.

WARFARE IN THE SKIES (Special—Two Parts—August 4).—Richard Lawrence, an Army Aviator, introduces his friend, Count Zurich, to Zenia, his father's beautiful ward. The Count becomes infatuated with the girl and determines to win her. General Lawrence, Richard's father, is ordered to prepare for war, as Prince Dureseign is gathering an army to overthrow the government. In a terrific battle, the forces of Dureseign are driven back. Zenia and Richard fall in love, he proposes and she accepts him. Dureseign's forces are greatly augmented in numbers, surround General Lawrence's army and the General sends his son in a fast aeroplane for reinforcements. After an encounter with the enemy's sharpshooters, he gets safely away. Count Zurich flies to the enemy's camp and traitorously arranges to bombard General Lawrence's ramparts by aeroplane, for which Prince Dureseign is to deliver Zenia into his hands after defeating the General's army. Richard, returning in his air machine, seeing what the Count is preparing to do, charges full speed, directly at the Count's machine. With a fearful crash, the two aeroplanes collide in midair and fall to the ground in a mass of wreckage. The Count is killed instantly. Richard is badly injured, and Zenia disguises herself and goes to the enemy's hospital to nurse him. She is recognized and ordered shot as a spy. Richard escapes to his own lines, returning in an aeroplane in time to rescue the girl by dropping bombs into the enemy's midst. He swoops down, helps her into the machine and brings her back to his father, where, after a glad reunion, they receive his blessing. Reinforcements arrive, Prince Dureseign's army is decisively defeated and the warfare in the skies is ended.

MEMORIES IN MEN'S SOULS (Special—Two Parts—August 6).—To prove his assertion that every man of forty has met and held the hand of Romance, Jones tells his fellow club members the story of Graham's life. Graham is also a club member, of an extremely reticent nature. While working as a poor artist in Paris, Graham falls heir to a large legacy and at once sails for New York. On the steamer, he meets Eleanor Emmons, a romantic young girl, traveling with her chaperone, the acquaintance ripens into love and the two plight their troth. On arriving in New York, she is met by her guardian, who hurries the girl away. Then follows the old, old story. Her guardian, who wishes the girl to marry his own choice, takes her far from New York and intercepts all correspondence between the young people. Five years later, Eleanor, hopeless of ever hearing from her lover, marries her guardian's choice, while Graham is married and the father of a little boy. Eleanor is left a wealthy widow, learns of her guardian's duplicity in separating her from Graham, and determines to come to New York, in hopes of finding Graham and explaining the cause of their separation. He does not recognize her when she greets him, after the first shock of surprise, his old love returns with an almost overwhelming power. He is about to forget the present conditions and all, when his little son enters. Graham is brought back to a realization that it is now too late, and pointing to the child, says simply, "My son!" and buries his head on his arms, while she goes sadly from the room and out of his life forever.

THE LOCKED HOUSE (August 7).—As the pompous Mayor of Smithtown, Bunny gets a little shock on reading of the attempted assassination of the Mayor of New York, but when his wife suggests he get police protection, laughs at her. He antagonizes some of the local politicians and they send him a threatening letter. Bunny nearly faints when he receives it, but manages to keep up a brave appearance in front of his wife. Meantime, the Police Commissioner orders the Mayor protected and, without advising Bunny, appoints four detectives to watch him. Mrs. Bunny sees two strangely-acting men outside the house, and becoming alarmed, 'phones Bunny, who, seeing two more suspicious characters outside his office, nearly collapses. After partaking of an elaborate lunch with wine, Bunny feels much better and bravely walks home just to show the "desperadoes" he does not fear them. His courage oozes, however, when he spies the two men and he sneaks around the back way. Finding his wife has locked every door and window, he gets in the cellar and starts to ascend by the dumbwaiter. It gets stuck half-way up and Bunny is unable to budge it. His wife hears the racket, and feeling sure it is a maurauder, hastily calls the police. A squad of officers arrive and order Bunny, who has fallen fast asleep in the dumbwaiter, to surrender. Receiving no answer, the cops fire their revolvers. This wakes Bunny up with a start, sending the dumbwaiter crashing to the cellar. He is pounced on by the policemen, and after a terrific struggle, subdued. When they see it is the Mayor, all feel very sheepish. Bunny, looking as though he had been in a train wreck, furiously announces he will "break" every one of them. They leave hastily, while Bunny's wounds are cared for by his sympathizing wife.

THE HOUSE ON THE HILL (Special—Two Parts—August 8).—Mary Dean, the ambitious wife of a laborer in the Newcomb Soap Factory, lives constantly in hopes of some day being the mistress of the Great House on the Hill, the home of Mr. Newcomb, the Boss. Her burning ambition drives her husband on and on, until he is advanced to assistant foreman. Then step by step, Tom Dean is promoted, until at last, from the office of Vice-President, he reaches the President's chair, through the death of Mr. Newcomb. Tom purchases the Newcomb Mansion and the desire of Mary's heart is fulfilled. She finds, however, that her children have gradually grown away from her in their luxurious environment, and become snobbish through the ideas she has inculcated. Her husband, detesting the artificialities of the new life, pleads a business trip and steals off like a truant school-boy to their old home on McGinnis Alley. Here he is genuinely happy and comforable, with only his old pipe for company. Mary sees an old neighbor, notes the wealth of affection bestowed on the woman by her children, which she, Mary, had never received, and begins to realize she has missed the greatest thing in life—love. One night, overcome by a poignant longing to visit once more the familiar scenes, she steals out unobserved. A drunken factory hand accosts her in front of the little house on McGinnis Alley. Just then the door flies open and her husband appears. He drives off the intruder, leads his wife into the house and with his arm about her shoulder, points to a little worsted motto on the wall, reading: "There's No Place Like Home."

"SECOND SIGHT" (August 5).—Near-sighted, testy and an almost impossible-to-live-with old crank. Ponsonby makes life miserable for his wife and those around him. At breakfast, one morning, he accuses his wife of injuring his glasses in some way. She meekly suggests he ought to change them. He gets his hand caught in the sugar bowl, meets with other awkward and embarrassing mishaps and stamps out bellowing with rage, to the oculist for a pair of tortoise-shell glasses. Shortly afterwards, he and his wife, Sarah, their maid, go to their bungalow at Indian Lake, where Ponsonby becomes absolutely unbearable. Sarah, cleaning up, is scared by Ponsonby, and pulls down the stove-pipe, scattering soot all over him. The women beat a hurried retreat and an exciting chase follows, during which Ponsonby whose glasses are in his wife's possession, blunders into many painful accidents. He is chased home at full speed by a big black bear and the affair winds up by his knocking over the stove and burning down the bungalow. After recovering from his experiences, his wife hands him over his glasses and gently reproaches him for his outburst of temper. He admits he has made a fool of himself, and with his arm around his happy little wife, says: "I have learned my lesson. I'm cured of my bad temper forever." His eyes fairly twinkle with good nature, and when their guide sympathizes with him about the loss of their bungalow Ponsonby says he is now too happy to worry about anything.

MELIES.

"WHY PREACHERS LEAVE HOME" (Special—Two Parts—July 25).—The Rev. Dr. Newman receives a telegram requesting his services at a wedding at Redville. While on the train he gets into conversation with a whiskey salesman. The minister being near-sighted and slightly nervous believes he has arrived at the proper station and grabbing a suit case disembarks. He finds after the train has pulled out that he has mistaken Roseville for Redville. He makes the acquaintance of the President of the local bank who asks him to spend the night as there is not another train for Redville until the morrow. The maid takes his suit case to the room he is to occupy and having a strong sense of smell for a certain commodity opens it. Much to her delight she finds it stocked with whiskey and starts in to satisfy her desire. This act causes dinner to be postponed, due to the food being slightly overdone. As the host and his guest are about to retire the Bank President reads of a man going through the country impersonating a minister who is a very heavy drinker and who has the habit of passing worthless checks. His suspicions aroused he orders the maid to get the minister's suit case and upon opening it he discovers the horrible stuff. Convinced this is the imposter he has him arrested at once. Meanwhile a young lady takes the seat in the train left vacant by the minister and attracts the attention of the whiskey salesman, who, wanting to be attentive opens his suit case and much to his surprise finds a Bible and a minister's garb. This convinces the young lady, who is a sister of the prosperous bride that this is the Rev. Dr. Newman. He is made to get off at Redville by the bridal party and attends the dinner party the night before the wedding. He imbibes a bit too freely and after supper starts dancing the tango much to the surprise of the young people. He then makes an excuse and retires. Fortunately a burglar breaks in his room and after a struggle the burglar, who had intended chloroforming his victim, is chloroformed and the salesman changes clothes with him and escapes. The burglar awakes and accidentally upsets a table which awakens the other members of the household. He escapes, however, and is pursued by a posse which the sheriff gathers together. The whiskey salesman meanwhile discovers a motorcycle. Both the whiskey salesman and the burglar are captured in Roseville, where the Rev. Dr. Newman is experiencing the humiliating ordeal of reposing in the county jail. After many explanations the Bank President realizes the great injustice he forced on the real minister. The burglar escapes in the excitement, the Whiskey Salesman has to telegraph his firm for more travelling expenses and the Rev. Dr. Newman arrives at Redville the next day in time to marry the much worried young couple.

"MUSIC HATH CHARMS" (July 31).—An old man and his son are positively daffy on the subject of music much to the annoyance of his wife, who is built on suffragette lines and believes somewhat in their tactics. They receive a telegram that they have been left some money by the death of an uncle, so draining the family treasury for new clothes they start for the lawyer's office. Much to their surprise instead of finding they have been left money they receive a rather decrepit old horse, a broken-down cab and a trunk. While returning home with their inheritance they pass a man carrying a musical instrument. They make a trade with him, agreeing to give him the entire outfit of horse, etc., for his instrument. The new possessor opens the trunk and finds a large amount of money which he refuses to give them saying it was all in the deal. They return home, and while missing the money realize that the charm of music is really more valuable than real money.

"AN ACTRESS' SON" (July 29).—No one must know the age of an actress, as if it were known it would be useless for her to make herself appear young. For this reason a celebrated actress once kept dark the fact that she had a son of 21, and used to meet him by stealth. He met a young girl whose father worshipped respectability, and his mother pretended to be old and infirm, so as not to meet the father. One day she and her son were dining together when they were surprised by the girl and her father. The girl thought the mother was a dangerous rival, but the latter wrote, explaining matters, and offering to meet the father. In the end her actress' charm completely conquered him, and there was a double marriage.

(Continued on Page 730.)

Calendar of Licensed Releases

Current Releases

MONDAY, JULY 27th, 1914.

BIOGRAPH—Gwendolyn the Sewing Machine Girl (Comedy)
BIOGRAPH—Search, the Scientific Detective (Comedy)
EDISON—A Canine Rival (Eighth of the "Wood B. Wedd" Series) (Comedy)
ESSANAY—Sweedie and the Lord (Comedy)
KALEM—The Identification (Special—Two parts—Drama)
PATHE—The Hosts of the Sea (Oceanography)
Coffee Cultivation, Santos (South America) (Educ.)
SELIG—A Five Hundred Dollar Kiss (Special—Two parts—Comedy)
SELIG—Hearst-Selig News Pictorial, No. 43 (News)
VITAGRAPH—His Kid Sister (Comedy)

TUESDAY, JULY 28th, 1914.

CINES—In Temptation's Toil (Special—Two parts—Drama)
EDISON—The Mystery of the Lost Stradivarius (Ninth of the "Chronicles of Cleek" Series) (Drama)
ESSANAY—A Clash of Virtues (Drama)
KALEM—The Man With the Glove (Drama)
LUBIN—The Question and Answer Man (Comedy)
MELIES—(Title not reported)
PATHE—The Straits of Bonifacio (Sardinia) (Educational).
—Hemp Throwing (New Zealand) (Horticulture)
SELIG—Muff (Drama)
VITAGRAPH—John Rance, Gentleman (Special—Two parts—Drama)

WEDNESDAY, JULY 29th, 1914.

EDISON—Something to a Door (Comedy)
ESSANAY—The Fable of "The Coming Champion Who Was Delayed" (Comedy)
KALEM—The Indian Agent (Special—Two parts—Drama).
LUBIN—The Lure of the Car Wheels (Special—Two parts—Drama)
MELIES—An Actress's Son—(Drama)
PATHE—Pathe's Weekly, No. 47, 1914 (News)
SELIG—The Mother Heart (Special—Two parts—Drama)
VITAGRAPH—Officer Kate (Comedy)

THURSDAY, JULY 30th, 1914.

BIOGRAPH—A Bit of Human Driftwood (Special—Two parts—Drama)
ESSANAY—Snakeville's Home Guard (Comedy)
LUBIN—Three Men and a Woman (Special—Two parts—Drama)
MELIES—The Trowserless Policeman (Comedy)
—210 vs. 213 (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 44 (News)
VITAGRAPH—The Greater Motive (Drama)

FRIDAY, JULY 31st, 1914.

EDISON—The Stuff that Dreams Are Made Of (Special—Two parts—Comedy)
ESSANAY—The Seventh Prelude (Special—Two parts—Drama)
KALEM—The Deadly Battle at Hicksville (Comedy)
LUBIN—Within the Noose (Drama)
MELIES—Music Hath Charms (Comedy)
SELIG—When the Cook Fell Ill (Comedy)
VITAGRAPH—Private Bunny (Comedy)

SATURDAY, AUGUST 1st, 1914.

BIOGRAPH—The Man Who Paid (Drama)
EDISON—Farmer Rodney's Daughter (Drama)
ESSANAY—The Squatter's Gal (Drama)
KALEM—The Lad From Old Ireland (Drama)
LUBIN—She Gave Him a Rose (Comedy)
—The Rise of the Johnsons (Comedy)
MELIES—Honor Redeemed (Special—Two parts—Dr.)
SELIG—Love vs. Pride (Drama)
VITAGRAPH—The Violin of M' Sieur (Special—Two parts—Drama)

Advance Releases

MONDAY, AUGUST 3d, 1914.

BIOGRAPH The Meal Ticket (Comedy)
EDISON—A Tango Spree (Comedy)
ESSANAY—In and Out (Comedy)
KALEM—The Vampire's Trail (Special—Two parts—Dr.)
PATHE—Picturesque Gagrey (Travel)
Russian Zoo, Oskama-Nova (Zoological)
SELIG—Etienne of the Glad Heart (Special—Two parts—Drama)
Hearst-Selig News Pictorial No. 45 (News)
VITAGRAPH—Detective and Matchmaker (Comedy-Drama)

TUESDAY, AUGUST 4th, 1914.

CINES—When War Threatens (Spec.—Two parts—Dr.)
EDISON—The Living Dead (Ninth of the "Man Who Disappeared" Series—Drama)
ESSANAY—Her Trip to New York (Drama)
KALEM—The Chief of Police (Drama)
LUBIN—A Fatal Card (Comedy)
He Woke Up In Time (Comedy)
MELIES—The Family Outing (Comedy)
—Easy Come, Easy Go (Comic)
PATHE—Training Army Dogs (Sweden) (Educational)
—A Basque Wedding (Customs)
SELIG—The Ordeal (Drama)
VITAGRAPH—Warfare in the Skies (Special—Two parts—Drama)

WEDNESDAY, AUGUST 5th, 1914.

EDISON—A Change of Business (Comedy)
—Faint Heart Ne'er Won Fair Lady (Comedy)
ESSANAY—The Fable of "The Busy Business Boy and the Droppers-in (Comedy)
KALEM—The Operator at Black Rock (Special—Two parts—Drama)
LUBIN—The Man With a Future (Special—Two parts—Drama)
MELIES—A Mother's Error (Drama)
PATHE—Pathe's Weekly, No. 48, 1914 (News)
SELIG—The Reporter on the Case (Drama)
VITAGRAPH—Second Sight (Comedy)

THURSDAY, AUGUST 6th, 1914.

BIOGRAPH—The Man and the Master (Drama)
ESSANAY—Slippery Slim's Dilemma (Comedy)
LUBIN—A Daughter of Eve (Special—Two parts—Comedy-Dr.)
MELIES—A Matrimonial Advertisement (Comedy)
—Shield of Innocence (Special—Two parts—Dr.)
SELIG—Hearst-Selig News Pictorial, No. 46 (News)
VITAGRAPH—Memories in Men's Souls (Special—Two parts—Drama)

FRIDAY, AUGUST 7th, 1914.

EDISON—The President's Special (Special—Two parts—Drama)
ESSANAY—The Motor Buccaneers (Special—Two parts—Drama)
KALEM—Don't Monkey With the Buzz Saw (Comedy)
LUBIN—A Siren of the Desert (Drama)
SELIG—The Skull and the Crown (Comedy)
VITAGRAPH—The Locked House (Comedy)

SATURDAY, AUGUST 8th, 1914.

BIOGRAPH—They Would Bandits Be (Comedy)
—The Deadly Cheroot (Comedy)
EDISON—One Touch of Nature (Comedy)
ESSANAY—Broncho Billy's Fatal Joke (Drama)
KALEM—Grey Eagle's Revenge (Drama)
LUBIN—Love and Flames (Comedy)
MELIES—Gratitude (Special—Two parts—Drama)
SELIG—Carmelita's Revenge (Drama)
VITAGRAPH—The House On the Hill (Special—Two parts—Drama)

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COMING

A

TWO REEL BIOGRAPH

ON

Tuesday of Each Week

First Release

Tuesday, September 8, 1914

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, JULY 26th, 1914.

ECLAIR—When Death Rode the Engine (Western-Drama).
FRONTIER—When Memory Recalls (Drama).....
REX—An Awkward Cinderella (Comedy-Drama).....

MONDAY, JULY 27th, 1914.

IMP—When Romance Came to Anne (Two parts—Drama)..
STERLING—A Wild Ride (Juvenile Comedy).....
VICTOR—Out of the Valley (Drama).....

TUESDAY, JULY 28th, 1914.

CRYSTAL—Their Parent's Kids (Comedy).....
—Charlie's Toothache (Comedy).....
GOLD SEAL—The Love Victorious (Three parts—Drama)..
UNIVERSAL IKE—Universal Ike, Jr., In His City Elopment (Comedy) .....

WEDNESDAY, JULY 29th, 1914.

ECLAIR—The Dupe (Two parts—Drama).....
JOKER—Wooing of Bessie Bumpkin (Comedy).....
NESTOR—An Indian Eclipse (Drama).....
ANIMATED WEEKLY—Number 125 (News).....

THURSDAY, JULY 30th, 1914.

IMP—Universal Boy (Series No. 2) (Comedy).....
REX—Circle 17 (Two parts—Drama).....
STERLING—Troublesome Pets (Comedy).....

FRIDAY, JULY 31st, 1914.

NESTOR—Maggie's Honest Lover (Comedy).....
POWERS—The Tangle (Comedy).....
—On Lake Starnburg, Bavaria, Germany (Scenic).
VICTOR—The Mad Man's Ward (Two parts—Drama).....

SATURDAY, AUGUST 1st, 1914.

"101" BISON—Tribal War in the South Seas (Two parts—Drama) .....
JOKER—Wife's Busy Day (Comedy).....

SUNDAY, AUGUST 2d, 1914.

ECLAIR—In the Days of Old (Juvenile-Drama).....
FRONTIER—The Mind's Awakening (Drama).....
REX—Behind the Veil (Drama).....

MONDAY, AUGUST 3d, 1914.

IMP—A Normandy Romance (Drama).....
STERLING—A Race for Life (Juvenile-Comedy).....
VICTOR—Man and His Brother (Two parts—Western Dr.).

TUESDAY, AUGUST 4th, 1914.

CRYSTAL—Some Cop (Comedy).....
GOLD SEAL—The Trey o' Hearts (Series No. 1—Flower o' Flames) (Three parts—Drama).....
UNIVERSAL IKE—Universal Ike Jr.'s Legacy (Comedy)..

WEDNESDAY, AUGUST 5th, 1914.

ECLAIR—Firelight (Two parts—Drama).....
JOKER—The Third Party (Comedy).....
NESTOR—For Old Time's Sake (Western Drama).....
ANIMATED WEEKLY—Number 126 (News).....

THURSDAY, AUGUST 6th, 1914.

IMP—When the Heart Calls (Two parts—Drama).....
REX—The Symphony of Souls (Drama).....
STERLING—Dramatic Mistake (Comedy).....

FRIDAY, AUGUST 7th, 1914.

NESTOR—Detective Dan Cupid (Comedy).....
POWERS—The Man of Her Choice (Drama).....
VICTOR—The Coast Guard's Bride (Two parts—Drama)...

SATURDAY, AUGUST 8th, 1914.

"101" BISON—Rescued by Wireless (Two parts—Drama)...
JOKER—That's Fair Enough (Comedy).....

Mutual Film Corporation

SUNDAY, JULY 26th, 1914.

KOMIC—Leave It to Smiley (Comedy).....
MAJESTIC—The Mystery of the Hindu Image (Two parts—Drama) .....
THANHOUSER—From Wash to Washington (Comedy)...

MONDAY, JULY 27th, 1914.

AMERICAN—The Broken Barrier (Two parts—Drama)....
KEYSTONE—(Title not given).....
RELIANCE—Our Mutual Girl, No. 28 (News).....

TUESDAY, JULY 28th, 1914.

BEAUTY—A Midsummer Love Tangle (Drama).....
MAJESTIC—Down by the Sounding Sea (Drama).....
THANHOUSER—The Messenger of Death (Two parts—Drama) .....

WEDNESDAY, JULY 29th, 1914.

AMERICAN—Does It End Right? (Drama).....
BRONCHO—The Long Feud (Two parts—Drama).....
RELIANCE—The Sheriff's Prisoner (Drama).....

THURSDAY, JULY 30th, 1914.

DOMINO—The Curse of Caste (Two Parts—Drama).....
KEYSTONE—(Title not given).....
MUTUAL WEEKLY—Number 83 (News).....

FRIDAY, JULY 31st, 1914.

AMERICAN—All on Account of a Jug (Comedy).....
KAY-BEE—An Eleventh Hour Reformation (Two parts—Drama) .....
PRINCESS—The Target of Destiny (Drama).....

SATURDAY, AUGUST 1st, 1914.

KEYSTONE—(Title not given).....
RELIANCE—The Gunman (Two parts—Drama).....
ROYAL—The Baker Street Mystery (Comedy).....

SUNDAY, AUGUST 2d, 1914.

KOMIC—Bill Takes a Lady to Lunch—Never Again! (Com.)
MAJESTIC—Moonshine Molly (Two parts—Drama).....
THANHOUSER—The Butterfly Bug (Comedy).....

MONDAY, AUGUST 3d, 1914.

AMERICAN—At the End of a Perfect Day (Drama).....
KEYSTONE—(Title not given).....
RELIANCE—Our Mutual Girl, No. 29 (News).....

TUESDAY, AUGUST 4th, 1914.

BEAUTY—A Suspended Ceremony (Comedy-Drama).....
MAJESTIC—The Idiot (Drama).....
THANHOUSER—The Guiding Hand (Two parts—Drama).

WEDNESDAY, AUGUST 5th, 1914.

AMERICAN—The Widow (Drama).....
BRONCHO—Jim Regan's Last Raid (Two parts—Drama)..
RELIANCE—Izzy and His Rival (Comedy).....

THURSDAY, AUGUST 6th, 1914.

DOMINO—The Thunderbolt (Two parts—Drama).....
KEYSTONE—(Title not given).....
MUTUAL WEEKLY—No. 84 (News).....

FRIDAY, AUGUST 7th, 1914.

KAY-BEE—The Gangsters and the Girl (Two parts—Dr.)..
PRINCESS—Her Duty (Drama).....
RELIANCE—On the Border (Drama).....

SATURDAY, AUGUST 8th, 1914.

KEYSTONE—(Title not given).....
RELIANCE—The Bank Burglar's Fate (Two parts—Dr.)..
ROYAL—Ringing the Changes (Comedy).....
—Miss Glady's Vacation (Comedy).....

REASON WHY

Simplex

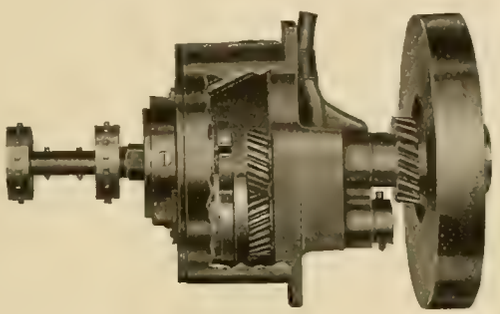
is the most popular projector

TALK NO. 1

The intermittent movement is the most vital point in a motion picture projector, therefore it is the first feature of the machine which we will discuss in these weekly talks.

It is a well known fact that the intermittent sprocket must be started and stopped sixteen times or more each second. Whenever it starts, it pulls down three-quarters of an inch of film and then must stop dead still. The least movement or quiver is fatal to a steady picture.

To suddenly start or stop a rapidly moving body requires great power and means much strain on the parts employed. The circumference of the Simplex intermittent sprocket travels three-quarters of an inch in one sixty-fourth of a second, or at the rate of 2880 ft. per minute, thus giving some idea of what it means to bring it to an instant stop.



To reduce the strain and vibration to a minimum, it is necessary, first, to make the parts as light as possible consistent with good mechanical principles; and second, to keep the circumferences of the rotating parts near the center of rotation, so as to reduce the peripheral speed and the consequent strain of stopping it dead still.

A glance at the cut will show that the intermittently moving parts of the Simplex carry out these principles and are made so accurately (correct to 1-10000 inch) that we obtain snug fit without undue friction or wear, practically noiseless action and no vibration or back lash. The shape and size of the intermittent sprocket teeth also have much to do with the steadiness of the picture.

DO NOT CONFUSE the cam and star or Geneva movement as used in the Simplex with similar movements of other makes of machines. The principle may be the same, but the distinctly Simplex method of design and accuracy accounts for the great difference in results.

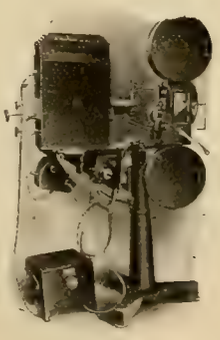
WE CAN PROVE that the intermittent movement as employed in the Simplex projector excels in

Steadiness of picture at fast as well as slow speed.

Ease on sprocket holes of film.

Elimination of rapid wear.

Ease of adjustment and replacement.



DO YOU KNOW that the entire intermittent case, as shown by the cut, can be removed from the machine in 30 seconds, by taking out two screws and loosening two others. It can be put back in the same length of time.

This is only one reason why this remarkable machine has sprung into general use all over the world and is most heartily recommended by all exhibitors and operators who have used it.

Other reasons will be given to you, Mr. Exhibitor and Mr. Operator, but don't wait for them. Write now for our latest Catalog A, which tells all about it.

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

(Continued from Page 725.)

"HONOR REDEEMED" (Special—Two Parts—August 1).—An old general's son squandered all his wealth and at last his father refused to help him any more. But his mother had a softer heart and would even sell her jewels for him. At last the smash came and as he had forged a signature he had the alternative of payment or arrest. His appeal to his father was in vain, but his mother listened and to save him from dishonor stole from her husband to pay what he owed. He promised to reform and enlist and either to wipe out dishonor in honor or die in the attempt. By a fine act of heroism in storming an Arab fort he won fame and the Legion of Honor and thus wiped out his former disgrace. His mother, who had been ill at his departure and her own shame, soon recovered at the glad tidings and his soldier father readily forgave him and asked him to come home.

"THE TROUSERLESS POLICEMAN" (July 30).—A Moving Picture Company is about to take a scene but find they are short a pair of policeman's trousers. A Cop comes along and after much persuasion is induced to loan his. To escape embarrassment he jumps into an empty barrel which an unkind person starts on a long roll. Just as he has told his superior officer a fine tale of heroism the leading lady of the movies spoils the whole thing by bringing back his trousers.

ESSANAY.

"IN AND OUT" (August 3).—Hans and Fritz are two street musicians. Hans plays the flute and Fritz the bass violin. They have great trouble in finding a boarding house where they are congenial with their fellow boarders, and many side-splitting scenes take place. They finally strike a house where rats, bugs and mice annoy their peaceful slumbers, and after Hans has shot an enormous bed-bug that has carried Fritz to the ceiling, they are chased from the boarding house. They head for the lake, and with the howling mob on one side and the lake on the other, they are forced to use Hans' bass viol as a raft and navigate on the stormy waters until it is safe for them to go ashore.

"HER TRIP TO NEW YORK" (August 4).—Ruth marries Harry and he promises that for a wedding trip he will take her to New York. She makes all preparations for the trip, but he never takes her. Each year he has some excuse that he cannot afford the journey. She, believing that some day he will take her, lives in anticipation of the great pleasure. At last after many years, she breaks down from hard work. The doctor is called and he reminds Harry that he never took Ruth on the promised wedding trip. He sinks on his knees at her bed-side, and after telling her of the wonderful trip they are going to have, Ruth begins to recover.

"THE BUSY BUSINESS BOY AND THE DROPPERS-IN" (August 5).—The Busy Business Boy lands at his desk like the Early Bird with the intention of tearing off a week or two of correspondence in an hour or so. But the Napoleon of finance recks not with the Man with the Funny Puzzle, the Fruit Vender, the Insurance Agent with the Flowing Vocabulary, and last, but not least, with Rube. After two busy hours one letter is started. It's a gay life and about noon Mr. Busy Business is making fine headway. The Rube is the last straw. He demands to be shown the gay White Lights and to Revel in the Ecstacy of Chop Suey. The Busy Business Boy gives up the Ghost and, with the Rube in tow, starts out on the cocktail route. It's a busy finish. *Moral*: Work is a Snap but Intermissions play Hob with the Nervous System.

"Hallberg"

TALK NO. 36

I Will Make You a Successful Exhibitor.

How? By putting you wise and giving real engineering information, and the right prices for the right goods. Here are a few big ones equipped by me—Photoplay Theatres Company, controlling more than ten theatres, each seating about 2000—ten Simplexes, with "HALLBERG" A. C. to D. C. Economizers and switchboard equipment, and other supplies and specialties—P. E. Besio, Regent Theatre, College Point, L. I., two Powers 6-A's with "HALLBERG" A. C. to D. C. Economizer—H. C. Brown, Lyric Theatre, Summit, N. J., two Simplexes with "HALLBERG" A. C. to D. C. Economizer—Garden Theatre, Elizabeth, N. J., including indoor and Roof Garden, four Powers 6-A's and "HALLBERG" A. C. to D. C. double lamp Economizers—Costello Theatre, N. Y. C., uses two Simplex machines and "HALLBERG" A. C. to D. C. Economizer. 81st St. Theatre on Broadway, two Powers 6-A's. These are just a few, but every one of them speaks a good word for "HALLBERG" quality and engineering advice. It is worth your while to get acquainted; don't let anybody tell you I keep a Drug Store, as one operator told his boss, but the boss told me, and now I get all the boss' business.

I take old machines in trade as part payment for new ones, and I also make liberal allowance on your old rheostats, A. C. Economizers, A. C. to D. C. Converters and Rectifiers in trade for the celebrated "HALLBERG" A. C. to D. C. Economizers, which give the BEST LIGHT with the LEAST CURRENT.

"SLIPPERY SLIM'S DILEMMA" (August 6)—Slippery Slim and Mustang Pete are roommates, also rivals for the hand of the fair Sophie. Slim claims to be a singer and guitar player. Sophie invites them to call, especially asking Slim to bring his guitar. Mustang Pete gets there first and Slim stops beneath the fair Sophie's window and serenades. Next morning Pete awakes first and paints Slim's face. Then he spreads the news that his roommate has smallpox. After a particularly humorous escape from quarantine, Slim proves his immunity, Pete confesses and Sophie returns to her first love—"Slippery Slim."

"BRONCHO BILLY'S FATAL JOKE" (August 8).—Broncho Billy, a prospector, receives an offer of one hundred thousand dollars for his claim. The offer is overheard by Rundell, another prospector, and he proposes to sell his claim also. Broncho Billy hearing of this, plans a joke. He places gold in the blasting hole at Rundell's claim, and when the old prospector blasts he is so delighted at his good fortune that he falls dead from heart failure. Broncho Billy sends a note to Marguerite, Rundell's daughter, telling her the sad fate of her father, and realizing that he was the cause of all the sadness, changes the signs on the claims, she thinking that Broncho Billy's claim belonged to her father. He then notifies the Consolidated Mining Co. that he does not wish to sell. When he sees the girl's sweet face, he falls in love with her.

"THE MOTOR BUCCANEERS" (Special—Two Parts—August 7).—William Nash, an athletic young lawyer, inherits a practice which includes the management of the Gilton Estate. Nash and Gilton are none too friendly, because the young lawyer is anxious for big business, while Gilton is somewhat old fashioned. Nash is entrusted with an envelope for Gilton and locks it in the office safe. Later John Carling, the great financier, calls and gives a sealed envelope into Nash's keeping, to be delivered when a messenger appears with the mysterious pass word. The messenger proves to be Edith Elsden, a beautiful girl. Nash accompanies her to her Uncle's home and meets Lowe and Browdin, two financiers. Later Nash discovers that Carling, the financier, is in reality in Paris and has been impersonated by Keator, a noted crook. Keator appears disguised as Carling, knocks out young Nash and escapes. Nash recovers consciousness, takes Edith and drives to the office, where he finds the safe rifled and Gilton unconscious on the floor. Gilton revives, accuses Nash and falls senseless. Morley, an old bookkeeper, whom Nash inherited with the law practice, enters at this moment and charges Nash with murder.

The night watchman enters and holds Nash for the arrival of the police. Meanwhile Edith is abducted by motor car bandits, who drive her to a shack in the country where the false Carling has been forging railroad proxies. At dawn Nash escapes and hurries to the rescue of Edith. In a terrific hand to hand battle, the young lawyer knocks out the principal buccaneer and forces a confession from Keator. The story is concluded with a thrilling race to the city. Nash arrives just in time to stop the conspiracy to steal a railroad. He saves the day and, best of all, wins Edith for his wife.

BIOGRAPH.

"GWENDOLYN, THE SEWING-MACHINE GIRL" (July 27).—Gwendolyn, our heroine, is befriended by our hero, Harold the Bootblack, who rescues her in a thrilling situation from Michael Feeney, the villain.

"SEARCH, THE SCIENTIFC DETECTIVE" (July 27).—Search's wonderful invention, a hat which renders its wearer invisible, is put to a

Distributor of the Celebrated Mirror Glass Screen and "Mirroroide" Curtain

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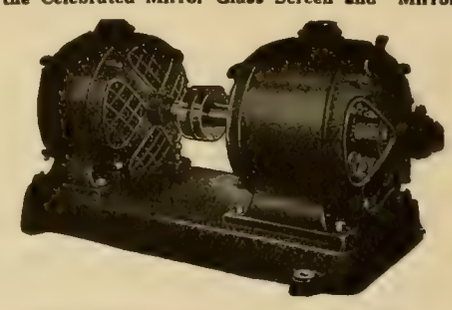

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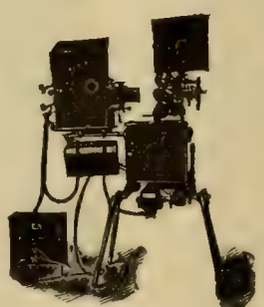

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"A BIT OF HUMAN DRIFTWOOD" (Two Parts—July 30).—The man's weakness is submerged in the woman's strength and her sacrifice saves him. In the ensuing years the lesson taught him bears its fruit and in maturity his is a noble work—that of giving light to the blind, when, at the height of his new-found happiness, he finds that the sin of his youth has found him out, and then comes despair—darkness.

"THE MAN WHO PAID" (August 1).—When a man sinks to the depths, the saddest part is the misery brought to those who love him most. But should he seize a chance for redemption, therein lies his loved ones' consolation.

EDISON.

A TANGO SPREE (August 3).—The one person in town who did not approve of the tango was Mr. Sparks. It wasn't only that Mr Sparks did not approve of the tango; he abominated it. When girls attempted to buy slippers in his store, he sold them on the provision that they should not be used for the tango. Finding two of his clerks practicing the obnoxious steps, he discharged them on the spot, and his rage upon discovering his butcher practicing a new glide and dip with his assistant resulted in Mr. Sparks getting rather roughly handled.

At just about the time that Mr. Sparks' mother came down to pay her son and daughter-in-law a visit, some people in the village engaged a hall, which Sparks owned, for a small entertainment. When Sparks discovered that the entertainment in question was to be a tango party, he flatly refused to allow his hall to be profaned in any such way. On the evening of the dance Mr. Sparks retired early. He was awakened by one of his boarders, somewhat sketchily disguised as a burglar, threatening him with a patent cigar lighter, the boarder forcing Sparks to give him the key to the hall.

Sparks, suspecting a trick slipped on a dressing gown after the boarder left, and rushed to his beloved hall. Sure enough, it was filled with people dancing. But Sparks' anger was quickly turned to sheer incredulous amazement for the first person he saw dancing was his wife and the second was his dear old mother. Realizing that it was all up, he gracefully surrendered and joined the party.

THE LIVING DEAD (Ninth of the "Man Who Disappeared" Series—August 4).—When John Perriton and Mary Wales fled to Albany to escape her brother, Nelson, and the detective, that amiable young man had set on their track, their first plan was to take the express for Montreal. The fact that Mary recognized her brother and the detective on the train made them realize the futility of attempting to escape across the border. After some thought, they decided that their wisest plan was to return to New York. Accordingly they took one of the steamboats running down the Hudson. Nelson Wales and the detective, after going through Albany with a fine tooth comb, decided that there was no use in looking further. Accordingly, they came aboard the same boat Mary and John had taken.

That night at dinner, Nelson looked across the tables, and saw Perriton and Mary. Filled with triumph, he ordered the detective to arrest the supposed murderer. Perriton, realizing the uselessness of resistance, quietly submitted to being locked up in his stateroom. Mary, whose stateroom was next, racked her brains to think of a way to rescue him. The detective, eager to make assurance doubly sure, stationed himself at John's door, and the situation seemed hopeless. At last, she examined the wall of the stateroom and discovering that the panels were fastened in place with screws.

Inspired by a gleam of hope, she unscrewed one of the panels. John crawled through the gap. Affairs were improved, but still almost hopeless. But Mary's quick brain met the difficulty. Under her directions, John waited until she had left the stateroom, and then cautiously followed. Just as she came opposite to the detective and her brother, Mary pretended to faint. They naturally rushed to her assistance, and in the moment they did so, John shot past them, and rushing to the stern of the boat, jumped overboard. After a long, hard swim, he reached shore in an exhausted condition. Mary, on the boat, had been unable to see whether or not he reached the bank. She feared the worst, however, and her joy may be imagined, when John Perriton, safe and sound, came to her in New York.

A CHANGE OF BUSINESS (August 5).—The Widow Robinson was a person of very strict habits and tastes. She had Conscientious Scruples. Accordingly, she was very careful about the sort of people she met. If they were not Perfectly Respectable, they were absolutely Taboo as far as she was concerned. Hence when Mrs. Winslow, whom the widow was visiting, attempted to present Saloon-keeper Jones to her, the Widow tilted her chin until it made an angle of 45 degrees with her cervical vertebrae, and directed a fixed and awful stare at a spot some distance above the head of the unfortunate Jones.

A few days later, Jennie, the widow's little daughter, ran away from her little playmates, and entered Jones' saloon. With a savoir faire, remarkable in one so young, she advanced to the bar and demanded a drink. After his first moment of surprise, Jones filled a goblet with icy cold milk and gave it to her. Meanwhile, the widow had discovered that Jennie was missing. Wild with alarm, she aroused the neighbors, and instituted a search throughout the vicinity. When a gentleman who "had just happened to drop into the saloon" informed the widow where her daughter was, the poor woman nearly fainted. The thought that a daughter of hers had deliberately entered such a place was almost unbearable.

After she had rescued Jennie from the saloon, the widow was forced to listen to numerous encomiums on her daughter's part in praise of Saloon-keeper Jones. Almost unconsciously, the child's praises influenced her, and she found herself half wishing that he were in some more reputable business. For his part, Jones decided that he could not possibly get along without the widow. As the most obvious course of winning her, he sold out his saloon, and opened a drug store. And so it happened, when he advertised for an assistant, the widow at once applied for the place.

FAINT HEART NE'ER WON FAIR LADY (August 5).—Billie did not look it, but he was of the stuff of which the heroes of old were made. Speak, if you will, of Tristan and Isolde, of Dante and Beatrice, of Paolo and Francesca, but speak also of Billie and Nellie, for never did lover of old suffer more than he to win the lady of his heart. Nellie's father was Billie's employer, and he cared less than nothing for Billie as a son-in-law. When the young man had the effrontery to ask him for his daughter's hand, Mr. Bailey promptly discharged him. Before he left the office, Billie placed a paper on Mr. Bailey's desk, repeating his request. Shortly afterward, he sent Mr. Bailey a telegram with the same prayerful words: "I love your daughter. Will you let me marry her?"

Mr. Bailey's temper, at no time of the best, was seriously impaired by Billie's insolence. When Billie met him as he was leaving his office, and again made his modest demand, Bailey was so much enraged that he pushed him down the elevator shaft. Billie, a little the worse for his fall, met him at the foot of the stairs. Mr. Bailey, frightened by such inhuman persistence, fled. Billie followed. In the excitement of the race, neither noticed where he was going, and as a consequence both were struck by an automobile.

In the hospital to which they were taken, Billie again begged Mr. Bailey for his daughter's hand. Mr. Bailey promptly left the hospital. That night, when Mr. Bailey, covered with bandages, came down to dinner, and discovered Billie at the table, he, for one wild moment, considered the feasibility of strangling the young man and burying him in the back yard. But the sight of Billie's woe-begone and plaster-covered face, proved too much for Mr. Bailey, so, making the best of a bad bargain he gave him Nellie and his blessing.

THE PRESIDENT'S SPECIAL (Special—Two Parts—August 7).—John Farley and his wife were in very comfortable circumstances. They owned their own little farm and, as a result, were able to live very nicely on John's income as a railroad switchman, and to put money in the bank as well. The one great drawback to the farm, was the fact that it was so far from the tower in which John worked. Tired out from his long day's work, John was frequently nearly exhausted when he had finished the long walk home. As a surprise to her husband, Mrs. Farley one day took the money she had saved up, and bought a second-hand automobile. After that, John Farley always rode to and from his work.

One day, a note was brought to Farley telling him that Flood the other operator, was sick, and unable to go on duty. Farley sent word to his wife that he would not be able to come home, and settled down for an additional eight hours on his station. Just as Mrs. Farley came down to bring her husband his dinner, a message came over the wire directing Farley to sidetrack train No. 49 in order to make way for the President's Special. Before she left, Farley happened to mention to his wife that No. 49 had been chartered for a picnic party.

After his wife had gone, the overworked Farley fell asleep. He was awakened by the roar of a passing train—No. 49. It was too late to do anything, and the agonized man realized that nothing could prevent a terrible catastrophe. Mrs. Farley, at home, saw the passing train, noticed the children waving flags, and in a moment of utter horror, realized what had happened. There was only one thing to do.

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Jumping into the automobile, she raced after the flying train. A long road lay alongside of the railroad track, and down this she tore, the little automobile straining every fibre to overhaul its gigantic rival.

Meanwhile John, out of his senses with the horror of it all, paced up and down the switch tower, picturing the terrible scene which must result when the two fast trains met each other in head-on collision. But the miracle happened. Nellie reached a crossing before the excursion train, and forced it to stop. Acting on her frenzied commands, the engineer backed the train down to the siding just in time. The President's Special tore by and Nellie rushed in to carry a message of incredulous joy to the crazed man inside the switch tower.

ONE TOUCH OF NATURE (August 8).—Mr. Bradley had a very serious case of nerves. The cares and worries of his tremendous business interests reacted on his disposition to such an extent that he stayed in a perpetual state of ill nature. Everything seemed to go wrong, and nothing whatever pleased him. One day, Mr. Bradley set out to keep a business engagement, in his automobile. The car broke down on a lonely country road, and Mr. Bradley, after telling the chauffeur exactly what he thought of him, decided to walk the balance of the distance.

After he had taken out a portion of his spleen on a wasps' nest, with somewhat unforseen results, Mr. Bradley lost his way. After wandering about for some time, he met Freckles. Freckles was sitting beside a stream fishing. When Mr. Bradley angrily demanded that he be set upon his proper road at once, Freckles commanded him to keep back from the bank, lest he spoil the fishing. Mr. Bradley's wild anger was suddenly quieted by the sudden catching of a fish on Freckles' part. Interested in spite of himself, he settled down to watch the boy. Then, waxing enthusiastic, he cut himself a pole, and started to fish, too.

The long and short of it all was that Mr. Bradley forgot all about his business engagement and settled down to a real outing with Freckles. They cooked their fish, and ate them with berries gathered by Freckles; they played mumbley-peg; and, finally, when the sun grew hot, went in swimming. The freedom and carelessness of it all wrought a miraculous change in Mr. Bradley. The frayed irritability of his ruffled nerves was smoothed out as though by a hot iron. So when night came on, he sent Freckles to Mrs. Bradley with a note telling her that he thought he would stay out in the woods for a few days. "Perhaps," he concluded, "It may improve my temper." Mrs. Bradley smiled curiously when she read her husband's letter. When Bradley awoke next morning, he was surprised to find himself wrapped in a blanket. Not far away, Mrs. Bradley, wrapped in another blanket, was sleeping on the ground. When she awoke, she informed her husband that she thought the best thing to do was for both of them to stay out there for a month.

KALEM.

THE LAD FROM OLD IRELAND (August 1).—The glorious blue skies and the green fields of County Cork have no beauties for Terry. Filled with the fire and ambition of youth, he dreams of the fame and fortune to be won in America. Aileen is filled with grief when her sweetheart informs her of his plan to leave for the United States. Despite her pleas, Terry leaves the "Ould Sod" for the new world. The lad from old Ireland secures a position the day following his arrival at New York.

As time passes, the pressure of his work causes the memory of Aileen to grow dim in Terry's thoughts. Back in County Cork, the colleen waits in vain for word from her sweetheart. Poverty lays its heavy hand upon Aileen. Her mother's illness and death leave her in sore financial straits. Unable to pay the rent of her humble cottage, the maid is threatened with eviction.

Word of Aileen's plight comes to Terry just as the lad is elected mayor of the city. Filled with remorse, Terry turns his back upon his society friends—and the heiress who would be his for the asking—and boards a steamer for Ireland. He comes not a moment too soon. Even as he reaches the thatched cottage which has long been Aileen's home, Terry sees the worn furniture being carried out. Filled with rage, the lad enters Aileen's home and confronts the landlord who is berating the colleen because of her failure to pay the rent. Terry thrusts the money into the man's hand and helps him on his way with his good right foot. The following Sunday finds the banns announcing the approaching marriage of Terry and his sweetheart read by the parish priest.

THE VAMPIRE'S TRAIL (Special—Two Parts—August 3).—With the birth of her son, Laura's affection for her husband is submerged in her mother-love for the child. Deprived of his wife's companionship, Horace drifts away from her. The man falls into the toils of Rita, an actress.

The woman loves Dugan, a reporter on a yellow sheet. Dugan suggests that Rita elope with Horace as a means of getting publicity. The unscrupulous woman agrees. Horace falls into Rita's net and the two plan to elope upon the occasion of a reception given by Laura, which is to be held a few days later.

Laura is amazed to find the notorious actress among her guests, upon the night of the affair. Shortly afterward, a frightened maid informs the hostess that her child is ill. All the guests depart, with the exception of Rita, who waits for Horace. A doctor declares that Laura's baby has a severe case of diphtheria and the house is quarantined.

Rita is furious when she discovers she cannot leave the house. Enraged by the collapse of her infamous scheme, the woman reveals her true self to Horace. Thinking of the little wife who is fighting for their child's life, Horace turns from Rita in disgust.

Several nights later, Dugan, impatient for news, steals to the rear of the house. Evading the police on guard, he attracts Rita's attention. Laura comes upon the two and learns what her neglect of Horace has brought about. She confronts the actress, who shrinks in fear from the enraged wife. Thus Horace finds them.

Falling to his knees, the husband acknowledges his baseness and begs to be forgiven. But Laura, taking him in her arms, declares the fault to have been her own.

THE CHIEF OF POLICE (August 4).—Discovering a man burglarizing the safe in his library, Franklin captures him by a clever ruse. Shrewdly sizing the thief up as a novice in crime, the captor suggests that the burglar relate the circumstances which drove him to burglary.

Breaking down, Keenan, the burglar, consents. According to his story, he had been sent to prison, although innocent, on the charge of robbing his employer. After spending four years in prison, the real culprit was discovered and Keenan secured his release.

Continuing, the man tells of how he found his wife and child in dire poverty. Applying for his old position, he was informed that his prison term made him undesirable as an employee. Keenan then tried to secure other jobs, but detectives invariably traced him and by informing his employers that he was an ex-convict, caused his discharge. Driven to desperation by want, Keenan determined to prey upon society. His effort to burglarize Franklin's home was his first attempt at crime.

Franklin regards Keenan with a peculiar smile when the man finishes his story. Despite the thief's pleas, his captor summons the police and has Keenan taken away.

The following morning, Keenan is taken before the chief of police—and finds himself confronting Franklin. Dazed by the discovery, Keenan hears the chief declare that an investigation has proved his story to be true. Continuing, Franklin declares he has long sought for a private secretary who could be of aid to him in his sociological work. Believing his prison experience has well fitted him for the position, the chief of police offers it to Keenan. Filled with happiness, the ex-convict accepts.

THE OPERATOR AT BLACK ROCK (Special—Two Parts—August 5).—One hundred thousand dollars carried in the express car of train No. 3 is the prize sought by Gregg and his band of outlaws. Two of the gang board the train at the yard, while the rest of the band hide along the track near Black Rock, where the holdup is to take place.

Gregg and his lieutenant enter the telegraph station at Black Rock and bind Ruth, the operator, to her chair, to prevent her from telegraphing word of the holdup. Later, due to Gregg's carelessness, the telegraph station catches fire.

The holdup is successfully perpetrated. Tom, Ruth's sweetheart, is the express messenger. Realizing what has occurred the boy bolts the door of the express car. A moment later, a bullet stuns him. The outlaws compel the train crew and passengers to descend. A leaky throttle in the locomotive causes the train to start. Before the desperadoes can leap aboard, the train has run wild.

By extraordinary ingenuity, Ruth manages to send a message over the wires with her teeth. Sheriff Storm and his posse are immediately rushed to the scene, while a locomotive is dispatched to head the runaway off. The Sheriff rescues Ruth from the blaze in the nick of time.

The baffled outlaws flee with the posse close behind. The desperadoes take refuge in a cabin and a battle ensues. Gregg makes his escape when the posse closes in on the gang. Storm follows the man. Coming to a cliff, Gregg forces his horse to leap off, landing in the river fifty feet below. Undaunted, Storm follows and captures the outlaw.

The runaway train is overhauled and brought to a stop. Tom revives and, opening the door of the express car, reports what has occurred.

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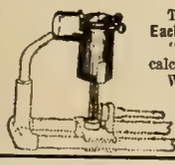

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A month later, the directors of the road show their appreciation of the lovers' heroism by presenting Ruth and Tom with a substantial check.

DON'T MONKEY WITH THE BUZZ SAW (August 7).—Between the nagging of his wife and the bullying of his mother-in-law, poor Henpeck leads an awful life. His grief overcomes him one evening and the man stop into a liquor emporium to drown his troubles. Wife and mother-in-law are waiting for Henpeck upon his return several hours later. What happens to poor hubby speedily sobers him up.

Discovering that Professor Orbs, a hypnotist, is his neighbor, Henpeck induces the man to teach him the science. So well does he absorb the lessons that several nights later, Henpeck causes his wife and mother-in-law to fall into a slumber just as they finish supper.

Stealing from the house, hubby meets Bunt, a chum. The men meet a couple of chorus girls and proceed to have a hilarious time. Aided by his hypnotic powers, Henpeck is enabled to get away from home every evening.

A burglar enters the house during one of Henpeck's excursions. The thief is seen by Professor Orbs, who summons an officer. The two men enter and capture the crook. Discovering that Mrs. Henpeck and her mother remain motionless during the struggle, the hypnotist investigates and ascertains the cause. He breaks the spell.

The ladies learn of Henpeck's scheme and plan his downfall. When hubby attempts his usual stunt the following night, the two pretend to succumb. When Henpeck leaves the house, however, his wife and her mother are close behind. They see him meet Bunt and the chorus girls.

The enraged pair follow Henpeck to a lobster palace. Mrs. Henpeck sees her worse half place his arms about the chorus girl and kiss her. Unable to restrain her wrath, she descends upon luckless Henpeck and drags him home by the ear.

GREY EAGLE'S REVENGE (August 8).—Chaplain Scott, whose kindness wins for him the love of the Indians, loses his heart to Naturich, daugher of Chief Grey Eagle. The chaplain later learns that the maid loves Lieutenant French.

A distorted sense of humor causes one of the soldiers to hurl Chief Grey Eagle into a stream. Enraged, the red-skin turns upon his tormentor and stabs him. Returning to his camp, Chief Grey Eagle meets the chaplain, to whom he tells the story.

The kindly minister hastens to the fort, where he finds Col. Thorne, the commandant, dispatching a force to place the chief under arrest. Unable to alter the commandant's decision, Chaplain Scott returns to the Indian encampment and induces Grey Eagle to submit to arrest.

The chief is roughly handled in being taken to the fort. Word of the treatment accorded Grey Eagle reaches the tribe and they threaten to take to the warpath. Realizing the seriousness of the situation, Col. Thorne heeds Scott's advice and releases the Indian.

Furious at the manner in which he had been treated, the redskin resolves to lead his tribe in an attack upon the soldiers. Learning of this, the chaplain rides toward the Indian encampment to turn Grey Eagle from his purpose. The chief sees the chaplain approaching. Failing to recognize his friend, the redskin shoots and slays him.

Discovering his awful blunder, Grey Eagle resolves to expiate his crime. Seeing the soldiers approaching, he deliberately draws their fire. The next moment, the Indian chief topples across the body of his white friend.

GEORGE KLEINE.

WHEN WAR THREATENS (Special—Two-Part—August 4).—Richard Hyde, a spy in the pay of a foreign power, wins the heart and hand of pretty Winifred Colburn, daughter of Admiral Colburn, commander-in-chief of the navy. He is jubilant over his conquest, not only because of the triumph of his love affair, but also because war is threatening between the two nations and he feels that his position as the son-in-law of the admiral will place him in a position to secure important navy department secrets without much difficulty.

Amart, the Admiral's orderly, however, is suspicious of Hyde from the first, probably largely because of his fondness for Lieutenant Tom Shelley, an unsuccessful suitor for Winifred's hand. He soon becomes convinced of the spy's treachery and lays a trap to catch him in the act of betraying department secrets.

Winifred, meanwhile, misunderstands Hyde's secret meetings with a woman confederate, and, while in search of evidence of what she believes to be his faithlessness to her, finds a cipher letter in his pocket. Suspecting it to be a love missive, she turns it over to Shelley, who is an expert at deciphering codes of various kinds, for translation. Missing the letter, Hyde attacks his wife when he learns she has made away with it, and shoots and seriously wounds Shelley when the latter interferes. As he was in his own house when the shot was fired, he claims that Shelley was trespassing and succeeds in making his story believed in court.

Soon, however, the spy walks unsuspectingly into the trap laid by Amart, who, by tapping the telephone wires, has learned the location of the spies' headquarters. When government agents raid the place, they find Hyde in the act of accepting a large sum of money in payment for a set of new battleship plans which he is about to deliver to the country's enemies. In the meantime, Shelley has translated the code letter, which contains matter clinching Hyde's guilt. Seeing himself caught, he fires a bullet into his own brain, leaving Winifred free to marry the faithful young lieutenant.

SELIG.

ETIENNE OF THE GLAD HEART (Special—Two Parts—August 3).—Etienne Cloquet, a young woodsman, is in love with Marie, the pretty daughter of Paul Le Groux, a salmon fisher. Etienne has such a sunny disposition that he has become generally known as "Etienne of the Glad Heart." Notwithstanding his sunny disposition, he has a fierce temper when aroused, so that those who know him realize that it will not do to press him too far. The plans for the marriage of the young couple have all been arranged, and Etienne goes to the lumber camp to put in a final winter with the expectation that he will have enough money saved in the spring so that he and Marie can marry.

Olaf, a young trapper, is a handsome fellow, but unscrupulous. He chances on to the cabin of Paul, and becomes a boarder with the family. Naturally, he is attracted by Marie, and realizing her engagement to Etienne, plans to gain her affections. One of Etienne's accomplishments is the playing of the guitar, and it has been his custom to carry this instrument with him when he visited his sweetheart. They discover that Olaf is even a superior performer on the guitar, and Marie begins to show an interest in him as a result of his pleasant ways and musical skill. During Etienne's absence in the lumber camp Olaf makes progress in the winning of Marie, her parents being unsuspicious of the change in her affections. While Etienne is in the lumber camp he rescues an Indian named Peter from a terrible death, and Peter has become his faithful friend. Peter accompanies Etienne on his return from the lumber camp. Just about the time of Etienne's return, old Paul becomes suspicious of Marie, and discovers her in the act of sewing a tiny garment, which confirms his suspicions that there is something wrong. Paul demands the attendance of Etienne, believing him to be the culprit, and wishing to bring him face to face with the disgraced girl. At the cabin door, they meet Olaf returning from a trapping trip. They face Marie and Paul commands that his daughter shall name her betrayer. Marie is overwhelmed with shame, and does not speak. Etienne, to whom the information is wholly new, at once grasps the situation, and springing upon Olaf, endeavors to kill him with his bare hands. Marie's mother intervenes and saves Olaf's life. The disgraced girl is driven from home, accompanied by Olaf, her betrayer.

The home-like cabin of Paul becomes a place of sorrow. Etienne has lost his spirit, and one night he takes his beloved guitar into the woods and hides it. Peter, believing that Etienne will once more be happy, rescues the guitar and takes it to the cabin, unknown to Etienne. The love of the mother impels her to urge Etienne to undertake a search for Marie. She misses her only child, and her heart yearns for her. She has not had word of her for months, and does not know whether Marie be alive or dead. Etienne consults with his friend Peter, and it is finally decided that a search shall be made for the outcast girl.

Peter finally locates the cabin in which Olaf and Marie are living. He accompanies Etienne to the place, and they find the couple inside. Olaf's heartless and brutal treatment of Marie enrages Etienne, but Peter restrains him. They watch the cabin in secret until Olaf goes for an inspection of his traps. Then they hurriedly enter the cabin, urge the overjoyed girl to escape under their protection and the three hasten away and embark in Peter's canoe for the return trip. They are going to take Marie back home. Olaf returns unexpectedly to the cabin a short time after their departure. He notes the absence of Marie and cannot understand it. His skill in woodcraft discloses the tracks of Marie and her two companions, and he follows the trail to the river. There he notes the marks which show that another canoe has been hauled up at the landing. Furious with rage, he springs into his canoe, and follows with all the haste and speed that his skill can supply. Down the winding river he follows the heavily loaded canoe containing the girl and her two friends. Etienne and Peter are also experts at the battle, but the added weight in their canoe renders their progress slower than that of their frantic pursuer. Olaf finally gets within range, and pulling his six-shooter, he empties it at the occupants of the canoe. They proceed uninjured, and throwing the now useless weapon away, he con-

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tinues to paddle after them. The leading canoe is propelled to the shore, and Marie and Etienne disembark in haste.

Olaf drifts past undecided as to what his next step shall be, but Peter, realizing what the friendship of Etienne means to him and what the despicable acts of Olaf in connection with Marie have meant to his friend, he dashes after Olaf, and upon arriving along side, he launches himself like a catapult on the shoulders of the doomed Olaf, upsetting the canoe, and both floundering into the ice cold stream. Peter returns alone. The anxious mother accepts the return of Marie with all of a mother's love. Gruff old Paul accepts the situation, while Etienne, with the sunshine once more in his heart, accepts his rescued guitar from the grinning Peter, and happy hearts beat once again.

THE ORDEAL (August 4).—Paul is a young hospital surgeon and Esther is a lovely nurse. She has fallen in love with Paul, although he is engaged to Miriam Burke. While walking on the pier at a seashore resort, a little child falls into the water. Paul refuses to spring into the water or attempt to save he child, this office being performed by another man. Miriam calls Paul a coward and returns her engagement ring scornfully. Upon his return to the hospital where Esther is employed as a nurse, Paul tells her everything. He explains that he is not really a coward, but does not know how to swim. His viewpoint was that had he sprung into the water, he merely would have sacrificed his own life, or made it necessary for someone else to save him. This he did not consider would be heroic. Esther agrees with him.

Mrs. Burke, the mother of Miriam, is brought to the hospital for an operation. Miriam comes with her. Dr. Gunn, assisted by Paul, together with Esther and another nurse, are engaged in the operation, when the hospital takes fire. The time when the fire broke out was a critical period in the operation. To move the patient would mean certain death. Dr. Gunn continues heroically at his work. The smoke blinded him. The other nurses flee when the roaring flames threaten to engulf them. When the doctor fails, Paul insists that Esther shall lead him and Miriam to safety, and he will continue. Esther returns through the smoke and flames to be by Paul's side. Together they battle to save Miriam's mother's life, until at last the operation is successfully concluded. Esher and Paul stagger through the hall carrying the unconscious patient, and the party is saved.

Paul slowly recovers from his burns. Esther and he are fellow patients. She persuades the nurse to wheel her in her chair to the bedside of Paul, and there she kneels by his side. There is a pretty love scene. The door opens softly and Miriam tiptoes into the room, her face aglow with love for Paul, her hero. Paul and Esther do not hear her enter the room, and Miriam realizes that she is intruding. She recognizes the fact that Paul can never be anything to her, as he is evidently deeply in love with Esther. Miriam closes the door and withdraws.

THE REPORTER ON THE CASE (August 5).—Reporter Jimmie was gloomy. There had been nothing doing in the way of news worth his while as a star writer, for a week, and he carried a grouch. Nothing worth while appeared in the morning "extras," so after sticking around the office for a while, he decided to visit his old friend, Detective Barnes. Here he found that Dame Fortune had opened the door for him.

In the meantime, Giles, heavy jowled and villainous in appearance, and looking as if he owed the whole world a grudge, finished his prison term and came back home. He was broke. He decided to raise some money; so he prepared himself by lighting his lamp, loading his revolver and writing a note. The note he thrust under the door of Emery's house. The note warned Emery to come across with money, and if not, Giles would give the papers an interesting story and a convict photograph of him. Mrs. Emery found the note when she opened the door, and read it. Emery was sick abed, so his wife, guessing at once who had written the blackmailing note, went through the darkness to where Giles was stopping. Mrs. Emery carried a loaded pistol with her. Giles, in his pleasant way, took away her money, but declared that it was not sufficient. Then she gave him her jewelry. This nearly satisfied him, but he wanted her wedding ring also. Mrs. Emery would not part with her wedding ring without a struggle. A lively tussle for the ring followed. The policeman on the beat heard a shot. In the house he found Giles dead on the floor from a bullet wound. He telephoned to police headquarters of his discovery.

Jimmie had just seated himself for a chat with Detective Barnes when the telephone message came. They visited the scene of the crime and found clues, among which were the initials on the jewelry, which led them to Mrs. Emery. Anticipating a visit from the police, the clever woman was prepared for them. She explained the jewelry saying that the house had been robbed the night before. Giles was a burglar by reputation, and the significance was unmistakable. But Mrs. Emery overlooked one thing—Jimmy found her wedding ring clutched in Giles' hand. He made Mrs. Emery confess her visit, although she denied the shooting. Detective Barnes insisted on arresting Mrs. Emery, but Jimmy begged for twenty-four hours' time in which to clear up the mystery. How he cleverly did this is unmistakably shown in the last scenes. An entirely new and fascinating situation is developed while Jimmie, as usual, triumphs.

THE SKULL AND THE CROWN (August 7).—Dr. Loring is the jovial head of an insane asylum. His particular friend, Jack, calls one day to present a curiosity in the form of a peculiarly shaped skull. Jack takes a stroll through the corridors, and during his absence Betty, the doctor's niece, enters the office. Betty has secured the regal robes of a queen to wear at a masquerade. With natural curiosity she notes the skull on the doctor's table and asks about it. The doctor, being in a jovial mood, and feeling free to play a joke on his friend, tells Betty that the skull belongs to one of the inmates, who fancies himself to be Hamlet. When Betty leaves the office, she forgets her crown; so when Jack returns, he asks the doctor who owns the ornament. The doctor sees an opportunity for furthering the jest; so he informs Jack that the crown belongs to a patient who fancies herself to be the Queen of Navarre. Jack feels sorry for the poor girl and suggests that he would like to meet her, unless she is too insane. The doctor falls into the plan very nicely and later, when Betty comes back in search of her crown, she expresses the desire to see the poor young man who fancies he is Hamlet.

The wily doctor arranges a meeting in the reception room, and each one endeavors to play the assigned part with due fidelity because the doctor explained that either one would become violent if it were apparent that the other might be pretending. The scene in the reception room is a particularly ludicrous one. "Hamlet" plays his part with a full measure of insanity injected, and the force of the scene frightens the bogus queen, who flees in dismay. On the following day Jack and Betty meet on the public street. Each believes the other to have escaped from the asylum, and following the doctor's instructions, each plays the part assigned. The police arrest them, and they are taken to the station. The desk sergeant telephones the asylum for the padded wagon, in which they ride in consternation in to the presence of Dr. Loring, who explains the joke with great gusto, but to their comical dismay.

THE JUNGLE SAMARITAN (August 11).—When Prentice died, his widow and her oldest daughter, Elouise, were forced to find comfort in the little fund that he left for their support. Donald, the widow's stepson, sensitive to the fact that his rough clothes and plodding ways were not agreeable to them, left to become a wanderer, and little Helen, the younger daughter, crept away to her darkened room and cried—but Donald did not know this. He joined an animal-hunting expedition and became lost in the African wilds. One day he found his way blocked by a lion. His gun wounded the charging beast, and the second bullet laid it low. Later a leopard, resenting the human intrusion, leaped upon him before he cound draw his weapon. A terrible strugele ensued in which the man finally choked the snarling, raging beast into insensibility with his bare hands. Then a great wave of pity surged through Donald's heart. He took the animal to his hut, nursed it back to health, and thereafter they were daily companions in the hunt.

During his absence a smooth stranger induced Mrs. Prentice to invest all her funds in a crazy project. Then Donald returned, and through a peculiar and dramatic manner made the adventurer refund the money to Mrs. Prentice. The stepmother and her daughter were delighted to have the luxuries of life again, so much so that they forgot to welcome Donald as a member of the family after he had saved them, and he again turned his back upon the old home, and was about to wander away, heavy-hearted and alone. It was then that he heard a soft voice calling his name, and he turned to see Helen with outstretched arms. "Are you going to leave me again?" she asked with a sob. Amazed, but delighted, that his secret love for her was reciprocated, Donald took her in his arms and then they turned and walked away together down the long road to happiness.

CARMELITA'S REVENGE (August 8).—Jack Furth, a young civil engineer, and Jane Ross, a beautiful New York girl, are engaged. His employers send him to Mexico to inspect the mines of Jose Fernanz. He bids Jane

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good-bye, and upon arriving in Mexico he accepts the hospitality of Fernanz. Carmelita is the dark-eyed, impulsive and beautiful daughter of Fernanz. Manual, a sprightly young Mexican, wooes Carmelita, but she has been attracted by the engaging personality of Jack, and discourages the affections of Manual. Carmelita loses her heart to Jack, but he does not reciprocate. He has thoughts only for Jane. Manual becomes fiercely jealous, but Carmelita does not heed him.

When Jack's work in Mexico is finished, he returns to New York without a thought more than a friendly regard for the beautiful senorita. Jack marries Jane and they live happily. Life seems all sunshine and roses to them. When a lovely little baby came to their home, they thought their happiness was complete. Carmelita was inconsolable. Her spirit of unrest prompted her father to take her with him to New York on a business trip. There she meets Jack face to face. Her violent passion causes her to plot the death of her successful rival. She sends Jack a decoy telephone message, causing him to leave home for an hour. Seeing him leave the house, Carmelita obtains admission, and stealthily makes her way to the room occupied by mother and child.

In the meantime, Jane had been startled by a cry from the child. Hurrying to its assistance, she found it in the throes of a violent attack of croup. Her inexperience renders her helpless to relieve it. Carmelita steals into the room and prepares to deal the blow, which will result fatally for Jane. In her anguish, Jane wheels about and observes her. Her only thought is for the safety of her child. She appeals to Carmelita to save the baby. Then Carmelita is torn between two passions—one of vengeance, one to make Jack happy. Her better impulses win, and she seizes the child, directing Jane to hasten for a doctor. Their united efforts save the child. Jack returns home and is amazed at the explanation of Jane, who credits Carmelita with having saved the child. Carmelita returns to her Mexican home. Manual again enters the lists, and is finally successful in winning her hand even if not her heart.

LUBIN.

"A FATAL CARD" (August 4).—Judge Holder, a police magistrate, has an occasional thirst; and he also likes an occasional game of poker. He is indulging in both of these vices in a back room of Jake's place. At the time his thirst has been pretty well assuaged, he gets into a scrap with Green about the game. Green loses his temper and chokes him, but Smith and Brown separate the men. In maudlin sentimentality, the Judge gives Smith a Jack of Diamonds to be presented in token of his debt; then a policeman leads the Judge home and all the others present make a rush to get a Jack of some sort against an hour of need.

Next morning the Judge remembers having given a card but does not remember to whom he gave it. He catches Jack Drake kissing his daughter, Bess, and refuses his consent to their engagement but changes his mind when Jack flashes a card. On his way to court the Judge has several encounters, each terminating in the flashing of a card by a most unlikely person. He is pretty well riled by the time he gets on the bench. The first prisoner brought in is Smith who has been arrested for fighting. Smith is the only man who lawfully holds a card but he is a bit too late. The Judge sentences him to a ten-day term and when Smith starts to argue, the Judge knocks him out with his gavel, and the unfortunate Smith is dragged to durance vile.

"HE WOKE UP IN TIME" (August 4).—Hans finds it rather tiresome reading a novel so curls up on a park bench and takes a nap. He dreams that he is sleeping in the woods and is aroused by the talk of a gang of train robbers who have just held up the express car and have a whole chest of gold. Arming himself with a club he dashes off in the direction of the law breakers and, with lion hearted courage, kills the entire gang and makes off with the money. He ties his trouser legs at the bottom so that he can take the money he cannot carry in his pockets.

Down the road he meets his old crony, Jake, and they go off together to spend the money. Jake picks up the coin that Hans cannot conveniently carry. They invest in full dress suits and call on a charming lady, drawing on themselves the wrath of a French count and his friend the baron. There is a duel and by stratagem they are getting the better of it, when a cowardly friend of the count throwh a stone and knocks Hans out. The count and the baron then proceed to stick him in the ribs. Hans wakes up to find that the swords are really the clubs of two policemen who warn him not to go to sleep again. Jake, too, comes along and takes up an old grudge he has harbored against Hans, and begins to let out his wrath. It is not long before the two tramps are arrested and taken to jail.

THE MAN WITH A FUTURE (Special—Two Parts—August 5).—Ann Trevor, daughter of a confirmed old crook known to the police as "Dad," rebels at the life of dishonesty she is accustomed to, and her father agrees that Ann shall lead a straight life. In announcing this, Dad angers Dick Dickson, his accomplice, who wishes to marry Ann. The three set forth to perform the last burglary in which Ann is to have a part. The trio is surprised by the police. Dad and Dick are captured. Ann, desperately wounded, escapes. She is found by Henry Scott, a physician, on the latter's front stoop. Henry saves Ann's life by an operation and promises to keep her secret. He is impressed by her sincerity and determines to assist her. Henry's friend, John Grayson, district attorney, becomes enamored of Ann during his frequent calls at Henry's home, and proposes marriage. Ann holds him off until she can ask Henry's advice. Henry conceals his own love for the girl and urges her to seek happiness in marriage with John.

Ann's married life progresses happily. When her little son is two years old, Dad and Dick are released after having served their terms. Dad is in ill health. Soon he and Dick, hard pressed for funds, plan another burglary. They are suspected by detectives and "Runt" Hollins, a stool pigeon, is sent to spy on them. Dick, passing Ann's home by chance, sees her enter her carriage with her child. Dick hurries to tell Dad he has discovered Ann's whereabouts. Dad vehemently prohibits Dick from annoying Ann in any way. Dick leaves and goes to Ann's home and demands money of the terrified young mother. Ann grants the request. The next day, fearful for the future, she goes to the crooks' headquarters to plead with Dick to stay away from her home. After a pathetic reunion with Dad, she tells him of Dick's actions. In the midst of this scene Dick arrives, followed by Runt, the stool pigeon. Ann is concealed in a secret closet. Dick and Runt quarrel and Dick kills the stool pigeon. The police arrive to find Dad alone with the dead body of Runt. Dad is arrested on suspicion. When the officers leave, Ann, terrified, emerges from her place of concealment, having witnessed the whole affair. Ann guards her secret, fearful lest her evidence in behalf of her father will expose her past and wreck her married life. Her husband, John, prepares to prosecute Dad for the murder of the stool pigeon. Ann goes to Henry for advice. Both then go to Dad's cell, where Ann pleads with her father to be allowed to testify in his behalf. He steadfastly refuses. Meanwhile John has seen Henry and Ann quite often together. He suspects unfaithfulness on Ann's part. On the day the trial is under way, Dick, driven desperate by hunger, risks another call on Ann for funds. Ann, in terror, fights him off. Dick is killed by a patrolman while escaping. In the midst of the trial Ann staggers into the courtroom and before the eyes of her dumbfounded husband, she bares her entire past in giving the evidence that frees Dad. The sudden shock is too great for Dad, in his weakened condition, and the old criminal dies in his daughter's arms. Henry enters with news that the real murderer has been killed. John cannot hold out against the pathetic appeal of his young wife for his former love, and he freely forgives her.

"A SIREN OF THE DESERT" (August 7).—On adjoining homesteads on the edge of the desert lived Roy Webster and his intended bride, May Mason. May had prepared her gown but longed for a veil, and Roy was persuaded to make a journey to the town in search of the desired article. In a typical dance hall, a woman known as the Desert Siren charmed the miners and cattlemen. There Roy met her. Unskilled in the ways of the world he fell a victim of the woman's fascination but resisted the spell and rode away from town only to be drawn back again. His frequent visits to town aroused in May's mind the suspicion that he had acquired a passion for gambling and she induced her father to follow Roy. The father learned the truth and returning to his daughter was unable to prevent her reading in his face the real reason for the frequent absences of her lover.

Soon afterward news of a rich gold strike in another region reached the town, and there followed a mad rush for the new "diggings." The town was practically deserted and Bellerin Blake with his outfit of girls and gamblers was among the leaders. At the water hole where the stampeders camped the first night a fight broke out over the Siren and Monte Culbert, the gambler, lost his life. The uproar terrified the Siren so that she rushed in a panic away from the water hole. All night she wandered until she dropped exhausted. Meanwhile May, seeking to forget her misery, rode out into the desert. She came upon the unconscious Desert Siren and putting her on her horse hurried home. Roy, going to town again to see the Siren, found everything deserted and returned disconsolate. Passing May's house he decided to stop and visit her and entered just in time to find the Siren restored to consciousness. In the recognition between Roy and the Siren May found her worst suspicions confirmed. Bursting into tears she rushed out of the house throwing herself sobbing on the ground outside. Left alone in the house with Roy, the Siren demanded to know the reason for the other woman's tears. Roy explained but urged that his passion for her was stronger than his old love for May. Despite her life there still existed within the heart of the Desert Siren a spark of true womanhood which would not let her be the means of separating the lovers. Realizing that Roy's attachment for her was not lasting she bared her life and shattered his illusions. Then taking him by the hand she leads him outside and restores him to the girl, herself shrinking quietly out of the background and out of the lives of the two reunited lovers.

"LOVE AND FLAMES" (August 8).—Eileen Field, a choice flower from the Garden of Baconrine's Beauties, while casually strolling along one of the city thoroughfares is an-

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noyed by the worst of the town's pests, viz., Percy Montmorency. He follows her to her home, but he is made to leave by her father's unseeming mirth. Chief Smaltz, head of Baconrine's crew of conflagration exterminators and incendiary nemesis, inspects his motley crowd and leaves to seek amusement. He observes Eileen and being a suitor for her fair lunch-grabber, stops for a short chat of several hours and repairs to his domicile to refresh the inner man with much fodder. Percy, becoming peeved at his many rebuffs, etc., liquors up at the town emporium of refreshments and then gets devilish and smokes three successive cigarettes, nonchalantly tossing one into an assortment of debris. Said action causes a fire and we see the yellow tongues of flames angrily licking up Eileen's abode, for it was in this vicinity that this dastardly deed was done. An alarm is turned in. Baconrine's finest finally launched their craft and only wrecked half of the building and six firemen. They did not succeed in extinguishing the flames, even though they used nearly all of the town's good water. Behold! Eileen appears from beneath the ruins as if reincarnated and struts majestically forth, between the ranks of firemen and suitors alike. Spurning them all and she departs, leaving behind hearts dripping with woe and unrequitted love.

"A DAUGHTER OF EVE" (Special—Two Parts—August 6).—Eliss Dayton is a good farmer, but a "close" husband and a poor provider. He hopes for a match between his daughter, Janet, and Hiram Brown, a neighbor's son. Janet considers Hiram a bore, and she is delighted when he goes to New York to try to become a millionaire. Even old Dave Pringle, who has been stone-deaf ever since the battle of Gettysburg, is tired of Hiram's noise. Janet meets Milton Wright, who is beginning law practice in Springtown. Through Dayton's minister, Milton secures a welcome at the farm. Mrs. Dayton sees that Janet's one chance for happiness has come, and tries to induce her husband to buy Janet new clothes and a piano. The old man refuses. Using her egg-money for the dress, Mrs. Dayton anticipates an expected legacy and abstracts $200 from her husband's desk. She sends for the piano. Dayton admits that the money spent on the new dress has been well spent, and his enjoyment at church the next Sunday is heightened by Janet's triumph. Milton, too, admires the improvement. Mrs. Dayton gives him an invitation to dinner. But Mrs. Dayton's joy over Janet's happiness is lessened by the return of Hiram who has come home to sell fireless stock among his neighbors. To her dismay, Dayton promises to invest providing that Seth Perkins, the village oracle, does likewise. This postpones the disclosure of her theft, and Mrs. Dayton prays fervently for the legacy to arrive. Dayton prefers Hiram for Janet, and Milton's suit is frowned upon. The storm-clouds gather. Mrs. Dayton receives word that her legacy will not materialize. Her undoing seems inevitable. Janet is let into the secret, and they have a talk with the minister.

Meanwhile Seth Perkins has invested with Hiram, and has made the discovery that he has been buncoed. He has engaged Milton to square accounts. Milton hears Mrs. Dayton's story and gives Janet $200 to put into the desk, sends the pair home, and makes an appointment with Seth and the town constable to meet in Dayton's barnyard. Janet is to wave a handkerchief the moment her father "invests" with Hiram. To his wife's bewilderment, Dayton finds money in the desk. He exchanges the $200 for the worthless stock. Janet waves the handkerchief. Seth sees it first, and by the time Milton and the constable have separated them, the pair have had a watery fight in the horse trough. Seth has had his money's worth. Hiram is decorated with handcuffs and dragged before Dayton, who has just learned from the minister that he has been swindled. As a son-in-law, Hiram has lost charm. The old man ponders gloomily as Milton hands him back his investment. Subdued he hands the $200 to his wife. "You'd better buy 'em a wedding present.' But the present was bought with the original $200, because Mrs. Dayton receives a letter marked: "Returned, wrong address." And even old Dave Pringle, stone-deaf, was on hand to hear the wedding march.

PATHE.

"PATHE'S WEEKLY No. 46, 1914" (July 22).—Sebastopol, Russia.—Annual visit of the Czar, Czarina and Czarevitch and reception by Military and Civil Authorities.

Gargan, France.—Max Pignol in his "Death Defying Dive."

Los Angeles, Cal.—Vice-Admiral Kuori and a thousand officers and cadets from the training ships Asama and Azuma visit San Pedro Harbor.

New York City, N. Y.—Thousand attend the I. W. W. Memorial services in Union Square without any violent demonstration, Alex. Berkman presiding.

Quincy, Mass.—The U. S. Battleship "Nevada," Goliath of the Navy, is launched in the presence of Secretary Daniels and high government officials.

Asheville, N. C.—Governor Craig reviews a troop of Cavalry from Fort Meyer at the celebration held at Students camp here. Under the supervision of U. S. Army officers, any college student or high-school graduate is eligible to this camp.

New York City, N. Y.—Miss Rose Marlow, only woman steer thrower.

St. Louis, Mo.—National Elimination Balloon Race.

Tacoma, Wash.—Montamarathon Classic Auto Race held at Speedway, witnessed by 30,000 people.

London, England.—Harvard crew winning the Grand Challenge Cup of the Henley Regatta.

Fire Island, N. Y.—Kermit Roosevelt and Bride aboard the Imperator returning from their Honeymoon.

Paris, France.—The latest fashion in Capes.

IN FRENCH GUIANA (July 20).—The valley of the Santa River rich in tropical foliage and scenic grandeur is one of the real beauty spots of French Guiana, South America. From the coach windows of the little single track railroad, which winds in curious curves up the valley, one sees the ruins of the old village of Tabouna, full of historic interest but sad in its significance. Further on the falls of the Santa, with its cascades resplendent in rainbow beauty, dash headlong into a thickly wooded valley below and flow peacefully over moss covered rocks.

THE CRAYFISH (July 20).—The crayfish or fresh water lobster is usually found underneath the protecting rocks of shallow river pools. Like the most of his cousins in the great family of crustaceans, he is a night feeder and rarely ventures out from under the great rocks or submerged stumps during the day.

The crayfish is particularly fond of the common garden or angle worm and small chub fish or minnows. His claws, strong and powerfully built for the seizure of his prey, are so firmly attached to his body that one will easily bear his entire weight. The head and thorax of the crayfish are so closely attached as to be practically one part with the rest of his body. For this reason he is unable to move his head, but nature, ever thoughtful and ingenious, has provided him with eyes which can be projected from or drawn within his shell-like covering at will. Though not particularly disturbed when taken from his natural element, water, the crayfish eagerly returns to it when the opportunity affords. Like the lobster he is a substantial article of food and always a tasty addition to the menu.

A BADGER HUNT (July 21).—With a long white snout and small piggish eyes the rapacious little badger, a member of the great bear family, is one of the most destructive animals with which the farmer has to contend. A night prowler, he is omnivorous, and does great damage to the crops as well as among the fowl of the farmyard.

A typical rural pest, the badger slinks away at the first streaks of dawn, and the daylight disclosing the various scenes of his various depredations, finds him safe in his underground home. The mischief committed by the badger during his nocturnal visits provokes the wrath of the farmer, who, with keen scented dogs, trails the animal to its hiding place. There one dog is selected to attack the badger in its tunnel retreat.

With his ear close to the ground the farmer follows the underground battle, and when he thinks the dog has driven the badger to a point sufficiently near the surface, he digs down into the badger's hole. Quite the equal of the dog, the little badger, almost exhausted, moves backward under the new opening. Carefully dropping a long handled pair of steel pincers the farmer catches the badger around the neck and lifts him struggling to the surface. There the frightened animal, blinking but still fighting, is deposited alive and unhurt in a heavy bag. The darkness inside the bag quiets the badger and he is quite safely taken home by the farmer.

LIFE IN JAPAN (July 21).—Kioto, once the capital of Japan, is annually the scene of a peculiar religious ceremony which draws thousands of witnesses from all parts of the empire.

COFFEE CULTIVATION (Santos) (July 27).—What is sweeter incense to the nostrils of the hungry man than the aroma of that most delightful beverage—coffee. And yet how litttle is known to the lay mind concerning the cultivation and handling of this, one of the most important of South America's prolific products.

When the berries are ready for picking (they grow on bushy shrubs averaging 8 to 12 feet), the host of workers throng to the fields and quickly garner the ripened crop. When the beans are sifted and winnowed, these processes removing the leaves, twigs, etc., the coffee is measured, put in sacks and transferred to the mills, where it is washed and sorted. After many handlings, which are essential to the thorough drying and preparing of the beans for market, the coffee is graded and sacked and then brought to the warehouses from whence it is shipped to all parts of the civilized world.

THE HOSTS OF THE SEA (July 27).—To the naturalist, ever on the lookout for strange and interesting creatures, Dame Nature is a seemingly neverendless provider. On the interesting film under this title appear some of the sea's most grotesque and freakish products. Strange little crustaceans such as the callians, squills, dwarf crabs only an inch long, tiny swordfish, etc., are all shown in their native haunts by the aid of really fine photography.

THE STRAITS OF BONIFACIO (Sardinia) (July 28).—Its swirling waters reflecting curious and changing silhouettes against the sky, the Straits of Bonifacia, in Sardinia, afford one of the most interesting boating trips to be found in Southern Italy.

HEMP GROWING (New Zealand) (July 28).—One of the most important industries of New Zealand is the growing of hemp. Reed-like in appearance, it attains a height of from ten to twelve feet, and is harvested by the natives wih a sharp hook-shaped knife. Bundlers follow the cutters and the hemp is stacked on big carts and carried to the factory, where it is washed, cleaned and dried.

The next step consists of feeding the separate reeds into a special machine which splits them into long slender filaments. These filaments, washed by a mechanical conveyor, are then allowed to drain a full day, after which they are carried to the bleaching field and exposed to the sun for about a week.

Thoroughly dried, the hemp filaments are done into bundles which are taken to a separate factory where the center stem of each filament is removed. This process of taking out the woody part of the hemp reed is called "scutching." When it is completed the hemp is a finished product ready for compression into bales and transportation. Conveyed by boat and rail to the great mills it is converted into rope, mats and many other useful articles.

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UNIVERSAL

ECLAIR.

"FIRELIGHT" (Two Parts—August 5).—John Marten is a millionaire twice over, he is money mad and a slave driver. In his chase after the dollar he has completely neglected his faithful wife and closed his heart to love. It is on the tenth anniversary of John Marten's marriage to his wife, an occasion of which Marten has no knowledge, that the men at the plant strike. Furious at this action, Marten declares he will break his men; he plans to import foreign labor.

A message is received by Marten's wife to the effect that the strikers intend killing her husband should he leave the house that day. Neglected and lonesome among her luxurious surroundings, her love for the money master is overpowering; she is frantic with fear. Going up to the garret she brings down an old chest, and, drawing a chair up to fireplace, she extracts one after the other various articles which are reminiscent of the days when she and her husband were young.

Observing this, Marten's heart is touched and memories awaken thick and fast as he gazes in the fireplace. Together they fondle the various objects, see a picture of their first meeting, their boy and girl courtship, and finally their happy wedding dances before their eyes. Then the baby comes and as Marten sits clasping the tiny shoe, the flames reveal the picture of his thoughtless and indifferent ways. Memories of the little one's death and his absence at the time comes before him and then the mad, mad struggle for money and more money. As each remembrance flares up and then dies, the thought of the strikers returns.

Marten starts for the factory. His wife manages to draw him back at her side. Of a sudden the true nature of the man overwhelms him—the veneer shuffles off, and, remembering it is the tenth anniversary of their wedding, he telephones his secretary to meet the demands of the strikers and remains home to make amends, in some slight way, for the lost years.

"MOONLIGHT" (August 9).—Paul La Blanc graduates from the seminary with high honors and his father, an ignorant, but domineering old man, looks fondly forward to his son becoming a priest. Rose Miqueleon, one of the local parishioners, meets Paul. They are mutually attracted. In the privacy of his room, the young fellow paints a picture of the Madonna, with Rose as the subject. The priest of the parish calls in regard to Paul. The latter's sister finds the painting and brings it to the father. The priest recognizes Rose as the inspiration of the painting. Paul's father becomes furious, while his mother slashes the canvass to bits.

Gossip reaches the parents' ears that Paul is paying attention to Rose. One night, taking down his raw-hide whip, the father and mother follow the pair. His anger increasing at every step, the old man is about to burst upon the couple when the pale moonshine peeps softly through the clouds. It awakens memories in the old man's mind and brings back the days when he and his wife were young and in the embrace of romance. The spell wears off, however, and his narrow mind enraged at the course his son is pursuing, he again starts after them. Hiding in the bushes they see Paul tenderly bid Rose good-night and leave, giving her a spray of lilac. The girl, wrapped in her dreams, drops the flower and Paul's father, advancing angrily, picks it up. As he gazes at the love token the moonlight again bathes the landscape and softened by the mighty god of love, husband and wife resign themselves to the inevitable.

VICTOR.

"VALUE RECEIVED" (Two Parts—July 20).—Jack Carruthers is a rough ranchman, but the real gentility of his make-up is shown in his tenderness for his mother. One night they start out for town to see the show. Frances de Vere is leading lady of the show and her husband is manager. A coarse, brute, he forces her on the stage that night though she is ill. The show is so bad that the cowboys determine to break up the performance. Armed with vegetables they bombard the actors. Frances faints and Jack protects her. Seeing she is ill, he and his mother decided to take her home. When the manager objects, Jack, not knowing the man is her husband, knocks him down.

De Vere remains in town and makes ardent love to Dolores Vasques, a little Mexican girl. De Vere promises to marry her but finally tells her he is married. She tells her father, a Mexican with the old traditions, and he promises revenge. Meanwhile Frances has recovered her health. She hesitates to tell them she is married to De Vere. Jack loves her and tries to tell her but she draws away, terrified at the new feeling in her heart for him. Next morning De Vere decides to take his wife away. Frances has gone, leaving a note for Jack telling him that she is married. The boy is stricken with despair and De Vere leaves, laughing cruelly. Outside De Vere meets his fate from the old Mexican. Jack realizes that Frances must be stopped. Madly he rides after the train which has already started. Without a thought of the danger she runs to the platform and gives herself to his arms.

"THE COAST GUARD'S BRIDE" (Two Parts—August 7).—Steven Graves, a petty revenue officer, secures a position as Coast Guard on a lonely island off the coast of Maine. Prior to his departure to the island he marries Irene, a pretty, light-hearted girl, who loves him withal. On the island where the couple take up their future home there is an eccentric, wild hermit who hides away in an improvised cave.

After Steven and Irene are settled on the island and when the days pass by with dull monotony, Irene begins to pine for other society besides that of her husband. Again, she runs across the hermit and thoroughly frightened, she begs her husband to secure a new position in the navy yard and take her back to the village. Steven, believing that he is doing the right thing by his wife—that his kindness should make up for her lonesomeness—is obstinate; he laughs at her fears and refuses.

Time comes when a desperate desire comes over Irene to get away. Determined, she writes a note asking the finder to come and take a pretty girl away from the island, places the letter in a bottle and casts it into the sea. Steven finds the bottle, reads the pleading note, replaces it in the bottle and casts it again into the sea. Then he awaits developments, always watching.

Sim Brady, a friend of Flashy Nellie, a resort keeper, finds the bottle and shows the note to Nellie. They determine to secure Irene and use her as a white slave. In the meantime the hermit has been watching Steven on his daily rounds; he gets a wild desire to gain possession of Steven's telescope.

Sim Brady sets out in a boat for the island and Irene, observing his approach, comes down to the landing and informs him of her troubles. He offers to take her back and she agrees. Steven, the while, sees them leave from where he waits behind a cliff. The hermit comes upon him from behind—there is a desperate fight, during which Irene and Brady get away. Steven finally overcomes the hermit and rushes to the boat landing; he takes his own boat and sets off in pursuit.

Brady takes Irene to the resort and turns her over to Nellie. The latter locks her in and orders her to mingle with the sailors and other frequenters of the resort. Steven finds out from a drunken sailor where Irene is being held. Rushing to the place, he finds the door locked. He breaks in through a window and, following a terrific fight, in which the inmates join, he succeeds in escaping with his wife. He takes her back to the island. On the next day he received a letter which notified him that he has been appointed to a position at the navy yard. Realizing his position in the matter, Stevens informs Irene, foregives her for the escapade, and both rejoice.

JOKER.

"THE THIRD PARTY" (August 5).—Bess is in love with her art, even to the extent that she neglects her husband. To be neglected angers Ernie. A quarrel is the result. At dinner that night Bess receives a telegram telling her that her brother will pay her a visit. Ernie has never seen the brother and Bess knows this, and makes use of the knowledge. She decides to make Ernie jealous. As Ernie is going to work the next morning he bumps into a stranger, whom he watches go into his house. He follows and finds his wife in the arms of another man.

He is angry and goes to his room to think. There he decides to make Bess sorry by making her jealous. He uses his faithful butler to carry out his plans. Dressing him as a girl, they go into the adjoining room of Bess and Phil. A terrible battle of who can love the loudest takes place. Bess and Ernie realize how hopeless it is and both desert their mates. They collide upstairs and tell each other what they think. Phil and the butler get there in time to avert a tragedy. Explanations are made. Bess denounces art and Ernie promises never to be mean again.

"THAT'S FAIR ENOUGH" (August 8).—Schultz's daughter, Mandy, has given her heart to Bob, a fine young fellow, except that he has no money. This is papa's objection and argument in favor of Heinie, who, although rather elderly, possesses wealth. Now, Bob has a giddy spinster sister, Sophia, who, although well fixed with money, has never had an offer of marriage. She writes all about this lamentable fact in her diary "Oh, how gladly I'd give $10,000 for a life mate." This diary falls into the hands of her brother Bob shortly after he is refused Mandy's hand.

Bob tells his love troubles to Sophia, who advises to elope. Bob and Mandy take this advice. They are discovered by Schultz and Heinie, who pursue them. To escape the irate Shultz and Heinie, Mandy and Bob rush to Sophia's house and take refuge in the latter's boudoir, dragging with them the minister. Bob disguises himself in one of Sophia's dresses and her false curls. When the enraged Schultz bursts open the boudoir door he is greeted by what he thinks is an adorable woman. Bob, blushing, lowers his veil.

Later, Schultz proposes marriage to the supposed woman. Bob, with joy, sees his chance to win the $10,000 offered by Sophia for a soul mate. He excuses himself and in another room forces Sophia to don his dress, including veil. Sophia, bewildered, is then showed into the room with Schultz. Hardly believing her ears, Sophia accepts his offer and they are married on the spot. Bob then claims the $10,000, which is gladly given him. Schultz discovers the imposition, but learning that Sophia is wealthy, decides that nothing could be better.

POWERS.

"KATE WATERS OF THE SECRET SERVICE" (Two Parts—July 24).—The Secretary of War receives a decided "jolt" when the daily papers assail the department for lack of zeal in running down the murderer of Colonel Allen, late commandant of the Presidio at Monterey, California. Kate Waters, of the Secret Service, is sent to the scene of the murder with a letter to Colonel Prentice, the successor of Colonel Green. In his household she assumes the role of housemaid in order to learn all she can from the troopers. Lieutenant Bronson flirts with her and she "jollies" him in turn.

The commandant's orderly is given a note written by "Pony" Collins, an officer who wounded Lieutenant Bronson on the night of the murder and later disappeared. Kate and the orderly have become friendly and, appreciating the fact that the orderly is the fountain-head of all post gossip, she "nurses" his regard for her. At her pouting demand, he shows her the note and from it she locates the whereabouts of the missing Collins. Accordingly she visits the underworld section of San Francisco in the guise of a cabaret singer.

One night while she is singing a patriotic song, Collins enters under the influence of liquor. Seeing the flag in her hands, he comes to a military stand. Kate joins him at a table and then notices his West Point class ring. After a few drinks he "loosens up" and tells his story, relating to the dinner party at the colonel's house; how he saw the colonel's wife join Bronson in the gardens and make love to her; how he and the colonel joined them and how he ordered Bronson to leave with him; how he demanded that Bronson cease his attentions to Mrs. Allen; how they came to blows; how he was arrested and ordered to his quarters; how he saw from his window the colonel's wife come from her home and meet Bronson, all dressed to go away; how the colonel came from the house after her and picked up a note she had dropped; how he, Collins, broke his arrest and ran to Mrs. Allen to prevent her going away; how he saw Bronson meet the colonel; how he saw their quarrel and how Bronson shot and killed the colonel; how he met Bronson and shot at him; how he broke from his captors and came to 'Frisco.

Kate persuades Collins to go back with her. She reports to the colonel, resumes her role of maid; meets Bronson, and by accidents gets the keys to his room. The same day she forces a confession from Mrs. Allen and that night "frisks" Bronson's quarters and finds the incriminating note which he had written Mrs. Allen, bidding her meet him and run away. With this evidence she brings Collins to the commandant. Bronson is sent for and placed under arrest. Later Collins is reinstated and he and Kate become sweethearts.

"THE MAN OF HER CHOICE" (August 7).—In "The Man of Her Choice" the girl, the man and the servant are cast away upon an uninhabited island—yes, and the dog. The girl and the man are engaged by the Man, being just an ordinary lower-case man after all, thinks first of himself and his comfort. The servant finds edible berries and the man must have the largest portion because he is the master. The servant catches fish and the man must have the biggest one. In fact, the servant becomes a man and the man a servant—to his own comfort.

The girl watches these things, little things, unnoticed in the whirl of civilized life, but bringing such a message in the waste of sand and sea. The servant, who has become a man, loves the girl and she knows. When they are rescued and she is in peril of returning again to the false standards for which stands the man who is servant, the girl decides she is woman and takes the man of her choice—the servant, who has become man.

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CRYSTAL.

"SOME COP" (August 4).—Charlie is a tramp; he is chased by a policeman but escapes into the house occupied by another policeman; he hides in a closet. The policeman disrobes and goes to sleep. Charlie changes clothes with a cop. He goes out into the street, sees a policeman and immediately runs; he goes into another house where a poker game is in session, and proceeds to break it up. He takes all the money in sight.

A burglar enters Vivian's home. She runs to the window and calls Charlie, who is at the other window. Her father returns; the burglar escapes; Charlie goes into the house and pretends that he is having a terrible fight with the burglar. Vivian waits outside. Her father enters and Charlie proceeds to beat him and then tie him up. Vivian, hearing the rumpus, telephones the police station. Charlie changes clothes with his father, who is arrested. Charles escapes. Finally Charlie is seen by the first cop and is captured. He is brought to the jail. Vivian's father is released. Charlie is left to suffer for his sins.

NESTOR.

"FOR OLD TIMES SAKE" (August 5).—The outlaw shoots up the saloon and kills a man. He escapes into the hills. The sheriff and a posse ride out after him. The miner has left his little shack and started for the town when he stumbles at the edge of a cliff, falls and is terribly wounded. Unconscious, he lies in the blistering sun. The outlaw, having eluded the posse, finds the miner's body and some instinct makes him dismount to aid the stranger. Thinking himself free of pursuit, the outlaw carries the miner to the little shack. Here he proceeds to make him as comfortable as possible.

The sheriff comes to the cabin. The outlaw is cornered and gives up, telling the sheriff how he rescued the miner. The latter decides to leave the outlaw with the doctor. Then the outlaw discovers that the unconscious miner is an old college friend. He does everything possible for him and goes out for water. The sheriff comes back with the doctor. Not finding the outlaw, the sheriff thinks he has broken his promise to remain. The outlaw brings in the bucket. As the picture ends the outlaw, not wishing his friend to know the truth, says, "The sheriff and I have to take a prisoner back to jail."

"DETECTIVE DAN CUPID" (August 7).—Love-lorn Bob is infatuated with a young woman whose name he does not know. He has been following her around for a week and he feels that his heart will burst if he does not get an opportunity to declare his passion. One day he follows her to a park and there conceives an idea. If he could only steal her handbag and later return it to her at the hotel, using the incident as an introduction, the rest, he believes, would be smooth sailing. He puts his idea into execution. However a nearby policeman sees him steal the handbag and gives chase. Bob makes good his escape. Upon examining the purse he finds that it contains a costly diamond necklace. The next morning he awakens to find himself a notorious felon with a full description of himself in the paper. However, he learns that her name is Miss Victoria Van Allen. The girl's father employes Detective Potts to recover the jewel and land the thief.

Then Bob begins a wild and sensational career in attempting to return the necklace to Victoria and at the same time elude the sagacious Potts. He disguises and Potts disguises. They discover each other's identity and each assumes a new disguise.

Howbeit the course of true loves leads to victory. Bob is forgiven and his suit accepted by Victoria, while Potts is presented with a fee large enough to lull his conscience in forgetfulness.

FRONTIER.

"A FRONTIER ROMANCE" (August 9).—Dolly, the leading lady, tells Arthur, the leading man, that his suit is hopeless. In her dressing room she recalls the days when she first met Joe, and promised to return, a promise unkept. And later, the baby arrived. She was obliged to leave her home in search of work that the baby might be properly brought up.

In the region where the moving picture studio is located a robbery occurs and the bandit takes to the hills. That same day the moving picture company goes out into the canyon to film some scenes. The leading man, in bandit make-up, goes around a bend in the road, and there awaits the director's signal, as an answer to which he is to fire a shot. The sheriff and his men ride up in search of the real bandit. They see Arthur, who is masked, carrying a roll of bills in his hand. When he fires a shot in answer to the signal, thinking that the bullet is meant for them, the posse returns the fire and Arthur falls, wounded. Impatient at the delay the director hurries to the scene, and, with the aid of his scenario, soon convinces the sheriff that he has shot a moving picture actor. Nearby Joe, the real bandit, has been watching the entire proceedings. In Dolly, the leading lady of the company, he sees the girl he once deceived. Returning that night the sheriff finds tucked under his door the roll of stolen money. Joe finds Dolly in her dressing room and convinces her that he has at last returned to atone for his deceit.

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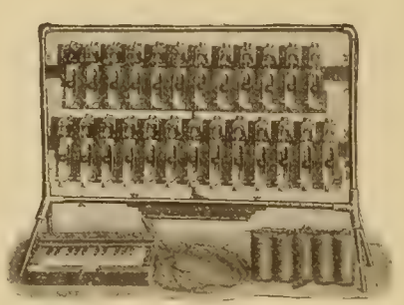

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REX.

"THE SYMPHONY OF SOULS" (August 6).—A struggling musician lives with his aged mother in their tenement home. Often he plays to himself on his violin, little dreaming that each note is eagerly absorbed by the sightless girl across the hall as she awaits the home-coming of her slaving, worn-out mother from the factory.

Time comes when the sightless girl must bear the added burden of the death of her mother. The musician and his mother come to her succor, and she is given a home. The musician now has a new source of inspiration and his upward climb is rapid. A wonderful symphony emanates from his busy pen, wholly inspired by the blind child's love.

One day the musician sees in the newspaper an item in which the father of the blind girl's mother offers a reward for information concerning either of the two. He has repented of his action in sending away his only daughter for contracting an unapproved marriage and now offers his home to both. The musician's heart is torn by conflicting emotions. Finally duty prompts him to write the wealthy grandfather of the little blind girl, telling him all. The parting causes heart-aches, for the call of the musician's love has been answered by the heart of the blind girl.

The wonderful symphony continues to grow and at last is given to the world, directed by its creator. In a box sits the blind girl and her grandfather. The musician on the verge of success asks the hand of the woman he loves and his dream is realized.

"THE MIDNIGHT VISITOR" (August 9).—Julian is a club man and fond of cards. His wife, about to become a mother, is making baby clothes. Julian tells her he is off for the club for a few hours. She begs him to remain at home as she feels nervous. Julian refuses to listen and goes. Several times during the game, he becomes preoccupied in thought, thoughts of his wife at home. In the meantime his wife calls excitedly for the maid.

Back to the club—the hour is midnight, the players are leaving. Julian, a little tired, and worse for liquor, falls asleep with his head upon the table. Outside his wife's window a ruffian prowls. The wife is in bed. She hears a noise near the window. A coarse, evil face is pressed against the window pane. The wife shrieks and falls back on the bed, apparently lifeless. Julian wakes with the vision of his wife's terrified face before him. He hurries home. He is met by the doctor and maid, who inform him his wife is dead. The shock affects his mind and later he is seen seated in the garden with an attendant. He has a little baby's frock, which he has picked to shreds. A vision of his wife appears, beckoning him. He follows; she leads him through the woods, out to a precipice He steps out.

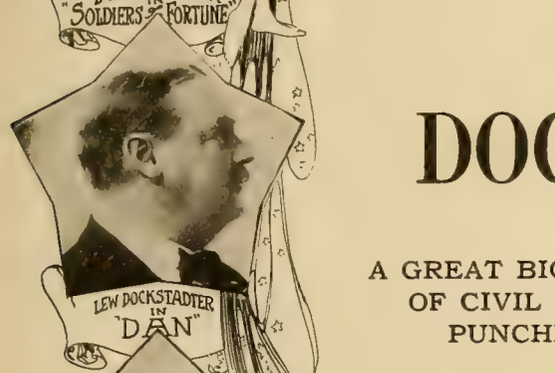
At the club Julian falls from his chair, he has had a bad nightmare. On arrival home he is met by the doctor and nurses. The doctor whispers in his ear. Julian walks on tip-toe to his wife's bedside. His wife is lying quietly with a new-born baby beside her. Julian falls on his knees and asks forgiveness.

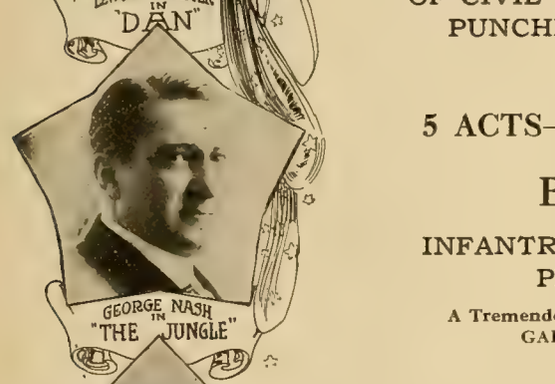
IMP.

"WHEN THE HEART CALLS" (Two Parts—August 6).—A wealthy father disinherits his son on learning his intention to marry a chorus girl. The son defies his father and marries the girl. Together they go to live on a farm.

Time passes and poverty follows the young people, though their love for each other grows stronger. And all the while the old man, alone in his mansion, misses his son. Pride, however, prevents him calling the boy back, and the days pass in loneliness. His great wealth brings him no happiness. While plowing in the fields one day the son, weakened by hardship and anxiety for his wife and children, is suddenly stricken with paralysis. The family is plunged in gloom. The small savings disappear; the wife tries to hide the worst of it from the children and the husband. One day the old father leaves the mansion for a few weeks' visit to a small country village—he hopes to get away from the old familiar scenes and forget the sorrows that press upon him.

Meantime the two children beg their mother for permission to wander in the fields. Shortly after we find them by the lake shore picking flowers. Nearby the old grandfather is strolling. The children are wading in the water—they get out beyond their depth and death threatens them. The grandfather hears their cries for help—he rushes to their rescue. Once safe on land, he takes them to their mother. The children have insisted on this. The mother greets the children frantically and thanks the old man. Strangely fascinated by him, the babes climb upon his knee and he





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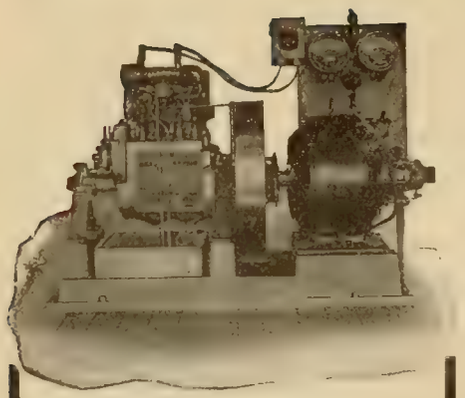

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clasps them with a smile. The wife asks him to come in and meet her husband. And as the old man stands in the doorway he sees his son, helpless in a chair. And as he gazes, all the old grudge and anger is forgotten and, dropping on his knees, he weeps over his boy and begs forgiveness.

UNIVERSAL WEEKLY.

ANIMATED WEEKLY No. 124 (July 22).—Water Sports.—Swimming, canoe and yacht racing are among the favored sports of summer vacation folks. Subtitles:

Water Polo.—Suffragettes play exciting game of polo and frolic in the briny deep—Glen Island, N. Y.

Canoe Tilting.—Spectators experience many thrills as canoes battle for supremacy—Larchmont, N. Y.

Water Cycling.—The new sport of water cycling.—The new sport of water cycling becoming popular among Parisienes on the Seine—Paris, France.

Yachting.—Yachts form beautiful marine picture at start of race for Blackton Trophy—Larchmont, N. Y.

Gala Day in Golden State.—Vasatt throng unites in making memorable occasion of carnival at San Diegoo, Cal.

Trooping of the Colors.—Glorious spectacle furnished Britons upon birthday of King George, when His Majesty leads First Battalion Grenadier Guards to Victoria Monument, London, England.

Seabright Tennis Tourney.—Best players from all parts of the country compete in tournament to pick team to retain historic Davis Cup Trophy—Seabright, N. J. Subtitle: Maurice E. McLaughlin of California who won the cup from England last year.

King of Hoboes.—Jeff Davis, leader and organizer of Hotel De Kink hobo farms, meets Warren Kerrigan, the popular Universal star—Universal City, Cal.

Elimination Balloon Races.—Start of balloons in race to determine aviator who shall represent the United States in International Races for Gordon Bennett trophy, the blue ribbon of aeronautics—St. Louis, Mo.

Uncle Sam Rushing Work.—Huge breakwater being built at mouth of Columbia River into which 5,000 tons of rock are dumped daily—Oregon.

Lipton and His Cups.—Sir Thomas Lipton, the noted yachtsman, displays for the Animated Weekly his valuable trophies won in many a hard fought contest—Spithead, London, England.

Cartoons by Hy. Mayer, world famous cartoonist of Puck.

GOLD SEAL.

TREY O' HEARTS (First Installment—Three Parts -August 11).—The first reel of this installment is taken up by the prologue. Seneca Trine, middle aged and powerful in the financial world, had married a girl much younger than himself. The girl was forced into the marriage through circumstances rather than through love she felt toward Trine. In fact she loved another, Wellington Law. At the opening of the prologue we find Trine's wife the mother of twin girls, unhappy in thoughts which still haunt her of her old sweetheart Law. Law, on the other hand, is married to a cool, calculating woman, is the father of a boy.

In the course of time Trine begins to suspect the affection that his wife still feels for Law and with a bitter heart, he undertakes a scheme to ruin his wife's sweetheart. At a ball one evening, he secures positive proof of his wife's attitude toward him, and his determination to ruin Law crystallizes into definite action. A month later Trine's plans of revenge against the man whom he believes has robbed him of his wife's love, are carried to completion—Law is ruined

Desperate and desiring fresh air, Law drives into the country in his automobile. As fate would have it, he accidently runs down Trine. Discovering the identity of the wounded man, he flees. Trine recovers but is left a paralytic for life. It is following this that Trine plans to kill Law and he writes him to this effect. Law is already broken down, mentally and physically, and when he begins to find here and there a trey o' heart card—Trine's sign of approaching revenge—he takes the easiest way out by killing himself, after sending his boy to Europe

At the opening of the play proper Law, Jr., is a prosperous young business man in London. Trine, still in America, has not forgotten his plan of revenge; he awaits the time when Law, Jr., is the happiest to strike him down. Rose, one of twin daughters, he sends to Europe for the purpose of meeting and securing Law's love. Rose, however, is unaware of her father's intentions; she has high ideals and a tender heart while her sister, Judith, is hard and revengeful, the prototype of her father.

Law, Jr., meets Rose at a watering place and it is a case of love at first sight with both. It is at this point that Rose receives the first strange letter from her father, hinting at her love and assuring her that she will never marry Law—that he will die before that. Law, for the first time, finds a trey o' hearts and, acquainted with the fued, suspects its meaning. Rose, fearful for Law's life, departs, telling her sweetheart that she will send him a rose—a token of love—if she ever needs him.

Through his agents Trine is informed of the complete affair. Through him a rose is sent from America to Law—he hopes to get Law into America where he can the better kill him. Law receives the rose and leaves London, intending to go by way of Canada to his sweetheart. Informed of this, Trine sends his daughter Judith into Canada to meet Law and bring him back, dead or alive.

Once in Canada, Judith surrounds herself with bribed half-breeds and prepares to carry out her father's wishes. She follows Law into the mountains and captures him. Law believes he stands before Rose, but is informed otherwise; he is left to die, tied hand and foot in a forest fire. Law manages to break his bonds and escapes to the river bank. Far out in the stream he observes Judith departing with her guide in a canoe. He shoots and kills the guide. Judith, in the canoe without an oar, floats toward the rapids and falls below. Law, realizing her plight, rushes to a log spanning the rapids, leans far down and drags the girl out of the onrushing canoe.

What with his wounds, Law is exhausted after this. Judith helps him to a clearing in the woods and holds his head while he falls into a deep sleep; and to Judith comes the first awakening of love. But she leaves the man sleeping; and the man, when he awakens, finds on his breast a rose where he expected to find a trey o' hearts.

"LUCILLE LOVE, THE GIRL OF MYSTERY" (No. 14—July 14).—After her humiliation in the eyes of the man she loves, and after failing to secure the information she sought to secure by eavesdropping on Loubeque in the cafe, Lucille returns to her hotel crestfallen and without hope. However, good fortune comes from an unexpected source, and by a strange stroke of circumstances Hugo Loubeque is again outwitted in an attempt to deliver the documents to Lieutenant Hadley. By previous arrangement, Hadley was to communicate with Loubeque by carrier pigeon and arrange for a definite meeting place. As Lucille sat at breakfast before an open window the pigeon, bound for Loubeque's room, was attracted into Lucille's window by the crumbs upon the table. She took up the bird and began fondling it, when she discovered Hadley's note, and then wrote another, a misleading missive, and substituted it for the original. The pigeon then was liberated and flew to Loubeque's room with the counterfeit message.

In the meantime, Thompson, the crook-butler, steals into Loubeque's room in an attempt to avenge himself upon the international spy. While Thompson is still hiding in his room, Lucille enters with the intention of drawing Loubeque out and making him speak. She is unsuccessful, however, and leaves, but not before she realizes that something is wrong. Something is wrong. Loubeque has heard some one behind his curtain, and then begins to steal forward toward the spy. Lucille is watching from the fire escape. She watches Loubeque wait for an opportune moment, and then swing around on the butler and disarm him before he can put his murderous plan into execution. Loubeque then telephones the police that there is a thief in his room.

Loubeque hesitates in having Thompson arrested, however, when the butler tells him that he will tell the police all. Thompson awaits his chance, and attempts to kill Loubeque, who is too quick for him, and shoots him. He drags Thompson's body out of his room and into Lucille's room.

In the meantime the girl has entered Loubeque's room and begins searching for his papers. The police enter and arrest her as a thief. Despite her objections she is taken to the police station. While this is happening, however, Loubeque discovers that Lucille has been arrested in error. Then he does a strange thing. As long as she is in jail she cannot interfere with his plans. It would have been the most natural thing in the world for him to have left her there. Instead of doing this, he at once communicated with the police and instructed them to release Lucille, as she was not the thief, and was arrested in error. Lucille is set free. She is coming to understand Loubeque less every day. She realizes, and had had demonstration of his iron will. She had done everything in her power to defeat him, and even to attempt to kill him, and then he is instrumental in having her released from prison. He is an enigma, a paradox.

UNIVERSAL IKE.

"UNIVERSAL IKE, JR., IN CUPID'S VICTORY" (July 21).—Louise's father at last decides she is old enough to marry. So she in

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turn informs Ike of the fact and bids him come at once before father changes his mind. While Louise is getting her wedding dress ready, Ike purchases himself a dress suit. He steals a horse and buggy and starts for the train. The horse refuses to hurry. Ike builds a fire under him. The horse goes far enough to set the buggy on fire, leaving Ike in a worse predicament than ever. He thinks quickly, unhooks the horse and mounts him, but the horse bucks and throws Ike off. Ike reaches the station tired and dirty just in time to catch the train. Meantime Louise has tried on her dress and decides that she must have a train. Her wishes are granted by mother. Mother has left father to watch the wedding cake, but he goes to sleep and lets it burn.

The rest of the uproarious comedy deals with the many unhappy adventures that Ike and his sweetheart pass through before the wedding ceremony is finally performed.

MUTUAL FILM CORP.

AMERICAN.

A MIDSUMMER'S LOVE TANGLE (July 28).—Judge Lynn sends his family, consisting of his wife, Trixy, his daughter, and "Buddy," the young son, to his country home at Lakeside. Judge Lynn makes it a practice to visit his family for the week end. Jack Weston, a young gentleman of leisure, visits Lakeside and meets Trixy. Jack takes Trixy out sailing and arouses the ill-will of "Buddy" when he refuses to allow that young gentleman to accompany them. "Buddy" promises to get even. That same evening the Judge unexpectedly returns. The following morning, the Judge is reading in the library, Mrs. Lynn and "Buddy" present. The Judge comes across an article in the paper that interests him. It is to the effect that Slippery Sam, the notorious diamond thief, is supposed to be in the neighborhood of Lakeside disguised as a woman. Trixy is passing through the room at the time dressed for yachting and carrying several papers, magazines and a substantial lunch. The Judge stops her and reads the article to the women folks and warns them to be careful of their jewelry. "Buddy" is particularly interested and goes to his father and is shown a photograph of the diamond thief. Trixy asks Buddy to carry the lunch. He agrees to do so feeling that his reward will be a sail on the lake. He is much disappointed to find his sister and her sweetheart believe in the old adage "two is company, three is a crowd." He is very angry and gets into an old boat and sits down to devise ways and means to effect a revenge. He decides to go in for a swim. In the meantime the Judge is uncomfortably warm. In his walk through his grounds, the Judge sees his son in swimming. He goes and draws him into the boat and gives him a licking for going swimming on Sunday. "Buddy" goes ashore and walks toward the house. The Judge sits in the boat. It is very warm; the water is cool. There is a temptation. He yields and is soon swimming about. From a distance "Buddy" sees this and when his father swims out into the lake he decides to even up matters. He returns and steals the Judge's clothes. The Judge returns from his swim and misses his clothes, wraps some gunnysack around himself and wades ashore. He comes to a tent and stops to investigate. He enters, expecting to find some man's clothing. He finds nothing but ladies' wearing apparel. Knowing it is the only decent way he can get home he dons one of the dresses which belongs to an old maid who owns the tent.

Meanwhile, "Buddy," seeing his father dressed up in woman's clothes, hurries home and gets the paper relative to Slippery Sam. This he takes with him and goes to meet Jack Weston and his sister. He shows the paper to Jack and tells that worthy he knows where Slippery Sam is. Jack, wishing to prove his prowess, accompanies "Buddy." They see the Judge flitting from tree to tree as though to hide. "Buddy" points him out as Slippery Sam. Jack has never seen the Judge, and knowing how the capture of a notorious thief will help him with his suit, summons up all his courage and arrests the Judge and forces him to accompany him to the lock-up. The Judge protests but all to no avail. In a short time the Judge is liberated. That night Jack, not knowing the trouble he has stirred up for himself, calls on the Judge and asks for the hand of Trixy. There is a mutual recognition and Jack beats an ignominious retreat notwithstanding the entreaties of Trixy. But Jack still hopes to win the fair hand of Trixy.

AT THE END OF A PERFECT DAY (Two Parts—August 3).—Dorothy refuses Oren for her mather's sake and, aided by Stid, Oren's rival, Oren goes west, while Dorothy's mother grieves over the uncalled-for sacrifice of Dorothy, showing Dorothy the handsome white silk wedding dress she was saving for her as Oren's bride. Months later Oren writes. Stid, on account of Mother Preston's mislaid glasses, reads the letter for her and steals a self-addressed envelope which hopelessly separates Dorothy and Oren. Oren marries, while Stid presses a hopeless claim on Dorothy, finally getting his father, chairman of school-board, to discharge her. Dorothy relents, takes Stid's ring, but at the side of her dying mother, removes the ring and Stid enters to see mother's silent hands holding the ring which settled his fate, awakening his manhood and causing him to hand Dorothy an intercepted letter. Dorothy opens the letter; a tiny card announces the birth of "Dorothy Preston Evans," Oren's baby. With the card pressed to her lips, Dorothy rises above her double grief in complete resignation.

Fifteen years later Dorothy has surrendered to circumstances and unconsciously enhanced her years by extreme plainness and humble servitude to her boarders, whose gayety seems far separated from her years. Widowed Oren, with his fifteen-year-old daughter, arrive; they board at Dorothy's. Oren is visibly disappointed in appearance of Dorothy and seems to be entranced by attractive Miss Everlyn, a boarder. Oren's daughter grasps the situation and, deeply in love with Dorothy after whom she is named, she sees that Dorothy's inner beauty is not equalled by her outer appearance. Dorothy, in her window, witnesses the frolic of her paired-off boarders and in tears, prays that her long-shadowed life may have one perfect day.

The Perfect Day dawns with resolutions to make her boarders happy by the seaside. Dorothy refuses to go, but before the picnic lunch is served Oren's daughter, displeased with her father's attentions to Miss Everlyn, goes for Dorothy, who refuses to go on account of no clothes. Oren's daughter pulls her into the bedroom, produces one of her own charming dresses. The girl sees the old leather trunk, is curious, and Dorothy shows the girl her mother's white silk dress. Altho over 50 years old, the girl declares it is exactly the style of today and commands Dorothy, dressing her hair and making her wear the wedding dress. Later the picnic party is thrown into a flutter by Oren's daughter bringing Dorothy, dainty, handsome and modest, as a guest. Oren comes to his senses and serves Dorothy while Dorothy overhears insinuations from Miss Everlyn and later by the beach declares to Oren she hates him and herself for her indecent actions. Dorothy hurries away, but from the heights sees Oren pushing out on the water alone. Dorothy, about to tear off her dress and bob up her hair is startled by flashes of lightning; a storm is coming. She rushes to the kitchen; the girls come in; no one knows where Oren is and Dorothy is sure he will drown on the rough sea; she hastens away for help. By the seaside before the terrible sea, she sees the overturned boat, and cries out a prayer while Oren, who was home, finds Dorothy by the sea where her tears are convincing and her love seen by Oren and as the day ends Dorothy wins her wish, closing her "Perfect Day."

THE WIDOW (August 5).—A young widow finds it impossible to recover from her grief and in desperation determines to move to a small place where she will know no one and can get away from the painful associations which constantly reopen the wound of her grief. Her faithful maid accompanies her and they carry out their plan. The widow refuses to receive anyone and to the alarm of the maid gives herself over to melancholy. The mystery attaching to the life of the widow arouses the gossips. The maid in desperation asks the minister to come in and see her mistress one day as he is passing. He rouses the despondent woman by pointing out to her the beauty of the service. She plans a children's hospital and becomes the good angel of the village, forgetting herself in the misery of others. The gossips seeing many men visit her home, such as the architect, lawyer and even the minister, rouse themselves to anger and decide to make her quit the neighborhood. They are confounded by the minister who discloses her identity as the "Good Angel."

MAJESTIC.

THE ANGEL OF CONTENTION (Two Parts—July 5).—Nettie is beloved by all the boys in the mining camp. Magoon, a big, jovial miner, loves her most of all, however, and asks her to become his wife. Nettie is in love with Colter, a young Easterner, and though it pains her to do so, tells Magoon of the fact. Magoon leaves town to become sheriff of the adjoining county.

A murder is committed in the mining camp, and Colter is unjustly accused. Nettie rescues him from jail and sends him to Magoon. The sheriff with admirable self-sacrifice hides his rival, and, when the posse arrives, points out what Nettie has done for the boys of the mining camp. Colter is released, and all the boys escort him back to Nettie.

THE BEAUTIFUL CITY (Two Parts—July 12).—The country boy, despite the advice of a fellow-townsman, goes to the city, where, after an encounter with a motion picture holdup man, is engaged as property boy in a studio.

(Continued on Page 748.)

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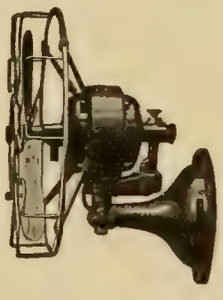

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(Continued from Page 744.)

His fellow-townsman comes to the city when he learns that his wife, from whom he has become estranged, is dying. After his wife's death the countryman falls in with his wife's worthless brother and attempts to rob the house where the country boy is living.

The landlord's daughter, who has been a kind friend to the country boy, calls for help when she sees the two men trying to make off with money which her father has entrusted to her. The country boy saves the girl from the tramps, and secures the release of his fellow-townsman, who promises to lead a better life in future.

THE PAINTED LADY (Two Parts—July 19).—Jess, a country girl, leaves home when her sister tries to boss her. Later she secures employment in a department store in the city. There she meets Jake, a good-for-nothing, who promises to marry her. Jane, Jess's elder sister, follows her to the city and secures employment in the same store. Jane soon learns that Jake does not intend to marry her sister, and, pretending to be infatuated with him herself, decides to give her sister proof of her supposed sweetheart's true character.

Jess hides in Jake's rooms and Jane enters with the ne'er-do-well. Jake attempts to force Jane to his will with a revolver. Jane promises to be his sweetheart, provided he signs a note, presumably to Jess, saying: "I am tired of this life," etc. Jake signs the note, and when Jane fails to keep her promise there is a struggle for possession of the weapon. In the confusion the revolver is accidentally discharged and Jake is killed. The girls pin the note to his chest, and the police, believing it to be a case of suicide, make no investigation.

A RED MAN'S HEART (July 21).—Long Pete, champion rough and tumble fighter of the mining camp, has soundly thrashed every man in the settlement except Aaron Dill, a giant Indian. Pete is in love with Madge, the daughter of a newcomer to the camp, who refuses to have anything to do with him while he continues to carouse and fight. Pete gives up his old habits for her and his companions think he has turned coward.

They torment him beyond endurance, and Pete once more forgets himself and beats up the whole camp, winding up by attacking Dill. Peter and Dill agree to go to the mountains and have it out to the death. Dill sets a bear trap in Pete's trail, and Pete stumbles and breaks his arm in the jaws of the steel trap. Despite his agony, he determines to meet Dill at the appointed place.

Passing Dill's cabin, he finds Oneida Jim, an outcast Indian, attacking Dill's squaw. Pete soundly whips the Indian and ties him in a corner. Dill's wife begs Pete to stay, fearing that Oneida Jim will break loose again. Meanwhile Dill returns, and the two are about to fight it out in the cabin when Dill's wife explains matters and the men patch up their quarrel.

KOMIC.

HOW BILL SQUARED IT FOR HIS BOSS (July 19).—Mr. Hadley, Bill's employer, shows Bill a picture of Alice Mordaunt, his fiancee, and tells his office boy to admit her at once when she arrives. Bill goes out to lunch and returns to find his employer kissing Ethel, Hadley's sister. Bill is properly horrified at such duplicity, but, faithful at all times to his employer, attempts to slip in a notet warning his boss to get the "other dame" out of the way when Alice arrives.

Alice, however, intercepts the note, sees Hadley kissing a strange woman and leaves in a rage. Hadley hurriedly explains things to Bill and sends him after Alice, who, when everything is explained ,is mollified and greets Ethel affectionately.

PRINCESS.

THE VETERAN'S SWORD (July 17).—Col. Saunders, a veteran of the Civil War, cherishes a sword presented to him for gallantry at the Battle of Gettysburg. John Boyd, a young married man and a friend of the veteran, is accused of theft and placed in prison. Col. Saunders and Mrs. Boyd appeal in vain to Boyd's employer to obtain the young man's release. The employer consents on condition that Col. Saunders give him his Gettysburg sword which he has long coveted. The veteran makes the sacrifice but incurs the displeasure of his old commandery comrades who believe, because of his silence, that he has disposed of the weapon for money. Boyd's innocence is proved and his young wife explains his act to the veterans. Soon after Col. Saunders regains his sword and his comrades celebrate the event in the old colonel's home.

RELIANCE.

IZZY AND THE DIAMOND (July 22).—Izzy's boss, a jeweler, carries uncut diamonds around in his pockets. At lunch one noon he jerks a handkerchief from his pocket and the diamond falls into a bowl of cracked ice. When the stone is missed Izzy is told to find it or lose his job. Izzy, after searching high and low, despairs of ever recovering it. He drops into the lunch room for a soft drink, and absent-mindedly cools his fevered brain by sucking ice from a bowl on the counter. One of the pieces of ice nearly cracks a tooth, and Izzy discovers it to be the lost diamond. Izzy comes in for the congratulations of the whole office, which had been under suspicion.

OUR MUTUAL GIRL NO. 28 (July 27).—Following Madame Dolores' advice Margaret, Mrs. Knickerbocker, Dunbar and the entire party sought in the beautiful cities between the North and the South Atlantic coast for "One with a red rose, in a cottage by the sea." At Long Branch Margaret was introduced to John Stuyvesant, the son of Mrs. Knickerbocker's old friend, Natalie Stuyvesant, who before her marriage was a Barasdale. Dunbar, not any too cordial to his rival in the first place, became enraged when Margaret went off for an automobile spin with the tall young society man. That evening Stuyvesant made considerable progress with Margaret in his quiet way. Dunbar sought trouble with the young New Yorker, and might have strangled him if Aunty had not come upon the scene.

Fearing more trouble between the two aspirants for Margaret's affections, Aunty next day requested the party to pack up. Then Margaret saw, standing on the porch of a cottage near the hotel, a woman of middle years walking up and down. In her corsage was the long-sought red rose.

"Tell me," inquired Margaret of the woman, "do you know Madame Dolores?"

The woman smiled.

"Yes, my child. She has told me of you, and I am to give you a message. A man who would marry you is threatened by great trouble and sorrow. I see a scandal hovering over him like a cloud. Beware, for if you marry him you share his humiliation."

VENGEANCE OF GOLD (July 19).—Mary Lee breaks her engagement with Jim, her penniless suitor, to marry Carroll, a wealthy miner. Later Carroll loses his fortune and abuses Mary. While prospecting, he meets Jim, who is returning across the desert to civilization with a burro laden with gold. Carroll shoots Jim and leaves him for dead.

Carroll returns home and packs up, telling Mary that he is going to leave her now that he has gold enough to have a good time in town. Mary shoots after him as he leaves and punctures his water can. Carroll, when far in the desert, discovers that his water is gone. Later his burro, frightened by a rattlesnake, bolts and returns across the desert to Carroll's cabin. Carroll succumbs to thirst in the desert.

Meanwhile Jim, badly wounded, drags himself to Carroll's cabin, where Mary nurses him back to health.

BRONCHO.

"JIM REGAN'S LAST RAID" (Two Parts—August 5).—Jim Regan is a worthless drunkard. His wife, Anna, a good woman, refuses to live with him. She staggers out and into the forest where she is picked up by a wagon train. She informs her rescuers that she is the last survivor of an Indian massacre. By the rescuing party she is taken to Silver City. In order to become self supporting she obtains a position in a dance hall and saloon run by a man named Channing. Channing is a very clever man, and Anna's personality attracts him. She works in his dance hall and his devotion to her is shown when Bill Williams, a drunken prospector, attempts to embrace her. He kicks Williams from the place. Anna and Channing finally fall in love, but to all of Channing's proposals of marriage Anna gives him a refusal, although informing him that she loves him.

At this time Jim Regan is notified by a band of his associates that they are about to pull off a holdup of the saloon and dance hall. Jim Regan joins them. Meanwhile Anna, on the night of the proposed robbery, has left the dance hall and is going homeward. Upon her way she overheard the proposed plans of the robbers. She is captured by them and tied up in a deserted hut. They repair to the saloon and overpower Channing who has retired. They are engaged in cracking the safe when Anna frees herself from her bonds, returns and shoots Jim Regan through the window. He attempts to reveal her secret but death seals his lips. Channing and Anna are united after the death of Jim Regan.

KAY BEE.

"AN ELEVENTH HOUR REFORMATION" (Two Parts—July 31).—John Cory, a prosperous young attorney, neglects his wife for his business. Marion, his wife, grows tired of being left alone, and upon accidently meeting an old sweetheart, goes to lunch with him. He

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fans the fuel of her discontent and after many secret meetings urges her to leave her husband. After a quarrel, Cory leaves home, telling Marion he will spend the night at a hotel and later she can start proceedings for divorce. Her former sweetheart, Graham, watching the house, sees Cory leave, and comes to Marion. While they are downstairs, a burglar breaks in. He starts to take silver from Marion's bureau, but stops as he sees John Cory's picture, whom he recognizes as the attorney who at one time saved him from prison. On his way down stairs to make his escape, the burglar overhears Graham persuading Marion to leave. Andrews realizes that this is the time to return his debt to Cory. He binds Graham to his chair and makes Marion go up stairs where he tells her who he is and what a friend her husband has been to him, and finally persuades Marion of the folly of eloping with Graham.

In the meantime Graham has succeeded in getting to the phone and reaching the officers. When the officers arrive, Marion hides the burglar in the closet and also her silver; then tells the officers that the burglar got out of the window with all her silver. They go in search of him. Marion then tells Graham to leave. After parting with the burglar and making him a present of her husband's picture, she calls up John. He hurries home and they are reconciled.

DOMINO.

"CURSE OF CASTE" (Two Parts—July 30).—Kata, a high class Japanese, is desirous of marrying Kissmoia, a low caste Japanese girl of the Etss. The father of Kato, a stern old aristocrat, refuses his consent to the marriage. The girl Kissmoia, realizing that she may cause her lover the displeasure of his father, takes her pack and leaves. Kato, who has seen her leaving, rushes after her and begs her to remain until he interviews his father and tells him of his love for her, and that marriage is his fondest hope. She remains while Kato interviews his father. The old man sternly refuses to consider the alliance, and Kato leaves his father's house and marries the girl of his choice.

A short time later he is living in a Japanese fishing village and while devotedly loving his wife, he also has many sorrowful moments when thinking of his aged father whom he also loves tenderly, Kissomoia sees this sorrow of her husband. Kato receives a communication from his father telling him that the old man's days are numbered and requesting that he return and live with him during the declining days of his life. The letter also specifies that under no circumstances will the proud old father receive his wife into the house. Kato unwittingly drops the letter which is discovered by Kissmoia. She resolves to forever remove herself from the pathway of her husband whom she believes she is dragging down. She leaves, goes to the ocean and there commits suicide by leaping into it. After a bitter all night with himself, the love of Kato for his wife overcomes that for his father and he rushes into her room only to find that she has gone. He sees the note which she left and becomes frantic. A searching party is organized and Kato discovers the body of Kisomoia floating in the surf at nightfall. While the surf washes around him, and with the body of his dead wife clasped in his arms, he stares vacantly out to sea, and the picture dissolves with them in that position.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 82 (July 23).—The "Nevada," Uncle Sam's new superdreadnought, is launched at Quincy, Mass.

Another monster ship takes to the water in Germany. Count Zeppelin christens new trans-Atlantic liner at Vegesack.

The late Joseph Chamberlain, England's grand old statesman, on his last campaign.

New York anarchists, killed in recent bomb explosion, are eulogized in Union square. Inspector Schmittberger with 700 policemen keeps order.

Many beautiful floats compete for supremacy at the Flower Carnival held in Halle, Germany.

Annual water sports regatta at Coeur d'Alene, Idaho.

The Fashionable Authors' League of Paris entertains many notables with a dancing carnival.

National elimination balloon race starts at St. Louis.

"Water Cycling," a new sport.

Dangerous fire ruins left standing after the recent conflagration at Salem, Mass., are being destroyed by dynamite.

Exciting hurdle jumping at the Derby Horse Show, Vienna, Austria.

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FEATURE FILM STORIES

FAMOUS PLAYERS FILM CO.

"THE LITTLE GRAY LADY" (Four Parts).—Anna Gray is a quiet, high principled young woman who falls in love with Perry Carlyle, a weak, young clerk whose own extravagant tastes, and the dissipations induced by endeavoring to please Ruth Jordon have combined to plunge him into both debt and dissatisfaction at his lot.

He finds that his position in the Treasury department enables him to obtain possession of pieces of mutilated money and that by pasting them together he can induce tradesmen to accept them for good bills and so add considerably to his income. In a very few days, however, the Secret Service men are on his trail and it is only owing to the heroic self-sacrifice of Anna that he is saved from the consequences of his crime. Ruth in his trouble discards him, and as he realizes that her affection was inspired only by mercenary motives, while Anna loves him sincerely for himself alone, he is swept in a revulsion of feeling to a love for her which is as deep and lasting as her own.

There are moments of the most tense and thrilling suspense while Anna is concealing Perry from the police and when she confronts Ruth and struggles with her for the evidence which will clear or convict Perry, the situation is tremendous as the two women struggle with all the fierceness of love, passion and despair.

"THE SCALES OF JUSTICE" (Five Parts).—Robert Darrow, District Attorney of Russellville, meets and loves Edith Dexter, a young widow, grand-daughter of Phillip Russell, the community's leading citizen. Russell wants Edith to marry the son of his life-long friend, Walter Elliott, to whom he has given the management of his business. Elliot, unknown to his benefactor, has juggled with the firm's money, and the old man, discovering a shortage, telephones Walcott, his legal adviser, to go over the books and see what is wrong. Elliot learns this, fears Walcott will discover the truth, and hopes to make certain changes in the ledgers before it is too late. That night Edith gives a lawn-party, and Darrow is the favored guest. Old Russell observes that she is slighting Elliot, and a violent quarrel follows. In a frenzy, Edith at last seizes a paper-knife, threatening to take her life if her grandfather does not cease his persecution. Miss Tripp, an old maid, and Elliot, witness the quarrel, and the former believes Edith to be threatening her grandfather. That night Phillip Russell, while going over the books alone, is struck down and his murderer flees. On account of the recent quarrel, and because she inherits the bulk of the old man's fortune, Edith is suspected. Darrow protects Edith, and against his own sense of duty, conceals the knife he finds on her person. Bill Crump, a horse thief, is discovered lurking about the premises, and is finally charged with the crime, but as no proof can be found against him, the affair is temporarily suspended. But Elliot, being finally rejected by Edith, engages a detective to whom he gives clues which seemingly convict Edith, and in spite of Darrow's great love, he is forced to sign the warrant for her arrest. While in prison, Crump, awaiting his sentence for horse stealing, is befriended and comforted by little Alice, Edith's child. The night before the trial, Darrow, torn between the conflicting forces of love and duty, goes to Edith and tells her that alive the evidence against her could not be wrested from him, but dead it can be easily taken from his hand. From his frenzied manner Edith divines that he contemplates suicide to liberate her, and she urges him to do his duty and prosecute her, telling him that the truth will in some way come to their rescue. Darrow lacks her faith, and goes home to spend a sleepless night. Crump overhears Edith's plea with Darrow, and this determines him to a great decision, for he, too, has been struggling between two strong emotions, love and fear. The trial takes place, and Darrow is forced to cross-examine the woman he loves, as she stands on trial for her life. If he remain true to his oath to the State, he must produce the concealed and condemning evidence; if he remain faithful to the woman, he must sacrifice honor and duty. In a paroxysm of grief he breaks down during the cross-examination, and resigns his office rather than publicly prosecute his fiancee. But the love of little Alice has conquered the hardened Crump, who comes forward and confesses that he had seen the real murderer strike the fatal blow, and that fear had kept him silent until that moment, when sympathy proved stronger than terror. Crump goes to serve his sentence, a happier man than ever before, and Darrow takes up his life anew, having learned that love is the greatest law and outweighs all else in the scales of Almighty Justice.

WORLD FILM CORP.

"THE GREAT STROKE" (Five Parts).—Colonel Hudson, tired of paying the debts of his nephew, Lieutenant Egan, refuses once and for all the Lieutenant's demands. Having pledged his honor as an officer for payment of his debts, Egan, in despair, forces the Hudson safe and takes $2,500. Boldly admitting the theft, Egan is denounced by his uncle and sent to jail. In departing he makes a threat that inasmuch as he has been branded a thief he will remain one.

After two years' imprisonment, he is freed and at once returns to the home of his uncle, and again robs the safe. He is discovered by Mary Hudson, his cousin and sweetheart, who induces him to return his booty and take a new start. Personally furnishing the funds for this, she bids him, for her sake, to become a better man. Instead he falls in with a gang of crooks, of which he becomes leader, under the name of "Dr. Morris." Having received word that the firm of Herzog & Company are to spend a special messenger with a valuable shipment of pearls on a certain train, "Dr. Morris" personally conducts the party.

Stepping from his compartment, crawls under the car and bores a hole through the floor, into the one occupied by the messenger, and forces deadly fume, by the aid of a specially design apparatus, upon the unsuspecting messenger. The messenger, becoming stupified, does not regain consciousness until the "Doctor" has taken the pearls and is well on his way home. Detectives are employed and a reward offered for the return of the goods. Being famous pearls, the gang has difficulty in disposing of them, so decide to accept the reward. During the transactions, the hiding place of the gang is discovered and they are tracked, but outwit the police. During the escape, in an automobile, "Dr. Morris" jumps on the running-board of a car, going in the opposite direction, and leaves his comrades for the authorities. Going back to the home of his sweetheart, he seeks forgiveness, and they immediately sail to foreign lands to find happiness and respectability.

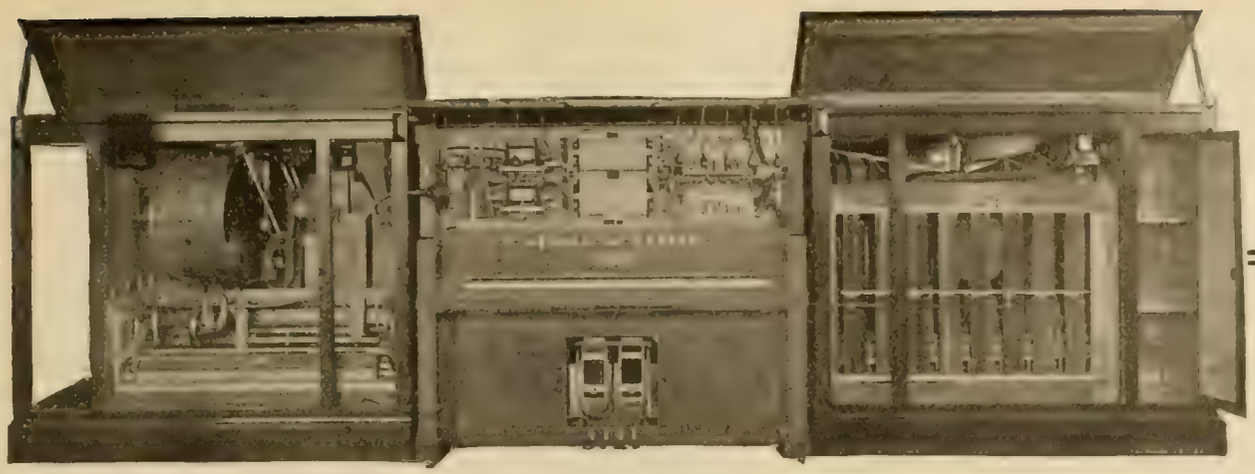
PASQUALI-AMERICAN.

THE SILENT BELL.—This drama tells a most thrilling story of the daring attempt of the noblest and best of Italian blood, aided by France to throw off the Austrian yoke in the year 1865, and their escape from death through the courage and heroism of a child. The scene opens with the secret meeting of the chiefs of the revolution in an old house. They are receiving the last news from the sub-committees of the other districts before the signal to attack the Austrian government. Rinaldo Ramardo, the private secretary of Prince Paul, the leader of the revolutionary movement is introduced as a new member, he is desperately in love with the Princess Paul, and when his love is repulsed he plots revenge. Prince Paul trustingly shows the new member Rinaldo, the secret exit from the house to be used in case of emergency.

Rinaldo, driven by his insane passion, informs the commander of the citadel of the plot against the government. When the conspirators are surprised in their next meeting they make their escape with the loss of only one member, but he unfortunately carries the list of the leaders. They are all quickly run to earth, Prince Paul among the number. He had trusted for his escape to the secret exit from his house, but the traitor, Rinaldo, has stolen the key. He bids a touching farewell to his devoted wife and little boy Victor.

Overcome with grief at the lengths to which his passion for the Princess had driven him, the traitor kills himself and begs forgiveness with his dying breath. The Prince is quickly condemned to death and a proclamation posted in the city announcing the execution of the political prisoners at dawn the following morning when the bell from the Red Tower rings the signal, but on the morning of the execution, little Prince Victor, his son, passes the sentinels, climbs the old belfry tower and swings from the clapper of the citadel's bell, preventing the death signal. He is brought before the Austrian Commandant and pleads together with his mother for his father's life, but without avail. In the nick of time a dispatch is brought in declaring peace between the French and Austrian armies, and little Victor has saved his father's life.

"LUPIN" (Three Parts).—Mrs. Josette Percy is left a large legacy by her rich uncle, James Gordon, and the only clew he left as to where it may be found is contained in the following abstract of his will: "I bequeath to my niece, Josette Percy, my entire estate, which is safely hidden in a place indicated by the directions written in my hand in ink that only becomes



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legible when subjected to heat. The writing will be found on the back of my prehistoric Egyptian parchment X. L. B. in my strongbox on the library table in my house in Paris." This parchment she finds has been stolen. She is in despair until, while reading the morning paper, she sees an account of the liberation of the famous Lupin from prison.

It takes a thief to catch a thief so she appeals to him to recover her fortune. The accommodating Lupin soon decides the famous Egyptian collector, Sir Rhulend, would know if it had been offered for sale, and sure enough Sir Rhulend has bought it. In the night-time he cleverly picks the safe and secures the document; but disturbed by a noise leaves the safe door open.

A trusted servant steals the priceless antique jewelry also kept there, and Lupin is forced to set about tracing this to. He identifies the servant's thumb prints on the safe door with those on the bottom of a smoked plate and shadows the thief to his confederates' den. The thieves capture him, but he cleverly makes his escape, not forgetting to take the jewelry. He replaces the real stones with imitation ones and returns them to Sir Rhulend, wins Mrs. Percy's love and flees with her, leaving poor Sir Rhulend a gently sarcastic note to console him for his loss.

LEADING PLAYERS FILM CORP.

"CHASING A MILLION" or "ROUND THE WORLD IN EIGHTY DAYS" (Three Parts).—Noon, at the Place Pignalle..... Noon is not the hour for crime or wrong doing. There are too many people on Montmartre Heights. The wealthy Rajah of Yeahbo is courting Piggy, a nice little flower seller at l'Abbaye. This displeases Nutty and is equally displeasing to Cremo, both of whom are warm admirers of the fair one. Time goes on. A race is announced. A million dollars in coin is to be the reward of the first one who finds the hidden copy of "The Lyre." A million Cremo and Nutty feel sure they will win it. A train passes. Cremo jumps on to the engine and hangs to the buffer and thus arrives at Marseilles.

The same day in the arena of Marseilles, one hundred dollars is offered to the pluckiest bullfighter. Nutty fights the bull with the perilous horns and wins. Then he takes a first cabin aboard a boat just on the point of sailing. Piggy catches the steamer and Cremo swims after his friends and overtakes them at Port Said. Cremo pours out his affections to Piggy in words warmer than the sun. Nutty beside himself, challenges his rival to mortal combat. Armed with their pillows, the duellists assail each other with furious blows. Suddenly a storm bursts out. The waves run mountain high; the ship cannot withstand the shock and splits asunder. Amid the flashing lightning the three travellers plunge into the sea and come ashore on the coast of Egypt. Overcome by emotion and fatigue, Nutty falls asleep on the sand. A magnificent alligator, taking pity on him, swallows him at a single gulp. Frightened, Piggy and Vremo, who were asleep hard by and who were awakened by the gritting of the teeth of the voracious beast, escape into a neighboring forest, only to fall into the claws of a lion. The lion, however, knows a thing or two. He has studied the classics and lets Piggy alone.

Nutty is not dead after all, having escaped. All is going well when alas! a horde of savages surround the travellers! They are especially sweet on Piggy in whom they see a toothsome morsel, but thanks to her mystic powers, the poor girl hypnotises the savage set to guard her and they all succeed in escaping, only, however, to fall into the hands of some ragged, insolent pirates who bring them before the ruler of the island, who turns out to be no other than the powerful Rajah of Yeahbo. The presence of Piggy rejuvenates the Rajah but offends the jealous Punkette.

Nutty and Cremo, intent upon getting that million dollars, plan a flight. Too late! The rajah discovers all of the two fugitives have to hide themselves behind the statue of the god Buddha. A religious ceremony commences. Punkette, the inexorable priestess of the divinity, demands nothing less in her invocation of the goddess than the death of Piggy, accusing her of coming to brave the god in his own eternal temple. The fanatics break loose, weapons agleam. Nutty and Piggy come out of their hiding place and all is riot and confusion! The three racers fly like zebras.

One fine day the trio arrive at the enchanted isle, the goal of their mad race. How great is their surprise when they find "The Lyre" in the hands of a gigantic man-monkey. The monkey, astonished at their advent, flies away with the precious paper but Piggy once more resorts to her mystic powers. She hyponotizes the beast and at last succeeds in obtaining possession of "The Lyre." And now for home. They divide the journal between them. Our racers arrive home with all speed. To get to the capital, Nutty and Piggy charter a balloon, whilst the up-to-date Cremo must patronize the latest invention, and hangs on to an aeroplane. Hard luck pursues Cremo. The biplane takes fire in the air and makes a miserable descent in the middle of the lake. Cremo hangs on to the trolley of a car. Truly his life may be said to hang upon a thread. Once again the three friends find themselves reunited in a motor car that Cremo drives to the barrier where it unloads its precious contents. With all speed they fly to the office of "The Lyre," only to find, alas! that the proprietor is bankrupt and has fled leaving only the proverbial "rabbit" in the till and this rabbit is the only prize received by the redoubtable three for their mad chase to the Pacific Isle.

FEATURES IDEAL.

"HEART BEATS" or "THE USELESS CRIME" (Three Parts).—Lady Linderdale is dying and at her last gasp her old servant, Richard, swears a solemn oath to her he will watch over her child who is the sole heir. Three years have passed. Lord Linderlade, the celebrated poet, has composed an opera in which the famous artiste, Hazel Clarke, takes part. At the rehearsal and on the evening of her triumph, the poet is fascinated by her and asks for her hand. Hazel is flattered but does not accept his offer. She loves and is loved by Arthur Morris, a colleague in art, and she is faithful to her betrothed. However, old Clarke has ruined himself at the gaming tables and by his deep cunning touches his daughter's heart by making her forsee their sad future of poverty and her consequent impossibility of marrying Morris and her necessity for marrying the rich poet. Hazel yields. The news of of such a marriage terrifies Richard. He makes entreaties to his master but to no avail. The child is to have a step-mother but Richard decides he will watch over him ready to stoop to crime. He has sworn it.

As Hazel is now a rich woman her father continually demands money. Her husband who is deeply attached to her one day shows her his will. Richard also has seen it. It is in favor of the woman. He feels an intense hatred for his master and mistress. He does not yet know how but he intends to destroy the will. Hazel has locked it up in a desk in her boudoir and substituted another will. Morris cannot make up his mind to go away without seeing the woman he loves, and writes imploring her to grant him an interview at night in the pavillion of the garden. The letter is intercepted by Richard who begins his deadly web. He shows it to Lord Linderdale who decides to prevent the affront to his name so accepts his servant's advice and feigns a departure. In the night Lord Linderdale decides to kill Morris, but a hand of iron grips him.....strangles him.....his revolver falls. The stalwart servant lifts him up and takes him toward the river into which he throws him. He then hastens to his master's study and destroys the will.

Morris goes sadly away. Not even a single kiss has he had from the woman who willingly sacrificed her happiness for her father. While Morris crosses the avenue he sees something shining brightly on the ground and picks up the poet's revolver. Lord Linderdale has been rescued and brought back to recovery. His wife is anxious over his absence. Richard feigns ignorance of the reason for his delay. Hazel remembers the document telling how, in case of death, the poet's property would lawfully pass into the hands of his wife. Richard spies every movement, sees all, reads the few lines and is thunderstruck. He has only made the winning game of that woman! Richard must get rid of her. He denounces her to the police. Evidence is against Hazel and she is arrested on the charge of having murdered her husband.

Morris, having learned all from the newspapers, hastens to save her. He declares that he is the murderer producing before the eyes of the jury the revolver which he had taken from the poet on that tragic night. Again does Richard find himself powerless. The castle is now left in his care. In the meantime, the missing lord who is supposed to be dead, enters his castle by stealth. From a deserted room he will be able to watch like a ghost. During the night a terrible vision haunts the troubled dreams of Richard. He runs from his room. Mad with terror he reaches the drawing room and there surprises a house breaker at work. After throwing the rascal to the floor, Richard becomes like a person struck by lightning. The thief has an extraordinary resemblance to his deceased master. A substitution takes place. Richard will present the poet in court. Lured by the promise of a high reward the thief puts on the poet's clothes. Linderdale observes all and smiles. Richard is happy. He will have another will drawn up by the false Linderdale bequeathing all his fortune to the little one. Hazel finds a change in Lord Linderdale. The disguised thief knows that some millions in shares belonging to Lord Linderdale are in the hands of the family lawyer. He telephones to him and tells him to bring all the shares at once. The enormous sum is now in the hands of the thief! However, Richard watches and that same night surprises the thief as he is trying to escape with the stolen fortune. In a hand to hand struggle they fall together on the carpet. The petroleum escapes from a broken lamp, catches fire and in a few minutes the fire has spread. A ghost then appears, two hands are seen stretching out and the three disappear. Richard recognizes his real master and stands like one petrified. He attempts to make his escape but it is too late. The flames surround him and make him their prey. The poet succeeds in saving his child. Since he is believed to be dead and knowing that by his marriage to Hazel he has broken her heart, what would be the use of returning to life? Dickson is found dead in the ruins.

A year passes. Morris and Hazel are married. A letter from Mr. Douglas, the family lawyer, arrives saying "The late Lord Linderdale who met his death in the fire of Linderdale palace last year has bequeathed to you 100,000 francs....."

GENERAL FILM CO.

"MAN'S ENEMY" (Biograph K. & E.—Three Parts).—Warwickshire, England.—Warriner and his neighbor, Gen. Sir Arthur Stanton, through a dispute, become enemies. Warriner, starting on a hunting trip, accidentally discharges his gun and is killed. Tom Warriner believes his father was murdered by Sir Arthur and swears vengeance. Grace Lisle is Sir Arthur's ward and prospective daughter-in-law. Her brother Fred, is Harry Stanton's pal.

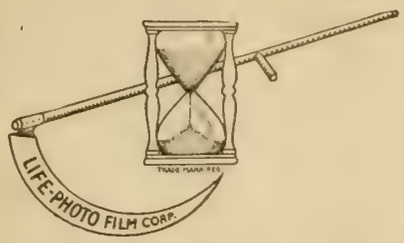
Tom Warriner, now known as "Drake," is proprietor of a gambling house. His accomplice is Sarah Banks, an adventuress. Fred Lisle becomes infatuated with Sarah and loans her lodge funds entrusted to his care. Harry discovers Fred's haunt. Drake, recognizing Harry as the son of General Stanton, determines to ruin him. Harry meets Sarah and is fascinated. Sarah tells Tom she intends to marry Harry. Fred implores Sarah to return the loan, but she only laughs. Drake brings about Harry's downfall. Harry is so infatuated with Sarah that he marries her. Fred confesses to Sir Arthur, who promises to make good the money if Sarah does not. They visit Sarah. Harry in an intoxicated condition enters with Tom. Sir Arthur is dumbfounded and demands an explanation. Harry tells him that Sarah is his wife.

Years pass and Fred Lisle, now a clergyman, advises Sir Arthur, who is in poor health, to go to the Riviera for a rest. On the Riviera, Harry, Count Lanski, Drake and Ikey (a bookmaker) gamble until Harry loses all his money the Count being the winner. Sarah starts a flirtation with the Count. Harry is about to seek solace in drink when he meets Grace. She begs him to stop drinking and he promises. Drake, worried over the money he owes the Count, learns that Sarah is about to elope with him and tells Harry who insults the Count, resulting in a duel. Drakes sees a chance to have the Count killed. He loads only one pistol. The signal is given to fire and the Count falls dead. Drake tells Harry that he is Tom Warriner and that he intends to swear that Harry murdered the Count. Ikey, a secret witness, forces Tom to inform the crowd that the Count committed suicide.

Later in London, Sir Arthur, learning that Harry is in the city, searches for him. Polly and Adolphe, formerly servants in Drake's gambling house, now married, conduct a lodging house. Mrs. Sanders quarrels with her husband, Bill. Grace and Fred appear and interfere. In the crowd that has gathered are Sarah and Drake. Fred questions them as to Harry's whereabouts, but they plead ignorance Harry is now working as a watchman. Tom and Sarah bribe Sanders to get Harry intoxicated. Ikey notifies Grace where Harry is working. Harry is discharged and Sanders takes his place. Sarah learns that Grace is coming for Harry. She bargains with Sanders to spoil Grace's beauty by throwing vitriol in her face. Grace finds Sanders, who has fallen asleep, in Harry's place, and is about to awaken him when his child volunteers to lead her to the overseer to obtain Harry's new address. Sarah is furious because her plan is foiled and shakes Sanders, who wakes up and dashes the vitriol in her face by mistake.

Ikey takes Harry to the lodging house and Tom follows them. The police, thinking Harry threw the vitriol, are about to arrest him, when Ikey and Polly prove that Sanders is the guilty man. Sanders is arrested. Harry attacks Tom. Mrs. Sanders is taking care of Harry at his father's home. Sir Arthur forgives Harry. Ikey, in the meantime, has struck it rich and loans Tom money. Tom decides to desert Sarah. She pleads with him and they have a fight during which Tom kills her. He is arrested and dies in prison. Harry and Grace are married and Sir Arthur at last realizes his fondest dream.

THE WOLF (Lubin—Six Parts—July 16).—When Jules Beaubien's father died, the young man found himself heir to the stout old mansion at Montreal and a big fortune which the family had made in the lumber of the great



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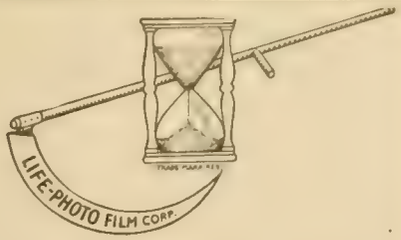

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PROGRESSIVE FEATURE FILM CO., 800 Broad St., Newark, N. J. **"The Banker's Daughter,"** five parts; **"The Greyhound,"** five parts. Control Eastern Pennsylvania, Delaware, Maryland, District of Columbia, New Jersey.

SHERMAN FEATURE CO., Temple Court Bldg., Minneapolis, Minn. **"The Banker's Daughter,"** five parts; **"The Greyhound,"** five parts. Control North Dakota, South Dakota, Minnesota, Wisconsin.

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Canadian forests. But on his death bed his father made a confession, that twenty years ago he met a squaw of the Ojibway tribe and that a girl child was born. She was now up in Nipissing country with a French-Canadian family, who adopted her by arrangement with the father. Old Beaubien's last words to his son exacted a promise that the boy would find his half sister, educate and care for her and give her a liberal share of the estate.

As soon as affairs were settled Jules started on his quest to find Annette. Arriving in the Nipissing country, he found that the family moved from the valley, but he was informed that a woodsman, Baptiste Le Grande, could tell him all about the girl, as he had been her sweetheart. He loved the girl with all the strength of his rough manhood, but a city man came along and betrayed her. Baptiste tried to tell the story, but his rage would not permit him to be coherent and Father Paul continued. He told Jules that the seducer abandoned the girl and had gone back to America. Annette, knowing she was disgraced, ran away from her foster parents and wandered to the camps where the women of the trappers tried to care for her; she became delirious, but she never mentioned the man's name. When her child was born she wandered out into the storm with her babe in her arms, lied down in the snow and died, and the wolves ate her and the child. The rage of Jules and Baptiste was terrible. They swore to find the man and kill him. Baptiste took a cruifix from his bosom, both men kissed the symbol, and for two years the quest of vengeance continued. In the Indian summer Jules heard that frequently parties of engineers would quarter at Andrew McTavish's house in the forest. Here Jules and Baptiste resolved to put up for a while. Two other men arrived, Mr. McDonald, a civil engineer, and his assistant, Mr. Huntley, who were surveying for a Canadian railroad. MacDonald was a splendid specimen of physical manhood, about forty years of age and very entertaining. His ability at his profession made him rich and with all he was a man of courage and likeable.

McTavish's daughter, Hilda, a fascinating girl, did the cooking and housekeeping, and it was not surprising that MacDonald and Jules soon noticed that each were contesting for the smiles of the Scotchman's daughter. Hilda was not adverse to the pleasantries of the good-looking boarders, for her life was far from being a happy one, her mother not being able to stand the irascible McTavish had run away when Hilda was a child and the father vented his revenge and hatred upon the daughter. Soon the rivalry between Jules and MacDonald became an open book. Jules loved Hilda, while the other man was simply playing for a dishonorable advantage. One day the men admitted their rivalry face to face. Jules was willing to play the game fair. The rogue laughed in the other man's face, admitted that he had a wife in America, but boasted of his power over women. In his bravado he told of an affair some years ago with a little half breed girl up in the Nipissing country. It was the story of Annette. Jules would have killed him on the spot, but he was a man of honor; he could not assassinate, he must fight this fiend. Then he must tell also Baptiste, who would also want to kill him, and commit this deed he would if Jules fell in the fight. McDonald, feeling he was losing ground with Hilda, planned to work her ruin through the father. He told McTavish that he had a good mother in America that would care for and educate Hilda and that then he would marry her.

The old Scotchman was only too willing to get rid of the girl and demanded of her that she would go with MacDonald. Jules had told Hilda of the good love and the bad love and she learned to love Jules. When McTavish ordered her to go with McDonald she resisted; the old man in his rage would have seized her by the throat and strangled her, but Jules bore him to the floor of the cabin, while Baptiste from outside the window covered MacDonald with his Winchester. The fight was desperate and long, but Jules seized Hilda and, with Baptiste and Huntley, who discovered his master's villainy, the four hastened to the creek and in a canoe which had been furnished with supplies for the trip, made towards the Canadian railway for Montreal. MacDonald followed and Jules left the party at a landing to meet him. A desperate duel was fought, in which MacDonald was killed, and Jules and his party after burying the body hastened to his home and happiness.

IN TUNE WITH THE WILD (Selig—Three Parts—July 31).—Robert Wayne, a sturdy British missionary, stationed in South Africa, is cheered by the presence of his charming wife and baby daughter, Edith. The brother of Mrs. Wayne is living with them, and puts in his time enjoyably hunting big game, while one of his duties is to bring the mail into the interior where the missionary lives, from the nearest mail station. Wayne and his family live in a negro village where the natives are especially friendly to them and where their eminence as white people, give them a certain dignity and prestige which makes life more comfortable for them under the circumstances. In the mail, one day, a letter comes to Robert Wayne announcing that he has fallen heir to fifty thousand pounds as a legacy, and he at once determines to return to England with his family for the purpose of taking over his fortune. In the big covered veldt wagon, the party begins the treck toward civilization.

One of the playmates of Edith has been a little negro boy, the son of the chief of the village. They have been great chums, so after the big wagon departs, he steals away from the village, and, by taking a short-cut through the jungle, is enabled to strike the party in camp. However, while on his way through the forest, he notes the approach of a large party of natives, and secreting himself in the hollow trunk of a tree, he overhears the plot to capture and destory the party of whites. Before he reaches the camp, the treacherous chief of the hostile war party, visits the camp and persuades the missionary to go to the assistance of a wounded native, this being a ruse on his part to deplete the fighting force at the wagon, and therefore make its capture more readily accomplished. After walking a short distance from camp, Wayne is struck down from behind by an assegi after which the chief rejoins his party, and they surround the wagon, wounding the defenders, killing the little negro boy and setting fire to the camp. The chief of the friendly tribe, whose son has run away to join the white party, goes in search of the boy with a large following of his villagers. They arrive at the wagon camp in time to rescue Mrs. Wayne and little Edith, together with Mrs. Wayne's brother, and take them in safety back to the village.

Robert Wayne recovers consciousness after several hours and hurriedly makes his way back to the burned wagon. His mentality succumbs to the terrible catastrophe as he believes the entire party to have been destroyed. Insane with grief and horror, he staggers into the jungle and becomes a wild man—fearless and disregardful of the dangers of wild animals.

Mrs. Wayne and Edith, accompanied by Mrs. Wayne's brother, are discovered seventeen years later in England living a quiet life, while their thoughts frequently turn to the husband and father whose life they believe was taken by the savage natives in South Africa. Robert Wayne becomes a hairy, powerful wild man, and his adventures with leopards, lions and other ferocious beasts of the jungle, furnish many of the most interesting features of this picture play. Capt. Jones, a British sportsman, and party meet the wild man of the jungle who protests against their killing his ferocious pets, his appearance occurring at a time when a photograph is being taken of a huge lion which has just been killed. When the picture is developed, it shows the wild man distinctly. Upon the return of the party to England, Capt. Jones meets Edith Wayne and shows her the photograph, which she recognizes as her father. A rescue party sets out from England on the following day to locate the missing Robert Wayne. Edith and her uncle go with the party.

The wild man has wandered from his jungle camp, and Edith, in her eagerness to aid in the search, rides off alone and is captured by a hostile band belonging to the village of Chief Boola. Within a few hours of this incident, Robert Wayne, the wild man, is also captured by another party from the same village. Chief Boola has established a business of catching and selling wild animals to English hunters, and having heard of the power possessed by the wild man of the jungle over the beasts of prey, determines to throw him into a huge pit where he keeps the wild animals, which he has on hand ready for sale, and enjoy the spectacle of seeing the wild man control them. Boola tells Edith that he will add her to his harem, but her horror and dismay are so marked, that he determines to throw her into the wild animal pit together with the "white man."

Captain Jones, on his return to camp, discovers the absence of Edith and rides off hastily in search of her. He stumbles upon a large party of English hunters who are on their way to the village of Boola to buy wild animals. He is perishing from thirst and, upon being revived, accompanies the party. Upon nearing the village, they are met by a jealous wife from the harem of Boola, who, out of revenge and jealousy, tells the party the frightful fate assigned to the wild man of the jungle and the "white maiden." After a brisk encounter between the warriors of Boola and the members of the white party, they reach the village in time to witness the domination of the jungle beasts by Robert Wayne, who has recovered his mentality upon beholding Edith, whom he recognizes; and the final scene shows the intrepid Captain Jones clasping Edith in his arms, while the benevolent countenance of the once wild man of the jungle beams upon them with fatherly pride.

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WHITE DOVE'S SACRIFICE (Three Parts).—In the opening scene, little Emma starts out with her father and mother to visit some neighbors. Before reaching the neighboring ranch, they meet the school teacher and one of her pupils, Billy, who informs Emma's parents that the Indians are on the warpath again. Taking the teacher and Billy into the wagon, they turn about and start back for home. They are met by one of the cow-boys, who has ridden to overtake them and apprise them that the Indians are between them and the ranch. They discover that the Indians are gaining on them and take refuge in a deserted log hut. During the fight that ensues, Emma's father and mother and the school mistress are killed by the Indians, the cow-boy is wounded and left for dead. Little Emma has hidden away from the Indians and Billy, less fortunate, is taken by them and adopted by the tribe. After the Indians leave, Emma crawls out of her hiding place, the cow-boy recovers consciousness, and together they escape.

Ten years later we are given a view of the Indian camp, with Billy as the adopted son of the chief of the tribe. Little Emma has grown into a dashing young lady and is keeping house for the cow-boy, who has brought her up from a little child. On one of Emma's rides she overtakes a coon, which crawls out to the end of a branch overhanging a river. Emma, in crawling out on the branch to capture the coon, falls off into the river, and is rescued by Billy, who to all appearances is a full blooded Indian. Emma is frightened by Billy and starts on the run for home, dropping her hat in the excitement. She has another adventure on the way, being treed by a large black bear. Billy has followed her, seeking an opportunity to return her hat, and arrives just in time to kill the bear and again save Emma's life. This time, Emma is not quite so fearful of her rescuer, and an acquaintance is formed. On Billy's return to the Indian camp, he is informed that he must marry White Dove, the daughter of the chief. Billy having fallen in love with Emma, refuses, and is made prisoner, sentenced to die at dawn if he does not obey the chief's command.

White Dove, who loves Billy, learns of his love for the white maiden and in the unselfishness of her affection aids him to escape. Billy's identity is finally established; he renounces the Indians and their customs and once more takes his place among his white brethren. The acquaintance of Emma and Billy ripens into mutual love, and the story leaves them happy together. White Dove takes up her daily life again in the camp, heart-broken at her loss, yet consoled by the thought tha the man she loved had been made happy by her sacrifice.

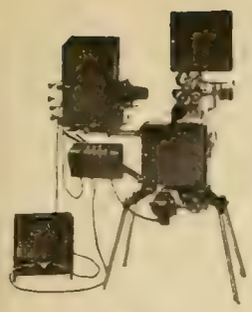
LASKY FEATURE PLAY CO.

THE CALL OF THE NORTH (Five Parts).—Galen Albert and Graeham Stewart are employees at an important trading post in the great Northwest. Albert marries Elodie, Rand, one of the traders, instills jealous thoughts in Albert's mind, pointing to Stewart as the guilty man. Alber, who is factor at the post, condemns Stewart to travel the journey of death. Stewart makes the long journey, first giving his son to an Indian woman. Stewart dies after five days and Galen Albert is made factor at Conjuror's House Post, the most important in the North. This constitutes the prologue.

After twenty years young Stewart, a free trader, defying the laws of the trading company, is captured by the factor's Indians, and condemned to make the journey of death as did his father. The factor's daughter, Virginia, meets and falls in love with Ned Stewart and promises to aid him. The journey of death consists of a man being compelled to walk across the bleak, barren, snow covered plains, five hundred miles to civilization, without food or arms.

Young Ned conspires with Picard and procures a rifle with which to secure food while on the journey of death. The rifle, however, is taken away from him and he is sent on the horrible trip. Virginia's pleadings are of no avail.

Rand, who originally caused the breach between Albert and Stewart's father, witnesses Picard giving the rifle to Stewart and tells Picard's sweetheart, Julie, that unless she "throw Picard over" and become his wife, he will tell the factor of Picard's traitoriously aiding the condemned Stewart. Julie, at an opportune moment, shoots and vitally injures Rand, who confesses with his dying breath to having wrongfully injured Graham Stewart. The factor relents and sends a rescue party for young Stewart, who has by this time reached civilization. Realizing that Virginia loves Stewart, the factor sends her to meet him and the brave woodsman begins life anew with his bride from the wilds.



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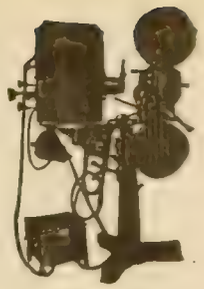

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THE PHANTOM THIEF (Three Parts).—Wildemar, a man of wealth and influence, has been robbed of a pearl necklace worth many thousands of dollars. His secretary, who has been the only man in the room when the robbery took place, is accused of the theft and arrested. Nick Winter, the great detective, is called to unravel the case but cannot find any proof that the secretary has had anything to do with it. He has an inspiration and has himself appointed as secretary to Wildemar. Wearing a disguise that prevents Wildemar from recognizing him he discovers that his employer is in great need of money. He also finds out that Wildemar has put in a claim for insurance on the stolen necklace.

While in the library Wildemar gets a letter from one of his friends enclosing ten thousand dollars. He is called out for a few minutes and when he returns he discovers that the money is missing. He accuses the new secretary and to save himself Nick Winter has to tell who he is. They go out of the room for a few minutes and when they return they find that it has been upset and that several articles are missing. Nick is invited to stay for dinner and while attempting to carve the chicken runs across the pearl necklace basted within the fowl. They all leave the table and rush to the butcher around the corner but he knows nothing of it. As they are talking to him a woman customer comes in and complains that she has found more than she ordered in a cake. Investigation reveals the great detective's pipe, one of the missing articles. Winter is again momentarily stumped but seeing a box move in the yard he rushes out and discovers underneath a sewer opening. Winter leaves his hat and coat above while he descends to investigate the mysterious underground chamber and when he returns after having found nothing he discovers to his amazement that both his hat and coat are gone.

They return to the house where the first thing that confronts Winter in the library is his hat and coat. As he stands deeply thinking of the many mysteries they have encountered the lights are suddenly turned out and Winter has a happy thought. It leads him a merry chase through, over, around, between, up, down, and into some of the most amusing places and incidents imaginable. But he gets there, lands the culprit and unravels the mystery. Who is the culprit? That's the question and before you find out you will have enjoyed a laugh feast that will make you feel like an optimist of the first water.

WHEN ROME RULED (Five Parts).—In one of the Roman colonies in North Africa lives with her father a beautiful young Christian girl, Nydia. A high priest of Jupiter, one of the principal Roman gods, sees her and desires to have her for one of the vestal virgins. He sends his attendants to seize her but is prevented by the passing of Caius, the son of the Roman governor. Caius is very much impressed by the beauty of Nydia and after leaving her safely at her home rides on to the court.

The high priest, angry at being so easily thwarted, takes some of his attendants and goes to the home of Nydia to seize her. They are not successful although in the struggle Nydia's father is killed and their home is burned. Nydia escapes to the desert and hides in a cave. A shepherd passes and one of his sheep is carried off and eaten by a lion. The cave where Nydia hides is the lair of the lion and she is terrified as he comes in and stands on a rock near her and roars at her. The shepherd goes to the city to get help to kill the wild beast and lands at the palace of Caius just as a large company are celebrating the arrival of the young woman whom Caius is to marry. He leaves the feast and goes to help the shepherd. They find the cave, capture the lion and at the same time discover Nydia. Caius takes Nydia to his father's house and declares his intention of keeping her under his care. His father objects, she being a Christian. In spite of protests Caius places Nydia in a home, where he goes to visit her. On one of his visits he is followed by the highpriest and his father. The high priest enters the room and accuses Nydia of seducing Caius. In a struggle that follows Caius kills the high priest. His father has Caius carried off by two attendants. He accuses Nydia of the crime. In spite of her protests she is condemned to be thrown to the lions. Caius' betrothed tells him of the event and he rushes to the lions' den to help Nydia. His betrtothed, who has been instrumental in stirring up trouble, opens the door of the den to watch with satisfaction the end of her rival. Caius sees the door open and seizing Nydia, makes his escape. They manage to escape to the desert, where Caius adopts Christianity.

WHEN A WOMAN LOVES (Three Parts).—Henry Warring, a middle-aged business man, brings his pretty bride, Eleanora, into the beautiful home he has built and furnished for her. Delightful surprises meet Eleanora at every turn, and in rapture with the bright rosy atmosphere of her new life, she fails to understand a growing disinterest on the part of her husband. The truth is that Warring has found that his business affairs have become involved during his recent absence, and that only the closest application on his part will save him.

Harry Lighthall, society idol, bachelor and friend of Warring's, has met Eleanora at the country club and is later given the freedom of the Warring home. Eleanora's pretty winning ways attract him, and taking advantage of Warring's apparent neglect of his wife, Lighthall steps in and under the pretense of comforting her, tries to win her heart. To please his passing fancy he has spurned Mary Bayliss, an old and true friend, who when she discovers his fickleness writes to Warring telling him of the attentions which are being pressed upon his girl-bride by Lighthall.

Warring's shock at hearing of the infidelity of his friend and the faithlessness of his wife, added to his business troubles nearly unminds him. Momentarily unbalanced, in desperation he contemplates suicide. Having seen Eleanora go away with Lighthall to a brilliant society masked ball to which he repeatedly refused to go he suddenly changes his mind and follows. Masked, he sees Lighthall take Eleanora, dressed in a Yama-Yama costume, into an ante-room, where he presses his suit but is sternly repulsed. The ball breaks up shortly, and Warring starts to follow the couple home. On the way they unintentionally give him the slip by returning to get a forgotten cloak.

Warring returns, goes to his wife's room full of a determination to end the affair then and there. Eleanora, who has been home all the evening, having sent the maid in her place when her husband refused to go, is dumbfounded. There is a scene in the lower hall in which tragedy is about to enter when the door opens and Lighthall and the maid burst into the room. Hesitating a moment, Warring suddenly sees the real situation. Eleanora has been only too true to him and he feels his baseness in suspecting her. Raising his poor little sobbing child-wife from the floor he takes her to him and asks her forgiveness, while Lighthall, caught in his duplicity, leaves the house shamefaced—an outcast.

"THE PERILS OF PAULINE" (Tenth Episode).—Pauline has been through so many hairbreadth escapes which the villainous Owen and his henchman, Hicks, have arranged for her in the hope that she would meet with an untimely end, that Harry has at last rebelled against his position of protector. He claims that he should be allowed to arrange all future escapades. Pauline consents to this and Harry plans something of his own that will entail no danger. But he calculates without the villains. Owen hears his plans and makes arrangements to do the same thing, but with men of his own who will not be so careful as the ones Harry has made the arrangements with. Harry's plan has been to take Pauline with him to see the work of some smugglers. He has cooked the plan up with some of his friends to show Pauline something that will be near enough to the real thing to impress her.

However, Owen overhears the plan and immediately gets in touch with Hicks, who goes to the wharfs and picks up some of the hangers on. He pays them well and drills them in their parts. They come to the house and ask for Pauline. The butler refuses them entrance but Owen carries the message to Pauline, who thinks they are the men sent by Harry. In spite of the apparent protests of Owen, Pauline insists on going away with them. They take her to a lonely deserted inn along the coast and lock her up. She discovers a telephone on the wall and, having become suspicious of their inttentions, tries to phone Harry. She only gets the message started when her guard discovers her and tears the phone out. The men become alarmed and take her away to another place. Harry has heard enough to give him an idea of the location of her place of detention and starts to get her. When he arrives he finds that she has been removed. The pirates have left a trail which he follows. He loses it but meets a boy who has seen them pass and with fresh information he locates her prison. The men have taken her to an old lighthouse some distance from the shore and have rowed away. Harry and the boy rush to the life-saving station but find that the lifieboat crew have gone out on a call, taking their boat with them. They discover a rocket gun and a breeches buoy, which they take to the top of the cliffs. Loading the gun, Harry shoots a line to the lighthouse and passes Pauline a cable and the life buoy. She starts to come ashore but is seen by the pirates, who give pursuit. Harry sees that they will overtake Pauline before he can pull her ashore so he loads the gun again and, taking a desperate chance, fires at their boat. His aim is true and the sinking of the boat enables Pauline to get safely ashore.

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July 29—Does It End Right? (Drama).....
July 31—All On Account of a Jug (Comedy)...
Aug. 3—At the End of a Perfect Day (Two Parts—Drama) .....
Aug. 5—The Widow (Drama).....
Aug. 10—The Trap (Two Parts—Drama)....
Aug. 12—The Butterfly (Drama).....

BEAUTY.

July 21—Her "Really" Mother (Drama).....
July 28—A Midsummer Love Tangle (Drama).
Aug. 4—A Suspended Ceremony (Com.-Dr.)..

"101" BISON.

July 25—Olano of the South Seas (2 parts—Drama) .....
Aug. 1—Tribal War in the South Seas (Two Parts—Drama) .....
Aug. 7—Rescued by Wireless (Two Parts—Drama) .....

BRONCHO.

July 22—Shorty and the Aridville Terror (2 parts—Drama) .....
July 29—The Long Feud (Two Parts—Drama)..
Aug. 5—Jim Regan's Last Raid (Two Parts—Drama) .....

CRYSTAL.

July 14—What Pearl's Pearls Did (Comedy)...
July 21—Getting Vivian Married (Comedy)....
July 28—Their Parent's Kids (Comedy).....
—Charlie's Toothache (Comedy).....
Aug. 4—Some Cop (Comedy).....

DOMINO.

July 23—Jim Cameron's Wife (Two Parts—Drama) .....
July 30—The Curse of Caste (Two Parts—Drama) .....
Aug. 6—The Thunderbolt (Two Parts (Dr.)..

ECLAIR.

July 22—Allah-3311 (3 parts—Drama).....
July 26—When Death Rode the Engine (Western—Drama) .....
July 29—The Dupe (Two Parts—Drama).....
Aug. 2—In the Days of Old (Juvenile—Drama)
Aug. 5—Firelight (Two Parts—Drama).....
Aug. 9—Moonlight (Drama).....

FRONTIER.

July 26—When Memory Recalls (Drama).....
Aug. 2—The Mind's Awakening (Drama).....
Aug. 9—A Frontier Romance (Western-Dr.).

GOLD SEAL.

July 21—Lucille Love, the Girl of Mystery (Series No. 15—2 parts—Drama).....
July 28—The Love Victorious (Three Parts—Drama) .....
Aug. 4—The Trey o' Hearts (Series No. 1—(Three Parts—Dr.).

IMP.

July 23—The Gateway of Regret (Drama).....
July 27—When Romance Came to Anne (Two Parts—Drama) .....
July 30—The Universal Boy (Series No. 2) (Comedy) .....
Aug. 3—A Normandy Romance (Drama).....
Aug. 6—When the Heart Calls (Two Parts—Drama) .....

JOKER.

July 25—The Polo Champions (Comedy).....
July 29—Wooing of Bessie Bumpkin (Comedy).
Aug. 1—Wife's Busy Day (Comedy).....
Aug. 5—The Third Party (Comedy).....
Aug. 8—That's Fair Enough (Comedy).....

KAY-BEE.

July 24—The Sheriff of Bisbee (2 parts—Dr).
July 31—An Eleventh Hour Reformation (Two Parts—Drama) .....
Aug. 7—The Gangsters and the Girl (Two Parts—Drama) .....

KEYSTONE.

July 6—Row Boat Romance (Comedy).....
July 9—(Not yet announced).
July 11—Love and Salt Water (Comedy).....
—World's Oldest Living Thing (Com.)..

KOMIC.

July 26—Leave It to Smiley (Comedy).....
Aug. 2—Bill Takes a Lady to Lunch—Never Again! (Comedy) .....
Aug. 9—Ethel's Teacher (Comedy).....

MAJESTIC.

July 24—Lest We Forget (Drama).....
July 26—The Mystery of the Hindu Image (2 parts—Drama) .....
July 28—Down by the Sounding Sea (Drama)..
Aug. 2—Moonshine Molly (Two Parts—Dr.)..
Aug. 4—The Idiot (Drama).....
—The Tavern of Tragedy (Two Parts—Drama) .....

NESTOR.

July 24—All at Sea (Comedy).....
July 29—An Indian Eclipse (Indian-Drama)...
July 31—Maggie's Honest Lover (Comedy).....
—On Lake Stamburg, Bavaria, Germany (Scenic) .....
Aug. 5—For Old Time's Sake (Western-Dr.)..
Aug. 7—Detective Dan Cupid (Comedy).....

POWERS.

July 24—Kate Waters of the Secret Service (2 parts—Drama).....
July 31—The Tangle (Comedy).....
Aug. 7—The Man of Her Choice (Drama).....

PRINCESS.

July 10—The Girl of the Seasons (Comedy)....
July 17—The Veteran's Sword (Drama) .....
July 24—The Cavalry at Fort Meyer, Va. (Scenic) .....
July 24—Harvesting Ice (Scenic).....
July 31—The Target of Destiny (Drama).....
Aug. 7—Her Duty (Drama).....

RELIANCE.

July 27—Our Mutual Girl, No. 28 (News).....
July 29—The Sheriff's Prisoner (Drama).....
Aug. 1—The Gunman (Two Parts—Drama).....
Aug. 3—Our Mutual Girl, No. 29 (News).....
Aug. 5—Izzy and His Rival (Comedy).....
Aug. 7—On the Border (Drama).....
Aug. 8—The Bank Burglar's Fate (Two Parts—Drama) .....

REX.

July 23—At the Foot of the Stairs (Drama)...
July 26—An Awkward Cinderella (Comedy-Dr.)
July 30—Circle 17 (Two Parts—Drama).....
Aug. 2—Behind the Veil (Drama).....
Aug. 6—The Symphony of Souls (Drama)....
Aug. 9—A Midnight Visitor (Drama.....

ROYAL.

July 18—The New Housekeeper (Comedy).....
July 25—Milling the Militant (Comedy).....
—Servants Superseded (Comedy).....
Aug. 1—The Baker Street Mystery (Comedy)..
Aug. 8—Ringing the Changes (Com.).....
—Miss Glady's Vacation (Com.).....

STERLING.

July 23—Love and Lunch (2 parts—Comedy)...
July 27—A Wild Ride (Juvenile—Comedy).....
July 30—Troublesome Pete (Comedy).....
Aug. 3—A Race for Life (Juvenile-Comedy)..
Aug. 6—A Dramatic Mistake (Comedy)...

THANHOUSER.

July 26—From Wash to Washington (Comedy).
July 28—The Messenger of Death (Two Parts—Drama) .....
Aug. 2—The Butterfly Bug (Comedy).....
Aug. 4—The Guiding Hand (Two Parts—Dr.)
Aug. 9—The Telltale Star (Comedy).....

UNIVERSAL IKE.

July 21—Universal Ike, Jr., in Cupid's Victory (Comedy) .....
July 28—Universal Ike, Jr., in His City Elopement (Comedy) .....
Aug. 4—Universal Ike Jr.'s Legacy (Comedy)

VICTOR.

July 27—Out of the Valley (Drama).....
July 31—The Mad Man's Ward (Two Parts—Drama) .....
Aug. 3—Man and His Brother (Two Parts—Western Drama).....
Aug. 7—The Coast Guard's Bride (Two Parts—Drama) .....

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July—The Devil's Eye (4 parts—Drama).....
July—The Secret Seven (4 parts—Drama).....
July—The Midnight Marriage (4 parts—Dr.)...

CHILD PLAYERS CO. OF AMERICA.

July—Kids of the Movies (2 parts—Comedy)...

COSMOFOTOFILM CO.

July—She Stoops to Conquer (4 parts—Drama)

ECLECTIC.

July—The Tramp (3 parts—Drama).....
July—The Reign of Terror (6 parts—Drama)...
July—Detective Craig's Coup (5 parts—Dr.)...

ECLIPSE-URBAN.

July 13—Butterfly and His Dog (Comedy).....
—Magic Matches (Comedy).....
July 20—The Joke That Kills (2 parts—Dr.)..
July 27—Sammy Is Too Cautious (Comedy)....
—Peter's Perseverance (Comedy).....

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July—The Toll of Mammon (4 parts—Drama)..

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June 20—Spitfire (4 parts—Drama).....
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July—The King of the Beggars (4 parts—Dr.)..
July—The Human Wolves (5 parts—Drama)...
July—Wu Chung Foo (4 parts—Drama).....

FEATURES IDEAL.

June—Whom the Gods Destroy (3 parts—Dr.).
June—The Actress' Redemption (4 parts—Dr.).

GAUMONT.

June 13—Kronstadt (3 parts—Drama).....
June 27—The Iron Man (3 parts—Drama).....

HEPWORTH AMERICAN.

July 20—Once Aboard the Lugger (Comedy)...
—Poorluck Minds the Shop (Comedy)...
July 27—The Whirr of the Spinning Wheel (2 parts—Drama) .....

LASKY.

June 15—The Only Son (5 parts—Drama).....
July—The Man On the Box (5 parts—Drama)..

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July—Germania (5 parts—Drama).....

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July 21—Lupin, the Gentleman Burglar (Three Parts) .....

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July 11—Lena Rivers (Five Parts—Drama)....

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGRAPH.

July 20—The World and the Woman (Drama)..
July 23—The Cheeseville Cops (Comedy).....
—The Show Busters (Comedy).....
July 25—The Little Widow (Drama).....
July 27—Gwendolyn, the Sewing Machine Girl (Comedy) .....
—Search, the Scientific Detective (Comedy) .....
July 30—A Bit of Human Driftwood (Two Parts—Drama) .....
Aug. 1—The Man Who Paid (Drama).....

EDISON.

July 20—The Adventure of the Absent-Minded Professor (7th of the Octavius Amateur Detective Series—Comedy).....
July 21—A Matter of Minutes (8th of "The Man who Disappeared" series—Dr.)..
July 22—A Deal in Statuary (Comedy).....
—His Wife's Burglar (Comedy).....
July 24—Laddie (Special—2 parts—Drama)...
July 25—The Last Assignment (Twelfth of the "Dolly of the Dailies" series—Drama).
July 27—A Canine Rival (Eighth of the Wood B. Wedd Series—Comedy).....
July 28—The Mystery of the Lost Stradivarius (Ninth of the "Chronicles of Cleek" series—Drama) .....
July 29—Something to a Door (Comedy).....
July 31—The Stuff That Dreams Are Made Of (Special—Two Parts—Comedy).....
Aug. 1—Farmer Rodney's Daughter (Drama)..
Aug. 3—A Tango Spree (Comedy).....
Aug. 4—The Living Dead (Ninth of the "Man Who Disappeared" series—Drama).
Aug. 5—A Change of Business (Comedy)....
—Faint Heart Ne'er Won Fair Lady (Comedy) .....
Aug. 7—The Presidentt's Special (Special—Two Parts—Drama) .....
Aug. 8—One Touch of Nature (Comedy).....

ESSANAY.

July 20—Money Talks (Comedy).....
July 21—Mrs. Billington's First Case (Comedy-Drama) .....
July 22—The Fable of "Higher Education That Was Too High For the Old Man" (Comedy).....
July 23—Slippery Slim's Inheritance (Comedy).
July 24—A Little From Home (Special—2 parts—Drama) .....
July 25—Broncho Billy and the Gambler (Dr.).
July 27—Sweedie and the Lord (Comedy).....
July 28—A Clash of Virtues (Drama).....
July 29—The Fable of "The Coming Champion Who Was Delayed" (Comedy).....
July 30—Snakeville's Home Guard (Comedy)...
July 31—The Seventh Prelude (Special—Two Parts—Drama) .....
Aug. 1—The Squatter's Gal (Drama).....
Aug. 3—In and Out (Comedy).....
Aug. 4—Her Trip to New York (Drama)....
Aug. 5—The Fable of the "Busy Business Boy and the Droppers In" (Comedy)...
Aug. 6—Slippery Slim's Dilemma (Comedy)..
Aug. 7—The Motor Buccaneers (Special—Two Parts—Drama) .....
Aug. 8—Broncho Billy's Fatal Joke (Drama).

KALEM.

July 20—In Wolf's Clothing (4th of the Alice Joyce Series—Special—2 parts—Dr.)..
July 21—The Beast (Drama).....
July 22—The Rival Railroad's Plot (Special—2 parts—Drama).....
July 24—The Bingville Fire Department (Com.)
July 25—Defying the Chief (Drama).....
July 27—The Identification (Special—Two Parts Drama) .....
July 28—The Man with the Glove (Drama)....
July 29—The Indian Agent (Special—Two Parts —Drama) .....
July 31—The Deadly Battle at Hicksville (Comedy) .....
Aug. 1—The Lad from Old Ireland (Drama).
Aug. 3—The Vampire's Trail (Special—Two Parts—Drama) .....
Aug. 4—The Chief of Police (Drama).....
Aug. 5—The Operator at Black Rock (Special —Two Parts—Drama) .....
Aug. 7—Don't Monkey with the Buzz Saw (Comedy) .....
Aug. 8—Grey Eagle's Revenge (Drama).....

GEORGE KLEINE.

June 23—A Midnight Guest (Cines—Special—Two Parts—Drama) .....
June 30—The Bondage of Evil (Celio—Special—Two Parts—Drama) .....
July 7—Heirloom (Cines—Special—2 parts—Drama) .....
July 14—The Rival Actresses (Cines—Special—2 parts—Drama).....
July 21—The Stronger Tie (Cines—Special—Two Parts—Drama).....
July 28—On Temptation's Toil (Special—Two Parts—Drama) .....

LUBIN.

July 21—Temper and Temperature (Comedy)..
—Worms Will Turn (Comedy).....
July 22—Who Seeks Revenge (Special—2 parts —Drama) .....
July 23—The False Shadow (Special—2 parts—Drama) .....
July 24—A Traitor to His Country (Drama)...
July 25—A Matter of Record (Comedy).....
July 28—The Question and Answer Man (Comedy) .....
July 29—The Lure of the Car Wheels (Special—Two Parts—Drama).....
July 30—Three Men and a Woman (Special—Two Parts—Drama) .....
July 31—Within the Noose (Drama).....
Aug. 1—She Gave Him a Rose (Comedy).....
—The Rise of the Johnsons (Comedy)..
Aug. 4—A Fatal Card (Comedy).....
—He Woke Up in Time (Comedy).....
Aug. 5—The Man With a Future (Special—Two Parts—Drama) .....
Aug. 6—A Daughter of Eve (Special—Two Parts—Com.-Dr.) .....
Aug. 7—A Siren of the Desert (Drama).....
Aug. 8—Love and Flames (Comedy).....

MELIES.

July 11—A Friend's Forgiveness (Special—2 parts—Drama) .....
July 14—Rags and Patriotism (Comedy).....
July 15—Justly Punished (Drama).....
July 16—The Test of True Love (Comedy).....
July 16—A Sublime Deception (Special—2 parts —Drama) .....
July 18—The River's Secret (Special—2 parts—Drama) .....
July 21—(Title not reported).
July 22—His Sense of Duty (Drama).....
July 23—Wanted a Sweetheart (Comedy).....
July 23—When Preachers Leave Home (Special —2 parts—Comedy).....
July 25—Black Pearls (Special—Two Parts—Drama) .....
July 29—An Actress' Son (Drama).....
July 30—The Trouserless Policeman (Comedy)
July 31—Music Hath Charms (Comedy).....
Aug. 1—Honor Redeemed (Special—Two Parts —Drama) .....

PATHE.

July 20—In French Guiana (Scenic-Edu.)....
—The Crayfish (Educational-Biology)..
July 21—A Badger Hunt (Animal-Edu.).....
—Life in Japan (Customs) .....
July 22—Pathe's Weekly No. 46, 1914 (News).
July 27—Coffee Cultivation (Santos, South America) (Educational) .....
—The Hosts of the Sea (Oceanography)
July 28—The Straits of Bonifacio (Sardinia) (Educational) .....
—Hemp Growing (New Zealand) (Horticultural) .....
July 29—Pathe's Weekly No. 47, 1914 (News).

SELIG.

July 20—A Woman Laughs (Special—2 parts—Drama) .....
July 20—Hearst-Selig News Pictorial, No. 41 (News) .....
July 21—The Lure of the Ladies (Comedy)....
July 22—The Sealed Package (Drama).....
July 23—Hearst-Selig News Pictorial, No. 42 (News) .....
July 24—The Substitute Heir (Comedy).....
July 25—Footprints (Comedy-Drama).....
July 27—Hearst-Selig News Pictorial No. 43 (News) .....
July 27—A Five Hundred Dollar Kiss (Special—Two Parts—Comedy).....
July 28—Muff (Drama) .....
July 29—The Mother Heart (Special—Two Parts —Drama) .....
July 30—Hearst-Selig News Pictorial, No. 44 (News) .....
July 31—When the Cook Fell Ill (Comedy).....
Aug. 1—Love vs. Pride (Drama).....
Aug. 3—Hearst-Selig News Pictorial No. 45 (News) .....
Aug. 3—Etienne of the Glad Heart (Special—Two Parts—Drama).....
Aug. 4—The Ordeal (Drama).....
Aug. 5—The Reporter on the Case (Drama)..
Aug. 6—Hearst-Selig News Pictorial No. 46 (News) .....
Aug. 7—The Skull and the Crown (Comedy)..
Aug. 8—Carmelita's Revenge (Drama).....

VITAGRAPH.

July 20—Love the Clairvoyant (Drama).....
July 21—Bread Upon the Waters (Special—2 parts—Drama) .....
July 22—Buddy's Downfall (Comedy).....
July 23—The Apple (Drama).....
July 24—The Winning Trick (Comedy).....
July 25—Romantic Josie (Special—Two parts—(Comedy) .....
July 27—His Kid Sister (Comedy).....
July 28—John Rance, Gentleman (Special—Two Parts—Drama).....
July 29—Officer Kate (Comedy).....
July 30—The Greater Motive (Drama).....
July 31—Private Bunny (Comedy).....
Aug. 1—The Violin of M'sieur (Special—Two Parts—Drama) .....
Aug. 3—Detective and Matchmaker (Com-Dr)
Aug. 4—Warfare in the Skies (Special—Two Parts—Military-Dr.) .....
Aug. 5—Second Sight (Comedy).....
Aug. 6—Memories in Men's Souls (Special—Two Parts—Drama).....
Aug. 7—The Locked House (Comedy).....
Aug. 8—The House On the Hill (Special—Two Parts—Drama).....

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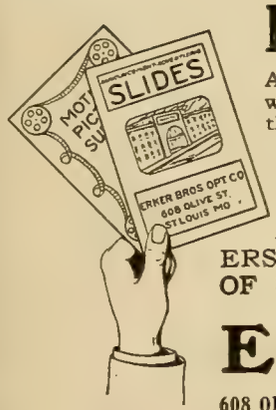

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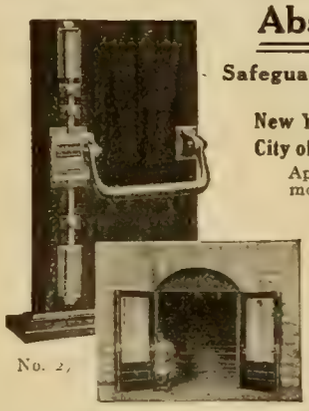

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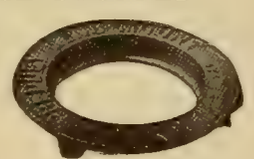

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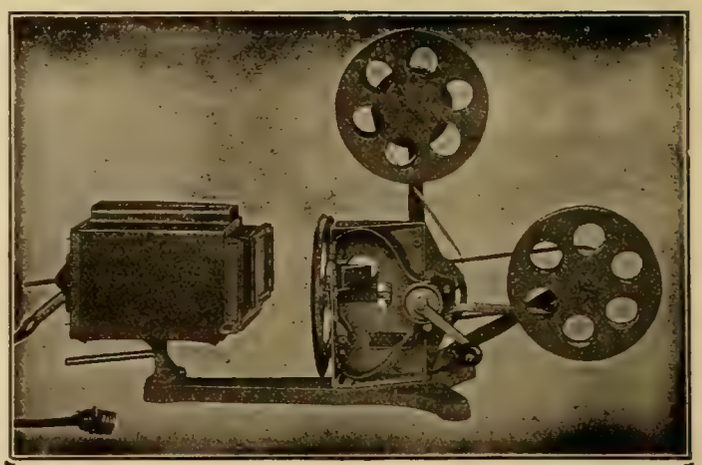

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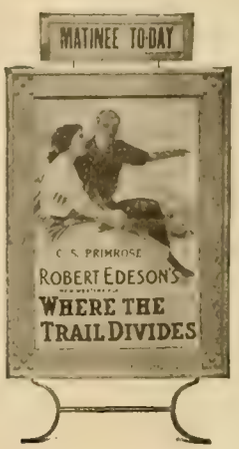

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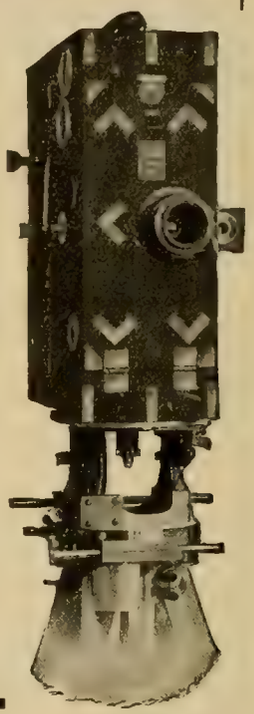

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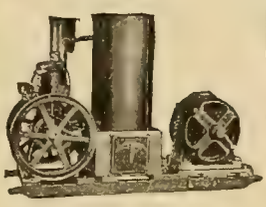

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the exciting picture

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in which the leading part is played by delightful
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Also for release August 4

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A one reel character study with Robert Harron in the cast

THE KOMIC "BILL" Series by Paul West has caught on with the public and is reasonably sure of proving a strong drawing card. "BILL" No. 3, "BILL TAKES A LADY TO LUNCH," will be released Sunday, August 2. No. 4 will be released Sunday, August 16.

THE MAJESTIC GUIDE FOR EXHIBITORS

DOWN BY THE SOUNDING SEA (1 Reel) Release date, Tuesday, July 28—Not especially strong, but having a pleasing artistic touch in story, acting and scenic beauty, featuring Bobby Harron.

MOONSHINE MOLLY (2 Reels) Release date, Sunday, August 2—A mountain moonshine story with Mae Marsh and Robert Harron in ideal parts. The picture should please with its quaint character touches and its thrilling moments.

THE IDIOT (1 Reel) Release date, Tuesday, August 4—Another Bobby Harron character study ending in a thrill.

THE TAVERN OF TRAGEDY (2 Reels) Release date, Sunday, August 9—Featuring Dorothy Gish. A story of unusual plot and incident and of gripping interest.

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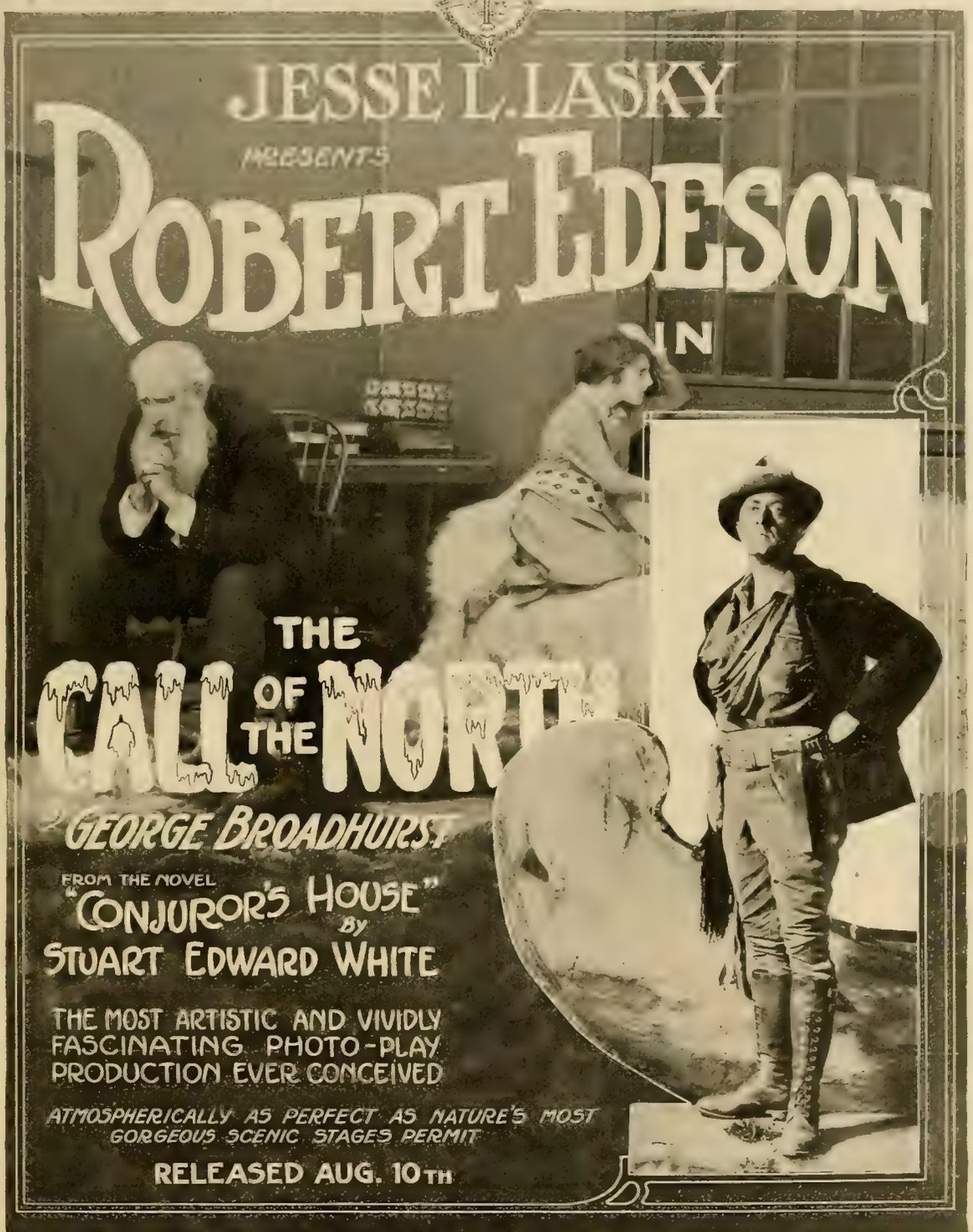

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WE ARE PRODUCING a new series featuring Little Matty Roubert, called THE UNIVERSAL BOY, which is setting the kiddies of America wild with delight.

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A domestic sermon that will strike home with telling force.

Imp Two-Reel Drama .....Released August 10

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Deals with political graft and its penalty. It is timely.

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FORD STERLING will make you roar with his comedy, **"AT THREE O'CLOCK," Released August 13.**

"HER TWIN BROTHER" (Joker-Aug. 12). "THE BARNSTORMERS" (Powers-Aug. 14) and **"WILLIE'S DISGUISE"** and **"SOME COOKS" (Crystal-Aug. 11)** offer hilarious fun.

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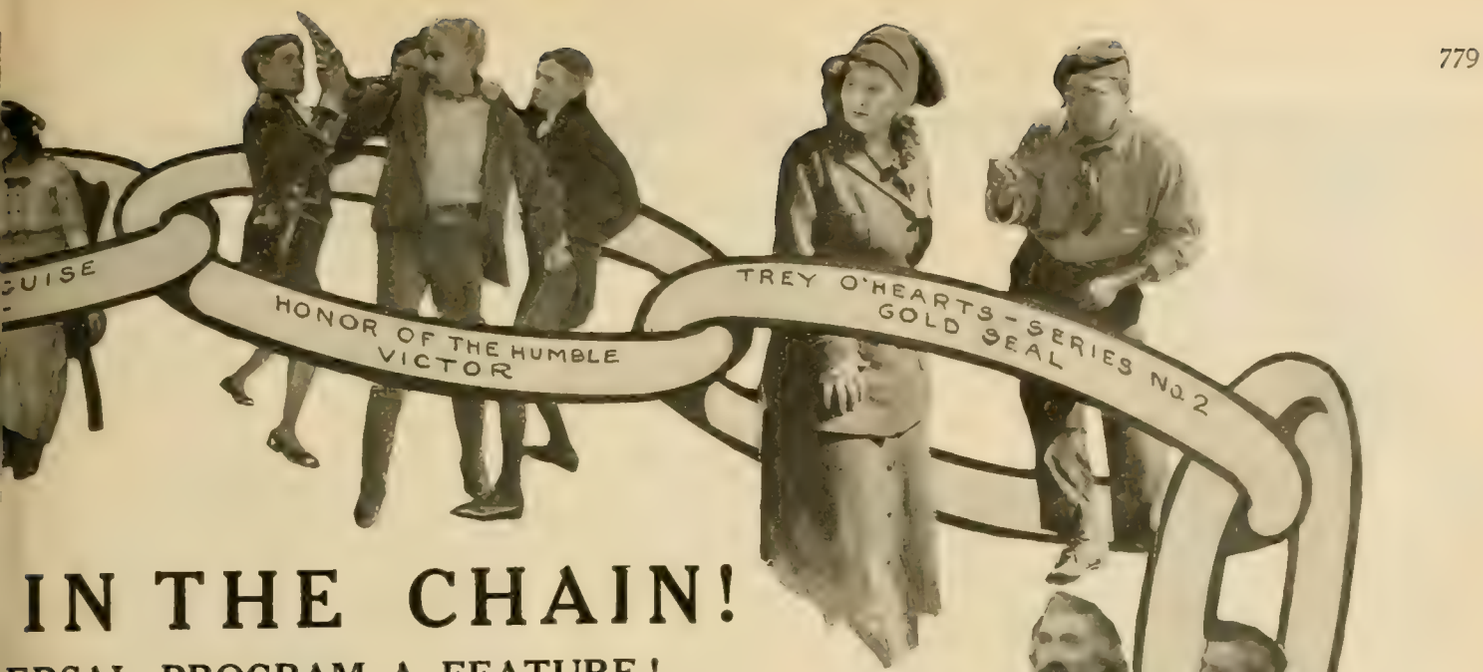

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An exquisite story of real life, involving the comradeship of two firemen, and the love of one for a little seamstress. Anna Little and Herbert Rawlinson play the lead roles, with William Worthington as the other pal.

Rex Two-Reel Drama.....Released August 13

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Shows Florence Lawrence in another of her appealing roles of lowly life.

Victor Two-Reel Drama .....Released August 14

"On Rugged Shores"

Shows the Nestor comedians under Al. E. Christie in a straight drama. It reveals your favorites, Eddie Lyons, Lee Moran and Victoria Forde in a new light.

Nestor Drama .....Released August 14

"The Hedge Between"

Plays upon the heartstrings.

Rex Comedy Drama.....Released August 16

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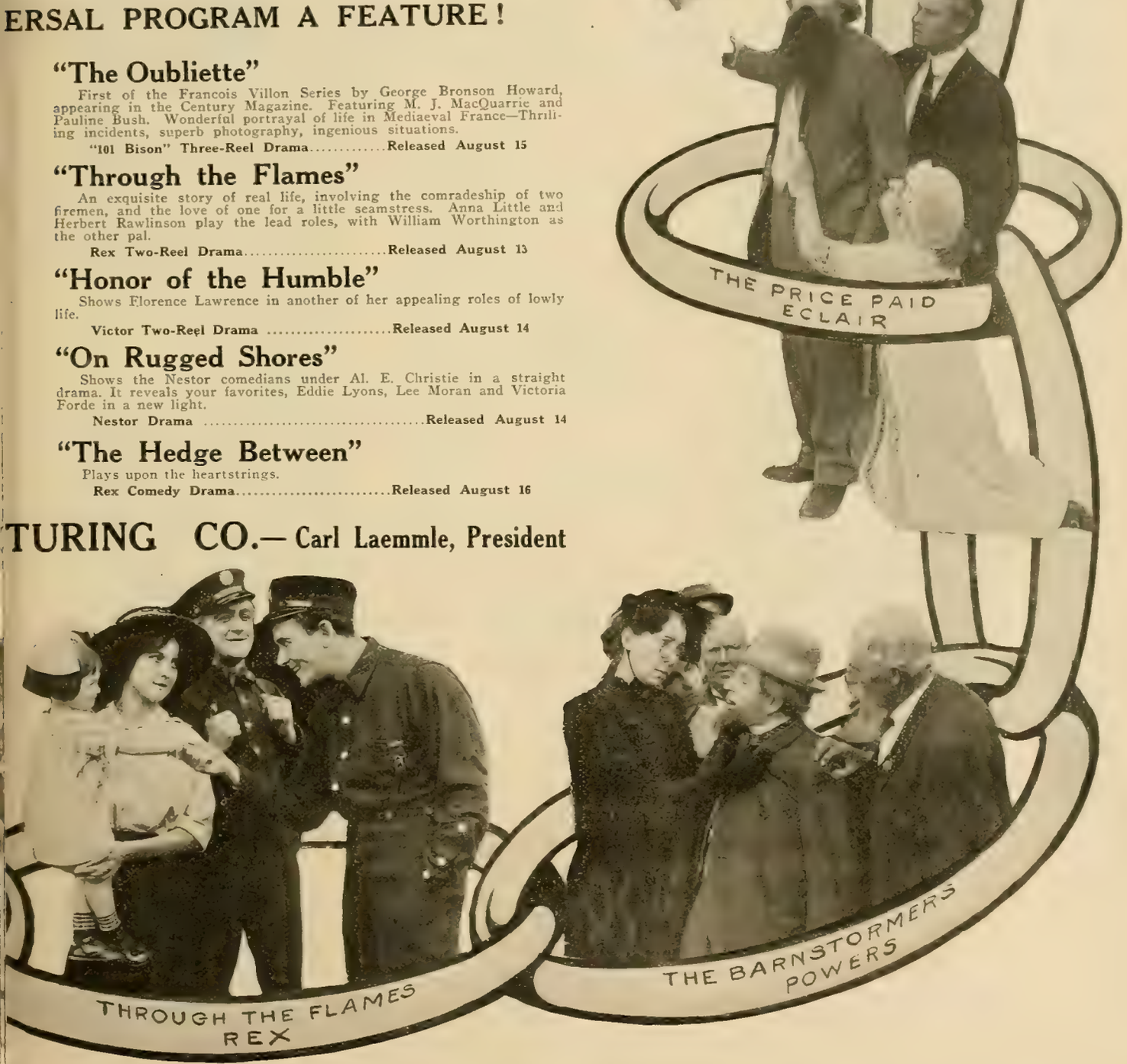

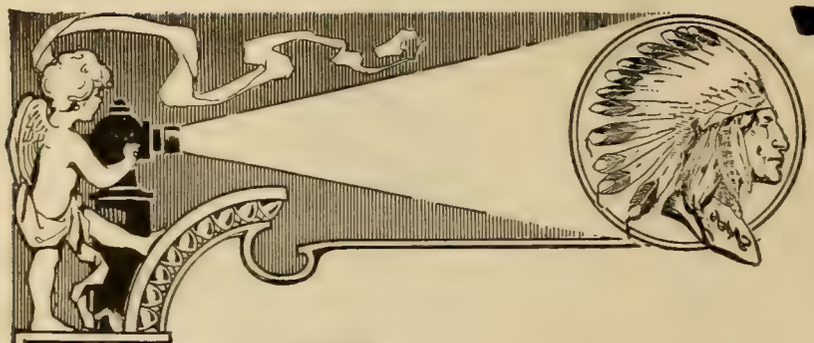

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Three Big Thrills

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A comedy-drama showing how father was forced to "come across." Adapted from The Munsey Magazines.

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The Fable of

"The Manoeuvres of Joel and Father's Second Time on Earth"

Another of the big ADE comedy hits.

Released Thursday, August 13th

"Slippery Slim and His Tombstone"

A comedy film in which there is a laugh in every foot.

Released Friday, August 14th

"A Gentleman of Leisure"

(IN TWO ACTS)

A new sort of mystery photoplay which shows that appearances are often deceptive. Adapted from The Munsey Magazines.

Released Saturday, August 15th

"Broncho Billy Wins Out"

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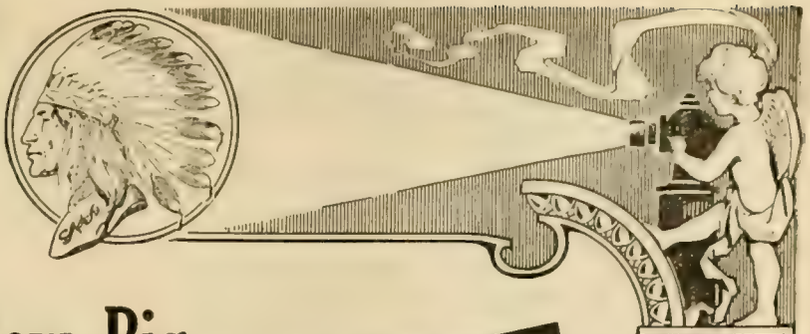
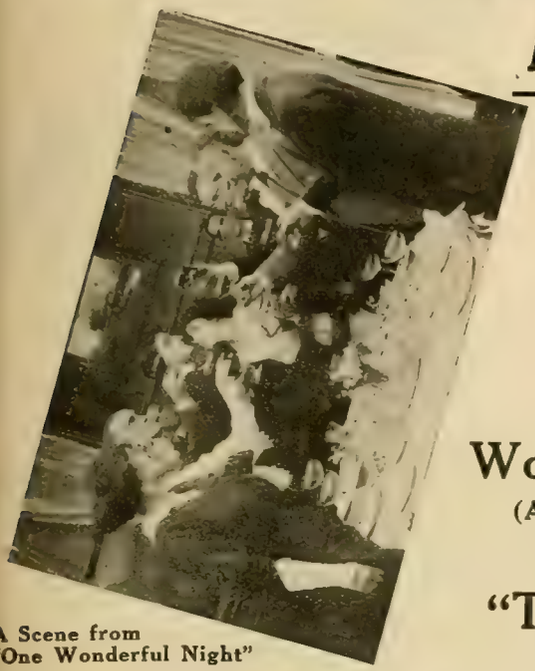


A Few Big Features



A Scene from "One Wonderful Night"

"One Wonderful Night"

(A great mystery drama)

A scene from "Blood Will Tell"

"The Good-for-Nothing"

(A drama in 4 acts, featuring G. M. ANDERSON)

A Scene from "The Good-For-Nothing"

"Blood Will Tell"

(A Colonial drama in 3 acts)

"Ambushed"

(A new 3 act drama of adventure)

A scene from "Ambushed"

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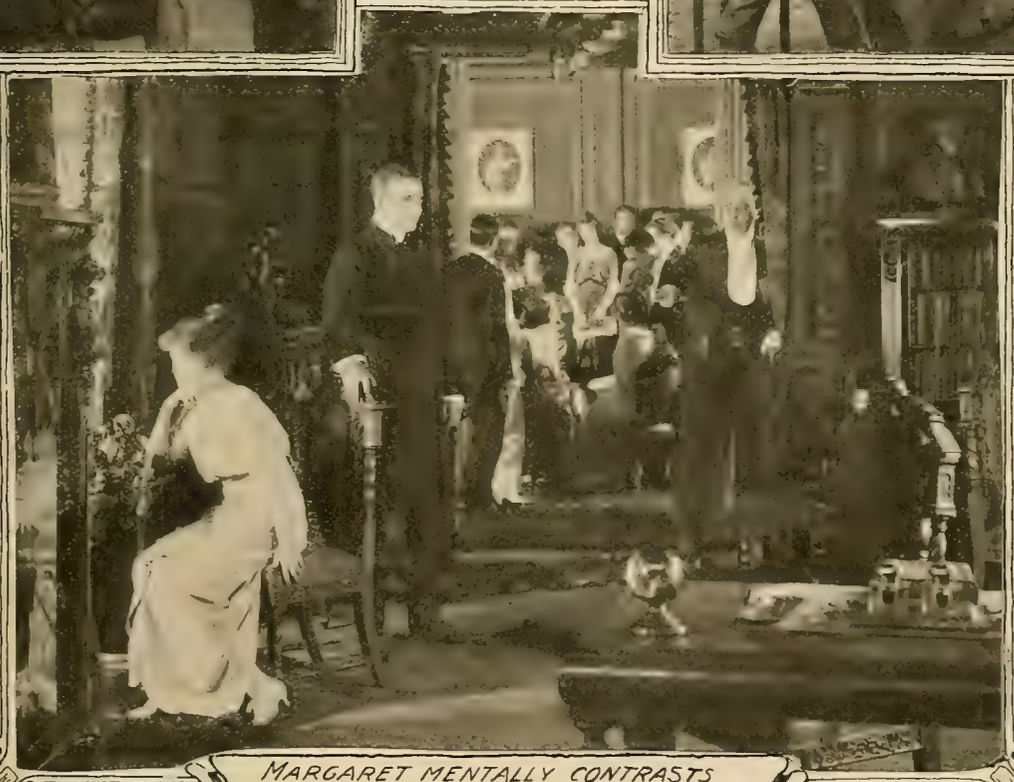
The drama of an unique rivalry, written by the distinguished clergyman-author, Cyrus Townsend Brady.



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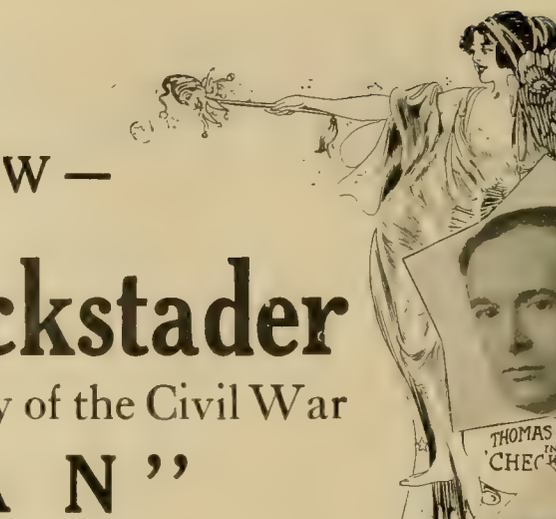

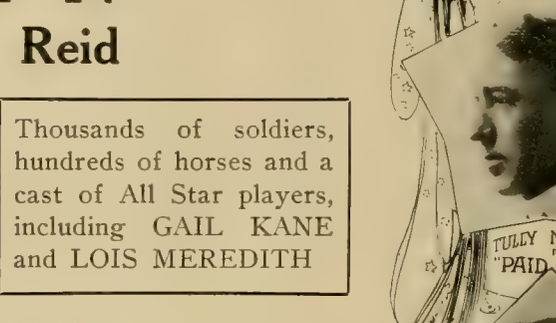

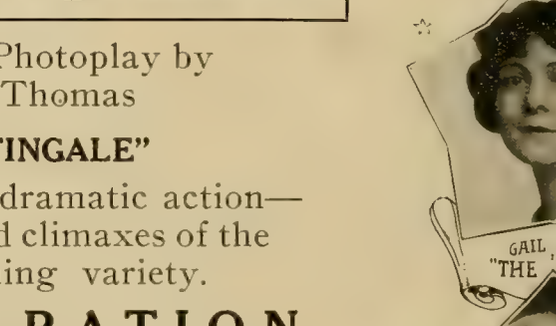

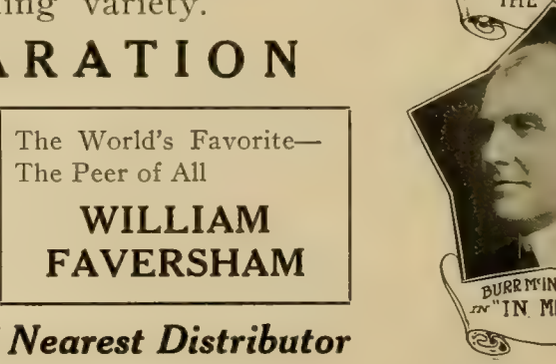

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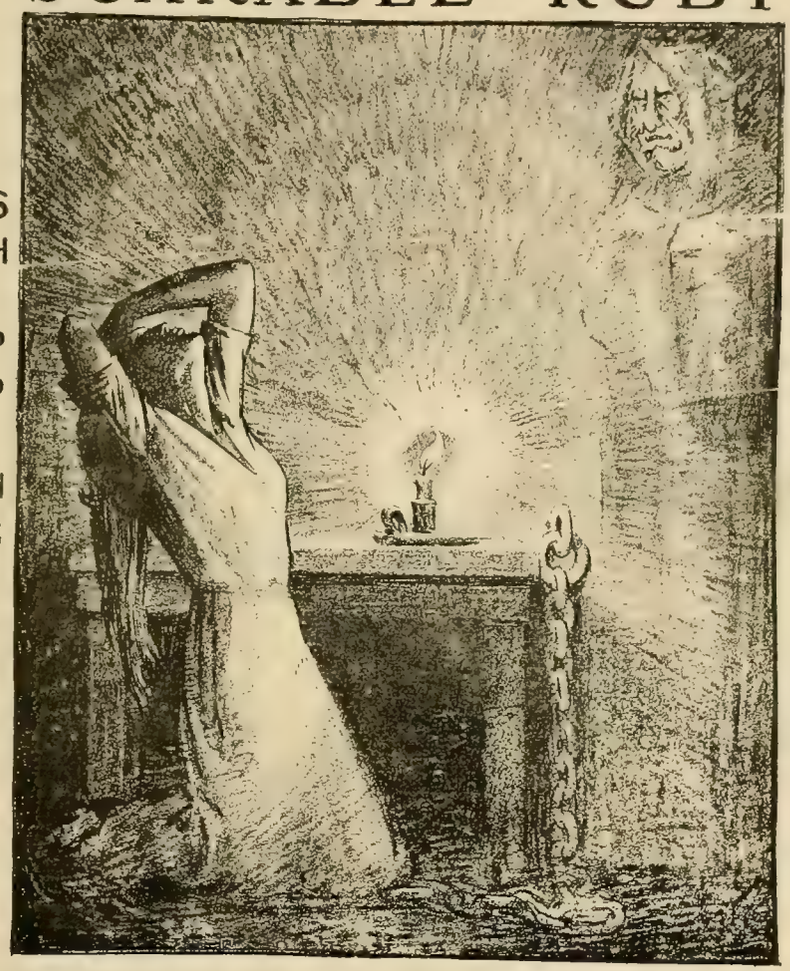

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"A DAUGHTER OF EVE"—2 Reels—Thursday, Aug. 6th.

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Split Reel Comedy.....Tuesday, August 4th

Judge Holden being three parts loaded, gets into a row. Smith protects him and the Judge gives him an ace of diamonds, which, when shown, will secure favors. Next day a score of prisoners show an ace of diamonds.

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Hans, a hobo, goes to sleep in the park and has a most wonderful dream of prosperity, but is rudely woke up by two officious cops.

"THE MAN WITH A FUTURE"

Two-Reel Drama.....Wednesday, August 5th

A dramatic story of the criminal classes. The life of a woman. Crime and reformation; virtue and consolation.

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A pretty story of the farm and green lanes, with a very worthy love match brought to a happy ending after many trials.

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Typical Western story, with atmosphere of the dance hall of the mining camp. A siren unites two lovers.

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A Cissy admirer sets fire to the home of the beautiful Eileen, with a devilish cigarette. The fire boys rush out the town squirter and wreck the cottage, but save the girl.

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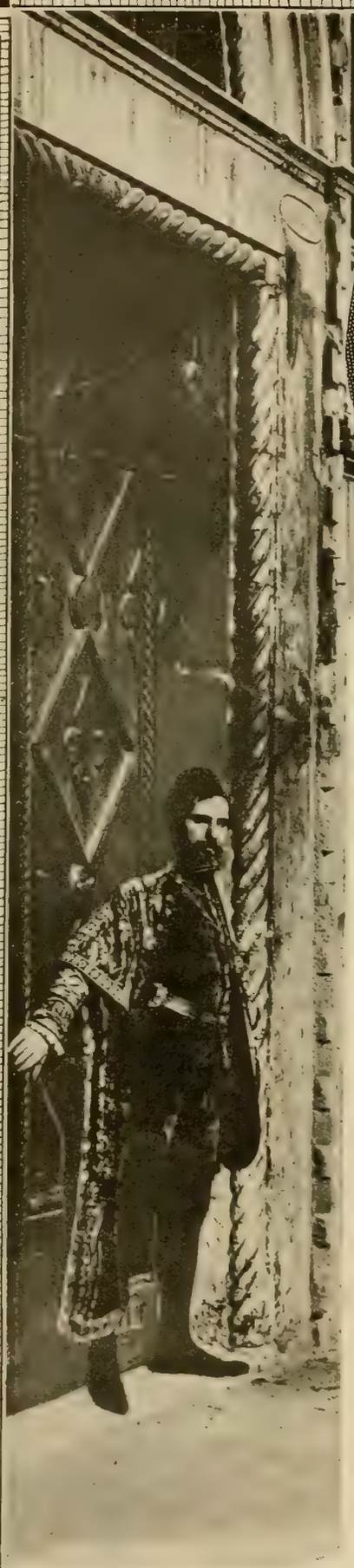

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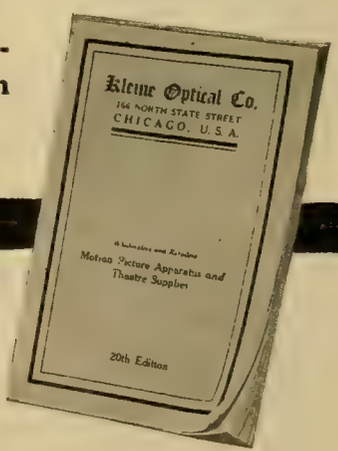

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"Warfare in the Skies"
Two Part Drama **Tuesday, Aug. 4th**

The battle is terrific, bombs bursting in mid-air and the clashing of winged foes are a sight surpassing description. Treachery is overthrown and the end brings peace and happiness. **EDITH STOREY** and **EARLE WILLIAMS** in the leads.

"Second Sight"
Vita-Laugh Comedy **Wednesday, Aug. 5th**

If foresight was as keen as hindsight, Ponsonby would not have lost his temper and his bungalow. He sees things differently now. He and his family are happy. **DAN CRIMMINS, LOUISE BEAUDET** and **ROSA GORE** are the cast.

"Memories in Men's Souls"
Drama **Thursday, Aug. 6th**

The presence of the child and his responsibility for it, saves the father from dishonor. He remains loyal to his child and his wife. **VAN DYKE BROOKE, NORMA TALMADGE** and **ANTONIO MORENO.**

"The Locked House"
Vita-Laugh Comedy **Friday, Aug. 7th**

Bunny is locked out, gets caught in the dumb-waiter and mistaken for a burglar. **FLORA FINCH** helps him out of his predicament.

"The House on the Hill"
Two Part Drama **Saturday, Aug. 8th**

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....Vice-President and General Manager
The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 882.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, August 8, 1914.

Facts and Comments

WE think it our duty to call attention to the follies of official censorship and to the evils that result from it to the growth and development of the motion picture art. Official censorship is still young; it is not a hardy plant. In Ohio it has been suspended more than once, and it is now leading the sad existence of a statute which is not indorsed by public sentiment. In our neighboring state of Pennsylvania it has just started, and we have had some decisions which have moved the laughter of the world. The latest display of censorial stupidity was made over the film "John Barleycorn." All who have seen this picture agree that its moral lesson is powerful; indeed, there is a good deal more morality than drama in the production. Naturally enough, the film was enthusiastically approved by temperance societies and all the elements which stand for total abstinence, while on the other hand it excited the resentment of the liquor interests. Enter: J. Louis Breitinger, official censor of the state of Pennsylvania. He says he cannot pass the film because it exaggerates. He is not satisfied with the size of the happy ending; he says he wants the happy ending much longer. This is clearly invading the realm of art rather than of ethics. Just when and where J. Louis Breitinger qualified as a dramatic critic has not been revealed to mortal man.

*

We knew it would come to this. Clothe a man or, worse still, a woman, with arbitrary power to rule in matters of morality and you cannot set any limits. Censors will go from ethics to matters of taste and finally to rules of dramatic construction. It is agreeable to the friends of the motion picture, and indeed to all Americans who take pride in their liberties, to note the fact that the press of Philadelphia takes a strong stand for the freedom of the screen. One of the papers prints a scene from the films which Breitinger will not allow to be shown. Of course, no attempt will be made to stop the paper from circulating a picture which Breitinger says must not be shown in any moving picture theater in Pennsylvania. Where is the logic of this situation? Why is the newspaper privileged to print unhindered what the exhibitor may not show without running the risk of being cast into jail? Censorship is its own worst enemy. It may be trusted to array public sentiment against itself. The weight of public opinion and the self-respecting exhibitors, which constitute more than 99 per cent. of the exhibiting body, will eventually crush censorship.

* * *

"A STRIKING parallel," says a Western paper, "might be drawn between the depiction of crime in moving pictures and stories of crime in newspapers. Most, if not all, the arguments against pictures of crime might be used with equal propriety against newspaper articles giving details of crime, and, on the other hand, the arguments in favor of publication of such matter in newspapers might be applied to the presentation of this class of films." We cite this remark because it has a special significance just now when the newspapers in this city are giving up the lion's share of their front page to two so-called murder mysteries. What would be thought of the motion picture producers if they emulated this horrible example and tried to show scenes in and about the locations of the murders? Happily, no producer even thinks of such a thing. If crime is to be the chief theme of newspapers the pictures will not follow such a policy, which is really destructive of justice and productive of a disgusting morbid feeling in the public.

* * *

THE good effects of the recent reorganization of the exhibitors of the country are beginning to be felt even thus early. The newly-elected president of the League has received letters from exhibitors all over the country congratulating him on his election and expressing an anxiety to join and to be active in the organization. While the blight of censorship threatened to disrupt the organization a second time the work of really useful construction had come to a practical standstill. Now, with this danger out of the way and with the League committed unequivocally against all forms of censorship, there promises to be a great revival of interest in organization. The new president will play no politics and is anxious to have the exhibitors all over the country to understand this. He has splendid plans for the creation of a national bureau of assistance which will render an equivalent in service to every exhibitor who pays dues to the national organization. The great body of exhibitors in this country consists of intelligent men, thoroughly in love with their calling and anxious to cooperate for the common good, not only of themselves but of the industry at large. These men will now be given a chance to show what they can do, and the results will surely be beneficial to the growth and the prestige of motion pictures in every state of the Union.

Greater Power Hath No Art

By Louis Reeves Harrison.

NEARLY two years ago an organization was dedicated to the proposition of encouraging good stage plays, "by the people and for the people," and behind it was a belief in what has come to be recognized as "dramatic instinct" *in* people. This belief is founded on a profound knowledge of human nature. We need to be charmed and stimulated in order to set going the finer energies within us. When we feel that we are being forced to attack difficult problems, such as many presented in the old system of education, there is a revolt within us that clogs the wheels of thought. This leads to no desirable ends. There is lacking a pleasant receptive condition that exists in our minds when we expect to be entertained.

Have you ever noticed how the presence of one brilliant talker in a mixed society seems to depress slow thinkers, either to silence them altogether or arouse their hostility? The swift methods of one are out of tune with the others, out of harmony with the whole, and this is the effect an impatient teacher has upon children with characters yet in the formative period. That is one reason why we used to hate school. When minds are not properly receptive, they are not alert. It is not possible for such minds to absorb thoroughly; so much that is apparently learned is soon forgotten. How about the pretty stories we read, the little rhymes we heard? Drastic means may cultivate mental power to an astonishing extent for purposes of examination, but it is only a flare that leaves darkness more intense after it is over. Those things which get a foothold in us and grow are the things to which we naturally incline or which are so presented as to offer strong attractions to our attention. It is on this account that we so often acquire wrong views instead of actual knowledge.

At a certain advanced stage of mental development hard facts and logical theories alone appeal to the mind, but the great mass of people are not in that stage. They are chiefly occupied with problems of maintenance and reproduction. When not thus occupied they seek relief, recreation or what is agreeable in companionship or public entertainment. They go to the picture shows in receptive mood, ready to laugh or sympathize, with no inherent dislike for what they see, generously disposed because of the low cost, in shape to exercise their highest faculties to advantage if some noble truth is presented in screen story. In what other kind of gathering can be found daily so many people free from bias, open to conviction, ready to absorb whatever is presented to them in convincing form? The man who has splendid ideas to promulgate, who can cover his purpose by subtlety and dramatic skill, has an audience of countless millions waiting for him in the picture shows.

You may talk yourself out of breath in the rostrum, you may harangue all your friends until you lose them, you may drive your family into a state of nervous irritation, if not chronic melancholy, by your assertive preachment, and yet be a well-meaning individual. You want to be helpful, but the little you accomplish for good is outweighed a thousand times by what could be done with the same expenditure of effort where minds are tactfully prepared and put in a receptive condition for the truth to be impressed. Along with active energy, hand in hand with it, goes active resistance. There was once a gentleman, whose nationality I will not reveal, who made so much fuss on a ship that they threw him overboard. He swam pluckily along until he came to an island where a man stood watching him. "What's your government?" shouted the swimmer. Then, before a reply could be made, he added, "I'm agin it." This is an old story, but it illustrates what is in many of us, a revolt against imposed control. We prefer to think things out for ourselves.

Moving pictures are presented under one disadvantage. If you are reading this article and do not agree with it, or do not like it, you can turn over the page and seek what you want elsewhere. You cannot thus escape a dull page in the little theater. You are compelled to give up the evening's performance or sit through what bores or repels you. This, however, is the fault of present methods of production rather than of the art itself. It is repetition, imitation and cheap treatment of screen stories that repel an audience. People do not leave charming treatment of an original story, even if it does not wholly suit their ideas and ideals. Then underlying sincerity counts. When a photoplay is obviously an edited and re-edited series of incidents strung together without definite purpose or honest theme, it wears on an audience more than any other form of release. Considerable ingenuity has been exercised in rearranging dull plays, or in bracing them up by the use of supporting subtitles, and this, together with a few tons of lurid "paper," has proven sufficient to advantageously market the conglomerate things, but such products are makeshifts. They are usually purchased for billboard purposes—they represent about as much real value as side-shows outside the main tent—more bait for the unthinking. Many foreign failures have been thus reconstructed, but they rank with stale imitations and "exblowzhun" dramas. The gradual elimination of such "features" will dispose of the one serious disadvantage under which moving pictures labor.

Evolution in the organic world is now commonly understood, and it is almost as well recognized that evolution takes place in the social world by much the same methods. The constant increase of brain development now going on means a finer individual consciousness and a wider distribution of appreciative intelligence. As we constantly improve as individuals, we lift society to a higher plane. We improve because we want to—not because we have to, so that old, old love of the story, nothing more than deep interest in varied human experience, has grown to what is now denominated as "dramatic instinct." Dramatic instinct is so widely distributed that a very large percentage of the average audience is highly critical and keenly sensitive to the merits and defects of screen portrayals.

The most powerful forces working for social freedom at present are hidden ones. They elude the orator. Literature does not uncover them. There even seems to be a confusion of opinion on the subject of "social freedom" among clear thinkers and men of science. But moving pictures, treating feeling in its relation to function, and reaching out all over the world, have suddenly and silently become a tremendous civilizing factor. The best of them are in themselves a step toward social freedom, if it means the greatest happiness of the greatest number. If moving pictures do no other good in the world than that which they are constantly doing, they possess a greater power than any other art in relieving the tedium of life, in curing the human race of what cannot be otherwise briefly described than as "Chronic Pessimism."

A National Moving Picture Theater

By W. Stephen Bush.

FROM time to time the newspapers of the country start a discussion on the necessity of having a National Theater. Some years ago the movement for the erection and endowment of such a theater had progressed beyond the theoretic stage; plans actually had been prepared and subscriptions had been collected toward the creation of a fund for making a start. It had been intended to build the National theater in the City of Washington. The project ultimately failed. We have now a strong repertory of genuine American plays, racy of the native soil, but we have no National Theater. Nor are we likely to have such a theater in the appreciable future. This is not the place nor is this the time to reopen the discussion as to the propriety of establishing a National Theater.

It does seem to me, however, that the establishment of a national motion picture theater, such as we now actually have in this city, would and does work infinite good to the development of the motion picture art. I have referred to it as the National Theater, not because it is supposed to deal with plays reflecting our own peculiar national views and habits of life. I choose the term national rather because the theater has already become a recognized pattern for the presentation of motion pictures. One cannot go to the Strand Theater without meeting one or more exhibitors from different parts of the country anxious to witness the performances and eager to profit by the advice as well as by the example of the management. We speak so confidently because the great undertaking has passed the experimental stage and has become a permanent institution founded for the most part on the methods of presentation. The feeling is spreading all through the country that the motion picture is entering upon a new era of quality, and that this theater is the alpha and omega of this new era. The reason is obvious enough. The big production, representing the highest effort for the time being, is sure of a worthy presentation and of the heralding which it deserves. One could not think of a better incentive to the producers of quality.

The significance of such a theater, its inestimable value to the industry and its reliability as an unfailing indicator of quality lie in the fact that the theater is free to choose its program from the best the world affords. The moment such a theater lets itself be guided or even influenced by any considerations other than the considerations of quality its usefulness begins to wane immediately, its patronage, both in numbers and in kind, is bound to suffer, and it ceases to be what it should ever strive to be: A beacon light for all the world in search of quality in motion pictures.

A theater devoted solely to motion pictures and filled to overflowing on torrid afternoons and on hot nights deserves to be studied closely. It must profit us all and it must benefit exhibitors in particular to become familiar with the ideas and the methods which insure such rare success. At some time in the near future it may be our pleasant task to detail with a generous allowance of space all the items which go to create this success. We hope in this way to render a real service to all our readers, but at this time we have room only for a brief outline of some of the main features, and even these we must indicate rather than describe.

One of the great characteristics of the improved order of presentation is the creation of an atmosphere which will favorably predispose the audience in its judgment upon the performance on the screen. The old orators were experts in this way of winning an audience right at the start. The creation of such an atmosphere is, of course, the work of a genuinely capable exhibitor. A thousand small things go toward creating such an atmosphere, and they are things mostly that are much easier felt than described. Indeed, they are subtle and elusive. Nor can it be expected that an exhibitor will learn the lesson which the theater in question teaches by just a flying visit. The details are there, but they require careful study and plenty of time. It is worth a day or two to learn the science of pleasing your audience before the performance begins.

Next to the atmosphere the music is one of the determining factors. Much has been written since the early days on the value of music as an adjunct of the motion picture, and we all know there has been considerable improvement in the last five or six years. The illustration of the picture by means of music is an art, which, up to recent days, has never been practiced. The old idea of abruptly changing the music with every passing scene and working effects with the orchestra, as it were, is still prevalent in many theaters. Even such music, of course, is better than no music at all, but it is very far indeed from the best and most artistic manner in which music can be made to aid or rather to illustrate the passing pictures on the screen. Especially the big features with a big story need the best aid that music can give them. Now, the method in vogue at the Strand is to select a "motif" in harmony with the prevailing atmosphere of the play. Transposing and counterpointing this governing "motif" indicates but does by no means define this new method of enlisting music in aid of the motion picture. Here, too, of course, experience must count. It requires days of study and observation to grasp the principle of the thing. Judging from the effects of this kind of music on the audience we must conclude that no other system of employing music can be compared to it. It seems to bring the psychology of the picture closer to us; it seems to illustrate the subtler meanings of the play; it destroys the hideous effect which follows from what is known as "playing the pictures." In features which offer special possibilities in the development of the music it creates an operatic quality which is most pleasingly novel and exceedingly popular. The music, based on one comprehensive and complete "motif," really and truly accompanies the picture, and, as it were, magnifies it. There is no reason in the world why exhibitors everywhere cannot use this system. It will need painstaking selection and elaboration in every instance, but it will always be worth while.

If the growth of the big production is to be assured, if we are to have plays more like "Cabiria" and "Quo Vadis?" etc., we must have houses in which they can be adequately represented. The first question that arises in the mind of the big producer or, rather, the producer of big things, is: "Where can I show these plays in a befitting manner, charging a befitting price?" At present the number of such houses is small, but we are glad to observe from advices all over the country that the number is growing. No doubt the news of the gratifying and extraordinary success of our own standard theater here in the city, our truly national motion picture theater, has reached the ears of enterprising capitalists, and more homes for the really big creations of kinematography are being built everywhere.

"One Wonderful Night"

Essanay's Production of Louis Tracy's Widely Read Novel Filled with Stirring Heart Interest Throughout.

Reviewed by James S. McQuade.

MANY complaints have been made of the evils of padding by exhibitors, of late, and these complaints have been founded on good and reasonable grounds. In direct antithesis to such padding, "One Wonderful Night," in four parts, will commend itself as an exemplar both for condensation of story and for continuous rapid action. Indeed, so true is this the spectator will find added pleasure in viewing the films a second, a third, and even a fourth time.

When one remembers that the many incidents, the plotting and counter-plotting, the changes wrought in the lives of the principals, and the triumph of good over evil in the face of almost insuperable difficulties all take place within the eight short hours of a single night, condensation and rapid action must of necessity govern the production, in order that the spectator may insensibly join in the winged rush of events. The word "winged" is used advisedly, for, at the close, one unconsciously inhales a deep breath, just as if the pace had been a telling one physically.

Director E. H. Calvert has put forth his finest efforts in the production. He has succeeded in visualizing the story so that it will make a strong appeal to those who have already read it in serial or book form as well as to those who have not. The former will have their interest heightened, because they are furnished the actual scenes amid which the incidents of the story took place and the living action of the characters in person; the latter will be enabled to follow the story at first hand by visualization, connectedly, dramatically.

Exception may be taken to the method employed by Mr. Calvert in the introduction of the characters at the outset. The dialogues accompanying these instructions will have the tendency to confuse the spectator as to the point where the photoplay actually begins. The dividing line is indicated on the film, however, by the subtitle, "Dusk. The beginning of 'One Wonderful Night,'" but many may overlook it, as I did, at the first viewing.

All the stirring scenes of the photoplay have been brought out spiritedly and realistically. The wild chase of Lamotte, one of the three bad men of the story, through the crowded streets of New York, out to Riverside Drive, at a point on which he drives his auto over a frowning embankment, barely escaping death by jumping from the machine before it crosses the edge; the attack on Hunter, the newspaper man, by the ruffians Martiny and Rossi, and the gallant attempt of Curtis to seize them; the knockdown of the Hungarian Count Vassilan by a sledge hammer left by Curtis, who has just married the heroine of the story in the Little Church Around the Corner; the "roughhouse" in the restaurant, in the Hungarian quarter, and the capture of Martiny and Rossi are as real as the actual could make them.

THE CAST.

John D. Curtis, a civil engineer.....Francis X. Bushman
Horace P. Curtis, uncle of J. D. Curtis.....John H. Cossar
Mrs H. P. Curtis, his aunt.....Miss Helen Dunbar
Lady Hermione.....Miss Beverly Bayne
Marcelle, her maid.....Miss Lillian Drew
Howard Devar.....Bryant Washburn
Earl of Valletort, father of Hermione.....Thomas Commerford
Count Vassilan, who seeks Hermione's hand.....Rapley Holmes
Steingall, chief of detectives.....E. H. Calvert
Clancy, an assistant.....Harry Mainhall
Henry R. Hunter, a newspaper man.....Howard Watrous
Jeane de Courtois, a schemer.....Leo White
Antoine Lamotte, G. Martiny, Ferdinand Rossi, } the conspirators.....Ed Babille, Chas. Hitchcock, M. C. Von Betz
Lawyer Schmidt.....Robert Bolder

The entire cast is to be commended; not only for marked ability in individual work, but for fine "team" work as well.

Scene from "One Wonderful Night" (Essanay).

It is always pleasant to see the members of a dramatic, or photodramatic, company combining as a unit to make the big scene true to life, just as each player does his or her level best in the scenes where he or she holds the stage. It is due as much to the enthusiasm displayed while acting in combination as it is to clever individual acting that "One Wonderful Night" makes a strong appeal, not overlooking, of course, the influence of the fine story of the photodrama.

I am frankly of the opinion that no better choice could have been made by the readers of the Ladies' World for the hero of "One Wonderful Night" than Francis X. Bushman. In the role of John D. Curtis Mr. Bushman is exceedingly happy. In his impersonation Curtis is a clean-cut American gentleman; fearless of consequences when the right is at stake, and gentle as a woman in affairs of the heart. There is never a sign of braggadocio or of the-center-of-the-stage mannerism in Mr. Bushman's characterization. In the scenes which he dominates he makes Curtis create the impression that he is only playing the part of a man and a gentleman, who has never a thought other than to meet in the best and most effective way the difficulties that confront him. In the scene where Curtis arrives at his apartments and discovers the note left by Lady Hermione, charging him with deceit, Mr. Bushman discloses the true gentleness of the character of the hero. There is no explosion of expletives; no burst of passion at being wronged; just a deathlike sickness of the heart, expressed in sorrow-laden eyes, at being so grievously misunderstood. For me the acting in this scene carried greater weight than that in any of the other scenes where the hero seizes the broad eye of the multitude.

Miss Beverly Bayne is charmingly sweet as Lady Hermione, and Miss Lillian Drew in the part of her maid, Marcelle, is pleasing. The two strong characters, the Earl of Valletort and Count Vassilan, are excellently impersonated by Thomas Commerford and Rapley Holmes. There is a suppressed humor in the Count of Mr. Holmes that catches one's risibilities.

Scene from "One Wonderful Night" (Essanay).

E. H. Calvert, in addition to his activities as producing director, has given us a very faithful impersonation of Steingall, chief of detectives. Steingall's assistant, Clancy, is ably represented by Harry Mainhall, who, by the way, is "some shucks" himself as a director. But I came near overlooking Bryant Washburn, whose Howard Devar is presented in Mr. Washburn's customary finished style of acting. Jean de Courtois, the schemer, is cleverly drawn by Leo White, and John H. Cossar and Miss Helen Dunbar make the parts of Mr. and Mrs. Horace P. Curtis stand out prominently. Lamotte, Martiny and Rossi, a trio of cutthroats, live up fully to their reputations in the care of Messrs. Babille, Hitchcock and Von Betz. The lawyer Schmidt of Robert Bolder is a well-drawn character. But the messenger boy, who figured so prominently in the "roughhouse" in the Hungarian restaurant, must not be overlooked. He plays his little part with enthusiasm and will be heard of some day.

"One Wonderful Night" was released Saturday, July 18, through the feature department of the General Film Co.

Standardizing of Film Perforation

Accuracy and Uniformity Lie at the Very Foundation of Motion Picture Projection.

By Frank M. Byam.

A LEADING manufacturer of motion picture projectors recently declared the absence of a universal standard of film perforation to be the chief obstacle in the way of presenting artistic motion pictures. No one familiar with the subject will question the truth of this statement.

Accuracy and uniformity in film perforation lie at the very foundation of motion picture projection. Without these, the maker of film and the manufacturer of motion pictures equally with the builder of projectors and the exhibitor may be—and is—hopelessly handicapped in the effort to reach the screen and the public with pictures of the highest excellence.

Great improvements have been made in film perforation since the days of the earlier investigators. It is now possible to so construct a perforator as to insure the maximum of precision, accuracy and uniformity in its performance. Perforators of various types may differ in principles of design and in character of construction; they may not be equally durable or efficient; but there is no reason why the perforations they make should not be uniform in size and shape or why the various specifications governing the laying out of the perforation gauge should not be uniform.

It is interesting to note some of the theories that have been advanced concerning perforation as they have found expression through machines built to perforate motion picture film. Some of these theories are wholly incompatible with the standardizing of film perforation. And first, as to the perforation of one hole on each side of the film at each down stroke of the punch.

This method of perforating would exclude standardization because it is impossible to perforate a uniform number of holes for each foot of film with a machine making one hole on each side of the film at each down stroke. Perforations of this type depend upon the shuttle to control the film on its travel through the machine, but the tension of the film varies with changes in the physical condition of it, and since the shuttle engages with the perforations on the forward or leading edge only it is incapable of correcting the register of it so as to insure accuracy and uniformity in perforation. The film might be brought to register by means of pilots. But perforators of this type rarely carry pilots having more than two pins—one on each side of the film. Pilots so constructed will not register the film properly for accurate and uniform perforation, for the reason that they do not come in contact with the film by engaging with the perforations at a sufficient number of points, nor are the points of contact distributed over a sufficient area. The best practice in the construction of pilots as an aid to proper placing of film for perforation requires the use of at least four pins on each side of the pilot.

One rather voluminous writer on film subjects commends perforators the gauge of which may be altered at the will of the operator. Naturally, the use of such a perforator would discourage standardization. With every operator enabled to alter the gauge at will there might easily be as many different gauges of perforation as there were perforating machines in service. Fortunately, machines of the types just discussed have not come into general use.

The thing of prime importance in the standardization of film perforation is the perforation gauge. And this brings us to a consideration of the subject of film shrinkage. It is not possible to determine in advance to just what extent shrinkage will take place in a given strip of film under varying conditions. But it is possible to determine in advance the maximum shrikage under average conditions of handling. It is very generally accepted as settled that the maximum shrinkage of motion picture film under average conditions is three thirty-seconds of an inch per foot. And it has been found possible to establish a perforation gauge based upon that shrinkage which provides the precision and accuracy necessary to perfect perforation, while at the same time making due allowance for shrinkage.

The task of building machines to perforate film to a given gauge may well be left to the discretion of the manufacturers. But they should have no option as to the specifications governing the perforation gauge. These should be arbitrarily established and rigidly adhered to. It should be made possible to use film prepared by any perforator in any camera—to pass it through any printing machine without delay or difficulty—and to handle it successfully in any projector. That is to say, there should be set up a definite universal standard of film perforation to which the film movement mechanism of all motion picture machinery should be made to conform.

"The Man on the Box"

Strand Audience Delighted with New Lasky Feature—MacGrath's Story Makes Fine Picture Comedy in Five Parts.

Reviewed by Hanford C. Judson.

LOVE is never more sincere than when it laughs. The truest and most wholesome—we do not say greatest or deepest—love story isn't a cry of the soul. Humor is indeed a saving grace. It is always smiling cant, hypocrisy and sentimentality out of the door to keep life healthy. And how it clears any work of art from these deadly things! A photoplaywright with it as an intermediary between himself and his audience can put the boldest things on the screen and get all the effect of dash without leaving in the spectator's way any of that trash the unconvinced imagination has to throw out before it can enjoy the picture.

The new Jesse L. Lasky feature, "The Man on the Box," from Harold MacGrath's novel, is a thoroughly wholesome love story in which laughter buoys up sentiment all the way through and keeps it fresh, convincing and delightful. There was a happy, light-hearted note in the laughter at the Strand Theater, breaking out again and again while the picture was being shown, a note that showed the audience feeling the heart-interest and humor at the same time and thoroughly enjoying itself. It is a love story, but one in which the fates take all direction out of the hands of the characters and plays pranks with them. The man—Lieutenant Bob Warburton—never in the world intended to become coachman of the girl—Betty Annesley—until fate invited it. He had seen her in Europe and had tried to scrape acquaintance

Scene from "The Man on the Box" (Lasky).

with her on the ship. Back in Washington, he finds his sister invited to a grand ball and, for a prank shaves and takes the place of her coachman; but reads his number upside down and, later, gets the wrong ladies. The result is played and produced to be very amusing; for while many of the situations have a rollicking irresponsibility that naturally compels laughter, even in the places where the fun isn't so inherent the players act the irresponsibility and get it over. It is safe to say that in the whole five reels whenever the picture expected a laugh the audience responded and almost always heartily. But it is the sincerity of the love story that makes the humor so contagious. One has to admire the clever means used to work up these two together. The construction of the plot—even though it has one or two scenes (when the Annesleys and Bob are at Monte Carlo) that might be cut out with no loss—shows a good deal of human wisdom.

The prologue is an Indian story and shows Bob doing a thrilling deed of heroism. The emotional content of this is worked up so well that the audience broke in with applause and one could hear ejaculations here and there. Thus at the start we are made deeply interested in the hero of the love story to follow. One would say that it surely needed a touch of Irish blood to make one be like Bob, a fun loving, dependable-irresponsible, likable sort. He is played by Max Figman admirably. Bob wasn't the man to eavesdrop; but this is a comedy, and we are not made sure that it is intentional. Betty Annesley is the daughter of a colonel who is gambling away his soul. For a long while she thinks Bob merely the groom she has hired. She's in love with him, but never admits it to herself. The plot helps her by giving her many reasons to admire him. Yet to keep love, refinement and dignity shining through this particular situation at the same time took art, and Lolita Robertson, who has this role, does it all in a most charming way. The man who has Colonel Annesley in his power, in that lesser side of the picture, its melodrama, is named Karloff, and is played by J. W. Johnston, who gave to the part all it required. He, with his black boar's tusk mustaches and conventional villainy; is a clear-cut and commendable figure. Also one would not need to search for something to say in praise of each and every one of the cast, vivacious and sincere as a whole. The staging, too, is of high merit. Especially good is the fake runaway scene, with Bob on the box, and Betty, whom he thinks his sister, inside; and also the calvary charge upon the Indians in the prologue, which would have been better if the line had not halted for that instant when good tactics sacrificed something of verve. The photography in all the important scenes is of the best. The whole is surely a very good offering to entertain and please.

THE CAST.

Lieutenant Bob Warburton	Max Figman
Scout	Colonel C. F. Le None
Colonel Raleigh	Fred Montague
Jack Warburton	Fred L. Wilson
Nancy Warburton	Miss Betty Jonson
Kit Warburton	Mabel Van Buren
Charles (Chuck) Henderson	Harry Fisher
Colonel Annesley	James Neill
Betty Annesley	Miss Lolita Robertson
Russian Ambassador	H. B. Carpenter
Count Karloff	J. W. Johnston

Gevaert Colored Base Film.

Interesting Description of the Belgian Company's Product Now Being Marketed by the Raw Film Supply Co.

THE Gevaert Company of Belgium is marketing in this country through the Raw Film Supply Company, 15 East Twenty-sixth street, New York City, sole American agents for Gevaert products, a new product which will undoubtedly be of vital interest to the motion picture industry. The stock in question is standard positive emulsion coated on a colored base, which eliminates the necessity of tinting with aniline colors which has been in vogue for several years, and which not only required additional apparatus and labor but had many drawbacks as well. The principal objection, however, to tinting has been the fact that the dye or stain did not take evenly throughout the film, and oftentimes more or less trouble was caused by excessive densitive color on those parts of the film resting on the bottom of the finishing or drying frames.

To eliminate these disagreeable features, the Gevaert Company, after experimenting a number of years, finally succeeded in arranging for the exclusive use of the Silvio Cocanari's patent for a colored base. Editors of the trade journals and large producers throughout Europe unanimously accepted this new product, and it is being used extensively and has practically taken the place of tinting or staining throughout Europe. Colors are absolutely fast to light and are handled identically the same as ordinary stock. At the present time it can be obtained in the following colors, but others are being added to the line, and special tints and shades can be furnished at no extra cost on initial orders of 25,000 feet: Light red and dark red, pale blue and light blue, orange and yellow, light green and verde green, mauve and pale violet, and rose and pink.

The price of this distinctive stock is practically the same as the ordinary, and the Raw Film Supply Company will gladly send samples, etc., to any reader of the Moving Picture World making inquiry for same.

D'ANNUNZIO HAS ANOTHER SICKNESS.

Gabriele D'Annunzio, the author of "Cabiria," now being shown at the Knickerbocker and throughout the country, has had another illness in Paris from which for a time he was not expected to recover. Signor D'Annunzio is only 51 years old.

KEEP UP THE GOOD WORK.

Editor Moving Picture World, New York:

I value your paper very highly. Keep up the good work. Rid the country of cheap trash. WILLIAM G. BELL.

Austin, Texas.

"Dan"

Hal Reid's Emotional and Stirring Melodrama of War Times Makes Fine "All Star" Picture—Lew Dockstader Plays Dan.

Reviewed by Hanford C. Judson.

ONE of the most emotional of war-time melodramas, full of verve and action, and of the heartbreak of war, is "Dan," by Hal Reid. Its hero is a gray-haired darkey slave. At once servant and friend, often familiar in ways that would have been impertinent in one whose heart was not so true, he self-importantly imagines that the care and guardianship of the family, yes, and of the whole South, rests upon his stooping shoulders. There are sincere touches of mixed pathos and comedy in this; for he is often of great service to the family that owns and loves him, and in the end he gives his life to free his young master—he is shot at sunrise by Union soldiers.

Scene from "Dan" (All Star).

The All-Star Feature Film Corporation has filmed this story in five reels, with Lew Dockstader in the titular role, and has made an offering that deserves and will enjoy a good measure of popularity. It has been photographed in some place that passes perfectly for the woods and meadows of Virginia and has a fine old Colonial dwelling in perfect repair fitting finely into the story as the big house of the Dabneys, owners of Dan and staunch supporters of the Southern cause. As will be remembered, there is a double

Scene from "Dan" (All Star).

love story in "Dan." As the picture opens, the Hammonds, Northerners, brother and sister, John and Elsie, are visiting the Dabneys. John loves Grace Dabney and Elsie loves Raoul Dabney; yet, when the news of the firing on Sumter comes, there is no bitterness in the leavetaking. The four lovers are lovers still, and in this there is a humanity and bigness of heart that helps the story not a little. At this point Elsie Hammond leaves until the closing scenes; for the action in major part transpires when the two armies are both holding ground not far from the Dabneys' plantation. There are several battle pictures with scenes somewhat unequal in merit, but with some absolutely perfect glimpses, a charge, a corner of a battlefield, etc., that are truly alive and that stir one with their tenseness and abandon. The danger in picturing battles comes when men are lying behind breastworks or are waiting. At such moments it is apt to be too plain that there is no real peril; for at such times the actors look lazy rather than excited. This picture suffers only in one or two places from this defect, and in it the action, seldom permitted to rest, carries over into far more important scenes that again quicken the emotions or tingle in the nerves.

The object of the picture is to give spectators a sense of the thrill of life with its tears and laughter. Its author shows his good sense in getting down to real business right away. We are introduced to Colonel Dabney (Hal Reid) and his darkey servant, Dan (Lew Dockstader); then to Grace (Gail Kane) and Lila, her blind sister (Lois Meredith), who is, with the possible exception of Hal Reid's Colonel Dabney, the most effectively pictured character in the whole cast. Miss Meredith is especially fortunate in emotional moments and adds tremendously to many of the picture's scenes. War is already in the air and "Stonewall" Jackson calls on his neighbor Dabney, to talk it over. This is another excellent character and is played by John H. Pratt. Friends of the Dabneys from the North, the Hammonds (Beatrice Clevenger as Elsie and W. D. Fisher as John) arrive. The scenes of lovemaking use up little space and are made interesting by the humorous interest that Dan takes in the general happiness. It is good, sincere work and does the great comedian credit as a picture player. Raoul Dabney is played by George Cowl with intelligence and ease.

All this is what might be termed the front-door side of the melodrama's situation. We find the story's villain in the white overseer, Jonas Watts (William Conklin), a brutal and evil man, who rules the Dabney's back-door servants, the field hands. The picture had hardly started when it was reported to Colonel Dabney that he was preaching freedom and riches to the negroes. He is anxious for war and turmoil, because he is in love with Grace Dabney and thinks to use the times to pull her down to his level. It is naturally Dan, inconspicuous and despised by Jonas, who saves her from his distressing attentions. Later on, in the picture, Jonas is to be a sergeant of the Union army and is to attempt to capture Grace under cloak of thinking her a Southern Spy, and is too frustrated by John, a Union officer, who is stealing a visit to his sweetheart between battles.

The climax of the picture, as we have noted, is the heroic death of Dan. And the action works up to this point through many not closely knit incidents, but all of them logical enough and all adding in some measure, as was necessary, to our appreciation of his deed. It is no censure of the subject to say that with less material in use the picture might have been more concrete and so set this off even more effectively. For our hands are so full after watching the adventures of Dan's betters that we feel we let slip some of the emotional content of this most noble deed of all when it comes. Just as the story stands it is effective and emotional. The photography is clear and effective. We feel very sure that where the offering is shown to any kind of responsive audience the house will be filled with applause and laughter. It is a picture that surely ought to be shown with patriotic music and good sound effects; for where it is properly put on the screen it is sure to be a strong winner.

CHINESE HUMOR SEEMS THE REAL THING.

The "Universal Boy" (Matty Roubert) had one of the strangest experiences of his young but adventuresome career the other day when the Honorable Yon Yang Ying, Chinese Consul General, visited him at the Universal's Imp studio for the purpose of posing before the camera in a scene with the little fellow in his latest series entitled "Matty Solves a Chinese Kidnapping Mystery." When the Universal Boy asked Mr. Ying how he liked being a moving picture actor, he replied with an Oriental twinkle: "Oh, it's all right being an actor, but I wouldn't like to be a cameraman; his life must be one continual 'grind.'"

KLEINE'S "SPARTACUS" TO OPEN BIG NEW HOUSE

The Ivanhoe Theater, now nearing completion at Sandusky, Ohio, and expected to be ready to inaugurate its season about September 15, is one of the finest picture theaters in America. Manager Blatz has spared no expense. He will pursue a policy of running only the best of features, opening with George Kleine's eight-part spectacle "Spartacus; or, The Revolt of the Gladiators," which recently completed a highly successful run at the Auditorium, Chicago.

"The Birth of the Star Spangled Banner"

Two-Part Edison Drama of Patriotism—Written by J. W. Blake and Visualized by George A. Lessey.

Reviewed by Louis Reeves Harrison.

CAST.

President Madison ..... Charles Sutton
Dolly Madison, his wife ..... Mrs. William Bechtel
General Strickler, U. S. A. ..... Warren Cook
Major Armistead, commanding Fort McHenry ... Joseph Girard
Captain Potter } aids to the ..... Ben Wilson
Captain Skinner } President ..... Saul Harrison
Francis Scott Key ..... Augustus Philips
Dr. Beanes ..... Carlton King
Helen, his daughter ..... Gertrude McCoy
The Physician ..... William West
General Ross of the British Army ..... Harry Linson
His Aids:
Richard Neill, Duncan McRae, Harry Beaumont, Edward Earle.
Lieutenant Cusack ..... Richard Tucker
Admiral Cockburn R. M. ..... Joe Manning

SINCERELY patriotic and vitalized by a splendid list of capable interpreters, "The Birth of the Star Spangled Banner" is worth while on its own account, and it is bound to make a hit at this moment. Whenever the old fighting spirit of our men, particularly those of Colonial and Revolutionary ancestry, is stirred by the prospect of war, there slumbers a volcano of enthusiasm in the hearts of Americans. No other nation has passed through such a constant succession of warfare during the Nineteenth Century as our own. None has put such vast armies into the field. During the Rebellion there were more troops in the Northern Army than Germany ever used, and the field of operations extended over a line that would reach from London to the

Scene from Edison Patriotic Drama.

Cataracts of the Nile. That war, between brother and brother, saw the fiercest engagements ever waged by armed forces, and the sons of those brothers, now united under Old Glory, are ready to defend it at any cost.

All is seemingly quiet from Atlantic to Pacific in our land. From shore to shore reigns a surface peace, but the forces below are only slumbering, and it would take very little to fan them into fierce flame. The rebellious elements of Europe are mixed in with the conquering determination of early Americans, and the national spirit is intense though undemonstrative on most occasions. It bursts out occasionally at a mere flash of the national emblem, spontaneous and impassioned, and this photodrama, depicting incidents leading to the birth of the flag, is sure to call forth more than one enthusiastic demonstration.

We have come out of the storm and anguish of our wars a better and a stronger people, but the elements of caution and protection have not been eliminated from our natures. There is still a haunting sense of peril for those who are near and dear to us, quickly aroused by menace on border or coast. Our men are as ready as ever to fight for their ideals, and there is embodied in the Star Spangled Banner recognition of a unity of purpose and a unity of heart, sometimes forgotten in our eagerness to "get on" with our business and social duties. The Edison two-reel photodrama is well calculated to call forth a spirit that should send us to the relief of the ignorant, unhappy and incapable people on our southern border, that of conquest for world-betterment.

There is a serious attempt made to render the presentation of "The Birth of the Star Spangled Banner" historically accurate—that is, to follow carefully whatever accounts are dependable of events at that time, and this constitutes an additional value, especially for those not familiar with the story of our country's birth. This attempt is manifest in attention to detail and in depicting what led up to the in-

Scene from Edison Patriotic Drama.

spiration of Frances Scott Key. The actors are no longer struggling to get into the center zone of camera immortality, but are imbued with a sense of responsibility, each to portray his allotted characterization. And there is no overacting. Measured up by purely artistic conventions, irrespective of the effect of our national emblem, the entire production is entitled to the success it is bound to achieve.

HUNTER BENNETT IN WEST.

Hunter Bennett, assistant general manager of the World Film Corporation, who is making a transcontinental trip embracing the twenty-two branch offices of his company, arrived in Kansas City from St. Louis last Wednesday. In St. Louis W. P. Cuff was appointed manager to succeed Fred Murphie, R. L. White, formerly special representative of the Mutual, was appointed manager of the Kansas City office, to succeed J. Erwin Dodson. R. S. Shrader, manager of the Universal Film Exchange, Louisville, was appointed manager of the Indianapolis office for the World Film.

Mr. Bennett's trip is for reorganization, to take care of the immense plans outlined by General Manager Lewis J. Selznick. He states that in the future policy in releasing the Feature productions of Messrs. Shubert, William A. Brady, Owen Davis, Charles Blaney and Cecil Spooner plays and spectacles the success of the World Film Corporation is an assured fact. "America," the New York Hippodrome spectacle; "The Whip," the Drury Lane success; "The Gentleman from Mississippi," "Across the Pacific" and "The Lure" have already been produced. Some future releases are "Way Down East," "Bought and Paid For," "In Old Kentucky," "Baby Mine," "The Blue Mouse," "The Witching Hour," "The Fortune Hunter," etc.

Mr. Bennett is making a thorough study of conditions in each section, conferring with exhibitors and exchange men, and, needless to state, on his return to New York City will be one of the best authorities on the feature film situation in the United States.

VITAGRAPH TO PRODUCE "HAMLET."

The cast for the Vitagraph Company's magnificent production of Shakespeare's immortal tragedy, "Hamlet," has been selected, and Director James Young is now busily engaged with rehearsals of what is expected to be the most pretentious film story of a classic ever photographed. L. Rogers Lytton will be seen as Claudius, Lionel Belmore as King Hamlet, James Young as Prince Hamlet, Julia Swayne Gordon as Queen Gertrude, Charles Kent as Polonius, Arthur Cozing as Laertes and Clara Kimball Young as Ophelia. Every attention is being paid to detail so as to insure historical accuracy in scenic embellishment, costuming and effects.

"The Masked Motive"

Five-Reel Eclectic Offering Tells Good Story Full of Suspense—Worthy Offering of Scope and Interest.

Reviewed by Hanford C. Judson.

THERE is a marked scope and breadth of interest in the newest Eclectic offering, which was made in France and gives a big ,emotionally effective story of French life. It deals with one of the great and universally popular themes, a mother's love for her baby. At its climax we find two mothers with one baby between them and each thinking it is hers. These women are dear friends, although of entirely different stations in life. The child of the rich countess, a widow, has died; but her doctor for his own selfish purposes has kept the secret from her and has brought the child of the poor woman to her as her own. He is the head of a French state foundling asylum; he loves the rich widow, who has been very sick, and a few weeks before he had advised her to send her baby to the country where it would get perfect care. But he found, after making a promise to bring it back to her, that it was dead. The poor woman had also been sick and her doctor had advised her against nursing her baby. She tried to get a wet-nurse, but her drinking husband had spent all her money and she was compelled to take it to the state foundling asylum from which the doctor managed to steal it. While the rich woman was sick the poor one tried to get to her to ask aid so that she could keep her baby, but the porter wouldn't let her in. Now, in her trouble, she comes to get comfort, for she has found that her baby has been stolen. The rich friend puts the baby into her arms. The poor woman looks at it and joyously claims it as hers. The evil doctor is present, pronounces her crazy and has her taken to a private asylum for the insane. The suspense becomes marked to a degree at this point, though it has held the spectator's attention all the way through. Of course, in the end, the doctor is discredited and the right mother gets her own child. The rich woman gets her girlhood sweetheart back and the poor woman's husband reforms. And all this is done in a most pleasing and heart-satisfying way.

Scene from "The Masked Motive" (Eclectic).

This is merely the core of the story, its primary heart-interest. One of the first things noticeable about the offering is its scope, and by this we refer not only to the number of radically different experiences that its author makes his characters pass through, the distinct human sorrows and human joys, but to the extent of the picture's backgrounds. We have, for instance, the rich home of the countess contrasting with the home of the workman and his wife. Then we are shown the kind of temptations that assail the count and those that confront the laborer. Then we have a picture of that very interesting institution, the state foundling asylum, and one of the private insane asylum. There are city and country scenes and a few glimpses of what represents Africa. There's a persuading touch of liveliness about them all that stands for realism and is most entertaining.

The story opens by showing that the secretary of the rich girl's father is so deeply in love with her that when she marries the count he goes away to Africa. The poor girl is seamstress to the rich girl. She marries a workingman and both marriages are at the same church on the same day. One party arrives as the other is leaving and both wedding parties meet again at the public park. This seems to be a delightful and truthful glimpse of Parisian life. It is fresh, convincing and entertaining. The acting, especially of the workingman's wife, is natural, strong and sincere. The work of this actress makes strong those scenes wherein her workingman husband and his best friend (two finely portrayed characters) are troubling her by their growing fondness for the wine shops, and especially it makes those emotional scenes when she finds her money to pay the wet-nurse gone and that scene outside of the foundling asylum deeply affecting. The big scenes in the last act give her full play, and she makes them tell powerfully. The countess is by contrast weak, but plays intelligently and does well enough. The doctor, in a rather conventional villain's part, holds up his end, and there are many excellently-drawn characters in the lesser figures of the picture. The staging and photography are worthy, and the whole makes a much stronger and more pleasing effect on the spectator than the usual offering. We dare commend it as a strong picture and, as an offering, a very safe guess from the exhibitor's viewpoint.

Goodwin Company Files New Suits

Declares It Is Anxious to Preserve Its Rights During the Life of Its Patent.

THE Goodwin Film & Camera Company commenced an action in the United States District Court last Mon- against Lumiere Jougla Company, Celluloses Planchon, Inc., and Claudius Joulailon to compel the defendants to respect the rights embodied in the patents granted to the late Rev. Hannibal Goodwin, which are controlled by the plaintiff.

The bill recites that prior to May 2, 1887, the Rev. Mr. Goodwin invented original photographic pellicles and devised a process for producing the same which revolutionized the art of photography and led to the remarkable development of the motion-picture industry. His inventions were embodied in patents which were duly taken out and subsequently assigned to the company, it is alleged.

For many years the validity of the patents have been the subject of litigation, principally in the thirteen years' suit in which the Eastman Kodak Company was the defendant, the papers recite. Pending the determination of this suit infringement actions against other competitors were not pressed, but with the termination of that suit in favor of the plaintiff's rights the Goodwin company avers it is anxious to preserve its rights during the life of the patent.

It is alleged that since the decision of the United States Circuit Court of Appeals sustaining the validity of the Goodwin patents was issued the defendants have continued to infringe on the rights of the plaintiff, although repeatedly warned not to do so. Moreover, it is claimed that the action of the defendants has been taken despite the fact that such film concerns as Pathes Freres, the Raw Film Supply Company and the Celluloid Company have recognized the plaintiff's rights and have compromised damage claims and arranged to pay a royalty to the plaintiff during the life of the Goodwin patents.

The plaintiff charges that as a result of the alleged infringement it is being deprived of material profits and benefits which would otherwise accrue to the company under the Goodwin patents and asks that the defendants be enjoined from continuing the acts complained of and directed to make an accounting of all profits.

KLEINE ATTRACTIONS BOOMING.

The intermingled atmosphere of business and aura of congeniality that pervades the New York Headquarters of the George Kleine Attractions, Candler Theater Building, 226 West Forty-second Street, not only spells a hearty welcome to exhibitors but makes it a sincere pleasure to carry on negotiations in a place where the atmosphere of gentility is at all times so manifest. The result is the New York headquarters of the Kleine Attractions is consistently making rentals, and if anything is exceeding its profits of the spring season.

To the energy, perseverence and affability of William E. Raynor, general eastern representative, and Frederick L. Ferguson, New York branch manager, are principally due this marvelous condition. Sticktoitiveness has been the motto of this happy combination of amusement men. And it has been a successful one. Raynor and Ferguson are mapping out an aggressive and progressive campaign for the fall and winter season that bids fair to make the financial returns of the New York headquarters of the George Kleine Attractions enormous.

"The Spotted Panther"

Humorous Banter is the Peculiarity that Distinguishes the Newest Leading Players' Picture, in Five Parts.

Reviewed by Hanford C. Judson.

THERE are two ways of burlesquing anything. One way is to stand boldly at one side and give a wide, open-mouth laugh at it; and this is the way the gallery likes its burlesque. The other way is to prick it with that keen rapier, irony, the while one pretends to be its friend. This way calls for a far more intellectual kind of humor and is liked by people of broader and keener-edged interests. "The Spotted Panther" is a melodrama of India, beautifully staged, and its producer has forced even these perfectly contrived backgrounds that pass for India, and yet are not India, to run a needle-point into a certain kind of home-made exotic picture that he wants to banter. He is a highbrow, and it's plain even in his subtitles; for he names his heroine Sita, showing acquaintance with the Ramayana. One will also find other classic allusions in his names and terms, and he has taken the more subtle method of treatment. With the right audience it will be a roar of laughter; but many of his rapier pricks are so subtly administered that simple minds might miss his points; so he has provided, as a keynote to the main story, a prologue in which he has handled his action in a more broadly humorous way that will set even simple minds laughing with the object of getting them started. Probably this will be sufficient to make the whole go well with the general spectator who, having the keynote, will follow with understanding and enjoyment the whole of the production.

The action opens at Calais, in France, where we find Captain Corcoran, whose ancestors have always "cut their way

Scene from "The Spotted Panther" (Leading Players).

through life," starting out with his servant and pet panther to get the wonderful manuscript of the Gouroularamtah for the great explorer, Escartefigue. We get a glimpse of him on some sort of a boat, and then he is in India. His worst enemies are the English; but he manages to reach the throne-room of Maharaja Holgar, where that potentate is enjoying himself in the company of his court and the lovely Sita. At first he is to be boiled in oil; but in the next scene he is the Rajah's good friend and is soon to be the protector of Sita from the English. There is a "sensational" burning of the city, a capture and a rescue, and all the romantic properties of the kind of picture satirized.

One of the best points made is the use of the panther with spots—it's a leopard. This beast has no real part in the story; but it licks the princess' toes and in another scene scares the English colonel away from his picnic luncheon, oranges, wines, etc., under the trees—a nooning in the middle of the attack on the pagoda where the hero has taken refuge with Sita. Another point is the use of a man with a modern rifle—this repeater is fairly rubbed in. And another comical point is the imprisoning of the English colonel in a basket in his tent and in the middle of his camp. It is, as a whole, a very clever piece of work, and picture fans will, we feel sure, take keen delight in it. Photographically it is perfect.

Mr. Hite Shows Underwater Pictures

President of Thanhouser Company Has Received Commendation from Smithsonian Institution.

RESIDENTS of New Rochelle were accorded the first public exhibition Thursday of the under water pictures taken by the expedition to the Bahamas in April, recently shown to the Smithsonian Institution and the National Press Club at Washington. More than three hundred prominent people of Westchester County responded to the invitation extended to them by Charles J. Hite, president of the Thanhouser Company, and the man who financed the Williamson tube and brought this wonderful invention into practical use for science. The pictures were shown at the North Avenue Theater, in New Rochelle, the thrilling under water scenes—man battling with sharks, and sharks battling among themselves—bringing rounds of applause from those privileged to be present at this first public exhibition. These pictures will be first shown at the Broadway Rose Gardens.

Mr. Hite has received recognition from the Smithsonian Institution and the commendation of its scientific members for the expedition he sent to the Bahamas, which obtained the only motion pictures extant of life under the sea. Mr. Hite took the pictures to Washington and offered to the Smithsonian Institution the first view of them. The result was that many of the scientists went also to the National Press Club, where Mr. Hite, accompanied by J. E. and George Williamson, and Carl Gregory, expert cameraman, explained to the Washington correspondents the dangers of robbing the sea of its long held secrets.

Mr. Hite, in commenting on the expedition to the Smithsonian scientists, said: "Except from the lips of divers, who have descended to the shallow depth of 100 feet, the world has lived in total ignorance of the life beneath the sea. Science has evolved little thus far beyond telling soil and sounding the depths.

"No man, until the Williamson invention was made practicable, could tell of the life below. The new invention brings to science the sea's actualities of life, the long lost ships, the Imperators of other days, the hidden reefs, the variegated corals, the moving things. It has spelled success, and proved a real step in scientific progress." A complete log of the expedition is to be presented to the Smithsonian Institution to remain in its archives.

PICTURE PLAYHOUSE FILM EXPANDING.

The Picture Playhouse Film Company has just absorbed the business of the National Feature Film Company at 1126 Vine street, Philadelphia, and has retained Simon Libros, the president and manager of the former company, as manager of the Philadelphia exchange. Mr. Libros has been doing a big business with the Philadelphia and Pennsylvania exhibitors, and will now be in a position to give them much better service than formerly, as the new company has already for release six new plays secured from different American and European producers, and will continue to release each week one or more of the best of the market here and abroad. Several American companies have made arrangements for supplying the new company with features, and it has contracts for foreign features already signed.

As fast as the management can handle the business arrangements it will open offices in all the principal cities, including Canada, where the company is now completing arrangements for its exchange in Montreal. Its New York offices are located at No. 110 West Fortieth street, and it has commenced booking its plays with the New York exhibitors.

BLACHE MAKING "EDWIN DROOD."

Charles Dickens' latest novel, "The Mystery of Edwin Drood," which was never completed owing to the author's death, is being produced in motion pictures by the Blache studios. The well-known English actor, Tom Terriss, has dramatized the novel for picture presentation and completed the famous story in the manner that he thinks Dickens intended. He will play the part of John Jasper, made famous as a stage character by Sir H. Beerbohm Tree in His Majesty's Theater, London, and will collaborate with Herbert Blache in the staging of the photodrama.

Messrs. Blache and Terriss recently completed an elaborate multiple reel production of "The Chimes" by Dickens, in which a number of the Tom Terriss Dickens Associate Players appeared. Mr. Terriss has made a life study of Dickens' works, and his version of what actually happened to the much discussed Edwin Drood and the guilt or innocence of the man accused of his murder promises to be of unusual interest.

"Uncle Bill"

Vitagraph Farce in Three Parts, Written by Marguerite Bertsch and Directed by Ralph Ince.

Reviewed by Louis Reeves Harrison.

CAST.

Uncle Bill ..... Donald Hall
John Mason, his nephew ..... William Humphrey
Julia Mason, John's wife ..... Julia Swayne Gordon
Gladys, Julia's sister ..... Constance Talmadge
Jack Trent, a mutual friend ..... Billy Quirk
Vivien Trent, his wife ..... Anita Stewart
Mason, Sr., John Mason's father ..... Albert Roccardi
"Olley" Curley, gentleman crook ..... Jack Brawn
Murray, of the Money Powers ..... Anders Randolph

IT is a serious undertaking to produce a three-reel comedy, even with such a splendid cast as that of "Uncle Bill." So largely is its success a question of interpretation that the actors in this case virtually create out of their personality what holds interest. That personality is very marked in nearly every one of the performers—each is an artist in his

Scene from "Uncle Bill" (Vitagraph).

or her way—but Billy Quirk easily carries off the honors. He is a born comedian of the screen, and his long training in brilliant company makes him a veritable star whenever he is given comedy opportunity. Very largely to his work is due the element of fun in "Uncle Bill"—it is a hodge-podge of old stage devices—and only when he was in evidence did the Vitagraph Theater audience laugh.

Rarely do I see a play where I can judge of its effect on an audience. The reviewer is obliged to prejudge—and from the audience point of view, "Uncle Bill" gets over after a long struggle to that end. The serious portion, essential as it is to the complicated plot, is given undue attention for a farce. On the verge of election, a gubernatorial candidate is obliged to see the "Boss" in quest of campaign funds, and there is a general state of uncertainty about results because his wife and his father become mixed up in the antics of Mr. and Mrs. Trent, Billy Quirk and Anita Stewart. Uncle Bill, a convenient millionaire, is expected, but he turns up prematurely and is obliged by force of circumstances to shift his identity.

This gives the inevitable burglar, opportunely engaged in robbing the house, a chance to assume the role of "Uncle Bill," with a string of ensuing complications that are better suited to stage than to screen presentation. From amid the mass of scattered forces, however, gradually emerge the comical Billy and charming Anita. Their marital infelicities, misplaced jealousies and flirtatious tendencies prove the saving clause. Billy and Anita put life and spirit into the play, with a result that the audience begins to laugh and is thoroughly satisfied at the end.

KLEINE MAKING ONLY BIG SUBJECTS IN AMERICA

The announcement that George Kleine had begun the manufacture of pictures in America in addition to importing from Europe has resulted in hundreds of scenarios being submitted to Mr. Kleine's Chicago offices. For the benefit of free-lance photoplaywrights it may be said that Mr. Kleine, for the present at least, will manufacture in this country film subjects adapted from well-known legitimate productions only. The first of these will be "Officer 666" and "Stop Thief," both universally popular melodramatic farces, splendidly fitted for production in motion picture form.

"In Temptation's Toils"

A Two-Part Kleine-Celio Subject, Passing Fair in Quality, with the "Triangle" as the Basis.

AMONG the recent General Film releases appeared a two-part Kliene-Celio subject, entitled "In Temptation's Toils," that, while it was based upon the eternal "triangle"—two women and a man this time—the story possessed a dainty bit of heart interest and was clearly and logically told in the picture. The cast of characters is not at hand beyond the information that Francesca Bertini plays the leading woman's part of Helen Turner, the wife of George Turner. Mlle. Bertini is one of the leading photoplayers now contributing to the Celio productions, and is an actress of unusual attainments. There is no great opportunity for her to display her ability in this subject, but she does perform her part with womanly grace, and, though one is not

Scene from "In Temptation's Toils" (Kleine).

wholly in sympathy with her at times, she finally proves that a woman's instincts are, at bottom, good.

The picture opens with Dick Turner visiting his brother, George. George's wife, Helen, is a very beautiful woman, and the two fall in love almost at sight. While Helen is very strongly drawn to her husband's brother, she realizes the impossibility of the situation and begs Dick to go away. He does so, but takes with him a rose Helen has dropped to treasure as a remembrance of his love. Not long afterward he marries another woman and a lapse of time shows him nicely ensconced in the bosom of his family with a bright boy of an interesting age.

Then comes word of the death of his brother George while on a hunting trip, and Helen comes to live with Dick's family. Helen attempts to renew the spark of love in Dick's heart and he yields momentarily to her advances, but the little boy happens along at a critical moment and he is reminded that his family's honor is at stake and firmly rejects Helen's suggestion that a divorce be secured so that he may marry her.

Her love scorned, Helen reminds Dick that love often turns to hate, and she leaves him, threatening to bring disgrace upon the family name which they hold in common. The succeeding scenes show Helen leading a rather hilarious life among the cafes, where she meets a famous lion-tamer. The suggestion comes to her that through the performer she may be able to bring Dick to regret his decision, so she plans to appear in public as the lion-tamer's assistant.

Word of this gets to Dick through the daily papers. He is broken in health and rapidly nearing his end. The news of Helen's determination shocks him, but he makes a final appeal to her to save the family name from disgrace. He writes her a letter, inclosing with it the rose which he has treasured all the years, and sends it to Helen through his little son. It is handed to her just as she is preparing to appear with the lion-tamer. The recollection of her love for Dick is awakened, and the appeal of the dying man is sufficient.

Later, as Dick is on his death-bed, Helen is sent for, and there is forgiveness all 'round. There are a number of very beautiful scenic effects in this subject.

"The Opera Singer's Triumph"

Destruction of Big Hotel by Earthquake and Fire Gives Thrilling Rescue Scene in Itala Offering.

Reviewed by Hanford C. Judson.

A WELL rounded melodramatic story with a sensational rescue of the heroine from a big hotel wrecked by an earthquake and set on fire, makes the newest Itala offering, in three reels, noteworthy. These earthquake scenes are astonishingly well produced and carry an unmistakable thrill. One rather expects such things, made usually in a studio, to be more or less baldly artificial. Even the best of them seem to the experienced eye somewhat contrived. But in this picture these scenes compare very favorably with another Itala offering of last year, "The Palace of Flame." Yet it is only in their realism that these two pictures compare. In the first, the rescuer had to combat the fierce flames; in this, although there is flame, his chief peril comes from the precarious condition of the great building whose walls have been terribly shattered by the 'quake. The tottering walls, the twisted balcony railings and broken beams, all lit by the ruddy glow of flames, are the background of the brave deed. There was danger to the actor, whether his work was done in a studio or in a truly ruined house, and he was not able to accomplish his "act" without great muscular effort and courageous belief in his ability to land right when swinging over a dangerous place on a rope made of bedclothing torn into strips. The rescued opera singer kept perfectly her seeming lifelessness even while being lowered through a tangle of beams and falling walls. She, too, shows grit. When she is safe the hero falls, and it was not wholly acting; for he comes down fast and sudden on scattered

Scene from "The Opera Singer's Triumph" (Itala).

bricks. If it was acting, then the bystanders, too, acted well a very natural concern.

There is only a light villain in the story. He is a rich man who in the opening scenes loved the girl a little, but wanted to delay the engagement when he found that she had no dowry. She becomes a famous opera singer; meets a composer whom she helps to fame, and falls in love with him. He it is who saves her when the hotel is wrecked and the two come home together. In the meanwhile the girl's father has again become rich. The former lover hears her sing and his love is rekindled. He calls on her and wants her to forgive him. She tells him that she never was his enemy. He is pleased to hear it; but the composer comes into the room and she then introduces him as her fiance.

The acting is good, as is the staging and photography. The offering is one that will be quite acceptable.

REARDON AUTHOR OF "IN WOLF'S CLOTHING."

The Moving Picture World's reviewer of films was in error in giving credit to W. E. Wing for the recent Kalem picture, "In Wolf's Clothing." The author of this lively, effective and entertaining offering is Mark S. Reardon.

Miller's theater, Los Angeles, was filled with men from the railroads of all grades to see J. P. McGowan's "The Express Messenger," in which their favorite, Helen Holmes, was featured. This stirring Kalem play was made there, and a number of railroad men can be seen in it. Both McGowan and Miss Holmes are really interested in the railroads and make a specialty of this class of story, so that they are well known all along the coast and are popular with railroad men.

Will E. Sheerer

ONE of the oldest and best liked actors of the Eclair stock company is Will E. Sheerer, character man, famous for his many roles. Mr. Sheerer has had a ripe experience in the field of theatrical work, and before his entrance into pictures was known both in this country and abroad as a "good actor." During the twenty-three years which he has been back of the footlights, he has missed but two seasons. During the Spanish - American War, he fought the enemy in Cuba. On one other occasion he fell for the lure of Wall Street. As a stock and bond salesman his native shrewdness brought him rapidly to the front, but the call of the stage was too strong. From the beginning of his theatrical career, Mr. Sheerer has played character parts and is acknowledged to be a past master in make-up. He is known to have performed the remarkable feat of appearing in three different characters in a well-known play, and for years delighted vaudeville audiences with a protean act, during the course of which he impersonated ten different people. Four years ago he secured an engagement with the Edison company, and after a brief experience at that plant appeared in Vitagraph films. Following this he played character leads for Bison, Nestor, Reliance and Crystal, and from the latter company was taken over by Eclair. Thus far Sheerer has appeared in 150 Eclair releases, and his remarkable mastery of make-up combined with true ability to act has made him one of the most popular players of the company. Two months ago this versatile artist was sent to the Western studios of the Eclair company at Tucson, Arizona, where he expects to remain, and we can look for him to repeat his character success in western productions.

STANDARD GETS EXPOSITION CONCESSION.

The Standard Film Corporation received this week the following telegram from its San Francisco representatives:

"Have closed contract on behalf of Standard Film Corporation for the exclusive motion picture concession of the Panama-Pacific Exposition, including theater, studio, commercial, topical, serial story and official kinematograph privileges in the face of the strongest competition. Have already started work. Really remarkable contract. Unlimited possibilities."

The company announces that its men are already on the ground taking pictures of the work. The contract is regarded as important.

The Standard Film Corporation will have the world's booking rights on all pictures taken in the Exposition grounds, as the contract especially provides for the exclusive taking of pictures by the Standard Film Corporation in the fullest sense of the term.

MARY PICKFORD ANNOUNCEMENT MISLEADING.

A recent advertisement of a film-producing company, in announcing that Mary Pickford films made two or three years ago are to be reissued, led to the belief on the part of many that Mary Pickford was now in the service of that company, and suggested by the subtle use of the word "henceforth" that her future productions were to appear only on the program in question. No verification is required of the fact that Mary Pickford is at present under contract with the Famous Players' Film Company, in whose productions she appears exclusively. For the sake of exhibitors who are not fully acquainted with the situation, it is explained that any other company releasing Pickford films are merely reissuing old productions in which this star appeared, and any other inference from the current announcements of other companies is unjust, both to Miss Pickford and the Famous Players' Film Company.

A Growing Type

Pen Picture of Samuel F. Wheeler, President of Pennsylvania's Organized Exhibitors—His Policies Are Aggressive but Constructive—A Great Convention to Be Called Soon.

By W. Stephen Bush.

THE intelligent and progressive exhibitor of whom it is written that he shall possess more power in the industry is not a mere fiction. You may have thought of him as a creature of editorial optimism, a sort of lay figure to whom the writer of paragraphs addressed his profound wisdom. Let me assure you now that the I. A. P. E. is a veritable concrete, malleable fact. I have just had a most inspiring and refreshing talk with a full grown and well developed specimen of the I. A. P. E. I do not mean to say he was a rare specimen, but I do mean to say he was a very fine specimen, and in telling of him I know that I am describing not only an individual, but a type of exhibitor whose activities are rich in promise for a further and wider uplift of the motion picture.

Samuel F. Wheeler, the president of the organized exhibitors of the Keystone State, is a natural leader of men. As I sat beside him in the Manufacturers' Club in Philadelphia, talking of our common idol, the motion picture, I was impressed with his easy grasp of difficult problems and his direct logical thinking. Mr. Wheeler in manners and appearance suggests a successful practitioner at the bar, and this is exactly what he is. He has practiced law in the city of Philadelphia for about fourteen years, and I think he must have begun at twenty-one, because under the law he could not have begun sooner. He has a pair of keen blue eyes, pleasing regular features and the mobile mouth of an able and trained public speaker. All through our talk I gathered an impression of great latent nervous energy.

Samuel F. Wheeler.

I asked Mr. Wheeler how he became an exhibitor of motion pictures.

"An odd enough story," he replied, with a reminiscent smile. "About five years ago some clients of mine consulted me as to the best way of getting out of a contract for the purchase of a small moving picture theater. I told them I would take over the contract myself, and thus entered the ranks of exhibitors with an investment of about $125."

Mr. Wheeler to-day is the owner of three theaters—the Belmont, with a seating capacity of 1,325; the Fifty-second Street Theater, seating 1,000, and the Apollo Theater, seating 1,400. All these theaters are prosperous, and their owner acts as the general manager, thinking no detail too trifling for his personal attention. About two years ago Mr. Wheeler decided to join the local organization in Philadelphia. The Philadelphia organization has had its ups-and-downs, mostly downs, and when Wheeler joined it there was a small membership and a very scant capital of enthusiasm. The exhibitors were at the mercy of every politician. While they were banded together in a nominal union, they were unconscious of their real strength and power.

After Wheeler entered the organization the members often turned to him for advice and he set an example which they found it profitable to imitate. About a year ago the fire marshal of Philadelphia sent notice to the exhibitors that they must display upon the screens of their theaters a slide which displayed the words "Fire Notice" in large red letters. The notice sounded like a third alarm, and was altogether apt to provoke a panic. The exhibitors were greatly worried. A special meeting was called, and Wheeler went upon the platform declaring that he had absolutely declined to comply with the Fire Marshal's demand. He strongly advised his brother exhibitors to do the same. He explained to them that there was on legal force behind the Fire Marshal's order, and that he proposed to call upon the Director of Public Safety and the Fire Marshal to tell them openly how he was posed to ignore the order. He was as good as his word, and accompanied by a committee of exhibitors, he practically told the officials to mind their own business. The officials, who up to that time had found exhibitors meek and submissive to the point of servility, were struck dumb by the spectacle of an exhibitor insisting upon his legal rights. They blustered and threatened, but the calm and positive attitude of Wheeler had put courage into the hearts of his fellow-exhibitors.

"The panicky slide was never shown and is by this time entirely forgotten. Now the local and state authorities consult with Wheeler before taking any action affecting motion picture theaters, and they find it a very convenient arrangement. Mr. Wheeler has been appointed a member of the Motion Picture Standards Commission, which is a branch of the Department of Labor and Industry. The appointment came from the commissioner directly. It was natural now to see the exhibitors elect Wheeler their president. In spite of many adverse circumstances there was an increase in the membership of the Philadelphia local, a business manager was appointed, and permanent headquarters were opened at 1327 Vine street, in the very heart of Philadelphia film district. At a convention of the exhibitors of the state, held last May in the city of Wilkes-Barre, Mr. Wheeler was elected president of the state organization.

"There are three things for which I want to enlist the aid of every exhibitor in the State of Pennsylvania," said Mr. Wheeler. "First, and above all things, we want to knock out the present censorship law. I believe that the courts will declare the act unconstitutional, but irrespective of the decision of the court, we want to go to the Legislature and work for the repeal of this law. This law has come to us, not in response to a public demand, but rather as a defiance of public sentiment. The papers in this city are against the law, one of them openly advocating its repeal. The idea of one man and one woman regulating the amusements of eight million people is ridiculous. We want to be ready for an active campaign in the fall, when a new Legislature will be elected. We want to pledge every candidate to vote for a repeal. I asked the Moving Picture World to urge an organization of this state by counties, every county should have its local. I am going to arrange for a big and representative state convention to be held within the next thirty days or so in a centrally located city of the state. Governor Tener, Senator Boise Penrose and Mr. Brumbaugh will be there to address the exhibitors. I believe that they will help us.

"Ever since the organized exhibitors in the state and in the nation have declared against censorship of all kinds, all factionalism in this state has come to an end. The Western contingent of exhibitors, who used to hold aloof from us entirely, have assured me of their support in forming as big and as representative a state organization as possible. Indeed, I received assurance of support from every part of the state, and I have every reason to believe that this convention which I propose to call will be the biggest ever held in Pennsylvania. We will also take a decided stand on the question of a liberal Sunday. In this respect Pennsylvania has been rather backward, but we will tackle the question without fear. If the law will not allow us to show vaudeville, we want to have the law forbid the showing of moving pictures in regular theaters. Besides these three big questions, other problems of exhibitors will be considered, and I have no doubt that some good results will follow."

CHICAGO LETTER

BY JAS. S. McQUADE

Moving Pictures Will Guide in Vocational Selection.

MODERN methods of education are paying heed to the important fact that while some young men are guided by instinct and natural aptitude to their proper vocations, by far the largest number cannot rely on themselves to select the lifework that will suit them best and serve their communities in the fullest measure.

Moving pictures are also being used to aid young men in determining their trade or calling. When early educational advantages have been lacking, it is found still more difficult to make a wise choice. In such cases the popularity of moving pictures will serve to furnish important information.

This new movement in industrial education has been made by the Bureau of Commercial Economics, with offices in Chicago. This bureau is an association of the leading institutions, manufacturers, producers and transportation lines in this country and abroad, and its work will be the spreading of industrial and vocational information through the medium of moving pictures.

"The work of the bureau will be maintained through endowment funds and annuities," says the Chicago Sunday Examiner, of July 26. "No expense is involved for any institution to which these lectures or reels are sent; they are available, however, only when admittance to the public is free. The bureau will display its reels and slides not only in universities, colleges, technical and agricultural schools, high schools, public institutions, settlement houses, missions, commercial clubs, and at trade conventions, but also with powerful projectors, operated from auto trucks, in parks, playgrounds and other centers for the general public.

"A broad field of subjects and trades is covered in the films and lectures which the bureau is prepared to provide. There are ten headings, as follows: Mineral, agricultural, horticultural and forestry; animal husbandry; industrial, commerce and transportation; public health and service; social; domestic economy; historical; scientific; religious; travel. Under these headings practically every occupation is treated.

"The films which can be supplied give opportunity to see men in all sorts of actual work, from mining and refining ores to cultivating fields and orchards or carrying on the many activities planned to improve the life of the poor of the cities. It is only necessary to run through the bulletin of the bureau to find pictures on almost any theme that is desired. The bureau has already arranged for courses in eighteen states which will reach a student body of over 30,000."

Secret Service Officer Seizes Famous Players Films.

Captain Thomas I. Porter, head of the United States secret service in Chicago, who was invited by Second Deputy Superintendent of Police Funkhouser to be present on July 22 at the meeting of the municipal board of censorship, when viewing "The Little Gray Lady," a four-reel moving picture subject by the Famous Players Film Company, immediately confiscated the films after being run. Among the objectionable actions found in the films by Captain Porter were:

A young government clerk tearing small portions from bills and then putting them together, so as to form a $100 note. This is done a second time.

The clerk passes one of the spurious bills he has made.

The clerk is arrested by a secret service man. A friend of the clerk then appears and succeeds in bribing the officer, thus enabling the wrongdoer to flee the country.

"That is the most objectionable film I ever saw," said Captain Porter. "It shows bribery of government officials, and also criminality, because of the fact that the alleged hero is shown making this money."

Captain Porter's action attracts much attention, from the fact that the story of the films in question is adapted from a successful drama, written by Channing Pollock and acted many times before the public without any objections by government officers. Miss Jane Grey, who was the star in the stage production, is also the star in the photoplay.

Where Censorship Belongs.

Moving pictures are now filling such an important place in national life among all civilized peoples that they should reveal a nice discrimination in the selection of subjects and a similar discrimination in the method of production. If directing producers and manufacturers will only become their own censors in such matters, there will soon be an end to this Babel of censorship that now resounds throughout this country.

But the scenario editor must not be omitted from the list of those responsible for the outcries against certain films. He should, indeed, be held mainly responsible; for his fiat, in most cases, determines what stories shall be filmed and what shall be rejected.

It is truly astounding, at this advanced stage in the making of moving pictures, that any undesirable subjects should be permitted to pass the intelligent scrutiny of any reputable manufacturing film concern in this country. Laxity, no doubt, is partly induced in some cases by the tremendous demand for scenario material and the failure of the supply to meet it; but would it not be far better in the end for the manufacturer and the industry to reject the undesirable stories before money is expended on their production, rather than that he and the whole trade should suffer by the clamor for censorship?

It seems clear to me that the question of censorship, in a large measure, is in the hands of the manufacturers of films. Leading manufacturers have already recognized this, and other manufacturers, who are inclined to exploit the industry for personal gain, will find that they will be forced by the inexorable law of demand to conform with public opinion, or else fall hopelessly behind in the race for existence.

Chicago Film Brevities.

Phil H. Solomon, traveling representative of "The Spoilers," for F. O. Nielsen, returned from a two weeks' trip recently through Wisconsin and northern Michigan. He reported very warm weather and quite satisfactory bookings for "The Spoilers" in the large houses in the territory covered.

* * *

Fred W. Schaefer, of the Schaefer Theater Company, Inc., 5 South Wabash avenue, this city, returned Monday, July 27, from a western tour which was devoted to business and pleasure. Quite an extended visit was made in Colorado.

* * *

E. T. Peter, president of the Texas Film Corporation, Dallas, Texas, passed through the city on July 21 on his way to the scenes of his old home at Oconomowoc, Wis., where he will spend a vacation of several weeks. Mr. Peter stated that the conditions in film circles in Dallas are very promising.

* * *

J. L. Carlton, of the Carlton enterprises, New York City, also visited the city on the same date, and was seen with Mr. Peter. He left for St. Louis Tuesday evening, after which he returned to the city and will shortly leave on a trip to the Coast.

* * *

O. W. Holt, president of the Holt Feature Film Company, Manhattan, Kansas, paid a visit to the World office last week. The Holt Feature Film Company produces educational, industrial, scenic and special feature films. Mr. Holt stated that he was figuring on large contracts and that he was going to New York City in the interests of the general business of his company.

* * *

The Standard Motion Picture Company, 5 South Wabash avenue, this city, recently filmed German Celebration Day at the Federal League ball park. These pictures cover all the important proceedings of the day, and have been condensed to a single reel. They were booked by a number of theaters in the city, the first showing being at the Casino, on West Madison street.

* * *

J. H. Bunte, general sales manager of the Seeburg Piano Company, left his office Saturday, July 25, to spend a few weeks in northern Wisconsin. During his activities in the northern woods and lake region Mr. Bunte will endeavor to take off some of the superfluous avoirdupois acquired at his desk since his last vacation.

* * *

Among the unclaimed and abandoned merchandise recently sold at the United States appraisers' warehouse, West Harrison street, this city, was a film, entitled "Revolution in Mexico."

* * *

"Cabiria" is showing no signs of palling on the eyes of the multitudes that visit the Illinois Theater, where the spectacle is breaking all records. On the contrary, the sold-out sign appeared three times last week on the front of the theatre, and many were turned away disappointed.

* * *

It is whispered that the Annette Kellermann pictures in "Neptune's Daughter" have so popularized the Fine Arts

Theater that it may be used as a permanent film house during the winter. The rumor is that Alfred Hamburger's lease of the house has been extended.

* * *

The final presentations of "The Christian" were given at the Olympic Sunday, July 26. The house is now being redecorated, and will be in shape to receive "Potash and Perlmutter," which will open the regular theatrical season at the house, early in August.

* * *

It was announced, about the middle of the week of July 20, that the Studebaker would close its doors for the summer on Sunday, July 26, but the policy established by the management has been continued. On Monday, July 27, the Photoplay Productions Company presented "The Littlest Rebel," Edward Peple's well-known Civil War drama, done in films. This play made a big hit at the Chicago Opera House two seasons ago, with Dustin and William Farnum in the cast. E. K. Lincoln, the former Vitagraph star, heads the cast in the photoplay.

* * *

Major W. Gordon Lillie ("Pawnee Bill") was in the city last week. The chief object of his visit was to view Selig's big western photoplay, "In the Days of the Thundering Herd." All the principal scenes of this western photodrama were taken on "Pawnee Bill's" big ranch near Pawnee, Okla. Bessie Eyton is the heroine and Tom Mix the hero of the photoplay.

* * *

The Star Theater, 68 West Madison street, this city, was opened on Saturday, July 25. The opening program was "The Mother of Men," a three-reel military feature by Warners, and two soldiers paraded in front of the theater during the day. The entire building on Madison street, at the number mentioned, has been remodelled at an outlay of $60,000, in order to give space for this house. The location is considered one of the best in the city, and although the seating capacity is only 300 it is expected that the Star will do fine business. Only feature service, of all makes, will be used, and the admission will be 10 cents. The exterior of the theater is made especially attractive day and night by a spectacular rotating electric sign, which has been built by Marx Brothers, of this city. The sign covers a depth of two stories on the front and is considered one of the most attractive electric signs in the city. Bodkin & Keane, owners of the Star and Vaudette Theaters, in Evanston, have leased the building and theater for a term of years.

* * *

Perry E. Conner, of the cine department of the Eastman Kodak Company, paid us a pleasant call last week.

* * *

"One Wonderful Night," Essanay's big four-reel feature, was given its opening presentation at the Parkway Theater, Saturday, July 25. Mr. Nielsen informed me that it broke all records for the warm season.

* * *

Harold Martin, the operator in the Princess Theater, Galesburg, Ill., was overcome and was unconscious for thirty minutes as the result of breathing the combined gases in the fireproof booth during a recent fire. The audience had no knowledge of the fire whatsoever, as all the openings of the perfect booth closed automatically just as soon as the fire started. It was a close shave for Operator Martin, however.

* * *

The I. C. U. Film Company, this city, at a directors' meeting, held Monday, July 27, decided to investigate the possibilities of pictures of English industrial plants, and with that object in mind decided to send their secretary, William Stuart, to England at once. Mr. Stuart will sail on the Lusitania Tuesday, August 4.

"NEPTUNE'S DAUGHTER" CLOSES GLOBE RUN.

Owing to the necessity of Charles Dillingham needing the Globe Theater for rehearsals for his new productions, the engagement of Annette Kellermann in "Neptune's Daughter" terminated on Sunday evening, July 26, after a run of over two hundred performances, which, by the way, sets a high-water mark for this season in motion picture productions.

WORLD FILM RELEASING CHILD DRAMA.

"Tess of the Mountain Country," a very realistic and beautifully acted drama with an all-star juvenile cast, will be released shortly by the World Film Corporation. Small actors, mere babies, have the power to hold the attention of the audience and present a play which is not only pleasing but gratifying.

Horsley Adds to His Forces

Signs Up Harry Palmer, Newspaper Humorist, and Mr. and Mrs. Milton Fahrney.

HARRY PALMER, author of "Babbling Bess," one of the most popular and ingeniously humorous serial comics which have appeared in the daily newspapers, has been placed under contract by David Horsley, and will commence work for the Centaur Film Company on August 1. Mr. Palmer will make his headquarters at the Bayonne studio, where he will not only create the famous "I Didn't Do Nothin', But I Won't Do It Again" series, but will arrange them in scenario form and personally assist the stage directors in working them out before the camera.

Arrangements have already been made through the New York daily in which the drawings originally appeared to resume their publication in its columns and to have them appear simultaneously in fifty-one of the leading newspapers throughout the United States and Canada. This is the first step in Mr. Horsley's plan, recently announced, to produce seven one-reel comedies a week, and the only case on record of a prominent newspaper humorist conducting his entire campaign from a motion picture studio.

Milton Fahrney and his wife, Alexandra Phillips, have also been signed up by Mr. Horsley, and are now actively engaged in producing one-reelers for the Centaur Company. Both Mr. and Mrs. Fahrney are old-time Horsleyites, having been on the staff of the Bayonne producer for the last six years, doing their principal work on the Pacific Coast, where each earned a brilliant reputation. Mrs. Fahrney has won high honors as a scenario writer.

Mrs. Julia Hurley, remembered for many artistic performances in many productions, has so far recovered from her recent severe attack of grip that she has resumed her work in the six-reel production of "Il Travatore," which Charles Simone is now rushing to completion in the Centaur studio. Mrs. Hurley is portraying the witch, one of the most exacting parts in the piece, and it is said by those who have watched the progress of the production that she is giving the finest performance of her long professional career.

W. E. REEVES, BIG NICKEL, PORTLAND, ME.

IN the busiest part of the greatest thoroughfare of Portland, Me., is located one of the biggest straight motion picture houses in New England. It is known as the Big Nickel theater, the idea of a "Big Nickel" being intended to convey the meaning that it is a ten-cent house, as well as that it is a big house. Some appreciation of its bigness may be gained from the fact that it has 1,500 seats, all on one floor; and there is a large amount of floor space utilized for lobby and aisles; a finely furnished office, and a convenient and commodious entrance hall. The front of the main entrance is handsomely done in white, and is brilliantly lighted at night. The house makes a specialty of the Famous Players Film Company master-productions and has exclusive Mutual Film service.

William E. Reeves.

The genial and very capable manager of the Big Nickel is William E. Reeves. Mr. Reeves was born in Portland and has always made his home there. He is well known in the theatrical world, having been manager of the Big Nickel for the past three years. For five years he has been connected with the Greene and Abrams amusment enterprises, and previous to that he was connected with the old Portland theater, the New Porltnad, and B. F. Keith's theaters in that city. He has met with signal success in every position in which he has been placed, and is held in high esteem by the thousands of patrons of the Big Nickel as well as by his associates in theatrical circles.

Foreign Trade Notes

BRITISH NOTES.

THE Selig Company's motion picture serial revolving around the "Adventures of Kathleen" is now being issued. It is no exaggeration to say that it is being advertised on a scale more extensive than any other American production exhibited within these shores this year. Newspapers and posters are the media selected, and from the statement that running advertisements have been ordered in sixty leading provincial papers, apart from London, some adequate idea can be formed of the thoroughness with which E. H. Montagu is conducting the campaign.

* * *

A London film-renting house appears to have been collecting information and statistics in relation to the quantity of American films in this country, and reference is made in a circular to exhibitors of their prominence in British moving-picture programs. Last year 40 per cent. more films from the United States were imported to these shores than in the previous year, making the American contribution to our total film imports 60 per cent. On the other hand, films imported from Germany to Britain have decreased by 10 per cent., while the French and Italian imports remain unaltered.

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The Irish-American producer, Walter Macnamara, has been actively at work at Kew producing a historical film from the chief incidents in Irish political life since 1782. From the time and money expended upon the production already the film, 7,000 feet in length, promises to be unusually good. Mr. Macnamara has sailed for America.

* * *

"Kismet," the Oriental mystery play which proved such a theatrical success two years ago, is the next stage masterpiece to be translated for the screen. A company has been registered in London to undertake this and will begin work shortly in the northern suburbs.

* * *

Messrs. Jurys have acquired the British rights of Bosworth Company's adaptation of Jack London's novel "The Sea Wolf."

J. B. SUTCLIFFE.

From Another Correspondent.

Museums in England will have their cinematograph rooms according to Curator of Public Museums Howarth at the Museums Association Conference. Classes from neighboring schools would attend the museum film sessions, according to the conference delegates, and obtain education under an authoritative guide. The danger to film pictures by the militant suffragettes is a problem now confronting the conference.

* * *

To eject a patron from a moving picture house before the program is finished is a breach of contract on the part of the management, according to Lord Justice Buckley, who has just dismissed an appeal against a judgment of £150 damages brought by the Picture Theaters, Ltd. A theater patron got the damages on assault charges. Lord Justice Phillimore's sympathies were with the picture people, but he said they broke their ticket contract when they ejected their patron. Lord Justice Kennedy concurred in the verdict, which is of much moment to film exhibitors here.

SOUTH AFRICA.

THE South African moving picture theaters, with very few exceptions, are now all controlled by the "African Films Trust, Ltd.," which causes a certain sameness about the performances all over the country. As the general manager of the trust said, laughingly, "What is shown here this week was in Cape Town last week and will be in Durban next week."

I went to the opulent looking offices of the trust the other day, and wondered how all this wealth of departments and employees could be the outcome of the receipts of shows which are resorted to principally by the lower middle class. And even so, the entrance prices of 2s., 1s. 6d., and 1s. are prohibitive to many. There is one bright little exception, the Tivoli, where, for 6d., one can see a good, varied and by no means vulgar program. This week I saw the beautiful Domino drama "True Irish Hearts," one of a long string of interesting features.

At the Carlton, "Orders Under Seal" was screened. In spite of the terrific booming of this Danish picture for the last three months in all the local papers, it is a good play, worthy to take its place with the best productions. The acting is refined, the photography splendid; otherwise there would be a danger of melodrama.

Space does not permit to write at length about the colossal venture of Mr. Schlesinger, the strongly silent director of the A. F. T. to put the whole of South Africa upon the screen, acted, filmed and produced here, by negroes and Africanders. The first part, "The Great Trek," is nearly completed.

A. M. H. B.

Johannesburg, June 23.

MAURICE WEST, FAMILY THEATER, MONTREAL.

IN Maurice West one finds a young yet well-versed man in the departments of the moving picture and the theatrical business. Mr. West, who has been in Montreal seven years, is now managing the Family Theater, one of the Mark-Brock Amusement Company's houses, and is one of the most genial and successful exhibitors in the Canadian metropolis. He is a native of Worcester, Mass. Mr. West at one time managed the American tour of Constance Crawley and Arthur Maude, the well-known and gifted English artists, who only recently appeared before the camera. In looking over the field he found that Montrealers were exceedingly fond of vaudeville, but noted that only one house was endeavoring to supply the demand for this form of entertainment. He consequently opened a vaudeville booking agency—the first of its kind in the Canadian city. His motto, "Nothing too big or too small for me to handle," together with his genial disposition, brought him almost immediate popularity and success. Three years ago the People's Amusement Company were entering the Montreal field, and were looking for experienced men capable of managing vaudeville and moving picture theaters. Mr. West's successful career brought him to their notice. The People's Amusement Company's houses have since been taken over by the Mark-Brock Amusement Company of Buffalo, and Mr. West has been devoting energy and experience to the furthering of his principals' interest in Montreal. During the last three years Mr. West has managed the Alexandra, the Scala, and the Family theaters. Of the three, two are still owned by the Mark-Brock people—the Scala and the Family.

Maurice West.

WORLD AN EXHIBITOR'S BUSINESS FACTOR.

Editor Moving Picture World:

Inclosed find money order for $3, to cover renewal of my subscription. The World and my films are what keep my business going.

H. THOMAS.

Airdome Theater, Orange, Texas.

Music for the Picture

Conducted by CLARENCE E. SINN

Russell Sanborn, a Noted Boston Organist.

E. RUSSELL SANBORN, a prominent organist of Boston, is another convert to the moving picture. Last fall he was urged to play for a heavy photodrama, for which was wanted high-class organ music, but at that time he had never done anything of this sort and was afraid it might hurt his musical reputation. After much urging he accepted, making it a condition that he should have full sway regarding the selection and adaption of the music, and determined he would build up the character of moving picture music rather than let it injure his reputation musically. This was a very good resolution, as he found it a subject worthy of the serious attention of a good musician and not in the least injurious to a well-established reputation. His music for that photodrama proved a drawing card, for the people, after going to see the picture, went again to hear Mr. Sanborn's music. After playing this, he continued in the work, and his playing has been spoken of as the leading "music for pictures" in Boston.

Mr. Sanborn is a noted concert organist, and has in his studio the largest and most modern pipe organ for teaching purposes of any studio in this country—probably in the world. He has partially promised us an article on organ music for the pictures, which I am sure will be welcomed by the organists now playing in picture theaters. Mr. Sanborn has given organ recitals from coast to coast, and is well and favorably known by admirers of that instrument.

Of Interest to Organists.

C. R. Hartzell, organist at the Trianon Theater, Birmingham, Ala., sends us the following, which we would be pleased to have commented upon in a constructively critical way:

ORGAN MUSIC FOR THE TWO VANREVELS.

Open With Cavatina (by Raff).

Improvise upon some Southern air until Carewe receives letter from Vanrevel, then:

Gavotte from "Mignon" (Thomas), play through twice; then "From the Land of the Sky Blue Water."

Cadman, organ arrangement by Eddy.

Part I., No. 15.—Serenade (Schubert). Part I., No. 19.

The Minnett (Schubert). Part I., No. 20.

Use harp effect on organ with theme. ("Old Folks at Home.")

Part I.—No. 22. Nocturne (Chopin. Organ arrangement, Lemare).

Part 2.—No. 2. "Fanfare." Dubois

Part 2.—No. 4. "Old Folks at Home"

Variations and Finale (by D. Buck). Part 2., No. 9.

Love Song (Nevin). Organ arrangement by Dr. Smith. (No. 2.)

Part 2.—No. 10. "Narcissus" (Nevin).

Part 2.—No. 11. "Woodland Sketches."

McDowell. No. 6.

Part 2.—No. 12. "Love's Old Sweet Song," until end.

A Bunch of Good Things.

Another recent acquisition to the department, George P. Montgomery, Musical Director Rawlins Theater, Albany, Ga., contributes: "Noticed by music cues for 'Judith' in July 11 Moving Picture World, you said: Send in another.' Here it is":

CAPTAIN ALVAREZ (Part 2).

1. "Bunch of Roses" (Spanish March—Stern) until scene where Wainwright returns from ride and speaks to Bonita.
2. "Shooting Star" (Ser.—Fischer) until appearance of Tirzo in gondola.
3. "Mexican Kisses—Habanera" (Fischer) until title "I Suppose You Know Mrs. Wainwright."

El Castello Waltz (Ascher) until title "You Will Need a New Name."

5. "Clavelitos"—Spanish march (Schirmer) until Bonita sees visions of fighting.
6. Hurry (Fischer Series XI, No. 14) until end of reel.

PART 4.

7. "Carmencita Overture" (Fischer), start at polacca movement, play until title "I Had to Come Back."
8. "Dark Eyes" (Remick) until title "The Battle."
9. Hurry (Fischer Series IX, No. 3) until title 'Convoy On Way with Million in Currency."
10. Hurry (Fischer Series IX, No. 11) until title "After the Capture of Convoy."
11. "Morenia—South American Dance" (Witmark) until end of reel.

PART 6.

12. Hurry (Witmark Series, No. 12) until title "With the First Light of the Morning."
13. Hurry (Hawkes Series, No. 11) until title "A Forest Fire Complete."
14. Hurry (Hawkes Series, No. 12) until title "Don Arams Returning."
15. "On the Meas Grand" (Feist) until title "You Have Ten Minutes."
16. "Merango—Cuban Dance" (Stern) until title "Vive La Republic."
17. "Carmencita" (Feist) until end of reel.

Mr. Montgomery is playing with orchestra, leading with piano, and says he "humors" the music to the action; also plays piano and forte according to action. He adds: "I also notice some one wants 'geographical music.' Here are a few titles with publishers' names:

Ohio—"Ohio" (Remick).

Virginia—"When It's Springtime in Virginia" (Witmark).

Illinois—"In Dear Old Illinois" (Haviland).

Tennessee—"If I Get Back to Nashville, Tennessee" (Haviland).

Mississippi—"Mississippi Mamie" (Mills), "Mississippi Dippy Dip" (Stern), "Neath the Mississippi Moon" (Meyer).

Colorado—"She's Sleeping by the Silvery Rio Grande."

Georgia—"In Dear Old Georgia," "My Little Georgia Rose."

Alabama—"Alabama—Way Down Yonder."

California—"On San Francisco Bay" (Witmark), "Frisco Rag" (Von Tilzer), "Only Pal I Ever Had, Came from Frisco Town" (Remick).

New York—"Down Where the Silvery Mohawk Flows" (Stern), "Put Me Off at Buffalo," "Sidewalks of New York," "My Best Girl's a New Yorker."

Maryland—"Sailing Down Chesapeake Bay" (Remick), "On the 4-11-44 for Baltimore" (Witmark), "Back, Back, Back to Baltimore" (Remick).

Kentucky—"Kentucky Love" (Harms), "My Bill from Louisville" (Snyder), "I Am Looking for My Old Kentucky Home."

Florida—"Florida Flo."

Louisiana—"Louisiana Lou."

Texas—"My Heart's Tonight in Texas."

Arizona—"My Mona from Arizona."

New Hampshire—"My Old New Hampshire Home."

Gee! It must have taken a lot of trouble to dig all of those up. The correspondent who asked for them should be well pleased. It just goes to show that the world is full of helping hands, and if a fellow really wants anything (within reason) somebody, somewhere, is usually ready to help him out. Many thanks, Cousin George. Come again.

ALBERT ROCCARDI'S NOVEL MEDICINE.

Albert Roccardi, of the Vitagraph Players, who recently underwent a severe surgical operation, indirectly inaugurated a new use for motion pictures. While in the hospital and unable to move, he thought of his picture, "Uncle Bill," now being shown at the Vitagraph Theater, in which he cavorts around like a two-year-old. Realizing his helplessness, he became remorseful and was firmly convinced that he would never be able to move again. His condition seriously retarded his recovery. His surgeon learned the reason, called up the Vitagraph studio and arranged for a private showing of "Uncle Bill," which Roccardi had never seen, to be given in his hospital room. The showing of the picture acted like magic. The sick man was soon laughing at his antics on the screen and his ambition was rekindled. In less than a week he walked out of the hospital, and both surgeon and patient ascribe the rapid recovery to the influence of a picture.

LONG MAY SHE LIVE.

Editor World:

Please find inclosed check for $3 in payment for another year of your indispensable journal. Like a ship without a rudder or compass; like the play of "Hamlet" without Hamlet; like home without a mother, so would the silent drama be without the Moving Picture World. *Long may she live.*

THOMAS M. THATCHER,
Manager Gem Theater.

Somerset, July 21, 1914.

Camera in Construction History

Through Medium of Pictures Animated Record of Exposition's Building Is Unfolded to Whole World.

By Alfred G. Andersen.

THE Panama-Pacific International Exposition is the first undertaking of its kind to be conveyed as an animate reality in every stage of its evolution from ground-breaking to opening day to the very doors of the inhabitants of the most distant corners of the world. The film is the medium through which this epoch-making task is being carried out. Thanks to the perfection of the moving picture process, the people of China, South Africa, Australia, India, Europe and the American continent have followed the growth of the great Exposition City at San Francisco from a desolate stretch of waste land to the magnificent fairy city it is today as closely as have the citizens of San Francisco themselves, and every ceremony that has occurred on the grounds has in this manner been attended by the inhabitants of every town and village of the world where a moving picture house exists. Even the most ignorant peasant in the backwoods of Russia and the coolie of the Indian jungle, people who cannot write their own names, have in this fashion been treated to a course of instruction in building construction from the laying of the cornerstone to the last touch of the painter's brush. It is the greatest single enterprise that has ever been undertaken in the moving picture industry. The firm of Miles Brothers of San Francisco, the Exposition's official motion picture photographers, alone has taken 100,000 feet of film of the Exposition, to which must be added numerous reels taken privately by other moving picture concerns, and by railroad companies. The number of "scenes" or "situations" recorded approaches half a million. The camera advertising of all previous expositions has been confined to a few isolated and lifeless lantern slides.

The first film taken of the Panama-Pacific International Exposition records the breaking of ground by President Taft on October 14, 1911, a ceremony that was attended by 100,000 people on the spot where it actually occurred and later witnessed by countless millions in moving picture houses throughout the world, as has been the case with every ceremony held on the grounds since. About six weeks later the writer attended a moving picture show in far-away Manila. The program included an edition of Pathe's Weekly, recording a week's principal events in the big world. One of these was the Exposition ground-breaking ceremony at San Francisco, which was thus witnessed in all its lifelike details by a heterogeneous audience composed of several hundred Americans, three or four times as many Filipinos, and a liberal sprinkling of Europeans and Chinese in a tropical land many thousands of miles away from the actual scene. To make the spectacle all the more realistic, the big Manila audience gave vent to a round of enthusiastic applause as the President of the United States dug the spade into the ground and turned the first lump of earth on the Exposition site, just as the spectators at San Francisco did. About the same time the same animated scene was witnessed by audiences in thousand of other motion picture houses throughout the world.

Incidentally, a certain pathos attaches to this particular film, for it was the last picture taken of the late Mayor Archibald Butt, who was then military aid to President Taft. A few months later this gallant officer heroically sacrificed his life in order to save women and children in the awful Titanic disaster. The same picture showed also the late Madame Nordica, the American queen of opera, and the late Charles de Young, son of the publisher of the San Francisco Chronicle, who was in charge of the ground-breaking ceremonies.

The next film was taken on March 14, 1912, and showed the starting of actual work on the Exposition, together with the first ceremonies of a building site dedication on the grounds on the same reel. The same day a film was taken of the dumping of heavy rocks into San Francisco Bay to complete the breakwater inclosing that portion of the Exposition grounds which had to be reclaimed. A month later, on April 13, the moving picture camera was set in motion again to record the starting by Charles C. Moore, President of the Exposition, of the dredger John McMullen, which pumped 300,000 cubic yards of silt from the bay into what is now a good portion of the area occupied by the main exhibit palaces.

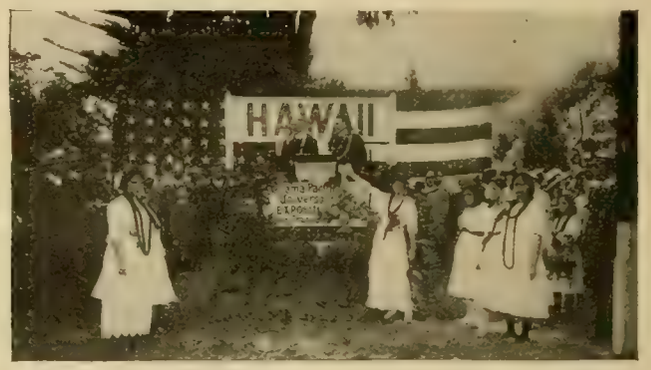
Thus three important steps in the fundamental construction of the Exposition City were given to the world in motion pictures: The ground-breaking by President Taft, the completion of the break-water guarding the reclaimed area, and the starting of the dredger which pumped the silt into the reclaimed portion of the grounds. The people of all lands saw how the Exposition builders went about their task of creating the ground for the great celebration. It was a revelation to engineers and an education to laymen.

As time advanced and the task of reclaiming and leveling the ground was superseded by the work of building construction, the motion picture cameraman became more active. Instead of appearing on the scene once a month or less, he first came several times a week and finally every day. Every ceremony held under the auspices of the Exposition, every site dedication and every ground-breaking celebration has been faithfully recorded in detail by the untiring cameraman and shown with minute precision to interested multitudes of moving picture audiences the world over.

On September 5, 1913, the French Commission, headed by M. Albert Tirman, dedicated the site of France's Exposition Building. It was a magnificent celebration, attended by high government officials, officers of the army and navy, Exposition officials and thousands of spectators. Half a dozen moving picture cameras recorded the impressive ceremonies, and two weeks later the people of Paris witnessed how the French Commissioners had been feted on the Exposition grounds at San Francisco. A few weeks later the same event was witnessed by French moving picture audiences in New Caledonia, French Indo-China, Morocco and French Guiana.

In like manner the people of other countries have been shown where their pavilions are located on the Exposition grounds and how the sites have been dedicated with pompous ceremonies by their respective commissioners. The same applies of course to the different states and territories of the United States.

A novel film taken by Miles Brothers shows the complete construction of the great Palace of Machinery in half an hour. The actual time consumed in its construction was ten months. A moving picture camera, protected from rain and sun by a hood, was placed on top of the Service Building on the Exposition grounds and pointed toward the huge machinery structure the day the work of construction was begun. Every five minutes the camera snapped a picture automatically. It recorded ninety-five pictures a day for ten months, at the expiration of which the palace was completed. On the screen the spectator sees the immense edifice rising slowly from the ground until it appears in its completed state at the end of thirty minutes. Aside from its general novelty and interest, this film has a tremendous educational value for structural engineers and builders.



Breaking Ground for Hawaiian Pavilion, San Francisco.

Another Exposition film of absorbing interest is that recording from four different angles the blowing up of Gamboa dyke and the attendant ceremonies on October 10, 1913. When President Wilson pressed the button in the White House at Washington, there was a host of moving picture men present in San Francisco at a simultaneous celebration to record the event, and at the same time moving picture cameras were busy at Gamboa photographing the bursting asunder of the huge mass of earth and rock.

Such great film manufacturers as Pathe, Universal, Gaumont and Selig have taken numerous moving pictures of events and scenes at the Panama-Pacific International Exposition for their celebrated weekly pictorial news, which have been shown to audiences in all lands and climes. The result of the extensive use of motion pictures to record the history of the great international celebration at San Francisco in 1915 is that practically every visitor, no matter what part of the world he may come from, arrives with a thorough preconceived idea of what he may expect to see, and those who have not the means for making the long journey may actually attend the Exposition at home; the motion picture brings it right to their doors.

Doings at Los Angeles

HERE is a good conundrum, conceived by Cecil De Mille and Fred Kley, of the Lasky studio. They incorporated the titles of every picture they have done at the new studio. Here it is: "If The Squaw Man was The Only Son of The Virginian and had The Master Mind of The Ghost Breaker, would Brewster's Millions keep The Man on the Box from hearing The Call of the North?" We added – No, but Hollywood.

* * *

At the Jardin de Danse, a terpischorean temple of tango, Monday nights are Movie nights, and last week Cleo Madison of the Universal was the queen of the floor. All the stars of filmdom are to be honored at these balls.

* * *

This sounds rather funny, but it is true. Albert W. Hale, director of Kalem comedies at Santa Monica, produced his third Kalem story last week, and on the 13th, while doing Scene 13, the camera buckled the film, and a retake on the spot had to be taken. Later the film was spoiled, and a later retake had to be made. Mr. Hale is not superstitious, but he does not like 13s.

* * *

It is said that several prominent men here are starting the Twentieth Century Players Film Company, which will be a daily news producer, sending out film, it is said, fifteen minutes after the event happens. The company-to-be is negotiating for state contracts and expects to start work soon.

* * *

Rollin S. Sturgeon and a company of Vitaplayers, including Otto Lederer, Anne Schaefer, George Holt, Mary Ruby, and others, have returned from a ten days' excursion into the heart of the desert, where they did some wonderful American Sahara scenes. They report a hot time and trip, but say that the people up there treated them royally.

* * *

Harry Carr, editor of the Pink Sheet of The Times here, wrote a good script and sold it to the Universal for Herbert Rawlinson to star in. It is "Kid Reagan's Hands" and is a story of the life of a pug. Rawley certainly did well in the ring, for he is a regular athlete.

* * *

Saturday evening the Oz Film Company ran the first four reels of its new feature, "The Patchwork Girl of Oz." This was the first time any of the pictures had been seen on the screen, and all who saw the film pronounced it wonderful. This picture abounds in wholesome comedy, and is strange and enchanting in its quaint situations and marvelous transformations. The trick effects are most surprising. The film will be released about the first.

* * *

The Balboa company spends in Long Beach each month about $5,000. This proves that it is rather comforting to have a well-organized and permanent company operating in one's city. The people there appreciate that fact, too. Nothing is too good for the players, and any scenes desired are always at the disposal of the directors.

* * *

The Mutual Players are putting on a comical film, "A Physical Culture Romance," which shows a beautiful girl, an athlete, winning the man of her choice from a rival. Her physical development aids her greatly in the suit. Margaret Edwards and Fay Tincher are the girls and Tod Browning is the boy.

* * *

In "The Ghost Breaker," being put over at the Lasky studio, a barrel of rats are used in one scene. Some white rats were bought and doused with lamp black. This was their make-up. All day they waited for their scene, and after being used were returned to their dressing rooms.

* * *

Many famous stage people are to be found at the new plant of the Oz Company, among them being Violet Macmillan, Marie Wayne and Ben Dealy. Fred Woodward is also here doing animal impersonations. He is the "woozy," a wonderful mythical animal that flashes fire from its eyes and sets fences afire.

* * *

Irene Hunt and Bob Burns are being featured by F. A. Kelsey in a great newspaper story being produced at the Mutual. A good setting was the interior of a big daily here. The story is a good one.

* * *

Jack Adolfi, directing "The Inner Conscience" at the Mutual, recently was an impromptu life guard, together with Frank Bennett and Sam De Grasse. Olive Tuller Golden, playing the lead, was supposed to be rescued from the water. All was ready for the scene to be rehearsed, and the director had not instructed the lady in details, but the rehearsal started. The director became satisfied and told her to stop. She heeded not his words, and soon the three men jumped in thinking she was really drowning, but found that she was only doing her best to make it a good scene. Miss Golden is a powerful swimmer, but before the scene was being made she had not advised Adolfi of her aquatic ability.

CLARKE IRVINE.

HENRY S. NORTHRUP.

HENRY STOBO NORTHRUP, of the Vitagraph players, was born in Paris, France, July 31, 1877. His father, Nelson A. Northrup, was born in Elmira, N. Y., and is a descendant of a Northrup who arrived in Boston in 1664. Helen Wallace Stobo was the maiden name of Henry Northrup's mother. She came from Glasgow, Scotland. Mr. Northrup, or Harry, as he is known to his friends, attended the public schools in San Francisco, finishing his education at the University of California. After leaving college, he joined the Frawley Stock Company of San Francisco, this not only being his first moneymaking position, but also his first theatrical engagement. The stock company experience was the stepping stone to greater achievements for Mr. Northrup, as his love for the work and his natural ability soon won for him an enviable reputation as an actor. He attracted the attention of influential Eastern managers, and it was not long before he was offered a Broadway engagement which resulted in his staying in New York, on Broadway, for eighteen years, appearing in the support of such eminent stars as E. H. Sothern, Henry Miller, Mary Mannering, William Faversham, Bessie Tyree, Virginia Harned and Wilton Lackaye, playing important leading parts in "The Round-Up" and "The Heir to the Hoorah," and starring in Clyde Fitch's last comedy, "Girls." One of his most important New York engagements enabled him to appear at Daly's Theater for twenty-six consecutive weeks.

Henry Stobo Northrup.

Mr. Northrup's advent as a motion picture artist was at the request of one of the Vitagraph heads. He did not care for the silent drama at first, but the fascination of posing before the camera became stronger as he became accustomed to the work and he is now a staunch adherent of the picturized story. The most important pictures in which Mr. Northrup has appeared include "The Test," "Vanity Fair," "The Christian," "The Painted World," "Four Thirteen," "The Right of Way" and "Under the Daisies." His Lord Robert Ure, the "heavy" in "The Christian," was a marvellous characterization.

EMERGENCY ROOM AT THE STRAND.

The Strand Theater has now a fully equipped emergency room where patrons or employees of the theater can receive medical attention in case of accident or sudden illness. The Strand has every conceivable innovation for the comfort and safety of its patrons, and in spite of the fact that the management realizes that the emergency room might never be actually used, no expense has been spared in fitting up the room in which reclining chairs and cots have been placed. A large assortment of surgical dressings, antiseptic solutions, medicines and drugs and general anaesthesia are placed in a large cabinet made for the purpose. Dr. J. Victor Wilson has been placed in charge of this department, and the employees are given instructions in first aid to the injured, under his direction twice weekly.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE moving picture people of this city are awaiting with great interest the outcome of the latest censorship fight in Philadelphia. It presents phases which are, in many respects, novel and which differ from those that developed in similar contests in other parts of the country, although the the main question at issue is the same—the constitutionality of official censorship. The film brought to the front in the issue is "John Barleycorn," which is heralded as a powerful temperance sermon based upon personal experiences of the author. The chairman of the Pennsylvania State Board of Censors is determined that the action in the film shall be toned down and the representatives of the producers are equally resolute that the picture be produced in its entirety. To this end the latter will endeavor to restrain the censors from interfering with the production of the film by carrying the question into the courts and attacking the constitutionality of the law which created the Board of Censorship.

* * *

One of the novel phases of the case is that the producers are fighting the Board of Censorship armed with written indorsements of the subject from ministers, church, temperance and Young Men's Christian Association workers. In other words, we find the people who have persistently fought for censorship arrayed with the producers against the board of their own creation. The controversy has become a bitter one, so much so that the chairman of the Censorship Board objecting to the picture is charged with taking the view of the brewery interests by toning down the powerful temperance sermon involved in the production.

* * *

It is but fair to say that the accused official declares that he is a total abstainer and that he is not connected with the liquor interests. And, in the minds of many who have been discussing the case here, it is immaterial whether or not he has such connections.

* * *

The stand the official has taken for the first time brings to the front a test of how much the censorship agitators are willing to give and take in the fight they are making. Thus far they have shown absolutely no disposition to concede anything. In the present case there is opportunity to force them to show their hand and see if they can be induced or forced to be at all liberal in the consideration of all concerned. It is not at all improbable that, should the controversy partake of this character, it may be shown that official censorship is not alone inimical to the moving picture interests, but that it also infringes upon the rights of other industries and citizens. It may forecast a situation wherein other than professional reformers may make demands upon the Boards of Censors.

* * *

A man of this city prominently identified with the liquor interests had considerable to say on the matter. "I realize that whatever I might say on the subject," said he, "would carry little weight in conveying to the reformers my ideas as to what is just and equitable, because they naturally would charge that prejudice actuated any argument I might make. But let me tell you that this Philadelphia case embodies some very important points. Being connected with the liquor business and knowing the campaigns that have been conducted against us for years by the same people who have been boosting the censorship question I have watched developments closely. The chief cry the reformers have made to get censorship has been against immorality in the moving pictures. This is their cry today, although they have been unable to show that 10 per cent. of the pictures exhibited have not been censored, or that half that percentage, or even a quarter, are immoral pictures. To them, I have observed, this is of no importance. They want official censorship regardless of all claims made in favor of the pictures.

* * *

"The fight made by the Philadelphia official," continued the liquor dealer, "is one that will invoke the attention of the liquor interests throughout the country. The liquor industry and traffic is legalized by the government, and those engaged in it are entitled to the same protection as all other citizens so long as they observe the laws. My position is that if this film story of 'John Barleycorn' contains exaggerated or ridiculous situations that tend to unjustly work against the liquor interests, those interests have a right to demand that such parts be eliminated, regardless of the indorsements given by the reformers and church and temperance workers. If we are to have boards of censorship for the films they must act in the interests of the people at large and not limit their operations to the benefit of a particular sect or class. Commercial interests and private rights in all quarters must be protected by the boards, and if the laws under which they are created do not permit this the whole structure is unconstitutional. I can realize how eager the reform element is to have such topics placed before the public in the most forcible light that can be given them; I know, and they know, that the moving picture as a factor in the temperance field has practically outclassed the platform work by recognized practical results. Records will show that thousands of saloonkeepers have been put out of business by them. But if such pictures go beyond the bounds of reason, casting undue reflections upon us people and creating false notions regarding us and our business the boards of censorship must set matters right."

* * *

Another who took part in the discussion said he thought the greatest mistake of the whole situation has been the refusal of the reform element to concede that there has been any virtue in the views of others than themselves. This blindness has served only to create political berths at the expense of innocent people. "These people," said he, "are inconsistent. Their surveillance of regular moving pictures is of the most rigid character to detect the slightest suggestion of offense, while subjects conveying their own ideas of propriety are indorsed, regardless of the force given them, or others who may be offended."

* * *

A moving picture man said the latest Philadelphia case is another confirmation of what the people in the picture business have predicted from the time official censorship was first agitated. It is a strife-breeding measure, with no more practical purpose attached to it than the creation of political offices. "The one unique point brought out by the case," said the exhibitor, "is the refusal of the censor to pass the picture without eliminations, although it is strongly indorsed by churches and religious societies. It is almost a daring independent stand to take, but it is a good one, I think, for it brings to notice for the first time that boards of censorships should not be maintained solely as instruments in the hands of those who caused their creation.

* * *

"I am not interested in the liquor interests' arguments, for the reason that I have never become convinced that moving pictures impress themselves upon the minds of those that see them, as many people contend they do. Take the old play of 'Ten Nights in a Bar-room.' There was a hummer that conveyed as strong a temperance lesson as can be given, but I do not think any saloonkeeper or liquor dealer was put out of business by it. I do not believe the stories that people have been led to commit crimes by reason of impressions received from motion pictures; nor do I believe that such impressions put saloonkeepers out of business.

* * *

"I know that picture houses have forced the closing of saloons, in many parts of the country where the working people predominate; but that was because many of such people found in the picture places a source of recreation which they preferred to bar-rooms. In the majority of the smaller towns of the country the men coming home from work at factories, mines, mills, etc., had only the saloons and pool and billiard rooms to turn to in the evenings until the development of the moving picture business brought the small theaters to their doors and a boon to themselves and families. In my own house I run all the best pictures I can get, and among them I class temperance themes, provided the story is well put together and the subject is in keeping with my regular run. It never occurs to me that when I run temperance-teaching pictures that I am antagonizing my saloon-keeping neighbor, nor when I put on a picture showing the rascality and punishment of a storekeeper do I feel that I have cast a reflection upon my friend Hans, the grocer near me. Nevertheless, I believe that the people who are so exacting in the elimination from pictures of those things which touch their sensibilities should show enough of the good side of human nature to enable them to insist that the sensibilities of others be not unnecessarily offended."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

House Program?

SWINGING into line, the Topnotch Indicator, the house organ of the M. P. Sales Agency, London, prints this argument in favor of the right sort of house program:

> When we see a picture palace program bounded on north, east, south and west by the advertisements of local tradespeople, we always feel that the manager of that theater is bartering away one of his most valuable assets. It stands to reason that if spaces on a program are worth good money to the butcher, the baker and the local laundry, those spaces must also be of no small value to the exhibitor himself.
>
> Indeed, for a few shillings the exhibitor is disposing of advertising space worth as many pounds to his theater. Were he to utilize a good portion of the program in advertising forthcoming feature and exclusive films, he would gain far more in business than he would lose in advertisement revenue. Let part of your program by all means, but take care to reserve some of the best positions for your own advertising announcements. It will pay you,

We are in favor of some foreign advertising, enough, in fact, to pay the cost of publication, if the charge to the outsider is sufficient to pay publication costs without almost entirely crowding out the matter for the house, but we have always argued that if the space is worth money to the grocer or the butcher, it should be worth money to the house manager—perhaps more money than is received from the outside sources.

The great trouble is that a manager starts a program and takes a few outside advertisements. He is not a good solicitor and so he gets the advertisements not because he has something valuable to sell, but because he sells something of value so cheaply. He regards all of this money as "velvet." It is money that comes in in checks and bills; hard money, and so he sells more and more space, crowds his own program and announcements into smaller compass *and thinks he is making money.*

It may be that he is, but it does not look that way to us, for he looks to the program returns and not to the box receipts. He sees that his program nets him $18 a week. He thinks he is making that $18, where it may be that if he took that $18 worth of space himself it would earn him $36. The $18 is something definite and tangible. He can see that his program earns it. He cannot see that if Smith and Jones and Brown give him $18 for advertising, it is because they will make more than $18 from its use. He does not stop to consider that $18 worth of space in his own program may be worth more than $18 to him, and so he crowds what he thinks is his advantage until he is printing the program on the edges of the sheets instead of on the faces. Then people stop reading the program, and Brown and Smith and Jones stop using the space because the program no longer interests, and the manager has nothing at all.

Crowding the Program.

In the column opposite is a page from the Third Street Theater Program, Easton, Pa. But we want to add that the Third Street uses a half column of reader and two full pages of well-chosen house stuff in each issue, so we do not give them as a "horrible example," but to show how some houses similarly sell their space without reserving two pages for the chat that makes the publication known and read. In passing we might add that lately the Third Street has at last followed our repeated suggestion that where this form of make-up is used the program be boxed in with heavy rule. It looks much better than it did a couple of issues ago. Without the saving of two pages this program would be a waste of money so far as the house is concerned, but those two pages help a lot.

As a broad proposition, at least one-third of the space should go to the house. A full half would be even better. The remainder should sell at a price that will permit the publisher to come clear of his expense. The trouble is that too many offer space for too little. It is all that space in some programs is worth, because it is not a readable sheet, offering nothing but a catalogue of films. But where the program carries a proportion of reading matter that interests, the circulation becomes highly specialized. It reaches all homes in the vicinity of the advertiser's store, it is paid for on the basis of those reached and not the general circulation that a daily paper gives, and it is read by a large number of probable purchasers. In the cities the house organ of the locality theater is a better medium than the general daily paper because it reaches only those in the neighborhood and reaches those reasonably well. It is not what you *pay* or what you *get* that counts. It is what you get for what you pay. The two factors must be considered jointly.

Looking Forward.

We believe that in the course of time the photoplay theater program will carry the national advertising precisely as the dramatic theaters now advertise the nationally advertised goods, but the program of the dramatic house carries reading matter on practically every page to coax the reader to peruse every page, and the photoplay theater must do the same. Already there are companies offering colored cover programs at very low prices. The next step will be the partly printed program supplied free by the printers in return for the fact that the national advertising is carried, the local man getting his return from the local advertising that is added.

Already there are many men who can get out a program that is worth taking home and reading all the way through, and the number is increasing as other managers come to realize the value of the attractive house program in contrast with the cheap sheet that cannot possibly interest.

Dramatic theaters count on the program privilege as a certain asset and some of the larger theaters get upward of $10,000 a year from the program publishers and do nothing but supply the copy for the house matter. It is not yet possible to do this in many sections since the program is not received sufficiently far in advance, but this is an evil that is being gradually eradicated. There is a brilliant future for the house organ. It remains only for the managers to realize the promise.

Slow but Good.

We have always contended to John Williams Kellette that New Rochelle was a slow town. Now we can prove it. The Neptune theater came out June 2d with a letter written April 25th. That is no great speed for the home of the Thanhouser company, but the text is good still. It is a doorknob special and reads:

> It has just come to my notice that a short time ago you were offered an attractive price for the rental of your theater, for a few days, by an individual who desired to exhibit on your screen a feature called "The Traffic of White Slaves." This tempting offer was made you during the cold weather, when your business I imagine was not very good and I presume the amount tendered would have helped you out financially.
>
> In spite of this, you refused the offer on the grounds, I am

The Auto Tire Repair Co.
211 SOUTH THIRD STREET
Vulcanizing Our Specialty.
The best of service with first-class workmanship. Agent for Imperial Tires. Full line of Automobile Accessories.
Free Air at the Curb. *Bell Phone 1418-J.*

New Bathing House!
Mountain Spring Hotel and Bathing House with 100 Booths NOW OPEN.
RENT YOUR BOOTHS NOW
Situated on the North Delaware River Road.
POSITIVELY SANDY SHORE.
CLINTON SAVITZ, Prop'r.

Thursday, July 16
"Famous Players of France," Present
"THE ADVENTURESS"
Three Parts.
A story full of romance showing the dreadful outcome of the affiliation with a treacherous and scheming adventuress. The everlasting love of a beautiful character for her father, even though he has spurned and cast her off for this lowly woman and the awakening.
. . "FACE TO FACE"
Seventh story of "The Man Who Disappeared."
"A NIGHT WITH A MILLION"
A strange adventure of a clerk who is mistaken for a broker and entrusted with a million dollars in bonds. With Francis X. Bushman.

SALE ON Men's Straw Hat, Panamas, Barry Shoes, and Shirts.

MAX FUNK
Delicatessen
105 South Third St., Easton, Pa.

Frank H. Ricker
FINE PLUMBING
Steam and Hot Water Heating.
312 FERRY STREET

LEE SOCKS,
13-15 South Third St., Easton, Pa.

told, that the showing of such a picture would be an irreparable detriment to the morals of children and young people.

I wish, Mr. Fercken, to highly commend you for this act of integrity on your part, for it clearly shows that you are in the business to exhibit only the highest class of photoplays; and that you are endeavoring to exclude from your theater features of such immoral and objectionable order.

I sincerely trust that you will continue to live up to this policy, and I will, whenever the opportunity presents itself, speak in the highest terms of the Neptune theater and its management. Very respectfully yours,

Mrs. M. Magnin,
(Local Censor)

Note—I sincerely thank you Madam. Your presumption is correct. The tempting offer to make some easy money and enjoy a few days' vacation was indeed hard for me to forego.

That makes good advertising for a family house, but it should have been run sooner. At least there is one manager who looks beyond the days and sees that the ten dollars of the moment is not as big as the dollar a week for weeks and weeks.

She Gave a Party.

Olive Robertson, daughter of J. T. Robertson, of the Lyric theater, Libertyville, Ill., is a fortunate young miss, for every birthday she gives a theater party at her father's theater and invites her teachers and schoolmates to see a special program. This year there were about 200 guests at the special performance. Olive is the little girl in the checked dress under the first "s" in "harness." Her father writes that he does not contribute to this department, though he likes both this and the projection department. We shall have to get the Sheriff after him if he does not come across with some other advertising ideas, though this is both a novel advertisement and a pretty fancy. Take two hundred children and give them a thoroughly good time (and

mind you Mr. Robertson also conducts a restaurant) and we think that business and pleasure will walk hand in hand.

Costly, but Good.

Royale V. Rotherwood, of the General Film Company's Kansas City branch, sends in an advertisement got up by C. F. Mensing, of the Mensing Amusement Company, operating the Lyceum, Orpheum, Gem and Palm theaters, Leavenworth, Kansas. It is this card:

Where the fist points a perfectly good buffalo nickel is pasted on the card. When a man not only urges you to come but incloses the price, the least you can do is to go. This is an expensive advertisement, but to make business it is worth what it costs. It is just the proper size to go in a 6 3-4 envelope on which is printed a large red "Lost!"

We wish that more exchange managers would be good enough to send on the ideas that are turned in to them.

Gee! Here's Winstock.

Melvin G. Winstock still has his castor in the ring while waiting for his new house in Portland, Oregon. He writes:

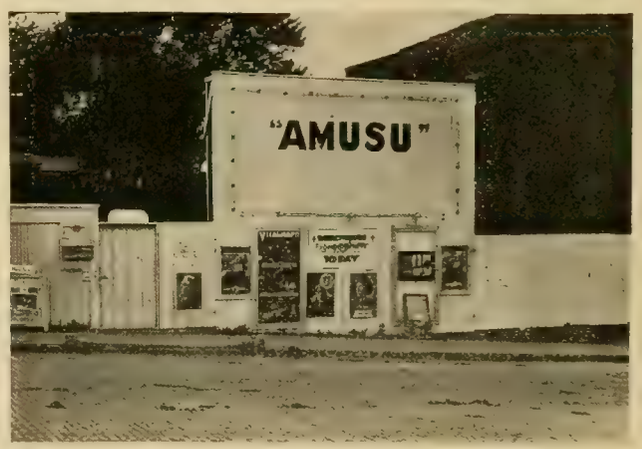
I don't blame you for thinking that I was dead. In fact, quite by accident, some person did spread the rumor a few days ago here that I had dropped dead from heart disease. It may have started from some one who hopes that event will occur before the new National Theater opens in September. As a matter of fact, however, I am rather a busy corpse, putting in fully 14 hours a day watching two shifts of about one hundred men each gradually rounding out the great structure in form. Contracts with a penalty large enough to make it worth while call for the completion of the theater part by September 20 and the offices and stores by October 1.

I have a neat project designed to popularize the National even before it opens. I am sending two boys and two girls with a chaperone to the Panama Exposition at 'Frisco. The boys and girls are selling coupon books of tickets of admission With each book there is a certain voting power and in addition they earn 10 per cent. on what they dispose of. It is now vacation time and quite a goodly number are out hustling and the results are fine. The various state societies are also taking up the project and I shall offer a series of trips to them also on the same plan. My children's play ground, in charge of a professional play leader, is being talked about a great deal. I succeeded in convincing my associates that it would be a wise idea to allow our employees to own stock, and as a result the more important positions will be held by competent people who will be directly interested in the profits.

It may sound like "bull" to say it, but I absolutely could not exist as a motion picture man without the Moving Picture World.

An Airdome Front.

Luke J. Scott, of Warrensburg, Mo., is the only one yet to respond to our request for airdome fronts. The display shows the movable frames Mr. Scott wrote about, but not all are in use. Mr. Scott has just been bumping over the local feature. He induced a commercial company to film a school pageant, but when the school would not promise to purchase a copy, he had a hard time inducing the company to finish up 700 feet which was put out as a feature, and which ran for three nights to only 1100 persons, most of whom kicked at the photographic quality. The idea was all right, but there seems to be something the matter with the town people. It must be disccuraging to run in an apathetic locality like that. The Alumni Association sold tickets on a



percentage basis with a house-to-house canvass, and there was plenty of advertising. We don't blame Mr. Scott for hoping for an opening in some live town where his hustle will be better responded to.

Showy.

H. S. Ellis, of the Masonic theater, Hinton, West Virginia, calls this an "everyday" front, and explains that he uses 22x28 photographs of the star players, in addition to a banner and posters, and smaller pictures for those featured in the single reels. This makes a showy and attractive lobby and the balancing of the important stars

with the smaller one reel pictures gives an orderly effect. Mr. Ellis, however, did not have the large pictures of Miss Cunard and Mr. Ford. This is a good example of a lobby carrying about all the pictorial matter that the house can stand without carrying a sheet too much.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Sensation.

WE cannot blame the writer who recently wrote: "Is it necessary to have some sensational incident in your story, if the story can be better told without it? I am moved to make this inquiry by seeing in so many advertisements the recapitulation of the sensational features of the releases offered."

You cannot blame a writer for wondering if sensation is necessary to a sale when the advertising pages are crowded with cuts of sinking ships, racing automobiles and falling aeroplanes, but these are not stories that are offered, they are merely sensations with some incidents, as a rule, and a majority of the patrons of photoplay want plays and not wrecked autos.

Lacking the tense, gripping story, something can be done with the manufactured story that is wrapped around some sensational scene, but these can be prepared best by the studio or order writer and it is useless to compete with the man who knows just what is wanted, but there is always a good market with the regular companies for the story that really is a story, that is interesting because of the narrative and not on account of the extraneous features that are introduced to bolster up a weak cause. Mechanical punch is not the true punch, but it is made to do where the genuine article is lacking and a story of some sort must be had.

Lately there has been a marked reversion to the one-reel script, and the man who will keep on writing stories instead of looking for chances to sneak a bomb under an unsuspicious tugboat will make the most money in the next two years.

Censorship.

It's getting to the point where pretty soon an author will not be able to write any sort of story without running afoul of some censorship individual's private dislikes. The other day we suggested to Arthur Hotaling that we would presently be writing stories about animals and he pointed out that probably the S. P. C. A. would step in on that. But the situation is reaching a point where it ceases to be humorous.

Checked Slips.

Louis B. Siegel writes that one script of his came back from two companies and the first editor marked it "Plot too slight" and the next "Plot too complicated." Then some other people write that some editors are real mean because they will not help the novice by telling him what the matter is.

Mr. Siegel also writes:

> I notice now and then you give a warning not to read over your columns hastily, but to study them. I never thought this would have any meaning to me, but that it was meant for others. But since I have been unbinding the "World," that is taking the pins out and removing your columns and placing them together and making a small volume, I found in reading the back numbers that most of the "meat" was as interesting as ever, and I got out information I overlooked some previous time. I now at my leisure time take out my Photoplaywright and read it over and over again.

If the stuff in this department is any good when it is written, it is just as applicable a year from now. It is not what you read, but what you read and understand that counts. Keep the back files and study them. You may have passed over an item then that now has a direct bearing on some recent trouble of your own.

Working Methods.

One correspondent writes that he thinks up six plots, picks out the best two and works on these, passing from one to the other and developing them tandem. We know of a writer for the dramatic stage who works on all the acts of his play at the same time, passing from one act to the other as he tires of one situation, but we think that it is a better plan to stick to one idea until it is done, and use all the plots as soon as they get ripe. It is possible to have a dozen or more incomplete plots stirring around in one's brain, but as a rule it is well not go to the machine with one until it is about ready to be put on paper. If you think of an idea and it does not seem just right, make a note of it, then put it aside until you are ready for it, and in time it will work right if you have had enough experience. Have only one plot to work on paper, but have a lot of plots sprouting in your brain and keep turning them over and over until you hit on the right treatment. The story that seems impossible to-day may be to-morrow's hit. It doesn't pay to have only one idea at a time, nor yet only six.

Getting Plots.

William Wright Farmer says in a recent letter:

> Plots come to me largely from viewing some object, for instance some folks look at an old board fence, and the fence is all they see. I can see the fence and more; I see a giant forest, the lonesome wood chopper, the saw mills, the means of transportation, the planing mill, the carpenter and the finished fence, and every act in the construction of that fence opens up either the basic idea of a plot or suggests some interesting incident. Plots are in everything I see. The other day I saw a man hanging a picture of his mother on the wall. It flashed in my mind that I had a mother who was dead, memories came thick and fast and soon I said: "If I were real bad and left my mother and went away and neglected to write her for years and suddenly I was to be confronted with a picture of her as she was when she kissed me good-by, don't you think I would want to come home?" On this thought I wove a plot probably not suitable for production, but yet it demonstrated to me that everything I looked at had more behind it than just what I saw at first glance. I have never known the time when I could not find some interesting incident behind the object.

That first instance is all right as an illustration, but it does not yield a photoplay plot. It's all very well to see the giant forest, the lonesome wood chopper and all the rest, but that does not make a plot. It might make a good industrial story, but they are not buying industrials. The thing to do is to train the imagination to have the board fence suggest something that will work into a photoplay.

That same board fence—possibly because it was so low—might suggest a high spite fence. That might make a good comedy or it might work into a tragedy, but a giant forest is not a photoplay possibility unless there are a man and a woman under the branches and a story of life in progress. Mr. Farmer has the right idea, each step suggests an idea. The neglected mother plot, too, is a bit ancient, but Mr. Farmer has the underlying idea of seeing something suggestive in anything. A hundred people might write a hundred plots suggested by a board fence, and there might not be a single fence of any sort in any one of the hundred stories. If you see a board fence and write a board fence story, you might write the same story that would be suggested to another man, writing about a board fence, but if you see a board fence and write a story about a man who thought of a great advertising scheme and won the girl's father with it, it is less likely that the other fellow will also have noticed that the board fence carried a sign that stated that "Hickory Hops Helps the Helpless." That is the way to use a board fence in getting ideas.

Oh, Well.

Here is the sort of letter that comes in more often than we like to see them. The writer says:

> Your article in the issue of the "World" under date of 20th inst. entitled "Not Story Alone" and "Merwin's Message," has interested me considerably. Your reference to the building of the house reminds me of the instructions that most companies give for writing photoplays.
>
> They say get a typewriter and some paper, write only on one side, follow our style of play, and always send a stamped self-addressed envelope for the return of your script. Doing the above does not sell your scripts any more than buying the material for building the house will enable you to build a house.
>
> Now, I buy the material for building, start work, and in time the house is completed. I offer it for sale. No one buys. Why? The house is built wrong, it will not last. Your advice then is to build another and keep on until I build a house that is salable or until I can build without making mistakes. Now, if some experienced builder should see my first house and tell me that I should have built a foundation 18 inches thick instead of only 12 inches, that the beams should be 2x8 instead of 2x6 and that the roof is wrong, then could I not on my second attempt correct these faults and have a good house on the second trial?
>
> The same thing applies to the writing of photoplays. I can select a plot, study the technique, write what I see on the screen and keep on plugging, but where do I arrive? Would it not be better if some experienced writer would take me and point out where I was right and where I was wrong?
>
> Mr. Merwin almost appeals for some one to help develop or train writers for the future, but who are the ones to do it? The editors have never offered me a suggestion, and it takes some nerve to stick to a game where there is no encouragement from anywhere with the exception of yourself, but you do not know where we are stuck. You say write. Write a hundred, write three hundred, then ask? Well, when I say I have written 30 photoplays, I do not mean that the idea came to me to write, then started in at once. Your article, "It Worked," is suitable to me. I had my sister take down in shorthand what I was seeing on the screen, we then wrote it out on the typewriter. We did not miss a movement. I had that and other "home-made" scenarios to study, and I did for 18 months; then I wrote my first and not until I was familiar with the action in general of what was necessary.

Now, if it were really the matter of building a house, which is an exact science, the writer could go to some school and study architecture. There he could find out whether twelve or eighteen inch foundations were the proper ones for a house of his size and weight. But some one had to build a lot of houses to discover that twelve-inch foundations were too slight. Many of the first houses were not built on foundations, at all, and a lot of them very probably tumbled down. Now, we know that eighteen-inch foundations are the proper width for a certain house. But even today a man cannot go out into the highway and shout out that he is going to build a house and have half a dozen other builders rush up and beg him never to build a house with twelve-inch foundations. He has to go to school and find out, and after school comes the school of experience, working for some other architect and at last the personal business success.

But here is a man who wants to announce that he is going to write plays and right away have six or eight companies send their editors to tell him all about it and sit and hold his hand when he writes. That is not the way to success. It is the direct road to failure. Get a typewriter, write stories, and learn to learn by your failures. This writer seems to have all of the mechanical helps, but he has not the

willingness to study that really wins success. It is no part of the editor's job to teach the beginner. He is paid to pick out the good plays for his boss, not to educate the uneducated. It gets tiresome sometimes to hear these yawps about unhelpful editors. They are editors, not teachers, and while they help where they can, they do not help the people who are spending more time sending out S. O. S. signals than writing. Write and study and perhaps you will arrive at the point where editors *will* give help, but they cannot waste their time on the people who forever complain that they are not helped without doing much to prove themselves worthy of such help.

A Study System.

Reducing to brevity a late letter, the correspondent writes that each day he spends a portion of his time studying plotting, analyzing plots of produced stories, taking up clippings, etc. He also has a list of "plot points," which we imagine to be the strong points of various plots. He is a court reporter and can take down the running synopsis of plays, which he subsequently studies. He lists good and bad leaders. He has written five scripts and he has a large scrap book of clippings. He wants to know what we think of his system.

We think he is going to work without result for a long time. He will be so busy with the various points he studies that he will overelaborate his stories, or be unduly cautious. In a word he is going to work too hard. He now spends, he says, an average of fifty hours on a script and then he does not send it out. We think he is wise. We do not believe that they will sell yet.

But we do believe that some day it will dawn on this hard worker that he knows about script writing, and he'll know what he knows. He will not score the immediate success that others will gain; indeed he will be doomed to many disappointments, but some day he will find himself and then he will know all about script writing because he has studied all about it.

It is a slow process; too slow for the average man, but the writer who has the courage to persevere will eventually win and keep on winning because he has something beside accident back of him.

Just the other day an editor wrote: "If we had an opening Blank would get it. He assuredly can have the first opening there is." And Blank followed almost precisely the same thankless course of study and now he is selling seventy-five per cent. of his stuff.

There are few long distance students, but they make the lasting successes.

He's There.

This is an extract from a personal letter, and not intended for publication, but honest now, wouldn't *you* like to be the person this editor speaks of? Listen!

> Got a letter from ——— suggesting certain alterations in a script we bought from him a month ago and the suggestions are good. That person is interested in improving his already good work—never yells about prices, credit or warns that "authors will soon assert themselves and claim their due"—but just plugs to supply better stuff. He has ability and he's in earnest. Don't know whether he is earnest because he has ability or has ability because he's in earnest, but his way makes a hit with me and although I don't suppose it's on his mind, he's taking the very shortest route to all the good things that can come to a writer.

And in the very next mail comes a letter from the author himself asking for a little help on a knotty point. Even though he is one of the regulars now, he still has his doubts now and then, which makes this a double lesson for the man who is still fighting. The point is that he is never satisfied until he has done his best and never feels that he has done his *best*. In that is the entire secret of success if both assurance and diffidence are properly moderated. And note his frame of mind and note *also* that this editor has noted his frame of mind.

Interior Sets.

The other day we watched a director pounding out a half-reel comedy and noted that he had used eight interior sets. "It is too many," he admitted, "but they are necessary to the story," which was no excuse at all. When we have an idea that calls for too many inside sets, we make it go stand in the corner with its face to the wall until it promises to go in two or three interior settings. Don't write a story that has too many interior settings or too many inserts or too many leaders. If it is the right sort of story, it will come around and behave itself in time. You may think you must positively have a kitchen set and yet come to find out that the back doorstep will not only do as well but perhaps be better.

That is one of the first things that a beginner should learn, that no story *must* be written as it is first thought out. This morning we did a split that first came to us five weeks ago. It was not right, and it did not get right until a word in the morning paper the man next us was reading gave the hint that swung the story over into the "written" column.

But please remember that "set" and "scene" as used here are not synoymous. The "set" is the scenery, the physical structure. The "scene" is the action played in the set. You can have many interior scenes if you do not have many interior sets. A set may take several hours to build, a scene may take only a few minutes to rehearse and play. That's why.

Pen Names.

Before you set out to establish a pen name, provide an alibi. But before even that, make certain there is some good reason why your own name will not do. If you find a reason, then tell your bank that you have taken a pen name and when you try to cash a check made out to some one else they'll know how it is.

And if the only reason for the change is that your name is John Smith and you think Percival Maltravers will look better on the screen, don't. It will make the editors laugh a little, but it will do no other good service.

Please Don't.

"I think there should be more plays with sad endings. My reason is that they would teach a lesson. Sad endings would make people think."

This from a recent letter. Now we'll confess that there are lots of plays where the sad ending, the unhappy ending, the unpleasing, but helpful ending, would be the best. But those who advocate the "sad" ending do not care for the sad ending for their script submission. The story that ends unhappily is all right, but the trouble is that the story of the submission ends the same way. You don't get a check and the story is not made, and even the reformer likes to eat now and then, no matter how high-minded may be his purpose.

Editors know that the story that ends unpleasantly is not liked. It is his job to pick out stories that are liked. He is picking stories to please the public because the stories that please the public please the boss. If you, in your turn, will strive to please him, you are more apt to get checks, and checks are the signs of success because they show that you can write what is wanted.

We have sold lots and lots and still some more stories that have ended "and so they were married and lived happily ever after," and we were happy, too, but the sob stuff all lies in our morgue and it is likely that it will stay there. Write to please the editors. What pleases them is the sort of story that sends a man out feeling that the Gumph stories are mighty good stories. Don't try to be a long-haired reformer. Try to be a bald headed bank depositor.

The Ones Who Count.

Don't try to please your family or your friends when you write a photoplay. It is the editor who is most apt to pay you checks. Try to suit him, even if he is foolish.

Inquiries

NOTE—No inquiries can be replied to by mail. Look for your answer here. No questions can be replied to that necessitate the handling of the manuscript. Always give your name and address. It will not be published. A list of addresses, to which photoplays should be sent, will be supplied on receipt of a STAMPED AND SELF ADDRESSED ENVELOPE. The request should be made to the paper direct and not to this department, nor to the Answers Man.

J. T. M.—We have no record of a Biograph of that title.

I. H. S.—The Vitagraph winners were announced in a recent issue. There were about 300 scripts purchased or for which offers were made.

B. C.—Many scripts were held for consideration. See above. Perhaps yours is in that lot. If you have not heard, inquire of the Sun, though it was not promised that scripts unaccompanied by return covers would be sent back.

S. W.—See above, please. A close up is a scene and not part of the larger scene. That is, it is given a separate scene number.

C. R.—The question will be taken up in detail later on. All scripts are read in synopsis only, but all synopses are read. That the company asked for the action should indicate clearly that they want the action sent. Companies that announce they are not in the market may now and then purchase an occasional script, but it seldom pays to bother them.

C. T. L.—Surely use a green ribbon if you have to. The black record is merely suggestive as the best to use, not the only one that can be used.

C. A. M.—There is a good reason why an editor should hold a synopsis more than ten days. He is trying to interest some director in it, probably. A commercial film is one more than 30 days old, as a rule. A commercial subject is one made for the special use of some commercial company and not for general release. A "spot" is any location. It indicates that no particular style of background is required. It is used where wood or water would be equally available. See Technique of the Photoplay for those simple definitions, since you have the book. Unless some special costume is needed, leave the matter of dressing to the director.

L. B.—Your plot seems to be reasonably new. The title you suggest is good, though perhaps too close to "McCloskey's Stolen Symphony."

R. J. H.—Edison usually holds scripts eight to twelve weeks. We do not like prize contests. Neither do we like visions, because the directors do not like them. Do not buy shares.

A. M. K.—There is small chance for a boy as a playwriter. He has not the necessary experience in the world. At the same time it will be a good plan to start now against the time when you can write. It might be a matter of several years.

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of the Moving Picture World and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

First seventy-five questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 44.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose your theater used a total of 200 eight c. p. lamps on its front, 25 sixteen c. p. lamps in lobby, stairways, etc., which burned continuously, 50 sixteen c. p. lamps in the indirect lighting system, half of which burned continuously, and half turned off during the performance. In addition there were two projectors, each using 40 amperes, one dissolver using 15 amperes per lamp, and one spotlight using 12 amperes. What capacity of generator (d. c.) would you recommend, and what h. p. engine? Suppose you used a. c., and all projection current was taken through an economizer, using 60 amperes at projection machine arcs, 20 per lamp at dissolver and 20 on the spot. What, if any, difference would that make in current consumption? Suppose all projection current was taken through a mercury arc rectifier, using first named amperage on arcs, what then?

Roll of Honor.

John Mason, Toronto, Ontario, and Joseph H. M. Smith, Fort Worth, Texas, are the only two entitled to the roll of honor, and even they just barely scratch in. The others were either entirely off, or very badly in error on one or more points.

Later: A late and correct reply to Question 38 was received from A. C. Stewart, Waitsburg, Washington. He springs a new one when he says, "If you have 110 volt current and it was changed to 220 you might get a transformer for the purpose of stepping up the voltage if it be a. c.

Reply to Question No. 38.

By John Mason, Toronto, Ont., Canada.

The question:—

Suppose you have direct current and d. c. fan and machine motors. The current supply is changed to a. c. Would it be practical to run your motors temporarily on a. c.? If you think it would, tell us how you would do it. Suppose you have 110 volt supply, and it is changed to 220, or vice versa, what would you do about your motors?

The answer:—

If the supply were changed from d. c. to a. c., and I had not been able to get a. c. motors installed, I would disconnect the leads to the brushes, removing the brushes and put a copper ring over the commutator to short circuit the armature coils. I would then connect the supply wires to the field coils, and thus run the motor as an induction motor, though it would be necessary to have a starting compensator. I would do this to all the shunt wound motors. A series wound d. c. motor might be run on a. c., providing its armature has a laminated core. The shunt wound motors I would only use temporarily, and would watch them carefully, lest they become dangerously heated. If the supply were changed from 110 to 220 I would connect two 110 volt motors in series across the 220 circuit, or place one 110 volt incandescant lamp in series with the motor. If the supply were changed from 220 to 110 I would discard the motors, as it would not be possible to make a 220 volt motor run on 110 volts without rebuilding it.

Brother Mason has overlooked one or two important points. He is correct in connecting two motors in series, providing the motors be of the same size and be pulling the same load, or, in other words, consuming the same amperage. He makes the same mistake that Brother Smith did in saying that he would connect a 110 volt incandescent lamp in series with the motor. He could only do this with a motor requiring a maximum of one-half ampere of current. Brother Smith, however, gives the following:

If I had 220 volt current and it was cut to 110 I would weaken the field of the motors, or, in case of a d. c. 220 volt motor, I would cut out one field coil if it had two. If it had four coils I would disconnect two coils, thus making a 110 volt motor.

I am not sure myself about this stunt of cutting out field coils, though I do not believe it would work. My own opinion of this whole business is that, while theoretically the transforming of a d. c. motor into an induction motor, as suggested by Brother Mason, will work; practically it won't work, because of the fact that the motor would "run its fool head off." My understanding of this matter is that the armature of a motor thus treated would instantly attain enormously high speed, and would, in fact, tear itself all to pieces. To settle this whole matter and see what's what, I refer the question to the General Electric Company, and now have a reply from one of their best technical men, which reads as follows:

Have your letter of the 7th inst., attaching copy of Question No. 38, with answer by John Mason, Toronto, Can. In general the comments which you have made on Mr. Mason's answers to the various parts of this question are correct, so there are only a few details which I can add. With regard to fan motors, d. c. fan motors are generally series wound and, therefore, theoretically, can be operated on alternating current, but it will be necessary to operate them on very much lower voltage than normal, as there would be considerable sparking at the commutator and heating in both the armature and field if operated at full 110 volts.

As regards operating a shunt wound motor as an induction motor, it is possible to arrange the motor so that it will operate this way, but, as you say, it is more a theoretical than a practical experiment.

Regarding 110 volt machines operated on 220 volts, this, of course, can be done by using resistance. Two hundred and twenty volt motors can be operated on 110 volts, but will just barely run, and will develop no power. They can be changed to 110 volt motors, but I would not recommend it be done except by an experienced electrician, familiar with this type of motor; preferably returning it to the factory, where the field coils will be connected in parallel instead of in series. It is not practical to cut out the field coils. Cutting out two field coils would change the characteristics of the motor entirely, as practically two poles would be eliminated.

As a general answer to the whole question, I should say that it would be much better in every case where changing the voltage, or changing from alternating to direct current, or vice versa, to immediately send the motors to an expert in the same city, or return them to the factory for rewinding or such changes as are necessary. Of course, in some cases it is necessary to buy new motors. I appreciate that an operator wants to do all he can to save the manager all needless expenses, but I do not consider that any man can be an expert in all branches of electrical business. Small motors are particularly designed to fulfill certain requirements, and it takes a specialist to redesign them for other requirements.

Question No. 34.

The answer to Question 34 should have appeared in July 11th issue, but for reasons stated it was held over, and the Wagner Electric Company, manufacturers of the Wagner Rotary Converter, were requested to formulate a reply to the same.

Answer to Question No. 34.

By the Wagner Electric Company, St. Louis, Mo.

The question:—

What is the action of a rotary converter when changing a.c. to d.c.? What is the direct method for starting a converter of the size and type used for moving picture work? Illustrate its connections by sketch, with explanation. Should the voltmeter connected across the d.c. side of a converter fluctuate badly and you were unable to remedy the fault, to what would you attribute it? What would be the probable cause of the trouble?

The answer:—

The rotary converter combines the motor and the generator in the one machine, with a single field and single armature winding. The motor action is that of a synchronous motor, which accounts for the fact that it must be speeded up to nearly full speed before it can run as a motor. Therefore, it

must be started either as an alternating current motor or by some external means.

The Wagner single-phase converter is started as an alternating current single-phase series motor by closing a four-pole switch in the starting position for about five seconds, then quickly reversing the switch to the running position. In reversing the switch the change is made from a series motor to converter. The converter is then able to supply direct current.

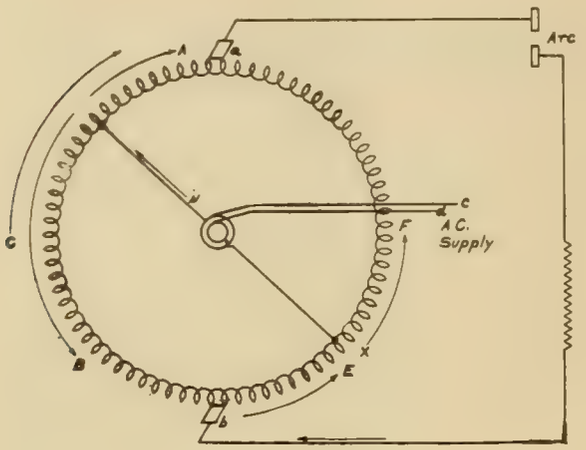


Fig. 1.

The action of the single-phase converter after it has started is as follows: In the figure, the coiled ring represents the armature winding of the converter. This winding cutting through the field magnetism produces a voltage in the direction of the arrow C. The alternating current is admitted to the armature from the slip rings shown as circles in the center of the armature. This current enters the armature in the direction of the arrow I and divides, part going in the direction of the arrow A, and part in the direction of arrow B.

That part of the current B, which goes in opposite direction to the voltage generated by the armature, produces the motor action. That part of the current, namely A, which goes in the direction of the voltage produced by the armature, produces the generator action.

The alternating current, therefore, comes in at the lead c, through the slip ring, through the lead from the slip ring to the armature in the direction of the arrow i. In the armature it divides, part going in the direction of the arrow A, and to the brush a, when it again divides, part of it flowing out through the direct-current brush a to the arc, part of it continuing on through the winding of the armature to the point X, from which it goes to the other slip ring and out through

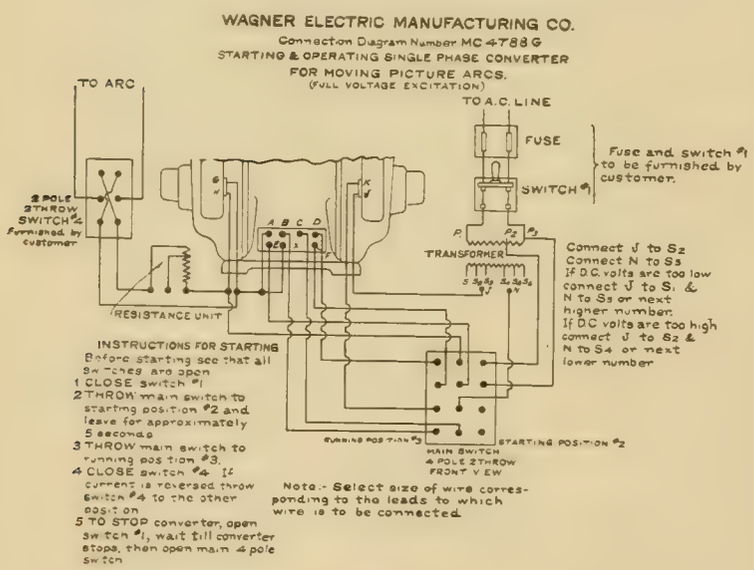

WAGNER ELECTRIC MANUFACTURING CO.
Connection Diagram Number MC 4788 G
STARTING & OPERATING SINGLE PHASE CONVERTER
FOR MOVING PICTURE ARCS.
(FULL VOLTAGE EXCITATION)
TO ARC
TO A.C. LINE
FUSE
SWITCH #1
Fuse and switch #1 to be furnished by customer.
2 POLE 2 THROW SWITCH #2 Furnished by customer
A B C D
TRANSFORMER
Connect J to S2
Connect N to S3
If D.C. volts are too low connect J to S1 & N to S3 or next higher number.
If D.C. volts are too high connect J to S2 & N to S4 or next lower number
RESISTANCE UNIT
INSTRUCTIONS FOR STARTING
Before starting see that all switches are open
1 CLOSE switch #1
2 THROW main switch to starting position #2 and leave for approximately 5 seconds
3 THROW main switch to running position #3.
4 CLOSE switch #4 If current is reversed throw switch #4 to the other position
5 TO STOP converter, open switch #1, wait till converter stops, then open main 4 pole switch
RUNNING POSITION #3
STARTING POSITION #2
MAIN SWITCH 4 POLE 2 THROW FRONT VIEW
Note:- Select size of wire corresponding to the leads to which wire is to be connected.

Fig. 2.

the lead D. The other part goes in the direction of the arrow B, but as it is flowing against the direction of the direct current in the brush a, it continues through the armature winding in the direction of the arrow E, and out through the slip ring and lead d. The current going in the direction of the arrow A, being in the same direction as that of the produced voltage, is generator action. That part of it that goes between the brush a and the point X on the armature, being opposite to the voltage produced on that side of the armature, is motor action. That part of the current i, is going in the direction of the arrow B, being against the direction of the produced voltage, is motor action to the point of contact of brush b, and from brush b to the point X, being in the direction of the produced voltage, is generator action.

The likelihood of inherent troubles in electrical machinery is comparatively remote, as each machine receives a thorough test at the factory before it is shipped, and as a general rule, electrical machinery will be found to be as reliable, or even more so, than any other class. Modern alternating current generators, and, in fact, all modern alternating current apparatus, is designed to have practically the same wave form. Therefore, if the modern rotary converter be run from an old type generator, whose wave form is different from that of the converter, a phenomenon known to electrical engineers as hunting will sometimes occur. This simply means that the armature of the converter will oscillate first, faster, then slower, than the normal speed. If this oscillation occurs there will be an oscillation of the voltmeter needle, which is in the direct current circuit. About the only remedy that is satisfactory in this case is to insert an inductance coil in the direct-current circuit. This will choke out practically all of the voltmeter oscillations, so that the effect cannot be noticeable on the screen. This is comparatively rare at the present time, as most of these old type alternators have found their way to the scrap pile.

Sometimes these oscillations occur, due to a very unsteady steam or gas engine driving the alternating current generator. That is, the speed of the engine varies from time to time, due to very unsteady action of the governor. In this case there is little that can be done to remove the oscillations in the direct-current circuit. Oscillations of the voltmeter in the direct-current circuit, produced by the latter cause, are not influenced by the type of converting apparatus used. They are caused by a variation of the alternating current voltage with the speed of the engine, which, in turn, affects the direct-current voltage. The connections for Wagner single-phase converter are given in Figure 2, from which any electrician can readily connect up the machine.

The description of the electrical action of the Wagner Rotary Converter is very complete and, I presume, all other rotary converters would have essentially the same electrical action. The explanation and the reason for "hunting" is particularly of value to operators, since it not only indicates the probable cause thereof, thus enabling the operator to trace out and locate at the power house, but in certain cases it indicates the remedy.

Our thanks are due the Wagner Electric Company for the trouble they have taken in compiling this excellent reply.

Mistaken Practice.

A new house, the Hanover, has just opened in Albany, New York. Its operating room equipment consists of two Power's Six A machines, taking a. c. through a choke coil. My correspondent asks: "What do you think of a manager who installs a choke coil in an operating room of an up-to-date theater? Some paradox, or rather some contradiction, is it not?"

I do not care to express an opinion as to the act of this individual manager, but I will try to point out the fact that it is a big mistake to install an ordinary choke coil in preference to a transformer or a current rectifier of some kind. I am informed that out on the Pacific coast Brother Preddy makes a choke coil which really produces satisfactory projection light. I have testimony from a number of operators to this effect, and therefore we will accept it as a fact, but, leaving Brother Preddy's device out of the argument, I am prepared to say that I have never yet seen a choke coil which I would even think of installing in an operating room of my own. They are an unsatisfactory device from the power company's point of view. They are at least no more economical than a transformer, and the quality of the light delivered by an arc controlled by a choke coil is not, in my opinion, anywhere near as excellent as the light from an arc controlled by a transformer. But why use either a choke coil or a transformer? We now have at least two satisfactory mercury arc rectifiers, and quite a number of fairly efficient and satisfactory motor generator sets, as well as one or two rotary converters which deliver acceptable results. On the face of it, judged merely by the superficial showing the transformer, or choke coil, has the best of any of the devices, because the transformer or choke coil has a very high efficiency, whereas the efficiency of a rectifying device runs from 65 to 80 per cent., which means quite a loss. This fact is, however, offset by the further fact that, in order to secure the same curtain brilliancy it is necessary to use a very much higher arc amperage with a. c. than with d. c., so that, on the whole, the actual efficiency of the choke coil, the transformer and the rectifying devices is not so very different, and, if anything, a little in favor of the rectifier, basing our calculations on screen brilliancy, which is the only true foundation to work from. But all this simply comes back to the thing which is becoming of late to be to some extent recognized, and that is when a man builds and equips an operating room it is the height of foolishness to do it without first consulting with a projection engineer whom he has reason to believe has a thorough knowledge of all these various technical points, which are, after all, intensely practical points, because they have directly to do with the final result on the screen of his theater.

Insufficient Data.

Oswald Fillmore, Harriman, Tennessee, writes:

We are having trouble with our fuses and want your help. Our equipment consists of two Power's motor-driven machines with a Fort Wayne compensarc for each projector. We also have a fan and two lights. Fuses on operating room circuit are 75 amperes and cause no trouble, but those on the transformer on the pole outside cause all kinds of difficulty. The superintendent

of our light plant insists on fusing with such small fuse wire that we are having delay after delay. Am sending you a piece of the fuse, which is about 9 inches long when in a block. Do you think it is large enough to supply two machines? It melted before the first reel was run. How many amperes will solder wire carry, and would it be permissible to use the same in case of emergency? Our connections are all good.

Now here is a brother who sends in all kinds of data except the particular thing I need. If friend Fillmore is the possessor of a copy of the Handbook I would suggest that he study the electrical action of transformers and, having done so, he will come to an understanding of the fact that the number of amperes taken from the supply wires, when delivering a given amperage on the secondary, is entirely in proportion to the voltage of the supply. Yet he does not tell me what the voltage of the supply is. Without measuring I should say that the fuse wire sent is about 30 or 35 ampere capacity, and if the primary voltage is high that certainly ought to be sufficient to supply the whole theater, but if, on the other hand, the primary voltage is comparatively low, say 250, then it may be too small. You say you are using 60 amperes at each arc, or a total of 120 amperes. At 35 volts this would be 4,200 watts, or, in round numbers, 40 amperes taken from the primary of the compensarc, or, in other words, 40 amperes taken from the secondary of the pole transformer. The fuses, however, are not on the secondary, but on the primary of a pole transformer, so that if you ascertain the voltage of the supply wires and divide 4,200 by that voltage you will get approximately the amperage taken through the pole transformer fuses by your operating room arcs. If the primary voltage was 2,000, a two-ampere fuse would very nearly supply both those arcs, or, in other words, supply 120 amperes at 35 volts, or 40 amperes at 110 volts. Do you see the point? This figuring leaves out the power factor, but in a pole transformer the power factor is so high it cuts no figure, and anyhow you could not very well figure it accurately. The result, as before indicated, will only be a rough one, of course, but it will show you pretty near the size fuse needed. Don't use solder wire for fusing. Don't know its carrying capacity.

From London.

Jack H. Titford, 33 Haggeston Road, London N. E., England, writes:

These few lines are to let you know that in me you have a greatly interested reader of the department. I only wish that our "Kine" (brother Titford refers to the Kinematograph Lantern Weekly, a London publication. Ed.) would start a department similar to yours. I believe it would be a great help towards improving the condition of operators over here. I am a member of the N. A. C. O., (presumably National Association Cinematograph Operators. Ed.), our only union, and we do our best to obtain fair pay for good work, but there are so many wasters at the game that good jobs are few and far between. You see we get very little support from our trade papers. It would make things better if we had some one to stick up for us like you do for the operators in America. I may tell you that your articles on projection (published in the Kinematograph Lantern Weekly, London, last year. Ed.) interested our boys over here, and we would like some more of the same kind in our "Kine." I have been operating for more that six years, using all kinds of motors and generators, and am now taking it easy in a trade show room, running a new Ernemann of the enclosed type, and it's some machine too. Shows a picture like a rock at nine minutes a reel, with the gate runners so loose that they have only enough tension to keep the film in the gate. I believe the shape of the top loop is what keeps the picture steady with such a loose gate. I think I have taken up enough of your time, so will stop right now.

It is, of course, gratifying to know that the projection department interests operators in Merry England, and that men over there appreciate what we have been trying to do for the operator here. We would be glad to have friend Titford set forth the conditions surrounding the work in England at some length, giving some details as to construction of operating rooms, fire proofing requirements, size of observation ports, salaries of operators, hours of labor, etc., and so on. It would make mighty interesting reading for our boys over here, I am sure. I receive quite a number of letters from England, but this is the first one in quite some time which contained anything which could be used for publication. I have long since noticed that your English trade papers do not pay much attention to the improvement of projection. Ours did not do it here for quite some time.

As to another series of articles in the Kinematograph and Lantern Weekly, that can be done all right whenever the editor of that distinguished publication wants it done. However, it is somewhat difficult to handle a matter of that kind from such a long distance. I think if the English trade papers made an earnest effort they could surely find someone over there capable of taking up the work of a projection department and pushing it to a successful conclusion. Undoubtedly it would prove of vast benefit, not only to the English operators, but the business as a whole. Meanwhile, though it would involve much delay, due to the long distance and the difference in conditions. our English brothers are welcome to the department; and its editor and this paper will do anything possible to help the cousins across the sea.

A Question.

Lynn, Massachusetts, propounds the following:

I have been operating projection machines for three years, and am a member of Local 182, I. T. S. E., Boston. I would like to ask you to answer a scientific question in mechanics in which I am confident I am right. It is a question which I have never heard put. I asked fully a dozen operators at a meeting of the union, men with many years more experience than I, and they said I was wrong. I am going to put the question to you, and although at first thought you may agree with them. I want you to give it a little inside matnematical consideration. The question: If you set the outside shutter of a Power's Six A mechanism in perfect time with the teeth of the intermittent sprocket and run the film through, there will be no travel ghost, but if there is a two hole jump (piece of film cut out) in that film, I claim that if in lifting or lowering the framing device you should happen to move the film into frame with your hand on the carriage while the motive force of the intermittent sprocket is stopped, this occurring in a fraction of a second, you change the time and position of the intermittent sprocket teeth with the shutter, and that, as a result, there will be a slight, perhaps scarcely perceptible, travel ghost during the projection of the balance of that film. I refer only to Power's Six A machine. Understand that the shutter and aperture plate of that machine are in fixed relation to each other. This is confidential, if you wish it so, because the Nicholas Power Company would not care to have you admit this tiny mechanical error. I would thank you very much for the correct answer, as I want to come back at those brothers over in Boston, who all thought I was just a little bit crazy to ask and argue such a question.

There is not anything particularly confidential about this, brother. If the Nicholas Power Company had made a mechanical error, even that fact would not stop me from answering, because an error ought to be made public and corrected. However, there is no error.

I do not quite understand what you are driving at. You say if the framing is done with the hand on the carriage of the machine during the time the intermittent is on the lock. I fail to see what that would have to do with the matter, but you are right in that there is a slight change of the shutter with relation to the aperture of Power's Six or Six A machine when the carriage is framed. This change is, however, very slight, and not sufficient to be objectionable. This is due, as I understand the matter, to the fact that the toggle gear meshes on one side with a gear of small diameter (gear 677, Fig. 115, page 272 of the Handbook) and on the other side with a gear of large diameter (gear 680, Fig. 117, page 276 of the Handbook), and that, the toggle gear being moved straight up and down, there is some slight change caused in the relation of gears 677 and 680, and this, of course, makes a corresponding, slight alteration in the position of the shutter with reference to the intermittent sprocket. I think this is all the explanation that is needed, but if it is not satisfactory you are at liberty to come again.

At Last—An Architect Who Investigates.

Recently Mr. George King, an architect of Berkeley, California, was called upon to design and superintend the construction of a moving picture theater in Fresno, California. Now the average architest, (and I am sorry to say that, until Mr. King appeared on the scene, the term "average architect" included, to all intents and purposes, every architect), who has been called upon to design a moving picture theater has apparently not even had the faintest glimmering of an idea that the operating room could possibly be of any particular importance; moreover, though apparently possessed of little or no knowledge concerning the requirements of practical projection, these architects have taken absolutely no steps to inform themselves on the subject of projection and its requirements, or to consult with those who have the required knowledge, and thus, by one of these means, acquire the skill necessary to plan a really practical, efficient operating room, and locate it in the best possible manner. It is a hard, cold fact that the moving picture industry is today suffering immeasurably by reason of the futile attempts of architects to plan operating rooms without any adequate idea or knowledge of the requirements of practical projection.

Mr. King did nothing of this sort. Instead, not having a consulting projection engineer within convenient reach, he did the next best thing, and called into consultation two practical projection men, W. E. Doyle of Fresno, and a Mr. Woods, presumably W. G. Woods, San Francisco. These three gentlemen, after consulting the Handbook, combined the theoretical knowledge possessed by Mr. King, together with hints obtained from the Handbook, and the practical knowledge of Messrs. Woods and Doyle, and then they planned and located the operating room, and I venture to assert that it was properly planned and properly located.

Would that we had more architects like Mr. King. If we had we would not have $270,000 theaters with the operating room, so foolishly planned that the ceiling had to be torn out before the machines could be gotten in, and thousands of other theaters in the operating rooms of which equally ridiculous blunders have been perpetrated. My compliments to Mr. King, and may his tribe increase.

Wants to Say a Word or Two.

L. C. LaGrow, Albany, New York, writes:

With regard to W. S. James' reply to question 31, I would like to say a word or two. (Huh! that is twenty words already, *Ed.*) Don't think I am knocking or am not in the main satisfied with Brother James' reply, but it seems to me that he should have mentioned one very important factor which he entirely ignored, viz: the counter current generated in the armature of the motor after it has attained its speed. This counter e. m. f. acts as resistance, and, as I understand it, takes the place of outside resistance, either in series with the armature or field, after the motor has attained its normal speed. It has also built up a generation which I would like to see worked out. If I err, correct me.

As regards your last remark concerning the generation I do not know what you are driving at, brother LaGrow. If you mean the

armature generates a counter e. m. f. you are, of course, perfectly correct, but this counter e. m. f. does not entirely take the place of resistance in series with field or armature in all types of motors. I hardly feel myself competent to deal fully with this matter and will ask that some of our experts on motor action comply with brother LaGrow's request, and deal with this matter fully. According to my understanding of the thing the designer of the motor carefully calculates its armature so that it will generate a certain counter e. m. f. at a given load, or, in other words, a given amperage consumption, or putting it still otherwise, at a given armature speed, but when it comes down to the finer points of this particular proposition, I do not feel sufficiently posted to deal with the matter. By-the-way, why doesn't brother LaGrow come across with a few answers himself? He used to do it. Get busy friend LaGrow, get busy!

That Automatic Dowser.

Fred R. Klink, Canton, Ohio, inventor of the automatic dowser recently described in this department, and later criticised by brother Rodgers, writes:

> In reply to D. E. Rodgers, June 13th issue, I want to say that he is to a very large degree in error. It would be impossible for the operator to forget to open the switch after the show since the little buzzer, which brother Rodgers has evidently overlooked, would instantly warn him when the circuit closed. And as to not closing the switch when starting the show, why there are lots of men who would forget to come in out of the rain unless some one told them to, therefore the switch should be located on the machine table where men of this type could not help but see it when they were threading up. I will not say that it is impossible for any substance to interfere with the operation of the dowser, but the instrument has been in actual operation for approximately a year, and in all that time it has never failed to work a single time. The Alhambra Theater, this city, has two of them on its machines, and has never had any trouble beyond the breaking of a small spring, which is negligible. As to using high resistance, I do not recommend it as there are a great many operators who do not understand the principle of it. Also in case of grounds in the lamp there would be trouble, as one side of the dowser is grounded to the frame. Everything considered, I therefore think dry batteries are best. Brother Rodgers speaks of a dowser held open by an electro magnet. There is one of this kind of a foreign make, but, so far as I know, it has never been used in this country, or anywhere else for that matter. I ran across its description in getting my patent.

All of which is respectively referred to our readers. We have already expressed our opinion on the proposition, and see no reason to change it. While the dowser is not perfect, (I don't know of anything in this vale of sorrow and tears is, for that matter) I think it is a very good device, and one which will give at least reasonable satisfaction in actual use.

England Orders the Questions.

Victor G. Brown, whose letter head bears the legend, "operator- electrician, gas, petrol and oil engines," Electra Palace, Elsecar, Yorkshire, England, encloses money order and says:

> Kindly send me, soon as possible, copy of the booklet of questions. Also can you inform me of the address of the Exhibitors' Association of New York?

There is nothing of particular interest in this letter, except that when an operator in far off England is enterprising and interested enough to get busy on these questions, certainly it ought to point a moral to operators here in the United States and Canada. The address of the Exhibitors' Association of New York is Broadway and 36th street, Hotel Marlborough. Telephone 271 Greeley.

Position of the Shutter—Travel Ghost.

From D. E. Rodgers, Manitou, Colorado, comes the following:

> Travel ghost, as seen on the screen, is of two kinds: short, well-defined and very brilliant, and long-drawn-out, and very much diffused. The former is very objectionable, and produces a decided flicker effect, something similar to having the shutter too early. When changing pictures the intermittent moves the film down. With the shutter removed, and the crank turned slowly, the picture on the screen would be seen to move up. As the machine is threaded with the picture up-side-down, and reversed right and left the light rays must cross somewhere between the film and the screen, but more of this later. Between the film and this crossing point the light ray from a point of the picture would follow the film down during the movement of the intermittent. Between this crossing point and the screen, the light follows the picture on the screen in an upward direction. If the shutter travels upward in intercepting the light, and is placed between the screen and this crossing point, it is moving in the same direction as are the light rays caused by the movement of the film, and this produces the weak, diffused travel ghost, which is not unnecessarily long because the shutter in short order overtakes the upward movement of the light caused by the downward movement of the film. Where it is not practicable to entirely dispense with travel ghost this is the kind most desirable if a smooth picture is to be obtained. We all know that it is better to have the shutter a little too "late" than a little too "early." If the shutter travels upward in intercepting the light, and is placed between the film and the crossing point of the light it is intercepting the light in an opposite direction to the movement of that light, and this produces the very brilliant, short, and well defined travel ghost, which certainly is very objectionable, and gives a bad effect on the screen. If the shutter travels upward in intercepting the light, and is placed at a distance from the objective equal to three-fourths of its focal length (measurement being made from the center of the lens barrel—not tube) the effect on the screen is about as good as can be obtained. If the shutter moves down through the light it must be closer to the lens, but I am not saying just where it should be, since my experiments were all made on a 1913 model Simplex. The above is sufficient proof that the light rays do cross in front of the objective, just as "Camden, N. J." says they do. However, lest any cynical soul be not yet firmly convinced, I offer the following indisputable proof. In making this test an up-to-date, motor driven projector, throwing a picture on a brilliant screen must be used, and, even so, it is recommended that a light weighted strap be used over the shutter shaft. The shutter is traveling "up" through the light, and is placed within one-quarter inch of the lens. A Vitagraph sub-title is on the screen. This gives us white-on-black at top, center and bottom of the screen. Carefully observe the travel ghost. At the top of the screen it is going down—the shutter is "early." At the center of the screen it is equally divided above and below. At the bottom of the screen it is all going up, and the shutter is "late." This can only be caused by shutter-travel, which is represented by the number of degrees through which the shutter travels from the time it enters the light until it has all the light cut off. A little thought will show to any operator the relation between this and the fact that the light rays cross in front of the lens. Since writing this letter it has occurred to me that some one may say that at least a part of the travel ghost may have been in the film. This is possible. However, I have repeatedly observed travel ghost as herein described, and have subjected the film to a most thorough examination, and it is not often that travel ghost is found within the film itself.

With regard to the position of the shutter and its direction of its travel as affecting travel ghost; while I have not given this matter much thought, still brother Rodgers' argument seems to hang together pretty well, so I pass it along for the consideration of the department fans. However, let me remark that "flicker" and travel ghost are two separate and distinct things, having no relation to or bearing on each ther; also the measurement spoken of would have to be from the E. F. point of the tube, not the lens jacket, in order to be of any value.

A Very Much Open-Air Show.

J. W. Myrtle, manager Beverly and Art theaters, Staunton, Virginia, writes:

> Enclosed find photograph of my outfit used to show pictures at Woodrow Wilson's home.

> The pictures were shown to the cadets of the Staunton Military, 400 in number, who were on a week's camp. The juice was made by my Detroit outfit (located near the screen) and the pictures showed up fine.

Well, brother Myrtle, that is certainly some stage setting all right. I do not think a moving picture screen ever had a more artistic background. Certainly your operating room has plenty of ventilation and ought to be thoroughly fireproof, as there seems to be nothing but the soap box to burn.

Slide Coating.

The Carter Climax Company, Brattleboro, Vermont, sends in a bottle of Carter's Climax Coating for announcement slides. There is sufficient coating in the bottle for a great many slides. It is applied with with a soft, flat brush, and the same coating may be used several times by wetting the brush with water and rubbing over the coating. It dries hard, and can be written on with a pointed instrument without flaking. For quick work this compound certainly is excellent. It can be washed off instantly with a wet cloth. Mr. Carter says he has used the coating for three years, and finds it indispensable in his work. He is, as I understand it, a practical operator, now employed at the Princess theater, Brattleboro, Vermont.

Never Too Late to Begin.

Alfred De Gregory, Brooklyn, New York, orders a set of the questions, and writes:

> I got Swoope's book from the Public Library. It is very good. Will get one of my own and a set of Hawkins' Electrical Guide

soon. I might be late in starting to study, but it is never too late to begin.

Right you are brother. It is never too late to begin, and the worst enemy to himself is that man who thinks otherwise.

Shocking Discussion.

Some weeks ago I published a letter from Seattle, Washington, with regard to the effect of placing the rheostat on the positive or negative of a d. c. circuit. My comments on this letter have moved Seattle to come back with the following:

> Concerning the shock question, with the resistance on the negative wire: "shock" is the result of a short being formed through the human body, or part thereof, and its intensity depends principally on the voltage, but the seriousness of any resulting burn depends upon the amperage passing through the short. Current carrying contact from a circuit whose voltage is just enough to overcome the resistance of the body, but through which a very high amperage flowed, would cause little or no perceptible shock, though a serious burn might result while, high voltage and low amperage would cause a serious shock but no burn. In a moving picture projection arc circuit there are three places to get a shock: (a) behind the rheostat, where the potential difference is usually 110 volts or 220; (b) around the rheostat, where the potential difference is about 65 volts, and (c) across the arc, where the potential difference is about 48. Admitting that the location of the rheostat makes no difference on the arc voltage, which your own experience proves to be the fact, regardless of the reason, then the intensity of the shock explains itself, since the only shock you can get in the lamp house is from the arc voltage, or from the potential difference between the upper and lower carbon. And now let us go back to our water analogy. The intake pressure would make no difference in the speed of the wheel or in the power exerted by the wheel, provided the tail race pressure was sufficiently high by reason of stopping down its outlet, and thus limiting the quantity of water. In the lamp house we have the same condition. You might conceive of a condition where the potential difference between the positive wire and the ground was 1,000 volts, and between the negative and the ground 950 volts, and the lamp would burn the same as though it was on a 50-volt circuit, and no more additional insulation would be necessary in the carbon arms, but the insulation between the wires and carbon arms, and the lamp house and ground would necessarily be sufficient to withstand 1,000 volts pressure.

I am obliged to take exception to your last remark. You say that "I might conceive of a condition where the potential difference between the positive wire and the ground is 1,000 volts, and between the negative and the ground 950 volts, and that the lamp would burn the same as though it was on a 50-volt circuit, and no more insulation would be necessary in the carbon arms."

If I understand you correctly you are entirely wrong, by reason of the fact that there is no potential difference between a wire and the ground—none whatever, except in so far as the ground offers a current-carrying path to the other wire; therefore the only potential difference possible would be between the two wires. The ground has nothing whatever to do with the matter. It is simply offering a path from one wire to the other. I won't go further into this maatter just now, because perhaps I have misunderstood your meaning. You are quite correct in your statement that it is the voltage which causes what we term shock and the amperage which produces the burn. Of course, as a matter of fact, this discussion from one point of view is of no particular practical value, but nevertheless anything that tends to give us a better understanding of electrical language is of value, and of direct value, too. You may be correct in your explanation of the main question. The thing sounds plausible.

Incidentally here is a question for operators: Which would produce the heaviest shock and have a greater tendency to produce burn, touching the two binding posts of the rheostat, or the two carbon arms of the lamp?

"Act the Part; Your Salary Depends on It."

The above is the subject of a card put out by one Snyder, who deals in lids, straw, felt, plug and otherwise, for the human cranium. There is a world of thought contained in that little sentence, act the part; your salary depends on it, and sure enough your salary *does* depend on it. If you act like a rummy, and place shadows on the screen instead of a clear, white brilliant light; if you act the lazy part and gawk out of the front window when you should be watching your picture; if you keep your machines dirty, oily or greasy; if you point the oil can at the projector and squirt oil indiscriminately all over it, instead of carefully putting one drop on each bearing, and, in consequence, your film gets all covered with oil; if you polish your lenses once a week, instead of every day; if you throw your tools down on the floor, or in a heap on a table, instead of putting them neatly in order; if you have a dirty, littered up operating room instead of a clean, neat one; if you are dirty and slovenly in your personal appearance instead of neat and clean; if you talk like an East Side tough, instead of like a gentleman, then you are not "acting the part," and you need not hope to mount to the top of the ladder of financial success in your calling.

It is very true that even when you "act the part," recognition of that fact is slower than it should be, but if you do act the part, and continue to act the part, either you are enormously unlucky, or the time will come when, at least to a considerable extent, the result will be recognized in your pay envelope, and, moreover, aside from any financial consideration, you will have that self-respect which the careless, slovenly workman never has, and cannot possibly have, and that feeling alone is worth a whole lot to any man. Act the part, gentlemen! If your salary does not actually depend on it, at least it is very largely influenced by it.

Locating the E. F.

Roy A. Goggin, Estherville, Iowa, writes:

> On page 1685, June 20th issue, I notice you tell Chicago to measure the exact distance between the two combinations of his objective and make a file mark on the barrel, and that will be the point of e. f. According to my idea the e. f. is not always half way between the two combinations. It might be if the two combinations were exactly alike, but, as a matter of fact, the front and rear combinations are different, so their focus will be also different; at least that is the way with photographic lenses. My method of locating the e. f. of the lens is to remove the back combination and get the b. f. of the front combination in the usual way; also get the b. f. of the back combination forward; that is to say, turn it around so that the bulge is forward, the same as the front set is, and take the point backward from the front set and the point forward from the black set and the distance will be the e. f. I suppose brother James and Professor Wall will sit down on me, but I live out here near Missouri, and will have to be shown that I am wrong. In writing of your trip you say your motorcycle snaked five hundred pounds through the Berkshire Hills. Does that include the weight of the machine, or only the load that was on the motorcycle? In the former instance, allowing 350 pounds for the motorcycle, which is about what they weigh, that would allow 150 for you and Mrs. R., not counting in the heavy grip. Therefore, for heaven's sake, how much do you and Mrs. R. weigh respectively? Please explain for my wife's benefit as she is the one who brought the question up.

Well, taking your own figures and allowing 75 pounds for the grip, I would weigh 110 lbs. less than nothing. However, the weight of the go-devil was *not* included, so that poor motor really pulled fully 800 pounds. As to "showing you," why I will proceed to try and do it, brother Out-near-Missouri. You say, take the point backward from the front set and the point forward from the back set, and the distance will be the equivalent focus. Now, according to my poor, weak, feeble mind that does not really mean much of anything. If you mean that you add the two together and the result is the point of e. f. I cannot agree with you, since by that method it would be impossible to locate the point of e. f. on the lens barrel at all, as the e. f. would be longer than the aforesaid barrel. If you mean that the b. f. of one will just meet the b. f. of the other, why use both to locate the mark? I think, friend Goggin, you slipped a cog or two, and are entitled to come again with a more lucid explanation of your idea.

Transparent Ink.

The Trânspero Fluid Company, Chicago, Illinois, sent in sample bottles of their Transpero Slide Ink. It comes in red, blue and green. This ink is used to write directly on glass, after having first cleaned the glass thoroughly, of course. It writes without spreading, and is clear and beautifully colored. Unquestionably the transpero ink will deliver the goods in the matter of writing slides on raw glass without any special preparation. It can therefore be recommended to those who have occasion to do that kind of work.

Machine Trouble.

Robert C. Harrell, Prescott, Arkansas, writes:

> Am having trouble with my Power's machine. The machine itself sets steady and the picture is steady, but there is vibration in the mechanism, and the framing device, unless it is set very tight, continually works down, thus throwing the picture out of frame. We are using sixty day films. Could the stiffness of these films cause the trouble? Please help me out as I am getting a little nervous.

Frankly, brother Harrell, I cannot figure out what is wrong with your machine. If you have described things correctly there is nothing I can see that would cause the trouble. However, I am referring your complaint to the manufacturer and will ask him to correspond with you direct. It may be necessary to send your mechanism in to the factory.

The Albany Union.

The Albany Operators' Union is endeavoring by every means in its power to improve the working conditions and raise the salaries of Albany operators. It is to be hoped that in the near future Albany will have an adequate examination, and it is also to be hoped that the examination really be adequate, because a farcical one is worse than none at all.

Boston Local.

We are informed that Boston M. P. M. O. Local Union No. 182 has accepted the proposition of the Exhibitors' League and signed a three-year contract. The Exhibitors' League covers practically all the houses in Boston and the eastern part of Massachusetts. We are not fully informed as to how satisfactory the agreement is, but suppose it is at least fairly so, or the Boston boys would not have stood for it.

Comments on the Films

Licensed.

A BADGER HUNT (Pathe), July 21.—On the same reel with "Life in Japan." Dogs trail a badger to its den, where there is an interesting fight which continues on land and water, the animal being captured by human aid.

LIFE IN JAPAN (Pathe), July 21.—On the same reel with "A Badger Hunt." Showing some very interesting scenes and customs of the "Flowery Land."

TEMPER AND TEMPERATURE (Lubin), July 21.—On the same reel with "Worms Will Turn." This is a mother-in-law comedy written by E. P. Sargent. There are many funny scenes which received much laughter.

WORMS WILL TURN (Lubin), July 21.—On the same reel with "Temper and Temperature." This is one of those plots wherein policemen and tramps come into conflict, and chase after chase predominate. It is very hilarious in action and received a great many laughs.

THE LURE OF THE LADIES (Selig), July 21.—The plot of this comedy photoplay is made up of a good many foolish things indulged in by a society man, who has nothing else to do but to get into trouble, which he accomplishes in an alarming manner. In spots it gains some laughs.

THE BEAST (Kalem), July 21.—This offering is very melodramatic in nature. It is well photographed and the direction is meritorious, in an artistic sense, but, taking all in all, it is not very pleasant to view. Alice Joyce is the feature and does her usual good work and the acting of all the others in the cast is well done. The denouement is quite a surprise.

A MATTER OF MINUTES (Edison), July 21.—This is the eighth of "The Man Who Disappeared" series, written by Richard Washburn Child and produced by Charles J. Brabin, Marc MacDermott, Miriam Nesbitt and Barry O'Moore have the principal parts. There are the usual melodramatic incidents. An exciting areoplane race with an express train is shown. This is an absorbing number of the series.

MRS. BILLINGTON'S FIRST CASE (Essanay), July 21.—In the plot of this photoplay there is a conflict between a husband and his wife, which develops considerable interest. The wife has studied law and received a diploma for practice. Her husband is also an attorney and in her first case she finds that she comes into opposition with him. With the aid of the district attorney, who is an intimate friend, they eventually convince her that a woman's place is at home; marital happiness reigns supreme.

THE FABLE OF THE HIGHER EDUCATION THAT WAS TOO HIGH FOR THE OLD MAN (Essanay), July 22.—A collection of college pranks give life and fun to this picture which is quite laughable. The fable is not impressive and the picture would have been much better if it could have been made in some college team just after some athletic victory. Then it would have been convincing. A very fair offering.

THE SEALED PACKAGE (Selig), July 22.—A melodrama not strongly constructed and in which the end can be foreseen too soon. There is no villain in it; but the older clerk is fired at the close most unjustly to make him seem villainous—he ought to have planned to get his fellow-clerk into trouble and it could have been easily done by making him willfully place the sealed package in the grip of the traveling salesman. Again, if the salesman had been shown as in great need of money that would have kept the end in doubt longer. A rather weak offering.

BUDDY'S DOWNFALL (Vitagraph), July 22.—Buddy, about fifteen, has a girl, but another maid comes to town and Buddy would rather take her to the church festival. Big brother sees to it that he comes to grief, howbeit in no very convincing way; but the pain is only temporary, for Mother sees to it that he has a good time after all. There are many good bits of comic character-drawing in it and it will amuse pretty well.

A DEAL IN STATUARY (Edison), July 22.—There is only one bit of wit in this slight offering by Richard Neill and put on by Charles Seay. The fight of the two fake statues (the janitor and the valet) as finished product, posed by the impecunious sculptor to get $10,000 from his aunt, made a laugh. It is broad and there is very little to it.

HIS WIFE'S BURGLAR (Edison), July 22.—On the same reel is this, also a rather slight offering of farcical nature, written by R. Koehler and produced by Charles Seay. Jessie Stevens and Dan Mason help it out; but the only real fun in it is at the very end—that is laughable.

HEARST-SELIG NEWS PICTORIAL, NO. 42.—Close views of General Villa and his Mexican advisors are found in this number, which also contains many other features of interest.

THE APPLE, OR, MAKING ROSA STYLISH (Vitagraph), July 23.—The story of two young immigrants who come to America, presumably from Italy, though the character makeups are not entirely clear. Hugo thinks Rosa is not so stylish as the new girl who has attracted him, but her aunt evolves a scheme which transforms the girl into a beauty and wins back her lover. The story is pretty and entertaining and the photography very attractive throughout.

THE CHEESEVILLE COPS (Biograph), July 23.—This is a half-reel burlesque, featuring a company of eccentric police. The action of the piece centers about a parade, apparently taken during a Fourth of July celebration. Two crooks steal a watch from Major U. R. A. Stiff, and the deposed police inspector captures them and wins the girl. This is well pictured and contains a moderate amount of amusement.

THE SHOW BUSTERS (Biograph), July 23.—On same reel with above. The stranded show troupe take the places of some amateur actors and are driven out of the theater with a hose. The photography is good and this gets numerous laughs, particularly in the closing scenes.

SLIPPERY SLIM'S INHERITANCE (Essanay), July 23.—A good ranch comedy number, in which Slim is advised that he has inherited a fortune. Sophie weds him when he is supposed to be dying, intending later to marry Mustang Pete. But Slim recovers and holds her to the contract, though the fortune fails to materialize. This works up gradually to quite an amusing climax.

THE WINNING TRICK (Vitagraph), July 24.—A comedy number, with Lillian Walker and Arthur Ashley in the leads. She plays the part of a romantic girl who insists on marrying a poor man. He conspires with her father and pretends to lose his wealth; later Lillian is glad to learn they are not poor. This makes good light amusement and is altogether a pleasing offering. The photography is excellent.

THE SUBSTITUTE HEIR (Selig), July 24.—This yarn, by Roy L. McCardell, proves a very pleasing one. The widow of the deceased millionaire tries to defeat the nephew and rightful heir by claiming she has a child. But the colored maid substitutes a black baby. The closing scenes in this prove laughable and it makes a good comedy offering.

A TRAITOR TO HIS COUNTRY (Lubin), July 24.—A Filipino story, written by Will M. Ritchey. The hero, if he could be so termed, betrayed his country to save the life of his sweetheart. The situation is quite an interesting one. The characters do not many of them look the part of natives, but the settings are suggestive of the Philippines. This does not work up the suspense that was possible, but it makes an entertaining story.

THE BINGVILLE FIRE DEPARTMENT (Kalem), July 24.—An eccentric comedy number, in which the chiefs of the fire and police departments love the mayor's daughter. The fun in this is of the slapstick sort, quite amusing in its way, but perhaps discounted somewhat by innumerable offerings of the same type that have gone before. These situations are none of them extremely new.

THE LITTLE WIDOW (Biograph), July 25.—A slight plot with little suspense keeps this picture from really getting hold of the spectator. One will like the acting and the characters; but in the tale itself he will see only material that has been done before and so often that he will at once feel that the outcome is to be according to precedent.

THE LAST ASSIGNMENT, TWELFTH OF THE DOLLY SERIES (Edison), July 25.—Dolly accepts the heart and hand of the Comet's managing editor. It is a simple slight love story with much of the quality of the others of the series and furnishes fair entertainment. The acting is high-grade and so the incident is made convincing.

BRONCHO BILLY AND THE GAMBLER (Essanay), July 25.—Broncho Billy pictures are still popular with audiences. This is a fairly good specimen of them. It has action, is well built and holds attention. The acting is as always, convincing for the most part, and the photography is fair—now clear and now a bit thick.

FOOTPRINTS (Selig), July 25.—A somnambulism story with a rather unconvincing train of evidence, throwing suspicion of the theft of diamonds on the fiancee of the son of the house. It is proved that the footprints of the man's mother are the exact size as those of the fiancee and she never knows that anyone had suspected her of taking the string of gems. It is too improbable to be wholly entertaining, but has some good scenes.

DEFYING THE CHIEF (Kalem), July 25.—An Indian story with interesting action. It is fresh and has a quality that makes it seem very plausible. We commend it as a good offering, naturally acted and cleverly photographed.

A MATTER OF RECORD (Lubin), July 25.—A fresh idea gives life to this acceptable little comedy written by Emmett Cambell Hall and put on by Harry Myers. The joke lies in what the office phonograph reported to wifey. Her worthy spouse was henpecked and it came to him one day that he could have wifey call up the office any evening and that his voice through the phonograph would answer. It did

so and to his great satisfaction one of was but he was not aware that his pesky contraption overheard him talking to his stenographer, and so the next evening it reported it all to wifey. Well, there was trouble for the man, but the spectators liked it.

Licensed Specials.

BREAD UPON THE WATERS (Vitagraph), July 21. Special feature in two parts. Written by William Addison Lathrop and directed by Wilfrid North. The plot of this photoplay illustrates how sacrifices made for others return a thousandfold, and eventually bring fame and fortune to a struggling artist. Etienne Girardot does splendid work as Jean. Lillian Walker was enticing as Mary, and Audrey Berry and Jacqueline Brown as Laura and Toodles, two little girls, are clever little actresses. A most worthy offering.

WHO SEEKS REVENGE (Lubin), July 22.—A two-part melodrama thoroughly commercial in that it is made up wholly of the "good old things" that are always sure of a fair approval by the majority. The story follows the plan of villainy frustrate and love triumphant. It opens at an army post in the Indian days in the West and closes in the East after a sweatshop fire in which the real villain dies. It is clearly photographed, is full of incidents, some of them very convincing, and is always understandable. Emmett Campbell Hall is the author and Joseph Smiley put it on.

THE RIVAL RAILROAD'S PLOT (Kalem), July 22.—A two-reel railroad picture, full of dandy scenes and pictures of locomotives belching the blackest of black smoke. These stirring scenes and its good photography make it a very entertaining offering in spite of the weakness of the story. We doubt whether a rival railroad could hire a stable sweeper to act as fireman on the locomotive that was to race for a mail contract and have him dope the water-tank so that the engine would "prime"; but it seems all right in a picture. That that same stable boy would, without special orders, overstep this when his plan had gone awry and pull a pistol at the rival engineer is hardly convincing enough for a picture. There is also a very weak, conventional scene in the train dispatcher's office that most will think unconvincing. These bits of slipshod work hurt the picture without anywhere near killing it. E. W. Matlack is author and J. P. McGowan put it on.

THE FALSE SHADOW (Lubin), July 23.—A strong production in two reels, written by Frank Howard Clark. This concerns a young artist who submits to a eugenic examination before marriage. The villainous doctor says his blood is infected and he is unfit to wed. The artist becomes an outcast and is only saved from utter degradation by the doctor's confession. The plot is original and convincingly worked out. The fire scenes toward the close were startlingly vivid and, as a whole, this production is a superior one, though the doctor's crime was truly a diabolical one. John Ince, Vilette Stringer, Robert Whittier and George Trimble play the leads very acceptably. A good offering.

WHY PREACHERS LEAVE HOME (Melies), July 23.—This offering devotes two entire reels to depicting a commonplace plot. The idea of the preacher and a traveling whiskey salesman getting mixed up has been used before and the action here is not fresh enough in incident to hold the attention. This could have been told very easily in one reel, and even then it would not have been very successful.

LADDIE (Edison), July 24.—A new version of this well-known two-reel success. It is one of the simplest and most appealing photoplays ever made. The boy grows up and goes to the city, where his aged mother follows for a visit, after fifteen years. He is a little ashamed of her old-fashioned ways and neglects her. Margaret McWade was very strong in the mother part and Ben. F. Wilson was pleasing as the grown-up Laddie. This brought tears to the eyes of the audience and tells a story that will no doubt continue its previous popularity.

A LETTER FROM HOME (Essanay), July 24.—A two-reel offering from a story by Edward Boltwood, in which Richard C. Travers plays the part of State's Attorney "Honest Jack" Armory. Gerda Holmes is the wife, who gives up her longing to move back West when she learns that her husband is considering selling out to the land thieves on her account. This has a strong close, though the characters were very slow in developing a definite interest. The opening scenes seemed vague and purposeless, but were later helped out by the dialogue inserted as subtitles. This is an offering of about average merit.

ROMANTIC JOSIE (Vitagraph), July 25.—A two-reel comedy that we dare not commend as a sure offering of entertainment. Most of it seems dead and, though there are a few laughs and parts that are fairly amusing, as a whole, it is wholly lacking in real vigor.

Independent.

THE BAHAMAN PINEAPPLE PLANTATION (Princess), July 24.—A clearly photographed topical full of interest. It shows the whole process of growing and marketing pineapples.

HARVESTING ICE (Princess), July 24.—On the reel with the foregoing, this jumps from summer on a tropic isle to winter in New York and it, too, is clearly pictured. These instructive topicals should prove acceptable.

FROM WASH TO WASHINGTON (Thanhouser), July 26.—A beautiful travelogue of the Capitol City in which, in a dream, a washer-girl (Margarite Snow) dreams that she and her sweatheart (James Cruze) take a "flying" trip to Washington. They just jump about from here to there in the city and we see the sights that they are looking at. It ought to make a good offering. The photography is perfect.

LEAVE IT TO SMILEY (Komic), July 26.—A laugh-maker that is a sure guess for exhibitors. The theatrical company has gone broke and two of the players decide to get out. How they get along on their wits make [illegible] irresistible fun. Well acted and [illegible] offering.

A WILD RIDE (Sterling), July 27.—This film story is enacted by children. The boy rivals strive over their lady love at a beach resort, the wild ride being taken on a [illegible] railway. In the [illegible] sued by a burlesque police force. Not much plot to [illegible] fairly amusing.

OUR MUTUAL GIRL, NO. 28 (Reliance), July 27. [illegible] West End cottages at the seashore of New Jersey make the background of this installment and are clearly photographed and interesting. The story continues on its new tack smoothly and with enough interest to satisfy.

TROUBLESOME PETS (Sterling), July 30.—The master of the house, tired of the monkey and parrot, kept by his wife, puts one in the pantry and the other down the well. The parrot's cries for help rouse the neighborhood. There are no extremely laughable places in this, but it is lightly amusing throughout.

BILL SQUARES IT WITH THE BOSS (Komic), Aug. 2.—A comedy that will make friends for the exhibitor. Bill (Tammany Young), the boss (Tod Browning), and the stenographer (Fay Tincher) are all so funny that they only need to have a chance to make a good laugh. Then there is in the situation a spontaneous fun that is wholly contagious and it makes one of those thoroughly delightful offerings that are certain money-getters for all who exploit them. A dandy offering.

THE MIND'S AWAKENING (Frontier), Aug. 2.—This Western offering has quite an entertaining plot. The new waitress finds both her husband and her father at the hotel and the reunion follows a night encounter with some would-be thieves. Dolly Larkin and Arthur Allardt play the lovers. Not handled very strongly but contains good plot material.

BEHIND THE VEIL (Rex), Aug. 2.—A story by Lois Weber effectively appealing to kindly human sentiments and staged by the Smalleys, with their usual skill. The man and his wife (Phillips Smalley as the man and Lois Webber as the woman) have been separated and the child, an important character in the plot, is with the father. There appears in the village a woman who always wears a veil and the neighbors wonder. It is the mother who comes to be near her child and the denouement which is convincingly worked up, too, brings about the satisfactory reconciliation between the separated pair. It is a good picture, clearly acted and human. The photography is excellent. We commend it.

IN DAYS OF OLD (Eclair), Aug. 2.—A picture played almost exclusively by children and with a story that is given as a dream. Its villain is a medieval potentate who falls in love with the wife of one of his lords. The jealous queen kills the lady by poison roses; but it is only a pretended death and enables the husband to rescue her from the wicked court. It is a very pretty offering, charmingly costumed and set; but is commendable most for its novelty.

THE STORM BIRD (Powers), Aug. 4.—A sea story, with Edna Maison and Ray Gallegher as the lovers. The principal action centers about the young mate's row with the captain on board the vessel. The small boy and the girl come to his rescue. This is about an average offering.

SOME COP (Crystal), Aug. 4.—Charles De Forrest and Vivian Prescott play the leads in this rough farcical offering. It is not very funny on account of lack of spontaneity more than anything else and it is a bit vulgar.

MAGGIE'S HONEST LOVER (Nestor), Aug. 4.—A rough-and-tumble farce with the partly constructed buildings of the San Diego Exposition as background. The burlesque characters are workmen on the construction job and the heroine is the daughter of the sand-pile man. The foreman is the villain and a subtitle lets us into the secret of his being a "dirty scoundrel." Maggie's honest lover, the carpenter, can look innocent after throwing a brick. It ends with a chase and will please.

THE THIRD PARTY (Joker), Aug. 5.—Husband is jealous of his wife's brother whom he has never seen, so he makes the butler dress in one of his wife's gowns and then she is jealous. To tell the truth, there is very little left to this particular situation; but the players in this case have done all that they could by clever acting and have succeeded in putting some comic atmosphere in it.

SYMPHONY OF SOULS (Rex), Aug. 6.—Not very dramatic or effective, because the story is neither sensational or inevitable and the love between the blind girl and the music-master, who has taken her and cared for her when orphaned, does not powerfully convince. We feel too sure that he is going to give her up to her grandfather in the end. It is a fair offering, not a big or noteworthy one. The photography is clean.

THE MAN OF HER CHOICE (Powers), Aug. 7.—A rather weak picture. The story might have been suggested by "Admirable Crichton"; but it has been, it seems, hurriedly thrown together and the relationships of the characters does not convince. There is too much unimportant business that shows nothing new to us and this makes it dry. In the best scenes the photography is fair.

THAT'S FAIR ENOUGH (Joker), Aug. 8.—A burlesque containing much rough stuff that will entertain the large number of those who like this sort of thing.

A MIDNIGHT VISITOR (Rex), Aug. 8.—A cleverly thought up offering that will give good entertainment. The rather gay and festive husband would go to the club. There, after drinking a bit too much, he sleeps and dreams of a burglar who scares his wife to death. He falls off the chair and, on reaching home, finds that there has been visitor; but that it was the stork and not a yeggman. This has been pictured in such a way as to bring out a sure laugh when the true inwardness of the situation revealed to us. We can count it a very good offering.

ALL AT SEA (Nestor), Aug. 8.—A comical sea-side romance, taken at Coronado Beach and then on shipboard, and full of beautifully photographed scenes. There was a good deal of laughter while it was on, chiefly because of the spirited acting, and it makes a very fair offering.

Independent Specials.

SHORTY AND THE ARIDVILLE TERROR (Broncho), July 22.—A two-reel farce that is pretty sure to be counted good entertainment. It has an amusing plot, but there is much rough action included and this gives it a broad appeal and makes it a safe offering. The wife of the frontier village's dentist has a way of coaxing into the office cowpunchers with perfectly good teeth and getting a fee out of them. The "Terror" comes to town and is put on to the "good thing." He, himself, has some misgivings, but perseveres until the dentist and his wife get him under gas. But when he comes out of it he wrecks the office, and there follows a typical chase with tumbles, shooting and many other diverting actions.

THE MILLION-DOLLAR MYSTERY NO. 6 (Thanhouser), July 20.—This reviewer had not seen the former installments of this picture and comments on it as a spectator in the same predicament. What he sees going on is indeed a mystery; but he doesn't know whether it is so intended or not, nor at first does he know to which side is to give his allegiance, nor who is the heroine and who the villainess. He sees much that keeps him interested. For example, he sees the box" thrown overboard and sink to the bottom of the sea where it disturbs the sand and sea-weeds. It is all perfectly photographed and the players are natural and act skillfully.

THE MYSTERY OF THE HINDOO IMAGE (Majestic), July 26.—A good, exciting detective story in two parts. A man is found dead in his library, killed by the knife of his ward, who the day before had been abusive to him. His fingers still hold the head of the Hindoo image. The ward is convicted, but while the detective is working on the case he escapes. The detective has a stirring adventure in the apartment of a Hindoo swamii whom he proves to be the culprit. But before this is accomplished, the ward is recognized and again brought to a cell. There's a shiver-making snake scene in it and the plot is constructed to hold interest well. Acting and camera work are good. An excellent offering.

THE MILLION-DOLLAR MYSTERY, NO. 7 (Thanhouser), July 27.—"The Doom of the Auto Bandits" is the special title this week and the two reels give us a self-contained and exciting episode. This reviewer has not seen the first three numbers of this picture and has not got it, as a whole, quite clear from seeing the last four (this is the seventh installment). He can understand the episode and found enjoyment as well as suspense in it; but who the characters are he doesn't yet know.

THE MESSENGER OF DEATH (Thanhouser), July 28.—A two-reel picture of the Indian frontiers in which hill people attack a compound left in the care of a sergeant (Irving Cummings) with a handful of men and the sister of the captain to the guard. There is very little dramatic action in it, hardly enough to fill out one reel, and the ending is tragic without the deep significance that makes tragedy worth while. A weak offering.

THE MADMAN'S WARD (Victor), July 31.—This two-reel subject features Florence Lawrence. Others in the cast are Charles Craig, John C. Brownell and William O'Neill. The chief interest in this picture centers in the star, who is seen in one of her favorite roles of a young and carefree girl brought up by the madman, and also in the fine ocean-shore backgrounds. There are good situations in the second reel.

A MAN AND HIS BROTHER (Victor), Aug. —.—This two-reel subject, in which Warren Kerrigan plays the lead, holds all the way with the exception of the last one or two scenes, which are weakened by an unmoral ending. It shows Mr. Kerrigan in a typical Western role, formerly so familiar to his followers.

FIRELIGHT (Eclair), Aug. 5.—A two-part picture of sentiment in which a man, who is making his millions every year and grinding down everyone he comes in contact with, has a fierce strike on his hands. His wife, who seems very tearful, knows that one of his striking workers is waiting to shoot him. She detains him with stories of their youth, courting and married life. These include some very pretty scenes and result not only in saving the man from being shot, but in giving him a change of heart. It is well photographed and will make a good offering.

RESCUED BY WIRELESS (Bison), Aug. 7.—This two-reel number, produced by Henry McRae in Honolulu, is a combination of story and scenic novelties. The story halts while we look at tapestry being made from bark, pineapples growing, rice fields, water buffalo and the like. This being disposed of, the story moves ahead and stirs up quite a lot of excitement in the second reel. William Clifford, Sherman Bainbridge and Marie Walcamp play the leading parts. This holds the interest in spite of its faulty construction from the story standpoint.

THE RAT (Box Office Attractions).—A two-reel story of the underworld, chiefly remarkable for its close attention to settings and character details. It has the further recommendation of dealing with low life in a manner which at no time proves depressing, as it calls out the better traits of the gang members. Henry King plays the part of the "Rat," who comes to the aid of Marian, the millionaire's daughter, when she has been abducted. This is one of the best offerings of this type we have seen and is played by a well-balanced cast.

THE HUNCHBACK OF CEDAR LODGE (Box Office Attraction).—A three-reel balboa ghost story, set in old Virginia and with a romance woven into it. It will entertain and please without exciting any special admiration, excepting the stage-craft of the haunted library scenes with the hidden treasure chamber behind the walls and secret panel. We have seen much cleverer camera work than that in the picture of a storm in this offering. The hunchback villain kills his father and gets his brother suspected (both love the same girl); but years later this brother finds his skelton stretched across the hidden trunk of gold and gems in the secret closet, and this is a very effective close to a series of good scenes. Some of Balboa stories are of the best; but, as in this case, original stagecraft and camera work give a popular and entertaining quality to even its commonplace and commercial stories.

OLE BRANDEIS' EYES (Box Office Attractions).—A four-reel Bioscope picture taken along some beautiful mountain lake, like Como, with tremendous backgrounds and lovely bits of landscape; ilex trees, garden walks, marble steps and the rough twists and bends of a hillside city's ways. Hans Ewer's novel furnished the scriptwright with his story which is half mystical and deals with an artist, Ole Brandeis, who gets the faculty of seeing people as they truly are. The spectator, after seeing one or two transformations, begins to speculate on how this or that other character in it is going to turn out. The gallery will hardly understand the meaning of it all, but it will be an entertaining exercise to instructed patrons. There is a ragged heroine who alone is good and true, and what she appears to be, and the rich artist finds this out. A good offering for the right place; but one that we fear that the general spectator will not be enthusiastic over. It is well acted and the backgrounds are artistically photographed. Its double-exposures are poorly matched.

THE TOLL OF THE WAR-PATH (Warner's Features).—A three-part Albuquerque picture of early Western days which has a loss of memory incident and a heroine who finds herself innocently with two husbands. In the first reel the story engages our attention easily and holds steadily throughout. Its heroine (Dot Farley) is pretty and vivacious and makes a very acceptable cow-girl with her easy and graceful riding. There is plenty of Indian fighting and battle smoke, and sufficient action to get past with the audiences as a good offering. Yet it has no special strength.

HOW JOHANNA SAVED THE HOME (Warner's Features).—On the same reel and used as a filler to close the last part is this comical laugh-maker by Dot Farley. It is slight, but acceptable, and being a comic Indian picture, goes well with the foregoing.

THE LEGACY (Warner's Features).—A three-reel detective story, made in France. It is fairly interesting as a story, although if it had been cut down to about two reels of film we would have had a more clear-cut and snappy picture without losing a thing of the story. The little heroine is stolen by her evil brother whom the grandfather has cut off from his inheritance and this is done to force the mother to give him a part of the money. It has some unusual scenes in the last reel showing a mine where the youth and his gang take the little sister to hide her and to which the great detective follows. The photography is clear and the story makes a very fair feature offering; but without special strength.

THE HUMAN SOUL (Box Office Attractions).—A three-part Balboa offering with a most unusual theme and with one scene that is truly startling. There are two distinct stories, neither of which is convincing. In the first, where the man photographs the raising soul of his dying wife, there is no heart appeal except momentary emotion, due to good acting. The second is wholly commonplace except that the finding of the photograph years afterward by the man's daughter, which keeps her from running away with a worthless scoundrel, is merely a new incident. Both the stories are trashy, yet they interest, partly due to flashes of good acting, but most to the clever camera work. As a whole, the picture has enough life to please and will be liked. It is a safe offering, not a great one.

LASKY TO MAKE "HEART OF MARYLAND."

The first of the Belasco plays to be put into motion pictures will be "The Heart of Maryland," according to a decision reached by David Belasco and Jesse L. Lasky. The scenario has been arranged by Mr. Belasco and turned over to the Lasky Company, which will make the production. The company will be sent into Southern Maryland, where the scenes of the play are laid. Starting at Frederick, the company will traverse the famous Shenandoah Valley and Braddock's road, which runs through Cumberland, west, along which the Army of the Potomac marched.

Several scenes will be laid at Harpers Ferry, Greene Springs, W. Va., and along the Potomac River, through Maryland to Piedmont, W. Va. There will be 300 players in the cast, and the picture will be 5,000 feet in length.

VITAGRAPH COMPANY IN NORTH CAROLINA.

At Bat Cave, N. C., Ned Finley, the Vitagraph director, has pitched camp in a tent far up on the slope of the Blue Ridge Mountains. His company is located at Hendersonville, about seven miles from Finley's tent. Mr. Finley felt the need of quiet and exclusiveness, where he could meditate about the many scripts which he has in the course of production and keep in close communion with nature, absorbing the local color and associations.

Editor World:

Inclosed find check for $3, for renewal of my subscription to the Moving Picture World, which I call the Exhibitor's Friend and far superior to any others I have as yet seen.

P. R. SCHILLING, The Eureka.

Oswego, N. Y., July 23.

"Lupin, the Gentleman Burglar"

Fourth Episode of Lupin Series—Interesting Three-Part Detective Story—Released by Pasquali-American.

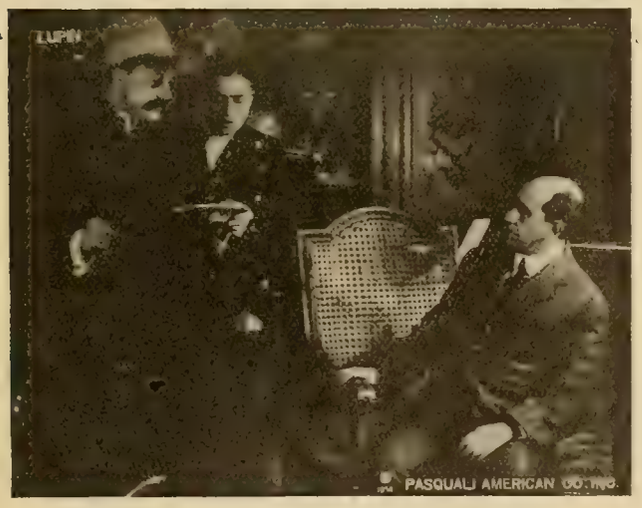
DETECTIVE stories are always interesting; these Lupin subjects are unusually so, largely because of the cleverness of the principal character, Lupin, and the unexpected ending of the story as well as the richness of the interior settings which mark the latest and fourth episode of this series, now ready for release by the Pasquali-American Company under the title of "Lupin, the Gentleman Burglar." This subject is in three parts and is full of action from the opening scene.

The first part is mostly in the way of an introduction to the real exploits of Lupin. James Gordon has shuffled off this mortal coil and left his vast estate to his niece, Mrs. Josette Percy, beautifully voluptuous, and, presumably, a

Scene from "Lupin" (Pasquali-American).

widow. According to the will she is to find directions for securing the estate of her uncle in a rare volume of Egyptian lore, written in such a manner that the application of heat to the page will disclose the instructions. When a search is made for the book it cannot be found—some one has made away with it.

About this time the famous gentleman burglar Lupin is released from prison, and a notice to that effect printed in a newspaper is shown to Mrs. Percy. The matter suggests to



Scene from "Lupin" (Pasquali-American).

her the advisability of "setting a thief to catch a thief," so she sends for Lupin and tells him of her dilemma. Lupin sets at work at once upon the theory that Sir Rhulend, a famous collector of Egyptian relics, would naturally be the person to acquire the lost parchment if it was offered for sale. Thereupon he determines to make the acquaintance of Sir Rhulend and the way in which he does it is ingenious. Disguising himself, Lupin awaits outside Sir Rhulend's door, and when that personage emerges for his morning walk Lupin steals his watch and runs away. He gains sufficient distance to make another change in his disguise so that, when his pursuers arrive, he appears before them in gentlemanly attire, restores the watch to its owner, indicating that the thief has just escaped.

Refusing a reward in money Lupin gains what he desired—an invitation to visit the collector and inspect his treasures. Thus he is able to discover the whereabouts of the lost parchment and the way to secure it. In this he is unwittingly aided by Sir Rhulend's valet, who plans to rob his employer on the same night that Lupin steals the book from the safe. For the further adventures of Lupin the writer respectfully refers readers to the picture itself, assuring them that they will be fully repaid for their effort.

Along with the thread of sense that runs through this story there is a fund of humor, for Lupin's exploits cannot be taken in sober seriousness, even though he does employ an occasional device of the true investigator of crime. In this picture he concludes by returning to Sir Rhulend, not the real jewels stolen by the valet, but imitations, while he bestows the genuine treasures upon Mrs. Percy, whom he marries. This is his little joke and reveals the real Lupin, at heart still a burglar. The subject is one that is certain to entertain.

Robert Edeson, Lasky Star

WITHOUT doubt one of the leading romantic actors on the American stage, and one of the most dignified of stars, Robert Edeson, having just completed his first motion picture production, "The Call of the North," for the Jesse L. Lasky Feature Play Company, is so enamored of the attractiveness of screen drama, pantomimic acting and the general appeal of the camera, that the public is to see this estimable player in several more photoplays.

Robert Edeson.

"The Call of the North," which will be seen at the Strand Monday, August 10, considered by Mr. Lasky and all concerned in its production as the most attractive subject yet created by the Lasky organization, is said to be atmospherically and histrionically a perfect picture. Immediately after witnessing the production in a private studio, Mr. Goldfish, executive head of the Lasky Company, telegraphed Mr. Edeson suggesting that he remain at Hollywood indefinitely and Mr. Edeson replied by stating that he was so well pleased with "The Call of the North" that he would like to do his other famous stage success, "Where the Trail Divides," which is a sequel to "Strongheart," in which Mr. Edeson starred for several years.

"Where the Trail Divides" was secured by Mr. Goldfish, and will be the December release of the Lasky company.

Stuart Edward White, author of "Conjuror's House," from which "The Call of the North" was made into a stage play, said that the picture production was as near perfect in detail and locale as man and nature combined could make it.

KLATT BUILDING ANOTHER HOUSE.

A moving picture theater of Colonial construction is in the course of erection on the south side of East Grand boulevard, near Woodward avenue, Detroit, Mich. It is being built by William F. Klatt. The plans call for a moving picture emporium artistic in exterior and interior design, with a seating capacity of 1,550. The theater will have the latest appointments, and will cost about $70,000 to construct.

SAWYER ANNOUNCES NEW OFFICES.

Film Mart Intends Distribution Through Completed List of Thirty or More Prints.

Sawyer, Inc., are this week publishing the names and addresses of their first series of Zones to be used for the distribution of the Sawyer pictures. When the thirty offices are under way and in operation, it will mean a distribution of at least thirty prints and in the cases of the larger cities, such as New York and Chicago, additional prints will be needed.

Realizing that direct booking will be the only solution for the manufacturer, Sawyer, Inc., have gone ahead on their zone plan and the manufacturers who are booking through Sawyer, Inc., think they have adopted the right method for marketing their pictures. The list of the new affiliations of the Sawyer company show some interesting facts. The Sawyer interests are handled in Chicago by the Union Film Company. Mr. Hopp, the president of this company, is too well known in the motion picture trade to require an introduction.

The southern office, which is located in Knoxville, Tenn., is managed by Frank Rogers, who has made a name for himself as a successful theatrical man. The New England interests of Sawyer, Inc., will be handled by the Phoenix Film Company, 164 Federal street, Boston. This company is a newcomer, but from its personnel it should be very successful. Mr. Osborn and Mr. Peters, the two active members of the company, are both up-to-date, aggressive young men, with ample capital to successfully carry on the business.

In Albany F. G. Terwilliger has in the past three weeks thoroughly established the Sawyer programs in the northern and eastern part of New York State. Mr. Terwilliger has been in the film business a number of years. Other connections made are mentioned in the Sawyer, Inc., advertisement on another page of this issue; it gives full particulars.

CAPTAIN ROSER MISQUOTED.

There appeared in the issue of the Moving Picture World of July 25 a paragraph which purported to be an expression from Capt. A. J. Roser, of Kingston, Jamaica, relative to the citizens of that town. Captain Roser later called at the office of the Moving Picture World and stated that his remarks had been misunderstod and that he did not utter anything of a nature uncomplimentary to the citizens of Jamaica.

The Moving Picture World is informed that Captain Roser has invested a large sum of money in building and beautifying his theater in Kingston and we are glad to publish this explanation in his behalf. Captain Roser is an Englishman and veteran of the Boer War, in which conflict he won his commission for signal bravery and soldierly ability; he is a gentleman of excellent character and has the respect and patronage of his townsmen.

COLLINS NEW EDISON DIRECTOR.

John Hancock Collins, for four years with the Edison Company, has recently been promoted to the position of director. Under his former title of stage manager, Mr. Collins was responsible for the grandeur of the settings in the Edison films and conceived the idea for the magnificent booth with the fountain at the recent exposition held at Grand Central Palace. He is an ambitious and aggressive youth, who possesses all the qualifications necessary for the success of a stage director.

JOYCE FAIR WITH EDISON.

Joyce Fair, the little ten-year-old actress now playing in "The Dummy" on the legitimate stage is being featured as "Mary Jane" in the "Buster Brown" comedies of the Edison Company.

INCE AND SENNETT IN TOWN.

As stated in the Moving Picture World of last week, Tom Ince and Mack Sennett, directors of the New York Motion Picture Company, who are located at the company's plant near Los Angeles, Cal., arrived in New York and have been in consulation with their principals for several days regarding future plans. Notwithstanding the statement that there was no friction between Messrs. Ince and Sennett and the company by which they are employed, it seems that some have drawn that inference from the story of last week. Accordingly, at the request of the interested parties, we reiterate the previous statement that the relations between all parties is of a most cordial and satisfactory nature and that the presence of Messrs. Ince and Sennett in New York is for the purpose of outlining future plans for the betterment and the increase of the New York Motion Picture Company's productions. At the time this issue of the Moving Picture World was sent to press the parties were still in consultation.

KEANOGRAPH FILMS A BIG FIRE.

Realism painful to many people who have a strong dislike to being awakened at 4 o'clock in the morning marked the taking of one of the major scenes in the spectacular photoplay "Money," now nearing completion by the United Keanograph Film Company of Fairfax, Cal. For fifteen miles around the sky was illuminated on the morning of July 24. The clanging of fire engines, whose noise was accentuated because of the studio's location in a mountainous country, and the echo and re-echo of shouts, orders, cries for help, etc., made a mad din sufficient to bring even the heaviest sleepers to protesting consciousness.

James Keane, president and general manager of the company and director of the photoplay of which he is also the author, has gone to enormous expense in getting effects. His engaging of 2,000 people for one scene is significant of his methods.

PEARL WHITE THROWN FROM CAB.

As the heroine of "The Perils of Pauline" Miss Pearl White seems to be able to go through almost everything and escape without physical harm, but when she takes up some perfectly harmless diversion something is sure to happen. The other evening Miss White felt a desire to indulge in the ancient and almost forgotten pastime of riding in a hansom cab through Central Park. Everybody knows that this is a real kindergarten game, but do you suppose that Miss Pearl Pauline could get away with it without something happening? Hardly had she begun to enjoy the sensation of doing something safe and sane when the cab horse stumbled coming down a hill and pitched Miss Pearl out on her head. The fall reduced her to a state of insensibility, sprained her wrist and bruised her painfully about the arms and face. An ambulance surgeon wanted to take her to a hospital, but when Pearl came to she insisted on continuing the drive.

MARGARITA FISCHER AS TRIXY.

Miss Margarita Fischer as Trixy in "A Midsummer's Love Tangle" (Beauty), has a delightful part. Margarita Fischer is one of the most vivacious actresses appearing on the screen, and her part is brimful of mischief and intrigue. In one of the last scenes in particular her versatility is called into play. From the winsome madcap she becomes the demure little maiden who wheedles from her father his consent to an interview with her sweetheart, although the interview ends most disastrously for all concerned. Harry Pollard is himself some yachtsman, and as a great many scenes necessitated a sailboat, he thoroughlyy enjoyed the production of "A Midsummer's Love Tangle."

NEW YORK ASSOCIATION APPOINTS AMALGAMATION COMMITTEE.

A committee consisting of Philip Rosenson, A. A. Corn, Lee A. Ochs and William Brandt of the New York City Association of Exhibitors, has been appointed to represent that organization in the matter of amalgamation with the New York City Local of the State League. The League Local is represented by a committee consisting of John J. Wittman, M. L. Fleischman, Louis Harris, J. Becker, James Deegan and Mr. Fineblatt. Up to the present writing nothing definite has been decided upon. A meeting of the committees was held at the Marlboro Hotel on Friday, July 31.

McGRAW AS "DETECTIVE SWIFT."

Toward the end of August the Eclectic Film Company will release a three-part picture entitled "Detective Swift," in which John J. McGraw, manager of the New York Giants, will play the leading part, the character being that of Detective Swift. Many of the scenes of this subject were taken during the trip of the Giants and White Sox around the world. The play was written by Frank McGlynn, who also directed its production. This subject should awaken a lively interest among both baseball and photoplay fans.

BODINE GOES TO EUROPE.

H. A. Bodine, director of sales for the Raw Film Supply Company, sailed July 30 on the SS. President Grant of the Hamburg-American line for a tour of Europe. He will visit the plants of the Raw Film Supply Company and the Ambrosio Film Company and will study trade conditions generally.

"The Boundary Rider"

Smugglers Float Opium in Logs Down Mountain Stream in Eclectic Offering Made by Wharton Company.

Reviewed by Hanford C. Judson.

THERE is an interesting shifting of the center of attention in a new Eclectic five-reel story made in America by the Wharton Company. Of course, in depicting anything but the simplest situation the attention has to be called away from this group of characters and given to that until, at the climax, all that are left are found closely interlocked in the final struggle, when each has given to him his proper and particular fate. In "The Boundary Rider," not a love story, but a tale of adventure in which detectives help an innocent fugitive and victim of circumstance who, so to speak, is hustled into the race they have already begun with a well organized band of opium smugglers, the author, instead of beginning with a complicated situation, has opened with a simple one, complicated it, and simplified it again at the close. This more direct and concrete way of telling a story is dramatic and more effective on the screen, though to a novelist the elaborate way is usually preferable.

The chief feature of the picture is the clever way in which the smugglers get their contraband across the boundary. A mountain torrent flows from the Canadian side and, a mile or so across the border, falls over a precipice, and under this is a grotto where men can stand and, screened by the curtain of water, collect the logs full of opium sent down stream by confederates across the line. The hero of the tale is the boundary rider, an official of the customs department.

Scene from "The Boundary Rider" (Eclectic).

He is also the fugitive and had been the innocent clerk of the smugglers' "fence" in an American city. The chief smuggler had come to this man's office while the clerk was out and there had been a quarrel. The "fence" was found dead and circumstance had accused the clerk who, escaping, had got a job as a rider.

Two detectives are especially interested in the case. One is a woman and she has a clue that none but she knows of and which is to be used at the end to clear the rider and to convict the murderer. In order to have the hero again accused of murder at the very time when he has courageously arrested the chief smuggler, the man detective is to be in the neighborhood of the stream on vacation. We are shown that the chief smuggler, after a quarrel with his servant, has employed a Chinaman—the woman detective in disguise. She is not recognizable, and her unmasking at the climax gives a tingle of surprise. The one weakness of the plot is that we are not made particularly interested in that Chinaman soon enough. That we are kept in ignorance of her identity is—it may be—a good point; but it would have been better to have attracted attention to her in some significant way earlier in the action. When we find her seeking through the smuggler's trunk for something—it's the proof of her clue—we wonder what she (we think her just a Chinaman) is doing; but at this point it is more apt to seem irrelevant than significant and the suspense at this point is so intense that we don't give it the attention it warrants. There are several ways of handling this character better than the author has here done. But, though we feel a slipping of the picture's clutch as we approach the climax, we are so near the top of the hill that we get over, notwithstanding. It is a good offering, with much interest and suspense, and we commend it as entertainment. The acting is conventional, but intelligent—just what was needed for this kind of story. The staging and photography are both competent, while those scenes that show the stream and the smugglers' method of getting the opium over the boundary are particularly fine.

Flickers

DON MEANEY, who until very recently managed the publicity department of the Essanay Film Company, will, after August 3, hold the same position with the Photoplay Productions Company in New York City. Our best wishes are his.

* * *

J. Parker Reid, Jr., leaves New York City this week for a two months' stay in the mountains. Mr. Reid has not looked quite himself for some time, and we trust that this short stay will produce the desired results.

Don Meaney.

* * *

I received a postal card from Joe Universal Brandt during his hurried trip through Galveston, Texas. He said he rode right in and turned around, and rode right out again. He sure is the greatest hustler in the business, barring none.

* * *

H. Z. Levine is back in the United States after a four months' trip on the continent in the interests of the Universal Film Manufacturing Company. Get him to tell you of the five-thousand-mile motor trip he had advertising Lucille Love. It's interesting.

* * *

Harry Reichenbach, the mouthpiece of the Lasky Feature Play Company, is another one of the warm-weather commuters. The Brighton Beach Hotel, if you please.

* * *

Al Lichtman has at last got into his own, and as president of the new Alco Feature Film Company should make the presence of that organization felt. He is used to traveling in big company, having attained his experience while sales manager of the Famous Players' Film Company, which position he held from the beginning of that company's existence.

* * *

Harry Lande, president of the Feature Photoplay Company, is advertising a new and wonderful feature. It is a boy, and a nine-pounder at that. Congratulations are coming his way.

* * *

Vice-President and General Manager Rudolph, of the Sawyer Company, has just returned from a flying trip of ten days, in which he touched at all the principal cities as far west as Denver. While away, Mr. Rudolph established ten branch offices, and made arrangements for the early opening of five more.

* * *

Hector J. Stryckmans will shortly announce the title and release date of a multiple-reel feature which has been taking up the past six weeks of his time. He claims it to be "one of the best yet."

MAC.

NEW HOUSE FOR WATERVILLE, ME.

F. D. Robinson has opened a moving picture theater in Waterville, Me. The name of the new structure is the Royal, and it has a seating capacity of 400. According to reports, the Royal is in the best location in Waterville, which city has a population of about 15,000. The Royal is nicely appointed, and Mr. Robinson has been doing good business since the opening.

"The Curse of the Scarabee Ruby."

A Three-Part Gaumont Subject Dealing with the Theme of Dual Personality—Many Interesting Scenes Well Photographed.

THE theme of dual personality has been portrayed many times and in many ways in pictures. It is possible that the Gaumont Company has discovered a new way of presenting it in the subject "The Curse of the Scarabee Ruby," released August 1. The picture is in three parts and has sufficient action to hold interest as well as being a well told story.

In the first part we are told that two sisters, daughters of the high priest Yuma, are guardians of the sacred ruby hung about the neck of their god and that one of them is mortally wounded when the other, with the aid of her lover, attempts to steal the sacred gem. The father, discovering the attempted theft and his dying daughter, pronounces a curse

Scene from "Curse of the Scarabee Ruby" (Gaumont).

upon the Scarabee ruby, decreeing that the body of whoever should subsequently wear it should be entered by two conflicting spirits—one good and the other evil.

Hundreds of years afterward Peter Sylvester buys a quaint jewel at the shop of a collector and presents it to his fiancee, Mona Dorsay. From that time Mona, always sweet and maidenly by day, becomes possessed with an impulse to consort with the lowest characters at night. But whatever

Scene from "Curse of the Scarabee Ruby" (Gaumont).

her nocturnal excursions may be she wakes up in the morning unconscious of what has happened during the night.

Through the second part of the picture is shown scenes of Parisian cabarets and dance halls where Mona lives a wild night life and is especially useful to the gang of thieves with whom she associated in luring wealthy strangers into the toils of the thieves. Peter happens accidentally into one of these haunts and recognizes Mona among the others, but when he calls to see her in the morning she is so sweetly unconscious of his suspicions that he is completely disarmed. At another time he makes a visit to the dance hall to be sure that he is mistaken, but when he sees Mona he attempts to take her away and is wounded in a fight that immediately occurs.

Telling his suspicions to his father, Peter attempts to solve the mystery he is certain envelops his sweetheart. Newspaper stories of an escapade in which Mona was concerned are shown both the girl and her mother, but nothing can be explained. It is then decided to watch the girl, upon the theory that she is a somnambulist. That night she is detained when she attempts to leave the house, and the father removes from her neck the fatal jewel, which he takes home with him. Upon making an examination of the jewel he discovers the inscription explaining the fatal charm of the sacred Scarabee. Showing this to his son they decide to destroy the ruby then and there.

Next day everything is explained to the mother and the lovers are again united and happy, Peter having given Mona a new pendant upon which there was no curse. There are a number of very beautiful interior scenes in this subject; the dance hall scenes are lively and interesting and the photography throughout of good quality.

"A Romance of the Sawdust Ring."

Two Reels—Domino.

Reviewed by W. Stephen Bush.

THIS is an exceptionally good circus story in two reels, which, by the way, are remarkably free from padding. The plot itself is of the melodramatic variety, which means that the hero, the heroine and the villain revolve around a complicated situation until virtue finally triumphs. The circus atmosphere has never been portrayed with greater fidelity than is shown in these reels. This is the sort of merit which an audience always appreciates. The circus itself is always interesting, and such a lifelike portrayal is

Scene from "A Romance of the Sawdust Ring" (Domino).

equally so. The leading part is taken by Paul Borzage, whose clever work in "The Wrath of the Gods" will be remembered. Not the least striking feature of this acceptable production is the handling of the wild animals in connection with a logical development of the plot. The whole thing is managed with consummate skill and conveys an irresistible impression of reality. The attack of the leopard upon the Hindu who intrigued with the ringmaster for the destruction of the heroine's sweetheart was startling in its realism. The photography, settings and acting are uniformly good.

BILLY MASON NOW WITH WHARTON, INC.

Smiling Billy Mason, Essanay's former farce comedy star, has become associated with Wharton, Inc., at Ithaca, N. Y. Mrs. Mason (Alice Forrest) has also joined the company. Mr. Mason will change the style of his work to light juveniles to suit the class of dramas that he will appear in at the Wharton studios.

Cleveland Exhibitors Unite

Joint Meeting of Members of League, Local No. 1, and Photoplay Board of Trade.

THE last vestige of disruption in the ranks of Cleveland motion picture exhibitors disappeared Wednesday, July 22, when members of the Motion Picture Exhibitors' League, Local No. 1, and members of the Cleveland Photoplay Board of Trade brought about complete amalgamation. As a fitting blessing to burial of the hatchet, M. A. Neff, retiring president of the national organization, who by chance was in Cleveland, made a short talk. He expressed gratification on the outcome of the meeting and the fact that general harmony and good-will has so quickly followed the Dayton convention. President Megowan, of the League, called the meeting to order and served as chairman. He made it plain that the meeting was not that of the League, Local No. 1, but an open meeting of exhibitors at which each one was invited to voice his opinion on the best means to accomplish reunion of the forces which were split just a year ago.

Sam Morris, president of the Photoplay Board of Trade, explained that the board would dissolve as soon as certain obligations were met and business on hand cleared up. He offered the suggestion that members of the Board, who seceded from the League a year ago, be entered on the roster of the League as members, and that they be notified of that action and the necessity of payment of dues. If the members then disregarded the dues they were to be stricken off the enrollment automatically. His suggestion met with favor, and a resolution to push the enrollment was taken. Secretary Horsey of the League and Secretary S. A. Lustig of the Board then proceeded to check up the members. Another meeting, to take place Wednesday, July 29, at the "old home" in the Columbia building was agreed upon, there to complete reorganization. President Megowan, speaking for himself and other officials of the League local, announced that the wishes of the majority would be respected and that the present officers would retire in favor of new if such conclusion was reached at the next meeting.

Former President Neff, by coincidence, was in Cleveland at the time of the meeting and the exhibitors sent a committee to bring him before them. He expressed pleasure at the action of the exhibitors in effecting peace and offered his assistance in any way it could be utilized. He then warned the assemblage that concerted action only would stave off legislation that would be directed against film theaters, and advised them to cement their relations into a strong organization that would go to the front as a body whenever occasion should arise. RARIDAN.

AUSTRIA ANTICIPATES PICTURE STORY.

By Her Declaration of War She May Bring About in 1914 What Johnston Predicted for 1916.

When Lorimer Johnston wrote the scenario for "The Envoy Extraordinary," which is now nearing completion by the Santa Barbara Motion Picture Co. in California, he little dreamed that the story of this picture, the time of which he laid in 1916, would become a reality in 1914. The story is based on a supposed international war of nations, and with the present reports from Europe of the clash between the Austrians and Servians, which may embroil the other European nations, it looks as though Mr. Johnston had made a very true forecast of European conditions. However, Mr. Johnston's story brings about a happy arrangement among the powers, "The Envoy Extraordinary" helping to avert the threatened war.

Jack Nelson, who plays the Envoy, is well known as a great athlete as well as a clever actor. The big punch of the picture lies in a situation similar to that now taking place in Europe. As the declaration of war is about to be signed "The Envoy Extraordinary" rushes to the table where the Emperor is sitting, seizes the declaration of war and destroys it. The papers carried by the Envoy show to the assembled Ambassadors that they have been laboring under misapprehensions brought on by a foreign officer, who is trying to bring about a war to further his own selfish interests. This picture will be released by Sawyer, Inc., about August 15, and should prove a most timely subject.

Mr. Johnston is well known among the motion picture trade as a producer of high-class pictures, and this new picture will strengthen for him the position he now holds as one of the great American directors. The Santa Barbara Motion Picture Company has spared no expense in producing this subject, which will be in five reels.

An Injustice Corrected

Editor the Moving Picture World,

Dear Sir: In your issue of July 19, you saw fit to publish a supposed grievance from the manager of the Alhambra Theater, Perry, New York, complaining of the treatment he received from a film exchange in Chicago, booking the "Hagenbeck-Wallace Spectacular" films. This is only another instance of managers of rival houses trying to make a goat of the film companies. In order to set your paper and the trade right on this matter, the facts briefly are as follows:

Our traveling representative arranged the deal with Mr. Hampton of LeRoy, N. Y., for a tentative number of exhibitions of the subject in "near-by territory"; details to be furnished us in a later mail, as to the boundaries of such territory.

Meantime the manager from Perry got wind of the fact that the first-class house in his town—which was his opposition—had secured the picture from Mr. Hampton, of LeRoy. This was before any advices had reached our office of Hampton's closing the deal with our road representaitive. The Alhambra man at Perry got busy quick, and booked the picture direct from Chicago; our office having heard nothing up to that time of such town being booked by anyone accepted the booking. The following day advices reached our office from both our road representative and Mr. Hampton, of the arranging of this deal, and by a later mail, that same day, we received contract from Mr. Hampton, specifying the names of towns in the territory contracted, which included Perry, N. Y.; whereupon, we immediately wired Perry that Mr. Hampton, having taken over Western New York, from Elmira to Buffalo, for a limited time, we would have to cancel his single date, and offered him the feature at a later date, after the Hampton contract had expired. This was before the Alhambra man had received or done any advertising whatever. The Alhambra man at Perry was booked on the 9th, and canceled on the 10th, for reasons given, and was extended every courtesy, and advised promptly by both letter and wire, of the facts, as above cited, giving the reasons for the cancellation, so the Perry man hasn't a leg to stand on from the standpoint of truth and fair-dealing from this firm, as the date he originally desired was the 17th, or seven days from the time of cancellation on the 10th, giving him ample time to book any feature he could get for a week later. The Perry man is not "out" anything, and he has seen fit to misstate the facts, and to make it appear that he is the injured party.

Nearly every film company has had a similar experience and the "raw deal" is nearly always handed to the film people by certain exhibitors who, in trying to frame up something on their opposition, use the film concern as a "patsy" and then set up a wail when detected in such transactions, and they fail to get away with it.

Hoping that in the spirit of fair play, you will favor us with a publication of our side of the story as widely as the previous misstatement was circulated, we are, Yours truly,

GRAPHIC FEATURE FILM CO.,
Exclusive Lessees "Hagenbeck-Wallace Spectacular Films."
July 21, 1914.

BURNS ACTS IN HIS OWN STORY.

Well-Known Detective Putting On Screen the Details of a Counterfeiting Case.

William J. Burns has returned to New York from Washington, D. C., where the final scenes were taken for the moving picture production of his best-known Secret Service case, the Philadelphia-Lancaster counterfeiting mystery. In the films this restaging of the case will be known as "The $5,000,000 Counterfeiting Plot." It is in 600 scenes and six parts. The picture has been produced under the personal direction of Mr. Burns, in order that the details be correct; and the detective appears in nearly all of the scenes, together with former members of the Secret Service.

This is the first time that any actual detective case has ever been presented, showing the exact manner in which the crime occurred and was detected. Mr. Burns explains that he is appearing in these films in order to give the public a correct idea of detective work, and to show that it is merely an application of common sense.

The scenes were taken at the Treasury Department, Washington, Moyamensing Prison, Philadelphia, Lancaster and New York City. Mr. Burns shows on the screen how the Monroe-head hundred-dollar silver certificates were made. These counterfeits were so remarkable that it necessitated the Secretary of the Treasury recalling the entire issue of that currency, amounting to over twenty-seven million dollars. These pictures will be presented at a special engagement at a Broadway theater, beginning in August.

Comsumers of Chicago Expanding

Company Intends Erecting Studio and Finishing Plant in the Vicinity of the Lake City.

The Consumers Feature Film Service, of Chicago, is making great advancement, and has increased its capital stock to $1,500,000. The new company is to be hereafter known as the Consumers Film Corporation. The firm has executive offices in the new building facing Lake Michigan at 30 North Michigan Boulevard and a central film exchange in the Mallers Building, 5 South Wabash avenue. R. Levine, vice-president of the company, is now in New York purchasing all features possible that will conform to the high standard set by the company. He will remain east indefinitely, making contracts with producers and importers. That this company means business is assured by the fact that there is no stock for sale to the general public. The organization has a unique method of supplying service to the exhibitor that does not require the use of outside capital.

The Consumers Film Corporation has arranged to open offices in most of the large cities of the United States, under the supervision of district managers. The firm now has about fifty features, all of merit, and as fast as Mr. Levine's purchases are made in New York the prints will be shipped to Chicago for distribution among the company's exchanges.

Morton D. Harris, president of the company, stated to the representative of this paper that he expects to be able to make a general announcement to the trade within the next thirty days, at which time the company will offer in its advertising a service to exhibitors that will cause them to make application by wire. Mr. Harris further said that the organization is practically complete, and that the men at the head of the different departments are thoroughlv familiar with all branches of the film business. The company's manufacturing plant will be one of the most complete.

The company is at this time negotiating with the owners of 160 acres of beautiful woodland, upon which, if purchased, the studios and finishing plants will be erected. Mr. Harris stated that he could not announce at this time the exact location of the property, but said that it is not a very great distance from Chicago, and that the natural scenic effects are wonderful.

"A GREAT MISTAKE."

Newly-Organized Renowned Players' Film Company Starring Mme. K. Lipzin in Five-Part Photoplay.

MME. K. LIPZIN, widely-known star of the Yiddish stage, who has not only played with great success in her own theater in New York City but has also appeared at the head of her own traveling company in all of the principal cities of the United States and Canada, has hearkened unto the call of the "movies."

For the past four weeks Mme. Lipzin has been playing before the camera under the direction of the Renowned Players' Film Company, of the Candler Building, 220 West Forty-second street, which is engaged in making as its initial photoplay production a five-part picture, entitled "The Great Mistake." Prominent in Mme. Lipzin's support are Jacob Cone, Harold Vosberg, and little Katharine Lee, the clever child artist who has already won her photoplay spurs by appearing in such productions as Annette Kellermann's "Neptune's Daughter" and the Famous Players' "Scales of Justice."

Jacob Cone is general manager of the Renowned Players' Film Company, which plans to make a number of important productions within the next few months. "A Great Mistake" will be released about September 1, territory in this country being covered from the New York office and in Europe from offices already arranged for in London, Paris and Leipsic.

PAUL BOURGEOIS MAKING ANIMAL PICTURES.

Paul Bourgeois has organized the Paul Bourgeois Wild Animal Features, Inc., and has established a motion picture studio at Asheville, N. C. He was one of the pioneer wild animal picture makers. Eight years ago he was in Paris with Pathe and Gaumont. In the United States he has worked with Vitagraph, Eclair, Solax and Blache, and has just finished a six months' contract in St. Augustine, Fla., with Pathe. Mme. Bourgeois is an actress and animal trainer, and has played heavy leads in many pictures.

The Bourgeois Company will release shortly a big feature. The scenery and costumes were made especially for the subject. The scenes with the lions and tigers are taken without cages. Mr. Bourgeois has discovered a new way to photograph these subjects without danger of the animals running away, hurting people or without having any conflict between the different species of animals. Ten elephants are used in the production.

PATENTS COMPANY AND LASKY AGREE.

The Jesse L. Lasky Feature Play Company, Inc., is named as the defendant in an action on file in the United States District Court to enjoin the film company from using the camera which it has been employing in its business on the ground that the machine infringes on the claims embodied in the Edison reissue patents controlled by the Motion Picture Patents Company. In addition to injunctive relief the complainant seeks an accounting of the profits which it is alleged have accrued to the defendant by reason of the alleged wrongful use of the camera, and the court is asked to assess triple damages against the Lasky Company. Not only does the complaint demand an injunction restraining the defendant from using its present camera or any other machine embodying the Edison claims, but it seeks an injunction stopping the Lasky Company from leasing photoplays manufactured through the use of the alleged infringing cameras to exhibitors.

The Lasky company consented to the entry of a decree last Monday enjoining it from continuing the acts complained of in the bill. An order was entered suspending the injunction, however, under a stipulation permitting the Lasky company to continue business without interference. It is understood the measure of damages will be adjusted amicably by the parties out of court.

Famous Players to Settle Suit Out of Court.

An action was begun in the United States District Court on Tuesday, July 28, against the Famous Players' Film Company by the Motion Picture Patents Company to enjoin the defendant film company from infringing on the claims embodied in the Edison reissue patents controlled by the plaintiff.

The Famous Players' Film Company consented to the entry of a decree admitting that it has been guilty of an infringement of the claims recently held to be valid in the litigation between the Motion Picture Patents Company and the Independent Film Manufacturing Company in which the Universal Film Manufacturing Company was subsequently brought in as a defendant. The famous Players' Company also consented to the incorporation of an injunction in the decree, and has signified its intention of adjusting the question of damages out of court to the satisfaction of the plaintiff.

INJUNCTION AGAINST ITALA AGAIN REFUSED.

On Monday, July 27, Justice Greenbaum in the Supreme Court in New York County, denied the second motion made by Morris Brodkin for a reargument of his former motion for an injunction restraining Harry R. Raver, Carlo Sciamengo and Itala Film Company of America from exhibiting "Cabiria" in New York and New Jersey, the ground of the justice's decision being that he had covered the issues presented to him on the former motion.

SMALLWOOD TAKES ERNEMANN AGENCY.

The Smallwood Film Corporation, of 175 Fifth Avenue, have contracted with the Ernemann-Photo-Kino Works, of Dresden, Germany, to handle their projector, known as the Ernemann Kinox, in the United States. The agreement entered into between the Smallwood and the Ernemann companies gives to the former the exclusive right to distribute the Ernemann projector in the New England States, New York, Pennsylvania, West Virginia, New Jersey, Maryland, Delaware, Ohio, Indiana, Illinois, Virginia, Iowa, Minnesota, Wisconsin and Michigan.

The Ernemann projector has the same movement as the Ernemann moving picture camera. It has a series of three condensers, and the illumination is from a nitro-incandescent lamp. The lamp throws an illumination of 50 candlepower on a consumption of six volts. The projector is shaft-driven and has only one sprocket. The framing device frames an entire picture. It is easily carried, weighing but twenty-five pounds, rheostat included.

MACKIN—CALDWELL.

The third marriage in Kalem's Jacksonville forces is announced. John E. Mackin and Mrs. E. C. Caldwell are receiving at Kalem House the congratulations of their many friends. Mrs. Mackin was the widow of Edward C. Caldwell, son of Commodore Caldwell, U. S. N. She is well known in Boston and has made a host of friends during her year's stay in Jacksonville.

Mr. Mackin was for seven years a member of James K. Hackett's company. He has also played in the support of Virginia Harned and of John Mason.

Manufacturers' Advance Notes

"THE TENTH COMMANDMENT" (Imp).

Director Herbert Brenon of the Imp Company has just finished "The Tenth Commandment," a drama in three parts. The producer of "Neptune's Daughter" believes this tale of domestic life will prove to be one of the strongest pictures he has made. William E. Blaisdell is the author of the script. Mr. Blaisdell's story contains some unusual situations of heart-interest, of thrill and of pathos.

William E. Shay has the role of a doctor in love with his profession and also his wife. Ruth Donnelly portrays the wife, unreasonably jealous of her husband and misled by a designing acquaintance into a step that, while indiscreet, is nothing worse, but which nevertheless results in a separation. Miss Violet Mersereau is the nurse who successfully conceals from the doctor her love for him and who hesitates

Scene from "The Tenth Commandment" (Imp).

not to maintain her place at the operating table as the building burns about her, aiding the doctor operating upon his own child, but the fatherhood of which he believes to rest upon the man who destroyed his home.

William Welsh has the part of the man who brings unhappiness to the doctor's family and who perishes in the fire started through his drunken carelessness. Little Katherine Lee will be seen in the role of the child who is caught under the doctor's knife as the hotel breaks into flames, and who cannot be removed until the operation is completed.

There is a large supporting cast. The Universal Company has expended a goodly sum on the production, especially on the fire scenes. If the players are to be believed these have unusual realism. While these enhance the interest, at the same time the picture easily will carry on its straight dramatic quality.

BOX OFFICE ATTRACTIONS DOING BIG BUSINESS.

The Box Office Attractions Film Rental Company is opening its own offices for the distribution of its pictures all over the United States and Canada. This will naturally place it in the closest touch with its patrons and give it a more efficient control of the distribution of its films. As is well known, this company deals not only in big feature offerings, but also in strong single-reel pictures. About the beginning of August it has decided to begin production of pictures, and these at the start will be mostly comedies to fill the special demands of picture spectators. This single-company proposition is full of interest and will be watched with the closest attention by all film makers in the business. One thing quite apparent at the present time is the breadth of appeal in its offerings and the popular quality of most of its stories. The Balboa Company's output, of which they have bought much, is almost universally popular.

"THE FORBIDDEN TRAIL" (Kleine).

Another one of the popular Kleine series of two-part subjects featuring Miss Francesca Bertini, an international favorite among the popular photoplay actresses of the day, will be released when "The Forbidden Trail" is offered by the General Film Company, Tuesday, August 11. In this unusually powerful photodrama, Miss Bertini is said to prove beyond question her right to be classed among the leading emotional players of Europe and America. The scenario has given her splendid opportunities, and she has overlooked not a one.

"The Forbidden Trail" tells the story of a young woman married to a middle-aged arctic explorer. Subjected to con-

Scene from "The Forbidden Trail" (Kleine).

stant outbursts of unfounded jealousy on the part of her grizzled husband, she finally rebels. Then youth meets youth, and together the young wife and her husband's friend walk "the forbidden trail." The climax is a startling one, something new in pictures. The subject was produced under the personal direction of Emilio Ghione, one of the foremost directors on the Continent, and he himself is a member of Miss Bertini's supporting cast, as is also Albert Collins, a player well and favorably known in both Europe and America.

KLEINE'S "VENDETTA" THROUGH GENERAL FILM.

Thousands of ardent admirers of the novelist Marie Corelli will hail with enthusiasm the release of George Kleine's splendid four-reel feature "Vendetta," through the Special Feature Department of the General Film Co., September 1. The film story is adapted from Miss Corelli's powerful novel of the same name, and in telling the thrilling tale in picture form, the manufacturers have overlooked none of the splendid opportunities given them by the novelist. The photoplay follows the original book version closely, visualizing all of the tensely exciting situations so familiar to Corelli readers.

UNITED STATES FEATURE FILM AT WORK.

Indians, riders, horses, actors and actresses are now being pressed into service by the United States Feature Film Company of Chico, Cal., for the making of the first feature film to be put out by this company. George Sontag is personally superintending the action and will be a leading character in the first picture, which will be a six-reeler under the title of "Evans and Sontag in the Folly of a Life of Crime." The company is controlled by Chico capital.

"THE CALL OF THE NORTH" (Lasky).

THE call of the North," which will be released by the Jesse L. Lasky Feature Play Company, August 10, sums up as one of the most artistically arranged and most minutely detailed of the year. It is said to have cost $40,000 in money and four months in time. When the picture went into rehearsals, Stuart Edward White, author of "Conjuror's House," from which the play was taken, spent four weeks in Canada, engaging Indians and various types significant of the northern woods. Fifteen Big Tiger Indians were secured. A foraging party then went on the hunt for a certain type of canoe peculiar to the Tiger Tribe Indians. One

Scene from "The Call of the North" (Lasky).

was located at Ahitiba, Canada, far north of Winnipeg. This, together with the Indians and a number of spruce trees, were transported to Hollywood, Cal., where the first stages of the photoplay were set.

Twenty Silver Fox and eighteen Black Fox furs grace the interior of the Hudson Bay Post at Conjuror's House, where the latter scenes are staged. One hundred players journeyed from Los Angeles to the Great Bear Valley, in Lower California, where they camped for five days while the water scenes were being enacted, and then, after being joined by the eighteen Indians, the company traveled to Moose Factory, Canada, for the final score of scenes. The final four reels of this five-part play are exteriors, two of which were taken 8,800 feet above sea level.

"THE PRICE PAID" (Eclair).

The Eclair Film Company, Inc., has turned out a very creditable political drama in the production "The Price Paid," a two-reel feature, released Wednesday, August 12. Featuring Robert Frazer and Edna Payne, this picture tells

Scene from "The Price Paid" (Eclair).

the story of political grafting and a man's weakness of character, both of which bring down heavy punishment upon the heads of the offenders. The story itself is most interesting.

CLEO MADISON HAS NARROW ESCAPE.

Cleo Madison, who is being featured in the "Trey o' Hearts" serial (Universal), underwent the crowning sensational incident in her life recently during the filming of "White Water," the second installment of the series.

For the purpose of injecting realism into the picture and that the specified business of the story might be carried out to the letter, she allowed herself to be carried a half-mile through rapids of the San Gabriel river. It was a task which would cause a strong man and a good swimmer to flinch; but Miss Madison does not know the name of fear,

Scene from "Trey of Hearts" (Universal).

and it is not a question what her director, Wilfred Lucas, can prevail upon her to do, but what he can prevail upon her not to do.

The waters of the San Gabriel river are icy cold. The channel of the river not only runs down a steep incline, but the bed of the river is strewn with large bolders. Although Miss Madison is not an expert swimmer, she plunged into the cold water and piloted herself through the dangerous rapids without mishap. The result was a most convincing piece of realism.

"A SUSPENDED CEREMONY" (Beauty).

The Beauty Company, under direction of Harry Pollard, has put out a feature single-reel production under the title of "A Suspended Ceremony." This is a beautiful sequel to the subject "A Midsummer's Love Tangle," although each is a complete story in itself. There is ample opportunity for additional subjects, and it is hoped that subsequent releases

Scene from "A Suspended Ceremony" (Beauty).

will take up the trend of the story where it stops with this installment.

Margarita Fischer plays the lead, and she is supported by an apt cast with little Kathie and Peter the Great, the Beauty English bull terrier, playing the important roles. Harry Pollard plays opposite to Margarita Fischer, and the two stars do some exceptionally clever work.

"A DAUGHTER OF EVE" (Lubin).

William Kitchell has written a very simple but pretty story of farm life and the sweet little conspiracies among a good family to secure advantages, the chief quantity being love. While you have to laugh at the little sins of the dear old mother the tears will come to your eyes when you realize that it is all for her beloved daughter that she makes mis-

Scene from "A Daughter of Eve" (Lubin).

takes. Dame Fortune is kind, however, and straightens out the discrepancies which caused embarrassment. The right man gets the girl, and in the end the sun shines through the windows of the honest homestead. The picture is beautifully staged by Barry O'Neil, who is a past master at pathos, and the cast includes Ethel Clayton, Joseph Kaufman, Charles Brandt and Mrs. George Walters, with many others.

"THE CELLAR OF DEATH" (I. S. Plaut Co.).

This three-reel feature is modeled on a popular detective story. It abounds in interesting situations, and thrills are scattered all through its scenes. It deals with a secret or-

Scene from "The Cellar of Death" (I. S. P. Co.).

ganization of which a man high in society is the chief. He keeps an opium joint into which he beguiles the friend and assistant of a famous painter. From his victim he obtains the keys to the painter's safe, in which the famous Gordon diamonds have been put for safe keeping by their owner, who has come to be painted in the studio. A girl of the underworld whom the painter has selected for a model falls in love with him and becomes jealous of his aristocratic visitor. She betrays the secret of the diamonds to the chieftain of the villainous gang. He invades the painter's home and steals the diamonds. Later the artist himself is caught by the villains and cast into the cellar of death, a dreadful place which the villains slowly fill with water, thus drowning their victim. The jealous girl, tortured by remorse, now hastens to rescue the artist and everything ends very happily. The photography is good, the acting is good and the settings are well chosen.

MISS BESSIE BARRISCALE IN BELASCO PLAY.

Miss Bessie Barriscale, at present playing leading roles in the Belasco stock company, Los Angeles, and who originated the role of Juanita in David Belasco's road production of "The Rose of the Rancho," has been secured by the Jesse L. Lasky Feature Play Company, Inc., to appear in the motion picture production of that play.

"The Rose of the Rancho" will be one of the first Belasco productions from the Lasky studio, and will be staged in the mission country in Southern California. Miss Barriscale has long been identified with Belasco productions. She has played the part of The Girl in "The Girl of the Golden West" and the leading role in "The Warrens of Virginia."

Notes of the Trade

NED FINLEY, directing Vitagrapher, down in the wilds of North Carolina, rode into the nearest town the other evening to fill with his favorite white wine the demijohn attached to his saddle. The serenity of the return trip was broken by a rough "Hold up your hands." They went up. Two revenue officers examined the contents of the jug and laughed. They had the hilarity all to themselves, as it was several minutes before the Vitagraph man discovered any comedy in the situation.

* * *

The Five Steuarts, formerly with the Biograph, will shortly be seen in feature specials.

* * *

"Bennie of Lubinville" is no more of Lubinville. He now is Mr. Bennie Zeidman, "Publicity Liberty Motion Picture Company, Germantown, Pa." In his four years as nominally telephone operator at the Lubin plant he met a host of film people. More than that, he found time to do many things other than his prescribed work, especially in a publicity way, so he comes to his new work with a wide knowledge of his game. He was in New York last week on his way to Newport. He said it was just a case of a bit of a vacation before starting in on his Bennie of Libertyville job.

* * *

Will R. F. Van Velzer, the Chinese film man, kindly forward his address to the office of the Moving Picture World?

* * *

H. B. Coles has resigned as general manager of the Precision Machine Company, manufacturer of the Simplex. Mr. Coles is succeeded by J. E. Graef.

* * *

The recent conflagration in Salem, Mass., literally showered sparks and embers on the roof of the Naumkeag Steam Cotton Company's warehouse. Owing to the fact that the building was protected by the Johns-Manville Asbestos Roofing it remained unharmed while structures about it were burned to the ground.

* * *

W. E. Marsden, formerly superintendent of the Troy branch of the New York Telephone Company, has been given complete charge of the office force of the J. H. Genter Company, manufacturers of Mirroroide screens and curtains, in Newburgh, N. Y. The dull season, so called, has not affected Mr. Genter's plant, as he has this week taken on three more men.

* * *

Exhibitors are warned that the American rights, including copyright, for the Cines four-part feature, "The Golden Beetle," are held by George Kleine, 166 North State street, Chicago. It is reported that a spurious copy of this film is in circulation in the United States and that several exhibitors have already been victimized. Word from the Kleine offices states that no steps to prevent further imposition upon theater men will be left untaken.

* * *

J. N. Arens, manager of the Frontier Company, is on crutches as a result of attempting to break the world's record in roller skating. A small bone in his leg is broken, but he soon hopes to regain his full locomotive powers.

* * *

Much credit is due Roy Sheldon for the way he made up for the unique character of the old hermit in the four-part photoplay, "The Land of the Lost," the latest production by the Sterling Camera and Film Company. Mr. Sheldon had much difficulty keeping his make-up in condition, being subjected to warm waves, rain, and impromptu sea baths, but he finally overcame all difficulties and has been able to present a character, in the films, that is at once unique, novel and interesting.

* * *

"The Miner's Baby" is the title of a new Western picture written by F. McCrew Willis and produced by Sheriff Arthur Mackley at the Reliance and Majestic Hollywood studios. A baby that is responsible

for reuniting an estranged couple plays a prominent part in this production. Aside from directing the production Mr. Mackley also plays lead.

* * *

A travesty on "Camille," in which Bess Meredyth will play the part of Sarah Heartburn, is to be the next Joker comedy, produced under the direction of J. G. Blythstone. The scenario was written by James Dayton, head of the West Coast scenario department, and it bids fair to be both funny and clever.

* * *

From the offices of George Kleine comes the word that his big six-part subject, "The Lion of Venice," is now ready for booking. Exhibitors have shown great interest in the appearance of this remarkable film and requests for time are flooding the various Kleine branches.

"The Lion of Venice," like Kleine's "Othello," was made at Venice, Italy, upon the historic scenes of the original mediaeval story. For its making the Council of the City of Venice stopped all traffic on the Grand Canal for an entire day and made of it a festive occasion generally.

* * *

The first drama which will be produced by the Rex company of which Joseph de Grasse is director and in which Pauline Bush is to be featured, is entitled "The Girl Who Was Afraid of Love." The story was written especially for Miss Bush by Caroline Willey and contains a powerful character delineation of a super-bashful and sensitive girl who almost wrecks her life in attempting to dodge its principal issues.

* * *

Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, Inc., is now at Los Angeles, visiting the studio of his company, where three productions are in the making—"Where the Trail Divides," with Robert Edeson; "What's His Name," with Max Figman and Lolita Robertson, and "The Ghost Breaker," with H. B. Warner and Rita Stanwood.

* * *

A doctor of medcine who swims two miles through a raging sea with his medicine case strapped to his back to save the father of his sweetheart—J. Warren Kerrigan will be seen in this role in a Victor drama just completed. It is entitled, "There Is a Destiny," and is laid in a fishing village along the coast of Southern California.

* * *

A realistic drama of mining life is shown in "The Stolen Ore," produced by the Reliance Company. Sheriff Arthur Mackley directed the picture and played the lead. Eugene Pallette and Mrs. Crawford also take prominent parts.

* * *

At the Reliance and Majestic studios Jack Adolfi is producing "The Inner Conscience," a thrilling romance, in which a launch at sea plays a prominent part. Frank Bennett and Sam De Grasse are featured in the production.

* * *

Sol Lesser, of the Golgate Feature Service of the Pacific Coast, left New York last week after a ten day stay, taking with him some features of high merit. Included among these were "The Spoilers," the big Selig Special, for which Lesser has obtained the California exhibiting rights, and "The Black Triangle." On the latter five-reel detective photoplay he has booking rights in eleven Western States.

* * *

Arthur Rosenbach, sales manager for the Excelsior company, Inc., has returned from a successful selling trip through the Middle West.

* * *

Director J. W. Kelley and Cameraman Angel are among the latest arrivals at the Eclair Western studio, Tucson, Arizona.

* * *

Starting away about four weeks ago with three trunks full of features, Charles (Feature) Abrams and Louis Goldstein, his assistant, have just returned to New York without the features but carrying orders amounting to $12,000.

Among the state right men to whom they sold were A. A. Weiland and Meyer Silverman of Pittsburgh, William R. Finley of Toledo, Ben D. Crose of Indianapolis, Wolverine Feature Film Company of Detroit, General Feature Film Company of Chicago, Swanson-Crawford Film Company of St. Louis and Herrick Feature Film Company of Des Moines.

* * *

The rapid manner in which territory on "The Toll of Mammon," the four-part production of the Excelsior, has been disposed of is conclusive evidence of its worthiness. Although only released a few weeks the following states have been sold to the buyers mentioned: Golden Gate Feature Film Exchange, California, Oregon and Washington; Electric Theater Supply Company, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Southern New Jersey and Virginia; M. & W. Feature Film Company, Greater New York and Northern New Jersey; Grelle Feature Film Company, Western Pennsylvania and West Virginia; Empress Feature Film Company, Ohio, Indiana and Kentucky; Superior and Peerless Feature Film Company of Chicago, Illinois, Iowa and Nebraska.

* * *

A gripping romance, with its setting in Mexico during the recent war trouble, is told in "On the Border," being produced by Jack Adolfi at the Reliance and Majestic studios.

Irene Hunt is featured as a Spanish dancing girl, who at the risk of her life saves her sweetheart, an American officer, from assassination. Eugene Pallette plays the lead and Sam De Grasse and Frank Bennett take prominent parts in the production.

* * *

Webster Cullison, managing director of the Eclair Western studio located at Tucson, Arizona, is in New York on business connected with the organization of two new companies for the studio in cactus land.

* * *

El Munde Cinematografico on July 8 gave a dinner in honor of Jesus Artigas, coproprietor of the firm Santos y Artigas of Havana. Mr. Artigas stayed a few days in Barcelona, whence he started on a journey through Europe.

* * *

The Picture Playhouse Film Company's producing force has just returned from Panama, where it made a three-reel picture called "Desperado of Panama." This subject teems with sensational episodes and realism. The officials on the canal gave the company every opportunity to make use of the natural advantages of the Zone, and the army aided. The picture will be released soon.

* * *

Frank Brownlee, for many years working stage manager for Charles Frohman's Empire Theater Stock Company, New York, is with Wharton, Inc., at Ithaca, N. Y., in the capacity of general stage manager.

* * *

The Sterling Camera and Film Company, producers of "The Land of the Lost," announce that with recently acquired capital it will increase its producing facilities and that there will be no limit to quality of future productions except that approximate lengths will be 3,500 feet. Good prices are being offered for acceptable scenarios.

* * *

The directors of the World Film Corporation expressed themselves as having had a very enjoyable afternoon recently viewing the second part of the wonderful and well-known feature Protea, under the name of Protea II. This five-reel feature has been pronounced equal in interest and thrilling incidents to the sister which preceded it.

* * *

"The Chimes," by Charles Dickens, will be produced in five acts by the World Film Corporation about the middle of September, the leading role being played by Tom Terris, the famous English actor and greatest living impersonator of Charles Dickens' characters. During the scene where Lil, the daughter of William Fern, makes her escape from the house of Sir Joseph Bonley by jumping from the fourth story window, Miss Vinnie Burns, who took the part, was badly injured and compelled to spend three weeks in a hospital and three at her home.

* * *

In a scene from "The Kiss of Death," a forthcoming Pathe release now being produced by Wharton, Inc., at Ithaca, N. Y., a trolley car was sent over a bridge into a 200 foot gorge and dashed to pieces. This picture has a strong touch of mysticism in it, derived from the movements of an East Indian rajah in America. It is in four reels, release date not yet announced.

* * *

Due to the expanding business of the World Film Corporation it has been necessary to add five more new offices to their now spacious quarters.

* * *

Will E. Ellis, formerly scenario editor for the Colorado Motion Picture Company, is now located at the Eclair Western studio, Tucson, Arizona, in the same capacity.

* * *

A. Danson Michell, publicity man for the Excelsior, left July 27 for a month's work at the studio of the company in Lake Placid, New York

* * *

The program at the Strand Theater for the week of August 3 will include "Avenging Hearts," adapted from Poe's "Telltale Hearts." It is a Mutual-Griffith production. The seventh Eclair scientia subject will be another of the pictures shown.

* * *

John Ince of Lubin is a collector of candlesticks. He has nearly two hundred specimens, representing every period of civilization. His pleasure in their possession outweighs tempting offers to part with his treasures.

* * *

Power's Cameragraphs have been installed on the battleship North Dakota and also on the Prairie; in the Y. M. C. A., Rockton, S. C.; P. T. Powers' Airdome, Sheepshead Bay, New York City, and the Broad Street Grammar School, Providence, R. I.

* * *

Frederick Church, who was with the Essanay Company for over five years, has joined the Frontier Company at Santa Paula, Cal., as leading man.

* * *

The third picture of the Excelsior company is now completed and work has been commenced on the fourth. The scenarios from both the second and third pictures are taken from well known books. The second will be released some time in August.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

KENTUCKY.

COOL weather has helped things considerably with the Louisville exhibitors during the past week. Saturday night found the majority of the downtown houses packed to overflowing, and business is about as good right now as in the early spring or fall.

Although the motion picture houses were notified recently that they would have to enforce the law concerning standing in aisles and at the back of the house, few of the exhibitors have paid any heed to the order so far. Manager D. Levenson, of the Novelty Theater, however, is enforcing it strongly, as he is averse to allowing his house to become jammed.

R. S. Shrader, who, for a number of months has been in charge of the Louisville office of the Central Feature Film Company, has given up his position with the company and has gone back to Indianapolis as general manager of the World Film Corporation. His new offices are in the Willoughby building. A. C. Farrell, of the Indianapolis office of the Central Film Service Company, was sent to Louisville to take charge of the local office. Mr. Farrell has been purchasing agent for the main office, but is catching onto the booking end of the game rapidy.

Work at the Majestic Theater is progressing rapidy, but the remodeling will not be completed for about two weeks more. The loss of one-third of the house at a time is being felt, but it is a great deal better than to have to close the whole show while the work is being done.

C. W. Simmons, manager of the Gem Theater, of Monticello, has booked the feature "War With Huerta" for July 25. Admission prices will be raised to fifteen and twenty-five cents, the largest prices ever asked at Monticello. C. P. Davidson, of the Lyceum Theater, of Middlesboro, has booked the same feature for July 28 and he will also raise his prices. The Mexican War Feature Film Company, of Louisville, is more than satisfied with the results obtained with the big war feature.

Manager D. Levenson, of the Novelty Theater Company, Louisville, has organized the Novelty Film Company, which has purchased a quantity of comedy stuff, features and old films. The new company will have as its object the booking of fourth and fifth reels for exhibitors who wish to run a long program. Details have not been completed so far, and it will probably be thirty days before all arrangements are completed. Mr. Levenson, William Le Compte and Ernest Carpenter recently made a trip to St. Louis and Kansas City, Mo., where they picked up a quantity of good, used material. Fred Sheldon, local manager of the Warner Feature Film Company, and R. S. Shrader, of the Central Feature Film Company, promoted the idea but turned the proposition over to Mr. Levenson to work out, when Mr. Shrader decided to go to Indianapolis.

Although a large number of people prophesied that the new Star Theater, on Fourth avenue, Louisville, would not be successful, it is being proven that the "knockers" were looking at it from the wrong viewpoint. Manager L. J. Dittmar, who has made such a brilliant success with the Majestic Amusement Company, is also heavily interested in the new enterprise and has worked out the same ideas in the new house which made the old one so successful. Although it is a poor time of year to open a new downtown show, this house has been literally jammed for the past few days.

Manager Harry Bilger, of the Hopkins Theatre, Louisville, through some of his able assistants, put on a Negro Tango Contest last week, one of the best drawing cards ever shown at the local house. The regular run of pictures was shown in addition to the contest and the house was crowded. The gallery became so crowded with "dusky brethren" that the sale of tickets to the upper floor had to be stopped.

The Woodland Airdome, Louisville, which is operated by Alf Oldham, had a series of three picnics at the big enclosed park during the past week. Ten cents covered admission to the park for the picnic, and the pictures were naturally the main attraction.

The Broadway Amusement, Louisville, which has taken out a building permit for the erection of a new $50,000 theater, has decided not to tear down the old theater for the present, but to operate it until the new building is completed. After this the old theater will be made into an airdome for hot weather. New ground has been purchased adjoining the old theater. It was impossible to get this ground at a reasonable figure until the owners found that the Amusement Company would build without it, and then they came running with a proper proposal for the sale of their ground.

"Quo Vadis," which started at the National Theater, Louisville, last week for a three days' run, became so popular at the reduced admission price, that the three-day run was drawn out to one week, with admirable results. The house will close August 1 to be put in shape to open as a Keith vaudeville house this fall.

The Crescent Air Dome, Louisville, is continuing its new policy of running on Sunday, directly contrary to agreement made at the time the building permit was made. The feature "Sampson" was shown the first Sunday and on the past Sunday the three-reel "Theadora," of the Warner Feature Film Company, was exhibited. This latter picture was also shown at the big Chautauqua at Glenwood Park near New Albany, Ind., last week, by the Switow Amusement Company. The residents of the neighborhood have not even peeped on the subject so far and a large number of persons who were expected to oppose the Sunday movies are the first to pay admission on Sunday evening.

"The Million Dollar Mystery," produced by the Thanhouser Company, made a tremendous hit with the patrons of the Walnut Theater during the past week. This feature has had a great deal to do with making the house popular with the Louisville people.

Peter Knopf, Louisville, who, for a number of years was in the retail grocery business on Frankfort avenue, that city, is making arrangements for the building of a new motion picture house to cost in the neighborhood of $30,000 shortly. No definite plans have been made so far, but it is certain that a house will be built.

Frank E. Schoeffel, of Louisville, the Frankfort avenue butcher, who recently acquired the Palace Theater, on Shelby street, from John Rearidon, has confirmed the reports concerning his building a new motion picture theater back of the present theater, which will be used as a lobby. The new theater will cost about $16,000 and the plans are now being prepared. The Palace is the theater which has the honor of being on a belt car line on which no car fare is taken up.

A cyclone which struck the city of Henderson on Thursday, July 16, did about $500,000 damage to the business section of the town. The Nickelodeon Theater was unroofed and partially demolished and the rest of the theaters were put out of commission on account of the power house being partly wrecked. The town was in complete darkness after the storm, which happened about 6 o'clock in the evening, and the newspapers were printed by candle light and oil lamps. A few people were killed by falling masonry, and a large number were injured. A steamboat at the landing was blown high and dry on the bank. The power house is again running and the damage is being repaired.

Although the work has been going on for several days on the new theater of the Fourth Avenue Amusement Company, of Louisville, in the old John C. Lewis building, the building permit was not taken out until this week. The permit calls for an expenditure of $25,000 and a theater with a seating capacity of more than 1,000. D. X. Murphy & Brother are the architects.

G. D. CRAIN, JR.

CINCINNATI.

THE Casino Theater, at Linn and Clark streets, which has been under construction for several months, will be completed and opened within a few weeks, it is announced, and moving picture fans all over that part of the city are looking forward to the event with considerable interest. The building is certainly one of the handsomest in the city devoted to photoplays, and the announcement of the management that only first-run pictures will be used indicates that no expense will be spared to make the programs attractive to those attending. It is also understood that the music will be a feature. The date of the opening will be about the middle of August.

Extensive remodeling is going on in the Gayety theater, which recently closed for this purpose after several weeks of motion pictures, following the end of the burlesque season. One of the most expensive and interesting features of the work is the installation of an electric plant, which will generate current on power furnished by triplicate gas engines. The management has a block electric franchise, and will furnish current to a number of concerns in the immediate vicinity of the theater. Cables will be run to these houses, including two or three picture shows on Fifth and Vine streets, and current furnished them for all purposes. The engines are so constructed that in case the natural gas, which is now used as a fuel by most people in Cincinnati, gives out oil can be substituted, and the Gayety management expects to find considerable profit in its venture into the electric central-station business, although this, of course, is purely incidental.

A welcome visitor to the Cincinnati Mutual offices last week was "Billy" Clifford, who is a native of Urbana, O. He was accompanied by another Urbana citizen, Leon Berg, who manages the Clifford Theater, "Billy's" house, in his home town. The comedian will take to the road shortly with his popular show, "Believe Me," after a rest of some weeks at Urbana, where he was in personal charge of his theater.

Manager C. C. Hite, of the Cincinnati branch of the Mutual, has found the business of the office outgrowing its quarters, and is looking about for roomier offices. He and Assistant Manager Haynes have been on the trail of new business with signal success lately, as usual, and the move in question is becoming a matter of real necessity.

Moving pictures were made last week of what is believed to be the solitary survivor of the once numerous variety of bird known as the passenger pigeon, at the Cincinnati Zoo. Many persons now living can remember when the flocks of these birds passing over in their flights North or South darkened the skies, and continued for days at the time, in countless millions. Ruthless slaughter finally wiped them out, however, and the Cincinnati specimen is now the only one known to be alive. There is a standing offer of $1,000 for a mate for it, but none has yet made its appearance, although there are frequent reports of other birds being captured. They always turn out to be some other bird, however, and it was therefore thought desirable to take pictures of the lonely survivor of its race to preserve for the naturalists of future generations. A number of prints will be made in order that museums and institutions of learning may be supplied.

It is reported that the Cincinnati motion picture concern under the management of Clarence Runey may move to Dayton, if the Greater Dayton Association, of that city, which is after it, can make the proposition sufficiently interesting. J. Orrin Donovan, of Dayton, has taken the matter up and is making a strong bid for the location in that city of Mr. Runey's organization, which has given Cincinnati a vast amount of excellent advertising through the motion pictures which he has taken for the "Animated Weekly" of the Universal Film Co., and the possibility of getting similar advertising for Dayton appeals strongly to the live business men up there. The fact that the Wright aeroplane factory and aviation field are located in Dayton, not to mention the Soldiers' Home and other points of general interest, would make the city a good location for a concern handling news subjects, although the greater size of Cincinnati is a difficult fact to get away from.

The Central Building Co., of Dayton, is making rapid progress toward the work of constructing a twelve-story office building on Main street, opposite the City Hall, the first floor of which will be devoted to a handsome and up-to-date motion picture house. Excavation is about finished, and Work will be rushed with a view to having the building ready for occupancy as soon as possible. Nothing is known as yet regarding the arrangements for the lease of the theater.

Akron, O., will be featured in moving pictures in its own picture houses and then in others all over the country, following the taking of its fire department in action, in a parade and in exercises. More than $100,000 worth of equipment was gathered together to be immortalized by the moving picture route, and local exhibitors bid keenly for the honor of exhibiting the film first.

Joseph Thal, of Dayton, O., who recently made all preparations for the construction of a motion picture house in that city at Salem avenue and Lexington street, has been halted, temporarily, at least, by an injunction suit instituted by Irvin Wuichet, a resident of that neighborhood. So far the injunction has not been issued, the court taking the matter under advisement until after the evidence and the arguments have been heard.

One of the youngest "stars" yet seen in moving pictures was recently photographed for the edification of those who want to know what a prize baby looks like, in the person of Velma Louise Eads, of 1914 Knox street, Cincinnati, who was the winner of the gold medal awarded by the Health Department of the city several weeks ago for the most perfect baby in the city. More than three hundred babies, of all ages up to three years, were entered, but Miss Eads, aged one year, was found to be the finest specimen among the half-dozen or so 100-per cent. babies selected from the several hundred entries. Clarence E. Runey took her in motion for the Animated Weekly, and she will gladden the eyes of several hundred thousand people in the course of the film's journeys. CASEY.

MICHIGAN.

"BEST" is the name to go on the new electrical sign ordered by Manager Beeman at Benton Harbor. When he announced his inclination to cast off the old title "Swastika" hundreds of suggestions poured in, but "Best" was the favorite.

The motorcycle is a dandy little first aid to the manager whose films have gone astray. William Wright, of Charlotte, found one night that his program had been carried to Lansing, but a telegram to Lansing and a twin-cylinder dash across country enabled him to open the show only a few minutes late.

The Camera Shop at Grand Rapids has been doing some good moving picture work and the films have proved popular at the Ramona Theater.

The Temple Theater in Bay City is being remodeled.

Jake Irrer has opened the Lyceum Theater, a new moving picture show, at 500 Belinda, corner Fitzgerald, in Bay City. It will be a five-cent house.

Herman F. Stewart, the new pipe organist at the Elite Theater in Kalamazoo, is an accomplished musician, having spent some time in studying the pipe organ for accompanying photoplays.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

MANAGER J. B. OLINGER, of the American theater at Milwaukee, is running the "Lucille Love" serial for the second time, giving two reels a day with his regular show.

The Woman's Christian Temperance Union and the Yahara Club, at Stoughton, want the moving picture shows in that city regulated. They have filed with the city council a petition asking that the license fee be increased from $25 to $50 a year and that an ordinance be passed prohibiting the showing of vile, obscene, suggestive or sensual pictures and films depicting suicides, robberies or holdups. They also want exhibitors to refuse to admit children under five years of age after 8 o'clock at night unless accompanied by their parents.

Members of the Manufacturers' and Jobbers' Club of La Crosse acted as ushers at the Bijou and Lyric Theaters in La Crosse when the 2,600 feet of local pictures were shown. The films were made by the Advance Motion Picture Company of Chicago.

The Empire Theater at Fond-du-Lac, now under the management of F. R. Moquin and F. W. Barbeau, will book vaudeville. The house has been remodeled.

The moving picture show at Hurd's Opera House in Boscobel has been closed while improvements were being made to the house.

Since the warmer weather began and events are being held outdoors which attract big crowds the cameramen have been busy on the local pictures. The Advance Company made a series at Green Bay for Manager H. K. Timm of the Orpheum and the Commercial Club. The Princess, at Kenosha, had a home-made comedy with a hydroaeroplane flight and the Grand Airdome, at Fort Atkinson, showed pictures of all its industries.

MIDWEST SPECIAL SERVICE.

IN THE NORTHWEST.

VANCOUVER, Wash., may have an anti-noise ordinance which will prohibit any kind of advertising by moving picture exhibitors, that is designed to catch the ear of the downtown crowds.

W. A. Richardson of Miles City, Mont., and others, have formed the Powder River Wild West Shows. They will carry feature moving pictures of the recent roundup at Miles City and give both pictured and actual examples of horsemanship and skill.

Exhibitors at Fairmont, Minn., will not open their houses on Sunday, having no desire to antagonize public sentiment.

Manager Drey of the picture show at Hankinson, N. D., showed the pictures taken in Hankinson by the Minneapolis business men on their trip through the northwest.

Raths & Seavolt of St. Paul, Minn., had an exhibit of moving picture machines suitable for use in school rooms at the convention of the National Education Association in St. Paul.

"It Happened in Joyland," the first scenario ever written and produced in South Dakota, was shown at the Idle Hour Theater in Aberdeen, S. D., recently. It was produced by the Idle Hour Company and acted by Watertown people.

J. M. Totten has sold his interest in the Milo Theater at Little Falls, Minn., to E. J. Enquist of Ortonville, Minn.

Two local companies of militia at Kalispell, Mont., worked to make the production of "The Battle of Gettysburg" at the Empire Theater in that city a success. They shared in the proceeds.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

THE race problem is bobbing up persistently in front of exhibitors in the middle west. Four trials have been held in Ypsilanti, Mich., in an effort by negroes to force moving picture managers to grant them privileges with white persons. Albert Renne, manager of the opera house at Ypsilanti, has again been acquitted. His last accuser was Manchester Roper, colored, who declared he was discriminated against on account of his color and refused a downstairs seat. At Danvill, Ill., a negro woman has filed suit for $500 damages against the owner of a moving picture theater there because, on July 3, she says she sought to buy a ticket and was informed that colored persons were not admitted. From San Diego, Cal, there comes word that the colored residents are taking exceptions to the advertising of the Plaza, a moving picture house, which announces that it is "For white people only." A petition signed by fifty negroes was presented to the city council asking that the theater be prohibited from advertising in what they call this offensive manner.

Sankey H. Randall, who has had considerable experience in the moving picture business, and Fred Mygrant, who has been pianist at the Lyceum, have leased the Tuttle Opera House at Columbia, City, Ind., and will give moving picture shows at five cents every night, except Saturday. Their house has a seating capacity of 400.

The Lyric Theater at Fort Wayne, Ind., has ordered a new $5,000 pipe organ from the Bennet Organ Company of Rock Island, Ill.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

THE expected "moving picture censorship plank in the platform of Roger C. Sullivan, Democratic candidate for the United States Senatorship from Illinois, has made its appearance. The Chicago gas and biscuit magnate has announced that he will favor the federal regulation of films. It is probable the films of Sullivan, which were made by the Industrial Moving Picture Company of Chicago, will be used in downstate theaters as a part of the campaign.

The American Theater, George Dissinger, manager, at East St. Louis, has taken over the scheme which was worked by the Majestic Theater now closed. Tickets given out by the East St. Louis merchants will be honored by the American.

There is no need to let the regular advertising space in the newspaper go to waste while the house is closed for repairs. The Bijou Theater at Monmouth now and then reported just what progress was being made and kept the interest alive for the re-opening.

A moving picture show has been opened in Beamer's Hall at Laura. Shows will be given each Thursday night.

Manager Windt, of the Opera House at Dundee, has adopted a weekly program for advertising his moving picture shows.

The Capitol Theater at Springfield is now issuing a program. The house is also co-operating with merchants in a ticket distribution plan.

The committee of business men at Villa Grive who are giving free moving picture shows in the streets each Monday and Friday night, divided the contract for furnishing the service between Blair & Clausen of the Airdome and Morrison Brothers of the Lyric Theater. They will alternate in projecting the pictures.

Managers of theaters and newspaper representatives were the guests of Mrs. Conrad Streiwing of the Crystal Theater, at Decatur, for a special showing of the first of "The Million Dollar Mystery."

Managers in Carmi did not hold to the ten-cent admission and patrons were soon again able to see three reels for five cents.

Manager Hurley of the Main Theater at Carmi has been conducting a baby show contest. He also has been working with a local paper which gave four tickets to the theater with every dollar paid on back subscriptions.

Robert T. La Grille and his partner, William T. Middleton, of the Grand Theater, at Sterling, recently were at Decorah, Ia., where it is said they were investigating a new picture and vaudeville house, in the course of construction, with a view to taking a lease on it.

The Princess Theater at Gibson City is making special arrangements to take care of the kiddies at the Saturday afternoon show if the parents are unable to go along.

A special bid for the patronage of unescorted women and children is made by the Elite Theater at Galesburg.

Construction of the new Opera House at Hillsboro, to be conducted by Ed Fellis, has begun.

Seating only 300 persons, the new Empress Theater, which has been opened at Galesburg by Huff & Sullivan, must go after the business on the plea of coziness and excellent projection. They prepared for this by handsomely decorating the little house and installing modern equipment.

Robert and A. J. Weilk have purchased the Princess Theater at Rochelle from their brother Edward, who will remove to Chicago.

Mrs. M. F. Felix is now sole owner of the moving picture shows in Cuba, having purchased the Smith & Blankenburg Theater. The Bell and Airdome Theaters will be closed on Monday and Tuesday evenings during the hot weather.

"The Million Dollar Mystery" is making a hit at the Princess Theater in Springfield. The first business was so good that on the days when the serial is to be shown the house will open at 11 a. m. instead of the usual hour.

MIDWEST SPECIAL SERVICE.

SAN FRANCISCO.

THE EMPRESS THEATER, Sid Grauman manager, will install an additional balcony of steel and concrete at an estimated cost of $7,000, the contracts to be let in the immediate future.

The Sherman theater, at Twenty-second and Mission streets, has compleetly overhauled the equipment of the operating room and has installed two new Simplex machines.

The York theater has made a number of improvements in its operating room and has installed an additional projection machine, a new Motiograph having been selected.

The Golden Gate Film Exchange, Inc., has received word from President Sol Lesser, who is now in New York, to the effect that the California rights for the great Selig production, "The Spoilers" has been secured.

A. R. Moore of Porterville, Cal., whose opera house at that place was destroyed by fire recently, was in San Francisco this week making arrangements for rebuilding the house. It is esmated that this will represent an investment of $25,000. Mr. Moore recently disposed of the Wigwam airdome, and is thus out of the moving picture business for the time being.

The Gadfrey-Stow Co. has been appointed official cinematographers for the Panama-Pacific International Exposition and has opened offices in the Exposition Building at Pine and Battery streets.

The National Film Producing Company, formerly located at 111 Turk street, has removed to the Hirsch-Kaiser Building on Post street, where larger quarters have been secured.

A number of substantial improvements are being made at Bennett's Victoria theater on Sixteenth street, near Mission, the work including the construction of a new ticket booth.

Some unusual moving pictures of heavy blasts were taken recently by Edward H. Kemp, Commercial Building, for the Trojan Powder Company, which will use them for advertising purposes. One of the blasts contained seventeen tons of powder. Mr. Kemp is now getting in some of the new model Motiograph projection machines, and one is in successful operation at the Tivoli.

The California Camera Club, Commercial Building, held a benefit outing and barbeque at Mission San Jose on July 19, to swell the fund for the restoration of historic old Mission San Jose de Guadalupe. Many motion picture cameramen were in attendance.

Moving pictures of the great automobile parade held recently under the auspices of the Panama-Pacific International Exposition were shown this week at the Empress theater and were of more than ordinary local interest.

Nine thousand feet of film taken in the Far North by moving picture operators sent out last spring on the whaling and trading vessel, Herman, are on the way to this city to be developed. In addition to securing some wonderful hunting pictures the rescue of Captain Baldwin and crew of the ill fated Karluk of the Stefannson expedition was recorded. The moving pictures are controlled by H. Liebes & Co., which outfitted the vessel; Edward H. Kemp, who furnished the operator and camera outfit, and Eugene H. Roth, who has the selling rights.

The Pacific theater, Hyde and Pacific streets, recently controlled by Charles Spaugh, is now under the management of Messrs. O'Leary, Henderson and Narver.

The Portola theater experienced the greatest run on "The Jungle" last week that has been enjoyed in any one week since the first of the year, except during the engagement of "The Spoilers."

The Flag theater, 1473 Stockton street, has been disposed of by Mr. Mason, owing to the illness of his wife. Mr. Connell, the new owner, is now featuring a Universal program.

Nick Turner, owner of the Majestic theater at Chico, Cal., was here recently and stated that improvements to cost several thousand dollars were to be installed in this house shortly.

X. K. Stout, formerly the local representative of the Film Syndicate, is now representing the Pacific Mutual Film Corporation as road man.

P. J. Hanlon, a well known amusement man of Vallejo, Cal., was here this week and advised that in his house of a seating capacity of 328 "The Million Dollar Mystery" was shown to 1327 persons in one day.

"The Eagle's Mate," a Famous Players picture, has completed a highly successful run at Grauman's Imperial, the house having been

filled to capacity regularly in spite of the fact tha this is now the vacation period. This theater is the Mary Pickford house of San Francisco, and the mere announcement of the presentation of a subject in which she appears brings a flood of telephone inquiries for reservations and a display of limousines that would do credit to a playhouse in opera season.

The Gaiety theater has setled down for a long run on "Cabiria," and a record for attendance is expected to be established. This feature will be shown for at least four weeks, and probably for six weeks.

Edward H. Kemp has secured the agency in this territory for the Green film cleaner and now has the machines in stock.

The offices of the Globe Film Exchange, the De Luxe Film Attractions and the Apex Feature Service are now in running order and are very busy. Arrangements have just been made with the Life Photo Film Corporation to take all its releases for the Coast, the "Greyhound" to be the first release, followed by "Northern Lights." These will be handled through the De Luxe Film Attractions department. "Sealed Orders" have been booked for the Princess theater in this city for four days and the "Blue Mouse" is booked for the Tivoli for the week of August 9. A branch office of these exchanges has been established at 802 South Olive street, Los Angeles, under the management of Charles Klopot, formerly with the Golden Gate Film Exchange, and within two weeks another branch will be opened at Seattle, Wash. One copy of "Sealed Orders" has been sold to W. H. Clune, of Los Angeles, who will handle the California territory south of Bakersfield.

Charles C. Moore, president of the Panama-Pacific International Exposition Company, was the guest of honor recently at a banquet given by the engineers of the C. C. Moore Company, of which he is also the head. Moving pictures of scenes on the Exposition grounds were a feature of the entertainment.

The Weed Lumber Company has purchased a late model Motiograph projection machine and has installed this at Weed, Cal., for the benefit of its small army of sawmill employees. The airdome opened there this summer by private interests has been closed.

Ben Kahn, formerly of Daly City, Cal., is planning to open a moving picture show in the opera house at Calistoga, Cal., and will give weekly shows in some of the surrounding towns. He plans to invade the field at St. Helena at a later date.

Charles Rohrer will shortly open an airdome at Marysville, Cal., opposite the public library, and will also show moving pictures in some of the surrounding mining towns.

Mrs. J. P. Meaney, who conducts a moving picture house at Sunnyvale, Cal., has opened the Edison theater at Redwood City.

H. B. Scott is preparing to give a show once a week at Point Arena, Cal., and has made arrangements for a Golden Gate service.

The Standard theater at Le Grande, Cal., is now closed, but will be opened as soon as extensive remodeling work can be completed.

The "The" theater conducted by Willis Thompson at Visalia, Cal., recently scored a great hit with pictures taken for this exhibitor of the Fourth of July celebration held in that city.

L. W. Millsap has leased the Elite theater at Woodland, Cal., for the summer months from Mrs. Hunt. He was formerly the operator in this house.

The Globe theater at Petaluma, Cal., has been disposed of to Allen & Holm.

Armory Hall, Visalia, Cal., owned by Messrs. Spalding, Mitchell and Levis, is to be remodeled at a cost of $15,000 and will be devoted to stock productions and moving pictures. Swartz, Hotchkin & Swartz of Fresno, Cal., are the architects.

Oliver Powell has purchased the interests of Mr. Johnson in the Star theater, Crescent City, Cal.

W. Olsen has purchased the interests of Mr. Van Buren in the Crescent theater, Los Banos, Cal., this house now being owned by Shields & Olsen.

The United States Features Film Company has been incorporated at Chico, Cal., with a capital stock of $50,000, the directors being George Sontag, George Drake, Stuart Thomas, Mrs. Alice Contant and James A. Thomas. George Sontag was a member of the Evans and Sontag band of outlaws that perpetrated a series of train robberies in Tulare County in the early nineties. Of late years he has been on the lecture stage in the interests of reform. He has six of his own features, each six reels, to commence work with.

J. A. Elston and George Clark are preparing to erect a moving picture theater at Telegraph and Durand avenues, Berkeley, Cal., the house to cost about $12,000. W. H. Ratcliff, Jr., of Berkeley, is the architect.

A five-story theater and office building is to be erected at Long Beach, Cal., for C. A. Markwell of Los Angeles, J. Fred Markwell of Spokane, Wash., and Frank Markwell of Berkeley, Cal.

The Elite theater, Shattuck avenue and Vine street, Berkeley, Cal., is entertaining its patrons with piano and violin music on Saturday and Sunday evenings.

A two-story concrete theater building is to be erected at Sunnyvale, Cal., by A. Schurra.

Alexander Pantages is preparing to enlarge his theater circuit on the Coast and announces the erection of six new houses. Two of these will be in California, one at Fresno and the other at Stockton.

Plans are being made for the erection of a new theater at Merced, Cal., by a stock company and C. D. Douglass, manager of the Elite theater, has submitted a proposition to lease the house. The theater is to seat 1,000 persons.

Howard Davis making arrangements to erect a two-story concrete theater building at Auburn, Cal.

Sunday closing at Dinuba, Cal., was recently defeated at a special election, the proposed ordinance to close all places of business and amusement on that day being voted down.

Work on a splendid new theater to cost in the neighborhood of $25,000 has been commenced at College and Ashby avenues, Berkeley, Cal., and will be rushed to an early completion. The structure will be located in one of the most exclusive residence districts of the College City and will be of unusually attractive design and fire-proof throughout. The main floor will have a seating capacity of 500, while the balcony will be large enough to accommodate 250 persons. The new house has been leased to Messrs. Beach & Krohn, who conduct the Lorin Photoplay theater with so much success, and under such efficient management it promises to take its place at once as a popular play house. It is planned to show some of the world's film masterpieces in this new theater and arrangements are being made to book "Cabiria," "The Spoilers," "The Christian" and other great attractions. Plans are also being made by these exhibitors to enlarge the capacity of their present house to 1200.

A highly interesting private exhibition of moving pictures was given on the morning of July 14 at the Gaiety theater, San Francisco, under the direction of M. B. Dudley, manager of the Panama-Aero Film Co., which controls among others the series of pictures of the Panama Canal, taken by Ray A. Duhem of this city from the aeroplane of Robert G. Fowler, the well-known California aviator. Great interest is being shown in these pictures through the action of the United States Government, which accuses the cameraman and aviator, together with Riley A. Scott, a writer, and Charles K. Field, a publisher, of violating the statutes prohibiting the photographing or publishing of photographs of Government fortifications.

The exhibition was rendered doubly interesting by the appearance on the stage of Robert G. Fowler, who was introduced by George F. Crosby of the film company. Mr. Fowler gave a splendid talk on the efforts of other aviators to cross the Isthmus and of his preparations for the trip. He told in forceful language of his meeting with Col. Goethals and of securing permission for the flight and for the taking of pictures. The Governor of the Isthmus is quoted as saying "I have never placed any obstacles in the way of other aviators and will place none in yours. We have nothing here to conceal from any one."

Aviator Fowler then paid a glowing tribute to Cameraman Ray A. Duhem and cited several instances where rare courage was shown by the latter. In one case the aeroplane was suddenly forced to seek a landing place on the water and before it could be started it was necessary that the propellor in front be turned. Mr. Duhem showed his mettle by divesting himself of his clothing and plunging into the water and starting the engine. In returning to his seat a shark brushed against him leaving a great welt, but the monster was frightened away by the whirr of the propellor. At another time while over the Culebra cut the aeroplane struck an air pocket and dropped six hundred feet before it could be righted. During this tense space of time Mr. Duhem ground away at his camera and a remarkable picture is the result. Those who now view the film have a taste of the sensation of a fall through space with none of the dangers. Another time the gasoline supply gave out and a picture was taken during the glide to the ground, a unique feature being a view of the propellor in the act of stopping.

The pictures commence with views of the Canal Zone taken six or seven years ago by Edward H. Kemp, and show scenes in some of the leading cities, ruins of old Spanish buildings and work on the old French canal project. Work on the great Gatun and Milaflores locks is shown in detail, as well as the excavating in the Culebra cut. The blowing up of the Gamboa dike is shown, as well as the operation of the gates of the locks and the passage of the first vessel through them.

Then follow the pictures taken from the aeroplane covering the entire canal from the Pacific to the Atlantic side and showing the vast project in practically a completed form. Maps of the Isthmus are shown, together with figures showing the cost of the Canal, the films forming an educational treat of compelling interest. A feature of the pictures that attract special attention, in view of the recent action of the Government, are views of the Naos Islands in the Bay of Panama where the largest guns in the world are to be mounted. Pictures are also shown of Taboga Island with the great disappearing guns that form a portion of the coast defence. M. B. Dudley, of the Panama-Aero Film Co., will leave shortly for the East and expects to exhibit the pictures before the authorities at Washington, D. C.

The four local men who are accused of violating the statues are at liberty on their own recognizance and the preliminary hearing has been postponed at the request of the Government officials until August 10.

CHURCH

MISSOURI.

A COOL wave trickled into Kansas City from the North recently and hammered the temperature down to a point where electric fans were superfluous in motion picture houses. Attendance immediately expanded and exhibitors enjoyed unusually good business as a result. While the cool weather is not likely to last long members of the trade take the attitude that every little bit helps at this season, and all are optimistic over present conditions.

That there are some live, breathing human beings in Kansas was indicated at Pittsburg, when W. H. Daly, an exhibitor of that city, was found not guilty of violation of the Sunday labor law. It took a jury of twelve good men and true exactly five minutes to decide that Mr. Daly had not broken the law in any regard. It was the exhibitor's second trial, the first resulting in a hung jury. The members of the W. C. T. U. and others who were pushing the charges against Mr. Daly and his fellow exhibitors are about ready to drop the various cases which are pending, having reached the conclusion that there is little or no chance of conviction. It was planned for a time to try the cases at Girard, Kan., the county seat, but this line of action also was abandoned. Pittsburg exhibitors probably will continue with Sunday performances, public opinion apparently being strong for the Sabbath exhibitions. Organized labor has proved a potent ally. The 150 employees of the Joplin & Pittsburg railway, an interurban line, are striking, and are spending much of their spare time at the moving picture theaters of Pittsburg and adjacent towns. One or two moving picture houses have been forced to close down because of lack of power as the result of the tie-up of the interurban's facilities. The majority, however, have their own plants, or have made arrangements for current from other sources and are running without inconvenience.

Exhibitors of Topeko, Kan., are planning to operate on Sundays, believing that public sentiment is in favor of, rather than against such a policy. F. C. Smith, of the Best theater, with other exhibitors, is circulating a petition with this end in view. The houses will attempt to run Sunday shows as soon as 5,000 names have been secured. If the local authorities oppose this move, the case will be taken to the lower, and later to the supreme court, which, it is believed, will sustain the validity of Sunday performances, properly conducted. Sunday exhibitions seem to be growing in favor in Kansas, the reaction having come after a reform wave.

E. H. Hill, who recently admitted the youngsters of Arkansas City, Kan., to his theater where a hundred dead flies were presented, created another furore among the kids when he announced that each boy or girl who cleaned his back yard would be admitted to a matinee without charge. A cleanup campaign never before seen in Arkansas City resulted. Three hundred boys took advantage of the offer, presenting letters from their mothers to prove their contention that they had cleaned the yards thoroughly and well. Moving pictures of the enthusiasts were taken in front of the theater before the performance.

July 18 was Balie Waggener's birthday. This statement means a great deal to exhibitors and children of Atchison, Kan., where Mr. Waggener has played fairy godfather to the kiddies on his birthday for a good many years. On the recent occasion, the philanthropist, who is in poor health, was confined to his home by orders of his physicians. This made no difference as far as the youngsters were concerned, however. Mr. Waggener had leased every moving picture house in Atchison and the children were admitted without charge.

"Home, Sweet Home," played the Royal theater, in Kansas City, four days, instead of the usual two, as the result of scores of requests from patrons of the house. The film was remarkable in a good many respects, it was conceded. A feature from a mechanical viewpoint, was the handling of a scene showing two racing horses, the picture being taken from the side of the road, and the trees being shown flying by. Appropriate music accompanied the film at the Royal and aided in its success.

K. C. Beck, owner of an amusement park at Hutchinson, Kan., also is county sheriff.

(Continued on page 856.)

Calendar of Licensed Releases

Current Releases

MONDAY, AUGUST 3d, 1914.

BIOGRAPH The Meal Ticket (Comedy)
EDISON—A Tango Spree (Comedy)
ESSANAY—In and Out (Comedy)
KALEM—The Vampire's Trail (Special—Two parts—Dr.)
PATHE—Picturesque Gagrey (Travel)
Russian Zoo, Oskama-Nova (Zoological)
SELIG—Etienne of the Glad Heart (Special—Two parts—Drama)
Hearst-Selig News Pictorial No. 45 (News)
VITAGRAPH—Detective and Matchmaker (Comedy-Drama)

TUESDAY, AUGUST 4th, 1914.

CINES—When War Threatens (Spec.—Two parts—Dr.)
EDISON—The Living Dead (Ninth of the "Man Who Disappeared" Series—Drama)
ESSANAY—Her Trip to New York (Drama)
KALEM—The Chief of Police (Drama)
LUBIN—A Fatal Card (Comedy)
He Woke Up In Time (Comedy)
MELIES—The Family Outing (Comedy)
—Easy Come, Easy Go (Comedy)
PATHE—Training Army Dogs (Sweden) (Educational)
—A Basque Wedding (Customs)
SELIG—The Ordeal (Drama)
VITAGRAPH—Warfare in the Skies (Special—Two parts—Drama)

WEDNESDAY, AUGUST 5th, 1914.

EDISON—A Change of Business (Comedy)
—Faint Heart Ne'er Won Fair Lady (Comedy)
ESSANAY—The Fable of "The Busy Business Boy and the Droppers-in (Comedy)
KALEM—The Operator at Black Rock (Special—Two parts—Drama)
LUBIN—The Man With a Future (Special—Two parts—Drama)
MELIES—A Mother's Error (Drama)
PATHE—Pathe's Weekly, No. 48, 1914 (News)
SELIG—The Reporter on the Case (Drama)
VITAGRAPH—Second Sight (Comedy)

THURSDAY, AUGUST 6th, 1914.

BIOGRAPH—The Man and the Master (Drama)
ESSANAY—Slippery Slim's Dilemma (Comedy)
LUBIN—A Daughter of Eve (Special—Two parts—Comedy-Dr.)
MELIES—The Shield of Innocence (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 46 (News)
VITAGRAPH—Memories in Men's Souls (Special—Two parts—Drama)

FRIDAY, AUGUST 7th, 1914.

EDISON—The President's Special (Special—Two parts—Drama)
ESSANAY—The Motor Buccaneers (Special—Two parts—Drama)
KALEM—Don't Monkey With the Buzz Saw (Comedy)
LUBIN—A Siren of the Desert (Drama)
MELIES—A Matrimonial Advertisement (Comedy)
SELIG—The Skull and the Crown (Comedy)
VITAGRAPH—The Locked House (Comedy)

SATURDAY, AUGUST 8th, 1914.

BIOGRAPH—They Would Bandits Be (Comedy)
—The Deadly Cheroot (Comedy)
EDISON—One Touch of Nature (Comedy)
ESSANAY—Broncho Billy's Fatal Joke (Drama)
KALEM—Grey Eagle's Revenge (Drama)
LUBIN—Love and Flames (Comedy)
MELIES—Gratitude (Special—Two parts—Drama)
SELIG—Carmelita's Revenge (Drama)
VITAGRAPH—The House On the Hill (Special—Two parts—Drama)

Advance Releases

MONDAY, AUGUST 10, 1914.

BIOGRAPH—The Condemning Hand (Drama)
EDISON—All for a Tooth (Comedy)
ESSANAY—Topsy-Turvy Sweedie (Comedy)
KALEM—The Rajah's Vow (Special—Two parts—Drama)
PATHE—From Grenoble to Aix Les Bains (Travel)
—Typical Russian Dances (Dancing)
—A Rousing Reception (Comedy)
SELIG—Willie (Special—Two parts—Comedy)
—Hearst-Selig News Pictorial, No. 47 (News)
VITAGRAPH—Through Life's Window (Drama)

TUESDAY, AUGUST 11, 1914.

CELIO—The Forbidden Trail (Special—Two parts—Drama)
EDISON—A Tale of Old Tucson (Drama)
ESSANAY—Stopping the Limited (Comedy-Drama)
KALEM—Old Man Higgenbothan's Daughter (Drama)
LUBIN—He Wanted Work (Comedy)
—The Cook Next Door (Comedy)
MELIES—The Burglar Alarm (Comedy)
PATHE—The Art of the Furrier (Vocational)
—Iron and Steel Industry (Bombay—Industrial)
SELIG—The Jungle Samaritan (Drama)
VITAGRAPH—David Garrick (Special—Two parts—Comedy-Drama)

WEDNESDAY, AUGUST 12, 1914.

EDISON—Andy Learns to Swim (Ninth of the "Andy" Series—Comedy)
ESSANAY—The Fable of "The Manoeuvres of Joel and Father's Second Time on Earth" (Comedy)
KALEM—At the End of the Rope (Special—Two parts—Drama)
LUBIN—The Downward Path (Special—Two parts—Drama)
MELIES—Sinews of the Dead (Drama)
PATHE—Pathe's Weekly No. 49, 1914 (News)
SELIG—The Family Record (Drama)
VITAGRAPH—The New Stenographer (Comedy)

THURSDAY, AUGUST 13, 1914.

BIOGRAPH—Mix-up at Murphy's (Comedy)
—Cheering Mr. Goodheart (Comedy)
ESSANAY—Slipery Slim and His Tombstone (Comedy)
LUBIN—The Heart Rebellious (Special—Two parts—Drama)
MELIES—The Biltmore Diamond (Spec.—Two parts—Dr.)
—A King by Force (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 48 (News)
VITAGRAPH—The Horse-Thief (Drama)

FRIDAY, AUGUST 14, 1914.

EDISON—The One Who Loved Him Best (Special—Two parts—Drama)
ESSANAY—A Gentleman of Leisure (Special—Two parts—Drama)
KALEM—A Substitute for Pants (Comedy)
LUBIN—Latin Blood (Drama)
SELIG—Meller Drammer (Comedy)
—The Day of the Dog (Comedy)
VITAGRAPH—Polishing Up (Comedy)

SATURDAY, AUGUST 15, 1914.

BIOGRAPH—The District Attorney's Burglar (Drama)
EDISON—While the Tide was Rising (Drama)
ESSANAY—Broncho Billy Wins Out (Drama)
KALEM—Near Death's Door (Drama)
LUBIN—They Bought a Boat (Comedy)
—The Puncture-Proof Sock Man (Comedy)
MELIES—Voice of the Bells (Special—Two parts—Drama)
SELIG—Nan's Victory (Comedy-Drama)
VITAGRAPH—The Wheat and the Tares (Special—Two parts—Drama)

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AMERICAN SLIDE & POSTER COMPANY, FIRST NATIONAL BANK BLDG., CHICAGO

COMING

A

TWO REEL BIOGRAPH

ON

Tuesday of Each Week

First Release

Tuesday, September 8, 1914

Calendar of Independent Releases

Universal Film Mfg. Co.

SUNDAY, AUGUST 2d, 1914.

ECLAIR—In the Days of Old (Juvenile-Drama).....
FRONTIER—The Mind's Awakening (Drama).....
REX—Behind the Veil (Drama).....

MONDAY, AUGUST 3d, 1914.

IMP—A Normandy Romance (Drama).....
STERLING—A Race for Life (Juvenile-Comedy).....
VICTOR—Man and His Brother (Two parts—Western Dr.).

TUESDAY, AUGUST 4th, 1914.

CRYSTAL—Some Cop (Comedy).....
GOLD SEAL—The Trey o' Hearts (Series No. 1—Flower o' Flames) (Three parts—Drama).....
UNIVERSAL IKE—Universal Ike Jr.'s Legacy (Comedy)..

WEDNESDAY, AUGUST 5th, 1914.

ECLAIR—Firelight (Two parts—Drama).....
JOKER—The Third Party (Comedy).....
NESTOR—For Old Time's Sake (Western Drama).....
ANIMATED WEEKLY—Number 126 (News).....

THURSDAY, AUGUST 6th, 1914.

IMP—When the Heart Calls (Two parts—Drama).....
REX—The Symphony of Souls (Drama).....
STERLING—Dramatic Mistake (Comedy).....

FRIDAY, AUGUST 7th, 1914.

NESTOR—Detective Dan Cupid (Comedy).....
POWERS—The Man of Her Choice (Drama).....
VICTOR—The Coast Guard's Bride (Two parts—Drama)...

SATURDAY, AUGUST 8th, 1914.

"101" BISON—Rescued by Wireless (Two parts—Drama)...
JOKER—That's Fair Enough (Comedy).....

SUNDAY, AUGUST 9, 1914.

ECLAIR—Moonlight (Drama) .....
FRONTIER—A Frontier Romance (Western—Drama)....
REX—A Midnight Visitor (Drama).....

MONDAY, AUGUST 10, 1914.

IMP—In All Things Moderation (Two parts—Drama).....
STERLING—A Strong Affair (Comedy).....
VICTOR—Simple Faith (Drama).....

TUESDAY, AUGUST 11, 1914.

CRYSTAL—Some Crooks (Comedy).....
—Willie's Disguise (Comedy).....
GOLD SEAL—The Trey o' Hearts, Series No. 2 (White Water—Two parts—Drama) .....
UNIVERSAL IKE—Universal Ike, Jr., In the Dangers of a Great City (Comedy).....

WEDNESDAY, AUGUST 12, 1914.

ECLAIR—The Price Paid (Two parts—Political Drama)...
JOKER—Her Twin Brother (Comedy).....
NESTOR—38-Calibre Friendship (Western—Drama).....
ANIMATED WEEKLY—Number 127 (News).....

THURSDAY, AUGUST 13, 1914.

IMP—Universal Boy (Series No. 3—Comedy-Travelogue)..
REX—Through the Flames (Two parts—Drama).....
STERLING—At Three O'Clock (Comedy).....

FRIDAY, AUGUST 14, 1914.

NESTOR—On Rugged Shores (Drama).....
POWERS—The Barnstormers (Comedy).....
VICTOR—Honor of the Humble (Two parts—Drama).....

SATURDAY, AUGUST 15, 1914.

"101" BISON—The Oubliette (Three parts—Drama).....
JOKER—What Happened to Schultz (Comedy).....

Mutual Film Corporation

SUNDAY, AUGUST 2d, 1914.

KOMIC—Bill Takes a Lady to Lunch—Never Again! (Com.)
MAJESTIC—Moonshine Molly (Two parts—Drama).....
THANHOUSER—The Butterfly Bug (Comedy).....

MONDAY, AUGUST 3d, 1914.

AMERICAN—At the End of a Perfect Day (Drama).....
KEYSTONE—(Title not given.)
RELIANCE—Our Mutual Girl, No. 29 (News).....

TUESDAY, AUGUST 4th, 1914.

BEAUTY—A Suspended Ceremony (Comedy-Drama).....
MAJESTIC—The Idiot (Drama).....
THANHOUSER—The Guiding Hand (Two parts—Drama).

WEDNESDAY, AUGUST 5th, 1914.

AMERICAN—The Widow (Drama).....
BRONCHO—Jim Regan's Last Raid (Two parts—Drama)..
RELIANCE—Izzy and His Rival (Comedy).....

THURSDAY, AUGUST 6th, 1914.

DOMINO—The Thunderbolt (Two parts—Drama).....
KEYSTONE—(Title not given.)
MUTUAL WEEKLY—Number 84 (News).....

FRIDAY, AUGUST 7th, 1914.

KAY-BEE—The Gangsters and the Girl (Two parts—Dr.)..
PRINCESS—Her Duty (Drama).....
RELIANCE—On the Border (Drama).....

SATURDAY, AUGUST 8th, 1914.

KEYSTONE—(Title not given.)
RELIANCE—The Bank Burglar's Fate (Two parts—Dr.)..
ROYAL—Ringing the Changes (Comedy).....
—Miss Glady's Vacation (Comedy).....

SUNDAY, AUGUST 9, 1914.

KOMIC—Ethel's Teacher (Comedy).....
MAJESTIC—The Tavern of Tragedy (Two parts—Drama)..
THANHOUSER—The Telltale Star (Comedy).....

MONDAY, AUGUST 10, 1914.

AMERICAN—The Trap (Two parts—Drama).....
KEYSTONE—(Title not given.)
RELIANCE—Our Mutual Girl, No. 30 (News).....

TUESDAY, AUGUST 11, 1914.

BEAUTY—Suzanna's New Suit (Comedy).....
MAJESTIC—The Saving Flame (Drama).....
THANHOUSER—Stronger than Death (Two parts—Drama)

WEDNESDAY, AUGUST 12, 1914.

AMERICAN—The Butterfly (Drama).....
BRONCHO—Shorty and the Fortune Teller (Two parts—Comedy—Drama) .....
RELIANCE—So Shines a Good Deed (Drama).....

THURSDAY, AUGUST 13, 1914.

DOMINO—A Romance of the Sawdust Ring (Two parts—Drama) .....
KEYSTONE—(Title not given.)
MUTUAL WEEKLY—Number 85 (News).....

FRIDAY, AUGUST 14, 1914.

KAY-BEE—The Stigma (Two parts—Drama).....
PRINCESS—A Rural Romance (Comedy).....
THANHOUSER—In Peril's Path (Drama).....

SATURDAY, AUGUST 15, 1914.

KEYSTONE—(Title not given.)
RELIANCE—The Wagon of Death (Two parts—Drama)..
ROYAL—Cupid Dances a Tango (Comedy).....

REASON WHY

Simplex

is the most popular projector

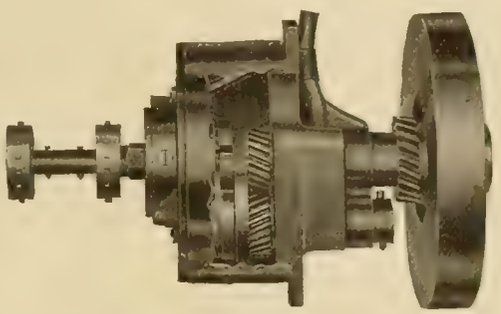
TALK NO. 1

Intermittent Movement

The intermittent movement is the most vital point in a motion picture projector, therefore it is the first feature of the machine which we will discuss in these weekly talks.

It is a well known fact that the intermittent sprocket must be started and stopped sixteen times or more each second. Whenever it starts, it pulls down three-quarters of an inch of film and then must stop dead still. The least movement or quiver is fatal to a steady picture.

To suddenly start or stop a rapidly moving body requires great power and means much strain on the parts employed. The circumference of the Simplex intermittent sprocket travels three-quarters of an inch in one sixty-fourth of a second, or at the rate of 2880 ft. per minute, thus giving some idea of what it means to bring it to an instant stop.



To reduce the strain and vibration to a minimum, it is necessary, first, to make the parts as light as possible consistent with good mechanical principles; and second, to keep the circumferences of the rotating parts near the center of rotation, so as to reduce the peripheral speed and the consequent strain of stopping it dead still.

A glance at the cut will show that the intermittently moving parts of the Simplex carry out these principles and are made so accurately (correct to 1-10000 inch) that we obtain snug fit without undue friction or wear, practically noiseless action and no vibration or back lash. The shape and size of the intermittent sprocket teeth also have much to do with the steadiness of the picture.

DO NOT CONFUSE the cam and star or Geneva movement as used in the Simplex with similar movements of other makes of machines. The principle may be the same, but the distinctly Simplex method of design and accuracy accounts for the great difference in results.

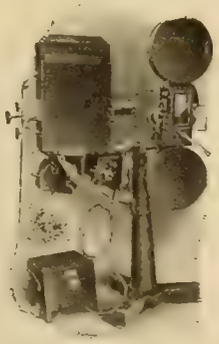
WE CAN PROVE that the intermittent movement as employed in the Simplex projector excels in

Steadiness of picture at fast as well as slow speed.

Ease on sprocket holes of film.

Elimination of rapid wear.

Ease of adjustment and replacement.



DO YOU KNOW that the entire intermittent case, as shown by the cut, can be removed from the machine in 30 seconds, by taking out two screws and loosening two others. It can be put back in the same length of time.

This is only one reason why this remarkable machine has sprung into general use all over the world and is most heartily recommended by all exhibitors and operators who have used it.

Other reasons will be given to you, Mr. Exhibitor and Mr. Operator, but don't wait for them. Write now for our latest Catalog A, which tells all about it.

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THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

(Continued from page 851.)

The unique situation of the county sheriff staging a moving picture exhibition on Sunday and being arrested by city officials, was thus encompassed. Mr. Beck installed a projecting machine on an island and ran the pictures off, the audience viewing the screen from what ordinarily is the back. Mr. Peck argues that inasmuch as the island is navigable, it is government property, and not a possession of the city. While the performance was a success financially, the city authorities announced they would not allow future shows. Mr. Beck refused to submit to arrest, but later gave himself up. His brother, John Beck, superintendent of the park, also was arrested. The police court judge who tried the case withheld decision.

Paul A. Englers, for the past six months manager of the Kansas City branch of the Mutual Film Corporation, has terminated his connection with that company, and joined the General Film Company, as special representative in the South. He will be succeeded by Marty Williams, who recently decided to return to the exchange business, after planning to enter other lines. Mr. Englers is deservedly popular in Kansas City and news of his change occasioned much regret. Headquarters will be at Dallas, Tex. From that center, he will cover practically the entire South as special representative and assistant district manager. Mr. Williams, the new Mutual manager, has had a good many years' experience in the exchange end of the moving picture industry, and is familiar with conditions in both Kansas City and the Southwest.

The Alamo theater, operated jointly by the Standard Amusement Company and the Richlyn Amusement Company, recently closed its doors. The house may be re-opened in the fall. It is located at Thirty-fourth and Main streets, and is one of the handsomest theaters in the residential district of Kansas City, boasting of a canopy containing hundreds of electric globes.

Girl ushers are being used successfully by Joseph Stiebel, manager of the Apollo theater, at Thirty-Second and Trost. Mr. Stiefel presented the Eclectic feature, "The Stain," to his patrons recently and reaped a harvest with the gripping picture. MURRAY.

IOWA.

THE Majestic moving picture theater at Fort Dodge has changed ownership. It was owned by Bert Smiley and Charles Carter, but was put up at auction, being bid in by Smiley for $2,000. Later Smiley sold it to H. J. Lego, an automobile man, and Thomas L. Murphy, of the Plymouth Clay Produ ts Company of Fort Dodge. The new owners planned to take advantage of the hot weather lull July 15 to August 15 by closing the house for a number of improvements.

It is reported Oelwin will have a fourth moving picture house, to be located in the new building being erected by G. H. Phillips.

A new opera house, costing $5,000, is to be erected at Oto. G. W. Burkhead, architect, of Sioux City, drew the plans for a two-story, 40x100, brick structure.

MIDWEST SPECIAL SERVICE.

DETROIT.

BUSINESS in Detroit is holding up wonderfully well for this time of year, and especially when taking into consideration the extreme warm weather.

A company is being promoted by Detroit capitalists to erect a first class moving picture theater in Walkerville, Ontario, which is directly across the river from Detroit. It will be known as the Garden Theater Company, Ltd., of Ontario, and will build a theater to cost not less than $25,000. The company will be composed of H. E. Walker, Major S. C. Robinson, U. G. Reaume, L. F. Murphy, all of Walkerville, and Forbes Robertson and F. M. Delano of Detroit. A site has been secured on Wyandotte street, and it is the intention of the company to make the house similar to the Garden in Detroit. The services of C. Howard Crane of Detroit have been secured. The theater will have a seating capacity of 600. There will be 12 boxes, four in front and eight at the rear of the house, with a mezzanine circle. The company will probably incorporate for about $40,000. The Castle Theater Company of Detroit has been incorporated for $10,000 to operate the new Castle theater on Hastings street, which will be completed in a few weeks. The principal stockholders are David Rosenthal and Nathan Schreiber, both of whom are also the principal stockholders in the Circle theater on Hastings street.

Motion pictures will be used by Chase S. Osborne, who is a candidate for Governor of Michigan on the Republican ticket. Everywhere that he talks and everything that enters into the campaign will be photographed by a moving picture camera. With it he will have "canned" speeches so that where he is unable to appear throughout the stat· he will use the pictures and a talking machine. It is, of course, proposed that this means of publicity will only be necessary in the smaller towns.

A new theater to be known as the Rosebud will be opened early in August on Gratiot avenue, near Beaubien street. It will seat 450 persons and be an up-to-date and modern playhouse. Bert Williams, manager of the Woodward theater, will also manage the Rosebud, which is owned by H. S. Koppin, real estate and automobile manufacturer.

SMITH.

ST. LOUIS.

THE DATES of the municipal moving picture shows to be given in the parks and public playgrounds have been changed by Park Commissioner Davis in order to prevent conflicting dates with the free band concerts. Free moving pictures are shown every night of the week at one of the following places: Carr Square, Pontiac Square, Lyon Park, St. Louis Place, Mullanphy Square, Lafayette Park, Yeatman Square, Desoto Place, Dakota Park and Pine street playgrounds. The free pictures are proving a decided hit and are attended by large and enthusiastic crowds.

R. T. Edwards, promoter of the Times Movie Review, a current events film, has organized a moving picture and magazine publicity scheme, which he is working through the American Magazine Association, to increase the circulation of the various magazines controlled by the association. The plan includes the nomination of popularity candidates throughout the state. Managers of moving picture theaters in all towns will announce the contest with slides and the winning candidate will be featured in a film which will be taken of the town. Votes will be secured through subscriptions for the magazines.

The Paris Airdome gave a very successful benefit for a Woodmen Circle woman's lodge on July 20th. This was one of several benefits A. Wittman, manager of the Paris, has given this summer, and the events have materially increased his patronage in the neighborhood.

Before they printed the last installment of "Lucile Love," the St. Louis Times began printing "The Million Dollar Mystery." The interest the story is creating should increase the size of the audiences of the theaters running the feature.

The Broadway theater, Broadway and St. Charles street, after using an all feature program for several weeks, has gone back to the Mutual program and will feature Keystone comedies. GIEBLER.

OHIO.

CHARGES that liquor interests are exerting their influence to prevent film theaters from showing "John Barleycorn" before the vote on the state-wide prohibition next November were made at a meeting of temperance leaders to the censor board at Columbus. The board ordered the drinking scenes in the film cut to a "flash." Temperance organization and church people approve the film and protest that the board's order would mean mutilation of the whole story and moral. In filing their protest with the censor board a committee, consisting of Wayne B. Wheeler, superintendent of the Anti-Saloon League; the Rev. W. H. Miller, pastor of a Columbus Methodist church, and Mrs. Lillian Burt, president of the Columbus branch of the W. C. T. U., intimated that they would carry their case to Governor Cox unless the board reconsidered its order. Despite the approval of church and temperance organizations the censor board ordered the drinking scenes cut on the theory that their effect on children would be unwholesome. The committee's charge that liberals are attempting to suppress the film because they fear its effect on public sentiment angered Mrs. Mary Murray Miller, one of the three members. She declared no pressure had been brought on her. E. K. Gordon, representing the company which produced the film, replied that he could show the copy of a letter from the representative of a certain liberal organization in which the producers were offered $25,000 if it would withhold the film for six months in Ohio and a number of other states in which prohibition is being agitated.

The Oliver Motion Picture Supply Company received the contract to equip the new theater under construction in East 9th street, Cleveland.

Two of the four picture houses in Findlay have changed owners. The Royal, formerly owned by I. E. Wright, and the Victory, owned by C. H. Mergenthaler of Fosteria, were sold to W. T. Huber, of Tiffin. Mr. Huber has just sold the Sigma theater at Tiffin and will move to Findlay. The Victory was taken over by Mr. Mergenthaler the first of January by Mr. Wright. The latter has owned the Royal for about three years. At one time Mr. Wright and Mr. Huber were partners in the Luna and Majestic theaters at Fostoria.

Edward S. Chanel, of Toledo, is running the Monroe Garden theater in that city and the outdoor effect has won wide patronage.

Ceylon Strong of Wooster is giving Creston its first real picture theater. His house seats about 200, and he is running mixed programs. George L. Kettler is his operator.

The "Wanderlust" overtook Cleveland theaters for a week. "Rolling Down to Rio" carried Metropolitan audiences down to South America by means of a Burton Holmes travelette. "The Rise and Fall of Bulgaria" was offered at the Star. Glimpses of darkest Africa with the hunting of big game by Paul J. Rainey attracted audiences to the Hippodrome. The Opera House presented feature films and "A Mexican Spy in America" was shown at the Alhambra.

Manager Emery is following the Sunday concert policy and Maurice Spitalmy has been leading the orchestra.

The Family theater at Salem is conducting a coupon contest with a little auto truck and a Ben Hur racer as prizes.

The Gilger management donated that pretty little Norwalk theater for the Children's Home entertainment last week and a musical program was given.

The Grand theater at Zanesville has inaugurated a "magazine day" on which occasions every woman patron is given literature and magazines concerning their favorite players.

Common Pleas Judge Frank E. Stevens has appointed Aaron H. Skall, 1857 East 53d street, Cleveland, as receiver for the Grand theater, East 9th street and Eagle avenue. He is authorized either to operate the theater or lease it. The appointment of receiver resulted from a suit to collect rent. RARIDAN.

IN THE SOUTHWEST.

THE banishment of a negro from the city is a peculiar scene in some pictures made at Alva, Okla., for a boosting proposition. The town is proud of the fact that a negro is not allowed to light there and in the film a colored man was given the hose by the fire department, ducked in a tank of water and chased out of town.

The management of the International Dry Farming Congress, to be held at Wi h.ta, Kan., made a contract with the Kansas Motion Pic.ure Company of Wichita to film every week the events leading up to the congress itself. Kansas theaters will get a chance at these pictures.

A three-reel feature dealing with the San Francisco earthquake was shown at the Grand Theater at Carson City, Nev., when a benefit show for the local band was given.

C. H. Russell, secretary of the Oklahoma-Panama Exposition Commission, has decided to have the Southwestern Normal School and the town of Weatherford put into pictures and the reels shown in Oklahoma houses before they make their trip to the fair.

"Leave your fans at home" warns the Hippodrome Theater, at Corsicana, Tex., instead of giving a description of its cooling system.

The local pictures "A Romance of Lovers' Lane," were held over two days by request at the Colonial Theater in St. Joseph, Mo.

MIDWEST SPECIAL SERVICE.

When Folks Ask for

"MONEY"

Be Ready to Please Them

KEANOGRAPH

Fairfax, California

Will Tell You How

When Writing to Advertisers Kindly Mention MOTION PICTURE WORLD.

LICENSED FILM STORIES

EDISON.

"ALL FOR A TOOTH" (August 10).—It all started when Samanthy had a new tooth put into her mouth. Unfortunately, it was a little loose in the setting, but as Samanthy did not know this, there was no cloud on her horizon whatsoever. When she went into town to do some shopping, Samanthy decided, in a properly wifely fashion, to buy her husband a present. Accordingly, she bought him a beautiful calabash pipe, which had been reduced from four dollars to twenty-nine cents. After that she bought him a book dealing with the Catacombs in Rome. Finally she bought herself a box of caramels.

On her way home on the train, she opened the box of caramels and helped herself to a piece. This move was distinctly a feux pas. For the candy was hard and gummy, and Samanthy's tooth, as we have hinted, was far from firm. Her feelings when the tooth came out in the candy, transcend all our poor efforts at rhetorical description. So troubled was she by the accident, however, that she left the beautiful calabash pipe in her seat on the train.

Arriving home, she filled Cy's ears with lamentations over her unfortunate mischance. Cy, wearied at length, took the book she had bought him and retired to the porch. The first picture Cy saw in the book was a view of the Catacombs showing a weird and awful assortment of skulls and bones. As he was reading the ghastly particulars, he fell asleep and dreamed that he and Samanthy were walking about in just such a place as he had seen in the picture. After he had dropped candle grease in his eye, and had been severely bitten by an enraged skeleton, Cy succeeded in extracting a large tooth from one of the skulls. This tooth he thoughtfully placed in Samanthy's mouth.

It was several sizes too large for her, and she didn't like it at all. Cy, himself, did not care very much for the general effect of it, and when he shrank away from the bitterly complaining Samanthy, he was very glad to wake up and find that she was sitting beside him with no awful tusk in the place of the missing tooth.

"ANDY LEARNS TO SWIM" (Ninth of the Andy Series—August 12).—Andy had all of a small boy's natural antipathy for water. His idea of a thorough toilet was to dip one finger into a pitcher, and then to rub it briskly with a towel. His mother naturally did her best to correct Andy's unsanitary instincts in this direction, but without a great deal of success. Andy's natural horror of water was intensified by a drop of water he saw under the microscope of a sidewalk exhibitor. The mere thought that the wriggly horrors he had seen might touch him affected him so strongly that he decided to get along with as little as possible to drink, let alone allowing any of the noxious fluid to touch his face and hands.

But when he was sent on an errand to Coney Island, on a very hot day, the sight of the cool breakers was too much for Andy's resolution. When a young lady of Andy's own age remarked that the water was fine, and that he had better come in, he rushed to the bath house, got a bathing suit and a few minutes later was having the time of his life in the breakers. When he got home that evening, his mother was much impressed by his inexplicable cleanliness. His first swim at Coney Island had a tremendous effect on Andy. He entirely lost his dread of the water. Every spare moment found him with a crowd of extremely scantily-clad urchins, practicing the various intricacies of diving, the trudgeon and the crawl.

One unfortunate day, Andy's sister discovered Andy in swimming, and promptly went and told her mother. The vials of parental wrath were immediately spilled on Andy's devoted head, but while he was attempting to escape his mother, an accident occurred which changed the entire complexion of affairs. A little girl slipped and fell overboard. She was on the point of drowning when Andy gallantly dived in and rescued her. So, of course, he escaped a whipping, and once again found himself in the proud position of a hero.

"THE ONE WHO LOVED HIM BEST (Special Two Parts Drama.—Colin Kean had two daughters. Florence, the elder, was a shallow, scheming girl filled with a great and all-comprehensive selfishness. Julia, the younger, was made of finer stuff. When Colin, one day, asked his daughters which of them loved him the better, Florence immediately professed her own undying affection for her father in terms of exaggerated endearment. Julia said nothing. Colin at once jumped at the conclusion that Florence loved him and that Julia did not. So, when he made his will, he left all his money to Florence, stating that he felt confident that she would always take care of her sister.

When Derrick Webb asked Florence to marry him, he nearly broke Julia's heart. She had always cared a great deal for Derrick, and had always cherished the fond illusion that he cared for her. Shortly afterwards Colin had a stroke of apoplexy. Florence came upon her father lying apparently dead on the shore. After the first moment of horror, she was unable to repress the words of satisfaction which rose to her lips, "Now I shall have all the money."

The old man, reviving at the moment, heard her, and instantly realized how much he had been mistaken. After he had been helped back to the house, he attempted to change his will, but died just as his hand was reaching for the pen. So Florence inherited the estate after all, but Derrick, discovering that he also had made a mistake, married Julia. A year or two later, misfortunes had brought Derrick and Julia to a condition of extreme poverty. When Julia begged Florence for help, the elder sister laughed. The ghost of old Colin relieved them of their difficulty by causing a window shade to fall. When Derrick climbed on the old chair, which was the only remembrance of her father Florence had allowed Julia to keep, the bottom fell out of it. In the debris Derrick and Julia found the bills and gold watch which Colin had secreted there before he died.

"WHILE THE TIDE WAS RISING" (August 15).—Fred Bowers, a fisherman, is going out to the fishing grounds in his motor boat one morning when he sees an aeroplane in trouble. The aeroplane falls into the water, and Fred, going to its assistance, saves George Almy, the aviator, from drowning. Almy repays his rescuer by proceeding to fall in love with the girl Fred intends to marry. Ruth, the girl in question, is at first unable to make up her mind, but Almy's polished manner and suave ways soon begin to have an effect, and she finally decided to elope with him.

Fred, in his motor boat, sees them starting out in another boat, and follows them. Almy, discovering that they are followed, puts on all speed in an attempt to escape, but finding that it is useless, puts Ruth in a deserted shack on the shore, and with her wraps still in his boat, sets out again with the idea of leading Fred astray far down the coast, and then of landing and making his way back to Ruth by automobile. Fred, seeing Ruth's wraps in Almy's boat, believes she is still there, and follows. Finally, after a desperate chase, he overhauls the ex-aviator. A terrific fight ensues in which the brawny fisherman is eventually victorious.

Meanwhile, Ruth, shut in the shack, discovers that the tide is beginning to overflow the floor. As time passes, the water grows higher and higher. She is boxed in like a rat in a trap with no possibility of escape. Fred finally succeeds in forcing Almy to confess where he has left the girl. Overcome with horror at the realization of what the rising tide will do, he bends every effort to get to the shack in time. He gets there just as Ruth has given up all hope, and rescues her from the hungry waters. Needless to say, Ruth realizes that she has made a mistake, accepts Fred, and dismisses the ungrateful Almy from her affections.

KALEM.

THE RAJAH'S VOW (Special—Two Parts—August 10).—With his dying breath, the Maharajah compels his young son, the Rajah Lal Chahda, to vow to exterminate the family of Sir Edward Thomas, the man who stole his favorite wife and gave him his death wound. Years later the Rajah, who has come to England, learns that Mae, daughter of Sir Edward, is about to wed Lieutenant Fitzhugh. Remembering his vow, the Hindoo sends Sir Edward a dagger. The Englishman and his Oriental wife are terrified upon receiving the death message. Mae and her husband leave for India. The following morning all England is stirred by the mysterious murder of Sir and Lady Edward.

The Rajah returns to India. As time passes, brooding over his vow unsettles the man's mind. It seems to him as though the spirit of his father were bidding him to complete his work by slaying Mae. One of his men, disguised as a servant, attempts to poison the girl, but the plot is discovered in the nick of time. A second attempt is made when a deadly cobra is hidden in the room where Mae's infant son is at play. The father discovers the child's awful peril and shoots the reptile just as it is about to strike. Enraged at the frustration of his plans, the Rajah determines to slay Mae with his own hands.

Calling upon the woman, he informs her of his purpose. As he raises his arm to strike, Mae pleads for her life. The thought of killing a defenseless woman stays his hand and the Rajah departs. That night, at a feast given by him, it seems to his disordered mind as though his father's spirit were bidding him to expiate his failure to fulfill the vow. Emptying a vial of poison into his winecup, the Rajah proposes a toast to his approaching death. Raising his cup in full view of his horrified guests, Lal Chahda quaffs the deadly draught.

OLD MAN HIGGENBOTHAM'S DAUGHTER (August 11).—Jared Higgenbotham, an ardent advocate of temperance, sees Alec, his prospective son-in-law, taking a drink. He orders his daughter Matty to break her engagement. Upon her refusal, the girl is told to choose between her father and her sweetheart. Matty defies her father and marries Alec. Although passionately devoted to his daughter, the old man is too stubborn to forgive her. Matty and Alec purchase a farm in an adjoining county. Later, every spot on the old place reminding him of his daughter, Higgenbotham sells his farm and prepares to move.

With the birth of her child, Matty is filled with intense longing to see her parents. Alec accedes to her request and sets out with Matty and their child on a visit to the old home. During the journey Alec stops at a stream to fill his water jug. A sudden attack of vertico causes him to fall into the water. The swiftly-running stream carries him along. Worried by her husband's absence, Matty leaves her child in the buckboard and searches for him. The shattered jug at the water's edge tells of what has befallen Alec. Half crazed with fear, Matty runs down the stream in an effort to find him.

Two girls, out fishing, discover Alec in the nick of time. The stricken man is carried to a house nearby. Matty finds her husband just as he is restored to consciousness. Remembering she had left her child alone in the wagon, Matty hastens back to the spot, but finds the buckboard gone. Meanwhile, the Higgenbothams come upon the wagon and discover the child. Ignorant of the fact that it is their grandchild, they make their way to the nearest house. There they find Alec and Matty, who are frantic with fear. In the surprise and happiness which follows, a reconciliation is effected.

AT THE END OF THE ROPE (Special—Two Parts—August 12).—Manning, his infant daughter, and Pete are the sole survivors of an Indian attack upon the settlement. In the flight of the three the child is wounded on the wrist. The fugitives come upon a lost mine. Impelled by greed, Pete strikes Manning across the head in an attempt to slay him. The Indians come upon the half breed imediately afterward. Pete takes refuge in the mouth of the mine and meets a miserable fate when the entrance is sealed. Believing Manning dead, the redskins take his child with them. The girl is adopted by Chief Brown Bear.

Twenty years later, an insane white man roams about the hills. Spring Breeze, the chief's daughter, comes upon him when he injures his leg. Filled with pity, the maid takes him to her people. Mexican prospectors who enter the camp, learn that the old man has several gold nuggets in his possession. They entice him from camp and torture the man to make him reveal where he found the gold. Discovering the old man's absence, Spring Breeze gives the alarm. The chief and his warriors later find him in the Mexicans' power. In the fight that ensues, one of the Mexicans falls. His companion, however, makes his escape after viciously striking the old man over the head.

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Chief Brown Bear pursues the prospector and takes a short cut to intercept him. Meanwhile, his mind restored by the blow, the old man recalls the past and in Spring Breeze discovers his daughter. The chief sees the Mexican loop his lariat about a boulder and endeavor to slide to a ledge below. When half way down, the Mexican finds that his rope is twelve feet short. About to drop to the ledge, he discovers Chief Brown Bear waiting for him with knife uplifted.

A SUBSTITUTE FOR PANTS (August 14).—Billy and Sammy, rivals in politics, are also rivals in love. Billy, however, is favored by Kitty, the object of their affections. Coming upon his rival in close confab with Kitty, Sammy attempts to butt in. A lusty kick delivered by Billy, shoots Sammy out into the road. The man collides with Carr, Kitty's father. Learning the cause of the trouble, Carr chases Billy. The ranch owner orders his daughter to marry Sammy. The girl has a mind of her own, however, and flatly refuses. A compromise is affected when Kitty promises to marry the man who wins out at the coming election.

Billy, candidate on the suffragette ticket, is favored by the ladies. Sammy, on the Bull Goose ticket, realizes Billy's popularity with the fair sex is liable to mean defeat for himself. The man thereupon plots to kidnap his rival on the morning of the election. His scheme is successful. Billy is spirited away and after his trousers are appropriated, is locked in a barn five miles from town.

Kitty has witnessed the kidnapping. Learning of her sweetheart's predicament, she throws her divided riding-skirt into the barn and bids him don them and dash back before the polls open. Clad in the divided skirts, Billy mounts Kitty's horse and dashes for the town while his sweetheart hides in the hay. In the midst of a speech denouncing his rival, Sammy sees Billy coming. The polls are about to open when Billy, mounting the veranda of the building, boldly makes a bid for the feminine vote. In fact, he announces that his sympathies are so strong for the suffragettes that he has donned split skirts.

Billy is elected by a overwhelming majority. After donning trousers, the boy returns to the barn and throws the skirt toward the pile of hay in which Kitty is concealed. Meanwhile, bowed down with woe, Sammy endeavors to drown his sorrow in the flowing bowl.

NEAR DEATH'S DOOR (August 15).—Upon learning that his daughter Helen has secretly married Charles Dwyer, Ford, a self-made man, declares that the boy must prove his metal before he can claim Helen. Charles consents and goes to work in the Ford construction camp, up in the hills. Charles discovers that Anna, camp waitress, bears a striking resemblance to Helen. Jack, a foreman, loves Anna. The man becomes intensely jealous of Charles. Anna attempts to explain, but Jack declines to listen to her. In anger, the waitress does her utmost to increase his jealousy. The quarrel is patched up, however, when the two meet upon the mountainside shortly afterward.

Unknown to Jack and Anna, preparations have been made to blast the side of the hill above them. Just as the immense charge of dynamite is about to be exploded, Charles sees their danger. Shouting a warning to his assistant, the boy plunges to inform Jack and Anna of their peril. Jack watches Charles approach with a scowl. The foreman aims a blow at him. Charles dodges and then knocks Jack down. A terrific explosion rends the air. Hurling Anna to the ground, the boy throws himself atop of her to shield her from the avalanche of earth and stone which rushes down the hillside.

Ford and Helen have motored out to see the blast. Just as the earth is hurled skyward, Charles' assistant arrives upon the scene and tells of what has occurred. A rescue party is rushed to the spot indicated. Ford and Helen, filled with dread, accompany the men. Shoveling furiously, the rescue party come upon the victims in the nick of time. Hours later, when Charles regains consciousness, the smile on Helen's face and the grip of Ford's hand tell him he has won his spurs.

VITAGRAPH.

"THROUGH LIFE'S WINDOW" (August 10).—Shy and diffident, wealthy Arthur Chester has often longed for love, but has never met his ideal. Mrs. Harcourt, a not over-wealthy society woman, desires to make a rich match for her daughter, Helen, who is engaged against her mother's will, to Lieutenant Tresham. The South Africa War breaks out and Tresham goes to the front. Some months afterwards he is reported killed. Chester meets Helen, falls in love with her and, with the aid of Mr. Mintoe, a friend of the Harcourt's, carries on an ardent courtship. Helen at first refuses him, but at last yields to the wishes of her mother and marries Chester. A year afterwards Tresham, who has only been wounded, turns up, begs Helen for a last meeting, which she grants. She tells Tresham she loves him and always will, but will remain true to her husband and vows. Their conversation is overheard by Chester, and his love for Helen is so great that he resolves to free her that she may be happy with Tresham. Leaving evidences of having destroyed himself, he disguises himself and disappears. Later, he hears of Helen's marriage to Tresham, and is happy in the knowledge that she is happy. After a lapse of five years, warned by his doctor his heart is in bad condition, Chester is seized with a desire to see Helen once more. He visits his old home, sees her through the open doorway with her husband and child, and as he is leaving is stricken with heart failure. They discover him and he has just strength to kiss Helen's child and give them his blessing.

"DAVID GARRICK" (Special—Two Parts—August 11).—At the theater, Ada Ingot watches enraptured, the acting of David Garrick in Romeo and Juliet. He notices the girl in the audience, and after the play, fascinated by her beauty, watches her leave the theater, accompanied by every evidence of wealth and social position. With a sigh, he realizes she is not for him. Ada's father discovers her infatuation for Garrick, and insists she put him out of her mind, as he wishes her to marry her cousin, Chivy. Ingot then promises Garrick a large sum if he will leave that part of the country. The actor coldly refuses, then says, "Invite me to dinner with your friends and I will endeavor to cure your daughter of this fascination." At the dinner, Ada is shocked to note Garrick's boisterous behavior and the fact that he is apparently drinking excessively She speaks pleadingly to him and Garrick nearly loses his control, but manages to go on with the despicable part, although his heart urges him to tell Ada the truth. At last the ordeal is over and Garrick returns home tired and heartsick, leaving Ada miserable and her father regretting the whole affair. Later in the evening, Smith, one of the dinner guests, tells Ingot he just saw Garrick and that the actor was not intoxicated in the least. Ingot shame-facedly admits the truth and he and Ada hasten to Garrick's home to make amends. In appreciation of the actor's sterling qualities, Ingot says, "Mr. Garrick will you do me the honor of accepting my daughter for your wife?" As Ada and Garrick clasp each other in their arms, Chivy enters and almost faints at the sight.

"Hallberg"

TALK NO. 37

Fifth Avenue Fake Stores

I copy in part the following from an editorial in a New York paper:

"Thanks to the activities of the Fifth Avenue Association, we have witnessed the elimination of many swindlers who have been conducting bankrupt, fire and auction sales—of course, it is the desire to get something for nothing that leads the shopper into the traps set by these store keepers; but the swindlers are always so bare-faced that it is difficult to see how a person of average intelligence could be hoodwinked so readily. **The time has NOT come for dollars to be sold at ten cents apiece.** Economy lies in getting the best possible value for one's money, but economy can not be better practised than by patronizing the shops of the reputable merchants who tell the truth about their wares they offer for sale."

Say! Mr. M. P. Man, how does this strike you?—even in this large city, where every purchaser is supposed to be smart and wide-awake there are fakers on this swellest business avenue in New York—have a care where you place your confidence. When you are away out from the supply stores your chances of getting stung are twice as great—it costs you no more to do business with HALLBERG and then you are sure that you will get the right goods at the best price.

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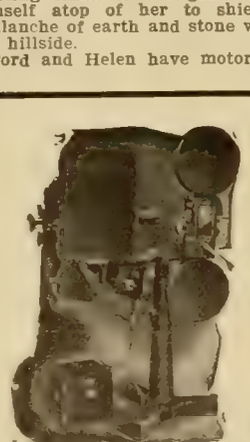

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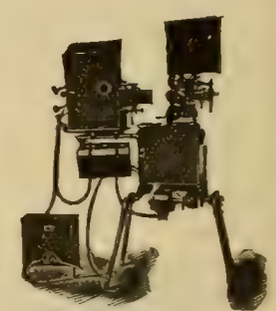

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Ingot, chuckling, applauds as though he were at a play, and gives the couple his blessing.

"THE NEW STENOGRAPHER" (August 12).—The firm of Brown and Robinson, real estate dealers, advertise for a new stenographer. Lucille Montgomery, a scrawny old maid, but an expert worker, replies, and is engaged. Her employers and Cutey, their clerk, admire her work, but they question whether it repays them for having to continually look at her awful face. One morning she fails to appear, and sends her niece, Lillian, with a note, explaining that the girl will make a capable substitute. As the niece is an absolute and radiant beauty, as well as being a wonderful stenographer, joy reigns supreme in the office, and immediately Mr. Brown invites her out to lunch. Robinson, his partner, proclaims his sincere admiration, and showers attentions upon the girl. Cutey, the clerk, also becomes very busy in the adoration line, causing considerable jealousy. Secretly all three men hope that something will happen to prevent Lucille from ever returning to the office. The fascinating stenographer does not reciprocate any of the love-making, a fact which puzzles the three greatly. Some time later, a weazen, sawed-off, funny-looking specimen of manhood enters and asks for the new stenographer. When she appears, the freakish-looking individual opens his arms, the beautiful typewriting queen madly rushes into them, and then she introduces the little fellow to the three business men as her husband. They faint dead away. After their recovery, Lucille, of the funny-face, enters and endeavors to soothe the broken hearts of the disappointed lovers. Her face restores them to norman mentality, and after the departure of Lillian and her husband, the three men feel even Lucille's face is a great blessing in disguise as they fully realize they will be immune from her wiles.

"THE HORSE THIEF (August 13).—With a bunch of other cowboys, Jack Raynor is traveling the range on a fence-repairing expedition. They stop to repair a broken section, and in the course of their labors, an old quarrel breaks out between Jack and another cowboy called "The Sullen One." During the fight, Banks, a foreigner, in the country only a short time, approaches the group, and seeing the cowboy's fresh mounts, takes Jack's horse, leaves his own exhausted animal in its place, and resumes his journey at full speed. The boys are all so absorbed that no one notices the incident until they return to their horses. Then, catching sight of the fugitive in the distance, all give chase, and the man is stopped with a lariat in a very effective manner. The foreigner begins to realize he is in serious trouble, for the crime of horse-stealing is one of the worst offenses a man can be guilty of in that section. The boys find the sheriff is away, and the spirit of the wilder West still being extant, the cry of "Lynch the horse thief" goes up. Banks is accordingly led away volubly protesting he did not take the horse with the intention of stealing it. Fortunately for him, Sally, the sheriff's daughter, learning of the boys' intentions, arrives on the spot in time to prevent the lynching. She questions the frightened man, who explains that he was in urgent need of a doctor and that was why he had taken such desperate measures. She also learns the reason of his haste, and convincing the boys a doctor is needed at once, all dash off to town. The physician is escorted to Banks' cabin just in time to welcome an addition to the Banks family. In partial atonement for their error and hasty action, the boys take up a collection among themselves, and present it to the happy father.

"POLISHING UP" (August 14).—Personal criticism is the cause of a severe quarrel between Bunny and Flora, his wife, and both, unknown to each other, decide to "polish up" their manners and appearance. John "dolls up" in silk hat, cane, etc., and while out walking, flirts with two pretty girls, Maude and Belle, who invite him down to Orange Beach on the following day. Greatly to his delight, his wife informs him she is going to visit her sister, although she really intends to visit Orange Beach to "polish up" a bit, acquire the latest fashions, etc. The following day John goes to the beach and takes Room 17 at the hotel. He meets Maude and Belle and they indicate that their room is just across the hall. Meantime, Flora arrives and registers under the name of "Evangeline Gray" in room No. 16. She sprains her ankle. The doctor attending her pats her hand soothingly and she coquettes with him. She becomes acquainted with Maude and Belle and all swap confidences concerning the "Old Dear in the next room", and the "Nice young Doctor." The girls suggest they have a little supper party with "Evangeline," and the doctor, so that evening, Bunny, with his arms around the two girls, enters Room 16 and confronts Flora, whose hand is being affectionately petted by the doctor. Flora keels over in a faint while John sinks into a chair, exclaiming, "My Wife!"

For a while serious trouble is threatened, but at last the confusion subsides. Flora and Bunny deciding it "is Six of One and Half a Dozen of the Other," begin to see the humor of the situation. He suggests they have the party just the same, and proposes a toast to their new friends.

"THE WHEAT AND THE TARES" (Special—Two Parts—August 15).—In a game of cards, Stillwell, a young Southerner, incurs the hatred of Collins, an unscrupulous scoundrel. Seeing a chance for a double revenge, Collins goes to LaVinge, father of Edith, with whom Stillwell is in love, and demands payment of an old gambling debt. The old man has not the money, and Collins, by threats and cajolery, induces him to agree to give him his daughter in marriage, thereby cancelling his indebtedness. Edith, although disliking Collins, consents to marry him for her father's sake. Later, Stillwell is accused of killing old LaVinge, and Collins, on the witness stand, testifies he saw Stillwel strike the fatal blow. Stillwell is found guilty and sentenced. Now that her father is gone, Edith pays up his debt by turning the plantation over to Collins and refusing absolutely to marry him. While in prison Stillwell, receiving letters from home, gets the idea of writing the Uncle Eben series of stories, which become very popular. Black Bart, a road agent, the man responsible for old LaVinge's death, is hounded by the law. He finds protection in Edith's home temporarily, and learns from her Stillwell is serving sentence for a crime which he committed. Bart leaves his hiding place, is seen and fatally shot by the officers. Dying, he confesses to the killing of old LaVinge. Stillwell is at once freed, and in disguise returns to his old haunts, where he plays a game of cards with Collins, and wins the plantation back from him. He then reveals his identity and has Collins arrested for perjury. Stillwell and Edith are married and live quietly on the beautiful old Southern plantation over which there had been so much contention.

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SELIG.

WILLIE (Special—Two Parts—August 10).—Willie Clark is in love. His girl, Jane Fetherly thinks a great deal of him also. Willie, whose training has made him a home boy and a mama's pet, fears the loud voice and stentorian tones of Jane's father. Jane urges Willie to take the fatal step and speak to her father, which Willie finally does under pro-

test. Jane's father gives Willie the laugh, intimating that Jane requires a "man" for a husband instead of a "Willie boy." Willie becomes dejected, and upon returning home, finds Jim Rucker, a Texas cattleman, on a visit to his father.

Willie asks Rucker for a job on the cattle ranch, and Jim, having in mind the necessity for entertaining his cowboys at times, thinks it a dandy idea, and engages Willie. Willie departs for Texas, taking with him all the boudoir necessities, including a powder-puff, scent bottle, manicuring outfit, etc. Willie wears a monocle attached to a ribbon, and thinks this to be as necessary a part of his equipment as his hat which, by the way, is a Broadway production, such as cowboys have never seen. The arrival of Jim Rucker and Willie is hailed most heartily by the boys, who at once see visions of sport during the long evenings, with Willie in the leading role. Life for Willie on the "Flying U" ranch becomes an unceasing round of gaiety, with Willie unanimously elected as the "goat." Outside his window in the evening they watch him perform his twilight toilet with powder-puff and manicure outfit. They put up jobs on him, so that when he climbs into his bunk the bottom falls out. As he is scenting his pajamas with toilet water, ready for retiring for the night, they ruthlessly lasso him and drag him out into the moonlight where a violent tossing in a blanket leaves him groaning and bemoaning his unfortunate fate. Night after night his friends, the cowpunchers, awaken him with war dances and blood-curdling yells. They shoot out his lamp; likewise shoot off the neck of his ink bottle. Willie feels despondent and wants to go home. He makes no pretense at being happy, but the friendly cowpunchers of the "Flying U" ranch do not want to lose Willie. He is too good a thing to let go, so they continue to utilize their combined ingenuity, making Willie's life not worth living.

Willie is finally introduced to a lantern-jawed, Roman-nosed, flea-bitten horse, which makes no secret of its intense delight for Willie, on the spot. Willie tries to ride him, but the horse is determined he shall not. The restlessness of the horse is abetted by the actions of the cowboys, so that the brute finally runs away and lands Willie on his back in the corral. The enthusiasm of the cowboys increases with their successes in making Willie's life miserable. There seems to be very little work done on the ranch, except the entertaining of Willie. Jim Rucker does not officially recognize the baiting of Willie, but keeps out of the way, so as not to interfere.

The horsemanship exercises of Willie are screams. The cowboys pretend to help him, but irritate his horse and make it perform antics which drive Willie into a frenzy of terror. Willie tries to run away from his tormentors, but they lasso him and drag him back. He wants to obtain a closer view of the cattle, so one of his tormentors drags him at the end of a lariat through the herd and into a pond where Willie splashes and splutters and narrowly escapes from drowning. Then the worm turns. The cook is the first one to receive the brunt of Willie's displeasure. Willie pounces on him, pushes his head into a flour basin and treats him violently. Willie accumulates a pair of "6-guns" and starts on a rampage. He huddles the punchers together and makes them dance and do acrobatic stunts. He chases them around like a flock of hens. He has everybody on the ranch on the run. They develop bursts of speed which would be a credit to a marathon. Willie loses his eye-glass, and his pink complexion assumes a deep brown hue. His carefully preserved toilet preparations are thrown out of the window. Everybody on the ranch jumps sideways when Willie comes into view. In a short time he is the boss of the job. Willie completes his career of conquest by ducking the punchers, one by one, in a horse trough. Rucker, who has evaded responsibility in the affair, is treated to a short dose of a popular medicine by Willie until he begs for mercy. From a "lah-de-dah" Willie, the hero of the picture becomes transposed into a weather-beaten, muscular cowpuncher; so that Jim Rucker finally wires back to the Clark home, as follows:

"The kid is O. K. He has licked every puncher on the ranch; he has borrowed money enough from me to buy a hundred head of cattle and starts east tomorrow to marry the girl. Don't keep him long; we need him out here."

There is rejoicing by Willie's father, who goes to confer with Jane's pa. Willie comes back home a different young man, and his people are proud of him, while Jane likes him better than ever. So they are married.

NAN'S VICTORY (August 15).—Jack Haldane, a clever young artist, but without wealth, is desperately in love with Irma Keith. Irma is the spoiled darling of indulgent parents and a society queen. The admiration of her many suitors has turned her head. She plays the part of a coquette in society, and few realize that beneath her veneer of selfishness, she possesses a woman's heart. She tells Jack she will not marry a poor man; so he determines to go away to the seashore where he will not be tormented by the sight of her beautiful but coquettish self. Jack departs, and at the seaside meets Nan, a fishermaid, who assists her father with his nets. Jack goes with them on their fishing trips and becomes interested in a friendly way in pretty Nan, who proceeds to fall in love with Jack.

Irma misses Jack, and tires of the flattery and homage of her admirers. Her better nature asserts itself and she realizes her unjust treatment of Jack. She suddenly awakens to a sense of her deep love for Jack, and impulsively decides to follow him to the fishing village. She finds Jack in the company of Nan, who is innocently forgotten by Jack in his joy at again seeing Irma. Nan's heart is torn by jealousy as she witnesses the joyous companionship of Jack and Irma. When she sees them in a loving embrace, her jealousy turns to frenzy, and she resolves that Irma shall not take Jack away from her. The hotel in which Jack lives and in which Irma is stopping, catches fire at night. There is great excitement in the village and the entire building is apparently doomed to destruction. The limited fire-fighting facilities of the village are of no avail against the raging conflagration. One by one the guests stagger out through the smoke and flames, and finally Jack makes his appearance. Nan is among the spectators and is greatly relieved at his escape. Jack, however, immediately looks about in search of Irma and not finding her, declares heroically that he will re-enter the blazing hotel and rescue her. The men believe this would be suicidal, as the whole interior seems to be a mass of fire. They restrain Jack, who struggles violently to escape. Nan bravely rushes into the burning building and saves Irma, realizing that her great love for Jack would rather see him the husband of her rival, than that he should be forever be unhappy through having lost his sweetheart.

"MELLER DRAMMER" (August 14).—Goldie, the bright young daughter of Farmer Meadows, is engaged to marry Harold Montaine, a romantic young farm hand. Along comes Jim Bludsoe, a regular villain, whose polish and citified manners impress Goldie so that she is induced to elope with him. Harold is heartbroken, while farmer Meadows turns his daughter's picture to the wall. Harold swears vengeance and after a hearty meal, starts on the trail of the villain.

Two years later Goldie is living with her infant child in abject poverty in a western mining town. Jim illtreats her, and tears up the marriage certificate which he throws out of the window. However, Dennis Casey, the low comedian, saves the pieces. Tom Dalton, a big-hearted miner, saves Goldie from a beating when Jim tries to indulge in this pastime. In the fight which follows, Jim stabs Tom, and apparently kills him. Jim then goes through a lot of cold-blooded stage business, lights a cigarette and flicks the ashes in the face of the prostrate man, and sets fire to the cabin to destroy evidence of the crime. But Tom is not dead, and the faithful Dennis rescues him.

Harold is at last on Jim's trail. Jim learns of his pursuit and engages Indians to ambush him. Harold with his trusty gun, kills all the Indians and follows this feat by shooting Jim and five other desperadoes with one bullet from his revolver. One stormy night Goldie returns home. Farmer Meadows forgives her after Dennis and Tom arrive and exhibit the marriage certificate. They vouch for her good conduct and when Harold follows them shortly all ends in true melodramatic style with everybody happy.

"THE DAY OF THE DOG" (August 14).—A lively little comedy which tells the story of a cur dog that was given a home through the finding of a stick of dynamite.

THE FAMILY RECORD (August 12).—Daniel Segram, dressed in the garments of a sea captain, and showing evidences of having plenty of money, wanders into a second-hand book store, picks up a family Bible and is shocked to find his own death record written there. The book seller notes his astonishment and they become acquainted. Segram tells his story.

"Jane Collyer and I were both orphans. My employer, Hatch, was in love with Jane, but she accepted me and we were married. The brute discharged me and I was unable to obtain other employment for some time. My wife bought this Bible in which to inscribe our family record. One day I shipped on a vessel bound for the tropics. My wife begged me not to go, but I felt there was nothing else for me to do. Our ship went down in a terrible storm and I was cast away on an uninhabited island. A box of books which washed ashore from the wreck saved me from going insane, as I had something to distract my mind. I discovered that the island waters were a veritable treasure house of fine pearls. For thirty years I read and re-read the old books, lived like a savage, and spent my time in gathering pearls, the finer ones of which I made into a necklace to take home to my wife in case I might be taken off by a ship. Finally I was rescued. On coming back to civilization, I found everything changed. The old landmarks had vanished. The buildings I knew in my childhood were torn down. Where my home stood is an office building. My wife and friends have gone away, and I do not know where to find them. This Bible is the first trace I have found."

The bookseller examines the record of the Bible and sees the recorded marriage of Daniel Segram's wife with Hatch. The name of the clergyman who performed the marriage is also given. Daniel traces his wife through the clergyman, who accompanies him to the poor-house. The old woman is overcome with joy. She explains that Hatch treated her brutally and she obtained a divorce. She had married Hatch to escape starvation. After leaving him, she sold everything, including the Bible, to buy food. Then she was taken into the poor house. Daniel clasps his old love in his arms while a smile shines through his tears. From his pocket he takes the pearl necklace and places it around her neck, and the minister remarries them.

LUBIN.

"HE WANTED WORK" (August 11).—John Jackson is driven from home with a promise that unless he brings some money back he will have his heart carved out. Mandy acts as though she meant it, too. He tries for a couple of jobs, and gets one as a hod carrier on a new building, but the Irish contingent refuse to work with a black man and he is chased away. He stumbles on a suitcase lost by an actor and tries to pawn it, but only succeeds in getting kicked out. The suitcase contains wardrobe and John gets the brilliant idea of making up as an Irishman and getting that hod carrying job after all. Things would have gone nicely had not one of the workman, wetting down the bricks, playfully turned the hose on John as an invitation to a scrap. That washes off the make-up and the deception is exposed. John starts to run but a couple of bricks reach him before he is gone far and presently he is buried under the pile of bricks which has been moved from where it was to where John is by the angry hod carriers.

THE COOK NEXT DOOR (August 11).—Nora, a cook becomes the heiress of a distant relative. By the terms of the will she must live in the testator's house. As the house is in a fashionable district and as it is known that she has been a cook, her reception is mild. A paragraph in the paper gives her a hint and she decides that if they have been looking for a cook she'll give them the sort of cook they have been expecting. Then the people next door decide that she shall be invited to a party where she will be shown up. Nora accepts but her appearance is a surprise to all. The host proposes to her, to the great distress of his two daughters, but she shows that her heart is true to the policeman she is engaged to.

THE DOWNWARD PATH (Special—Two Parts—August 12).—Henry Bliss, a retired millionaire, has a wild son, Warren, whose escapades become so notorious that the Bliss family declares they will give him no money outside of his allowance. Warren, desperate, forces the drawer of his father's table, gets the combination to the library safe, and steals money. "The Rattler," a veteran crook, on a scouting expedition, looks in the library window and sees the boy take the money. "The Rattler" also notes that Warren places the combination card in his pocketbook. The crook follows Warren and sees him enter a gay cafe.

Hurrying to his shabby flat, "The Rattler" finds his daughter, Olga, who assists her father in his crooked deals. He urges Olga to go to the cafe, meet Warren, dazzle him and get a copy of the safe combination from his pocketbook. As the girl is eagerly starting for the cafe, Felix Kirk, a convict who has just completed a term for burglary, comes in. He has decided to get a job and go straight, so that Olga and he can marry. He begs the girl to give up her work. Olga promises to think about it when she has finished this job. The girl goes to the cafe, meets Warren through some friends and by a clever ruse obtains a copy of the safe combination without the knowledge of Warren.

The next evening "The Rattler" enters the Bliss residence and starts to rifle the safe in the library. Father and son come home unexpectedly and "The Rattler" is trapped in the library. Bliss is in a rage over the discovery that Warren has taken money from the safe. During a violent scene, Warren kills his father. "The Rattler," having seen the murder, then attempts to escape. In an exchange of shots between "the Rattler" and Warren, the former is wounded in the leg, but manages to escape from the house and get to his flat. Warren calls the police and tells them that his father was killed in a fight with a burglar they discovered rifling the safe. The next morning, Olga calls Felix from his honest job. "The Rattler" is unable to walk and he must get rid of a box of jewels he took from the safe. Felix is persuaded to take the swag to

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a "fence." At the "fence" Felix is arrested in a raid, the stolen jewels found on him, and he is accused of the Bliss murder. The shadowgraph is worked in the third degree. Olga and "The Rattler" finally succeed in freeing Felix of the murder charge, and "The Rattler" gives himself up for the robbery. Warren weakens and confesses.

"THE HEART REBELLIOUS" (Special—Two Parts—August 13).—Bart Wendel, a paymaster for the Western Ore Company, leaves his Western surroundings for a vacation. In the city he falls in love with Helen Burns, a young woman who, through the influence of her unscrupulous father, is an adventuress. Pursuing her father's directions, she leads Wendel to believe she intends to marry him, and at the same time accepts large sums of money from the unsuspecting lover. Wendel finds out Helen's intentions. He is a stern, uncompromising man and really being in love with Helen, quickly puts an end to her trickery by carrying her away by force from her apartments and forcing her to live up to her agreement to wed him before he returns West. When he reaches the West he has with him a sullen, resentful wife.

Helen chafes under the domineering methods of the man who has determined to make her conform with his way of thinking. She writes her father telling him of her whereabouts and dropping broad hints that a burglary of the safe in the office, containing a large amount of money, would be very easy to accomplish. Meanwhile Wendel continues to rule Helen with an iron hand, not treating her unkindly but determined to break her stubborn spirit. In the bare little office of the isolated ore company, Helen is virtually a prisoner; she grows more and more desperate and one day she escapes. In her flight through the woods she falls over a cliff and is dangerously wounded. Wendel nurses her back to health. She is so changed by his kindness that gradually shame, remorse and the desire to love succeeds her former selfish, unprincipled traits. Finally they are reconciled and start to live an entirely different life.

One day Helen's father appears at the plant, instead of his former helpmate in dishonesty he finds an entirely changed woman. Helen refuses to give him any assistance in robbing the safe. He angrily shows her the letter she has written him and, using this as a lever, defies her to prevent him carrying out his dishonest intentions. Helen is terrified. She can say nothing to Wendel, because she knows her father would betray her secret and she would lose the love of her husband for good. For two days she remains in a constant state of terror. Then her father, with the assistance of a treacherous employe, enters the office in the dead of the night, covers Wendel with a revolver and proceeds to rob the safe. A desperate struggle ensues and, in order to save her husband's life, Helen drives her father from the place at the point of a gun. Wendel, badly wounded, is tenderly cared for by his devoted wife. Her bravery has convinced him of her loyalty and love and the future opens bright for the happy couple.

"LATIN BLOOD" (August 14).—Gains, an Italian gardener, is an employee on the estate of the rich and beautiful Lucia. His emotional nature makes him fall madly in love with the mistress but his dull brain prevents his realizing how ridiculous his passion really is. Lucia does not suspect this feeling toward her so her kindly disposition leads her to show him slight attentions. Gains has a sister who is devoted to him and, being like himself of low intelligence, believes with him that his infatuation for Lucia is not hopeless. Knowing Lucia's love for flowers Gains carefully selects the choicest blossoms of his own culture and sends them to her. Pleased by this little thoughtful attention, Lucia sends for Gains and thanks him. He misinterprets her motive and decides that the time to make a formal proposal has arrived. He dons his best clothes and starts for the mansion.

Meanwhile Lucia's English fiance, a young nobleman, has arrived at the villa for a visit. Gains arrives at the villa just in time to witness an unmistakable love scene between Lucia and her fiance. Brokenhearted he returns to his humble home where Rosa is waiting for the news. His grief and her disappointment combine to produce an abnormal mental state. She proposes to kill both the lovers but her brother sternly forbids it. Then, unknown to him, she conceives a scheme for ridding her brother of his rival. A hot-blooded admirer of hers, Tony, is chosen as the instrument. She seeks Tony and tells him that an English stranger has insulted her and made an appointment to meet her that night at a summer house on the grounds of the estate. She urges Tony to go in her place and when the Englishman comes, avenge her. This he consents to do and she takes him to the place and conceals him.

Then having ascertained that the Englishman is living at the village hotel she finds a messenger and dispatches him to the hotel with a decoy note signed with the name of Lucia, and asking for a meeting at the summer house. She does not realize that the forgery is too crude to deceive. Her brother has left the house to seek consolation at a drinking place and she decides to send him a note, summoning him to a spot near the ambush, where she has arranged to meet Tony after the assassination, and dispatches this by the same messenger. The messenger, in a befuddled condition, mixed the notes and Gains, receives what he believes is a summons from Lucia. Rosa goes to the appointed place to wait. The Englishman, receiving a cryptic message which puzzles him, goes to solve the mystery and meets Rose. He asks her if she knows anything about the note. She sees that it is the one intended for her brother and slowly the realization of the mistake comes to her. She rushes to the summer house to warn Tony but on the way she meets him slinking out of the grounds. He tells her that she is avenged. As she flies to the summer house she sees that her trap has caught her own brother.

"THE PUNCTURE PROOF SOCK MAN" (August 15).—John Tomkins, the inventor of a puncture proof sock, is so enthusiastic on the subject that he can think and talk of nothing else. While engaged in his office with a customer, he receives a message from his wife requesting him to bring home her new evening gown without fail as she must wear it at a reception she is giving that evening. Tomkins secures the gown but on his way home he meets an acquaintance. He immediately begins to talk socks and by way of demonstration he pulls off his shoes, which he places on the rail of a viaduct and promptly knocks it off in one of his extravagant gestures. The shoe falls on the head of an Italian organ grinder who thinks it was thrown from an office window above. He rushes into the building and goes from office to office, seeking some one with only one shoe. The shoe is tossed about from place to place and Tomkins follows close on its trail but does not overtake it until a tramp finds it and throws it in the water. In the meantime the guests arrive at the Tomkins house and Mrs. Tomkins is on the verge of nervous prostration waiting for her gown. The guests leave in disgust before Tomkins arrives. Mrs. Tomkins has hysterics. Tomkins writes up an ad for his puncture proof sock and puts it on exhibition.

"THEY BOUGHT A BOAT" (August 15).—Jack Burns and Billy Hale buy a motorboat. Having more enthusiasm than nautical knowledge, they invite their friends for a trip. Swelled with the importance of ownership, they invest in gorgeous uniforms and engage a cabin boy who weighs three hundred pounds. They are about to make a trial when the government inspector warns them that they are lacking in necessary equipment, such as life preservers, fire apparatus, fog horns, lights, etc. They buy enough equipment to sink a battle ship and when it is all loaded on the launch with the cabin boy on top it comes near swamping the boat.

They put "out to sea," however, and their friends watch them from the shore. They discover that the boat leaks and a panic ensues. They try to bail the water out with tin cups while the cabin boy puts the pump hose overboard and pumps water into the boat. The water gains rapidly and they yell loudly for help. An old sailor wades out to them to see what is the matter and tells them that they are aground in about ten inches of water and they had better walk ashore. They return to their room wet and disgusted, discard all that savors of nautical atmosphere, and decide to buy a croquet set.

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MELIES.

"THE FAMILY OUTING" (August 4).—The Jones' start out on a picnic much against the wishes of father Jones. He realizes only too well what it means when one has twelve children. They hire a cab which is as old as the horse he drives. After all getting into the cab the poor old horse refused to pull, so Father Jones has to get out and walk and also carry the lunch basket, which weighs considerable. A new start is made, then trouble begins in earnest. The shafts of the rig pull out, one of the wheels comes off and after a long walk without using the contents of the lunch basket they return home, where Father Jones is given a severe lecture regarding the unappreciativeness of man.

"EASY COME EASY GO" (August 4).—Two maiden sisters make a bargain with a truckman to move them from one room to another. They do not tell him that their room is on the second and the other room is on the sixteenth floor. The elevator refuses to let the truckman take the furniture up in the car, so he tells the sisters unless they double the price he will move the stuff back again to the second floor which he had brought up to the sixteenth.

In the meantime a new tenant has moved some of his furniture into the second floor room. The truckman having received his increase in pay and not noticing the new furniture starts taking it to the sixteenth floor. The new tenant, believing he is being robbed, calls in the police, who make the truckman cart the pieces back to the second floor and

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also make him pay $10 to have the piano tuned as they feel his rough handling is responsible for its peculiar tone. The truckman is so disgusted he returns to his cart, putting up a sign, "For Sale, Cheap."

"THE SHIELD OF INNOCENCE" (Special—Two Parts—August 6).—Gilbert Darman loved a rather sporty woman and when he found out her true character and the fact that she was betraying him with another man he killed himself. His twin brother swore to avenge him and when the woman settled down to lead a respectable life with her innocent daughter he set out to win the girl's affections. When the mother discovered his identity his revenge was complete as the girl was dying of love for him and he refused her. In the end her innocence touched him and he returned to her at the mother's prayer. The mother went out into the world to repent her former life.

"A MOTHER'S ERROR" (August 5).—Fifteen years had elapsed since Mrs. Coleman's son had been kidnapped by the family butler, who took this method of revenge for being discharged. John Gilbert, poor and out of work, answered an ad in the paper, which brought him to Mrs. Coleman's home, and he secured the position. He had received the wrong kind of training since childhood and when he saw a safe open the temptation was more than he could resist. Mrs. Coleman caught him in the act and getting a revolver, shot him as he was about to escape. The next day a letter came from the detective agency who had been trying to locate her missing son, stating they had learned he was alive but in very poor circumstances and was using the name John Gilbert. Realizing she had shot her son the mother was heartbroken but the services of a noted physician pulled him through his illness and a happy reunion resulted.

"GRATITUDE" (Special—Two Parts—August 8).—A farmer who owns a very intelligent dog died. His successor, not liking the dog, becomes enraged and shoots him. The dog had become quite attached to the new farmer's little girl and when the latter is kidnapped by a gypsy the dog rescues her and returns her to the parents. The farmer thereupon regrets his past actions and treats the animal kindly ever after.

"ONLY A DREAM" (July 28).—Jerry and Tom, tramps, see a boatcrew out for practice. Jerry had rowed in a college crew in his younger days. They fall asleep and Jerry has a dream in which he again rows in a race which he wins. Suddenly they wake up in the water having been kicked off the pier by a watchman.

"210 VS. 213" (Special—Two Parts—July 30).—Two young men are in love with a beautiful and popular young girl. She favors one but rejects the other. The latter in revenge closes a switch which will cause the locomotive carrying the girl's wounded father to collide with an approaching engine. To prevent the collision the lover lassoes the switch, turns it over and the engine takes the siding, where it runs off the track, crushes into a house and kills the villain.

"A MATRIMONIAL ADVERTISEMENT" (August 7).—A young lady under an assumed name advertises for a husband and the ad is answered by her brother. A meeting is arranged but the latter is unable to keep the appointment and sends a friend of his. It is a case of love at first sight and when the brother learns that the lady is his sister he sees the humor of the situation and blesses the lovers.

BIOGRAPH.

THE MEAL TICKET (August 3).—Colloquially, a "Meal Ticket" describes a means of support and the little show girl was the bread winner for her husky father and brother. When the income of the two was threatened, the brother contrived a scheme, which, strangely enough, resulted in the happiness of all.

THE MAN AND THE MASTER (August 6).—In the strife between capital and labor justice may be submerged in personal prejudice, but through the guidance of say, a higher power, man is brought to regard his fellow as a brother and then is when we find the realization of the true brotherhood of man.

THE DEADLY CHEROOT (August 8).—The cigarmaker fills an order from the "Blow-'Em-Up Society" for a loaded cheroot and a fresh iceman steals the cheroot. The cigarmaker wouldn't mind the iceman lighting it, but he tries to do so in the home of the girl they both admire, and the cigarmaker's efforts to prevent an explosion makes for a lively time.

THEY WOULD BANDITS BE (August 8).—Three cowboys love Broncho Nell without success, but when "Cactus Charley," a "bad man," makes Nell feed and kiss him, they are inspired to be bold, bad bandits, and, being amateurs, they meet an unlooked for finish.

ESSANAY.

"TOPSY-TURVY SWEEDIE" August 10).—Mr. Rhyme, a poet, is distracted at his work by the different noises in his home. To cap the climax his aunt arrives, bringing with her all her pets. She also brings "Sweedie," her cook, who insists on fighting, and a general free-for-all battle occurs into which pie throwing and rolling-pin combats enter. Sweedie finally wrecks the place completely, driving the poet from the house and finally taking possession.

"STOPPING THE LIMITED" (August 11).—Hugh McKinnon, a manufacturer, is angry because the R. R. superintendent refuses to stop the limited No. 19 at Bangor. He refuses to allow his daughter, Nancy, to marry Dan Sawyer, so they decide to elope. They start in Dan's auto and break down near the R. R. station. No. 19 has just stopped for water and they jump aboard. McKinnon sees them board the train, and wires the superintendent that passengers have boarded the limited at Bangor. The R. R. official wires back, "Impossible, if what you say is true, will make Bangor regular stop." The irate father is forced to forgive the couple in order to get proof that No. 19 took aboard passengers at Bangor, but he does so and the R. R. is forced to "come across."

"THE FABLE OF THE MANOEUVRES OF JOEL AND FATHER'S SECOND TIME ON EARTH" (August 12).—Old man Suggs was feeling Kippy one day, so his son Joel, a little short of pocket money, persuades him to sign over all his property to him, and relieve the old gent of all the worry, he said. Shortly after, Joel got a hunch that the old Duffer was a nuisance, so sent him to the home for the destitute. The old man lived there for some time, then decided that Joel, the Fox, has sluffed one over on him. He gets a lawyer and finds that his son's attorney left a loop-hole, and the deeds he held were valueless. Old Suggs then cuts loose and paints the town Green. He turns his son out, then gets married and settles down to take life easy. Moral: Bring up your father so he won't be ungrateful.

"SLIPPERY SLIM AND HIS TOMBSTONE" (August 13).—Slippery Slim takes out some life insurance. Shortly after he decides to see something of the world, and sallies forth. Mustang Pete, his rival for the hand of Sophie, immediately begins to press suit, and when Slim returns, he finds Sophie and Mustang mounting at his tombstone, which they bought with his insurance money. Thinking Slim a ghost, they flee with Slippery in hot pursuit. Slim never hesitates until he proves that he is really alive, thus defeating the wily Mustang Pete and his evident intentions of taking over his homely widow, "Sophie Clutts."

"BRONCHO BILLY WINS OUT" (August 15).—Broncho Billy and the coward are both in love with the scchool teacher at Snakeville. Broncho is accepted, and the coward, mad with jealousy, induces the unsuspecting rival to carry through a mock hold-up. When Broncho Billy appears as a highwayman, the school teacher shoots at him. The coward has left the crowd and fires at Broncho. The girl is held for shooting her sweetheart, but when the coward appears, she accuses him, and backs up her statement by showing that her gun contained nothing but blank cartridges. The coward is driven across the state line, and Broncho Billy, badly wounded in the shoulder, soon recovers and marries the school teacher.

"A GENTLEMAN OF LEISURE" (Special—Two Parts—August 14).—For three months Smith Ellicott has lived in the town of Waverly. He is liked by all, but the fact that he keeps his business a secret and associates with "Old Man Weaver," a suspected murderer, brings criticism down upon him. In spite of the mystery which seems to surround the young man, he is loved by Dolly Fraser, much to the chagrin of Charley Bratton, one of her most ardent admirers. One day, while out hunting, Bratton sees Ellicott give "Old Man Weaver" some money. Bratton immediately hurries to Dolly with the information that Ellicott has been having transactions with a suspected criminal. Dolly refuses to believe him, despite the circumstances which seem to put Ellicott in the wrong.

The next afternoon, Ellicott meets Phyliss, Dolly's young sister. She climbs a tree for a bird's nest and he leaves her to go home alone, as he has a dinner engagement. Here the plot begins to develop, for Bratton engages a couple of crooks to kidnap Dolly's sister and also to waylay Ellicott, the idea being to make Dolly think her young sister Phyliss has been abducted by Ellicott. After a series of thrilling incidents during which there is a mob scene, "Old Man Weaver" rescues Phyllis from the hands of two ruffians. Ellicott escapes and everything ends happily. The mysterious business of Ellicott is cleared up when it is made known that he and "Old Man Weaver" have discovered a substitute for putty, and the money which Bratton saw pass between them was to finance the deal.

PATHE.

PATHE'S WEEKLY NO. 47, 1914 (July 29).—NEW YORK CITY, N. Y.—United States Battleship "Florida," Admiral Fletcher's flagship, whose big guns helped capture Vera Cruz, reaches New York.

VENICE, CAL.—Prize winners at Bayside Kennei Club Dog Show.

ATLANTIC CITY, N. J.—Army and Navy Medal of Honor Legion of the United States of America.

NEW YORK HARBOR, N. Y.—George R. Meehan breaking record in the Tribune Marathon swim, from the Battery to Sandy Hook. Distance 22 miles. Time, 7 hours, 18 minutes.

SOFIA, BULGARIA.—Anniversary of Saint Cyril celebrated in presence of the Royal Family of Bulgaria.

BUC, FRANCE.—Latest invention, consisting of a pneumatic chest protector and helmet, for protection of aviators, is given severe tests.

GRAVESEND BAY, N. Y.—International Sailing Canoe Race between United States and Canada, won by Leo Friede, American defender.

HUDSON RIVER, N. Y.—Miss Dorothy Bauer, 14-year-old girl, accomplishes marvellous feat of swimming from Nyack to Tarrytown. Time in water, four hours.

JERSEY CITY, N. J.—Lightning bolt starts spectacular night fire, destroying a large cooperage plant.

LYONS, FRANCE.—Grand Prize Auto Race held under the auspices of the Automobile Club of France.

DENVER, COL.—Annual Convention and Parade of Benevolent Order of Elks.

PICTURESQUE GAGRY (SOUTHERN RUSSIA) (August 3).—The architecture of Southern Russia is thoroughly disinctive and the rambling grey stone palace of the Prince of Oldenburg, with its extensive grounds and well-kept drives is a gem that is greatly admired by the tourist. In the great park, quiet even in mid-day, one sees the various shrubs, flowers, trees, etc., of this beautiful country. Gagry is one of the oldest of the Russian provinces and the ruins of its old fortifications fill the spectator with wonder and awe. Not the least of the curious spectacles are the ruins of an old church which dates back to the sixth century.

The Russian takes great delight in the military and the Cossack escort, a fine body of horsemen, is the pride of the Prince of Oldenburg. In the village when the day is done the natives, always lovers of music, take great enjoyment in the National dance called the Lesginka.

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STERLING.

THE CIRCUS (July 20).—The villagers and village boob prepare to see the circus which has just arrived in town. While one of the elephants is taking his bath the boob annoys him. Bill, the trainer, warns the boob, but too late—the elephant has taken a quantity of water in his trunk and gives the boob a bath.

The boob tells the manager, who is a rival of Bill for the love of one of the performers. They get into an argument. Bill throws the manager into the water. The manager swears revenge and exits. Bill ties one end of a rope to the elephant's harness and the other end to the lemonade stand outside the circus tent. When the elephant walks off, he pulls down the stand and throws lemonade over the manager.

Meantime the show is going on in the tent. The audience is disgusted and commence to throw rotten vegetables at the performers. Then the fire appears. Everything seems well until he takes a drink out of a bottle which he supposed to be filled with water. His assistant, when filling the bottles, made a mistake and poured gasoline into the bottle. The fire-eater spits the gasoline out. It ignites the flames of hot coals which he uses in his act, setting fire to the stage. The rural fire department arrives and in attempting to put out the fire nearly drown the audience. Bill and the manager are fighting on the stage and as the people run out, they get the water from both sides.

REX.

CIRCLE 17 (Two Parts—July 30).—Professor Bartoli has incurred the enmity of a secret Italian society. With his daughter he flees to America. As they start to board the steamer, an agent of the society attacks Bartoli and would have stabbed him, but for the timely interference of Capt. Rawdon, U. S. A.

A year passes. Bartoli has established himself as a music teacher in New York, while Anita has a flower stand on the street. Capt. Rawdon, coming home on furlough to visit his mother and sisters, stops at the flower stand to buy some carnations. He recognizes in Anita the girl whose father he saved in Italy. The girl's gratitude, for she too remembers the incident, pleases the stalwart officer. She gives him one of her father's cards and Rawdon promises to see her again.

Reaching his home, Rawdon is welcomed by his family. His mother deciding to give a musicale in honor of his homecoming, he shows Bartoli's card with the suggestion that the Italian supply the music. The mother agrees, writes a note, to which Rawdon adds a postscript inviting Anita to attend the musicale.

Bartoli receives the note and writes directions to his daughter to follow him to the Rawdons.' He goes out and the Italian agent of Guiseppi Draga, leader of Circle 17, enters and changes the address on Bartoli's note.

In this manner Anita is taken by the society. Bartoli worries that she does not appear at Rawdon's and the Captain at last suggests that they go in search of her. After some time they trace her to a dirty dive and after a hard fight kill the villain and rescue the dark-eyed heroine.

THE HEDGE BETWEEN (August 16).—Ella is the idol of her grouchy old father, who seems bent on keeping her a child. Although she has reached her eighteenth birthday, she is under the continual surveillance of a governess. To add to these galling conditions, her doting old father presents her with a large doll as a birthday gift.

In the house next door, Bob is welcomed home from college by his mother. She is the exact opposite of Ella's father, kind and benevolent and proud of her big, handsome son. After greetings are over, Bob wanders out under the trees to smoke. Ella eludes the vigilance of her governess and goes outside to meditate upon her hard lot. She wanders down to the great hedge which separates her father's home from that of Bob's mother. Looking over the barrier, she catches sight of Bob. He sees her for the first time. It is a case of love at first sight. They chat in a friendly manner until the girl's governess bundles her into the house. Bob tells his mother of the girl.

Another meeting occurs. Bob gives the girl a note just before she is again captured by the persistent governess. This note proves to be a plan for their elopment that night. Ella outwits both her father and the governess and the marriage is performed. The grouchy old father takes Bob's mother to task for what has happened. She endeavors to calm his ire. The "storm" is finally quelled by the sight of the two happy young people approaching. The old folks decide that the other is not so bad after all, and we are led to believe that they follow the example of the young folks.

VICTOR.

THERE IS A DESTINY (August 19).—Jack Baldwin, M. D., just graduated, is spending the summer at a sea-side hotel with several of his fraternity friends. Jeanne De Jean and her grandmother live on an island a short distance from the coast. While the old man has a pension, they add to this by selling fish at the hotel across the channel.

One morning Jeanne is seen by Jack and his friends. They admire her beauty. "Sport" Hamlin, one of the party, tries to flirt with the girl. He is cut coldly. On returning to his friends he offers to wager a hundred dollars none of them can do any better than he did Jack, already interested in the girl, takes up the bet. Jack, to carry out his plans, secures a job as a boat man; he believes that his chance with the girl would be better if she thought him in her own station of life. Following this, it is only a matter of a few days before Jacks makes the girl's acquaintance through the grandfather.

Observing Jack's success, "Sport" Hamlin grows envious. After he is knocked down for making an insulting remark to Jack, he goes to the old man and informs him of Jack's deception. Fearing for his grandchild, the fisherman refuses to allow them together again. A week goes by. Jack finds that he loves the girl. The old fisherman is stricken with heart trouble. There is a storm. The girl telephones to the mainland. Jack, with his medicine case strapped to him, swims the channel and revives the old man. Explanations follow, Jack and Jeanne's destinies are fulfilled.

POWERS.

THE BARNSTORMERS (August 14).—A dramatic company, stranded in a small town, owe a large bill at the hotel. The hotel keeper's son has been strongly attracted by the soubrette of the company and they plan to use this fact to their advantage. They offer the boy's parents to take him into their company as an actor if the father will finance them to the next town and cancel their hotel bill. The simple parents are delighted at this proposition. In the next town they have poor success and a great many difficulties. Bills pour in and the hotelkeeper, now box office man, is broke. The trunks of the company are attached, and the old man at last realizes that he is in bad. He breaks with the company and, having no funds, wires home to his wife for money to return. He received an answer telling him and his son that he can walk. They accordingly turn their backs upon their late failure and homeward wind their weary way.

FRONTIER.

MEMORIES OF YEARS AGO (August 16).—When, after thirty years, Willis returns to the little western mining camp, he finds that things have changed greatly since the bonanza days. In strolling about he comes to an old sycamore tree where, years ago, he and Dolly had carved their names. To him it recalls memories.

He and Dolly were practically engaged when Walter, a gambler and a drunkard, stepped in and won her. They were married. Unable to bear seeing the girl he loved with another, Willis left for another state. Later he learned that the husband had, in a drunken brawl, been killed.

As the memories are recalled to him Willis takes his knife from his pocket, and cuts away his name. A little later, on his way to the station, learning that he has an hour before the train is due, he stops in at a saloon to rest. In the back room, the wine room, he sees a drunken, depraved woman. As he stares at her and she at him, they recognize in each other their childhood sweetheart. Picking up his suitcase, Willis slowly leaves, while Dolly swoons on the table a lady that was.

CRYSTAL.

SOME CROOKS (August 11).—Jimmy, a safe blower, start out to rob a [illegible] in which some jewels have been placed. As he is about to make a getaway Gerald, the Gentleman Crook, enter and force him to disgorge. Gerald is on his way out when Vivian, the beautiful Light-Fingered Lady, make her appearance and takes the spoils from Gerald. As Vivian is making her departure, the owner of the jewels comes on the scene of action and calls a policeman. The policeman, however, proves the greatest crook of all. As he is about to make a cleanup, he is caught by a real guardian of the peace. Each crook accuses the other, with the result that all are sent to jail.

WILLIE'S DISGUISE (August 21).—Willie decides to play a joke on his elders. So he dresses up in Pa's clothes and dons whiskers just like Pa's. In the street he plays a trick on a policeman. When Pa comes along he gets the blame. Pa is sweet on the school teacher, Pearl. Pearl likes Pa, but does not like his whiskers, so Pa cuts them off. Willie keeps his on. One minute Pearl sees Pa with his whiskers on and the next with them off. Pearl nearly loses her mind. Incidentally her jealousy is aroused by seeing the supposed Pa with his arms around Arabella. Willie also causes lots of trouble for Arabella and her suitors. However, Pa catches him and Willie "gets his."

GOLD SEAL.

LUCILLE LOVE, THE GIRL OF MYSTERY (No. 15—Two Parts—July 21).—Hugo Loubeque, the international spy, falls into the trap which heretofore he had used to defeat those who opposed him. Plan as a man will, unforeseen coincidences arise which confound reason and place the work of a lifetime at naught. It happened thus with Loubeque. When Lucille learned that Loubeque was to meet Lieutenant Hadley at his (Loubeque's) home, she at once hastened to the rendezvous herself. As she was the first to arrive, she took a look through the house of so many terrors. When she beheld a picture of Loubeque upon the wall, the thought of all his crimes and the bitter hatred of her father overwhelmed her, and she raised her revolver and fired into the face of the picture.

Even before the echo of the report had died away an amazing thing happened. She saw the floor of a bedroom slowly sink out of sight. Had she not known what had already transpired in that house, she would have been, indeed, confounded. Lucille removed the picture from the wall, and behind it found a switchboard. It was from this board that Loubeque controlled all the traps, staircases and sliding ways and floors of the house. Forthwith she tested every switch. One caused a staircase to disappear, while another caused a desk to sink into the floor. No sooner than she had mastered the system of switches than Lieutenant Hadley arrived. In an instant she laid her plan of action. She informed Hadley that Loubeque was not there, but that he would leave on the Golden State Limited that night. Hadley was satisfied and left.

A few moments later Loubeque arrived to keep his appointment with Hadley. Instead of Hadley he found Lucille. As Loubeque leaned against the desk Lucille pressed the proper button and Loubeque fell through the floor with the heavy desk upon him. While he was still in a stunned condition, Lucille crept into the cellar and removed the documents from his inside pocket. An instant later Loubeque recovered and ran after the girl, but he was just one minute too late. She ran to the mouth of the secret tunnel, and just before Loubeque grasped her in his arms she closed down and locked the iron gate. This was her moment at last. She could laugh and jibe the spy, and he was helpless to harm her. But time had not ceased to be precious. Lucille rushed to the railroad station and caught the outgoing train. Loubeque also arrived, but he was too late. Lucille was gone forever with the papers. Returning to his home, Loubeque told Gibson that Lucille was on her way to Washington with the documents, but Gibson thought the spy was lying to him. Each took a sword, and they decided to settle the argument with blood. In the midst of a terrible duel, however, the house was surrounded by detectives, and Loubeque saw that he must escape while there was yet time. In the instant before the detectives rushed in,

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Loubeque took a package from his pocket containing Lucille's costly necklace and handed it to Gibson, with instructions to take it to the Secretary of War. A moment later Loubeque disappeared and the floors of the house tumbled into the cellar, trapping those who had come to arrest a spy.

Lucille delivered the documents to the Secretary of War at Washington, and thus saved the name of her father and of her sweetheart, Lieutenant Gibson. Gibson arrived while Lucille was yet with the Secretary. He fell at Lucille's feet and begged her forgiveness for misjudging her, and she was only too willing to re-establish him again in her heart. That night Loubeque wrote in his diary: "My debt of hate toward Sumpter Love is cancelled, for no hate can outlive love in the man who has known Lucille." Loubeque loved Lucille.

THE LOVE VICTORIOUS (Three Parts—July 28).—Facile as a child, lovely as a flower, the woman takes up her journey along the road to life. She is happy in her innocence because she loves and is to marry Good, her life-long companion. One evening, on her way to a store where she is to purchase material for her trousseau, she is accosted by fawning Vice and smiling Lust. But she shrinks from them in terror. She has not yet made the acquaintance of Evil, but is soon to meet him.

As Woman passes the stage door of a theater, Evil and his first lieutenants, slant-eyed Vanity, and a silver-tongued Flattery, are attracted by her freshness, innocence and youth. Through the cunning offices of Flattery, the Woman is enticed into Vanity's dressing-room. There she is arrayed in costly silks and laces, and she sees in herself the fairy princess of her dreams come to life. After the play she is taken to a cafe. She is dazzled with the many lights and the brilliant colors. She is intoxicated with the glamor and the music, and the hot lips of Evil plant a kiss upon her hand. She forgets the existence of Good, her first and true love. Good seeks her out in the cafe and pleads with her to return home to her mother. But the poison in the wine has penetrated her heart and she turns from Good to Evil with a passing smile.

A year elapses. The woman has lost her freshness. She comes to know the meaning of lassitude in the world of plenty. The false feathers have begun to fade. Evil tires of the wornout Woman and bestows his caress upon Youth, the most recent acquisition to his court of tired gayety. The Woman is outraged at being thrown aside, but through the cunning of Flattery she is cast out of the house.

Woman hastens home and learns that her old mother died of a broken heart six months before. Good again appeals to her, but she is blind to his beauty, and again casts him aside. Now she naturally falls in with Lust and Vice. She knows them this time, and allows them to lead her to the underworld. She drinks the cup of depravity to its dregs. In a low dive of the underworld she again meets Youth, who, like herself, has been cast off by Evil. However, the beholdment of Youth in the talons of Lust causes an awakening in the Woman. In the fallen Youth she sees herself; she realizes what a terrible creature she is, and, like the myriad of others before, she decides to take her own life.

At the crucial moment, when she holds the vial of deadly poison to her lips, Good and Evil come upon the scene and battle for her. The advantage is with one and then with the other. She hesitates and leans over the table. Before her is the old family Bible. Her eyes shift from the death-dealing poison to the holy writ. Long forgotten memories of Good return to her. She sees herself not as an angel of the devil, but as a daughter of God. The scales fall from her eyes, and before her Good is kneeling, her old sweetheart. She shrinks from him as though she might contaminate him. But in all forgiveness and sweetness he takes her up in his arms and guides her to the Great Tomorrow.

TREY O' HEARTS (No. 2—Two Parts—August 11).—The second installment shows Alan alone in the woods, lacking food and all equipment. Judith has meanwhile gone to her camp and sent one of her Indian guides to track Alan. Feeling himself followed, Alan gets more and more nervous. Finally he slips over the side of a cliff and falls into the river. Judith, fishing with the second Indian guide, rescues the young man and has him taken to her cabin.

Rose meanwhile receives a note asking her to visit Alan's lawyers. She finds that Alan is overdue and the lawyer is worried. Trine's spy, Marrpbet, tells him of the note and he accuses Rose of dislovalty. When he starts to ring for a servant to confine her, she pushes the helpless man away, rummages through the desk until she finds papers acknowledging Trine's treachery toward Alan and Judith's plan to kill him at Spirit Lake. Rose immediately starts for the North despite her father's angry protest.

Alan has been deep in the ravages of fever and Judith has nursed him with an awakening love and tenderness. She sends one of the guides to a nearby village for quinine. He proceeds to get frightfully drunk and the next morning she goes after him, cutting the one rose on the bush outside and leaving it near Alan's bed.

He awakes, finds himself alone, and gets up weakly. Judith and her guide pass Rose and the trapper with her unknowingly. When the latter arrives at the cabin Alan thanks the mystified girl for nursing him.

Rose has left her trapper to warn her of Judith's approach. He does, and she persuades Alan to launch a canoe and go away with her. They push off as Judith and her Indian run into the clearing. Alan is almost successful in threading the white water when his paddle breaks and he and Rose are dumped out. They make the shore in safety and Judith is about to shoot him when something stops her. Slowly, her face is buried in her hands, she drifts out of sight. Rose, with her quick woman's intuition, guesses that Judith has commenced to love Alan. Together the two start towards civilization, leaving Judith alone with the guides.

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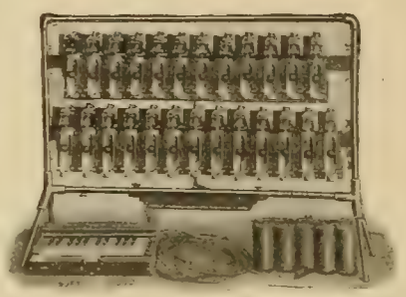

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JOKER.

HER TWIN BROTHER (August 12).—Josephine Brown, expecting to visit the seaside with her Aunt Helen as chaperone, is disappointed when auntie's quarantine upsets their plans. Having no one else she makes up her mind to be a boy for the time being and go alone. At the hotel where "Joe" goes, there is a gay crowd of young people. The girls think "Joe" too cute for anything, and overwhelm him with attentions. The young men think him a sissy, and try teaching him to be a sport.

"Joe's" troubles begin when "he" falls in love with Fred Stark, one of the popular young men. "Joe" butts in on Fred's flirtations, and the girls resent it. "Joe" manages to conceal "his" feelings until he comes across Fred kissing Minnie Hall. She breaks down and bawls. Being unable to stand the strain, "Joe" decides to leave. A letter from Auntie helps matters. "Joe" writes a note to Fred saying that he is obliged to go home, and commending to his notice his (Joe's) twin sister who is to arrive in a few days. Fred promptly falls a victim to Josephine's charms, and they become engaged. When Fred asks auntie for "Joe's" address, so that he can write and ask him to be best man, the fat is in the fire. Josephine is obliged to confess.

WHAT HAPPENED TO SHULTZ (August 16).—Shultz's wife despaired of curing her hubby of his dreadful drinking habit; that is, until her brother, Chauncie Alcut, an actor, came to visit her unexpectedly. Alcut arrived just before Shultz came home. Alcut is dressed to exactly resemble the tipsy Shultz. He then takes his position behind the frame of the large mirror from which the mirror itself has been removed. When Shultz conceitedly goes to gaze at himself in the mirror, Alcut, his double, greets Shultz with his self-same gestures and characteristics. Then gradually Shultz begins to see in his supposed image changes which he is well aware does not belong to his own personality.

Finally these changes become so awfully different that Shultz well imagines he has the D. T's. In terror he rushes to the bedroom raving. While he is hugging wife another deception is played on him. He suddenly realizes he is hugging a hideous baboon. It does not take him long to forswear all strong drink, and later, he proves that his oath was a hearty one.

NESTOR.

ON RUGGED SHORES (August 4).—Mary, the lighthouse keeper's pretty daughter, is betrothed to Jack, the son of a hardy fisherman. Jack's foster brother, Phil, is none too honorable a fellow and, if the truth were known, he has wronged Carmen Felipe, a little fisher girl. The girl appeals to Phil to marry her, but he throws her aside in scorn. She then appeals to honest Jack, and when he remonstrates with his foster brother he is advised to mind his own business.

One night Mary and Jack agree to meet in a cave near the lighthouse. The same night Phil takes Jack's boat and, with two other rough characters, he engages in smuggling a shipload of goods. While Jack is going to keep his tryst with Mary he is waylaid by Carmen who tells him that her father is intoxicated and is beating her mother. Jack goes to her home and gets matters right there. In the meantime Mary has Jack's boat on the water and concludes that he is not coming to meet her.

The following morning revenue officers make an investigation and, as Jack's boat was seen leaving its moorings, Jack is arrested and charged with smuggling. Carmen knows who the real smugglers are and she appeals to Phil to save his foster brother. Phil refuses and threatens Carmen if she informs on him. Carmen's sense of justice, however, overcomes her fear and she notifies Jack's father that Phil is the guilty party and not Jack. This bit of information is set before the revenue men. Phil and his companions are captured, while Jack is released and hurries to break the good news to Mary.

38 CALIBRE FRIENDSHIP (August 12).—Jack goes into the little mining town to get "grub." A letter is brought by a messenger to Bill, saying that his little girl in the east is dying and begging him to come at once. Bill takes from their cache the sack of gold they have saved. Carefully he divides it and is planning to leave the rest, when he discovers that a Mexican has come up and watched him through the window. Afraid, he takes the center from a loaf of bread, stuffs in the gold and puts back the bread. Then he writes that he is going away, but has no time to explain. Jack comes back. Bill is gone. He cannot understand until he finds the note. He wonders at it. Suddenly a cruel suspicion creeps into his mind. He examines the cache. The gold is all gone. Like a knife in his heart comes the assurance that Bill has taken all the gold. But Bill receives a telegram that the child is better, returns to the house and the truth comes out. Friendship is back again on its pillar.

ECLAIR.

THE PRICE PAID (Two Parts—August 12).—Tim Clancy was a politician. He was a contractor incidentally. He wanted and secured, by breaking down a good man's moral code, the contract to build the new city water system. Specifications called for the best. He put in the cheapest. The impairing of the city's health was the result. But Tim Clancy pays for this piece of crookedness—pays dearly. Also the poor victim suffered. And it is all worked into a story of heart interest—action and a forceful climax.

To the end of securing the contract for the city's new filtering plant and water works, Tim Clancy instructs his confederate, Warren, to offer a bribe to George Austen, an upright young office holder who handles the bids. Austen, who is married and has a child, throws Warren out at the mere suggestion of a bribe.

Clancy searches around for other means to reach Austen. He learns that Austen's wife is a "climber," ambitious and longs for an automobile. Through him a local automobile company visits Mrs. Austen and interests her in one of their machines. In time she prevails upon her husband to buy the car. In order to meet the payment Austen accepts the bribe and awards the contract to Clancy.

Time passes. Through the cheap work and grafting done in the erection of the filtering plant, an epidemic of typhoid fever seizes the city. Orders are issued to drink only bottled waters; the poor suffer as a result of this. Austen is panicstricken and his cup of bitterness is added to when his child drinks the city water and is stricken.

Meanwhile Clancy's automobile has run down a child and his daughter, who has fainted, drinks some of the polluted water.

Austen's child recovers, but is left blind to the vain mother and weak-willed father as their punishment. Clancy's daughter dies and the grafter realizes, only too late, that his dishonest methods have brought the hand of punishment heavily upon his head.

"A PEARL OF GREAT PRICE" (August 16).—George Austen and his wife, after fifteen years of married life, find themselves growing apart. The husband so far forgets his marital vows as to pay attention to another woman. A sale is announced at a leading jewelry store of a wonderful pearl. Both the wife and the woman, with whom Austen is infatuated, covet this gem. Austen buys the pearl and leaves his card with the salesman. Naturally thinking it is for his wife, it is sent to her. Austen returns too late to prevent the serious error. He is frantic with worry. The faithful Mrs. Austen, receiving the pearl, realizes at once what has happened and, shutting her eyes to the tragedy in her life, she forwards the pearl to her husband's object of attention. The woman receives it and is overjoyed. When Austen calls he is dumbfounded to find that the pearl has arrived at its proper destination and the selfishness and shallow love of the woman opens his eyes. A quarrel follows and in a rage she returns the pearl to him. Returning home he presents the jewel to his wife and with bowed head realizes that he has been neglecting a pearl of great price at his own hearth.

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BISON.

THE OUBLIETTE (Three Parts—August 15.)—Francois Villon, vagabond, poet and philosopher, and his friend Collin, leave the vagabond camp and start for Paris. En route to that city, Villon's heart is touched at sight of the eviction of an elderly couple from their poor home. Whereupon he empties his own and Collin's purse, pays the Beadle, and then resume their journey. Overcome with the pangs of hunger, they "lift" the purses of a couple of corpulent monks. For this breach of law both Villon and Collin are arrested and thrown into prison. They succeed in overpowering the turnkey and, assisted by Colon, who insists that his friend don the clothes of the turnkey, Villon makes his escape. Collin is tried, convicted and hanged.

At the foot of the gibbet, Villon's farewell to the swinging Collin is interrupted by the entrance of the Chevallier de Soissons. Villon resents the knight's tirade against the corpse of Collin. Fight ensues and the crafty vagabond slays the Knight, using as a weapon a great stone. The rich purse, armor, etc., of de Soissons proves too strong a snare for the impoverished Villon, who quickly changes habilliments with the dead Knight, props the body against the gallows and then continues on his way to Paris.

Phillippa de Annonnay, the fair ward of the Chevallier Bertrand de Pogne, is held prisoner in an inn. Villon chooses this inn wherein to satisfy the cravings of hunger. Here he meets de Poyne Phillips. From her window she sees the entrance of Villon and determines to appeal to the strange knight. An animated discussion between Villon and de Pogne is interrupted by a scream from Phillips. Villon starts to climb the stairs to the gallery of the inn. De Poyne bars the way and a terrific battle with swords ensues. The fight continues up the stairs and toward Phillipe's window, through which the girl reaches as the fight continues on the balcony and stabs de Poyne, who falls to the floor below, dead. Villon conducts Phillipa safely to her castle, then resumes his journey to Paris.

Having dissipated the proceeds of the de Soissons adventure, Villon hies himself to a garret, where he spends his time in courting the muses. Louis XI, the "Prowler," determines to test the loyalty of Villon. To this end, the king hies himself to a dungeon in the bastille, causes the arrest of Villon, then offers that worthy his freedom if he will help overthrow the king. Villon indignantly refuses to purchase his freedom at such a price. Whereupon Louis reveals himself to the poet and presents Villon with a bound copy of his (Villion's) manuscript, which was the first book to be printed in France. Then Louis knights him, bestowing upon Villon the title Chevallier des Loges.

IMP.

"IN ALL THINGS MODERATION" (Two Parts—August 10).—At the beginning of the play one is taken into the Graham family. There is the mother, a timid creature who leads a life of drudgery; there is the father, David, harsh, overbearing in his religious convictions; there is the three grown children, Mary, Winnie and Tom. And in this family we get the contrasts—the man (in the father) who carries his religion too far and the girl (Winnie) who loves pleasure too much. In the house the father is the dominate figure; in his presence there is constrained silence and the children hate it all, though submitting. Then we are taken into the fields and introduced to Winnie's lover, Harry. That night the three children steal out for an evening's fun, returning, all but Tom, before the father enters the house. Tom has had a glass too much, and when he faces his father there is a dramatic scene in which his father tells him he is going to the devil. A cane is raised—the mother steps in and receives the blow.

Mrs. Graham is suddenly taken sick. Graham, taking the matter lightly, blames her sufferings onto the children. The father finds her, later, instructing the children to always obey their father. He rebukes the children for making a fuss over their mother, sends them to bed and turns down the light. There, in the dark room and alone, the mother passes out of this life, glad that it is ended. Time

(Continued on page 870.)

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(Continued from page 865.)

passes. The two girls and boy, tired of their father's preaching, decide to enjoy themselves in spite of it all. Then Harry asks for the hand of Winnie. He is refused by the father, who says that she is to marry a man of religion. The pair elope and go to live by themselves. Tom, the son, leaves home under a cloud. The old man disinherits both of them. Mary, who has shouldered the work left by her dead mother, also marries; and thus the old man is left alone with seemingly no one to care whether he lives or dies. Yet when he is sick Mary comes to visit him, only to be rebuffed.

Winnie, in the meantime, is discovering that Harry is a drunkard. After a brutal assault upon her, she goes to her father to be taken in. The father refuses, telling her her place is by her husband's side. Winnie returns; there is a scene in which the husband, crazed with drink, kills the girl. When Mary and her husband enter the house they discover both the husband and the wife dead. Harry ended his own life on the realization of his act, leaving a note to the old man telling him to preach less and practice more. Years passed by and a child blesses the home of Mary and her husband. This child, unknown to the parents, makes the acquaintance of the old father. And this is the beginning of the regeneration of him. Tom returns, now a man and prosperous. Over the grave of his dead sister he meets his father; and for the first time the old man softens. In the end the regeneration of the father is complete and there is a happy reunion all around.

UNIVERSAL IKE.

UNIVERSAL IKE, JR., IN HIS CITY ELOPEMENT (July 28).—Drummer Jones makes his annual trip West. He stays at the Thatch Hotel, run by Louise's mother. Ike is janitor of the hotel. He and Louise are sweethearts. After the trunks are placed in the drummer's room he unpacks his samples. Louise has been watching from her room. When she sees her way clear, she hides herself in the trunk. When Ike returns with the second trunk, Louisa informs him of her plan. Ike is to lock it up, and they are to elope to the city.

All these preparations are made outside of the drummer's door, who overhears the conversation, but pays no attention to it until he hears a disturbance in the office and inquires of its cause. In the meantime Ike has almost forgotten his last order by Louise, "Not to forget her pet goat." Ike gets it and all three mount the train for the city. At the hotel Louise is missed, and her parents are informed by the drummer of what he overheard. They get the sheriff and start in pursuit. On the train Ike, Louise and the goat are getting along fine until approached by the train newsboy. The goat decides to make a cleanup. As a result the boy and Ike get into a fight.

Louise has trouble with a strange man occupying the upper berth. At last everything rights itself and they arrive next morning in the city. A hotel porter thinks that Ike and Louise are coming to his hotel and grabs their suit case. Ike gives chase with a gun. The old folks arrive and continue the chase. The goat gets sick and Louise and Ike start to take it to a hospital. On the way to the station they meet her mother and father and the sheriff. The sheriff claims Ike as his prisoner. Mother takes a hand and knocks the cop down, gets the pair and starts on her way, leaving the cops much the worse for the battle.

ANIMATED WEEKLY.

ANIMATED WEEKLY NO. 125 (July 29). — "Governor's Day."—New Jersey's executive James F. Fielder, holds reception and reviews the state troops at his summer home, Sea Girt, N. J.

Record Breaking Marathon Swim.—George R. Meehan of Boston wins world's greatest long distance swim from Battery to Sandy Hook, a distance of 22 miles, in 7 hours, 18 minutes—Sandy Hook, N. J.

Oklahoma's First State House.—Governor Lee Cruce breaks ground at Oklahoma City, the final selection of which as state capital ends controversy waged for 25 years—Oklahoma City, Okla.

Forcible Feeding for Hunger Striker.—Becky Edelson, the I. W. W. agitator, arested for her activities in Printing House Square, starts hunger strike on Blackwell's Island, N. Y.

Baby Autos Show Speed.—Spectators are furnished many thrills when miniature automobiles race through the streets of San Diego, Cal. Subtitle, Arthur Bashore, the winner, in his Velie Junior.

Nations Pay Tribute.—Archduke Francis Ferdinand and his consort, the Duchess of Hohenberg, who were assassinated by anarchist while riding through the streets of Farajebo, Bosnia, are mourned by all civilized nations—Vienna, Austria.

The Elks in Denver.—The Benevolent and Protective Order of Elks from all parts of the country attend 50th annual reunion of the Grand Lodge—Denver, Colo.

American Crew Wins at Henley.—Oarsmen from all nations compete in the royal regatta which is won by Harvard of Cambridge.

Will She Bring Back the Trophy?—Commodore James A. Pugh and his 1,800 H.P. hydroplane Disturber IV. on their way to represent Uncle Sam in the International Harmsworth Trophy Race—Cowes, Isle of Wight, England. Sub-title. Most powerful engines ever installed on a motorboat.

Auto Polo Proves Fatal.—Exciting and hazardous game played by daring autoists proves fatal when one of their machines overturns, pinning driver underneath—Portland, Ore.

Beautiful Mermaids Exhibit Skill.—Daughters of Neptune perform difficult aquatic feats for the Animated Weekly—New York Athletic Club, Travers Island, N. Y.

Cartoons.—By the world famous caricaturist, Hy. Mayer of Puck.

MUTUAL FILM CORP.

BEAUTY.

"A SUSPENDED CEREMONY" (August 4).—Judge Lynn is a social climber and decides that his daughter, Trixy, shall marry Archibald Tendervery. There is another reason why the Judge is anxious for the match. He utterly despises his daughter's choice of a sweetheart, Jack Weston. The Judge is entertaining Archibald at his summer residence in Lakeside. Notwithstanding the vigilance of Mrs. Lynn, Jack and Trixy continue to meet. The Judge feeling that his wife is not competent to keep her eye on Trixy, sends for his maiden sister. Aunt Sophie arrives and is appointed guardian of Trixy. Trixy despises Archibald and avoids him as much as possible. Buddy and his father, the Judge, go out fishing in a boat. The day is uncomfortably warm and the Judge, after a time, dozes off asleep. Buddy looks around for something to do and decides to play a joke on his father. He gets a hold of the Judge's line and fastens an old boot to the hook. He pulls the line just enough to waken the Judge, who under the impression he has a bite, reels in his line. The Judge looks at the boot and then at Buddy. He puts two and two together with the result that Buddy gets another spanking.

The Judge rows to shore and the first thing that meets his gaze is Trixy and Jack in a love scene. The Judge, already angry, breaks into a passion when he sees the lovers together. He separates them and threatens to blow the head off Jack if he ever finds him on his grounds. There is the usual tears on the part of Trixy, who is marched off to the house and locked in her room. Aunt Sophie receives instructions not to allow Trixy out. The Judge now decides there will be no more fooling; his daughter must marry Archibald Tendervery and at once. Archibald goes and procures a license. The Judge arranged with the local Justice of the Peace to row over to his house that evening and perform the ceremony. In the meantime Buddy to get even with his father, decides to help Jack and Trixy. He carries Jack a note from Trixy, acquainting him with the situation. Jack writes back and tells Trixy to be ready to elope when she gets his signal. He also procures a license but cannot find the Justice of the Peace. He is much worried. That evening he sees the Justice going towards the lake. He overtakes him and the Justice imparts the information he is going to perform a marriage ceremony over at the Judge's. When they get near the landing Jack informs the Justice that he is one of the parties to the ceremony. At the landing he sees Buddy who promises to help him out. Buddy, by intrigue, gets Aunt out of the house and Jack assists Trixy from the room. They reach the boat, Jack showing his license.

Meantime the maiden sister returns and

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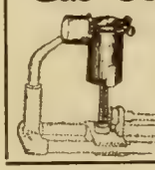
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"Nancy's Husband"—a one Reel Beauty (and a Beauty it *is*).

"A Red Man's Heart" from the Majestic, and on the way there is the

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misses Trixy. She gives the alarm. The Judge and Archibald start in pursuit, but Jack, the Justice and Trixy are on the lake. Jack, fearing they will be overtaken, tells the Justice to marry them. They stand up and the ceremony begins.

The Judge and Archibald come within talking distance and the Judge tells the Justice he forbids the marriage. The Justice goes right ahead. The Judge stands up in the canoe and shakes his fists at them. The canoe is overturned. The Justice is about to say the words that bind the young lovers when Trixy, afraid her father will be drowned, has Jack throw him a rope. The wedding is interrupted. The Judge is pulled into the boat and the first thing he does is to toss Jack overboard. Jack swims ashore and vows he will get Trixy yet.

AMERICAN.

"THE TRAP" (Two Parts—August 10).—Old Buck Sage and his two grown sons operate a moonshine distillery in the Kentucky mountains. Sage's daughter, Nan, is insulted by her cousin, Hank, who in turn, is thrashed by her brother, Bud. Hank, seeking revenge, writes an anonymous letter to the revenue officers, informing them of Sage's illicit distillery. Allen, a young revenue officer, is sent to locate the still and secure evidence. By impersonating a fugitive law-breaker he gains access to the home of the moonshiner, who offers to shelter him as long as he wishes. They conceal their moonshine operations from him, however, and he is baffled in every attempt to locate the still.

Nan is greatly impressed by the detective and he finally decides to play the part of a lover and, by gaining her affections, obtain the needed information from her. The unsuspecting girl is an easy victim of his plan and full of confidence in him, is soon persuaded to betray the location of the still. He immediately writes to his superiors, informing them of his success and entrusts the letter to a boy to mail. The boy encounters the moonshiners, whose quick suspicions are aroused by the appearance of the letter and they repair to the home of a neighbor woman to have her read it to them. Nan overhears the woman as she reads it aloud. She is heartbroken by the discovery of her lover's perfidy but her grief quickly changes to vindictive hatred and she determines to lure the detective to his death. She makes an appointment with him to meet him in a lonely spot and arranges with her brother Bud to lie in wait and shoot him from ambush. Bud conceals himself near the appointed meeting place and awaits the appearance of Allen.

As the time for the assassination draws near, Nan's savage anger cools and her love for Allen begins to overcome her desire for vengeance. Finally, unable to resist her feelings longer, she dashes madly through the woods to intercept Allen and warn him of the plot. She arrives at the meeting place before him and is instantly shot by Bud, who mistakes her for Allen. Bud returns to his home satisfied that he has killed the detective. Allen shortly after discovers Nan, wounded and in a dying condition. With her dying breath she reiterates her love for him and exacts a promise that he will spare her father and brothers.

Allen is filled with pity, remorse and shame by the unexpected result of his double-dealing. He returns to the city, downcast and regretful, and keeps his promise to the dying girl by informing his superiors that he has been unable to find any evidences of guilt.

"THE BUTTERFLY" (August 12).—Two sisters love the same man. He proposes to the more frivolous one and the older one hides her love. Five years pass, the shallow Marie finds herself bored with domestic life and motherhood.

In the meantime Lydia is deeply attached to the children and still carries her love for the man. He naturally turns to her for sympathy, which he fails to get from his wife, but lavishes an indulgent love upon the pettish Marie. He treats her as a child. Marie, bored with domestic life, feigns illness and the doctors order her to a summer resort. A handsome and unscrupulous man appears upon the scene and attaches himself to Marie. The mild flirtation develops into a serious affair and Lydia, though tempted to let it go, and thus get the love of the man so dear to her, overcomes the temptation. She writes Robert to come for them, giving an excuse that Marie is not well. In the meantime the elopement is foiled and Lydia saves the situation without destroying the trust of the husband. Lydia finds virtue its own reward and weeds out her love for Robert.

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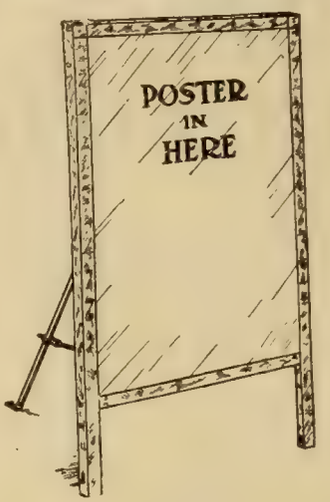

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KOMIC.

LEAVE IT TO SMILEY (July 26).—With the opening performance a fizzle, the members of the Nightingale Light Opera Company are decidedly on their uppers. "Smiley" and the tragedian, however, decide upon a plan whereby they may eat and drink. After the tragedian has finished a thirteen-course dinner in the city's best restaurant, "Smiley" enters and bangs him on the head with a wicked looking club. The tragedian hurries from the restaurant to chase his assailant and incidentally forgets to pay his bill. The same trick is played elsewhere successfully. Finally the tragedian and "Smiley" are discovered by their irate dupes reinforced by two of the village cops. A long chase follows and at the finish "Smiley" and the tragedian get "theirs."

BILL TAKES A LADY OUT TO LUNCH—NEVER AGAIN (August 2).—Bill, the office boy, was about as untidy a young man as one could imagine until Genevieve Reilly, a girl of his own age from another office, attracted his attention. From then on Bill gradually transformed himself into a "reg'l'r dude," as jealous Izzy Katz, a fellow office boy termed him. Bill finally summoned enough courage to ask Genevieve out to lunch. All went merrily until Izzy and some of the other boys poked their heads through the door and began to guy Bill unmercifully. In his anger Bill hurled the dishes and food at his tormentors who promptly "slung" them back. Both Bill and his "lady friend" were ejected, but Bill was somewhat solaced when he discovered that in their excitement the restaurant waiter and cashier forgot to collect for the lunch.

ETHEL'S TEACHER (August 9).—Deacon Titus takes Ethel to the seashore. Hugh, her sweetheart, dons woman's clothes and follows, introducing himself as Ethel's teacher. Ethel's real teacher arrives later and when all go into the water Hugh's deception is discovered. Hugh puts his "female riggin'" in the deacon's bathhouse and goes home in the latter's clothes with Ethel, while the deacon is obliged to put on the discarded lady's costume. He is chased away by the irate merry-makers.

"BILL" (August 10).—Bill, the office boy, wants the boss to get an electric fan so he warms the thermometer up, and makes him think it is very warm. The fan is brought and put in Bill's room by mistake. Jimmy, the electrician, teaches Bill how to gamble with the fan by numbering the blades. The idea works out well, though there is going on in the Boss' office a conference between Trust Magnates, and the Boss would like to know why the fan hasn't arrived. Various other office boys join the little game outside, for nickels, and one loses under what he thinks is fraud. So he goes downstairs and complains to a policeman, who comes upstairs to raid the game. In the meantime, it has ended in so loud an argument that the Boss has come out and found the fan, and taken it into his private office. There the Magnates see the numbers on the blades and Bill is sent for to explain them. He does so, and the Magnates get interested and open a game themselves, to Hadley's disgust, he wanting them to attend to business. At the thick of their game, when they, like the office boys, begin quarrelling, the policeman breaks in and comes near arresting them, being persuaded not to only by Hadley's entreaties and something else. The policeman goes out, mollified, and Bill is made to clean the numbers off the fan, after which business is resumed, and Bill is sent out, to count up his earnings.

A PHYSICAL CULTURE ROMANCE (August 23).—Fay, owing to her unattractiveness, fails to win the boys. Seeing the success with which her sister breaks hearts, she becomes morose and despondent. Later, at school, she makes a confidant of the teacher of physical culture, who takes a personal interest in Fay, and tells her of her unrequited love. The teacher assures Fay that if she will promise to follow her instructions things will be different and her happiness will be complete. Fay starts in to win her goal, and after much patience and perseverance, during which many funny complications arise, she accomplishes her purpose and has the satisfaction of turning the tables on those who at first would have nothing to do with her.

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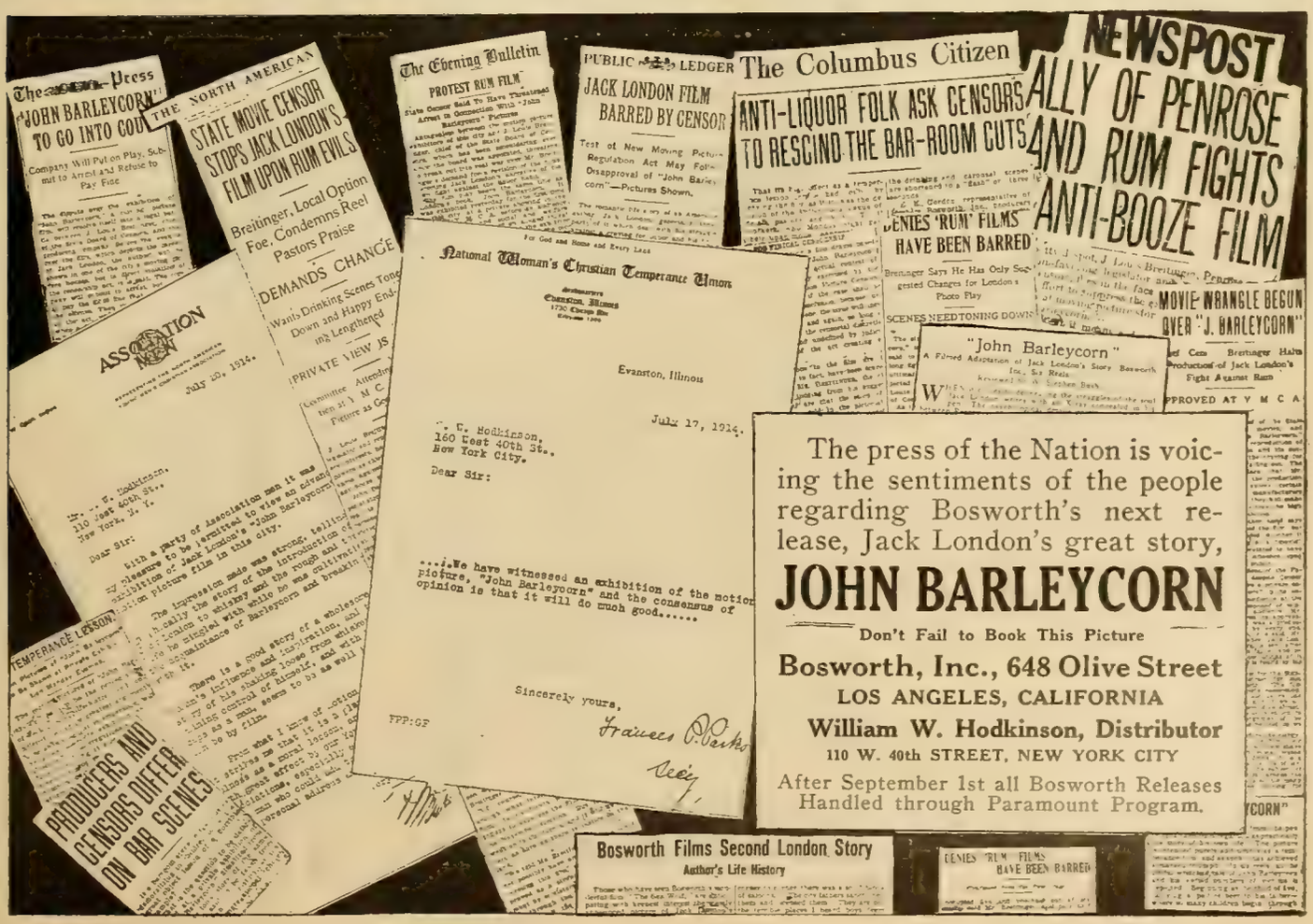
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BRONCHO.

SHORTY AND THE FORTUNE TELLER (Two Parts—August 12).—Shorty is conducting a little drinking bout at the settlement "boosery" when an old Indian fortune teller, Bess, wanders in and proceeds to tell Shorty he is destined for large sums of money and a title. Shorty's head suffers an immediate inflation, and he repulses the ardent but somewhat emphatic advances of Gussie, the Swedish cook at the ranch. Gussie proceeds to throw various household utensils after the retreating Shorty and he is unmercifully "guyed" by his men. Shorty again visits the local "Palace of Chance" and wins large sums of money from the dealer, who, after handing Shorty his wad, announces that the bank is cleaned out. Shorty and his friends proceed on their way, rejoicing.

Meanwhile Carlos, a sinister bandid, and his henchmen rob the stage. On the vehicle are two little girls, Doris and Mildred. Mildred escapes into the bushes and wanders in the woods lost. Doris returns on the looted stage to the settlement. Shorty and his friends are fired upon by the bandits. They retreat and Shorty comes across the little girl. He holds the pass against the attacking bandits while the others leave hurriedly for the settlement and bring the posse. The bandits are repulsed; Carlos is killed, and a reunion takes place between the sisters at the village hotel, Doris hanging around Shorty's neck, much to that gentleman's embarrassment.

MAJESTIC.

THE MYSTERY OF THE HINDU IMAGE (Two Parts—July 26).—John Stafford is unjustly arrested on the eve of his marriage for the murder of an old gentleman whose body was found in his guardian's library. The young man is taken to the penitentiary, but eludes his guards and escapes.

His sweetheart engages a noted detective who finds a small Hindu image in the hand of the dead man. Following this clue the detective learns that the image is symbolical of a Hindu secret sect known as "The Black Adepts." He trails two Hindus and finally arrests them. He finds in their possession the other part of the image in which is secreted a valuable ruby. Young Stafford is recaptured, but is saved from execution when news of the arrest of the Hindus is telegraphed to the penitentiary.

DOWN BY THE SOUNDING SEA (July 28).—Alice, an old beachcomber's daughter, and Bob, a young fisherman living on an island remote from the mainland, discover a man tied to a rough raft floating in the wreckage of a yacht along the shore. The man thus cast up by the sea is taken to the cabin of the old beachcomber, where he recovers. Bob, jealous from the first because of the attentions which Alice bestows upon John Ward, the man from the sea, one day finds them sitting together on the sand and attacks the convalescent stranger. Only the arrival of a ship containing Ward's wife and daughter prevented a tragedy. With Ward safe in his wife's care, however, Bob sees how foolish he has been and together he and his sweetheart stand with their arms entwined, in the last scene of the photoplay, watching Ward and his wife and child sailing away for the mainland.

MOONSHINE MOLLY (Two Parts—August 2).—Molly Boone's father has been sent to prison for twenty years for alleged complicity in the killing of a revenue officer. Uriah Hudson, whom she secretly suspects of having a hand in sending her father to prison, is her persistent suitor. A new school teacher comes to the little Kentucky village and Molly, although a grown woman, becomes one of his pupils. Lawson Keene, the school teacher also becomes Molly's suitor, and Uriah, jealous of him, betrays him into the hands of the moonshiners, declaring that Keene is a revenue officer in disguise. Molly saves Lawson from death. It is proven that the school teacher is not a revenue officer but a Pinkerton detective sent there to apprehend the murderer of the United States marshal. Keene proves that Hudson committed the murder and shortly after Molly's father is released from prison and the young couple are married.

THE TAVERN OF TRAGEDY (August 9).—Jameson, a Northern spy, visits a Southern tavern where he and the tavernkeeper's daughter fall in love with each other. The tavernkeeper plots to murder the spy for the war bounty placed upon his head. His stepdaughter enables Jameson to escape and Jameson induces her to flee from her stepfather's wrath with him.

THE IDIOT (August 4).—There lived in a country an idiot who was very devout, attending church regularly, and singing on all occasions when joy possessed him the old hymn "Halleluiah." He was not of great assistance on the farm. His father would have preferred a strong, healthy lad who could have eased his shoulders of the burdens of his declining years. Likewise his mother would have welcomed a daughter who could have saved her bent back and rheumatic joints from the grind of housework. Therefore, they cuff and elbow the idiotic son about which mistreatments he accepts silently and as a matter of course. He feeds the pigs, goes to the postoffices, loves the woods and is kind to dumb animals.

One day the house catches fire and his mother, choked by smoke, falls in the burning building. The neighbors try ineffectually to extinguish the flames and are forced back by the heat. The father, a coward at heart, hearing his wife's cries, implores the watchers to rescue her, but none respond. The frantic old man then sinks to his knees and asks God to help him. As if in response to his prayers, the idiot, his son, whom he has kicked about, staggers into the flames, rescues his mother, and chanting the familiar hymn, falls dead at her feet.

THE SECOND MRS. ROEBUCK (Two Parts—August 16).—Mabel Mack's mother is deserted by her father and the mother dies. All that Mabel retains of her family history is a group photograph of her father, mother and herself, in a locket which she always wears. Mabel becomes a stenographer for the rich Samuel Roebuck and marries him, becoming a second mother to his little girl, who has learned to love her when visiting her father at the office. The marriage is a bitter blow to Roebuck's sister Katherine, who has been the mistress of the house since the death of his first wife. Previous to the marriage of Roebuck and Mabel, Roebuck had objected to an intimacy between Katherine and an actor named Francis Carryl. He had forbidden Katherine to have anything more to do with Carryl, and as Katherine was dependent on her brother, she has pretended to obey.

After the marriage of Roebuck and Mabel, Katherine seeks in every way to humiliate Mabel on account of her uncultured ways. Mabel learns of Katherine's secret intimacy with Carryl, who desires to marry her on account of her supposed wealth. When Mabel discovers that Carryl is her own father, she realizes what a blow it will be to her husband to have his sister marry such a scoundrel and she interferes, warning Carryl not to carry out his intentions. But Katherine naturally misunderstands the evident recognition of Carryl and Mabel and is filled with jealousy and rage. She repudiates Carryl and telephones for Roebuck for the purpose of exposing his wife's supposed previous relations with Carryl. Roebuck arrives and Carryl is forced, by the group photograph, to acknowledge himself as Mabel's father. Roebuck forgives Mabel. Carryl slinks away and Katherine finding herself whipped humbly bows to the inevitable. Mabel permits her husband to think that it was she who had come to meet Carryl, her father, and that Mabel's only offense had been that she had supposed Mabel was meeting a lover and had sought to expose her. Thus Katherine's intended elopement is kept a secret and she becomes Mabel's friend.

"THE SAVING FLAME" (August 18).—A young fisherman lives in a rude hut by the sea with his young wife. He is a rough lad and thinks only of his day's toil, while she dreams of romance, which her husband, though he loves her, has failed utterly to supply. One day a city man, camping near by, sees the pretty young wife, and talks of love to her, which the lonely girl allows herself to listen to.

The husband returns unexpectedly from a fishing trip, finds her out with the young city man in the moonlight and, following them home unobserved, he sees the wife kissed by the man. In a rage, he forces the city chap out on the sands to fight for his life, first tying his wife to a chair and locking her in so she may not escape his wrath when he finished with the city man.

She, feeling that she will be responsible whichever one kills the other, upsets herself and her chair and overturns the table on which a lighted lamp is placed and sets the shack afire. The two men see the flames before commencing their fight and rush back. The husband tries to get the city man to rescue his wife and the man, turned coward, runs and the husband carries his wife to safety himself. Assured of her innocence of wrong, he resolves to put a

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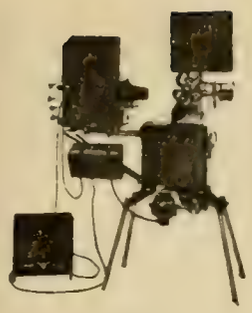

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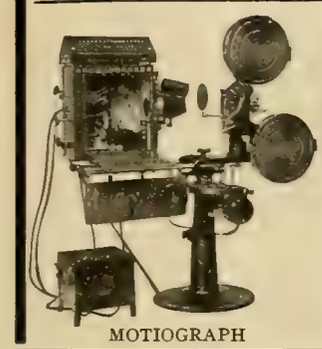

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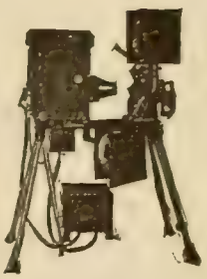

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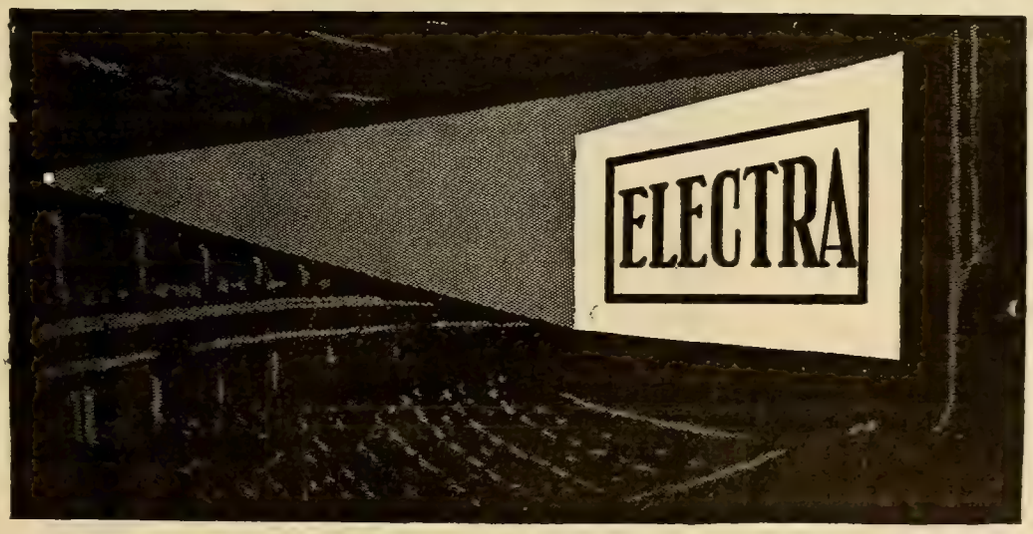

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"FROM WASH TO WASHINGTON" (July 20).—With her week's wash only half done, Diana drops her work to peruse the Paris fashion magazines. Poring over the beautiful fashions delineated in the highly colored pages of the publications, Diana falls asleep.

She dreams that she is wealthy and a society leader in Washington. Men of national reputation bid for invitations to her thés dansants and eligible young millionaire statesmen and military officers spend most of their time trailing her about. Diana finally wakes up to find that she still has the hardest part of her day's washing before her.

"THE MESSENGER OF DEATH" (Two Parts—July 28).—Jack Tennant, a young English officer stationed with his wife at a post deep in the wilds of India, leaves on a tour of inspection of his district, entrusting his wife to the care of a faithful old sergeant.

While the officer is away Raj, a villainous native chief who has long coveted Tennant's wife, makes an attack on the post. Mrs. Tennant keeps a diary of the siege. Upon Tennant's return he finds his wife, the faithful old sergeant and several of his soldiers dead.

The last entry in Mrs. Tennant's diary seems to indicate that she has killed herself rather than be dishonored, but no powder marks are found upon her body. From the fact that no bullets in Mrs. Tennant's revolver are exploded the physician arrives at the real solution and concludes that the old sergeant had determined to save her from a fate worse than death. The physician keeps his discovery to himself and the young officer's wife is duly buried with all the honors due a heroine.

"THE BUTTERFLY BUG" (August 2).—Professor Notty, the naturalist, attempts to sort out his bugs and other flora and fauna, but his wife, the neighbors the ashman, the children in the attic, the iceman, a housecleaning maid and a boy with a reflecting mirror torment him into a frenzy and he is unable to work. Professor Notty rushes from garret to cellar in his flight to obtain peace and finally runs madly to the local insane asylum and demands admission. He is chased by his family and friends, however, and after he is saved from incarceration is repaid by seeing his tormentors punished.

RELIANCE.

"THE SHERIFF'S PRISONER" (July 29).—John Walsh, a miner, leaves his wife and baby behind on his barren claim, and takes his small store of gold to the settlement where he loses at the gaming table. In a fight which follows, Burns, a cow-puncher, kills Walsh.

Mrs. Walsh attempts to work her dead husband's claim, but in a few weeks breaks down. A doctor who is called in declares that only the transfusion of a healthy person's blood can save Mrs. Walsh's life. Burns, a fugitive, appears and agrees to submit to the operation. While the mob who seek Burns are held off, the doctor proceeds with the transfusion. Mrs. Walsh's life is saved, but Burns, weakened by hunger and exposure, succumbs, happy in having made amends for his crime.

"THE GUNMAN" (Two Parts—August 1).—The owner of the Pitchfork ranch of which Thorne is manager finds that many of his cattle are disappearing. He orders Thorne to get the cattle back or lose his job. Thorne employs Bass, a gunman, to get the thief, whom he hints is Tom Farrell, his sister Mattie's sweetheart. Bass finds Farrell to be a square young fellow and Mattie, despite her rebuffs, an "up and up little gal." Incidentally Bass discovers that Thorne himself, has been stealing his boss's cattle and threatens to expose the rancher unless he makes good the stolen cattle and gives Mattie a piece of property for a wedding present. Thorne complies reluctantly and the gunman acts as best man at the wedding.

"OUR MUTUAL GIRL" (No. 29—August 3).—Margaret has found The Woman with the Red Rose, as bidden to do by Madame Dolores. She has learned the secret that The Woman holds for her. It is fraught with either menace or joy—but which? Only distance and the flight of time can give the proper perspective to that.

And then, while Our Mutual Girl, Mrs. Knickerbocker, Madge Travis, Margaret's friend, and Howard Dunbar, The Man of Mystery, are discussing the excitement of the preceding days while Margaret's quest was on, Our Mutual Girl, with characteristic impulsiveness, abruptly changes the topic of conversation. Water that has gone over the dam, ever has been uninteresting to Margaret. Barring her artistic standards, she is a post-futurist in action.

She had met Lieut. John C. Porte, who will try to fly across the Atlantic in his huge airboat, in the early Winter. And now, as the hydro-aeroplane rapidly nears completion, the New York newspapers are filled with stories of this remarkable undertaking. Margaret, ever an omnivorous reader of the day's news, sees a story of Lieutenant Porte's trying-out flights.

Instantly she makes up her mind to go up in The America. And, the idea once implanted in her swift, fertile brain, action rapidly follows. She broaches the subject to her aunt. Mrs. Knickerbocker remonstrates. Miss Travis objects. Dunbar teases, and foolishly adds to Margaret's determination to go up by wagering with her that she will not fly.

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Elated with her success she returns that night to Mrs. Knickerbocker's house and collects her wager from the astounded Dunbar.

"IZZY AND HIS RIVAL" (August 5).—Izzy and Chester are rivals for Nellie's hand. Nellie's father is perfectly willing to lose his daughter, but stipulates that the first of her two suitors to raise $1,000 will be favored. Izzy rigs up a dummy and puts it in the way of a passing automobile at a turn in the road. After a motor party has run over the dummy, Izzy substitutes himself and then asks for damages. In this way he collects over a thousand dollars.

Chester is left $1,000 by a rich uncle and comes tearing along in his car to Nellie's house when he apparently runs over Izzy. He pays over his thousand, but later becomes suspicious and just as the knot is about to be tied comes running in with the police and the dummy. Izzy is exposed and arrested. Chester's money is returned and he and Nellie are united.

"ON THE BORDER" (August 7).—An American officer quartered in Mexico saves a young Mexican dancing girl from insult and rough treatment at the hands of Pablo and Marto, two rough-neck Mexicans. In revenge the two Mexicans plan to kill the American officer, and the dancer, in gratitude (now grown into love through constant association), plans to save him.

Going to the officer's room in the barracks, getting there only a shade ahead of the assassins, she finds the room empty, and hides behind a curtain, immediately after which the officer comes in and sits at his desk. At the same moment the hand of one of the Mexicans appears on the sill ready to fire at the officer, but before his finger can press the trigger the dancer plunges her knife into his hand, pinioning it to the window. His cries of pain and the report of the gun going off bring the officer and his men to the window and the attempt on his life is discovered and the assassins taken away to a cell. The fainting of the dancer behind the curtain brings the realization to the officer of her work in his behalf and they find happiness in each other's arms.

"THE WAGON OF DEATH" (Two Parts—August 15).—Bob Reynolds, a driver for a nitroglycerine wagon at the oil wells, is much mortified by the conduct of his younger brother Paul, who is dissipated. Through Bob's fiancee and his own innate decency, Paul reforms and takes a job at the oil wells with Bob and falls hopelessly in love with Bob's sweetheart, Nell. Bill Evans, a bad man and formerly one of Paul's cronies, resents his reform and later insults Nell, being well beaten up by Paul for his pains.

Later Evans holds up Nell's father as he and Nell are carrying the pay roll over the hills to the wells, but Paul rescues them. Bill afterwards returns to wreak vengeance on Paul, but seeing Paul's great love for his brother, decides he will revenge himself on Paul through his brother and plans a terrible death for Bob. His scheme is to frighten the team of Bob's wagon, so that they will run away and kill Bob, but before he can consummate his terrible purpose he gets drunk, asks a ride from Bob, is refused and they fight, Bob being thrown off into the road. The horses, frightened, run madly down the hill with the drunken Bill on the seat. Paul, up in the hills, sees the runaway with whom he thinks is his brother on the seat. At the foot of the long hill he sees Nell driving slowly up the hill blissfully unconscious of the terrible wagon of death dashing toward her. Choosing between death for his beloved brother and the girl he loves, Paul chooses death for the brother and shoots at the wagon, the concussion of the shot blowing it to bits. Believing he has killed his brother, he leaves a note for Nell telling her of the circumstances and prepares to flee the town, but en route meets his brother, safe and sound, and all is serene.

"FOR THE LAST EDITION" (Two Parts—August 22).—Bess Landers secures a job as special writer on a daily paper and meets there Robt. Barry, a young reporter, who is not very successful. They become acquainted and finally fall in love.

Barry is ordered to dig up a story on a local strike situation, the true details of which are being withheld by the big firm of grain men responsible. He is unable to get any news and fears for his job, and tells Bess about it. While the latter is at lunch, she overhears an office boy from the grain firm's office telling another boy that he and the entire office staff have been sent away for the afternoon because his boss is going to have a meeting regarding "sending for the soldiers on account of the strike," etc. Bess tells Bob of the tip and they go together to the office. A guard is on duty to prevent anyone entering and Bob starts a disturbance that draws him away long enough for Bess to slip in and hide in a closet. From her hiding place she learns of a plot to have two private detective (in the employ of the firm) blow up a fright car containing grain, claim that the strikers did it and thus have legal cause for calling out the troops on the grounds that the strikers precipitated the first violence.

Bess is locked in after she secures her evidence and the guard discovers her, but she eludes him by sliding down a fire hose which she unwinds and throws out a window, gets her tip to Bob, who hurries back to the office to start his "beat." Bess gets the police and they catch the two detectives red handed as they blow up the freight car. She hands her final evidence over to Bob and a great big story secures Bob a raise and the two marry.

"THE STOLEN ORE" (August 26).—Dad Holton and his little girl Leota live and mine near Stormy Creek. Dick Raleigh, a young thrifty fellow, loves Leota, but Dad objects to his attentions. Tom Andrews, a prospector, while inspecting some likely looking ore on Bear Mountain, while testing it with the hammer is struck in the face and falls to the canyon below. He is nursed back to health by Leota and Dad, who give him work in their little mine. During Leota's absence to town, a cave-in occurs at the mine, almost killing Dad. Andrews sees a chance to get some good-paying ore, together with their little savings.

Leota on her return from the store with supplies, is met by Moriette, a renegade Mexican, who drags her from the saddle. Her horse returns back along the road she came and is met by Dick Raleigh, who gallops back in time to save Leota. They return to the camp just as Andrews is leaving with his booty. A fight occurs and Dick takes him back to the sheriff, leaving Leota to nurse her injured father. Later on we see Dick and Leota living happy with Dad and the baby in their new home.

DOMINO.

THE THUNDERBOLT (Two Parts—August 6).—Katherine Davis lives with her mother and sister, Grace, in a village. Grace is engaged to the village parson, David Corson. Katherine determines to go to New York to make an art career for herself. Against the wishes of her mother and sister she leaves the village. Upon her arrival in New York she experiences hardships. While going to her art school one day she is seen by "Oily Welch," a man who trades in the virtue of women. He determines to possess the girl. He calls upon her in the art school, having previously seen her enter, compliments her upon her imaginary talent and finally persuades the girl to accept the money and allow herself to be set up in a luxurious studio. Katherine, however, repulses the advances of Welch, but he is willing to play a "waiting game." Meanwhile David Corson, the village parson, is invited to attend a meeting of his class in New York. He goes to the city and is there entertained by his friend, Smith. The class reunion follows and Corson prepares to leave again for the village. While walking to the station, he comes across Welch and Katherine, who are coming from a house in a Tenderloin street. He persuades the girl to return with him to the village in spite of the objections of Welch.

Welch, in a spirit of revenge and desire, follows the girl to the village and tries to compel her to return with him to New York, threatening her with exposure of her past in the village. Katherine is about to yield, fearing the condemnation of her village friends should they learn of her connection with Welch. David Corson meets Welch, however, follows him to his meeting place with Katherine and soundly thrashes him. Next Sunday Welch repairs to the village church with the intention of publishing the story of Katherine's life with him in New York. As he is about to enter, he is struck by a thunderbolt and killed.

KAYBEE.

THE GANGSTERS AND THE GIRL (Two Parts—August 7).—Molly Ashley, a child of the slums, is charged with being an accomplice to a shoplifter. Although innocent, she is convicted of shoplifting and sentenced to two years' imprisonment. Jim Tracy, the leader of a band of gangsters, rescues Molly. The following morning Detective Stone is assigned the task of locating and running down Jim Tracy's gang. In order to secure evidence against the gang, he disguises himself as one of the gangsters; runs into their place and pretends that the "cops" are after him. Tracy and the gang take him in. Molly falls in love with Stone and discovers his true identity. One of the crooks gets sore at Jim Tracy and betrays them to the police. Jim accuses Molly of betraying them. Stone resents his accusation. A fight follows and Jim is killed. Stone takes Molly away and gives her a chance to be self-supporting.

MUTUAL WEEKLY.

MUTUAL WEEKLY No. 83 (Juy 30).—San Bernardino, California, celebrates opening of new Electric R. R. Line with transportation pageant, contrasting the old with the new.

The Czar of Russia and the Royal Family visit Roumania.

Trixie Friganza joins the Mysterious Order of "Muts", Portland, Oregon.

The River of Doubt.

Funeral of the late Archduke Francis Ferdinand and his Wife, who were recently assassinated in Sarajevo.

Champion Girl Swimmers pose especially for the Mutual Weekly.

King George V celebrates his 49th Birthday by reviewing his troops in London.

Crowd of 15,000 see man shackled, enclosed in wire bound wooden box and dropped into N. Y. Bay.

King Alphonso XIII attends Corpus-Christi Celebration, Madrid, Spain.

Twenty thousand B. P. O. Elks attend Golden Jubilee Reunion at Denver, Colo.

England's Future Admirals are visited by the Prince of Battenberg aboard their school ship at Greenwich.

Dragg's Day.—Fashionable Paris Society attends the races at Auteuil.

"The Bismarck," a new Trans-Atlantic Liner, leaves the ways in a downpour of rain, Hamburg, Germany.

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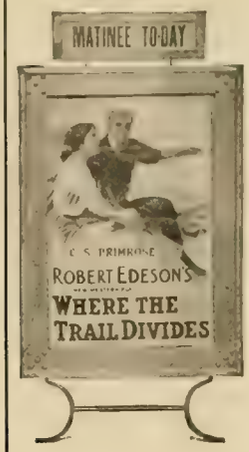

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Dragg's Day.—Fashionable Paris society attends the races at Auteuil.

FEATURE FILM STORIES

ECLECTIC.

THIS IS THE LIFE—Henry, pursuing his studies in the city and incidentally hugely enjoying himself, writes his Unce Hiram back in the country asking him if he can't send on some money of which he is badly in need. Uncle writes back that nephew's allowance isn't due for a month yet, that he himself is hard up as the crops are bad and the chickens aren't thriving. Henry comes back at him saying that as for chickens he has located a flock of more than ordinary excellence and invites his uncle to come down and look them over.

Uncle Hiram accepts and brings along Aunt Lucinda with him. Henry takes them to the beach and while the aunt is busy punishing a plate of ice cream gives his uncle the high sign and quietly sneaks him off to meet some charming young lady friends of his who are in bathing. The girls make a hit with Uncle and all are having a fine time when Lucinda breaks up the party in a jealous rage.

That night Hiram receives a note from Henry telling him to sneak away from Lucinda and he'll show him the time of his life. Uncle makes his getaway by the fire escape while Lucinda is sleeping, and straightway nephew and he begin to hit only the high spots. But Lucinda, ever suspicious, has been sleeping with one eye open and not long after her husband's escape discovers his absence. She dresses in a hurry and gets hot on the trail. Hiram in the midst of his festivities sees her coming and beats it back to the hotel. He climbs the fire escape, gets into the wrong room, and then—complications.

THE CORSAIR (Four Parts).—On a raid by the corsairs several slaves are captured, among them a very beautiful Greek girl, Medora. The Lieutenant who has been in charge of the expedition casts covetous eyes on Medora and desires her for his personal harem. She is afraid of the man and on arriving at the headquarters of the band appeals to the head of the corsairs for protection. He takes her for himself, and tells the Lieutenant to pick one of the other girls. The Lieutenant becomes very angry and attacks his chief. The chief gets the better of him and throws him out of the band. The Lieutenant, thirsting for revenge, goes to the Sultan and tells him of the plans of the band. The Sultan has been looking for an opportunity to break up the band for some time and gives the Lieutenant some soldiers to go to the home of the Corsairs and secure the beautiful slave. The expedition is successful and in the absence of the chief they carry off the slaves. The Lieutenant, however, does not say anything of the booty which is hidden in the cave as he intends to return alone some other time to secure it. When the chief Corsair returns he is told of the attack by his father who has seen the whole proceeding. The Corsair is aroused and plans a ruse to get Medora back. Medora has been taken to the Sultan who places her in his harem and makes her one of his favorites. The Corsairs dress up as women and go to the palace. The Chief poses as a slave dealer and gains admittance to the palace to show the Sultan his beautiful captives. When in the interior of the palace they cast aside their disguises and attack the harem guards. They are repulsed, however, and the chief is made a prisoner. On Medora's suggestion he is put in a cell to await torture. That evening the Lieutenant goes to the cave to secure the booty. He is successful in gaining admittance to the store place and proceeds to take the choice of the valuables.

The same evening Medora plans to escape with the Corsair. She gains admittance to the prison and is successful in getting the Corsair out. They proceed to a boat and row away to the former hiding place of the band. When they arrive they discover the Lieutenant in the act of cleaning out the booty. Following him back to the cave the Corsair closes the secret door, locking the Lieutenant in so that he cannot escape. The Corsair and Medora then sail away, leaving the Lieutenant to his fate.

WHISKERS.—Billy Blink and Willie Wink are pals and live together but the girls they love, Mazie and Madge, are unacquainted. In their hasty preparations for their respective outings for the day, Billy and Willie exchange coats. While Billy is automobiling with Mazie his car stops and he prepares to locate the trouble. Taking off his coat, he gets to work. A photograph in his pocket attracts Mazie's eye, but, alas, it is not her picture.

Explanations are futile, and, in rebuff, Mazie and Billy part. The disconsolate lover goes home. Life is no longer worth living and he decides to end it all.

Practically the same difficulty confronts Willie for Madge has found a photo of the strange Mazie in her sweetheart's pocket.

Billy decides to hang himself to a water pipe in his kitchen and leaves a note to Willie bidding him "Good-bye." But the kitchen pipe was not meant for a scaffold and Billy's weight brings it down. The pipe snaps and a deluge ensues. Whiskers, a notorious burglar, is "visiting" the apartment at the time and is attracted by the noise. He finds Billy and at pistol point orders "Hands up.' Billy begs Whiskers to shoot. Whiskers demands money for the murder. Billy consents. Whiskers' feet get cold but he agrees to have a friend do the deed. Billy pays him $100, and Whiskers exits. By this time Mazie and Madge have met and an understanding is reached. The girls hurry to the boys' bachelor apartment and beg for forgiveness. Now Billy's chief worry is to avoid the death penalty he has paid for. And his fears lead him into the funniest mix-ups imaginable.

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"THE CELLAR OF DEATH" (Four Parts).—A strong friendship springs up between Dick Thornton and Harry Gideon, two young artists sharing the same studio. Harry takes Dick to his home, where he meets and falls in love with Harry's sister, Sybil. They become engaged. While Harry seeks a gay time Dick works untiringly and becomes a successful artist.

Harry receives a call from Foster, a companion, who secretly runs a night club, an adjoining opium den, and is head of a gang of thieves. He invites Dick and Harry to join him at cards at the club. Dick declines, but Harry, hoping to recover some of his losses, consents. At the card table he soon loses everything and being physically and mentally fatigued, readily yields to Foster's persuasions to visit the den. There he smokes the deadly drug. As time goes on Harry's visits to the den increase, while those to his home are less frequent.

Lady Gideon is anxious to have a painting of Sybil wearing the famous Gideon diamonds, and as Harry seems indifferent, Dick undertakes the task, first having to complete a painting for the Academy, for which he has great difficulty in finding a model. Finally he goes to the club with Harry in search of one. Here he is successful in finding Nanetta, who readily agrees to pose. The picture nears completion and Dick considers himself in a position to commence the painting of Sybil, and an appointment is made. Unknown to Dick his model has fallen in love with him, and when he greets Sybil affectionately Nanetta is insanely jealous and swears revenge. At the conclusion of Sybil's first sitting Nanetta sees Dick locking the Gideon diamonds in a small safe. She informs Foster, who knowing Harry has a key, waits until he is asleep in the opium den. Then he steals the key and robs the safe.

Next morning Dick learns of the failure of the bank where his money is deposited, and on going to the safe to count his spare cash is horrified to find the diamonds missing. Dick becomes suspicious of Harry's peculiar actions and follows him, to his astonishment, to the opium den. As soon as the Chinaman has filled the pipes and goes into an adjoining room Dick snatches Harry's pipe and breaks it, telling him of the loss of the family diamonds. This seems to arouse Harry, and he rushes from the room. Dick, attracted by strange voices, stays to listen. Detected by the Chinaman, who summons assistance, he is overpowered and taken into an adjoining room, where he is confronted by Foster and a gang of thieves, among them Nanetta. On the table he sees the Gideon diamonds. His vehement accusations enrage Foster, who orders his men to take him to the underground cellar, where he is bound to a ring in the wall. To his mortification he realizes that as the river outside rises the water enters through a grating. After many hours of suspense and struggle the water begins to trickle through, and gradually increases until Dick is rescued by Nanetta.

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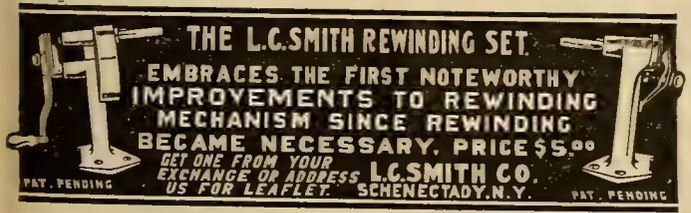
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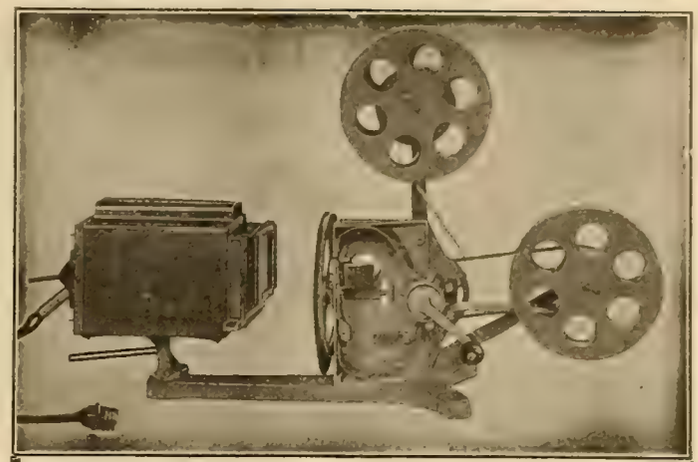

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AMERICAN PHOTO PLAYER CO..... 893
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AMERICAN SLIDE & POSTER CO..... 852
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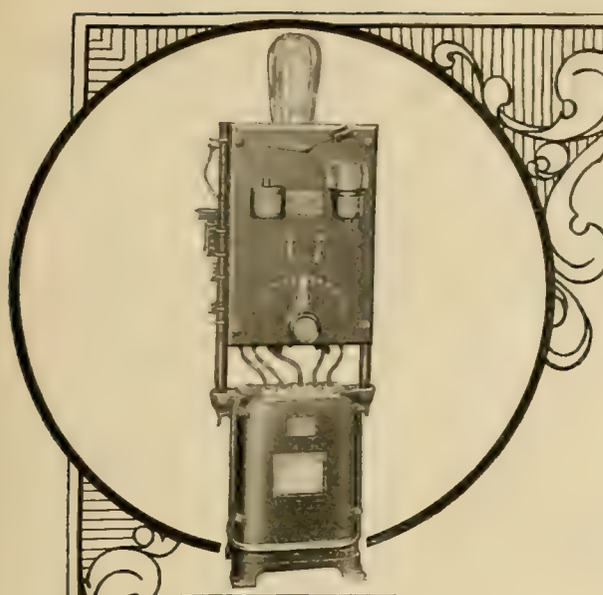

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5094

INDEPENDENT RELEASE DATES

AMERICAN.

Aug. 5—The Widow (Drama).....
Aug. 10—The Trap (Two Parts—Drama).....
Aug. 12—The Butterfly (Drama).....
Aug. 17—False Gods (Two Parts—Drama)....
Aug. 19—Their Worldly Goods (Drama).....

BEAUTY.

July 28—A Midsumer Love Tangle (Drama)...
Aug. 4—A Suspended Ceremony (Com.-Dr.)...
Aug. 11—Suzanna's New Suit (Comedy).....

"101" BISON.

Aug. 1—Tribal War in the South Seas (Two Parts—Drama) .....
Aug. 7—Rescued by Wireless (Two Parts —Drama) .....
Aug. 15—The Oublette (Three Parts—Drama).

BRONCHO.

July 29—The Long Feud (Two Parts—Drama)..
Aug. 5—Jim Regan's Last Raid (Two Parts —Drama) .....
Aug. 12—Shorty and the Fortune Teller (Two Parts—Drama) .....

CRYSTAL.

July 28—Their Parent's Kids (Comedy)..... —Charlie's Toothache (Comedy).....
Aug. 4—Some Cop (Comedy).....
Aug. 11—Some Crooks (Comedy)..... —Willie's Disguise (Comedy).....

DOMINO.

July 30—The Curse of Caste (Two Parts—Drama) .....
Aug. 6—The Thunderbolt (Two Parts—Dr.)...
Aug. 13—A Romance of the Sawdust Ring (Two Parts—Drama) .....

ECLAIR.

July 29—The Dupe (Two Parts—Drama).....
Aug. 2—In the Days of Old (Juvenile—Drama)
Aug. 5—Firelight (Two Parts—Drama).....
Aug. 9—Moonlight (Drama) .....
Aug. 12—The Price Paid (Two Parts—Political Drama) .....
Aug. 16—A Pearl of Great Price (Society Dr.)

FRONTIER.

Aug. 2—The Mind's Awakening (Drama).....
Aug. 9—A Frontier Romance (Western-Dr.)...
Aug. 16—Memories of Years Ago (Drama)....

GOLD SEAL.

July 28—The Love Victorious (Three Parts—Drama) .....
Aug. 4—The Trey o' Hearts (Series No. 1—Three Parts—Dr.) .....
Aug. 11—The Trey o' Hearts (Series No. 3) (White Water) (Two Parts—Dr)..

IMP.

July 30—The Universal Boy (Series No. 2) (Comedy) .....
Aug. 3—A Normandy Romance (Drama).....
Aug. 6—When the Heart Calls (Two Parts—Drama) .....
Aug. 10—In All Things Moderation (Two Parts —Drama) .....
Aug. 13—Universal Boy (Series No. 3—Comedy—Travelogue) .....

JOKER.

Aug. 1—Wife's Busy Day (Comedy).....
Aug. 5—The Third Party (Comedy).....
Aug. 8—That's Fair Enough (Comedy).....
Aug. 12—Her Twin Brother (Comedy).....
Aug. 15—What Happened to Schultz (Com.)..

KAY-BEE.

July 31—An Eleventh Hour Reformation (Two Parts—Drama) .....
Aug. 7—The Gangster and the Girl (Two Parts—Drama) .....
Aug. 14—The Stigma (Two Parts—Drama)....

KEYSTONE.

July 6—Row Boat Romance (Comedy).....
July 9—(Not yet announced).
July 11—Love and Salt Water (Comedy)..... —World's Oldest Living Thing (Com.)..

KOMIC.

Aug. 2—Bill Takes a Lady to Lunch—Never Again! (Comedy) .....
Aug. 9—Ethel's Teacher (Comedy).....
Aug. 16—Bill Saves the Day (No. 4 of the "Bill" Series—Comedy) .....

MAJESTIC.

Aug. 2—Moonshine Molly (Two Parts—Dr.)
Aug. 4—The Idiot (Drama) .....
Aug. 9—The Tavern of Tragedy (Two Parts—Drama) .....
Aug. 11—The Saving Flame (Drama).....
Aug. 16—Her Mother's Necklace (Two Parts—Drama) .....

NESTOR.

July 31—Maggie's Honest Lover (Comedy)..... —On Lake Stamburg, Bavaria, Germany (Scenic) .....
Aug. 5—For Old Time's Sake (Western-Dr.)..
Aug. 7—Detective Dan Cupid (Comedy).....
Aug. 12—38 Caliber Friendship (Western-Dr.).
Aug. 14—On Rugged Shores (Drama).....

POWERS.

July 31—The Tangle (Comedy) .....
Aug. 7—The Man of Her Choice (Drama)....
Aug. 14—The Barnstormers (Comedy).....

PRINCESS.

July 24—The Cavalry at Fort Meyer, Va. (Scenic) ..... —Harvesting Ice (Scenic) .....
July 31—The Target of Destiny (Drama).....
Aug. 7—Her Duty (Drama) .....
Aug. 14—A Rural Romance (Comedy).....

RELIANCE.

Aug. 3—Our Mutual Girl, No. 29 (News).....
Aug. 5—Izzy and His Rival (Comedy).....
Aug. 7—On the Border (Drama).....
Aug. 8—The Bank Burglar's Fate (Two Parts —Drama) .....
Aug. 10—Our Mutual Girl, No. 30 (News)....
Aug. 12—So Shines a Good Deed (Drama)....
Aug. 15—The Wagon of Death (Two Parts—Drama) .....

REX.

July 30—Circle 17 (Two Parts—Drama) .....
Aug. 2—Behind the Veil (Drama).....
Aug. 6—The Symphony of Souls (Drama).....
Aug. 9—A Midnight Visitor (Drama).....
Aug. 13—Through the Flames (Two Parts—Drama) .....
Aug. 16—The Hedge Between (Drama).....

ROYAL.

Aug. 1—The Baker Street Mystery (Comedy)..
Aug. 8—Ringing the Changes (Com.)..... —Miss Glady's Vacation (Com.).....
Aug. 15—Cupid Dances a Tango (Comedy)....

STERLING.

Aug. 3—A Race for Life (Juvenile-Comedy)..
Aug. 6—A Dramatic Mistake (Comedy).....
Aug. 10—A Strong Affair (Comedy).....
Aug. 13—At Three O'Clock (Comedy).....

THANHOUSER.

Aug. 4—The Guiding Hand (Two Parts—Dr.).
Aug. 9—The Telltale Star (Comedy).....
Aug. 11—Stronger Than Death (Two Parts—Drama) .....
Aug. 14—In Peril's Path (Drama).....
Aug. 16—Arty the Artist (Comedy).....

UNIVERSAL IKE.

July 28—Universal Ike, Jr., in His City Elopement (Comedy) .....
Aug. 4—Universal Ike, Jr.'s, Legacy (Comedy)
Aug. 11—Universal Ike, Jr., in the Dangers of a Great City (Drama) .....

VICTOR.

Aug. 3—Man and His Brother (Two Parts—Western Drama) .....
Aug. 7—The Coast Guard's Bride (Two Parts —Drama)
Aug. 10—Simple Faith (Drama).....
Aug. 14—Honor of the Humble (Two Parts—Drama) .....

FEATURES.

ALL STAR FEATURE CORP.

July—Dan (Five Parts—Comedy Drama).....
August—The Nightingale (Drama).....

APEX.

July—The Secret Seven (4 parts—Drama)....
July—The Midnight Marriage (4 parts—Dr.)...
August—The Devil's Fiddler (Three Parts—Drama) .....

ECLECTIC.

August—The Corsair (Four Parts—Drama)....
August—Colonel Heeza Liar—Explorer (Cartoon-Comedy) .....
August—Whiskers (Comedy).....
August—The Boundary Rider (Five Parts—Drama) .....
August—The Masked Motive (Five Parts—Dr.)
August—Perils of Pauline No. 11 (Two Parts—Serial) .....
August—Get Out and Get Under (Comedy).....
August—All Love Excelling (Three Parts—Dr.)
August—The Siren (Five Parts—Drama).....

ECLIPSE-URBAN.

July 13—Butterfly and His Dog (Comedy)..... —Magic Matches (Comedy).....
July 20—The Joke That Kills (2 parts—Dr.)..
July 27—Sammy Is Too Cautious (Comedy)..... —Peter's Perseverance (Comedy).....

FAMOUS PLAYERS.

July 10—The Little Gray Lady (Four Parts—Drama) .....
July 20—The Scales of Justice (Five Parts—Drama) .....

FEATURE PHOTOPLAY CO.

July—The King of the Beggars (4 parts—Dr)..
July—The Human Wolves (5 parts—Drama)...
July—Wu Chung Foo (4 parts—Drama).....

HEPWORTH AMERICAN.

July 20—Once Aboard the Luger (Comedy)..... —Poorluck Minds the Shop (Comedy)...
July 27—The Whirr of the Spinning Wheel (2 parts—Drama) .....

LASKY.

July 13—The Man on the Box (5 parts—Drama)
Aug. 10—The Call of the North (Five Parts—Drama) .....

LEADING PLAYERS FILM CORPORATION.

July—Germania (5 parts—Drama) .....

LIFE PHOTO FILM CORP.

July—The Greyhound (5 parts—Drama).....

NASH M. P. CO.

July—Mysterious Man of the Jungle (4 parts—Drama) .....
July—The Land of the Lost (4 parts—Drama)..

OZ FILM MFG. CO.

July—The Patchwork Girl of Oz (5 parts—Dr.).

PASQUALI.

July—A Mexican Mine Fraud or the Game That Failed (5 parts—Drama) .....
July 8—The Chimney Sweeps of the Valley of Aosta (Five Parts) .....
July 14—The Silent Bell (Three Parts).....
July 21—Lupin, the Gentleman Burglar (Three Parts) .....

POPULAR PLAYS AND PLAYERS, INC.

July—The Ragged Earl (Drama).....

UNITED KEANOGRAPH.

August—Money (Six Parts—Drama).....

WARNER'S FEATURES.

August—Under Fire in Mexico (Drama).....
August—The Toll of the Warpath (Drama)....
August—Life's Cross-Roads (Drama).....

WORLD FILM CORP.

July—The Great Stroke (5 parts—Drama).....
Aug. 10—Uncle Tom's Cabin (Five Parts—Dr.)

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CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGRAPH.

July 27—Gwendolyn, the Sewing Machine Girl (Comedy)
—Search, the Scientific Detective (Comedy)
July 30—A Bit of Human Driftwood (Two Parts—Drama)
Aug. 1—The Man Who Paid (Drama)
Aug. 3—The Meal Ticket (Comedy)
Aug. 6—The Man and the Master (Drama)
Aug. 8—They Would Bandits Be (Comedy)
—The Deadly Cheroot (Comedy)

EDISON.

July 27—A Canine Rival (Eighth of the Wood B. Wedd Series—Comedy)
July 28—The Mystery of the Lost Stradivarius (Ninth of the "Chronicles of Cleek" series—Drama)
July 29—Something to a Door (Comedy)
July 31—The Stuff That Dreams Are Made Of (Special—Two Parts—Comedy)
Aug. 1—Farmer Rodney's Daughter (Drama)
Aug. 3—A Tango Spree (Comedy)
Aug. 4—The Living Dead (Ninth of the "Man Who Disappeared" series—Drama).
Aug. 5—A Change of Business (Comedy)
—Faint Heart Ne'er Won Fair Lady (Comedy)
Aug. 7—The Presidentt's Special (Special—Two Parts—Drama)
Aug. 8—One Touch of Nature (Comedy)
Aug. 10—All for a Tooth (Comedy)
Aug. 11—A Tale of Old Tucson (Drama)
Aug. 12—Andy Learns to Swim (Ninth Adventure of Andy—Comedy)
Aug. 14—The One Who Loved Him Best (Special—Two Parts—Drama)
Aug. 15—While the Tide Was Rising (Drama).

ESSANAY.

July 27—Sweedie and the Lord (Comedy)
July 28—A Clash of Virtues (Drama)
July 29—The Fable of "The Coming Champion Who Was Delayed" (Comedy)
July 30—Snakeville's Home Guard (Comedy)
July 31—The Seventh Prelude (Special—Two Parts—Drama)
Aug. 1—The Squatter's Gal (Drama)
Aug. 3—In and Out (Comedy)
Aug. 4—Her Trip to New York (Drama)
Aug. 5—The Fable of the "Busy Business Boy and the Droppers In" (Comedy)
Aug. 6—Slippery Slim's Dilemma (Comedy)
Aug. 7—The Motor Buccaneers (Special—Two Parts—Drama)
Aug. 8—Broncho Billy's Fatal Joke (Drama).
Aug. 10—Topsy-Turvy Sweedie (Comedy)
Aug. 11—Stopping the Limited (Com. Dr.)
Aug. 12—The Fable of the Manoeuvres of Joel and Father's Second Time on Earth (Comedy)
Aug. 13—Slippery Slim and His Tombstone (Comedy)
Aug. 14—A Gentleman of Leisure (Special—Two Parts—Drama)
Aug. 15—Broncho Billy Wins Out (Drama)

KALEM.

July 27—The Identification (Special—Two Parts Drama)
July 28—The Man with the Glove (Drama)
July 29—The Indian Agent (Special—Two Parts—Drama)
July 31—The Deadly Battle at Hicksville (Comedy)
Aug. 1—The Lad from Old Ireland (Drama).
Aug. 3—The Vampire's Trail (Special—Two Parts—Drama)
Aug. 4—The Chief of Police (Drama)
Aug. 5—The Operator at Black Rock (Special—Two Parts—Drama)
Aug. 7—Don't Monkey with the Buzz Saw (Comedy)
Aug. 8—Grey Eagle's Revenge (Drama)
Aug. 10—The Rajah's Vow (Special—Two Parts—Drama)
Aug. 11—Old Man Higgenbotham's Daughter (Drama)
Aug. 12—At the End of the Rope (Special—Two Parts -Drama)
Aug. 14—A Substitute for Pants (Comedy)
Aug. 15—Near Death's Door (Drama)

GEORGE KLEINE.

June 30—The Bondage of Evil (Celio—Special—Two Parts—Drama)
July 7—Heirloom (Cines—Special—2 parts—Drama)
July 14—The Rival Actresses (Cines—Special—2 parts—Drama)
July 21—The Stronger Tie (Cines—Special—Two Parts—Drama)
July 28—On Temptation's Toil (Special—Two Parts—Drama)
Aug. 4—When War Threatens (Cines-Special—Two Parts—Drama)

LUBIN.

July 28—The Question and Answer Man (Comedy)
July 29—The Lure of the Car Wheels (Special—Two Parts—Drama)
July 30—Three Men and a Woman (Special—Two Parts—Drama)
July 31—Within the Noose (Drama)
Aug. 1—She Gave Him a Rose (Comedy)
—The Rise of the Johnsons (Comedy)
Aug. 4—A Fatal Card (Comedy)
—He Woke Up in Time (Comedy)
Aug. 5—The Man With a Future (Special—Two Parts—Drama)
Aug. 6—A Daughter of Eve (Special—Two Parts—Com.-Dr.)
Aug. 7—A Siren of the Desert (Drama)
Aug. 8—Love and Flames (Comedy)
Aug. 11—He Wanted Work (Comedy)
—The Cook Next Door (Comedy)
Aug. 12—The Downward Path (Special—Two Parts—Drama)
Aug. 13—The Heart Rebellious (Special—Two Parts—Drama)
Aug. 4 Latin Blood (Drama)
Aug 15—They Bought a Boat (Comedy)
—The Puncture Proof Sock Man (Com.)

MELIES.

July 28—Only a Dream (Comedy)
July 29—An Actress' Son (Drama)
July 30—210 Vs. 213 (Special—Two Parts—Drama)
July 30—The Trouserless Policeman (Comedy).
July 31—Music Hath Charms (Comedy)
Aug. 1—Honor Redeemed (Special—Two Parts—Drama)
Aug. 4—The Family Outing (Comedy)
—Easy Come Easy Go (Comedy)
Aug. 5—A Mother's Error (Drama)
Aug. 6—The Shield of Innocence (Special—Two Parts—Drama)
Aug. 7—A Matrimonial Advertisement (Comedy)
Aug. 8—Gratitude (Special—Two Parts—Dr.).

PATHE.

July 27—Coffee Cultivation (Santos, South America) (Educational)
—The Hosts of the Sea (Oceanography)
July 28—The Straits of Bonifacio (Sardinia) (Educational)
—Hemp Growing (New Zealand) (Horticultural)
July 29—Pathe's Weekly No. 47, 1914 (News).
Aug. 3—Picturesque Gagry (Southern Russia) (Scenic)
The Russian Zoo (Oskania-Nova) (Zoology)
Aug. 4—Training Army Dogs (Sweden) (Military-Edu.)
A Basque Wedding (Manners and Customs)
Aug. 5—Pathe's Weekly, No. 48 (News)
Aug. 10—From Grenoble to Aix Les Bains (Scenic)
Aug. 10—Typical Russian Dances (Terpsichorean)
Aug. 11—The Art of the Furrier (Vocational)
Iron and Steel Industry (Bombay) (Industrial)
Aug. 12—Pathe's Weekly, No. 49 (News)

SELIG.

July 27—Hearst-Selig News Pictorial No. 43 (News)
July 27—A Five Hundred Dollar Kiss (Special—Two Parts—Comedy)
July 28—Muff (Drama)
July 29—The Mother Heart (Special—Two Parts—Drama)
July 30—Hearst-Selig News Pictorial, No. 44 (News)
July 31—When the Cook Fell Ill (Comedy)
Aug. 1—Love vs. Pride (Drama)
Aug. 3—Hearst-Selig News Pictorial No. 45 (News)
Aug. 3—Etienne of the Glad Heart (Special—Two Parts—Drama)
Aug. 4—The Ordeal (Drama)
Aug. 5—The Reporter on the Case (Drama)
Aug. 6—Hearst-Selig News Pictorial No. 46 (News)
Aug. 7—The Skull and the Crown (Comedy)
Aug. 8—Carmelita's Revenge (Drama)
Aug. 10—Hearst-Selig News Pictorial No. 47 (News)
Aug. 10—Willie (Special—Two Parts—Comedy)
Aug. 11—The Jungle Samaritan (Drama)
Aug. 12—The Family Record (Drama)
Aug. 13—Hearst-Selig News Pictorial No. 48 (News)
Aug. 14—Meller Drammer (Comedy)
—The Day of the Dog (Comedy)
Aug. 15—Nan's Victory (Comedy-Drama)

VITAGRAPH.

July 27—His Kid Sister (Comedy)
July 28—John Rance, Gentleman (Special—Two Parts—Drama)
July 29—Officer Kate (Comedy)
July 30—The Greater Motive (Drama)
July 31—Private Bunny (Comedy)
Aug. 1—The Violin of M'sieur (Special—Two Parts—Drama)
Aug. 3—Detective and Matchmaker (Com-Dr)
Aug. 4—Warfare in the Skies (Special—Two Parts—Military-Dr.)
Aug. 5—Second Sight (Comedy)
Aug. 6—Memories in Men's Souls (Special—Two Parts—Drama)
Aug. 7—The Locked House (Comedy)
Aug. 8—The House On the Hill (Special—Two Parts—Drama)
Aug. 10—Through Life's Window (Drama)
Aug. 11—David Garrick (Special—Two Parts—Comedy Drama)
Aug. 12—The New Stenographer (Comedy)
Aug. 13—The Horse Thief (Drama)
Aug. 14—Polishing Up (Comedy)
Aug. 15—The Wheat and the Tares (Special—Two Parts—Drama)

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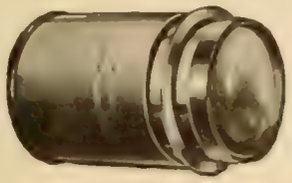

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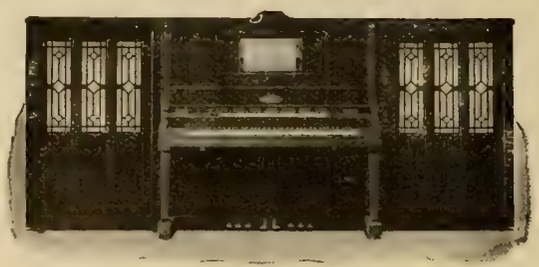

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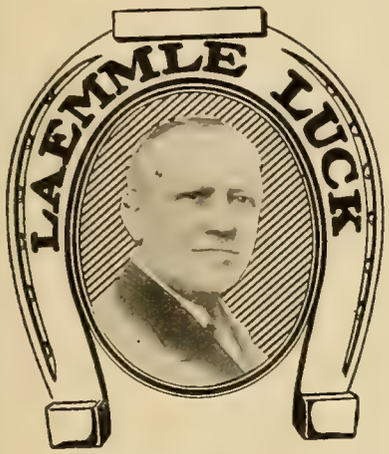

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HER MOTHER'S NECKLACE (2 reels) Release date Sunday, August 16—Our opinion of this feature is correctly given above.

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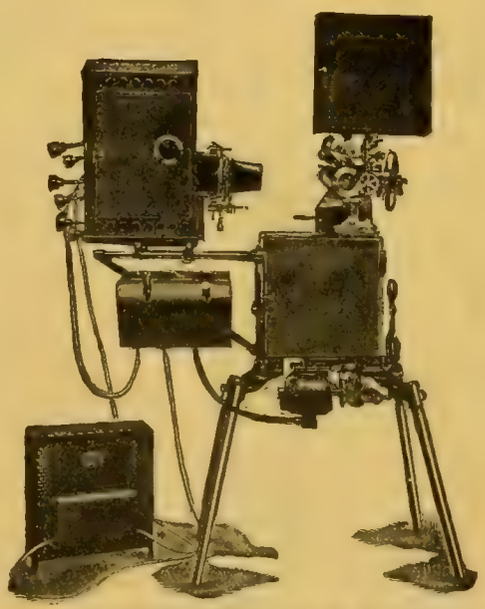

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada.

THE THANHOUSER THREE-A-WEEK

Tuesday, Aug. 11, "Stronger Than Death." A thrilling two-reel society drama featuring Harry Benham, Mignon Anderson and Ethyle Cooke.

Friday, Aug. 14, "In Peril's Path." A drama of political intrigue. Leads played by Carey L. Hastings, Leland Benham, Marion and Madeline Fairbanks and Justus D. Barnes.

Sunday, Aug. 16, "Her Big Brother." A beautiful play of child life. The cast includes Roy Hauck, Dorris Farrington, Alice Turner and Charles Mather.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program 39

Buffalo Bill

The last of the great Indian fighters, Colonel Wm. F. Cody and Lieutenant General Nelson A. Miles (retired) of the United States Army, are the leading players in this most realistic film of the age.

This picture, which has been APPROVED BY THE UNITED STATES GOVERNMENT and made under the DIRECTION OF THE WAR DEPARTMENT, has attracted the attention of the entire world.

"THE INDIAN WARS"

As a Money-Maker this film is without an equal. The Advertising Possibilities of the picture are unlimited. It is a **FIVE-REEL THRILLER THAT WILL LIVE FOREVER.**

1000 INDIANS, many of whom were leaders in the original battles; **12th U. S. CAVALRY,** and **MANY OFFICERS** now retired, again took their places in the re-enacted scenes.

Historically Correct

and all scenes TAKEN ON THE EXACT LOCATION of the original battles.

State Rights Now Ready Get Busy!

THE POSTERS will STOP THE CROWDS and get you the business—6 one-sheets, 3 three-sheets, 1 six-sheet, 2 eight-sheets, 2 sixteen-sheets.

EXHIBITORS—Write or wire us at once and if your state has not been sold, we will book you direct.

General Nelson A. Miles (U. S. A., Retired)

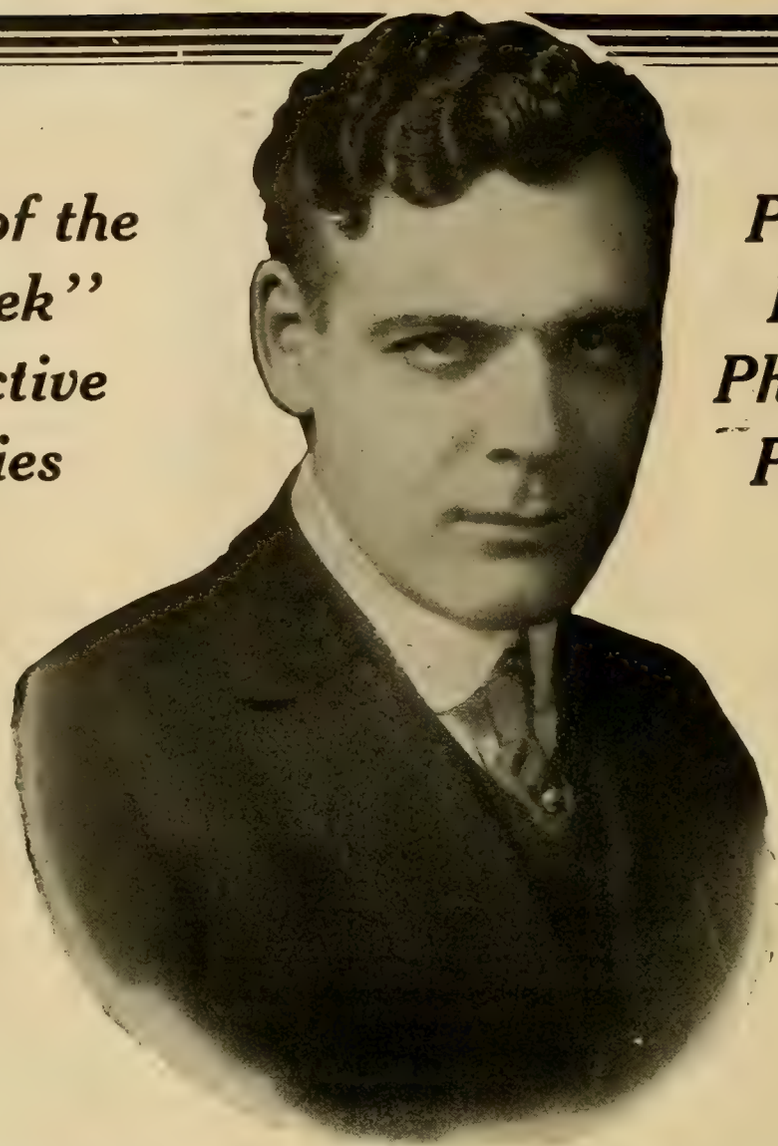
THE COL. WM. F. CODY (BUFFALO BILL) HISTORICAL PICTURE CO.

521 First National Bank Bldg.
CHICAGO ILL.

An American Aborigine

Hero of the "Cleek" Detective Series

Popular Idol of Photoplay Patrons



Featured in "An American King," "The Brass Bowl," "His Ancestors"

Directed and Played "The Shattered Tree," "Mother and Wife," "When Cartridges Failed"

BEN F. WILSON

"THAT'S ALL"

NOW IN

MOVING UNIVERSAL PICTURES

BEN F. WILSON, who has just left the Edison Company to direct and play leading roles with the forces of the Universal, is without doubt ONE OF THE MOST POPULAR AND VERSATILE ACTORS IN MOTION PICTURES. His specialty is the impersonation of **red-blooded, virile, lovable heroes,** such as is Cleek, the Detective in the photoplay series of that name, in which he created the leading role.

Ben Wilson's advent to the big U forces makes new film history!

Be prepared to take advantage of this wonderful scoop by ordering NOW a full line of WILSON POSTERS, POSTCARDS, PHOTOGRAPHS AND PUBLICITY PROPS, and

Let the fans know that Ben Wilson is playing at your theatre!

It Will Mean New Patrons to You! It Will Get You the Coin!

Universal Film Manufacturing Company

CARL LAEMMLE, President

"The largest film manufacturing concern in the universe."

Lubin Trio Joins the Universal

Another Smashing Scoop for the Big U

ROSEMARY THEBY
Leading Lady

HARRY C. MYERS
Leading Man and Director

Another Big Triumph for the Universal

BRINSLEY SHAW
Heavy Man

THE BIG 3
NOW IN
MOVING UNIVERSAL PICTURES

HARRY C. MYERS, leading man and director, is one of the most popular of screen idols. He excels in society drama and refined comedy roles. Dashing, handsome, athletic, he is the beau ideal of the matinee girls.

ROSEMARY THEBY, leading lady, piquant, graceful, talented, has a tremendous following among moving picture patrons.

BRINSLEY SHAW, who will play the heavy roles in this company, will be remembered as one of the most subtle villains in moving pictures. He is a recruit from the legitimate stage upon which he scored an enviable success.

The Universal now has the strongest personnel of any film company extant. Every week the Universal has some new sensation to chronicle.

Universal exhibitors always have some novelty to offer their patrons. Use the brains God gave you and join the Universal Family!

Universal Film Manufacturing Company

CARL LAEMMLE, President

"The largest film manufacturing concern in the universe."

1600 BROADWAY, at 48th Street NEW YORK CITY

ECLAIR
BRANSFORD
IN ARCADIA

REX
THE HOLE IN
THE GARDEN WA

JOKER
THE DIAMOND NIPPERS

EVERYTHING

Every time I come from the projection room I feel that Universal are now getting the BEST PROGRAM IN THE WORLD, but EVER RELEASED. I really feel that the Universal is giving

WEIGHTS AND MEASURES

Jack of Hearts Kerrigan and Vera Sisson in a strong political drama. Kerrigan lovers will pack your house to see him in this master role.
Victor Two-Reel Drama..Released Aug. 17

THE DIVORCEE

A striking strong drama that will hold them quiet. Lots of punch for a single.
Powers Single Reel Drama
Released Aug. 21

HOLE IN THE GARDEN WALL

A Sunday Rex that will beat anything released so far. Rupert Julian and Elsie Jane Wilson certainly do themselves justice in this strong drama.
Rex Single Reel Drama..Released Aug. 23

BRANSFORD IN ARCADIA

Three snappy reels of action with a plot that takes a new turn and photography that cannot be excelled.
Eclair Three Reel Drama
Released Aug. 19

THE DIAMOND NIPPERS

Max Asher will make them double up with glee in this zippy whirlwind comedy. From six to sixty will roll over with giggles and laughter.
Joker Single Reel Comedy
Released Aug. 22

THE LURE OF THE GEISHA

The South Sea Islands is the spot picked for this great McRae Drama. A new line of scenic effects—and you know the punch McRae puts into all his stuff. Japs by the score are used to make this two-reeler true to life.
101 Bison Two Reel Drama
Released Aug 22

AND DON'T THE TREY

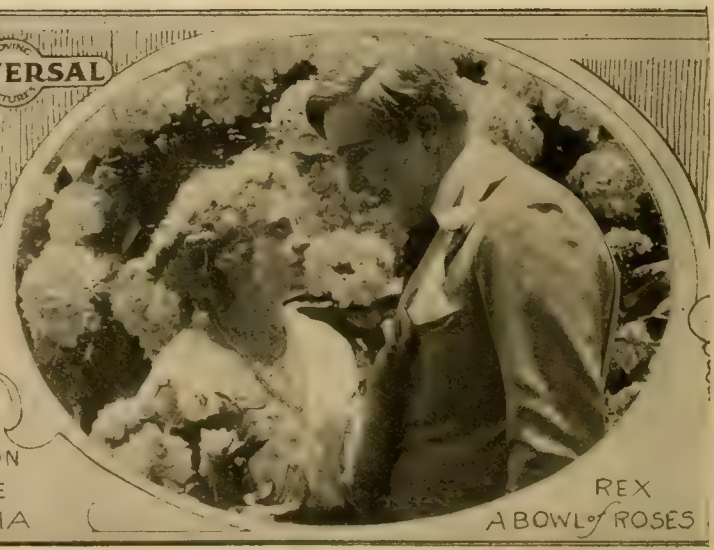
STORY No. 3---
A Corker---A World

UNIVERSAL FILM

1600 BROADWAY **CARL LAEMMLE,**

UNIVERSAL

101 BISON
THE LURE
of the GEISHA



REX
A BOWL of ROSES

POWERS
THE DIVORCEE

VICTOR
WEIGHTS and MEASURES

YOU NEED

Exhibitors have a lot to be thankful for, not only because they also on account of its being the MOST COMPLETE PROGRAM you EVERYTHING YOU NEED.---CARL LAEMMLE, President.

A BOWL OF ROSES

The favorite, "Bob Leonard," appeared at his best in this Thursday Rex. You'll like it and your audience will wonder how it's done.

Rex Single Reel Drama..Released Aug. 20

PASS KEY NO. 2

That's a funny name all right for a comedy, but it isn't half as funny as this Joker is. Ernest Shields is there strong, too.

Joker Single Reel Comedy
Released Aug. 19

ON THE HIGH SEAS

A strong heart-rending drama of the ocean, with Dorothy Phillips and Alex Gaden at their best. You can't beat this one for punch.

Imp Two Reel Drama....Released Aug. 20

A LUCKY DECEPTION

Well! You would not believe it possible, even of Eddie Lyons, Lee Moran and little Victoria Forde, but they certainly put over a great big wallop when they made this Curtis comedy. Two solid reels of jingle and laughter without a breathing spell.

Nestor Two Reel Comedy
Released Aug. 21

HIS WIFE'S FLIRTATION

shows Ford Sterling himself at his best. Released August 20th. LOST IN THE STUDIO is the name of Billy Jacobs' new masterpiece. Released August 17th.

FORGET
O' HEARTS
THE SEA VENTURE
Beater is All We Can Say

MANUFACTURING CO.
President **NEW YORK, N. Y.**

NESTOR
A LUCKY DECEPTION

JOKER
PASS KEY NO. 2

UNIVERSAL

IMP
ON THE HIGH SEAS

IT HOLDS YOUR AUDIENCE FOR FIFTEEN WEEKS.

The Wonderful, Soul Stirring, Heart Throbbing Serial Drama of

THE TREY O' HEARTS

Cleo Madison

AS

Rose Trine
Judith Trine

Geo. Larkin

AS

Allen Law

WILL HOLD AN AUDIENCE ENRAPTURED, ENTRANCED, SPELLBOUND DURING EACH INSTALLMENT OF THIS MASTER PROBLEM PLAY BY LOUIS JOSEPH VANCE.

AND THE FIFTEEN HUNDRED NEWSPAPERS THROUGHOUT THE COUNTRY WILL KEEP THE INTEREST AT BOILING POINT FOR THE WHOLE FIFTEEN WEEKS THAT YOU RUN THE STORY.

AND THE TRADE HELP AND ADVERTISING HELP THAT WE HAVE GIVEN YOU WILL MAKE YOU INDEPENDENT AND ENABLE YOU TO PROMOTE YOUR OWN ADVERTISING CAMPAIGN IN A WAY THAT YOU NEVER THOUGHT POSSIBLE BEFORE.

AND THE NEW PATRONS THAT WILL BE INTRODUCED TO YOUR HOUSE WILL GIVE YOU A CLIENTELE THAT YOU CAN COUNT ON LONG AFTER THE SERIAL IS OVER.

AND THE TREY O' HEARTS WILL SHOW YOU THE GRADE OF PICTURES THAT THE UNIVERSAL EXHIBITOR IS MAKING GOOD WITH.

READY TO BOOK NOW!

"Use the Brains God Gave You"

Universal Film Manufacturing Co.

CARL LAEMMLE Pres.

1600 BROADWAY NEW YORK, N.Y.

MOVING UNIVERSAL PICTURES

KAY-BEE

KAY-BEE FEATURES

The Stigma, 2 parts, Friday, Aug. 14th
The Winning of Denise, " " " Aug. 21st
THOS. H. INCE, Director-General

KAY-BEE

DOMINO

DOMINO WINNERS

A Romance of the Sawdust Ring, 2 parts, Thursday, Aug. 13th
The Defaulter, " " " Aug. 20th
THOS. H. INCE, Director-General

DOMINO

BRONCHO

BRONCHO HEADLINERS

Shorty and the Fortune Teller, 2 parts, Wednesday, Aug. 12th
The Robbery at Pine River, " " " Aug. 19th
THOS. H. INCE, Director-General

BRONCHO

KEYSTONE

KEYSTONE COMEDIES

Three comedies a week

Monday, Wednesday and Saturday release days

MACK SENNETT, Director-General

KEYSTONE COMEDIES

KEYSTONE

Photos 8 by 10 Photos of players mentioned below can be had by sending to the Publicity Dept. 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight.

MACK SENNETT	THOS. H. INCE	CLARA WILLIAMS	CHARLES RAY
MABEL NORMAND	ROY LAIDLAW	JAY HUNT	WALTER BELASCO
CHARLES CHAPLIN	W. S. HART	JOHN KELLER	FRANK BORZAGE
ROSCOE ARBUCKLE	GRETCHEN LEDERER	WEBSTER CAMPBELL	THOS. CHATTERTON
HARRY G. KEENAN	MARGARET THOMPSON	WALTER EDWARDS	LEONA HUTTON
"BARNEY" SHERRY	TSURU AOKI	GERTRUDE CLAIRE	RHEA MITCHELL
RICHARD STANTON	SESSUE HAYAKAWA	MILDRED HARRIS	JEROME STORM
J. FRANK BURKE	ENID MARKEY	"SHORTY" HAMILTON	

A set of 8 by 10 Photos of Keystone Mabel, in four different poses, 50 cents

NEW YORK MOTION PICTURE CORP.

LONG ACRE BLDG., 42nd STREET and BROADWAY, NEW YORK.

"36 FAMOUS FEATURES A YEAR"

Better Man" is one of the most unusual productions of the year.

DANIEL FROHMAN Presents

"THE BETTER MAN"

by Rev. Cyrus Townsend Brady LL.D.

with

WILLIAM COURTLEIGH

A Clergyman's Dramatic Romance, in which he defies and vanquishes Hypocrisy and Sham and proves his right to the title of the Subject.

In Four Reels of Motion Pictures Released August 10th.

"36 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

William Courtleigh is at his best in "The Better Man."

"36 FAMOUS FEATURES A YEAR"

THERE IS ANOTHER HERE BETTER FITTED THAN I FOR THE BISHOPRIC

"I CANNOT PROMISE NOW-BUT YOU MAY HOPE!"

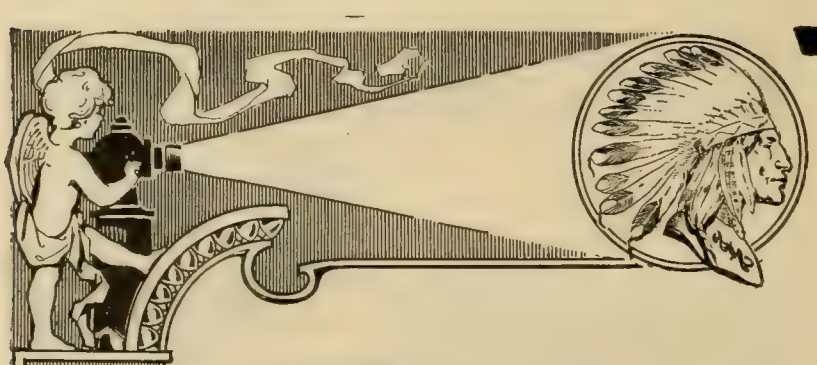
REV. STEBBING CHOOSES THE CHURCH OF THE SLUMS AS HIS PARISH.

FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"36 FAMOUS FEATURES A YEAR"



ESSANAY

Six - A

G. M. ANDERSON

Three Big Laughs

Three Big Thrills

RUTH STONEHOUSE

Released Monday, August 17th

"Sweedie and the Double Exposure"

How a boy causes war in the household with his camera.

Released Tuesday, August 18th

"The Black Signal"

A heart-interest drama, showing how a governor refused to pardon his own son who was condemned to hang.

Released Wednesday, August 19th

The Fable of

"The Two Mandolin Players and the Willing Performer"

How two wise guys got hooked by their country cousin. Written by GEORGE ADE.

Released Thursday, August 20th

"Slippery Slim and the Claim Agent"

A comedy in which Slim, after all his head work, fails to reap the reward.

Released Friday, August 21st

"The Masked Wrestler"

(In TWO ACTS)

A thrilling mystery drama of big men and brave deeds.

Released Saturday, August 22d

"Broncho Billy's Wild Ride"

A dramatic episode that leads to the reformation of an outlaw. Featuring G. M. ANDERSON.

FRANCIS X. BUSHMAN

Superb Films
Famous Stars
Unequaled Service

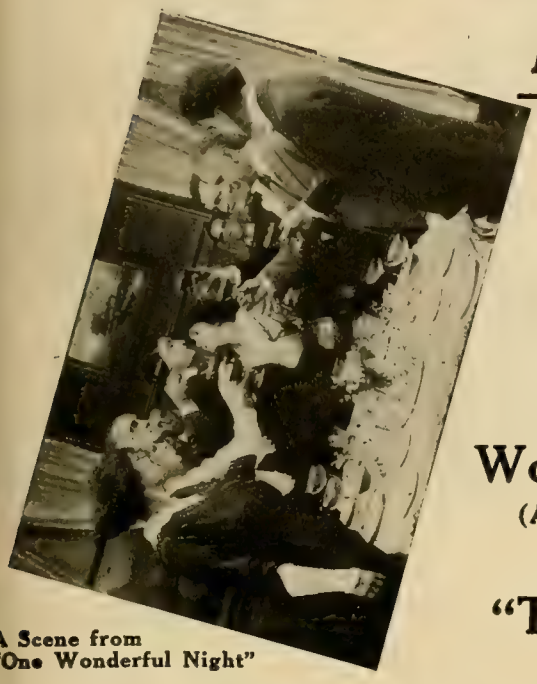
GERDA HOLMES

ESSANAY FILM M

Laboratory and Studios, 133 Argyle St., Chicago. Downtown Offices 521 First

-Week

A Few Big Features



A Scene from "One Wonderful Night"

"One Wonderful Night"
(A great mystery drama)

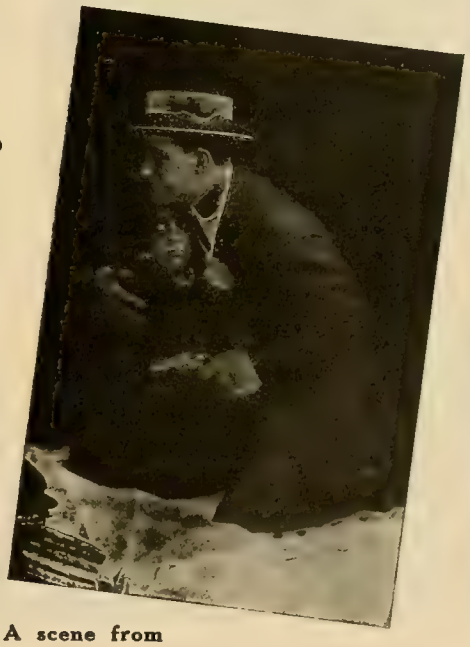
A scene from "Blood Will Tell"

"The Good-for-Nothing"
(A drama in 4 acts, featuring G. M. ANDERSON)

A Scene from "The Good-For-Nothing"

"Blood Will Tell"
(A Colonial drama in 3 acts)

"Ambushed"
(A new 3 act drama of adventure)



A scene from "Ambushed"

anufacturing Co.

ional Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.

WORLD'S LARGEST
SAWYER INC.
FILM MART
1600 BROADWAY-NEW YORK

"EASY TO WANT"

SAWYER FEATURES BOOK EVERYWHERE

DUSTIN FARNUM in THE LIGHTNING CONDUCTOR
6 Parts

SIR HENRY IRVING'S "THE BELLS"
4 Parts

A. BALDWIN SLOANE AND GRACE FIEL
In the Latest Modern Dances
One-Reel Novelty

THE BATTLE OF VERA CRUZ
2 Parts

THE QUEEN OF THE SMUGGLERS
4 Parts

READY NOW
"ZINGARA"
3 PARTS

ZONE 1-New York
"SAWYER"
1600 Broadway.

ZONE 2-Boston
PHOENIX FEATURE FILM CORPORATION, 164 Federal St.

ZONE 3-Newark
STATE FILM CO.
60 Bank St.—Lease

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"SAWYER"
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WILL OPEN
AUG. 24TH—LEASE

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FILM CO., U. B. Building
(Will move to Columbus, Sept. 1st.)

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MENT CO., 97 Woodward A

WHITE DOVE'S SACRIFICE
3 Parts

TO BE RELEASE

The Initial Offering of the
Santa Barbara Motion Picture

"THE ENVO
FI

A Strong Story of Diplom
rectly upon the present Eu
ture of Class, and the Only
to the minute.

WATCH FUTU

WORLD'S LARGEST
SAWYER INC
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1600 BROADWAY-NEW YORK

"EASY TO GET"

THROUGH ALL THE SAWYER "ZONES"

SAVED BY THE BOYS IN BLUE
3 Parts

LAMBS' ALL STAR GAMBOL
3 Parts

JOSEPH AND HIS COAT OF MANY COLORS
6 Parts

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PROGRESSIVE FILM & EQUIPMENT CO. Address next issue

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UNION FILM COMPANY
166 W. Washington St.—Lease

ZONE 13-Davenport
"SAWYER"
Cor. 2nd and Main Streets
(The Davenport office to Move to Omaha Oct. 1st)

ZONE 14-Minneapolis
SHERMAN FEATURE FILM SERVICE, Temple Court Bldg.

ZONE 15-St. Louis
"SAWYER"
Lasalle Theater

ZONE 16-Knoxville
FRANK ROGERS
Knoxville, Tenn.

ZONE 17-Dallas
WILL OPEN
AUG. 24

ZONE 18-Denver
WILL OPEN
SEPT. 1

ZONE 19-San Francisco
INTERNATIONAL FILM PRODUCERS' CO., Pacific Bldg. WILL OPEN AUG. 15

ZONE 20-Seattle
INTERNATIONAL FILM PRODUCERS' CO., Pacific Bldg. WILL OPEN AUG. 24

NELL GWYNNE
5 Parts

THE CONVICT HERO
3 Parts

AUGUST 20

Written and produced by Lorimer Johnston

EXTRAORDINARY"
PARTS

Love and War, and bearing dean Crisis. A wonderful feature at present that is right up

ANNOUNCEMENTS

THE BUSHRANGER'S BRIDE
3 Parts

READY NOW
"Her Brother's Disgrace"
3 PARTS

A Page On Features

For the ensuing season the following Paramount Feature Films, composed exclusively of Famous Players, will be properly distributed to exhibitors throughout Illinois, Indiana and Wisconsin.

Lasky Productions

"The Only Son" - - - With Mr. Thomas Ross
"The Man On the Box" - With Mr. Max Figman
"The Call of the North" With Mr. Robert Edeson
"Bobby Burnit" - - - With Mr. Edward Abeles
"The Virginian" - - - With Mr. Dustin Farnum

together with such unusual box office attractions as the adaptations of Popular Plays originally produced by

Mr. DAVID BELASCO
Messrs. COHAN AND HARRIS
Messrs. LIEBLER & CO.

The exclusive booking rights of

"Neptune's Daughter" - With Miss Annette Kellerman belong to us for Illinois and Wisconsin.

HONEST EFFORT COUPLED WITH CONSCIENTIOUS SERVICE HAS ITS REWARD!

Celebrated Players Film Company

Leaders of Filmdom's Progress

64 West Randolph Street **CHICAGO**

Beginning Monday, August 10th

At the

NEW YORK THEATRE

THE DRAMASCOPE CO.

Will Present

WM. J. BURNS

THE GREATEST LIVING DETECTIVE

IN THE

$5,000,000 Counterfeiting Plot

In 6 Parts

A Restaging of His Most Celebrated Secret Service Case, the

PHILADELPHIA-LANCASTER COUNTERFEITING MYSTERY

Why Every Exhibitor Wants This Picture

1. **Mr. Burns acts in nearly every foot of it.**
2. **Sir Arthur Conan-Doyle, author of "Sherlock Holmes," appears with Mr. Burns in one part.**
3. **Scenes are actually taken at the Treasury Department, Washington, D. C.; Moyamensing Prison, Philadelphia; Lancaster, and New York.**

FOR STATE RIGHTS, BOOKING, ETC., APPLY TO

The Dramascope Company, 110 WEST 40th STREET NEW YORK CITY

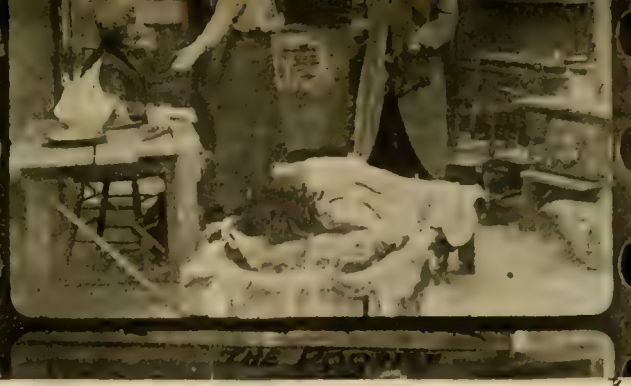
UNITED KEANOGRAPH

JAMES KEANE · PRESIDENT and GEN. MGR.

6000 FEET of PICTURES

"MONEY"

THE RICHEST HOME



THE POOR

SPEAK LOUDER

THE GIRL IN THE OYSTER

THE CRY FOR BREAD

THAN WORDS

RELEASED SOON ... COPYRIGHT 1914

UK STUDIOS UK

FAIRFAX CAL.

WAR! WA

RAMO FILMS

The WAR

or THE FRANCO-GER

400 STUPENDOUS SCENES

Taken on the Actua

WILL BE RELEASED

THE FIRST AUTHENTIC PHOTOPLAY TO DE-
PICT THE GREAT EVENTS OF THE REIGNING SEN

RAMO FILMS, Inc

R! WAR!

INC., ANNOUNCE

# of WARS

MAN INVASION OF 1914

400 STUPENDOUS SCENES

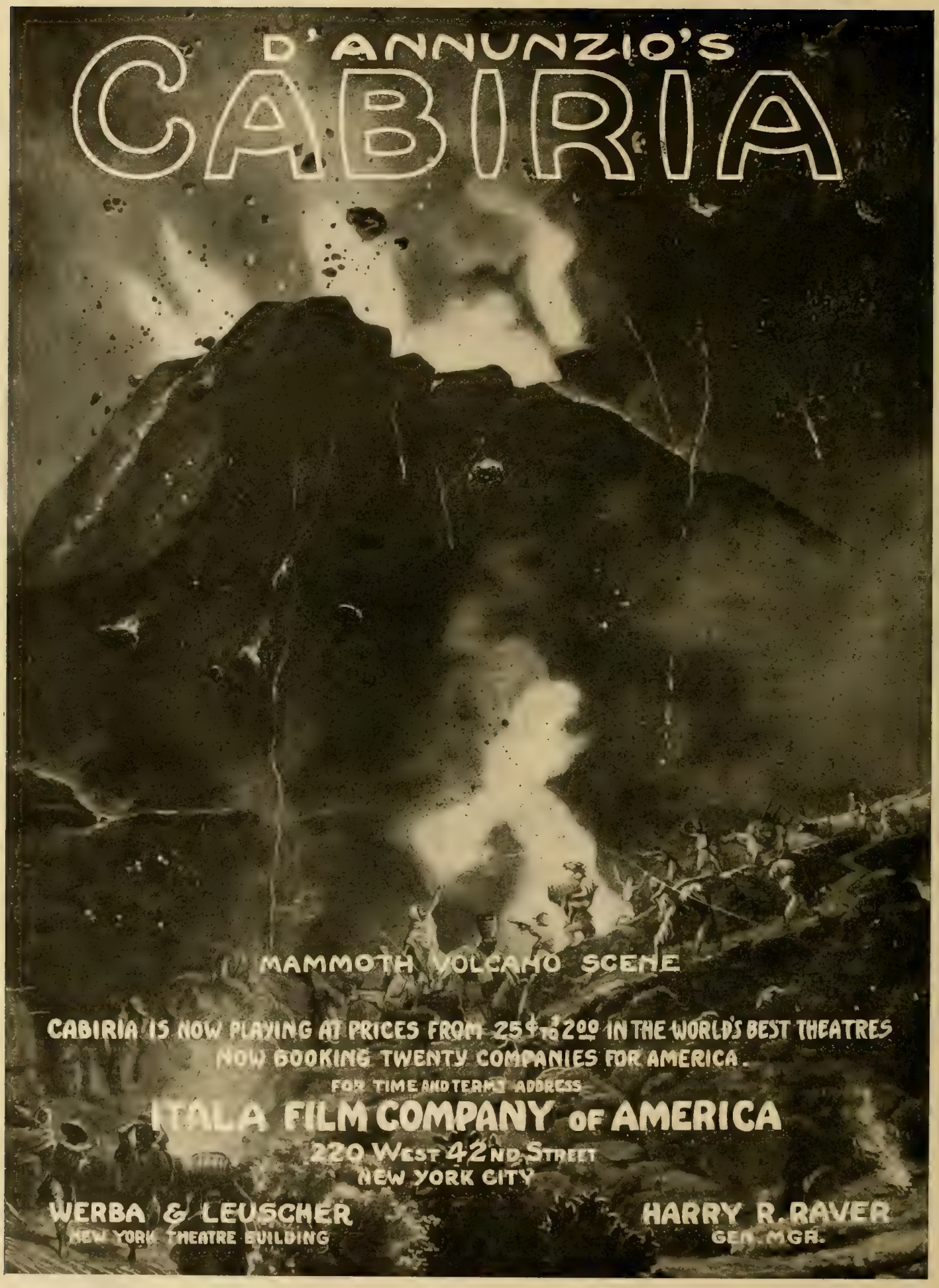
Battlefields of France

WITHIN A WEEK

SATION OF THE WORLD

C. LANG COBB, Jr., Manager Sales and Publicity

COLUMBIA THEATRE BUILDING, NEW YORK


D'ANNUNZIO'S
CABIRIA
MAMMOTH VOLCANO SCENE
CABIRIA IS NOW PLAYING AT PRICES FROM 25¢ TO $2.00 IN THE WORLD'S BEST THEATRES
NOW BOOKING TWENTY COMPANIES FOR AMERICA.
FOR TIME AND TERMS ADDRESS
ITALA FILM COMPANY OF AMERICA
220 WEST 42ND STREET
NEW YORK CITY
WERBA & LEUSCHER
NEW YORK THEATRE BUILDING
HARRY R. RAVER
GEN. MGR.

Up With the Times

BIG NEWS

News is something that happens! Most folks hear about it but few SEE it! If they could see it happen they would jump at the chance—hearing about it only stimulates their desire to see just what did take place.

THE PATHÉ DAILY NEWS

shows what happened as it happened when it happened. It's big news in which all the world and his wife are interested, and it's the day's news issued daily. That's why all the neighborhood will come to your theatre to SEE what they've heard about. It makes new patrons out of former passersby.

ATLANTA Rhodes Bldg. | NEW YORK 115 E. 23rd St. | CLEVELAND 622 Prospect Av., S.E.

THE PATHÉ DAILY NEWS

1 CONGRESS STREET JERSEY CITY, N. J.

DENVER Nassau Bldg. | MINNEAPOLIS 4th & Hennepin Sts. | CINCINNATI 217 E. 5th St.

SEATTLE 810 Third Ave. | PITTSBURGH 715 Liberty Ave. | OMAHA 1312 Farnam St. | SAN FRANCISCO 67 Turk St. | SALT LAKE CITY 68 South Main St. | ST. LOUIS 3210 Locust St. | SYRACUSE 214 E. Fayette St. | NEW ORLEANS 910 Gravier St.

BOSTON 3 Tremont Row | PORTLAND 392 Burnside Ave. | CHICAGO 5 So. Wabash Ave. | PHILADELPHIA 1235 Vine St. | DALLAS Andrews Bldg. | LOS ANGELES 114 E. 7th St. | WASHINGTON 7th & E Sts., N. W. | KANSAS CITY 928 Main St.

THE SIREN

Six reels which spell tragedy for an alluring woman and the men she allures—fishermen to noblemen, her own husband, too, are burnt in the flame she keeps burning on the altar of her vanity. She fully senses her unusual power over men and doesn't hesitate to use it, leaving a trail of bitterness and desolated families behind her until a hand, not a man's hand, reaches out from the wreck and snaps the cord of her ill-fated career.

NICK WINTER

AND THE LOST PRINCE.

A 3 reel comedy drama continuing the adventures of the great detective.

There is no other character shown on the screen who can do so many different things in so many different ways. If you have seen him you know that it is so. If you haven't seen him you must do so in order to appreciate the remarkable resourcefulness of the man in scheming so many ways of circumventing the criminals and the equally brilliant attempts of the law-breakers to trap the great detective.

Eclectic's 4-a-week

MONDAY—**The Perils of Pauline,** every two weeks. Short Subjects alternate weeks.

TUESDAY—American one or two reel comedy.

WEDNESDAY—Super-excellent multiple reel production.

FRIDAY—Surpassing attraction of several reels.

THE ECLECTIC FILM COMPANY

110 W. 40th Street **New York City**

"The Cream of American and European Studios"

THE PERILS OF PAULINE

Pauline's only fault is that she's too courageous. She has more nerve than any girl you've ever seen, in the films or out.

But it doesn't take any nerve on your part to give Pauline a run. She's as reliable as the best pitcher in the league and draws as big a crowd. Even in the tightest of places she's ready to step out on your screen with the same assurance of getting across, and restores all the old confidence in yourself, and your patrons' confidence in you. A serial film —each episode complete in itself.

YOU TAKE NO GAMBLE ON PAULINE—SHE'S A SURE BET

THE MASHER'S MISHAP

A One Reel Hartigan Comedy
Published by the Eclectic Film Co.

Somebody else's mishap is always funny. The Masher's Mishap comes up to the mark, and the Eclectic marks for humor is getting ever harder to reach—the kind of laughter that leaves wrinkles.

WAR!

We are prepared to furnish the following Multiple-reel Eclectic Features dealing with modern European warfare:

THE LAST VOLUNTEER—6 Parts—Scenes of carnage at seat of Austrian-Servian War.
FAITHFUL UNTO DEATH—4 Parts—A tale of Franco-German warfare.
WAR IS HELL—4 Parts—Showing the havoc wrought by air-craft—awful realism.
NAPOLEON—5 Parts—Historical drama of the world's most famous warrior.
ALL LOVE EXCELLING—3 Parts—Stirring scenes in the Crimean War.

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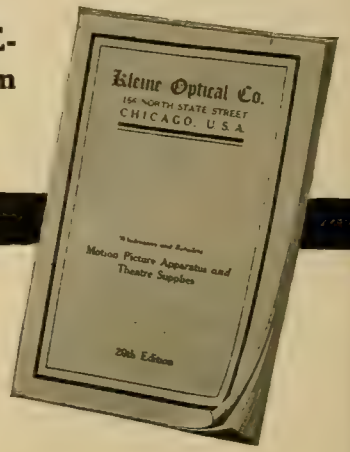

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A worthy man innocently marries an adventuress and conquers a rebellious spirit.

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A drama of the Latin race, a misguided love and unfortunate consequences.

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Two boobs buy a cheap motor boat and have some sad experiences.

"THE PUNCTURE PROOF SOCK MAN"
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The inventor of a puncture proof sock gets into trouble by his enthusiasm.

"BACK TO THE FARM"
Comedy.....Tuesday, August 18th

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To complete his wife's happiness he disappears from her life. She remarries. Unknown he gazes on her fulfillment of his wish and dies happy. **MAURICE COSTELLO** in the lead.

"David Garrick"
Two Part Comedy-Drama Tuesday, Aug. 11th

His acting wins the love of a beautiful girl. Complying with her father's wish, he tries to destroy her love. He wins her father's respect and consent to their marriage. **CLARA KIMBALL YOUNG** with an all-star cast.

"The New Stenographer"
Comedy Wednesday, Aug. 12th

A "Silent Comedy," by J. Stuart Blackton, exactly as enacted 250 times on the stage of the Vitagraph Theatre, Broadway, New York City, by **FLORA FINCH, ETIENNE GIRARDOT, HUGHIE MACK, WALLY VAN, LILLIAN WALKER** and **ALBERT ROCCARDI.**

"The Horse Thief"
Drama Thursday, Aug. 13th

That's what they call him. The posse are about to lynch him. They learn the truth, congratulate him on becoming a father and give his child a substantial welcome. An all-star cast.

"Polishing Up"
Vita-Laugh Comedy Friday, Aug. 14th

BUNNY goes away to improve his manners. **FLORA FINCH,** his wife, does the same. They hide it from each other. They suddenly meet in the midst of new associations and something happens that proves a surprise.

"The Wheat and the Tares"
Two Part Drama Saturday, Aug. 15th

A perjurer sends an innocent man to prison. He is foiled by an unexpected confession. His victims are recompensed and everybody rejoices in his downfall. **JAMES MORRISON, DOROTHY KELLY** and **GEORGE COOPER** are the principals.

SIX A WEEK

"PRIVATE DENNIS HOGAN"
Military Drama .....MONDAY, AUG. 17

"AN INNOCENT DELILAH"
Two-Part Drama .....TUESDAY AUG. 18

"TAKEN BY STORM"
Comedy .....WEDNESDAY, AUG. 19

"THE WOES OF A WAITRESS"
Drama .....THURSDAY, AUG. 20

"THE HONEYMOONERS"
Comedy .....FRIDAY, AUG. 21

"LILY OF THE VALLEY"
Two-Part Drama .....SATURDAY, AUG. 22

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The Counterfeiter's Plot

The Secret Service detectives' midnight attack upon the counterfeiters' den and the deadly battle in the dark, bring this to a sensational climax.

Released Tuesday, August 25th. Striking 1 and 3-Sheets

When Men Wear Skirts

Ruth Roland as the poor-but-honest barber who loves the bashful manicurist (Marshal Neilan) makes every foot of this burlesque a roar.

Released Friday, August 28th.

The Cave of Death

Princess Mona Darkfeather in a Two-Act Western Drama.

With upraised knife, the Indian crouches above the cave, waiting for his foe to emerge. Unca saves her sweetheart—but at a cost which will wring a gasp from spectators.

Released Wednesday, August 26th.

Superb 1, 3 and 6-Sheets.

The Car of Death

Helen Holmes in a Railroad Drama.

With the speed of a deer, Kate rushes down the track to derail the dynamite car which menaces the picnic train. The explosion which follows is tremendously exciting.

Released Saturday, August 29th. Attention-attracting 1 and 3-Sheets.

KALEM COMPANY, 235-9 West 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the

CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

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(*The Index for this issue will be found on page* 1022.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, August 15, 1914.

Facts and Comments

THE most outrageous governmental interference with motion pictures, far surpassing even the drastic regulations of Russia, is suffered by the exhibitors in British Columbia. A friend and reader of THE MOVING PICTURE WORLD in Vancouver has sent us a copy of these "Regulations." The licenses are excessive. As our correspondent says, "Some of the picture shows here have to pay a fee which amounts to about $225 per year." An exhibitor is liable to a fine and possibly loss of license if he displays a film showing the approval of other censors than censors of British Columbia. The government makes it a crime to display other than censored films, but declines to be responsible for what happens to the films while they are waiting for inspection. If they are burnt up or torn or injured in any way whatever the exhibitor or the exchange, as the case may be, has to bear the loss. A special approval of the censors is required for the use of "phonographic or talking machine records or similar contrivances for the reproduction of sound." The words or sounds are as much subject to censorship as the pictures. Even churches conducting a motion picture entertainment are taxed ten dollars, the same fee being exacted of shows given by educational institutions "or in aid of charitable work." The operator and the "apprentice operator" do not escape; they have to pay an annual license too.

Particularly foolish and severe seem to be the regulations governing the licensing of film exchanges. The general license for film exchanges is three hundred dollars. An exchange paying this fee may have as many reels as it wants to put on its shelves. An exchange handling only ten feature subjects is taxed only fifty dollars. This of course enables an outsider to come into the territory with ten features at a time and "clean up" in competition with the man who is a resident of the province and pays six times this tax. The exhibitors in this Canadian province have no organization, and this hostile legislation, almost confiscatory in its character, was enacted without the slightest opposition of the exhibitors. We cannot think of a greater object lesson to exhibitors who have so far done nothing toward organizing and co-operating.

THE war now in progress in Europe will undoubtedly affect the film situation here. Even now, before there has been any serious clash, communication between the two continents has been greatly disturbed and a blockade of European ports in the course of the conflict will exclude the bulk of European importations for some time to come. As the export of films goes principally to England, and as England is in a position to guard and convoy her commerce, the loss in exports may not be very serious. Inasmuch as we have in the past suffered from an overimportation of cheap features so-called the situation is not without its compensating advantages.

IN many of our first-class theatres features consisting of more than one reel are now put on without any intermission whatever. The consoling assurances at the end of each thousand feet that "the next part will follow immediately" are cut out and instead of a promise there is the immediate performance. It is of course ever so much better to present a great feature as a whole rather than in pieces. This applies we think to all features under six thousand feet. Where the feature exceeds this length a pause like the interval between two long acts is appropriate, but we ought to get away from the ancient phraseology such as: "One Minute While We Change the Reel." The old clumsy and undignified way of presenting a multiple reel still obtains, we are sorry to say, in even some of our best theatres in this city and always takes away from the real merit of the performance. Let us get away from measuring films of quality as if the strips of celluloid which record so much art and effort were simply merchandise like cloth or ribbons.

MANY exhibitors in the states afflicted with censorship complain to us of the habit of legal censors who distribute passes to their friends, wholesale and retail. To put it mildly, we consider such acts on the part of the censors a high-handed proceeding. There is not, as we read the laws, the slightest legal warrant for any such action. In Pennsylvania scores and more than scores of "inspectors" are appointed who are wholly unknown to the law. These men and women are presented with free admissions at the expense of the exhibitor. We are glad to learn that some of the exhibitors in Philadelphia have declined to recognize these passes. If these exhibitors stand firm, as we believe they will, the matter is bound to get into the courts, and we have no doubt whatever that the final outcome will be in favor of the exhibitors. We ought to resist petty abuses of this nature to the utmost.

The Organized Exhibitors

By W. Stephen Bush.

THE idea seems to prevail in some offices that censorship is merely a topic of discussion, an argument as it were in a moot-court, a sort of target for theoretic spitballs. There is a tendency, too, in certain quarters, to regard much discussion of censorship as inopporune, and this extreme willingness to avoid further warfare upon censorship is especially strong on the part of the beaten sponsors of censorship. It is quite plain that the movement for imposing taxes and restrictions on motion pictures has received a check; it threatened to pass Congress when at the critical moment The Moving Picture World halted its progress. Another powerful blow at censorship was delivered at Dayton when the convention declared against censorship of every kind. Now that the spectre of censorship looms less horribly than it did some months ago the movement for genuine co-operative organization among the exhibitors has grown with encouraging swiftness. From letters at this office and from interviews with the new president of the League and state presidents it is pretty clear that the League has a future of the greatest usefulness before it.

In the two states where official censorship exists an active campaign for a repeal of the obnoxious, un-American laws is under way. The anti-censorship sentiment is the strongest possible cement for binding the exhibitors together and uniting them in one common organization. The need of the hour is the strong state organization. These organizations will become more representative, including the exhibitors in every state who have achieved success in their profession, who stand high in the esteem of their communities and who enjoy the confidence of their brother exhibitors. We cannot help commending the idea of the president of the organized exhibitors of Pennsylvania, who intends to organize the state by counties. With slight modifications, due to less densely populated territories, the same plan might well be followed in every state.

One of the obstacles in the successful agitation for union has been the neglect or indifference of exhibitors in paying their per capita tax. The cause in large part of this neglect or refusal has been a widespread distrust and apathy caused by the advocates of censorship who controlled the working machinery of the national organization. Now that this cause for distrust has been removed there is every reason to believe that the per capita tax will be paid with more readiness. Owing to the prominence of politics within the organization the exhibitor hesitated to lend an active and enthusiastic support. He found it difficult to understand why he should contribute. The benefits he had a right to expect from his membership in the national organization were invisible to the naked eye. The plans of President Pearce are for the elimination of politics of any sort and for constructive, useful work. With the united support of strong and representative state organizations he hopes to be able to start a Bureau of Assistance, such as has often been advocated in these columns. It is proposed to accumulate valuable information at headquarters; a library for the exhibitor as it were. A digest of the laws touching motion pictures in every state is to be prepared and plenty of data are to be gathered which may be sent to the exhibitor who is fighting legal oppression of any kind, whether it spells censorship or fanatical restriction on the modern Sunday or hostile and confiscatory legislation of any kind. In time a legal bureau may be created which specializes in all the problems affecting motion picture interests equipped with able counsel ready to go to any threatened point and do special service in co-operation with local counsel. After all, the exhibitor has a right to know why he should pay a per capita tax to the national organization. Once you convince him that the money is used for the benefit of the whole organization and that he derives at least an indirect advantage from it he will be quite willing to contribute.

Before we can have a powerful and valuable national organization we must have large and representative state organizations. Whatever direct and tangible benefits come to the exhibitor just at this moment come necessarily through the activity of state organization. Looking over the state organizations as they now exist one cannot help noticing that their membership is small in proportion to the numbers of existing exhibitors in any given state. There are, roughly speaking, about fifteen thousand regular exhibitors in the United States. Allowing for small theatres, which change their owners more frequently, and making other deductions, an estimate of twelve thousand is rather conservative. How many of these twelve thousand do now belong to the League? How many representatives have been active in the ranks within the last twelve months? The answers to these questions can be easily given by any one even slightly familiar with the facts. The Moving Picture World was the first newspaper to urge the advantages of organization upon exhibitors. Columns upon columns of this paper have been devoted to advocating the promotion of organization. If until now these advantages have scarcely been felt by the exhibitors the cause must be sought in poor leadership. With a new regime the improvement ought to be great and immediate. The aim of the new president is to increase membership. He has never been identified with any faction and has always been an uncompromising foe of censorship. He has in an extraordinary degree the confidence of the community in which he has resided practically all of his life. His firm was one of the earliest pioneers in motion pictures in the South, and the old firm name Pearce & Schreck was always popular with exhibitors. Mr. Pearce is conducting and has conducted motion picture houses of splendid repute. He is a practical man and in thorough sympathy with the needs and problems of his fellow exhibitors. He realizes that by far the larger part of the state organizations stand in need of strengthening and he is anxious to do his share toward this all-important work.

This is the day of the exhibitors' great opportunity, and the time to start the new constructive work is the present moment. The new president believes in friendly relations between the exhibitors and the other branches of the industry. The idea that the interest of the exhibitor is inconsistent with a friendly attitude toward exchange and producer is a most pernicious notion and should never have been encouraged. There has been a growing mutual sympathy between exhibitor and distributor and producer, greater and more real to-day than ever before in the history of motion pictures. Kinematography is like a big tree one cannot injure any part of the tree without hurting the tree itself.

Screen Stories

By Louis Reeves Harrison.

WHAT is more attractive, what more misunderstood than the story? From earliest times it has been handed down to us, passing from generation to generation, through unnumbered centuries, as universally loved today as it was before poets perfected its form. We can go back beyond the dark ages and find the essence of poetic legend in those archives perpetual, mental storehouses of people, as replete with thought and feeling as in modern times. The one artistic expression of life that has known few modifications of sentiment, whatever its changes of form, is the story. It may have gradually acquired strength and intellection —it may gain artistic truth and beauty on the screen —but it still tints the gray activities of life with the bright and varied hues of imagination, just as it always has done.

Let us acknowledge the moral importance of every material law, especially where it is considered in relation to the ends of human existence. Let us bow to all the precepts that guided us through the intricacies of conduct. Let us not detract in the least from those basal principles which have served to indicate how we must live if we would be of some use to ourselves and to society. Moral culture is, however, not the result of any single influence, and the influence most likely to be of power with us is that to which we incline, the one which comes nearest to possessing a universal charm. Is it not the story? Does it not appeal to what comes nearest to being innate morality, a sense of justice and injustice that is very keen among children? Is not an interesting experience of what is best in human life quite as effective ethically as preachment?

What is there more difficult to teach, for instance, than love of kin. That sentiment must spring straight from the spirit within us. There is little need of telling a loyal heart what it should feel, but how that feeling should be manifested is quite another matter. For instance, a screen story showing the delightful courtesy displayed in entertaining friends and acquaintances and the indifference to courtesy among members of a family, where coarseness irritates and irritability is given free vent, would have the power of example. What greater force is there in education than example? In the struggle for supremacy that constitutes life there is a contagion caught by those down in the struggle from those who are succeeding. The right sort of a screen story has a similar effect, for the right sort depicts a great character whose ideals are communicated to the audience.

Plays without a single great character in them, such as I am often called upon to review and expected to praise because of adequate treatment, are really useless. They do not enlist common sympathy, and they may lead to a fatal separation between thought and feeling. The element of feeling, so essential to success in a drama, is really a means to an end, and that end is a vigorous assertion of character representing one or another fine attribute, hence the heart should be quickened in a drama of the mind's illumination. I lay stress on characterization because, in any expression of life, the chief study of mankind is man. We should show what man has done and what he can do, particularly in acute moments, when his full energies and nobility are called forth, in order to lay hold of that first essential to dramatic success, *interest*.

The whole drift of screen stories that win is ethical. The villain inevitably co-operates in his doom. The manly hero overcomes cowardice in himself and brutal egotism in others to the end that womanhood and childhood should be protected and justice done to humankind. Such is the general tendency of popular plays, though it may be covered by sensational incident or comedy entertainment to keep moralizing out of sight. Mere portrayal of evil, such as that in vice pictures, does not win because it repels popular sentiment, even when it supplies material for thought. The hideousness of vice is valuable in proportion to its application in sustaining what is best in the whole of our lives. The story that is purposeless causes the true purpose of great stories to be misunderstood.

The story has come to be lightly regarded as what is merely entertaining, irrespective of truth in its details. That is because it is told in action and without moral precepts. It really offers the charm of variety by its presentation of what is good and bad in human nature and comes nearer the truth than the most monotonously good sermon ever preached. The basal elements of human nature are not in accord with any code of morals; they are usually in revolt against codes of all kinds, and are attracted by what beautifies, charms and delights. We love the story because it drives home its point by enlivening example. Through the poet, through the novelist, we have been able to see all the variegated colors of human character as sunlight is split up by the spectrum. We recoil from the sermon, whether of the pulpit or the parent, and go to the font that satisfies our thirst as to the heart of Mother Nature for emotional stimulus and mental vigor, to our well-loved story.

The lack in most screen stories is that of sincerity. They are written for what they will bring rather than for what they can give. It has been a matter of surprise to producers that I refuse to prepare this or that drama for visualization, particularly when it has done fairly well on the stage. A great deal that *is* false and misleading *has been* profitable in theatres, but I refuse to perpetuate what is of no further value and particularly what is an error in the light of modern knowledge. Any dramatist may be wrong in his premises or misled by them, but he will more surely carry conviction if he writes what he believes to be true or in accord with the best authorities to be found. Nothing convinces that is not founded on conviction, and I have no patience with retelling a story on the screen in anything like the manner of its stage presentation. Such methods are as inane as would be an attempt to reproduce the structure of a novel on the stage.

This New Art is far enough advanced to stand on its own foundation for popularity and to develop along lines best suited to its requirements. It is time for talented dramatists and gifted novelists to forget form and treatment in the older arts and prepare a story for visualization so that the director can produce it as written. Whatever changes are to be made for its improvement can be worked out before scene rehearsals begin, so that the idiocy of making up the story while "going along" will be forever eliminated from high-class productions. The plans of the architect should be perfected before contractors get on the job, so that the completed structure will be admirable in all of its proportions, a splendid interpretation of human life.

Censors Defied

"John Barleycorn," Unblessed of Censors Showing in Garrick Theater at Philadelphia—Managers Wait in Vain for Patrol Wagon—J. Louis Breitinger Threatens—That's ALL.

By W. Stephen Bush.

PHILADELPHIA has now furnished ample proof of the fact that a weak law unsupported by public sentiment cannot be enforced. Up to the time of going to press the uncensored pictures known as "John Barleycorn" were being shown at the classic Garrick Theater, Chestnut and Broad streets, without any let or hindrance by the authorities, charged with the enforcement of the censorship law. The exhibition went on not only without the official approbation of J. Louis Breitinger, who is head censor hereabouts, but in clean, open and blithesome defiance of that more or less redoubtable official.

The exhibition opened very close to schedule time, 11 A. M. Monday, August 3. W. E. Smith, who represents the Paramount Picture Corporation in Philadelphia, C. H. Pierce, the special envoy of Bosworth personally and Bosworth, Inc., and also of Frank A. Garbutt displayed themselves publicly and invitingly, courting apprehension and longing for the patrol-wagon, but both of them were sincerely disappointed.

Smith, as well as Pierce, had a crown of martyrdom cunningly concealed about his person, but the precious emblem went dusty before the day was out. The censor failing to act, disappointed their fondest hopes.

Ripples of Excitement.

The day was not entirely uneventful. The humid and heavy atmosphere which prevails in Philadelphia in midsummer, even on the river and on the roof gardens, was somewhat enlivened by an incident which occurred around noon. A dapper young man called upon Smith, telling him that he came from Police headquarters and was the Secretary of the Superintendent of Police. The hopes of Mr. Smith rose high. He looked around for the telephone book to notify his bondsman. Mr. Pierce then appeared in the offing, and learning of the identity of the caller looked as criminal as possible. Alas! the young man wanted nothing more than two seats for the night performance. He went away smilingly while Smith and Pierce were quite disconsolate and wandered into the adjoining drug store to drink a few grape-juice cocktails in honor of "John Barleycorn."

Again, in the evening, something happened which for the moment threw us all into an ecstacy of anticipation. A man who, by his appearance, might have been a rustic Sherlock Holmes, presented one of the celebrated blue cards which Mr. Breitinger distributes with such sweeping generosity in and about Philadelphia. The blue card bore a legend setting forth that the bearer thereof was an inspector under the authority of the Board of Censors and must be admitted into the show forthwith. Pierce and Smith had a minute before the appearance of this man registered a solemn vow that they would utterly ignore any of the "Breitinger Blue Cards." Mr. Pierce, in his blandest manner, started to inform the man that his card would be good only if reinforced by the regular price of admission. It was then that the mysterious stranger revealed his relationship to J. Louis Breitinger.

"I am," he said, "a cousin of Mr. Breitinger and Breitinger is my name." Pierce and Smith exchanged significant glances, as if they would say "The Hour Has Come." Nothing happened, however. The cousin passed into the theater and although I joined in the wait for his return he simply escaped us.

Comments on J. Louis Breitinger.

Even then, however, we were slow to give up hope. It was near midnight when Pierce and Smith at last retired unpunished, and alas, even unarrested. They had a camera man ready to make a record of the first censorship arrest, but his services were not required. It is possible, though by no means probable that arrests will follow in the near future. While waiting for something to turn up the methods and policies of J. Louis Breitinger were the theme of interested discussion in the fine, spacious lobby of this noble theater.

Said one well-known exchange man: "I wish I knew Breitinger's office hours, but they seem to be kept more or less secret. He examines, or fails to examine reels just as exactly as he pleases. It often happens that I am under contract to deliver a certain feature on a certain day, but my explanation of this circumstance never seems to move Breitinger. I am doing all I can to comply with the law; my certified check for the examination fee and my application blank go to Harrisburg at the earliest possible moment, but this does not seem to facilitate matters in Breitinger's office. Up to a few days ago we did not even get a receipt for the reels which we delivered to him, and we get no written record of his approval when he is graciously pleased to bestow his approval. I guess, sometimes, he forgets that he has examined and approved a film. In one case an assistant in my office brought back word to me that Breitinger had approved a certain film. I then sent the film on a circuit only to get a letter from Breitinger warning me that I was releasing a film which he had neither seen nor approved. I wonder what kind of bookkeeping he does and whether he keeps a record of his work. Why, only a day or two ago, he returned a reel with his verbal approval and I at once put it on the screen. After the picture had been running for a few days he sent word that he must see it again. As far as I know the law requires Breitinger to examine films but he seems to delegate considerable part of this work to others, among them a callow youth whom I met in his office the other day. The idea of this young man passing upon the entertainment of his elders struck me as particularly amusing, and I made bold to ask him whether he expected to tell his parents what shows they might safely attend. The young man thereupon burst into a prolonged fit of indignation and I discreetly withdrew."

Character of the Audience.

One of the unique features of this uncensored exhibition in Philadelphia was the character of the audience which had come to attend the performance. The audience consisted of the finest types of the city noted for its genuine Americanism. Men and women in about equal proportions watched the picture with the close attention which is frequently more eloquent of approval than a burst of applause. The manner and the language of the audience, as I saw them file into the theater, bespoke good breeding and refinement. The behavior of the audience in the theater itself reminded one of the best traditions in the classic show houses of the country. Ninety per cent. of the spectators reported approval of the film as a moral lesson on especially prepared ballots which were handed to them in the lobby, as they passed out. The vote was overwhelmingly in favor of the picture as a moral lesson. Very close to 2,000 persons saw the picture on Monday and the box-office receipts were highly satisfactory.

The prices were 25 and 50 cents for the night performance and 25 cents for the matinee, which means breaking records in a city like Philadelphia where the nickel is still the prevailing price of admission. Among the patrons were numerous well known doctors, clergymen of all denominations and many social workers. These latter had been invited to attend the show at the expense of the management.

Why No Arrest Was Made.

Breitinger must have realized the danger of making an arrest under the existing circumstances. If the law were defied he knew it was being defied with the active encouragement of the best people in Philadelphia. It was quite plain to him that the embodiment of a vicious principle can be stronger than the principle itself and instinctively perhaps he retired, figuratively speaking, behind the lofty barriers of his official dignity, keeping an impressive, and more or less dignified silence. A few days before the exhibition, and on the first day of the performance, Breitinger was pursued by reporters who demanded to know what he was going to do if "John Barleycorn" was shown without his official "O. K." He is said to have replied to some that the eliminations demanded by him had been carried out. If he was correctly reported, he is evidently mistaken, because the managers of the exhibition laid special stress on the fact that no attention whatever had been paid to his orders. Another reported him as saying "that he would not interfere with the performance until the Court of Common Pleas had passed upon the constitutionality of the law." I tried to reach Breitinger myself but he had left in the early part of the afternoon, it was said, for Atlantic City.

Probable Effect of Breitinger's Failure to Act.

Exhibitors all over the State of Pennsylvania, and indeed, all over the United States, cannot help drawing the conclusion that Censorship of every kind and description is weak and foolish and cannot resist the attack of Common Sense coupled with courage. The city of Philadelphia and, indeed, the State of Pennsylvania, has been filled with strange rumors about an understanding, or a sort of alliance between Breitinger and certain groups of the organized producers, or rather their representatives in this territory. It has been stated that one of these groups is paying for the rent of the Philadelphia projection room,

where Breitinger insists all films examined in Philadelphia must be taken. Rumor has it that even the ice water and the services of an electrician are paid for in this way. Nobody knows how many films Breitinger himself examines, but it is well known that some features come out of his office and are approved in the twinkling of an eye, while others have to wait for some time. It is said, that at least on one occasion, the examination of certain films then on the screen were interrupted to make way for another brand of film. This may be perfectly proper and entirely within the discretion of the censor, but it naturally gives rise to comment. With this uncensored exhibition going on in the Garrick Theater the prestige and influence of Breitinger as a conscientious and fearless official may suffer. The friendly understandings and alliances may come to an end.

Press Strong Against Censorship.

The press of Philadelphia is unanimous in its opposition to censorship. The North American, a notable advocate of local option, claims that Breitinger and a relative and namesake in the same office with him have on more than one occasion represented powerful liquor interests. The inference is drawn that Britinger might be somewhat prejudiced in judging such a film as "John Barleycorn." It is only fair to Breitinger to say that there is little if any evidence to show that he represents liquor interests. It is impossible to say whether his professional affiliations have in any way influenced his action as a censor. The legal men behind this fight are strongly of the opinion that Breitinger would not have a leg to stand upon if he attempted to bring the promoters of this uncensored exhibition into court. From information which has reached me from reliable sources I believe that an attempt is to be made to smoke out the censors in Ohio somewhat in the same fashion which seems so effective in Pennsylvania. "John Barleycorn" will be shown without the permission of the Ohio censors. If an arrest follows, public opinion, it is expected, will be arrayed against censorship and strengthen the demand for the repeal of the obnoxious Ohio law.

Making and Breaking Laws

How One City Won Its Fight Against the Sunday Closing Law—A Familiar Story of Political Conniving.

SUNDAY performances in theaters were made an issue in Wenatchee, Washington, a thriving city of 5,000 inhibitants, and after contests in court and at the polls the playhouses now do business on Sabbath days. The court litigation, which involved the constitutionality of the city ordinance forbidding performances and motion pictures on Sundays, was decided against the theatrical proprietors; but they won their case before the people at a special election which recalled from office a majority of the council that enacted the so-called Sunday-closing law, and in the places of the ousted officials there were chosen successors who repealed the obnoxious legislation.

The Sunday theater opponents, prompted by two or three clergymen, organized themselves secretly; and, at the regular municipal election last December, there were councilmanic candidates who had pledged themselves, unknown to the public, to support a Sunday-closing ordinance. When the newly-elected council, which consisted of seven members, was installed early in January, two of the officials were found to be committed to closing theaters on Sundays. These two were helpless by themselves, but one of them, guided by a minister of the gospel, at once interested himself in a series of trades that eventually resulted in the enactment of his desired Sunday-closing law.

To get support for the anti-theater bill, this conniving councilman pledged himself to vote for the removal from office of the incumbent chief of police, and in return there was given the Sunday-closing measure the support of two other councilmen, one of whom was a personal enemy of the chief of police and the other of whom expected his father-in-law would be chosen as the new chief. With the two councilmen who were originally favorable to the anti-theater law and the two who were influenced by the trade on the chief of police, there were four councilmen, a majority of one, ready to enact the Sunday-closing measure; but, as the mayor was known to be opposed to such legislation and was sure to veto it, another councilman was required in support of the bill, so there would be five affirmative votes—two-thirds of the council—sufficient to pass the law over the executive's veto. Accordingly a councilman who sought the position of assistant city engineer for himself and who, to achieve his purpose, wanted a personal friend made city engineer, was persuaded to support the Sunday-closing bill in consideration that he should be allowed to name the city engineer.

By five against two votes, the anti-theater aw was enacted February 4. It was vetoed by the mayor who, in his message, stated that the ordinance was inspired by a few clergymen who expected its enforcement would increase the attendance and donations at church services. It was passed over the mayor's veto. It became law. The theaters closed Sundays.

Thereupon, J. E. Ferguson, of the Wenatchee theater, the leading motion picture and the only vaudeville house in the city, started suit in court to test the constitutionality of the ordinance and at the same time, under the law of the state of Washington, he initiated a movement for the recall of four of the five councilmen that voted to enact the Sunday-closing law.

The litigation over the constitutionality of the ordinance dragged slowly. The validity of the enactment was upheld in the superior court, from which an appeal was taken by Mr. Ferguson to the state supreme court. The supreme court, late in May, likewise found in favor of the legality of the law.

Separate, however, from the litigation involving the constitutionality of the ordinance, but almost as dilatory, was the movement for the recall of the four councilmen. They and the subordinate city officials, such as the city clerk and the city attorney, resorted to all sorts of tactics to delay and defeat the recall proceedings.

The charge against the four councilmen was vote-trading, and this was alleged to be such misfeasance and malfeasance in office as to warrant their recall. The city clerk, acting on the advice of the city attorney, refused to regard vote-trading as either misfeasance or malfeasance and declined to issue blank recall petitions. Thereupon, Mr. Ferguson, through his lawyers, applied to the superior court for a writ of mandamus to compel the clerk to issue the petitions. Following the hearing on the application, the court held that the trading of votes had been generally instead of particularly set forth, and that the clerk, in the absence of detailed allegations regarding the trading of votes, was justified in declining to issue bank recall petitions.

The charge was amended to meet the view of the court, and was a second time presented to the clerk. He again refused to issue the petitions. He was mandamused again, but this time, on a change of venue, before another judge, who held the charge sufficient.

As a consequence, the clerk had to issue the petitions. Within a week after he did so, they were returned to him with enough signatures to justify the calling of an election. At this juncture, one of the accused councilmen resigned office, and the other three accused councilmen went before a third superior court judge for an injunction to restrain the clerk from setting a date for the election, their plea being the same as was involved in the previous hearings—the insufficiency of the charge. In this action of the councilmen against the clerk they were represented by a private, and he by the city attorney. The plan of both sides was for the city attorney to make a losing defense for the clerk. Both sides vigorously resisted the entrance of Mr. Ferguson's lawyers into the case, but the judge recognized them as "friends of the court." The charge was again held sufficient, and the judge, though the councilmen took an appeal, refused to stay, pending the appeal, the calling of the election. The clerk fixed the date as far away as he possibly could under the law—May 5.

When the election was held, the appeal of the councilmen was still pending in the supreme court. Ultimately, the appellate tribunal decided against them, thereby establishing a precedent—namely, that vote-trading is malfeasance and and offense of such gravity as to warrant removal from office. At the polls, on May 5, by an overwhelming vote, the councilmen were recalled from office.

In the places of the resigned councilman and the three recalled councilmen, successors were named who immediately repealed the Sunday-closing ordinance.

The theaters have larger attendance Sunday evening than any other evening in the week. But Sunday business will have to be mighty good a long time before Mr. Ferguson recoups the expenditures he made over a period of five months to test the constitutionality of the closing law and to bring about the recall election. Altogether, his outlay amounted to $1,200 for attorney fees, court costs and election expenses, and to offset this sum he received in voluntary contributions.

MINDIL HAS PUBLICITY OFFICE.

Philip Mindil, who organized the publicity of the Mutual Film Corporation and who, according to Roy McCardell, of the New York World, "found press agentry a trade and raised it to an exact science," has opened a general publicity office of his own in the Times Building, New York. Associated with him is Robert S. Doman.

"Avenging Conscience"

D. W. Griffith's Remarkable Production in Six Parts for the Mutual Film Corporation Reflects the Spirit of Poe.

Reviewed by Louis Reeves Harrison.

CAST.

The Nephew ..... Henry B. Walthall
The Uncle ..... Spottiswoode Aiken
The Sweetheart .....Blanche Sweet
The Italian ..... George Seigman
The Detective ..... Ralph Lewis

GRIFFITH has absorbed the whole spirit of Edgar Allen Poe and reflected it in "Avenging Conscience." Poe's remarkable genius, his rejection of customary forms, his crystalline imagery, his gloom, his grandeur, his abrupt transitions from scenes of exquisite beauty to those of ghastly horror, all the spell that transports us from the baseless fabric of a delicious dream to common and hideous reality, the marvels of his powers of contrast, dwelling one moment in a heaven of ideals and another in a hell of mental torture, are reproduced with marvelous fidelity on the screen. Griffith exhibits not only a sympathetic understanding of his subject from start to finish, but seems deeply sincere in his effort to perpetuate the genius of a man too harshly criticised because of his private errors, too little praised until this late day for his splendid public service.

Scene from "Avenging Conscience" (Reliance).

"Through many a night of want and woe
His frenzied spirit wandered wild
Till kind disaster laid him low
And Heaven reclaimed its wayward child.

Through many a year his fame has grown—
Like midnight, vast, like starlight sweet,
Till now his genius fills a throne
And nations marvel at his feet."

Eliminating from our minds the harsh opinions of what was the once popular conception of the man, one has only to look at portraits of Poe to feel that his dreamy soul was a sad one. His face is the embodiment of tragedy, with something of the dark fatalism in it that marked the countenance of Edwin Booth. His face is that of a poet, but drawn away from its mental sweetness by physical tendencies that are at once sensual, sorrowful and sepulchral.

It is so with "Avenging Conscience." Delighting you with its flashes of exquisite beauty at one moment, the very essence of spiritual charm, it moves you at another to pity and then to horror.

I can very easily see how such a photodrama would baffle a critic whose knowledge of Poe's works was either vague or superficial, but it did not baffle the vast audience that sat spellbound at the Strand during an appropriate presentation of the work. I feared that my own interest might be entirely that of a playwright in watching the constructive methods, so I looked around and listened to the occasional comments. The audience sat enthralled. An old lady back of me did not wholly grasp the meaning of Walthal's masterly portrayals of terror, but her escort swiftly explained. A stout gentleman next to me betrayed emotion during the sorrows of sweet Blanche. There were words of praise to be heard here and there, but the general tribute was a silent one, that of close attention, until the crisis was over, and there was generous applause all over the house at the conclusion.

Poe's strange fascination seems to lie in his handling of a primitive emotion, that of fear, which enlightenment has not wholly eliminated from our hearts. He could translate his thrill prose and he gave us a few exquisite examples of poetic genius. All that is in Griffith's "Avenging Conscience,"—all that and more. There is something in the photodrama that Poe's own works seem to lack, "The Message." There is a message in Annabel Lee—

"Our love was stronger far than the love
Of those who were older than we—
Of many far wiser than we."

But this message is only tinkled in the poem—it rings out clear and sweet in the screen story. And the big message, the grand theme fairly thunders, like the Strand's organ, in portraying the terror of them who usurp the privilege of Him who declared, "Vengeance is Mine," in the hollow of whose hand rests the sceptre which a certain plumed knight of Europe imagines belongs to him—to "Me und Gott."

Scene from "Avenging Conscience" (Reliance).

Never has a play driven home the lesson "Thou shalt not kill," as has "Avenging Conscience."

The story is "illustrative" and as such is eminently suited to screen visualization. It is that of an uncle who has set his heart on his nephew's literary success, who sees all his plans about to be thwarted on the verge of success by that little tyrant "Love." The clash between intellection and natural emotion results in a hypothetical series of dramatic incidents which can not be given in detail without spoiling the story for those who have yet in store the pleasure of seeing it. On that account, a synopsis of the action is omitted. The form and treatment are those of the screen alone, and the acting raises all five principals, in proportion to their relative importance, to a very high rank, that of veritable artists. Walthall and Blanche Sweet have as far exceeded themselves as to deserve the highest compliments on their work.

Poe professed to be an apostle of what was beautiful in art, and Griffith has taken him at his word. He has not faltered at the horrible, but he has more than balanced it with a long succession of beautiful scenes and a spiritual ending, whose daintiness barely saves it from being an anti-climax. Griffith depicts the horrible, but he overthrows it with scenes of delight that charm the senses, and moments of delicate humor in contrast with tender sentiment. It is such a tribute as any man of sympathetic appreciation would be glad to pay to him

"Whose soul went down to death in loneliness
A death too pitiful for aught save silence
Too mournful in its wretchedness for tears.
But not with death he dwells. Above his dust
Time's slow impartial hand has made for him
A shaft, memorial, builded of the stones
Which Hate and Envy cast upon his grave
He dwells not with the shadows."

Four Delightful Comedies

Cosmofotofilm Offers Comedies of Costermonger Characters from W. W. Jacobs' Stories, Produced by George L. Tucker.

Reviewed by Hanford C. Judson.

AT a time when many pictures are being made that are commercial imitators of former successes, anything with a fresh viewpoint and a new atmosphere is greatly to be desired. These four offerings of the Cosmofotofilm Company are full of the peculiar humor of W. W. Jacobs, a man who may be called the English counterpart of our O. Henry, but one whose way of looking at life is quite different. There is refreshing vigor in the situations he has drawn in three of these stories—one of them, "The Beauty and the Barge," is of slighter texture than the others—and in all the characters are, for the most part, new and very much alive. The four pictures get their best quality from these most

Scene from "The Bosun's Mate" (Cosmofotofilm).

entertaining characters. Each of them is convincing as a village "personage." Every community has one or two particularly interesting characters who furnish talk and entertainment to their neighbors, and Jacobs has a wonderful faculty of catching such in some characteristic pose and exhibiting them to us. George L. Tucker, whose work in pic-

Scene from "The Beauty and the Barge" (Cosmofotofilm).

ture making is well known here, has put them on the screen for us with a naturalness and truth that are sure to win warm commendation from spectators. The photography of all four pictures is clear and effective.

"The Bosun's Mate."

There's a good humorous situation in this single reel picture and it never fails to interest, chiefly because every yard of film is made to count; none of it is padding. The bosun "has his eye on a tavern landlady who needs a man to protect her." His croney, a retired soldier, comes along and the bosun pays him to play burglar in order that he may then rescue the landlady. She shows that she is in no need of protection and marries the soldier. Besides these three, there are four or five other characters that are well worth seeing; for every character in it affords good amusement. The action is natural and convincing. The staging and scenes are full of life and atmosphere, and the photography is all that could be desired.

"The Beauty and the Barge."

The barge of this single part picture is a sort of river sailboat, and its elderly captain is susceptible to the fair sex. There's a widow with "a line of rentable cottages" who wants him and he has engaged himself to her in spite of a gardener who is jealous and tells her about him. The captain is played by Cyril Maude, and he and the widow are the picture's center of interest. Another couple—the daughter of a major who hates naval men, and her beau, a young lieutenant on leave of absence from his ship—elope away on board the barge, leaving the captain on the bank and the widow chasing him along it. There are many excellent scenes, of a tavern, of the widow's home, of the barge, etc.; but the action, while nearly always of interest, is not so engrossing as in the other three pictures. The fine acting, the staging and photography make it a good offering.

"Lawyer Quince."

The central character of this one-reel rural love story is truly a village personage, a cobbler whose Solomon-like decisions are counted final by his neighbors. His son is in love with the pretty daughter of a farmer who wants her to marry someone better. The farmer catches the young people spooning in the barn and locks the boy up; then he gets the cobbler to make a hypothetical decision, all the time laughing in his sleeve. When the boy fails to come home to supper the cobbler begins to scratch his head. The way he solves the difficulty makes a tiptop ending to a good

Scene from "The Third String" (Cosmofotofilm).

comedy. This picture is filled with worthwhile and naturally acted characters; the situation and the action are excellent, and it has been staged and clearly photographed in perfect background and sets. A very good offering.

"The Third String."

This is a two-part comedy with as little padding as any of the others and with more human substance that makes it the best offering of the four. The "third string" is probably the owner of "The Jolly Pilots," a tavern with a very pretty barmaid (Jane Gail). Two of the habitues fight a battle for her; but the owner marries her. An ex-prizefighter loves her; but she has tired of him. He is always waiting outside the tavern door and won't let the girl walk out with anyone else except him, so she's kept in. Ginger Dick also loves her; but is far from being of fighting timber. A couple of his friends get his photograph in fighting togs. He looks fierce and they name it the "Australian killer." The girl's old steady, the "basher," is going to kill Ginger; but the keeper of the inn arranges a regular mill with an—only implied—understanding that the girl will take the winner. He then persuades the basher that she will like him better if he loses. The fight is very amusing and the basher has a hard time getting knocked out. Everyone bets on him except the innkeeper, who gets all the money. Afterward the girl marries him. The producer and his players have put lots of real humanity in it all and have made a very desirable offering, clear and simple in its story, well staged and photographed.

"False Gods"

American

Reviewed by Jas. S. McQuade.

AN engrossing story, showing a man's baseness and his wife's saving nobility of character, has been filmed in two reels by the American, under the title of "False Gods," with Thomas Ricketts as directing producer.

The scenes are laid in the West and in fashionable Washington. The early ones show hardworking life on the farm and happiness, with little of the world's goods; the later are set amid wealth and honored position, yet clouded by dishonor that brings the wrongdoer to the verge of ruin and death. Though not at all didactic in treatment, the filmed story gives an impressive object lesson on the dangers

Scene from "False Gods" (American).

to which some of our representatives are exposed in the national legislative assemblies at Washington, and on the swiftness of retribution after a man has once stooped to commit a crime.

A serious defect of the production—one, indeed, that raises a storm in the mind of the spectator, because it makes the story unconvincing—is the inappropriate costuming and make-up of Mary Kirk, by Miss Winifred Greenwood. John Kirk, her husband, who has become a millionaire and a

Scene from "False Gods" (American).

United States Senator, keeps nagging his wife with the question, "Why don't you dress like other women?" Yet his wife is one of the most attractively gowned women at receptions. And she looks the most stunning, too! One rubs one's eyes and wonders what is the matter with John Kirk.

Nor is there any good reason why the bucolic John Kirk—with the smell of farm soil still fresh on his body—should set himself up as "arbiter elegantiarum." This is a fault of the scenario, however.

With the exception referred to, Miss Winnifred Greenwood sustains the part of Mary Kirk with her well-known art of characterization. John Steppling makes a capital John Kirk. Our old favorite, Ed. Coxen, as Bad Penny Tom, treats us to fine character work. Miss Josephine Ditt gives a strong, convincing portraiture of Estelle Wilson, adventuress and lobbyist, and George Field is just as effective in the part of Dick Baird, the partner in crime of Estelle.

John Kirk and his wife Mary work hard to make both ends meet on their little farm out West. Tom Fitch (Bad Penny Tom), a ranch hand, is obsessed by the desire to make a fortune as a prospector. Mary Kirk furnishes him with a grub stake out of her small savings, against the wishes of her husband. Tom gives her a signed document that her husband will get half of what he may make in the venture. He makes a rich strike, and soon afterwards he and the Kirk are millionaires.

John Kirk buys his way into the United States Senate. He is ashamed of his plain little wife's appearance, and leaves her at home, while he makes his residence in Washington. There he falls into the hands of Estelle Wilson and her companion, Dick Baird, who induce him to vote for a nefarious bill. This vote costs Kirk the respect and support of his constituents.

John Kirk does not stop after his first act of wrongdoing. He becomes infatuated with Estelle and secures a divorce from his wife, at the cost of half his fortune, in order to wed the adventuress. She and Baird work Kirk's ruin, and then she deserts him. He is about to commit suicide when Mary and Tom Fitch arrive in the nick of time and save him.

"Susanna's New Suit"

Beauty Film

Reviewed by James S. McQuade.

A "BEAUTY" film, under the title of "Susanna's New Suit," fills a quarter of an hour divertingly and pleasantly. Margarita Fischer is, of course, the mainstay of interest and chief mirth producer.

The dainty comedienne has a strenuous time in trying to live up to the character of Susanna Van Dusen, a sprightly young wife who divides her affections among her husband, her mother and bargain gowns. To satisfy an inordinate desire to possess every natty dress that appeals to her, she sometimes finds it highly diplomatic to play her doting hubby against his mother-in-law, and her tears against both.

Scene from "Susanna's New Suit" (Beauty).

There are many Susannas, but it is questionable if there are any, even the most modern, that can come up to the stride of this Susanna. She has "gall" and "cheek" quite sufficient to disturb the peace of many homes, and yet winsome ways and looks that sway men's hearts as the wind does the aspen leaf. But she meets her Waterloo in this film comedy, although she does win out in the end—due to the distraction of hubby, who thinks her dead in a railroad wreck, when she has been fighting tooth and nail at a bargain sale, losing her purse and undergoing such rough usage in the melee that being in the railroad wreck might have been preferable.

So glad, indeed, is hubby over the fact that Susanna is alive, notwithstanding her fearfully "mussed-up" appearance, he takes her to his heart and whispers in her ear that he will buy her suits enough to last for a lifetime. The release date is August 11.

SIEVERS TAKES ALCO FEATURES.

Al. Lichtman, president of the Alco Film Company, has signed a contract with William Sievers, Secretary and General Manager of the New Grand Central Theater Company of St. Louis, whereby the latter company will handle the Alco program exclusively, in the states of Missouri, Iowa, Kansas, Nebraska and southern Illinois.

The program will consist of one high-class feature a week, that will be a photo dramatization of a famous novel or play with well-known artists in the leading roles. This will be supplemented by one-reel comedies in which only famous comedians will appear.

"The Guiding Hand"

A Two-Reel Thanhouser Story—Written by Philip Lonergan —Humanizing and Well Acted.

Reviewed by Louis Reeves Harrison.

Stevens .....Arthur Bauer
Mrs. Stevens.....Carey L. Hastings
John, their son.....Morris Foster
Mignon, a blind girl.....Mignon Anderson
Dr. Russell.....Dave Andrada

A HUMANIZING and well-acted drama, "The Guiding Hand" gently reproves the selfishness of those whose circumstances should make them unselfish, but whose finer qualities have to be brought out in the crucible of bitter experience. The Stevens family, consisting of a wealthy business man engrossed in his work, his wife and their son, is representative in a way of many others in our civilization. The wife and son have no ideals, nothing to

Scene from "The Guiding Hand" (Thanhouser).

do, and the lack of work or incentive to work seems to exercise a demoralizing effect among the rich quite as much as among the poor. The wife is gambling at bridge whist to the extent of exchanging her jewels for paste imitations, while the son has become a chorus girl Johnnie and barroom sport of dress suit calibre.

The husband is strong, and in his strength is unsuspicious of the weaklings his wealth and indulgence has created. He is slightly bored when Mignon, a blind niece, becomes

Scene from "The Guiding Hand" (Thanhouser).

his charge, but he is not otherwise unkind to the helpless girl. The dense selfishness of both mother and son are exhibited in their early treatment of Mignon, but that mysterious sweetness of character which sometimes comes to the blind—perhaps in compensation for their affliction—is the ruling spirit in Mignon's character and she insensibly wins her way to the hearts of all in the household.

Stevens capitulates in a lonely moment to the blind girl's charm of simple goodness, and both his wife and son yield in time to an influence so gentle that it draws with invisible threads. The whole family is on the way to gradual betterment when a sudden impulse of the wayward son lays bare the wretched fabric of their social pretense. The boy attempts to steal his mother's jewels in the dead of night and is caught by the father. The latter's fury draws the mother, and then is made the humiliating discovery that her jewels, like her social position, are a hollow mockery, are a base imitation of the real thing.

Tragedy is very near when the blind girl, in an exquisite matinee of white silk, appears and succeeds in calming the infuriated husband and father until the whole incident can be hushed up. The story continues along well-known lines, during which the blindness is cured by the customary specialist, but it has obtained a strong grip in the beginning and sympathy holds through to the end. There is an exquisite purpose in the drama, and it is faithfully considered during most of the presentation. Mignon Anderson as the blind girl does not have to act—her sweetness is obvious—and she easily carries off the honors, though this not in detriment to the well-balanced cast. The story is clean, sympathetic and sure of an appeal to all classes.

Carlotta De Felice

CARLOTTA DE FELICE was brought up on milk—and pictures. Her father, the celebrated painter, Angelo de Felice, whose "Christian Martyrs" (posed for Miss de Felice's mother) for many years attracted art lovers' eyes in the Metropolitan Museum of Art, served her daily with perspective and color. When she grew up to be a little girl and later a big girl the artist and camera sought her early and often. It was a clear case of artistic eugenics.

Carlotta de Felice.

As one of the leading women of the Vitagraph Company, she earned the right to popularity by the beauty that Nature furnished and the acting ability that she developed for herself. In the Vitagraph production of "The Christian" she will be remembered as Polly Love. Her Madonna in "Christmas Story," and salient work in "Heart-ease," "Her "Sweetest Memories," "Mrs. Upton's Device," and others were of the quality to make her daddy feel proud of her.

In addition to being a leading woman, Miss de Felice is also a wife. James Keane is the discerning husband. But in casting her for the leading part in "Money," the massive six-reel feature production, Mr. Keane wasn't moved by husbandly affection. He's too good a business man not to pick actresses when he wants actresses.

"Money," made by the United Keanograph Film Co., of Fairfax, Cal., of which company Mr. Keane is president, general manager, author of the scenario and producer of the picture, wasn't especially written for her, but she couldn't have had a better part if it had been.

Looking natural in front of a camera isn't Miss De Felice's sole accomplishment. A French-Italian, according to her family tree she has the talents of both races. She can sing good enough to make a living at it if she wanted to, and as conversationalist she reminds one of Madame de Stael.

Most of her education she received abroad, but she doesn't rub it in by telling we Americans how inferior we are in the way of culture. She looks and talks 100 per cent. United States and if you tell her that George M. Cohan invented the Star Spangled Banner, she won't believe you.

"The Siren"

Henri Krauss of Jean Valjean Fame Has the Lead in This Notable Six-Part Eclectic Subject.

Reviewed by George Blaisdell.

THE Eclectic Company is releasing "The Siren," a six-part production of the Paris Pathe company. In the hands of an ordinary company the subject might have proved an ordinary picture. In the hands of this great cast certainly it is a great picture. At the head is Henri Krauss, who for many years to come will be remembered by picture lovers as the superb Jean Valjean of Pathe's "Les Miserables." In "The Siren" Mr. Krauss divides the interest and the honors with Mlle. Mistinguett, who will also be remembered as the daughter of the Thenardiers in the dramatization of Hugo's story. Another great player is Mlle. Cecile Guyon, who sustains the role of the wife of the fisherman Pierre. So, too, there is Paul Capellani in the part of Pierre.

Scene from "The Siren" (Eclectic).

"The Siren" is a story for adults. It is a tale of a coquette who from unaccountable motives marries a doctor much older than herself and when detected in unwifely conduct promptly moves to Paris and becomes a courtesan. Fernande beyond question is a plain-faced woman; but the seeming handicap is more than counterbalanced by her compelling manner with men—her vivacity, freedom, abandon;

Scene from "The Siren" (Eclectic).

her boldness and commanding resourcefulness. She brings to her feet and easily controls the Parisian men of the world; but she meets her match in a little fishing port of Brittany. Pierre, lusty and simple, is made to feel the lure of the siren. He is not of the same clay as are the wise men of Paris. He takes seriously the attentions of the woman who looks upon him as one who will amuse her on a holiday. He comes nearer to winning Fernande than has any of his predecessors, but his partial triumph brings about the tragic death of the siren at the hands of the mother of Pierre, crazed by the humiliation to which the fisherman has subjected his wife.

Mr. Krauss as Dr. Williams holds the sympathy from the first. It is in a professional way that he meets Fernande—he is called in to attend her father. His grief at the discovery of his wife's probable indiscretion is moving. His rage and humiliation as it is borne in on him later that his worst fears are but the truth are wonderfully portrayed. His confrontation of the heartless wife and his sudden departure from the house through fear that he will slay her constitute one of the dramatic episodes of a play containing many strong situations. Matching it in depth is his meeting with Fernande late in the story. He has agreed to go with an old friend to endeavor to overcome the infatuation of a son for a bad woman. He finds his wife. She pleads with the doctor, she puts her arms about his neck—and he yields to his old love, only to be ridiculed.

The story is not all gray in its color. There are lighter touches, as, for instance, when Fernande, in Paris, is surrounded by her wildly competing admirers. Her affections are of the moment and are transferred from one to the other without apparent rhyme or reason. Her dancing provides unexpected entertainment. Also her simulated drowning when, clad in her one-piece bathing suit, in waist-deep water she calls to Pierre to save her, may provoke a smile.

Miss Guyon has scant opportunity for revealing her splendid talent. She makes much of that, however. The mother of Pierre is a virile figure, just as the sort of mother one would expect of such a son. When she seizes a mallet and batters out the life of the woman who has done her best to break up her daughter-in-law's home she furnishes the culminating tragedy. It is consistent with the lovable character of the old doctor that, under the plea of the unwritten law he has taken the life of an unfaithful spouse, he assumes the blame for a crime he was powerless to prevent.

If "The Siren" be strong stuff, it is powerfully presented.

FRANK McGLYNN.

A NATIVE of San Francisco, the home of the stage genii, Frank McGlynn in early life leaped into prominence in the theatrical world by his clever performance of Clon, the dumb spy in the Frohman production, "Under the Red Robe." Later he joined the Henry Miller Company and played "De Farge" in "The Only Way." McGlynn made his entrance into the motion picture field with the Edison Company in the year 1909 and has appeared in character and heavy roles in numerous films. In the fall of last year he left the company in order to accompany the Giants and White-Sox in their trip around the world. With Victor Miller as his cameraman he directed the pictures of the baseball games played in the different countries visited and also played the part of the "baseball bug" who had worked his way into the game and could be found in the bleachers rooting for his home team. By his cheerful disposition and genial nature he became a great favorite of John McGraw, the little Napoleon of baseball, and all his staff of players. He was known as "Happy McGlynn" during the trip, which lasted four months, seventy-three days of which were spent on the water.

Frank McGlynn.

McGlynn has returned to the Edison Studio and is busily engaged in portraying those difficult character roles which have gained him many admirers among the people who delight in the histrionic film.

KALEM NEEDS MORE ROOM.

The success of the Alice Joyce series and the normal increase of the business have necessitated some changes at the Kalem offices on West Twenty-third street. The large and well-equipped projection room was needed for an addition of printing machines and is now undergoing the necessary alterations. A temporary projection room has been rigged up in the mean time. Such changes in midsummer bespeak an extraordinary degree of success and prosperity.

"The Buxom Country Lass"

One-Reel Edison Character Comedy—Written by Mark Swan
Ridiculous Human Pretenses.

Reviewed by Louis Reeves Harrison.

CAST.

Country Lass.....Cora Wilkins
Wood B. Wedd.....Wm. Wadsworth
Darby Jenks.....Arthur Housman

PRICKING some of the many weak spots in human nature, "Buxom Country Lass" ridicules human pretense through a series of amusing incidents. Wood B. Wedd is still in search of a wife and imagines that he has found a very desirable article in the Country Lass, a rather mature one, particularly as she owns a farm in her own right. He pictures, as has many a contemplative matrimonial aspirant before him, that marriage with a woman of

Scene from "The Buxom Country Lass" (Edison).

property means a release from responsibility and the worry of self-maintenance. In fact, Wood B. is a very human young man, a type of almost as many as are now wearing last year's straw hats.

The Country Lass accepts his proposal of marriage with a proviso: he must show that he can do one day's chores and work on the farm. Wood B. is slightly disturbed at the prospect, but he is not discouraged. He has a "fidus

Scene from "The Buxom Country Lass" (Edison).

achates," one of those faithful friends who are willing to help out in an emergency, by the name of Darby Jenks. A deep-laid scheme is formulated to magnify the efforts of Wood B. by secretly supplementing them so as to make a decided impression on the Country Lass. Wood B. appears in person at supper time and undertakes the job. It begins at three next morning, when he is aroused from deep sleep to water the horses, milk the cows, chop wood and start the kitchen fire before breakfast.

The antics of Wood B. and Darby Jenks are amusing, without straining for effect. There is, indeed, quite a homely little lesson in the labor these two attempt to perform, a glimpse of why boys leave the farm. The men who are attempting to fool the Country Lass encounter their most amusing difficulties in searching for fresh eggs. Darby's suspicions are aroused by what he hears in one; he opens it piece by piece, shown in small scope, and a little chick steps out of the fresh egg. Other fresh eggs, left for a few minutes in a basket on the wash boiler are transformed to chicks, and Wood B.'s pretentious cheat is finally discovered.

It is a very small but very lively cast. Houseman and Wadsworth prove to be a funny team, a screen Weber and Fields, in their solemn stupidity, and Cora Williams performs her small role with credit. "Buxom Country Lass" is a simple and homely little comedy, but it will bring more than one spontaneous laugh, while offending none.

The Moving Picture of the Future

Romaine Fielding, Lubin Producer, Says Time Is Coming When There Will Be a Director of Directors.

"TEN years ago you could not have dreamed, to say nothing of predicting, that the very cream of the speaking actors and actresses of this country and abroad, would have abandoned their old profession to appear in the silent drama, before that grim recorder, the camera," says Romaine Fielding, Lubin star.

"Almost any prediction may be made today, as to the development in motion pictures during the next ten years, and without fear of question. The day has gone by for good, when any actor with a few years' experience may aspire to the directorship of a company. The up-to-date director must study, and study hard. Above all else, he must be a post-graduate in human nature to know accurately the limitations of the human material he is working and to realize its expansive quality likewise.

Romaine Fielding.

"Of course, of the routine and the technical he must be a past grandmaster. While the mechanical improvements will be made by leaps and bounds, so will the directing end. The time is not far distant when there will be created a general director of directors. This will bring about greater uniformity and cohesiveness. It will weed out some of the careless workers and strengthen some who are now weak. The public will reap the benefit. It is anything but a veritable playground, for the conscientious director. Many uninformed think his lot an ideal one. The old axiom 'Look before you leap' applies most truthfully to the actor in moving pictures.

"The profession is not the 'bed of roses' so many think it and are taught to believe. I try to impress on those actors whom I direct one very important fact, 'Ask, if you are in doubt,' or 'Look before you leap.' That facilitates the production, saves the disposition of the director, and, to be more practical, economizes time and avoids the wasting of film. There are millions of dollars destroyed on N. G. scenes through the stupid interpretation of half-baked actors, who haven't the sense when uncertain to ask the director what he desires.

"But then, none of us is perfect, but to get somewhere near the goal of perfection we are striving to attain is an interesting game."

"The Oath of a Viking"

Picture Playhouse Film Company Offers an Interesting Subject Based on the Lore of the Norseman.

MANY wildly beautiful scenes of rugged coast and turbulent seas lend artistic value to a coming release of the Picture Playhouse Film Company entitled "The Oath of a Viking," a three-part subject dealing with a story of the ancient Norsemen. There are many stories of this character which should make good pictures, but this one is the first that has been produced by an American company.

According to the story a Viking and his band of followers, sojourning in summer camp, are visited by Olaf, son of a neighboring king, who has fled from his own country be-

Scene from "The Oath of a Viking" (Playhouse).

cause of some infraction of its laws. With the band is the daughter of the Viking, Lydia. Her loveliness causes Olaf to seek to marry her. The girl is in love with Nordo, one of her own tribe, so she rejects Olaf's proposals. Whereupon Olaf offers to fight any one for the right to marry her. Nordo is selected and Olaf is defeated.

Later, when a messenger comes from the father of Olaf demanding that he be returned for punishment for his offense, Olaf escapes. Under the taunts of the messenger the viking swears to produce Olaf alive or to sacrifice his

Scene from "The Oath of a Viking" (Playhouse).

daughter to Odin. From his hiding place Olaf hears the oath and plans revenge against Nordo and Lydia. Again the hunt for Olaf begins. Nordo finally overtakes him and in the encounter Olaf is hurled over a cliff into the sea where he simulates death so successfully that Nordo is compelled to tell the Viking that he killed Olaf.

Reminded of his oath the old viking prepares to fulfill it and, with appropriate ceremonies Lydia is cast into the sea. Nordo has prepared for this emergency and rescues the girl, keeping her in hiding.

Believing that Lydia is dead, Olaf enters the camp of the viking to taunt his enemies. While this is happening Nordo sees Olaf in the camp and hastens to return with Lydia. The viking is overjoyed to find that his daughter is alive and he blesses her espousal with Nordo, who saved her life.

The costuming of the players is in keeping with preconceived ideas of the Norsemen; there is a-plenty of action to hold the interest. Light effects have been used to heighten some of the scenes and there is an under water scene that is as beautiful as it is novel. The leading characters were taken by James Gordon, who plays the Viking, E. A. Turner is Nordo and Betty Harte is a lovely Lydia. The release date is August 10.

Naomi Childers

THERE has seldom been seen in New York a more beautiful girl than Miss Naomi Childers, better known as the "Grecian Girl" of the Vitagraph Company. Not only is her beauty a thing to wonder at, but it is enhanced by her modest demeanor and charming personality. Under the direction of Captain Lambert, of the Vitagraph Company, she has risen rapidly into moving picture prominence during the last year, and is now one of the leading women of the company.

Naomi Childers.

Some of the greatest artists have painted and modeled her, enraptured with the purity of her Grecian type. In St. Louis, of which city she is a native, she was in great request for society functions, at which she gave classic readings and dances. She was widely known for these accomplishments both East and West, and deservedly popular whereever she shed the light of her loveliness and charm. It was with reluctance that her many friends at St. Louis heard of her decision to come to New York, but they have followed her career with pleasure, and gloried in her successes.

Miss Naomi Childers' principal achievements on the film screen, for which she has posed during the last year, are: "Hearts of Women," "Price of Vanity," "The Crucible of Fate" and "The Spirit in the Clay." On August 20 she will be seen in a comedy entitled "The Woes of a Waitress" and on August 31 in a comedy "The Wrong Flat."

SCHWERIN BUILDING NEW HOUSE.

C. F. Schwerin, treasurer of the Essanay Amusement Company, Inc., which operates the Palace theatre at 1968 Amsterdam avenue, New York City, has organized the Janice Amusement Company in Flushing, Long Island, New York. The new company has razed the Old Tavern hotel at the corner of Broadway and Main street, Flushing, which hotel has been in existence for 168 years, and has in course of construction upon that site an up-to-date moving picture theater. The name of the new theater will be the Tavern, and it will have a seating capacity of 600. The Janice Company has scheduled the opening of the house for September 15. It will be a strictly first-class moving picture theater with feature picture programs two or three days a week. The admission prices have not yet been decided upon. The officers of the company are Harry Levy, president; C. F. Schwerin, vice-president; Joseph Lande, treasurer; and H. D. Davis, secretary.

LESSEY DIRECTS KING BAGGOT IN FIRST PICTURE.

"The Man Who Was Misunderstood," a two-reel drama by George Hall, will be the first picture that King Baggot, Imp Star, will appear in under the direction of George Lessey. It will be remembered that Mr. Lessey recently left the Edison company after two years of directing to join the Universal. With this splendid pair, Mr. Lessey and King Baggot, pulling together, some big things in Imp feature plays are promised.

Harry R. Raver

Interesting Sketch of One of the Busy Men in the Motion Picture Business—A Long Amusement Record.

HARRY R. RAVER, ex-traveling motion picture exhibitor, press representative for carnival and exposition attractions, promoter and manager of street fairs and fall festivals on a large scale; sales manager, scenario reader and publicity dopester for many film companies; manager of film exchanges and theatres, and now the leading figure in a half dozen enterprises of importance, has always been a warm friend of the critic and struggling news-gatherer on trade and amusement journals and throughout his entire career there has never been a change of attitude toward "the boys."

Raver has been asked for a photograph for publication many times, but his answer has always been:

"Devote the space to the company; I don't believe in personal boosting when my associates are doing their share of the work."

At any rate, Harry Raver's experiences are worth recording. They cannot be covered here in full, but a brief summary of his career tells this much:

Hailing from Youngstown, Ohio, at the age of thirteen, Raver decided to join a circus in spite of his pious father's and mother's wish that he remain at school and later educate himself for the ministry. But the wanderlust was in his blood and, in spite of frequent journeys home to partake of the fatted calf, he got his gait finally and was able to eke out an existence as museum lecturer and general amusement "handy Andy," until 1899, when he joined Bostock's Zoo at the Philadelphia exposition. There he was transferred from the front of the show on the midway to the publicity department. Bostock was noted for his high class methods of reaching the columns of the press, so Raver's schooling was of the best. His work among the schools of Philadelphia brought nearly every pupil to the Bostock attractions without even distributing a handbill at the school house gate.

Harry R. Raver.

Lubin operated his "Cineograph Theatre" on the same midway that year and did a tremendous business. Raver decided to buy a machine and some films, and he did. "May Irwin and John Rice Kiss," "Street Scene in New York," "Birth of Venus," "Sappho Kiss," "Shooting the Chutes," "Unlucky Fisherman" and other features of the day were among the lot. Then he joined a repertoire company playing at 10-20-30. He ran his machine between acts, played small parts, hustled props and sang illustrated songs for a whole season without drawing a cent of salary.

When he found this didn't pay, Raver found a partner and, just following McKinley's assassination, took out the "McKinley Pictures" with other novelties, playing the Middle West theaters with success. Carnivals were becoming popular and black tents for showing pictures in the day time were being used. Raver joined a carnival company and later the Parker shows. Here he gave Parker the title "Amusement King" and made him famous all over America as "The man who rose in ten years from a court house janitor to the world's greatest carnival showman."

Parker grew until he had over 100 cars and more than 1,000 people. Raver leased a 25-car outfit from him and in sixty weeks did a gross business of over $200,000. Raver took his profits and lost them in the hotel and jewelry business in Dakota and Iowa during the following year. "Bill" Swanson was an old carnival friend of Raver's and when he learned the latter was foot-loose wrote him to come on to Chicago and learn the exchange business. Raver did publicity work for Swanson, managed his chain of theatres, supported two families meanwhile, finally going to Omaha to take charge of Swanson's exchange at that point. Then he went to Washington in a similar capacity and later landed in Baltimore, where he operated the first of the chain of Consolidated Film & Supply Co.'s offices. Raver later promoted and organized the Motograph Co. of America and built a model studio and laboratory at Baltimore in 1908. Then he came to New York to study politics and secure a market. His personality made itself aparent to such an extent that he was elected secretary and treasurer of the Associated Independent Film Manufacturers, which, after a strenuous fight wormed its way into the Moving Picture Sales Co. and Raver had a selling franchise and became a director on the board.

Patent litigation scared Raver's capital in Baltimore and he lost his franchise in the Sales Co. He could not release films. Then he worked as sales manager for the Yankee Film Co. and the Atlas Co. until Doctor Cook "discovered the Pole," when he exploited perhaps the first dramatic subject ever sold on a state rights basis: "The Truth About the Pole."

The American Eclair was being launched and Raver was engaged as sales manager. In two weeks he was promoted to the position of general manager and again became a director of the Sales Co. A split was inevitable and the Film Supply Co. of America came into existence with ten manufacturers. Raver was elected secretary and became a stockholder. He also managed the business successfully until another split occurred, which formed the Mutual on one side and the Exclusive Supply Corporation on the other. The latter handles features only. Raver is now part owner of the Exclusive. A year ago he formed the All Star Feature Corporation to produce well-known plays with well-known stars. He did his own publicity work, answered all letters and managed to sell every territory in the United States and Canada for every All Star film for a solid year, and accomplished this before "Arizona," the first release, was completed. This stands as a record for salesmanship hard to beat.

Raver has been a stockholder and director general of the Itala Film Co. for two years. During this time he has been urging the parent firm in Turin to concentrate on one massive film. "Cabiria" is the result of his persistency and the whole world is now sounding its praises. Raver wanted President Wilson to see "Cabiria" and he talked it over with Augustus Thomas. The film was shown at the White House to the whole Cabinet and their wives. Raver said he would give "Cabiria" a premier that would "knock 'em off their feet," and he did. It cost a pretty penny to secure the grand ballroom of the Hotel Astor, an organist, special music arrangement by Manuel Klein, elaborate souvenir booklets for the invited guests and dinner for his friends after the exhibition. Then he opened at the Knickerbocker, after vainly trying to secure the Metropolitan Opera House. For eight weeks Raver's friends have hesitated to ask for complimentaries. Selling out every night at 25 cents to $1.00 a seat and duplicating the New York success in six other cities.

Raver's showmanship is easily apparent in his handling of this big film.

HE SURELY GETS VALUE RECEIVED.

Kendallville, Ind., July 29.

Editor Moving Picture World:

Inclosed find check for $3 in payment for Moving Picture World to August 31, 1915. I surely get value received.

WM. H. GAPPINGER, Princess Theater.

A CORRECTION.

On page 874 of last week's issue, under the head of Majestic, the title of that company's release for August 18, was given as "The Saving Flame." Since publishing that story the title has been changed to read "The Inner Conscience." Exhibitors will please note this.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

CONSULAR REPORTS ON EDUCATIONAL FILMS.

The regular reports which come from the United States Consuls in various parts of the world are not only always interesting, but form a safe guide for manufacturers and agents to follow, the particulars being authentic.

ITALY (Consul Perry—Turin).

"In the city of Turin, Department of Piedmont, Italy (population 440,000), there are 76 motion picture theaters, which may be divided into three groups. Theaters of class one, 2 in number, accommodate about 1,000 persons each; of class two, 9 in number, 500 each; and of class three, 65 in number, 300 each. Turin is one of the most important film centers of the world, and practically all manufacturers are represented here, either by direct agencies or exchange bureaus. Paris and Rome, with their important film production, are only a few hours distant.

"The class of film most popular for this locality is the sentimental or romantic, involving a love theme, or the picturesque Indian or cowboy film, and all reading matter must, of course, be in Italian. Films of nearly every make in the world are shown here, although very naturally those made in Turin predominate. American films are known in this market, but have not a large sale. No prejudice exists against them, and it is simply a question of desirable subject matter and a satisfactory price.

"As previously mentioned, there are eight film manufacturers located in Turin; in the rest of Italy there are nine at present—four at Rome, two at Milan, one each at Naples, Catania and Velletri. Two additional companies are contemplated at Turin and one each at Rome, Naples and Genoa, so that in six months' time there should be 22 manufacturers in all Italy, with 10 located in Turin. Several articles have been written in an effort to introduce the use of the cinematograph into public schools and other educational institutions, but up to the present time very little has been actually accomplished."

The great value of more profitable agricultural pursuits shows the Yankee-like wideawakeness of the Italians:

"The Agrarian Co-operative (Mutual) Association of Rome has organized, by means of motion pictures, a very thorough propaganda of agricultural co-operation. Free shows, beginning October 1, 1914, will be given in all the principal agricultural centers of Italy and will depict scenes that demonstrate the advantages of mutual co-operative assistance which will insure against losses conected with agriculture, etc. So far motion pictures have not been introduced into schools or educational institutions of this vicinity; some schools and colleges make arrangements with cinemas to give special shows for scholars on certain days."

There is no doubt that some American pictures of Western implements and methods could be shown in all parts of Italy for both educational and commercial advantage, the publication of this consular report may therefore lead to mutual advantage in this respect.

RUSSIA (Consul Snodgrass—Moscow).

"The majority of the films used in Russia are of foreign manufacture and include the Pathe, Nordisk, Cines, Gaumont, Gloria, Deutscher Bioscop, Eclair, Itala, Echo, Ambrosio, Denmark, Tanagra, Continental, Film d'Art Vitagraph, Eclipse, Milano and others. A few years ago various American films were shown in Moscow, such as the Biograph, Lubin, Essanay, etc., and proved very popular, and it is thought that they would be much in demand if introduced again in this district. The duty on imported films is 39.9 cents per pound. They are shipped in tin boxes and then forwarded by parcel post.

"Motion pictures have recently been introduced into schools and other educational institutions, and it is believed that this branch of the business would offer the best opportunities to foreign firms desirous of entering the motion picture field in Russia. Such institutions are not bound, as other exhibitors are, to rent for a given period at a stated price from a particular firm. Would-be exporters of films should bear in mind, however, that the Russian regulations concerning censorship differ considerably from those of other countries, one of the first stipulations here being that the films do not contain scenes which show a lack of respect to the imperial family; then they must not contain allusions or scenes which would offend the religious feelings and beliefs of the people, in consequence of which no pictures depicting sacred rites, showing holy images, saints, etc., are allowed. The exactions regarding pictures that tend to violate the laws of decency and propriety are similar to those in other countries."

From the body of these reports it appears that children are well cared for in the countries which are here named. Either special exhibitions are given for them or they are frequently given such programs as may be suitable for the parents and guardians to take their young charges.

SPAIN (Consul Dumont—Madrid).

"The films most in favor are those made up from historical novels or incidents, such as 'Quo Vadis,' 'The Three Musketeers,' 'Spartacus,' etc., following which come war, cowboy (American), detective, and intrigue films, then scenic, comic, educational, chases, etc. The reading matter and announcements must always be in Spanish. Many makes of films from Europe and the United States are in use, but the French and Italian predominate. The only American films in great favor are those showing far-West scenes with cowboys and particularly Indians. Spanish children, who form half of the audiences, are extremely fond of Indian scenes. Other American films, such as comic, drama, etc., are considered crude in gestures and actions compared with similar films from European manufacturers. Films showing weekly current events all over the world usually have one or two American scenes.

"Educational films are little used. At the great universities occasional exhibitions are given by some lecturer, but none at the public schools. There are no trade papers devoted to motion picture interests, and but two manufacturers of films in this consular district, which comprises nearly half of Spain. Of the two, Pathe Freres take Spanish scenes of all kinds, while the Union Cinematografica takes bullfights only."

In Malaga the consul reports "Educational and industrial films are exhibited from time to time and are reported to be fairly popular."

SWITZERLAND (Consul Holland—Basel).

Makes of films now being shown are Gaumont, Pathe, Eclipse, Pasquali, Bioscope, Edison, Imp, Eiko, Mester and Projektion. Rental prices for films vary. For the better grade of films 4 cents a foot is paid for the first week, with a declining scale to one-fourth of 1 cent a foot for the last week. The average lease for a film is for 10 weeks, 15 weeks being the maximum. In some cases where there is a demand for special features as much as 10 to 15 cents a foot is paid per week for films.

"Motion pictures have not been generally introduced into schools and other educational institutions except in cases of medical and geographical demonstrations. A cantonal law is being prepared restricting the admittance of children to motion picture theaters. Some Swiss cantons have already enacted restrictive measures. One theater in Basel censors its own films and does not permit children to see pictures indiscriminately."

NOTES.

Children everywhere will be pleased with the forthcoming Edison series of the famous Buster Brown; this extraordinary youngster of course could not long stay off the screen, and we may expect that he will be given a much larger lease of life than ever before, he stands a fair chance of going round the world now, with the faithful Tige as famous as himself.

* * *

Gold and Diamonds, and then Diamonds and Gold, riches unfold are soon to be released free for everybody—on the screen—with a temptation impossible to comply with, for

these riches are in far away South Africa. The Edison company has filmed the mines of Kimberly and Pretoria where the "blue earth" yields up its glistening secrets, and the Transvaal gold field with its Rand mine producing more gold than any other similar section in the world.

* * *

The topical films continue to grow in power of usefulness as well as in popularity, with Pathe as the pioneer, and with followers of no mean order the news of the world in picture is now one of the most educating parts of the moving picture success. The exhibitor who does not run a regular series of these subjects is behind the times and does not deserve the support of those who want the best in pictures. Wherever there is a picture house these pictures should be shown and the school children should almost be compelled to see them.

* * *

"Time, Faith and Patience work wonders." This is the motto of a fabled fairy god-mother in the story books of old. It is a good and safe motto to be written over everything that is good. Four years ago we wrote asking that the children be given special attention in the coming uses of the moving pictures; this was at the time when the cry was to keep the children from the picture houses as from some foul or loathsome place. Thanks to the educative forces of the pictures this has all changed. Time has eradicated the evil; Faith in the power of the picture has been more than justified, while Patience has "had her perfect work." One of the most common reports gathered from newspaper clippings from all parts of the United States is the special and careful provision now being made for children, they are evidently being given first thoughts. In the moving picture world as in religious and secular education it is being proved that the good of the children is the good of all. The house or the program that provides for the children is assured success from first to last.

* * *

The latest and one of the best combinations yet made for educational kinematography, is that between Chautauqua and the moving pictures; there are no two forces working for the highest and broadest and most widespread educational development than these two, that they will richly supplement each other is a foregone conclusion to all acquainted with the workings of each. The managers of Chautauqua recently had the Pathe Company take pictures of the original Chautauqua surroundings with its picturesque bluffs and general atractive scenery. In the Chautauqua lecture circuit the moving picture will prove one of the greatest and most valuable additions, for it is here in the highest realms of educational work that some of the best illustrative teaching can be done, more than this there are no educational forces at work which will prove more appreciative of the value of the moving picture than those of the Chautauqua circle; their uses will prove also a great incentive to the more immediate uses of the moving picture in all classes of educational work, hastening the too long delayed time marked for the adoption of the moving pictures in schools everywhere.

"ANIMATED CATHOLIC MAGAZINE."

As its name implies, it is an Animated Magazine of 6,000 feet "issued" every six weeks, starting October 5, and exhibited in 1,800 parish halls and church basements in the United States and Canada; and later in foreign countries. Each "issue" of the "Magazine" will feature the "Lives of the Saints" in 3,000 feet, and besides will have 1,000 feet of a Modern Catholic drama; 1,000 feet of an Historical Catholic episode; 400 feet of Catholic chronology, and 600 feet of good, clean farce comedy. The enterprise has the sanction and authorization of leading eminent priests, and will be shown Cardinals Gibbons, Farley and O'Connell before it is sent out for presentation, thus eliminating the chance of any matter of an un-Catholic nature creeping into the "issue."

The "Magazine" is the product of the Emerson-Currier Cinematograph Corporation, with offices at 1449 Broadway, makers of the "EESEE" films, and incorporated under the laws of the State of New York for $50,000, with the following officers: William D. Emerson, president and general manager; George R. White, vice-president; Bernard P. Currier, secretary, and J. Hugh Fish, treasurer. The firm will feature Mabel Emerson, late of American, Atlas, Columbia and Canadian Bioscope; supported by Latona Currier, Orette Alretus, late of Kalem and American; Frederick Bernard, late of Selig Polyscope, American, Kalem, etc.; Hugh Fish, late star of "The Collegians"; Bert Currier, and other equally well-known players. The productions will be under the personal direction of William D. Emerson, late of American, Atlas, Columbia and Canadian Bioscope, who devised and directed the following Features for those firms: "Geronimo's Last Raid," "Andrew Jackson," "Father Marquette," "The Story of Starved Rock" (the last three being made while in camp with 45 persons at historic Starved Rock in central Illinois); "Secret Service Steve," "The Midnight Ride of Paul Revere," "The Hidden Hand," "The Midnight Express," "From Sing Sing to Liberty," "The Great Taxi-Cab Mystery," "In the Enemy's Power," etc., etc., assisted by George R. White, well and favorably known in moving picture circles in and about Greater New York.

"The Old Army Coat"

Two Parts—Kalem Company.

Reviewed by W. Stephen Bush.

THIS short but compact feature gives the Kalem star, Alice Joyce, an opportunity for an appeal to the heart and she makes the most of the opportunity as was to be expected.

An old confederate soldier, the uncle of a worthless spendthrift nephew, is passing his declining years in the company of his ward, a charming young woman, the granddaughter of the old man's sweetheart. The latter in the early days of the civil war had refused the veteran and married another man, who fell in battle. In the course of time the veteran chooses the grandaughter for his steady companion. The old soldier discovers the utter worthlessness of his nephew and decides to disinherit him, bequeathing all

Scene from "The Old Army Coat" (Kalem).

his property to his ward. Death comes upon him suddenly after he has made his will and the ward, fearing that in the excitement following her guardian's death the will might fall into the hands of the nephew hides the document in her guardian's old army coat. A passing tramp steals the coat and, as the will cannot be found, the nephew is declared the old man's heir and takes possession of the estate. In the mean time the lawyer who had drawn the will is sorely puzzled but gives up his investigation after a little effort. In its wanderings the army coat falls into the hands of a farmer, who uses it as a scarecrow on his fields. The ward, now a school teacher in the country, hides behind the scarecrow to escape the annoying attentions of the nephew and thus discovers the precious document which, despite winds and storms, is well preserved and leads to the true heir taking the property away from the villainous nephew.

ACQUITTED OF DISCRIMINATION.

On July 29 a jury in the Recorder's Court at Rochester, N. Y., acquitted J. J. Farran, manager of the Colonial theater in that city, of the charge of violating the State Civil Rights Law. The action was brought at the instance of Frank Tress, an Italian, who claimed that Manager Farran discriminated against him in compelling him to occupy a seat in the gallery of the Colonial. In its defense the Colonial Theater Company brought out the fact that the seat in the gallery occupied by Tress was as good as any seat on the first floor, also that there was no discrimination against him because he was an Italian.

Five actions of this character have been brought against the Colonial Theater management during the past month and in only one has a verdict been obtained against it, and when the jury awarded the complainant $100. This case has been appealed.

Standardization and the Motion Picture Camera

By Frank M. Byam.

THE establishing of a definite universal standard of film perforation is a matter of the first importance to all who are engaged in the motion picture business. But there are other problems that deserve serious consideration. If there were set up a formally established perforation gauge, it would still be necessary to standardize certain features of camera and printer construction and operation.

Painstaking care and fidelity to detail must mark every process in the making and displaying of the motion picture. Of these processes none is of greater relative importance than the printing of the film. The best work of the camera may be robbed of half its value by careless or imperfect printing; or indifferent negatives may be made to produce good pictures by exercising intelligence and care in printing. Since the process is important, it should be simplified as far as possible by the use of properly-designed machines —and by standardization. An ideal equipment would be one consisting of perforators, printers and cameras, the film-movement mechanism of all of which should be built to conform to the same perforation gauge. But machines so standardized would not remove all the difficulties that stand in the way of perfect printing. One of these difficulties arises from the failure of camera manufacturers to agree upon a uniform point on the film at which the pictures should start.

Some cameras are so constructed that the picture begins on a line drawn across the film through the perforations. In others, the start is made from a line set midway between the perforations. The choice as between the two points in no way affects the taking of the pictures. But when, in the making up of the negative film, strips of film on which the pictures start from a line midway between the perforations are mixed with strips on which the line goes through the perforation, the way is open for trouble in printing and projection. So far as printing is concerned, the frame may be changed to suit the changes in the film, and errors in printing thus reduced to the minimum. But this confusion of standards lessens the efficiency of the printing department, and the positive print reproduces the errors, whether they are few or many, so that they appear upon the screen. A careful operator may, by frequent changes in the framing of his picture, get fair results from such a film. But no operator—no matter how competent he may be—can wholly overcome the disadvantages which arise from failure to standardize the processing of the film. The remedy lies with the camera builders, who should agree upon a definite uniform point on the film at which all pictures should start.

In support of the method of starting the pictures at a point on a line drawn across the film, midway between the perforations, it is urged that:

This method facilitates splicing, because the film joinder extends from side to side of the film without interruption.

The splice is stronger than it would be if the cut were made through the perforations, because the perforations are surrounded by two thicknesses of film at the splice.

This method of splicing aids in bringing the film to a perfect register for printing, by presenting a perfect perforation on each side of the film at the point of splicing.

While something may be said in support of each of the methods of establishing a point at which the picture should start, it is conceded that the thing of first importance is to establish the starting point and then to adhere strictly to the method adopted, whichever it may be.

At present, some manufacturers of cameras do not follow either of these methods of starting the picture, but let the line fall where it will. And the problem is still further confused by the use of the cheap and inferior cameras with which the market has been flooded in recent years. The character of the construction of many of these cameras is such that even if they were to be adjusted to a given standard as to the starting of the picture, they could not be depended on to maintain that standard. Too little attention has been paid to this question of camera construction. No matter what the name of the camera may be or what may be claimed for it, it should be made to measure up to certain standards of efficiency before it is accepted as a means of making motion pictures. This criticism is not aimed at cameras of whatever type that have proved their worth in the motion picture studios of the world, but rather at the instruments which have been tried and found wanting. While cheapness has been found to be coupled with inefficiency throughout the motion picture field, it has been clearly demonstrated that motion picture machinery must—in design and construction—maintain the highest standard of efficiency, if the mechanical development of the motion picture business is to keep abreast of its artistic development.

The question of standardization may well receive careful consideration at the hands of men who believe that the motion picture business—great as it is—is greater still in its possibilities of growth. And in the solution of this problem, as of all problems connected with the motion picture business, increased attention should be paid to those whose approval may be understood but whose criticisms are only guessed at—the patrons of the motion picture theater. Standardization, and indeed improvement in all directions, may be urged on behalf of the maker of film, the manufacturer of motion pictures, the builder of projectors and the exhibitor. But the real "persons at interest" are, after all, the men and women and the boys and girls who patronize the motion picture theater. They are paying the bills of the motion picture business and are entitled to receive full value for their investment. They are constantly growing more discriminating. They will find a way by which to make their criticisms heard and heeded unless, indeed, the evolution of the perfect picture is hastened by the men who have assumed the responsibility for the making of it.

Gaston Bell

GASTON BELL, of the Lubin Company, was born in Boston of English parents. He was educated in his native town and was a choir boy under Warren A. Lock, of Harvard College. His first appearance on the stage was as a Spanish boy in the opera "Carmen," with Marie Tempest. He did not follow the stage until he had finished his studies and then for two years in New York he prepared for the stage. His first engagement was with Daniel Frawley in his stock company in the West. He has played many parts in the last twelve years, among them Little Billie in "Trilby," with the all-star cast, in New York; "Brewster's Millions," with Edward Abeles; "Julie Bon Bon," with Louis Mann and Clara Lipman; the Columbia Stock Company in Washington, the Shubert Stock Company in Brooklyn, in vaudeville in several sketches, and in productions under Charles and Daniel Frohman; his last being in "The Seven Sisters," under Daniel Frohman, with Charles Cherry and Laurette Taylor, playing Baron Gida. He then went into pictures at the Majestic, then with Marion Leonard playing leads, and then for a year with Kinemacolor as leading man. "Nathan Hale" was one of his biggest pictures at that time. He is at Lubin's now, under Barry O'Neil, in featured plays, such as "The Third Degree, "The Lion and the Mouse," "The Gamblers," "The Wolf" and "The House Next Door." His hobby, aside from his work, is the country with his dog, at his summer home in New Jersey.

Gaston Bell.

LEHRMAN STARTS PRODUCTION WORK.

Henry Pathe Lehrman, producing comedies for the Universal program at the Pacific Coast studios of the Universal on July 27. He will fill the position of supervising director for three comedy companies, the products of which will be released under the brand-name "L. K. O.," meaning "Lehrman Company." Abraham Sterns, brother of Julius Sterns, who has had considerable experience in the business end of motion picture manufacture, has been chosen as Mr. Lehrman's business manager.

Mr. Lehrman took with him from New York three actors who will play the leading roles in his first company. They are Billie Ritchie, English comedian; Henry Bergman, well-known character man, and Gertrude Selby, famous as a vaudeville artist.

Mrs. Boissevain's Talks on Pictures

The Young Lawyer-Suffragette Declares the Screen Needs Real Drama—Favors Shakespearean Productions.

By Florence Margolies.

ISN'T it fair to suppose that the very mention of suffragette, lawyer and orator when applied to a woman conjures up a blue-stockinged vision, bespectacled and garbed in rainy-day skirt and hair drawn tightly back? Well, Inez Millholland Boissevain is not only a suffragette but a suffragette-general, and on horseback when in parade. As a lawyer, she is keen and discerning, and can sum up a case to the satisfaction of the sternest jury; as an orator she is eloquent and convincing. But does your conjured vision of her concur with the fair reality? Not by the longest shot. She is young, with eyes and face aglow, and a smile that positively irradiates her law office; dressed exquisitely and possessed of a grace that charms—that's Inez Millholland to the eye.

Ensconced in one of her client's chairs, I felt by that little look she wafted at me that it was time to propound the question: "What is your attitude toward the motion picture movement?" She anticipated me by saying in her inimitably firm and decisive manner: "You know I really never talk of anything but suffrage and law, but I am so very much interested in the 'movies' that I am glad of this opportunity to talk about them.

"As an educational factor," she continued earnestly, "they are of incalculable importance. They are a mighty conserver of time and energy, and are so forcible a medium of reaching the mind. That the memory retains best and longest that which it has acquired through the sense of sight has long since been scientifically proven. Now then, just think"—this with one of Inez Millholland's characteristic gestures—"Just think with what wonderful results history, geography, biology, physics, chemistry and even economics can be taught by the aid of motion pictures. Do you know that one afternoon's reel lecture in evolution is about the equivalent of six weeks' study at college?"

To my objection that the exhibitor would hardly find these bills box office attractions, Mrs. Boissevain flashed back at me: "You mark my word that a series of motion picture lectures on any of the mentioned subjects would pack houses much more densely than any of the clap-trap of today in which the heroine has the nine lives of the proverbial cat. If exhibitors would only realize the one great incontrovertible truth that the masses respond most freely to what is best and biggest and loftiest, that is, to fidelity in presentation of life, for that is what they understand, their success would be assured. Such understanding means knowledge; knowledge means self-preservation. What we mean by good is that which is good for race development. It is this mass instinct for the best that is responsible for progress and evolution, else, you know, we still would be swinging from the trees." At this point, I suggested the censor, only to be met with a very emphatic statement.

"Censorship is an impertinence. It amounts to this; that a few appointed or rather self-appointed individuals choose and select and pass on the style and nature of my amusement. It is nothing less than a dictatorship that every sense of democracy revolts against, and it is undeniably a most hazardous check on progress. Why, let the people saturate themselves in all the rankest stuff that the screen can portray, if they want to; that's all right, for they will rapidly get sick of what is bad and untrue and clamor for what is good. Take care to set up alongside of what is bad all that you can in the way of beauty and truth and fidelity to life. No, it is not a dangerous experiment, because it is contrary to all truth when it is said that evil can be perpetuated. Some people may demand and enjoy the salacious more than others, but you just continually set up against the vulgar the aesthetic, and there is little danger of the former winning out. For the latter spells life and the former destruction, and preservation of life is most fundamental of all impulses.

"What an unlimited range of possibilities and what enormous potentialities does this great modern development, the motion picture, possess! It occurs to me what a splendid medium it is for breaking down race barriers, for instance, and for the production of vast humanizing influence. The magic camera can be brought into play in any and every obscurest corner of the earth and reproduce the various humans as they live and are. And when they appear on the screen before our eyes we are certain to find that in the last analysis we are all alike—and a bond of inter-human fellowship is at once effected."

Mrs. Inez Milholland Boissevain.

From her deeply reflective and philosophic mood this delightfully feminine oracle suddenly and without decent notice turned a pair of great luminous eyes full upon me and ejaculated: "Why in the name of common sense don't those bright business men, the exhibitors, demand and get real drama for their screens? Why don't they unite and through concerted action break away from the everlasting sameness of theme? I am intensely interested in pictures, and I go anywhere and everywhere they are shown, searching for what, I am convinced, can be beautifully done, yet invariably I find artificial clap-trap and absolutely meaningless tommyrot. Always, I know what is going to happen. Everything depends upon the merest mechanical incident. Someone's hat is turned awry by a brisk wind, and, voilà, a dénouement. Now you understand that that is not real life, and it is imperative that it disappears from reel life.

"With the truly marvelous development of kinematography, it is now altogether possible to transmit the entire range of human emotion. True, the voice is missing, but what of bodily gestures and facial expression? What can be more absorbingly interesting than to see a great, passionate struggle within truly depicted on the face? Of course, I don't mean those ridiculous contortions that are hurled from the screen, as it were, upon an unoffending audience. It is the greatest mistake to misjudge the public by asking them to enjoy such careless stuff. Give them the real and they will respond with alacrity. Make overtures to the man and woman on the street and you will go right every time. What they want is what is really wanted. Study their tastes and your theaters will be stormed for admittance. For, you know, the man in the street will not put up with second best.

"I admit very readily the legitimacy of the thrill, but you need not necessarily go up in a balloon, or blow up a bridge, or throw on the screen a squad of police and firemen in order to produce the thrill. Not at all. It is far easier and more subtle and more satisfactory to produce it through a fair and true interpretation of heart-matters and the conflict of wills and ideas. No, not those sob-stories.

"You asked me what I would do, or what policy I would pursue were I a motion picture manufacturer. Well, I would do Shakespeare. I would have his works filmized and thereby furnish untold delight to an immense public. In everything I would put on the screen, I would insist upon scrupulous accuracy of interpretation and detail and I would try to steer clear of anachronisms in events and costumes and of bad and inappropriate music."

Doings at Los Angeles

GEORGE LARKIN, playing the lead with Cleo Madison under the direction of Wilfred Lucas in "The Trey o' Hearts," writes a letter from the San Diego hotel, saying that the company doing so many sea pictures for this big film is well and happy, and making some good pictures. George says in part, "Have been here two weeks and expect to be here another. Are making many scenes on board yacht, schooner, motorboat, etc., for the third, fourth and fifth installments of this series. Outside of thirty-foot falls down the sides of cliffs, forty-foot backfalls into water, a few drowning scenes, swimming rapids, jumping from boats, and other stunts, I have nothing to do 'till tomorrow,' as they say." George says he received a fine bull terrier from an admirer down there, a wealthy dog fancier who trailed the company while the pictures were being made. The players are to return next week.

* * *

Raymond B. West, ex-cameraman, former technical worker, and all around studio expert, who has been directing for some time a long list of good plays for Thomas H. Ince's western outfit, has done a good one which received much credit when developed. It is "The Right to Die," a strong and interesting drama of how a man wishes to kill himself, but seeing his ghost, desists, and then does. In this production West directs, puts the punch in the heavy scenes, and turns the crank part of the time.

* * *

James M. Tally, a moving picture magnate well known in this city has recently opened to the public a new theater known as The Palace of Pictures, which is one of the best playhouses on Broadway. The cost of the house was $18,000, it being a Class "A" building, with a seating capacity of 450, and is equipped with a cold-air ventilating system. The house runs only multiple-reel features which are first run in the city. The lobby is a feature of the theater, being finished in elegant style with plenty of illumination.

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Cecil De Mille is doing great things with the old Lasky studio. The stage has been enlarged to 60 by 200 feet, and two tiers of dressing rooms have been added. Many other improvements are being made, including a series of paint coats everywhere.

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The third issue of Script is off the press and the Authors seem to be striding well toward a certain point. Anyway, the little booklet has been found quite welcome in most every studio and home. Many non-members are inquiring where Script can be bought. It is sent to members only. Photoplaywrights should apply to the secretary, 604 San Fernando building, this city, care of the Photoplay Authors' League.

* * *

Francis Ford and Grace Cunard, who worked so hard with the big series and who went on their vacations to the east, have returned and are glad to be back in the southland. They will resume work soon at the same old stand.

* * *

"Pathe" is back. H. Pathe Lehrman, formerly director for Keystone, and later for Stering, has organized a company of players who will work at the Universal studios, releasing through the same program. "Pathe" intends doing feature comedies of merit.

* * *

L. Frank Baum, president of the Oz Company, has installed a complete plant for making costumes, as the wearing apparel for Oz films is so unique and quaint that no local costumer keeps anything like what is used in these films. Work is going on here at a lively pace, and already the first big picture is out of the laboratory and in the projection room, making quite an impression on the people who saw it completely run.

* * *

Ruth Roland and Marshall Nielan have done six 1,000-foot comedies in three weeks, which is just double what they usually do. The little company returned from a trip to Santa Barbara, where a Roman comedy was made in the costly and beautiful gardens of one of the millionaires of that city. The film is a wonder, some of the most beautiful phoptography marking it as a feature, regardless of the script, and even that is a winner.

* * *

Robert Thornby is putting on a funny film with Billy which is entitled "Lost in a Studio," being a day of Billy's life. He gets lost; locked up in the film vault, and a frantic search is made. Finally the little chap is discovered in the dark box of steel and concrete. The film is a corker.

Frank Montgomery and five automobile loads of players went to the famous Bear valley to do a real Western this week. It is a surprise to hear that "Monty" is doing something other than Indian. The big truck was one of the naptha wagons which was overloaded with grub and shelter.

* * *

D. A. Lithicum, H. E. Roach and I. N. Nance are at the head of the Rolin Film Company, which was last week incorporated for $10,000. There are so many film companies being launched that it is a hard matter to run them down and get details. It is not known whether this firm is to produce, sell, or buy.

* * *

William D. Taylor is with the Balboa, and not the Vitagraph, as many people who have seen "Captain Alvarez" naturally think. The big man from the land of Erin is busy directing at the Long Beach plant, and is doing fine work. E. D. Horkheimer says that the company expects to really double its working force, output, and plant inside of a year.

* * *

An election was held on the 28th at Santa Monica, and it was a sight to see the campaign, men come for the Vitagraph players in automobiles and take them to the polls with their make-ups on. Some people not familiar with the little moving picture city thought that a "movie" election scene was being put on and watched the proceedings for nearly an hour, thinking that more "colored" people would appear to vote. The colony here are all voters, and the women folks take great pleasure in casting their vote.

* * *

G. O. Post and E. Powell, two city correspondents of Pathe's Weekly, took several hundred feet of the balloon race which started at the beach in Venice. They secured some good film, which was shipped east immediately.

* * *

The Educational Film Company has leased the entire tenth floor and roof of the Knickerbocker Building on Olive street, near Seventh, for ten years at an approximate rental of $50,000. The building will be transformed into an up-to-date moving picture producing studio. This company is said, by local people, to be the first of its kind in this country.

* * *

"Tammany Young" is on the fifth of the "Bill" series of office boy adventures. He organizes the other boys into a union and leads them in a strike for a raise. This one is quite amusing.

* * *

The Photoplayers are almost reorganizing the club, which has sort of lost its charm for the many film folks here, and the officers are striving to make the place what it used to be. Lately the dinner nights attendances have lessened and the managers are worried. They are planning a series of interesting events, hoping that in bringing the members closer together club life will again prevail. The slump in interest was caused partially by summer, which has taken many members off to the resorts and beaches, where athletics, surf baths, fishing, and many other pastimes offer more pleasure than in the hot city at the club. Fred Mace, president, will probably be replaced, as he is in Europe, and his return will not be made for some time.

* * *

H. B. Warner is on his way to the east with "The Ghost Breaker" in his vault-trunk. Max Figman leaves in another week with "What's His Name." "Where the Trail Divides," featuring Robert Edeson, is already half finished and the star will depart soon with his precious film. Edward Abeles will arrive soon to play a return engagement with the Lasky company, being featured in "Bobby Burnitt." Soon "Ready Money" will be drawn on for this notable actor, after he has gone through with the other million.

CLARKE IRVINE.

CATHOLICS TO HAVE CENSOR BOARD.

A well-defined movement is on foot for the establishment of a Catholic board of censors composed of fifty eminent priests, who will pass upon all motion pictures intended to be shown in the churches of the parishes in America. The movement has the sanction of Right Reverend Monsignor Michael J. Lavelle, Vicar General, and will be used to censor the new Catholic moving pictures issued every six weeks by the Emerson-Currier Cinematograph Corporation featuring Mabel Emerson, and known as the "Animated Catholic Magazine."

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

IT is painful to hear remarks made by some magnates (?) in filmdom centers upon the effect the European war will have on the motion picture business. The sensationalists are hysterical in their prophecies as to the growth of business the exhibition of war pictures will bring to distributors and exhibitors in this country. Their warped mentality sees nothing but dollars and cents. But little trace of sentiment is shown regarding the devastation and misery the war will bring. To them, perhaps, the greatest and most horrible war the world has ever known appeals solely as a cold-blooded business proposition—an opportunity for gain by those outside the calamity zone.

* * *

Enthusiasts of this character are doomed to receive a surprising jolt that will not only bring their senses back to a normal degree but also teach them that the public will not allow its intelligence to be challenged by reckless and unreliable portrayals of incidents attending the lamentable situation in Europe. Such promoters, it may be reasonably expected, will put upon the market war stuff that will be such in name only, and the exhibitors of the country are warned against them. Such exploits will injure the business. Momentarily sensational advertising will bring big box-office receipts and at the same time so disgust the patrons as to injure the efforts of legitimate producers and exhibitors to give the people authentic reproduction of incidents attending the great war. Exhibitors who wish to continue in the business and have any respect for the intelligence and sentiments of their patrons will spare nothing in determining whether or not war subjects that may be offered them have any real merit, and not allow themselves to be carried away by sensational printed matter and the importunities of over-zealous and dollar-seeking manufacturers and agents.

* * *

Some of the so-called magnates lay great stress upon the fact that thousands of dollars were brought to the coffers of the theaters by the exhibition of motion pictures touching upon incidents attending the Spanish-American War. The conditions of that time and those existing today were vastly different. At the time of the war, motion pictures appealed to the public only as a novelty. The only authentic pictures exhibited then showed preparations for the departure of armies and navies, soldiers in camp and war vessels at their moorings and sailing up and down rivers and bays. The motion picture business had not sufficiently developed to enable the taking of real actions on land, or sea; pictures purporting to show such actions were fakes which had as an excuse for their exploitation shrewdly worded announcements, such as, "A reproduction of incidents reported from Manila Bay." The better educated class of people could not feel offended. The less fortunate patrons, when they learned that the pictures which they believed were representations of real incidents brought to them by a wonderful science, became so unfavorably impressed that for several years after it was difficult to convince them that bona fide subjects were actual reproductions of incidents snapped by the camera upon the scene of action. It was the latter class of people that formed the nucleus for the immense patronage motion pictures now enjoy, but that patronage was not forthcoming until after years of endeavor made by legitimate producers to remove impressions made by the crude and fake productions.

* * *

Today the motion picture form of entertainment is entirely free from the old-time atmosphere of novelty. The people no longer marvel over the means by which reproductions upon the screen are accomplished. Even the youngest of the patrons, by reading and study, have become so familiar with the motion picture art that they can tell almost to a nicety how pictures are taken and reproduced, and can detect fakes in an instant. They know that the motion picture camera in the course of development in the picture business has taken its place side by side with the printing press, and it is now possible for the film manufacturers to give them authentic scenes of action in all parts of the world, whether it be a battle on sea or land, a society function, a great hunt, or any other incident that goes to help fill the news columns of the press. All this means that whatever, or whoever, pretends to give the people authentic representations of incidents attending the great impending war must be on the level, and any exhibitor who aids those things and people that are not so may as well go out of business before the war gets started.

* * *

There is another thing to be considered: Diplomacy must be exercised in the presentation of subjects, no matter how authentic and truthful they may be. There must be no imaginary standard of perfection, no blind effort to catch the rabble and gale of popular favor. The population of this country is distinct in itself. No other country on the globe has as great a number of varied nationalities, creeds and sects in touch with each other, and purveyors of amusements cater to all of them; so that to be successful and hold the patronage, the managers must endeavor to get as near as possible to the point of pleasing everybody and offending none. To this end exaggerated situations must be omitted and vivid views for conditions touching upon the horrors and miseries of war must also be avoided. In this respect the motion pictures must rise above the standard of the daily press and become its superior in the dissemination of war news. The press has a means of escape which motion pictures do not enjoy. Thousands of people read with avidity descriptions of devastation of lives and property at scenes of battle. An equal, if not superior, number, take warning from the headlines and pass over such accounts. Their sensitiveness and sympathies will not permit them to read them. Thus the newspapers escape offending people of this character. With motion pictures it is different. In a flash the situations are portrayed upon the screen, and the effect is planted before the class of people spoken of can avoid it. If the effect is made there is but one alternative for the offended ones, and that is to ignore picture houses that exhibit war pictures. This patronage the exhibitors cannot afford to lose, because it cuts the business to an extent that materially affects the gross.

* * *

Of course, it is a difficult matter for a producer or exhibitor to determine exactly the character of pictures that will not offend some of the patrons to some degree. That cannot be expected. What can be done is reflected by a very opportune comment in a current issue of a leading newspaper, which stated that there still remains a chance that somebody who will mobilize the common sense of the powers involved in the impending war. That is the keynote that should prompt the motion picture people. The zeal of those at the scene of action must be scrutinized. The mere fact that a film truthfully represents some scene before, during or after a battle does not justify its reproduction upon the screen. It is noted that already one company is busy heralding forthcoming war productions and refers to the Austrian legions pressing over the bodies of their own and the fallen of the Serb defenders. There is a phrase in current parlance which, although more forcible than elegant, conveys the exact idea—"have a heart." It is recalled that at the time of the last great earthquake in Italy motion picture views were taken of the devastation. Copies brought to this country drew immense audiences to the places of exhibition, but it was soon found necessary to cut out some of the scenes because they were so ghastly that both patrons and press admonished the exhibitors to make the changes.

* * *

There is one thing the enthusiastic war picture agents and exhibitors apparently overlook, and that is the interest of the manufacturers. All now engaged in the manufacture of subjects cannot divert their whole attention to the war. The market would be glutted. Companies producing on the other side will not be able to complacently continue the operations of the past with a state of war all about them. American manufacturers, it is feared, will be hit hard by the same conditions, and, after all, the war will not prove the boon to the motion picture business that some short-sighted people seem to think it will be. Although this country has thus far fortunately escaped connection with the unfortunate condition of affairs on the other side and will profit by immense exports of foodstuffs and other articles, a conservative view of the situation does not present an assuring condition for the motion picture business. It has been stated that in war times places of amusement are the last to close, that the excited and nerve-strung populaces seek them as a means for diverting the mind; and the motion picture houses will be the last to feel the effects of the European war. This is true, but the manufacturing end of the motion picture business on the other side cannot be expected to enjoy more tranquility and stability in a state of war than other industries, and exportations of motion pictures from this side will suffer from money stringencies before the exportations of necessaries of life. The foreign trade of American motion picture manufacturers is tremendous, and it is bound to feel unfavorable effects of the war.

Foreign Trade Notes

BRITISH NOTES.

PRIVATE exhibitors of notable films for the benefit, obviously of trade buyers, sometimes develop into miniature social functions and some of our leading firms might almost be suspected of competing with each other for the distinction of treating film-reviewers most liberally. But it cannot be argued that this mild form of inducement to visit one particular trade show is alone peculiar to the moving picture industry, it exists in every department of commerce where two parties meet for buying and selling, yet there is a limit—or at least should be—to everything and at a Sunday review in the North where intoxicants "ad lib" were provided for the "refreshment" of the reviewers its necessity was all the more evident. I think a good idea economically and otherwise, would be for manufacturers and renters to combine for the purpose of acquiring a large central building which would permit of six different exhibitions being given simultaneously. The largest theatre could be reserved solely for the exhibition of features, the second for dramas, the third for comedies and so on. The various manufacturing or renting firms might be charged fixed rates to have their films exhibited. From the reviewers' point of view some such organized mode of exhibiting releases would greatly facilitate their task.

* * *

Mr. Benito Nicholls, the manager of the Moving Picture Sales Agency has returned to London from a visit to the United States.

* * *

As a purely democratic institution the moving-picture theater is no more. Society has succumbed to its charms and now that the London season is terminating there appears to be a great vogue for moving picture exhibitions at country house parties. A London firm of projector dealers claim to have under execution sixteen orders from notabilities to fit up modern installations at their private houses. In a few cases it is stated that feature films have been booked by these aristocratic amateur exhibitors upon release dates.

* * *

The recent revival in the art of boxing in England excited the public appetite for pictures of the recent Carpentier-Smith contest. Two years ago films of this type were severely criticised and often prohibited, but so far the Carpentier-Smith pictures have gone unharrassed. To say they were taken under difficult conditions by artificial light the photography is extraordinarily good.

J. B. SUTCLIFFE.

From Another Correspondent.

Moving picture films in which are depicted snow scenes are in great demand in the cinema houses of London and vicinity. The warm weather in London is having its effect on the picture palaces, but the slump is believed to be only temporary, inasmuch as there are many people looking for sites for picture houses. Fowler Pettie, chairman of the Exhibitors' Association, says cinema houses that go into receivers' hands are much sought after just now. He says the houses are a "boom." Last year, it is said, nearly $10,000,000 was invested in the cinema business in this country, bringing the total to over $75,000,000. Mr. Pettie says: "I can see no end to it unless another form of entertainment equally popular and cheaper is invented."

Lurid drama with a moral kick—several moral kicks, in fact—is the type of film East London desires. The East End, that quarter in which London's poor huddle and fight for the grimy copper that will admit them to the pictures, is as particular about its subjects as about its melodrama. The Daily Chronicle publishes a typical bill from an East End house and a West End house, the latter being the "highbrow" quarter, as follows:

West End—Comics, 3; drama (refined) 1; historical, 1; Scenic, 1.

West End—Comics, 2; big sensation, 1; drama, 2.

The East End wants nothing on the "mollycoddle" order. The rest of London may have its pastoral and Shakespearean productions.

* * *

During the year ended March 31, 1914, the net profit of cinema houses in London derived from Sunday shows was about $163,225, according to a report just submitted to the London County Council. By regulation the profits from all Sunday cinema shows go to charitable institutions and societies. The report shows that the total gross receipts from Sunday moving picture theaters in licensed premises during the year was nearly $850,000.

* * *

George Robey, probably the leading music hall comedian of the United Kingdom, has been photographed by the Burns Film Company, and will soon appear on the screen here trying to hide an anarchistic bomb in his soup. The popular comedian is to the 'alls what Sir Herbert Tree is to the stage. His debut only demonstrates the close ties between the moving picture business and the regular theatrical profession here.

OLCOTT PLAYERS ATTRACT TOURISTS.

They do say that the town of Killarney in Ireland really lives off the tourist, but you certainly must give them credit for being quick to see new ways of getting the money.

The Sid Olcott International Players had hardly started on their season's work near the famous Gap of Dunloe, just outside of Killarney, this year before requests poured in from all the Killarney tourist hotels for post cards and any other literature which might be distributed among the incoming tourists, of whom about two hundred arrive each day.

The hotel men promptly distributed these cards and the result has been that every party which starts for the Gap and the Lakes stops at the Olcott studio for a few hours, it being on the main road.

The tourists are very eager for information as to how the big feature pictures are made and they literally swarm about the studio when the company is working on the stage, with the mountains and lakes in the background, or when they are out on one of the roadways.

The hotel men who have been so quick to see this opportunity get their returns through the fact that now almost every tourist who comes to Killarney stays one day longer than before Mr. Olcott came, some in fact staying over two and three days to see some unusually big scenes in features that they have taken a particular interest in.

Mr. Olcott is also being blessed by the natives this year for the fact that he has brought rain. There had been a little dry spell before he came but there has been a shower of some duration every day since his arrival, with several very good storms. It has been a case of sneaking out for exteriors every time the sun showed his face. Mr. Olcott's visit has certainly helped the Killarney neighborhood this year.

RAY FILM COMPANY—NEW ORGANIZATION.

A new film company, headed by an old moving picture man, has recently begun operations upon an extensive scale. The Ray Film Company, Inc., whose president is Clarence F. Ray, for many years connected with many of the various film companies in executive capacities, is now in the field for industrial work, having recently secured the contract for the Panama-Pacific Exposition motion pictures for the State of West Virginia. This contract will involve the taking of between 16,000 and 20,000 feet of the beauties, industries, etc., of the scenic grandeur of the State of West Virginia. Although many of the largest companies in the business were opposing competitors, the award was made to the Ray Film Company, Inc., and the officers of that company feel pride in that fact.

Wm. J. Schoonmaker, vice-president; George H. Borst, secretary, and Frank T. Reeve, treasurer, complete the roster of the officers of this enterprising corporation. The company's offices are located conveniently at 326 Fifth avenue, New York City.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Well, How Can He.

THIS letter is not from an exhibitor, but from one of our photoplay writing friends. It supplies its own comment. This writer has made no study of house managements and feels no particular interest in their conduct, but he shows what an outsider thinks of the way some houses are run. It comes from a Massachusetts town:

> Can you beat this?
>
> Dropped into the REEL, a little house on Main street in town here. The admission was a five cent piece. Tried to offer my ticket to the doorkeeper, but he would not take it, so passed on in and took a seat. The picture on was "Two Up a Tree," Pathe, released Dec. 24. There was a very slim house, and I sat through a series of pictures all as old, and most of them so far out of date that my file does not give them. Between two of the reels the operator, a union man by the way, flashed a crudely written sign on the screen to the effect that ELEVEN reels were shown daily at the house, a Warner feature, two two-reel licensed and four single-reel licensed pictures. Then came a slide to the effect that the management would give away tomorrow a carnation, "the best that money could buy," to every patron. This was followed by, "Look on the back of your tickets. They are good any day between 11 a. m. and 1.30 p. m. or between 4 and 6.30 p. m."
>
> Down in a little town in Florida there is a real estate dealer by the name of Kenney. He has signboards strewn about the country in the neighborhood of this town which read, "There is a real estate dealer in ———— that undersells any other dealer." (Then in big letters), "How KENNEY do it?"
>
> I steal this phrase to question the business methods of the management of the REEL—How KENNEY do it?

Hurray!

Harold Ballou, of the Olympian, Seattle, has a lot of quiet fun in his mimeograph News Letter. A recent paragraph runs:

> Some time ago in order to show our willingness to run our playhouse any way the greatest number wanted it run, we offered to go into the lottery business and stay in it until pinched by the authorities, but nobody enthused about it.

We wonder how many others really did go in and find that too few enthused about it to make the idea profitable. Most persons are clever enough to prefer a good show to a cheap lottery with a couple of small prizes.

All Caps.

The Shawmut theater, Boston, sends in a card announcing the publication of "The Million Dollar Mystery" in the Boston Globe and the showing of the film in their house. It is set almost entirely in capitals and we think that most persons looked at the solid type and threw the card away. It is not easy to read twenty-eight lines in solid twelve-point capitals. It strains the eye. Counting the entire advertisement there are forty-three lines, but one of which is in lower case. The main point of an advertisement is to get it read and this is not possible in an announcement with the monotonous capital letters. A card for "Caprice" is much better done because it carries less reading and plenty of cut. The Shawmut has done some capital advertising, notably their first souvenir book of the house, but it seems to leave too much to the printer, or else the advertising man worships strange gods.

Keeping Up with Cupid.

R. P. Greer, of the Theatorium, Uniontown, Ala., writes that the town has been flooded with invitations to June weddings lately and so he got out an advertisement in invitation form. The outer form is addressed in typewriter type,

TO YOU,
CITY.

This is not as good as would have been a personal address, but perhaps these were also used. The invitation reads.

YOU ARE CORDIALLY INVITED
TO SEE
WASHINGTON AT VALLEY FORGE
FRIDAY EVENING
JUNE NINETEENTH, NINETEEN FOURTEEN
AT 8 AND 9 P. M.

THEATORIUM
10 AND 20c

R. S. V. P.
BY COMING

The smaller card that is customary reads: "Bring some one with you."

This is a good idea about once a year and the time of weddings is the best time for its use, but if printers down in Alabama still cling to Old English type, they should be educated to some of the more modern and more easily read faces. The main point is that the advertisement follows the fashions and so is timely, which is the great thing.

Perhaps Boy Scouts.

The Rex Theater, Hopkinsville, Ky., sends in a picture of the house with a troop of Boy Scouts, but no letter explains the stunt that was tried in connection with "Soldiers of Fortune," though perhaps the Scouts were invited to attend the performance in a body. With the photograph comes several copies of the "Rextra." The first issue was a six-by-eight, four-pager on white paper. Later it turned into a four-pager on stiff cover paper and then it began to take up white inside pages. The advertising is not permitted to overrun the house stuff, except that there is a double middle page given some local concern. The good positions, with this exception, go to the house matter, which is one reason why they *can* get double-page advertisements.

One funny break states as "Our Policy" the fact that the management is "unutterably opposed to the exhibition in their theater of pictures of the sensational type" and on the next page in heavier type is announced "One of the most sensational pictures ever thrown on the screen will be 'The Battle of the Sexes'." In connection with the announcement of policy, the billing is unfortunate, no matter what the film itself may be.

Some of the other matter is more useful and is passed along to others.

The Movies and the Public.

Many people are interested in moving pictures. The business has advanced until it is past the experimental stage. Not only that; it is past the stage where the possessor of a few seats, a cheap machine and a worn-out film service can cater successfully to your pleasure.

I want you to get my idea of a first-class picture show; what the aim of the management is and why we have adopted the policy we have.

A man grew famous over night by giving his book the title "Pigs Is Pigs." I make my bid for notoriety by saying "Films is not Films—Always." Recently I saw films advertised for $3 per reel.

Not for rent, but for sale, at that price. Think of it; less than half the price we pay for rent for one day's use. I can furnish you with six reels for the same price you now pay for four. I can furnish you ten at no greater cost to myself than I now pay for four.

Do you want quantity at a sacrifice of quality?

I hope not, for you will be disappointed when you attend the REX.

If you know of any way by which we can improve the REX, any way by which we can add to your comfort and enjoyment, I certainly will appreciate your telling me about it. I am always on the lookout for something that will make your visits more enjoyable. One thing is certain; it is you that I am trying to please, and if you don't tell me when I do and do not please you, how am I to know?

We run our exhaust fans during the night so as to carry the cool night air through the house, and by the time morning comes we have the house cool and sweet. This insures the theater being nice and cool all afternoon.

Is It Fair?

Is it fair to allow one man to work on Sunday and make another not work? Is it fair to allow one man to operate his business on Sunday and not permit another to do so? Is it fair to allow an outsider to come into Hopkinsville and give a Sunday afternoon entertainment and not permit a home institution to do so? Is there any difference between an entertainment given by the Chautauqua on Sunday afternoon for pay than that offered by the picture shows on the same day? Answer these questions for me. Is it fair? Is it consistent?

The Open Sunday.

The question is put squarely up to the ministers and the public in general regarding the Sunday opening. The coming Chautauqua intends giving an entertainment on Sunday and charging admission.

Last year's program will give the people some idea of what to expect. It is nothing more or less than a vaudeville performance. The people who take part in it are not good enough to grace the vaudeville stage. If they were, you can bet your bottom dollar they would not be traveling around with a tent show. The Chautauqua has grown away from the element that gave it its start. Originally it was a movement of the churches to supply good clean entertainment to the smaller towns and was a source of good. It is getting to be more of a commercial affair every day, fewer men reaping the profits from the enterprise. We have no kick coming on the class of entertainment offered. It is, as a rule, splendid. But I put the question to you in all fairmindedness, WILL YOU PERMIT AN OUTSIDE ENTERPRISE TO COME TO THIS CITY AND GIVE A SUNDAY PERFORMANCE AND CHARGE ADMISSION, AND NOT LET THE HOME MERCHANT STAY OPEN ON SUNDAY FOR THE SAME REASON? The Rex has no desire to open on Sunday, but we are in favor of closing up everything that is operated for profit on this day or open up everything that is not of a demoralizing nature. We do claim that if our show is a source of good during the week, that it is as much good, if not better, on Sunday. WHAT ARE YOU GOING TO DO ABOUT IT?

ARE YOU AFRAID TO DECLARE WHERE YOU STAND? I'M NOT.

Undoubtedly the Chautauqua is becoming more and more of a sideshow affair with everything from Secretary of State to trained dogs as the attractions, and the shot is timely. Stuff like that puts ginger into the program and makes it read. Sometimes you can advertise your house best by talking about something else, if you can talk intelligently and interestingly.

Certainly Not.

George E. Carpenter, of the Real Reels, issued by the Notable Feature Film Company of Salt Lake City, wants to know if we think that his publication is a wasted effort. We certainly think nothing of the sort. We have already quoted from the publication and expect to use a lot more, for it is straight from the shoulder educational stuff that helps the manager help himself by hustling. It tells him how to hustle and urges the need of it. Here is some more gingery advice. It is something that even the small town exhibtor must come to.

We appreciate the fact that the daily change of program has many advocates. Some call it progressive; others aver that their town is too small and a daily change is imperative.

Be that as it may, there are indications in our office that the average exhibitor throughout this intermountain region is taking a tumble to himself. During the past two weeks we have had a number of orders to make bookings for two or more consecutive days as against one day only, heretofore in vogue in the smaller towns.

The average exhibitor realizes that in order to get business he must advertise. He also realizes that on a daily change his advertising is of little benefit. Where he can run a subject two or three days, his paper, newspaper advertisements and above all, the word of mouth advertising done voluntarily by his pleased patrons are a great investment. He pays express charges in and out on his films, and this seven days in the week is quite an item. The money he spends in this and seven different sets of paper, slides and cuts, mounts up each month in surprising fashion.

For less money he can wage a strenuous advertising campaign on something really worth while and deliver the goods. And his patrons will come again and bring a friend.

Most exchange house organs are merely catalogues. This is a newspaper. Of course it helps the exchange if the films are kept longer, but it helps the managers more. Take the matter of paper alone. You might be able to use ten sheets where you can afford but five a day. Get ten and keep the film two days and you get more than double the effect.

But this is merely a small matter. Take the big view. It now and then happens that a good dramatic performance comes into New York and is jumped on by all the critics, though it pleases the public. If the manager has the nerve to stick on, he can win out almost entirely through the advertisement by word of mouth of the persons who have seen the show. It goes in ever widening circles until the whole town knows it is a good entertainment. In the same way the Monday night crowd is the best possible advertisement for the Tuesday night performance, if the Tuesday program is the same as Monday's.

Mr. Arnold Has Moved.

S. A. Arnold, of Mena, Ark., has gone on to Stuttgart, in the same state, and is running the Airdome there. The house has been giving vaudeville and has not been run properly in any department. Right after Mr. Arnold took hold the knell of vaudeville was sounded in this wise:

MORTUARY.

Just plain oderiferious, that's what the

VAUDEVILLE

was at the Airdome last night, like a boy who played truant, trying to make a good excuse to save himself from punishment, that's what I am trying to do this morning—honest. The only excuse I can offer is, "I won't do it again if you let me off this time."

The act Monday night is closed; they nor any other will never appear at the Airdome under the present management.

But starting tonight and every Tuesday we will present a Pathe Weekly of Current Events. Tonight's Weekly will show American Troops landing at Vera Cruz, American Aeroplane Scouting, Effect of United States Bombardment, Fighting in the Streets of Vera Cruz—and other live topics.

His next stunt was a telegram by "Western Onion" regularly addressed and delivered by uniformed telegraph boys, being signed for in the usual fashion. It was addressed inside to "Mr. and Mrs. Yourself" and advised the recipient to be at the Airdome that night to see "The Perils of Pauline." Mr. Arnold writes that the scheme worked excellently.

Another stunt is a small book about two inches square, eight pages. On the cover is printed:

A FULL LIST
OF ALL
PICTURE SHOWS
THAT ARE
BETTER THAN THE
AIRDOME.

The other pages are blank. It is merely a changed treatment of an old idea, but it works about every so often. Mr. Arnold suggests that it would be a more permanent advertisement if the inside pages were waxed that they might be used for keeping stamps in. It might pay some novelty house to get these up in quantity for home printing. If someone does Mr. Arnold should be entitled to a complimentary lot.

We are glad to see Mr. Arnold back in harness. Some day we want to see him at the head of a circuit. It is not only in advertising that he shows he knows his business.

Doing Their Best.

If, in this picture of the Besse Theater, South Omaha, Neb., there seems to be a preponderance of Col. Cody's picture, remember that these one-sheets, a legacy from the old "Bill show," was all the paper that could be had. The six-sheet is for Biograph's "The Battle of Elderbush Gulch." The Besse seats 680, and, although a five-cent house, it ran for three days at a quarter.

Col. Cody is well known in Omaha, for his ranch is not far from there, but at that it takes nerve to take an eight-reel subject into a five-cent house at a quarter price, or perhaps "inelligence" is a better word than nerve. It takes more intelligence than nerve to see that a big feature will do better a third day than a first, but G. L. Atkins could see it.

Matters of Size.

C. G. Haney, of the Star theater, Hampton, Iowa, thinks his seven by nine program too large but explains that the printer preferred that size. As the sheet is folded once it makes a handy size and one that is neither too large nor too small. The program is merely the titles and a brief underline, but the work is well displayed, and is clean and readable. Later on we hope that Mr. Haney will work over to some reading matter apart from the program, but this is a good starter and he avoids the mistakes that many have made. The principal use of a program is to get its facts over to the reader in comprehensive fashion.

One line we do not like. It runs: "We never change our prices. They are always five and ten cents." There is no reason why this should be so. Many houses are outgrowing the ten cent limit. Get ready for it now with an occasional fifteen cent feature and the quarter price for features that are worth that much will come in time.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Compact, Complete and Comprehensive.

VERY lately we examined the work of a correspondent. She wrote a most entertaining letter, displayed more than average intelligence in a general discussion of photoplay matters, and in every way seemed to be one of those who were standing on the threshold waiting to advance to success, and so we studied one of her scripts and we were shocked. It was loose in construction, rambling, awkward and about everything else we could mention. She had had sample scripts, books, personal advice and all the rest, and still she was not able even to give her script the knowing look, let alone a professional development.

Were she the exception this would be of no consequence, but she is eminently typical of fully half the writers whose scripts we have seen. She has not the first idea of what to do or how to do it, and she doesn't seem to be able to catch the idea.

If you were told to draw a straight line from A to B, the chances are that you could do it. Then if you get a copy of a script or copies of several scripts, why don't you go from A to B in a straight line instead of something that looks like a spiral after a three day's drunk?

You are told to move from one scene to the scene that advances the next part of the plot. But you go to the third next development and have to vision back to get in the forgotten matter. Some of you never do get it in. If you cannot read and *understand* it is useless to try and do anything. If you study you can understand, but if you want to act like a heaven-born genius and rise superior to study, you will only land in a place that is about as remote from heaven as can well be imagined.

Some years ago there used to be a little group of theatrical men who each noon occupied a certain table in a well known New York restaurant. One of them had a little trick done with two toothpicks and some skill. It was so seemingly simple that it was irritating when it could not be at once caught, and it was a sort of initiation at the table that newcomers were coaxed to essay the trick and the initiates sat around and did the trick in concert. Sometimes the newcomer would get sore and quit. Some would catch it almost at once. It took us about seven weeks.

Now writing plays is precisely like getting that toothpick trick. It is simple once you know it. Some people get the trick offhand and others take weeks or months, but every man who has two hands can learn the toothpick trick and every man and woman who has a brain and imagination can, with practice, learn to write scripts. The point is to keep on practicing, *and practicing with an idea to get the trick.* Lots of people would waste a whole box of toothpicks and not get the trick because they were going through the motions *but not studying;* not applying the full intelligence of their minds to the work in hand. In the same way hundreds of persons honestly believe that they are studying writing pictures when in reality they have not even begun.

It is a simple thing to learn, if you once can get the trick. We worked seven weeks with the toothpicks and then all of a sudden it came. As a rule it is the same with scripts. You work and study and you seem to learn nothing, and then some morning you wake up and you know all about writing scripts and you go ahead and write and sell.

Others think they are working, but they are not working along the right lines, and they never get anywhere and never will, in spite of the simplicity of the thing once the trick is caught.

In the first place learn what a story—a plot—is, and also what it is not. This story interests you. WHY? This story is "rotten." Again, WHY? Here is a story you think might have been made much better. WHY and HOW? Learn to profit from the mistakes of others.

Then go on to the next step. Learn the construction of the script. Study printed or typewritten examples to see how briefly and yet how explicitly the action is told. Note that it is told in action and not in description. You do not say that Jane enters, bats her eyes, looks sad, clasps her hands and comes slowly to the front of the stage. You say that Jane enters. The run of the story will tell the director whether she enters soulfully or on stilts. You do not tell that the room is eighteen feet deep and three feet wide. It would do you no good if you did. The camera will get the same fan shaped line no matter what you ask for because that is the natural law of optics. In time you will learn to get your scenes in from two to ten lines instead of from fifty to one hundred.

At least you are starting, but you have not gone very far. The concise statement of the scene in action is merely a matter of mechanics, but the next step is a matter of intelligence. This is placing the scenes in their proper order to get the best possible effect. This is partly a matter of practice, but more a matter of intelligence developed by practice. John goes out of a scene. A sixteenth of a second later he is five hundred miles away. How did he get there? If there is nothing in between to show his journey or at least suggest it, use a leader, but instead of using a leader it is better to show John getting on a train, get some other related action in which John does not appear and then run a leader to the effect that John calls on his lawyers, or whatever else he does.

But showing a train means going down to the railroad station and waiting for a train to happen along. Instead, show John with a suitcase shaking hands with someone. He exits. Then someone also exits in another direction. In the next scene someone tells someone else that John has gone. Now the leader and the mind is prepared for John's five-hundred-mile jump.

Now that you get John to the other city follow him and tell what happens next, unless what happens next happens to some other character, perhaps in the town John came from. Do not merely write scenes. Write scenes that *mean something.* Just the other day a man who knows how to write, but cannot yet write photoplays, admitted that his scenes did not tell much, but "they would make pretty pictures." He was told that he was writing a story, not merely pretty pictures.

But having arranged the scenes in their most logical order, try and see if you cannot make one scene help the other. This morning we wrote a script. The climax happened all in one setting. We wrote it in five scenes because a 200-foot scene would be criminal in a farce comedy. We broke it into thirty-foot lengths and cut out some of the action. To break we had a man looking through a window and laughing at what was inside. If he were merely a man looking through the window, he would not have belonged and he would not have been funny, so we made him the husband of one of the women in the room, and now it was so natural for him to laugh that he would lead the laughter og the audience. We were not born with the inherent knowledge that *that* was the way to get the most humor of a break cut-back. But we were born with some brains and the rest was practice and study brought to the point where we did it instinctively. Before we wrote the story we knew the scene would run too long and we wrote in the husband all through the play for no other real reason than to use him to cut back to, though we made him work in the earlier scenes as well merely to excuse his presence and get laughs. That's another of your tricks, to give a value to characters introduced for some specific purpose and to make them seem to belong instead of holding them until the precise moment when they are needed, when their sudden and unexplaind introduction will check the interest until the person is mentally accounted for.

So make this your map of study:

Learn what a plot is and why.
Learn to write scenes in action.
Learn when to write scenes and when leaders will be better.
Learn when an insert of some sort will be better than a leader.
Learn to write your scenes in their proper order.
Learn how to make all scenes help the other scenes of the play.

Be concise, complete and comprehensive. Say what you mean, mean what you say, and say it pointedly and with the fullest effect.

Work.

"Why do you always talk about work, and work," asks a correspondent. "Why don't you cheer up sometimes?"

Bless your heart, the most cheering thing in the whole world is the knowledge that work will get us almost anywhere. Were it not for that fact, work would be mere drudgery and not the helpful means to a hopeful end. "Work" is almost synonymous with "hope" except to the lazy, for work is not the hope but the assurance of arrival at a desired consummation. Hope is more or less a chimera. Work is positive; absolute. With work you can win all things, but it must be work and not playing at work. It must be steady, unremitting labor, not merely sporadic effort.

Work, to the worker, is the most blessed word in the language. To the loafer alone it means nothing.

Mr. Wiltermood Says:

Frank M. Wiltermood, a newspaper man, has returned to the Balboa Company as photoplay editor. He writes:

> The company is in the market only for two-reel, three-reel and four-reel dramas. The concern is not producing comedies, costume plays, Indian or civil war scripts, its purpose being to film only high-class feature productions that avoid morbid episodes such as lost memory, alcoholism, kidnapping, crime of all sorts, perversions of humanity, pistol wielding, indelicate parentage of children and other sordid themes. The taboo also is placed against such ancient situations as villains and autos falling over cliffs, characters with birth marks who appear late in the story to learn their identity, the putting of incriminating letters in the hero's pocket, the hero who goes to the West and is followed in after years by his Eastern sweetheart, the moonshiner's daughter who falls in love with a revenue officer, the rich manufacturer's son who uses his father's products and becomes seriously ill, the two sisters or the two brothers who become lost to each other and later engage in conflict, the stealing of necklaces, jewels from the eye of an India god or other precious gems, the European nobleman who comes incognito in America and toils as a menial—or any other of the antique dramatic episodes made trite by usage since Noah sailed the ark.

An Investment.

Just lately a correspondent waxed indignant because he was told that he must type his scripts. This, he argues, is "unfair" since it permits the man who can run a machine to submit hundreds of useless ideas while he, with ideas that he knows are much better than those on the screen, cannot do anything with them.

This sort of communication is irritating. Even a shoestring peddler must make an investment in shoelaces before he can start out as a merchant, and yet a lot of people seem to think that photoplay companies are created for no other purpose than to hand out checks to rank novices. A typewriter can be hired for three months for five dollars. If the man with the ideas that are so much better than those he sees on the screen is not willing to gamble five dollars and a little time on the value of those ideas, he is not entitled to any return. Nothing venture, nothing have was written long before photoplays came in, but the proverb still holds true.

No one is being begged to write scripts these days; at least not the novices. They are told that if they want to try and sell they must have the stuff typed, but as a street car conductor is told he must buy a uniform and a carpenter has to purchase a kit of tools. That's simple enough, isn't it?

Superficial.

It is better to fully assimilate one single fact about photoplay writing (or anything else for that matter) than to get an erroneous impression of a dozen ideas.

Just the other day a reader noted in the inquiry column a statement

that the scene plot was not essential, and wanted to know if this had become so since "Technique of the Photoplay" was written. She had the book, but she overlooked the definite statement that the three essentials of the photoplay were the synopsis, the cast and the plot of action and that "a scene plot is useless save to give a hint as to the number of scenes unless the play is so developed that the director follows the script exactly." Probably she read this, but did not assimilate the information, passing on to the instructions for writing the scene plot where such was used.

It is useless to try to write photoplay unless a careful study is made of the subject and every bit of advice is assimilated. Cultivate the habit of thinking over what you have read until you are certain just what a statement means before passing on to the next. It is the only way to get ahead

Go Lose It.

We are violating no trade secret when we announce that while gunpowder is used to shoot a projectile out of a gun or cannon, the powder does not accompany the hereinbefore mentioned projectile in its flight.

In the same way, a starting idea may be used to shoot a plot on its journey and yet be left behind. While this is no new discovery, it is one that still seems to be a stranger to a lot of people who write "I read your excellent department every week."

Came to us lately a lady with an idea. Some of it was good, but it was weighted down by a lot of undischarged gunpowder in the shape of an original starter. She was urged to take it home and lose it. She came back with the same product of the Du Ponts hanging around. It was still bad, so we took the idea from her and wrote a salable story that had not the slightest suggestion of the original plot.

She could not lose the idea because that was the central idea of the story. All else she thought she thought about that one thing, and while some of the added thoughts were good the main idea was too poor to pass, and so it kept on clogging the plot and the action. Dropping that and using the comparatively new development it suggested made it useful.

Learn to discard *any* element of the story that becomes unpromising, no matter how good it may have looked at first. It is the only way in which you will ever get ahead. If you have a story and another one comes along and fights for the place and looks better than the first, retire the first, take the second and perhaps you can take up the first later on and either get a story then or graft another story off of it.

Any man can dig into the rock and bring out copper ore mixed with gold. He gets the day wages of the laborer. The chemist who devises means for separating the gold from the copper gets more wages, because he works with his intelligence. Your original plot may be mixed gold and base metal. Learn to separate the two and use that which is the better. As a novice you will be apt to hold to the first idea and "fix" that us, because that is what you started with. The trained writer knows how to tell the gold from the copper. More than that, he will switch in the middle of a story if a new development presents itself and discard the original climax entirely. You will remain in the novice class just so long as you persist in using the plot you started with to the detriment of the new ideas that present themselves.

Just for an example we have written two comedies on the title of a dramatic two-reeler and we have not yet read the story of the two-reel drama. Probably it is a good drama, but the point is that there were the suggestions for two farce comedies in the title alone.

More!

Here are some extracts from another of those circulars:

"Experience and education not essential."

Experience, meaning practice, is most assuredly essential. A fair education is not essential, but advisable.

"Invalids can succeed."

Invalids may possibly succeed, but a healthy and alert mind is one of the essentials.

"Learn in five days' time."

Taken in connection with the statement that the investment of one dollar will enable the purchaser to write photoplays, this five-day limit is a downright lie. The price has been reduced to 50 cents, we believe.

"Each story accepted means from $25 to $150 for you."

Many companies still pay from ten to twenty dollars each for scripts. The statement is not correct.

The circular further advertises "valuable advice of Mr. Lawrence McCloskey, of the Lubin Company."

We are sending the circular on to Mr. McCloskey. He has given valuable advice, but not to schools. The use of his name is not authorized. It was Emmet Campbell Hall, of the same company, who was the last straw on the back on the National Authors' Institute. We hope that this is an augury.

Teaching.

One of the most appreciated compliments we ever received came in a recent letter from a correspondent in whom we have been interested for a couple of years. He has grown beyond the labored, words-of-one-syllable stuff, and when he called for help recently we told him what the matter was and left him to find out the cure, feeling certain that the diagnosis would permit him to find his own remedy. We simply told him that he tried to cover too much ground in his premise—the start of the story—and told more than was needed. Back came this letter:

> I wonder if you realize that you have a gift even more rare than that of authorship—that of teaching. The real teacher never states things baldly. He merely puts the proper spade into the hands of the student for that student to dig out his own information. Instead of writing "ten pages" about how a gold mine looks inside you use 30 words to point the way to the mouth of the mine and say, "Go in and dig." Thus, your little hint did me more good than many pages would have done, and I have conquered that lagging premise.

That should be the point of all teaching, to direct thought, not to endeavor to do the thinking for the pupil, and if you will guide your own studies along the same line, you'll get where this writer has done, *practically* unaided, in something like two years.

When you ask the way, don't expect to be lifted into an auto or a magic carpet and be transported thither. Find your direction and do your own walking. It is vastly better for your legs, whether physical or mental.

Tricks.

When a man tells us that he cannot possibly help having twenty-five interior sets in a one-reel story we speak to him as he deserves. When a woman tells us the same thing we wait until she goes out and then pray for a book agent to come along so we can tell him what we think of him and relieve the brain of the stored up remarks. Now look at this.

We want to use an office set once in which to have a letter delivered. Ans. We don't. The messenger meets the man just coming out of the office building.

We want to use a kitchen once to establish the cook. Ans. We don't. The cook comes to the back door.

We want to use a parlor for a proposal. Ans. He proposes on the front steps.

We want to use a bedroom to show the old maid's wig. Ans. We use a bust instead.

We want to use a physician's office to show that Jack is a doctor. Ans. We bring him out of the house with a satchel such as doctors use. He opens the satchel, looks at some bottles, and goes on.

We want to use a theater set to show the heroine is an actress. Ans. We use a billboard with eighteen cents' worth of stock lithographs.

We must use a railroad station scene to show that Bill buys a ticket to Texas. Ans. Show the platform. Bill comes from the station with the ticket in his hand.

We must show the interior of a street car to show that Frank has no carfare. Ans. Show Frank search his pockets. He can find no money. He takes a chance and boards a car. The car comes into the next scene. Frank is put off.

We must show a steamer to show that Frank goes to Europe. Ans. Use a leader.

We must have a toy store to show that the Colonel buys a present for little Geraldine. Ans. Show him entering a toy store. Cut back to Geraldine. Show the Colonel coming out of the store with a package. Show him giving it to Geraldine.

We could film a couple of pages with similar avoidances, but these instances should be enough. If you a-b-s-o-l-u-t-e-l-y M-U-S-T show all exteriors you can even show a death bed or a man in prison on a lawn. Don't think you cannot. Know that you can.

No. Reasons.

Here are some of the reasons recently advanced for taking up photoplay writing:

"To show my husband I could earn as much money as he could."

"My father was a literary man, too."

"My compositions were always praised at school."

"I have nothing to do in the afternoons."

"I guess I am as good as ———."

"I have had a spell of sickness and need some money."

"I said to myself I could do better than the awful stuff I see in the theatres."

Can you beat it?

Inquiries

Note.—Inquirers dealing with photoplay technique will be replied to by mail if the questioner will inclose with his question a stamped and fully addressed return envelope. These inquiries must be addressed, Inquiry Department, The Moving Picture World, Box 226, Madison Square Station, New York City, and in no other manner. Requests for lists of manufacturers' addresses should be addressed to the paper and *not* to this department.

S. G.—A photoplay "can" be made from a copyrighted book, just as you "can" steal a man's watch, but it is not well to be caught at it. The sale of a book to you gives you the right to read it and loan it to your friend to read. The copyright line is legal notice to you that if you do more than that you invade the rights reserved by the author.

F. A. R.—Do not evoke such unpleasant memories. For modern talking pictures try Edison or the Imperial. The company you mention curled up its toes in the long agone leaving several sincere mourners.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

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IT is an established rule of the MOVING PICTURE WORLD and of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to a member of our staff. In case of apparatus pertaining to projection this means the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents in stamps (less than actual cost), will receive carbon copy of the department reply by mail without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 45.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What voltage generator would you recommend if it is to supply incandescent lighting only? If it is to supply projection current only? If it is to supply both? Give reasons for each reply. How low could the voltage of an ordinary compound-wound generator be, and still operate a projection arc successfully? How high could it be? Is resistance absolutely necessary in series with a projection arc supplied by an ordinary compound-wound or shunt generator of large or small capacity. Give full details and reasons for your answer. Many things are involved here, so consider carefully.

Roll of Honor.

The Roll of Honor on Question No. 39 consists of A. C. Stewart, Waitsburg, Washington; Harry T. Dobson, Toronto, Canada, and Joseph H. M. Smith, Fort Worth, Texas.

Reply to Question No. 39.

By Joseph H. M. Smith, Fort Worth, Texas.

The Question:

Suppose you received from the authorities permission to drive your projectors with motors. Your employer owned two small motors of proper voltage. How would you determine whether or not the motors were heavy enough for the work? Suppose these motors were found to be of sufficient power, but there were no field rheostats to govern the speed. You could get plenty of small iron wire, about the size of a wire on a broom, how could you, without any figuring, determine accurately and quickly how much of this wire would be sufficient?

The Answer:

There are two ways of determining whether a motor is heavy enough to pull a projection mechanism. First, if your motor does not heat above normal after running an ordinary reel you may conclude that it is large enough for the work. Second, you can take the voltage and the ampere capacity from the name plate and multiply the two together and divide by 746, which will give you the horse-power, and while ⅛ horse-power is large enough, ¼ horse-power would be better, and would be ample for the work in hand. You could, of course, ascertain by correspondence with the manufacturer of your projector the horse-power required to operate it, and this would perhaps be the simplest way.

That part of the question dealing with field resistance is best replied to by A. C. Stewart, Waitsburg, Washington, who says:

If you have no field rheostat to govern the speed, disconnect one end of the field winding from its terminal and connect it to some fine iron wire. Now touch the terminal from which you disconnected the field winding with the other end of the iron wire, turn on the current, and by sliding the iron wire back and forth on the terminal, with the load on the motor, you can find the exact spot which will give the right results. By marking this spot, and winding the iron wire in spirals and mounting these spirals on insulators, and making a sliding or other suitable contact, you will have created a field rheostat with which you can regulate the speed of the motor. In making the experimental test care must be taken that the iron wire is not short circuited on itself at any point or points as this would cause an erroneous reading.

A Real Manager.

Recently the management of the Goodwin theater, Newark, New Jersey, employed the writer to go over to their house and examine their projection, criticize the same and make suggestions for improvement. The Goodwin theater is managed by William Webbe and his mother, Mrs. Charles Webbe, but, insofar as the actual management of the house be concerned, Mrs. Webbe was the real "man behind the gun," and a mighty capable "man" she is, too. The Goodwin theater is, within its limits, as pleasing a house to the eye as the writer has looked at in many a day. By "within its limitations" I mean that it is merely one long, wide room, with a ceiling panelled with heavy beams. The walls and ceiling are of a most pleasing shade of deep tan, panelled in a very light tan, and the indirect lighting system employed in connection therewith gives one of the most restful and thoroughly distributed illuminating effects it has been my fortune to observe. The ushering is done by young ladies, and the term "young ladies" means just what it says; they are handsome young women and not frivolous girls.

The day of my visit Kleine's "Cleopatra" was on, and although it was a matinee, price 15 cents and in the middle of summer, the house was fairly well filled. In the evening the prices were 15 to 25 cents. Mrs. Webbe was busy at the switchboard, handling the house lights and the careful attention she gave to that detail was illustrative of her thoroughness.

The picture was good, too, but it was not sufficiently good to suit Mrs. Webbe. The light was brilliant; it was well handled and the speed was correct, but Mrs. Webbe informed me that these various things were only so because she watched the picture every moment of the time and promptly notified the operator when anything was wrong. Now, it is a matter of regret to me to have to chronicle that fact, but in the interest of the operator himself, as well as the organization to which he belongs and to the business as a whole, it is necessary to do so. The management of the Goodwin is paying the union scale; it is willing to pay much more than the union scale if necessary, in order to secure the class of service it wants and, gentlemen of the Newark union, under these conditions it is absolutely *up to you to provide Mrs. Webbe with an operator who will meet her requirements*, even though it should be necessary to go outside of your own union to procure that kind of a man.

I do not wish to be understood as intimating that it *would* be necessary to go outside of your organization, but in this case you are dealing with a real manager, a woman who very thoroughly understands what she wants, who is determined to *have* what she wants, and *who is willing to pay the price*, even to the extent of very considerable above the union scale. The union scale in Newark is $18.00. I suggested to Mrs. Webbe that $18.00 was not sufficient to attract a really high-class operator. She inquired how much would be necessary. I told her that I thought, in a city like Newark, $25.00 would do it. Quick as a flash she said: *"I will pay it gladly for a man who will put high-class projection on my screen and keep it there."* By this Mrs. Webbe meant a man to whom she could deliver the films with the confidence that they would be projected to her screen in the best possible manner without any coaching on her part; that they would not be run too fast—nor too slow; that no shadows would appear on her screen; that there would be no travel ghost, or any other fault in the projection, except that inherent in the films themselves.

In order to secure this kind of projection it would be necessary that the operator give his whole and undivided attention to the screen every second the picture was running. Mrs. Webbe spoke very highly of the personality of her operator, but the fact remains that he is not delivering the goods on that class of job. I believe he is a man who will make a first-class operator some day, but there were faults. There was travel ghost, but he was too far from the screen to observe the focus of the picture closely without an opera glass; there was altogether too much light in the operating room; there was a fault in both his projection lenses, and although he knew it was there, he didn't know what it was, and, while the foregoing might not be counted very heavily against him, he did not, according to Mrs. Webbe, watch his screen continuously and thus, from time to time, grave faults appeared; also I saw one reel started with the title out of frame, which is decidedly crude work.

Illustrative of the willingness of the management of the Goodwin to spend money to get results, the first thing I did was to suggest to Mrs. Webbe that the operator ought to have a pair of good opera glasses with which to look at his picture and see if the focus was at its best. Mrs. Webbe disappeared and in five minutes was back with three pairs of high-class glasses which we tried out, and, if I remember rightly, she bought the $12.50 pair. Now, gentlemen of the Newark union, it is not a question of money in the Goodwin theater. Of course, Mrs. Webbe, being a *real* manager, is not going to throw any money away, but she is willing to pay the price necessary to get results, and *it is up to you.*

I have expended considerable space in describing this condition, for the simple reason that this is the same thing other unions are confronted with. There are, in almost all cities, managers who want re-

sults and are willing to pay for them, but it is not every union which contains within its ranks men who can and will deliver this class of work.

The management of the Goodwin is going to succeed, and it is very much up to the Newark union to help them succeed, because the class of projection Mrs. Webbe insists upon is going to force other Newark houses to do likewise, and this will necessitate the paying of higher prices for higher class work.

By the way, I nearly overlooked one important feature of the Goodwin. Mr. William Webbe has charge of the music. Mr. Webbe is an accomplished musician and the theater is equipped with a magnificent organ. Mr. Webbe sees every picture before he plays for it and plans and arranges the music and effects. Too much cannot be said in praise of his work in this connection.

After leaving the Goodwin I went around to another house where they have a new Baird projector, and a mirror screen. There was a heavy and disagreeable flicker, and at one time a nice golden yellow discoloration of the light which extended half way up the picture, yet when I called the operator's attention to it he did no know what I was talking about. In justice, however, it must be said that the regular operator, who is also the manager, was absent, but the fact remains that the audience was paying the regular admission price, and therefore, the class of work I witnessed was rather tough on them. It is a matter of sincere regret to me to be obliged to say this, but right is right, and there is no excuse for such work. In this instance the doorkeeper left the door, went up and gave the operator my card, and *the operator left his machine, came clear around through another room, down a flight of stairs and talked for probably thirty seconds before inviting me up to the operating room,* though I believe there was a reel boy with the machine, but of this I am not certain; it runs in my mind I saw a boy there. After leaving this house I went to the Strand theater, where I met brothers V. A. Schaube and J. V. Valentine, both of the Newark local. The brothers were working under some difficulties, as there is altogether too much light in the operating room, and they are taking current from a generator which is not heavy enough for the work. Under these conditions I do not care to comment on the results.

License Information—Again.

Arapahoe, Nebraska, writes:

> I have been operating in this part of the state for the past two years without, however, securing a license. I would now like to go to a larger city, preferably Kansas City. Can you tell me how to proceed to get a license? I believe I am competent to operate any show to the satisfaction of the manager and all concerned, but I have never taken a license examination, and am absolutely ignorant as to how to proceed to get one, and get a job.

In the first place, Arapahoe, if you went to Kansas City or any other large place where there is a union, you would have to apply for membership and be received into the union before you could go to work in any house controlled by the union, also before your application to the union could even be considered you would have to reside in the city for a period of six months. This may seem to you arbitrary and unreasonable, but there is a very good and logical cause for the six months' residence requirement. The getting of a position in a large city is no different from getting a position in a small town; you have simply got to find the opening, apply for the job, get it, and then make good, except that as a general proposition all houses employing union men obtain their operators directly from the business offices of the organization, and in many cities they cannot obtain them otherwise without having the scrappiest kind of a scrap on their hands. As to a license you would have to apply to the proper authorities in the city in which you wish to work, and the method of application, as well as the department to which you apply, varies in different cities. You would then have to be examined, and in some cities, New York for example, the examination is very stiff, whereas in others it is merely a farce. The examination is an oral one, and is whatever the individual examiner sees fit to make it. Some of them merely ask you if the moon is made of green cheese, collect the fee and give you a license; others may vary the performance by inquiring as to the probable state of the weather tomorrow before they collect the fee, while in other cities you will have to have a very thorough understanding of electrical action, some knowledge of lens action, and a comprehensive knowledge of the motion picture mechanism in order to pass the examination and secure a license. As a rule cities giving a really effective examination either charge no license fee at all or a merely nominal one, while in many instances cities in which the examinaton is a farce exact a stiff fee. In the latter municipalities it is, of course, simply a grafting proposition. It is a case of "cough up" if you want to work.

Electrical Books.

J. Beardsley, who fails to give his place of residence, says:

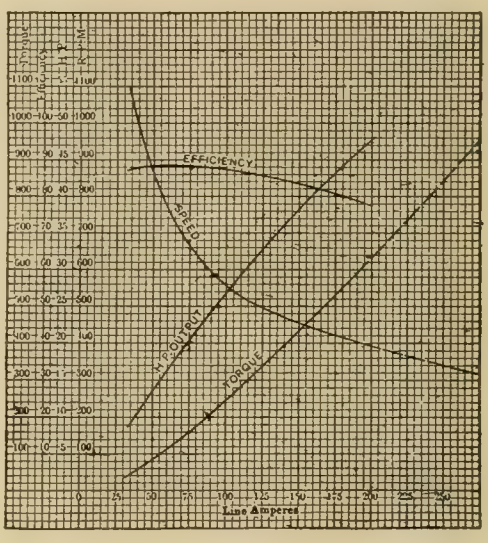
> On page 1258, May 30th issue, under heading "Westinghouse Reflector," you say: "Ohio orders Swoope's book." Kindly let me know what book this is. Have both Handbooks, and like to keep informed on good electrical works.

The book referred to is Swoopes "Lessons in Practical Electricity," 14th addition, which can be had by remitting $2.00 to the editor, who will forward same to the publisher. However, I have unearthed a much better set of works, in six limp bound, leather covered, gilt edged volumes, entitled "Hawkins' Electrical Guide." This work is $6.00 and can be had by remitting $1.00 to the Theo Audel Company, whose address can be obtained from their advertisement in the July 11th issue, and then paying $1.00 per week until the sum of $6.00 has been paid. This set of works is very good indeed, and, taken in conjunction with the Motion Picture Handbook, will form a very excellent operator's library, though in addition it would not do any harm to have a copy of "The Electric Motor," by Burns, which can be obtained by remitting $1.50 and a stamped envelope to the editor, who will forward the order to the publisher. Both the Hawkins' set and the Burns' book have the hearty endorsement of this department. Swoope's work is also excellent.

The Reading of Motor Curve Performances.

I break my rule of having nothing but original matter in the department by inserting the following,, which was sent in by a correspondent. Unfortunately I do not know the name of the publication from which it was clipped. It will be well for operators who handle motors to study this article carefully, using their own motors to make comparative tests on. They may unearth some very valuable information concerning their own plants.

> Every person who owns, or ever expects to own or have charge of an electric motor should be able to read motor performance curves. These tell the whole story of the motor's capabilities and limitations at almost a glance to those who can read curves—but to the average person, and even to many engaged in electrical pursuits, a performance curve drawing looks something like a railroad map and there his information



ends. Consequently he denies himself, many times to his disadvantage, information that might prove exceedingly valuable.

Nowadays, more than ever before, motors are sold on their "curves." It is not enough to simply say a motor has 25 horsepower capacity, because a 25 horsepower motor might mean several things. For instance, it can mean that the motor's momentary maximum output is 25 horsepower; or that its output is 25 horsepower at rated voltage for one-half hour, or maybe for one or two hours or continuously. It is true that electrical associations have laid down rules, but each motor manufacturer, nevertheless, rates motors according to his own ideas.

The result is that electrical engineers and all experienced motor buyers now demand curves showing the actual performance of the motor under all conditions of service. A motor performance curve drawing shows the exact output in horsepower for all speeds, the amount of current or amperes it consumes for any horsepower or speed with its capacity, the torque or turning power developed, and the efficiency, under all conditions.

The curves here shown give the performance of a direct current motor rated by its manufacturer at 20 horsepower. Each curve on the drawing is read between the ampere scale across the bottom, and its own scale along the side. In the drawing, "Torque" means pounds pull exerted at one foot radius (from the shaft); "H.P." means horsepower; "R.P.M." means revolutions of the shaft per minute; "Efficiency" means per cent. of current of amperes converted into useful work.

To find the operating characteristics of this motor, locate the point where, at its normal rating, 20 horsepower, the "H.P. Output" curve intersects the 20 H.P. horizontal line. This point, it is seen, is on the 75 ampere vertical line (scale across bottom of drawing); at 20 horsepower then, the motor takes 75 amperes of current. The other characteristics are indicated by the different curves at the points where they intersect the 75 ampere line. Thus, by following the 75 ampere line down to the "Torque" line, it is seen by referring to the side scale, that the torque developed is 160 pounds; similarly its "Speed" is found to be 660 r. p. m. and its "efficiency" a trifle over 88 per cent.

Now as another example assume that it is desired to know the conditions if this same motor was put to 25 horsepower? service. By the same method we see that to do this extra work, It will consume 93 amperes; develops 220 pounds of torque, but the speed is reduced to 580 r. p. m., and the efficiency is now under 88 per cent.

The drawing shows that this motor can develop as high as 49 horsepower (end of "H. P. Output" curve), but this is inadvisable, for while the torque is then over 600 pounds, the

speed is only 420 r. p. m., and the efficiency drops way down to 78 per cent.

The rated output of the motor is, therefore, somewhat arbitrary. Any high grade motor has considerable range of power to take care of overloads. The momentary overload capacity should be about three times the rated capacity, so it is of great importance to know just what the motor can stand and what change will result in the speed, and how the overload affects the torque, the efficiency, and the current taken from the supply circuit.

By following this explanation, the performance curve of any motor can be intelligently read by anyone.

Ozo-Carbi Light.

From time to time this department has inquiries concerning the practicability and efficiency of various light making outfits. It is, of course, beyond the province of the department to draw comparison as between various outfits. We can, however, and, in fact, it is a part of the office of this department to set forth the facts concerning various devices connected with the operating room. Moore, Hubbell & Co., Chicago, Illinois, are the manufacturers of the outfit for making "ozo-carbi" light. This light is made by burning carbide (acetylene) gas with a compound gas called "ozo," which is really a modified form of oxygen. These two gases are used together in the same kind of a jet as that used for ordinary oxygen and hydrogen in making the regular calcium, or lime light. In making ozo-carbi, two tanks are employed, one for the carbide and one for the ozo gas. For a long time after carbide or acteylene gas became a commercial article, attempts were made to utilize it for calcium light, but until the perfection of the gas compound known as ozo it was not a practical proposition. The brilliancy of calcium light depends entirely upon the degree of heat to which the lime can be raised,

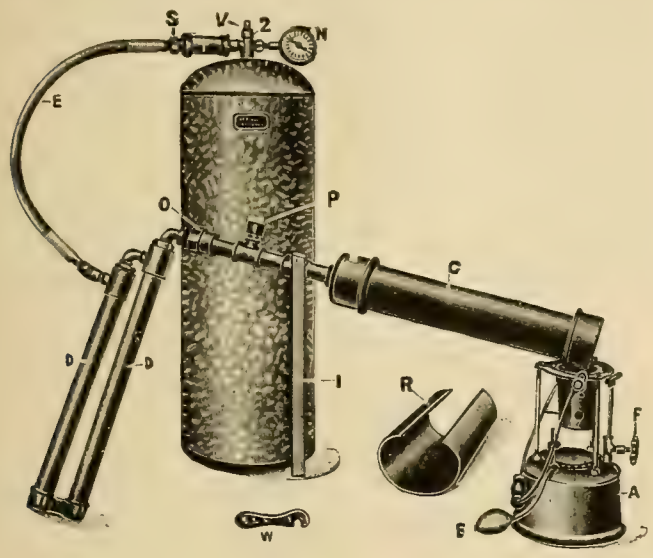


FIG. 1.

just as the brilliancy of the electric arc depends upon the degree of heat to which the carbon can be raised. The hotter the lime the brighter the light. Now it is claimed, and I think the claim is a just one, that acetylene or carbide gas has a more intense heat, and hence produces a brighter light than any other known single gas. Oxygen and acetylene cannot be burned together in a calcium jet, so that the secret of the Moore-Hubbell process lies in the production of the compound ozo which will do what plain oxygen will not do—play in the same yard with calcium gas, or, in other words, burn in the same jet, the same as oxygen and hydrogen burn together. The manufacturers claim that, not only will this light produce a greater brilliancy, but that it will do it for less money than will a plain oxygen-hydrogen calcium light. With this outfit no saturator or vaporizer is required; there is no gasoline, nor is any ether employed. The gases can be made by burning and storing under pressure in steel tanks provided, whereupon they are ready for use at any time.

In Figure 1 we see the portion of the outfit used for making the ozo gas. A is an ordinary plumber's furnace for heating the retort, though any form of heat may be used. R is a shield to go over the retort and help confine the heat, thus making it more intense. C is a retort in which the chemicals are placed, and to which heat is applied to generate the gas. DD is a compound wash-bottle which is filled with water. The gas, as it is made, must pass through this water, which frees it from impurities, whereupon it passes through high pressure hose E, and into the main tank, where it is confined by needle valve V. There is a safety valve provided, so that the element of danger is eliminated. With one set of chemicals, called Chemical No. 1, it is necessary to first fill the main tank with fifty or sixty pounds of air by means of a hand pump, but by using a second set of somewhat more costly chemicals, known as Chemical No. 2, no air is necessary. The process of making ozo gas is very simple, indeed, and the directions sent out with the outfit are remarkably complete, so that even the novice cannot possibly have much trouble in handling the outfit. Enough gas is made at one time to last for several shows.

Figure 2 shows the carbide making part of the outfit. The process is the reverse of the old way of dropping water on the carbide. The carbide is contained in a basket at the top of tank P. This basket has a false bottom which is raised or lowered by crank O. Water is first placed in the tank up to a certain level, then basket K is filled with carbide and the basket is inserted into the tank, whereupon, by revolving crank O the carbide is gradually spilled over the top of the basket (which is not really a basket at all, but a cylinder with an open top end) onto the surface of the water, where it is instantly transformed into gas. The gas supplies its own pressure, and the tank is charged at

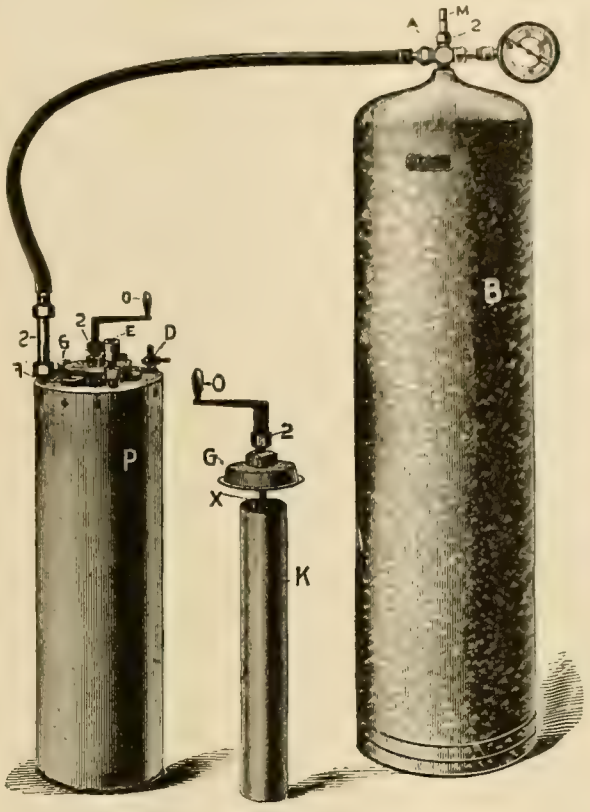


FIG. 2.

30 pounds. The whole process, as I said before, is remarkably simple, and it seems to me that any one of ordinary intelligence ought to be able to handle the outfit with the aid of the instructions supplied. Both the outfit and the gas has the indorsement and approval of this department.

The Heating of Glass.

Some time ago considerable was said on the glass heating problem, and the answer given, several times, was probably the correct solution of the matter. John Griffiths, in a discussion of this subject, brought up the question of the absorption of light rays, and their relation to the heating effect. Perhaps some of his difficulties may be cleared up by the following, contributed by S. E. Shaw, Ithaca, New York.

In the first place, it probably will not be amiss to ask what is the nature of light? It is a form of radiant energy which acts in waves, the frequency of which determines the nature of the result. At one end of the scale is sound having a frequency of 15 cycles per sec. for the lowest audible sound, running up through wireless waves, visible light, and on up to ultra-violet light, having a frequency of about 10^{15}. The wave length of the lowest sound is about 66 feet, and that of the ultra-violet light about .00001 inches in length. (The brother should have explained, in detail, precisely what is meant by "wave length." Presumably he means that sound waves are the distances named from each other.—Ed.) These are all forms of radiation, and since they are energy they must finally be dissipated in the form of heat. Therefore, if light is absorbed by a medium, there is bound to be a rise in temperature in proportion to the amount of light absorbed. But here is the point, all light rays are heat rays, but do all heat rays have the nature of light? This is evidently not the case. Between the frequencies of wireless and Herzian waves and invisible light waves there is a field called infra red rays, the exact nature of which is not known. Formerly they were called heat waves but that was incorrect. It is merely a form of radiation which possesses greater heat quantities than the other forms, and, since they do not manifest themselves visually, audibly, or magnetically, it was naturally thought that they were a special form of heat wave. This is the principal form of radiation from the sun by which the earth receives its heat supply. They receive their name, infra-red, from the fact that they are below the visible red rays in frequency, and while really a red ray, are not visible to the eye. Now, an electric arc not only gives off light, but also a great amount of radiation in another form, a good share of which is in the nature of infra-red rays. The luminous efficiency of the d. c. arc (percentage of radiation propagated as visible light) is 1.66 per cent., so that evidently the other forms are very large in proportion to the actual light produced. Since the infra-red rays are large in comparison to the light

rays, and give up the most heat, the greater heating effect will be due to these rays and not to the light rays, and thus we see that the glass does not get hot exactly in proportion to the light which it absorbs.

The piece of blackened tin will, of course, get hotter than the polished tin. Here again, the right rays are not entirely responsible for the heating effect. The heat rays, or invisible rays, follow the laws of light for reflection. Therefore the heat rays, as well as the visible rays, are reflected from the polished surface, but the black surface is a very good absorber, in fact, a perfect black body is a perfect absorber, or radiator. For this reason the lamp house of a machine should get considerably hotter if carbon is allowed to collect on the inside walls than if it were kept well cleaned and polished, and also a black film will get hotter in the aperature than a clear piece of celluloid. The rougher a surface, the greater will be its absorbtion. In the experiment mentioned by Griffiths, the temperature, as registered by the thermometer, cannot be taken as a measure of heat, unless the pieces of iron or tin are of the same dimensions and material. Temperature is simply a measure of heat intensity, and not one of quantity. This is evident, for it takes more heat to raise the temperature of a certain body to some certain point than it does to raise the temperature of a smaller body of the same material to the same point. Would it be worth while to carry out experiments to find the heat absorbed by different materials, at various points before the light enters the condensers, and after leaving them? Your department should certainly be a boon to the operator, for it not only helps him out in his difficulties, but greatly increases his knowledge along certain lines in a way which the best correspondence schools could not even commence to do. Perhaps you won't like the comparison, for your pages certainly show anything but love for the schools that would make a Steinmetz of young or old for $100 a chance, or less. I wish you and your department the best of success.

I do not feel competent to enter into a discussion of this particular matter. I have printed this exceedingly well-written letter because anything which increases our knowledge of the action of radiant energy is valuable to the operator, and certainly there is considerable in this letter well worthy of study, though I hardly imagine that the practical advantage gained would justify the labor necessary to carry out the experiments suggested, and determine the amount of energy absorbed at various points ahead of and behind the condensers. But, of course, anything of that kind is more or less interesting, purely as an experiment.

Yellow in Projection Surface.

In a recent comment the editor expressed skepticism as to the desirability of yellow in a projection surface, and for this he was taken to task by the Atsco Company, manufacturers of the radium gold fibre screen. Now the editor has nothing to apologize for in this connection, and therefore does not purpose to apologize. However, it is but fair to say that he only expressed his own individual opinion, and after an extended argument with some of the experts of the aforenamed company he is willing to admit that he may be in error. The claim of the advocators of the radium gold fibre screen is that yellow serves to soften the harshness of the white light, and that the effect is not a diminution of the brilliancy of the light, but a changing of its tone. In other words, they claim that, while admitting that the introduction of yellow into the light ray itself would tend to not only decrease the brilliancy of the ray, but work injury in other directions, the introduction of yellow into the surface has no such effect, but only, as before indicated, serves to soften the tone, and eliminate the halo or glare which is to some extent present when perfectly white semi-reflecting screen surfaces are used.

The editor has pointed out to the Atsco people the fact that the columns of this department are at all times open to them, or to anyone else, to set forth any argument or any proof they may have of the correctness of their position in this or any other matter pertaining to projection. This department has no "axe to grind" for anybody. It seeks only wholly and solely to serve the best interests of the projection end of the moving picture industry as a whole. Primarily it, of course, to a certain extent, purports to represent the moving picture operator, but beyond, and further than this it also represents all things having to do with projection.

If a yellow surface is the best surface we want to know it, and if it is a fact that a yellow tint in the projection surface adds to the general results, then the question naturally arises how far should this yellow tinting be carried; what is the limit—the point where increased efficiency ceases and deterioration in results sets in? This is a very live topic, and we welcome discussion from the experts of the Atsco Company, or anyone else capable of shedding light on the screen question.

Swindled by a School.

Brooklyn, New York, writes:

> May a new reader of the World, and a would-be-operator, ask a question or two? I am a "graduate" of one of our numerous operators' "schools" who failed to pass the city examination for a license. Out of a dozen questions asked by the examiners only one was ever even so much as mentioned at my "school," and that was the carrying capacity of wires. They (presumably the examining board.—Ed.) told me I did not know how to operate a lamp on a. c. The only question pertaining at all to a. c. was concerning the using of a rheostat on d. c. and changing to a. c. What effect would this have on the amperage? I answered that it would increase the amperage. It seems to me my answer was correct, but they say no. I made no explanation of why the amperes were increased, simply answering as above. Can you tell me where I was wrong? Have you any information, or can you tell me where to get it, concerning rheostats in projection circuits, and how to properly test the rheostat for ground when not in circuit? Also a more complete explanation of the three-wire system? I am going to try for a license again and would gladly purchase this information or instruction, but I am through with schools.

Now here is a man who has been swindled out of a tuition fee. That is harsh language, but it is the straight truth. Without exception, I believe, these schools solicit students on the representation that they will make practical operators of students and enable them to secure a license. Of course, the student ought to have sense enough to know that he cannot learn a trade or a profession in a month or in three months. Common sense should tell him that a trade which could be learned in three months is not worth learning, but it seems that it does not. This, however, does not relieve the school from the charge of questionable practice.

With regard to your answer that the effect of changing from d. c. to a. c., same voltage, with a rheostat for resistance; it was absolutely correct. There would be no difference whatever in the electrical results, except that the amperage at the arc would be somewhat increased, and if the rheostat coils were already working to capacity on d. c. they would be overloaded on a. c. This is due to the fact that an a. c. arc is considerably shorter than a d. c. arc of equal amperage, and therefore has less resistance. I do not think, if you made that answer, and made it in that way, the examiners told you you were wrong. If they did it was you who were right and the examiners who were wrong. It is safe to say, however, that you are in error in saying that the examiners declared that answer wrong. I have, myself, time and again switched from a. c. to d. c., without making any change whatever in my rheostatic resistance, but the use of resistance on a. c. is poor practice, since more than half the energy is wasted, whereas a transformer wastes almost nothing at all.

The information on rheostats contained in the Handbook is very complete and I do not know of any work anywhere that even approaches the Handbook in completeness on this particular subject. As to testing the rheostat for ground when not in circuit, it would take up too much space and require considerable illustration. Moreover, I don't like to give it in this connection anyhow; it would look too much like deliberately coaching you on an examination question. I would suggest, Brooklyn, that you go just outside New York City limits, and serve an apprenticeship, combining it with study. It will be a slower process, but a much better one, and a more effective one. The examiners don't want you to have a lot of answers by heart; they want you to *know what you are talking about*, and when you get your knowledge through a combination of experience and study, the information obtained is real information, because it means a thorough understanding of the whys and wherefores of the matter.

Getting Light.

Walter C. Rawles, Suffolk, Virginia, asks:

> Can a good picture be projected at 71 feet, using 60 cycle, 110 volt a. c., 40 amperes, through a Fort Wayne compensarc having a capacity of 30 to 60 amperes, using 5/8 carbons? Any suggestions will be appreciated. We use No. 4 wire from the main switch to the machine room, and No. 6 from the main machine room switch to the projectors.

You have not told me either what kind of curtain you use, or what size picture, both of which are exceedingly important items. By very careful work, using a 5/8 inch cored carbon above and a 1/2 inch or 9-16 cored carbon below, you might project a very fair 12-foot picture on one of the semi-reflecting types of screens, but if it be a plaster or a cloth screen, or if the picture be larger than 12 feet you should by all means use 60 amperes. I am only telling you what you *might* do, but that does not mean you ought to do it. For myself I would not for a moment consider anything less than 60 amperes, and for that 60 amperes I would try first 3/4 cored above and 5/8 cored below; second 5/8 cored above and 9/16 cored below, using whichever gave the best general results. Your wiring is O. K., but in this connection I would call your undivided attention to pages 197 to 201 and 204 to 212 inclusive of the Handbook, a copy of which I suppose you have. If you have not I would humbly suggest that you get busy and remit $2.50 to the Moving Picture World and get one without delay. It will be the best investment, I think, you ever made.

Worth a Hundred.

A. C. Stewart, Waitsburg, Washington, sends 25 cents for the question booklet, and says:

> Have squandered six simoleons for a set of Hawkins' Electrical Guide. They fully justify your recommendation. At a rough guess I should say there is about a hundred dollars' worth of information in each one.

Friend Stewart, for your information I will say I am mighty careful not to recommend a thing until I am thoroughly satisfied it is really worth the money, and will deliver the goods along the lines intended. This applies not only to books, but to machines, appliances and everything else connected with projection.

A New Publication.

The Flickerless Publishing Company, Boston, Mass., comes out with a four-page publication called "The Flickerless," the same being, as I understand it, fathered by the Corbett Theater Equipment Company. Presumably the publication proposes to serve a purely local field, and incidentally to act as a convenient advertising medium for the Corbett Theater Equipment Company.

Volume 1, No. 1, of the publication contains a number of items of local interest, and, as a means of purveying strictly local news doubtless the new publication will find a fertile field, and an appreciative following.

Comments on the Films

Licensed

"HIS KID SISTER" (Vitagraph), July 27.—Good western, although perhaps the best of it is the fearless riding and the atmosphere.

"A CANINE RIVAL" (Edison), July 27.—This is the eighth of the Wood B. Wedd series. William B. Wadsworth pursues his funny bent and makes mirth. He is aided by Arthur Housman. The hit of the piece is a short and sharp argument between a cat and a dog. Neither is hurt.

"GWENDOLYN, THE SEWING MACHINE GIRL" (Biograph), July 27.—There are in this melodramatic comedy situations that moved to mirth—as, for instance, the humble sewing machine girl going to her home of luxury and having her drooping spirits revived by quaffing champagne from the tall glass ordinarily associated in the mind with imported beer.

"SEARCH, THE SCIENTIFIC DETECTIVE" (Biograph), July 27.—On the same reel is this short comedy, not very rich in fun.

HEARST-SELIG NEWS PICTORIAL NO. 43.—Interesting number as a whole. There were good views of the Larchmont yacht race, of the baby hippo and of the printing of United States currency.

"THE MYSTERY OF THE LOST STRADIVARIUS" (Edison), July 28.—This is the ninth mystery in the "Chronicles of Cleek" series. The plot embraces the story of the lost Stradivarius written by Thomas W. Hanshaw; George A. Lessey is the director. The usual cast headed by Ben Wilson obtains in this offering. We wish to say in connection with this photoplay that the acting, photography and all else is of a high order. The complications in the plot are of a most interesting nature.

"A CLASH OF VIRTUES" (Essanay), July 28.—A young employe of a Wall street broker forges his employer's check to make good on his margin in a wheat deal. He loses and is given a certain time to redeem himself. His sister is involved and to save her brother she makes a heroic effort to clear things up, even to the sacrifice of herself. The plot of this offering embraces several peculiar complications that are absolutely absurd. Otherwise it is entertaining.

"THE STRAITS OF BONIFACIO" (Saridina), (Pathe), July 28.—On the same reel with "Hemp Growing." The Straits of Bonifacio afford one of the most interesting trips to be found in Southern Italy. This picture shows some of the beautiful water effects.

"HEMP GROWING" (New Zealand), (Pathe), July 28.—On the same reel with "The Straits of Bonifacio." An interesting picture portraying one of the most important industries of New Zealand.

"THE MAN WITH THE GLOVE" (Kalem), July 28.—This is a photoplay the theme of which involves in the plot the hazing of a new college student. Clyde Penfield (Guy Coombs) during the foolish ceremonies is branded on the back of his left hand with the word "coward." Humiliated, he vows vengeance on the perpetrators. He is forced to wear a glove. Later, through good heartedness, he alleviates the suffering of his former persecutor's family, by ministering to the welfare of his wife and child. There is a intensified interest in this offering and it is meritorious.

"MUFF" (Selig), July 28.—This is a story of a father's reformation written by Roy L. McArdell and filled with a lot of impossible complications which are claimed to work out into a great moral. An unscrupulous husband, a baby, an old maid and various other characters make up the cast. It is very conventional in theme. The direction, acting and photography are adequate. It seems to please.

"THE QUESTION AND ANSWER MAN" (Lubin), July 28.—A good story of the editorial room, caused by a mix-up of proper names and nom de plumes, featuring Lottie Briscoe and Arthur Johnson, supported by a good cast in every respect. The photography and acting are up to the standard and it can be recommended as a good release.

PATHE'S WEEKLY NO. 14, July 29.—The Grand Prix automobile race is the most interesting item in this week's number. It is all good.

"OFFICER KATE" (Vitagraph), July 29.—Written by William Addison Lathrop and produced by Ned Finley. Officer Kate is played by Kate Price and her husband is Dan Crimmins. There are many scenes which are supposed to be really funny, but are more ridiculous than comical. In the end, through jealousy, Kate is convinced that her place is at home. A fair offering.

"SOMETHING TO A DOOR" (Edison), July 29.—This comedy is written by Mark Swan and is a real one and has been ably directed by C. J. Williams. Elsie MacLeod, William Wadsworth, Arthur Housman, Carlton King and several others make of this picture production a hilarious comedy, which kept the audience in uproarious laughter.

"THE FABLE OF THE COMING CHAMPION WHO WAS DELAYED" (Essanay), July 29.—By George Ade, which will be enjoyed by every person who attends motion picture theaters. It is a master conception and illustrates the difference between bombastic ideas and indifference. This picture is worth the price of admission to any theater where it is advertised regardless of the other attractions. The theme of the plot is a prize fight and the termination is a surprise all around. The whole thing is a laugh from start to finish.

"THE GREATER MOTIVE" (Vitagraph), July 30.—The author of this is Viola Burhans and it is directed by Theodore Marston. George Cooper, James Morrison and Dorothy Kelly have the leading roles. There is a love theme that is interesting, and a sacrifice on the part of the leading characters that gets over with gripping interest. The photography and acting are both first class.

"SNAKEVILLE'S HOME GUARD" (Essanay), July 30.—A ridiculous, but at that, a funny picture, located in Snakeville. Slim organizes a regiment to protect the town from the Mexicans and persuades Pete to join. There is much action of a fulsome nature, but Slim makes good in a wondrous manner and wins the girl in the end.

"PRIVATE BUNNY" (Vitagraph), July 31.—Written by William A. Thoden and directed by George D. Baker. Bunny is in love with his employer's daughter Flora, but when Ezra Wilson returns from the city in a brand new subway guard uniform, Flora is carried away with him and gives Bunny the cold shoulder. He goes to the city and becomes a recruit, but it is not all as represented and he deserts and goes back to the village and makes a sensation. The sergeant arrives and arrests him as a deserter, taking him away to break stones. Even the most sober-minded person would have to laugh at this picture.

"THE DEADLY BATTLE AT HICKSVILLE" (Kalem), July 31.—Featuring Ruth Roland in a Marshal Nielan comedy. There are some incidents in this photoplay which, while they are absurd, cause some merriment. Dick and Jim are rivals for the hand of Dolly, and when the war breaks out one fights for the North and the other for the South. After quite a few adventures, the war being over, they return to find Dolly has married another man. Photography and acting are good.

"WHEN THE COOK FELL ILL" (Selig), July 31.—This is one of B. M. Bower's great western comedies. It features Frank Clark, Wheeler Oakman and Tom Mix. Patsey, the cook, gives the boys so much canned corn they kick against it, and the cook eats such quantities that he is taken sick. There is the usual long ride for a doctor and a hard time getting the doctor back to the camp, for he has been imbibing too freely. When they get to the camp they find the cook in the same condition. Next day they are hoisted on a water wagon. A fair offering.

"WITHIN THE NOOSE" (Lubin), July 31.—This is written by William M. Ritchey. The leading characters in the cast are L. C. Shumway, Tom Forman and Dolly Larkin. This is a western story embracing cowboys, horseback rides, etc. Considerable exciting incidents obtain. The Vigilantes are introduced and in the finale capture the outlaws. The closing scene might have been cut out to advantage.

"FARMER RODNEY'S DAUGHTER" (Edison), August 1.—While this is an old theme the photography which pertains is beautiful and takes one back to the old farm days. The selection of scenes are admirable, and the director, Richard Ridgely, must be complimented. The cast, which includes Mabel Trunnelle, Bigelow Cooper, Yale Benner, Anne Leonard, Allen Crolius and Herbert Prior, could not be excelled. Through the influence of a little child consequent happenings occur and the family once estranged are reunited.

"THE LAD FROM OLD IRELAND" (Kalem), August 1.—A reissue of the film entitled "A Romance of Old Erin." Released November 23, 1910, and was considered one of the best of those days and worthy of a reproduction and presentation now. As remembered the plot concerns an Irish lad who arrives in America and, through vigorous efforts, he is enabled to avert the cruel landlord. Gene Gauntier plays the leading character in a finished manner and the picture will compare favorably with other productions.

"THE SQUATTER'S GAL" (Essanay), August 1.—Featuring G. M. Anderson (Broncho Billy). Learning that a squatter has located on his land, he personally proceeds to order him to vacate. He meets the squatter's daughter who so attracts him that he rescues her and her father from trouble and eventually marries the "gal."

"THE MAN WHO PAID" (Biograph), August 1.—A conventional and long-drawn-out story of anguish that has no real motive or moral. The photography, direction and acting is up to the Biograph standard.

"SHE GAVE HIM A ROSE" (Lubin), August 1.—On the same reel with "The Rise of the Johnsons." Written by John A. Murphy. An episode concerning two lovers who inadvertently get mixed up "very much" with two burglars. The ardent pair of sweethearts eventually win out in good shape.

"THE RISE OF THE JOHNSONS" (Lubin), August 1.—On the same reel with "She Gave Him a Rose," and written by the same author. John and Mattie Edwards and Babe Hardy have the leading roles and make of this a laughable and entertaining comedy. The incidents which occur in the various scenes kept the audience laughing heartily.

"LOVE VS. PRIDE" (Selig), August 1.—The story contains a powerful lesson to those who have ambitions, and it is really worth the paying of the price. Its action is not so awfully pleasant to view, but the results depicted may prove valuable to the unsophisticated. The photography and acting were very good.

"DETECTIVE AND MATCHMAKER" (Vitagraph), August 3.—This is a picture-play in which a horse plays the leading part, his name is "Intellect," and he certainly lives up to the caption. He seems to be

imbued with more than horse-sense and is the best actor in the cast. He foils the villain, protects the heroine and finally straightens things out to suit himself. This is some horse play.

"IN AND OUT" (Essanay), August 3.—An old-fashioned, slap-bang comedy, featuring a couple of German comedians, who are street musicians. It is ridiculous in theme but gets many laughs. It will please in the majority of houses.

"A TANGO SPREE" (Edison), August 3.—There is a laughter producing element in this comedy. An old crank who is opposed to the tango and all other dances, because he does not approve of them, attempts to taboo what he considers the obnoxious steps. He succeeds in getting rather roughly handled by the other inhabitants of the town who object to his censorship and is finally won over and does the tango with his dear old mother-in-law.

"A MEAL TICKET" (Biograph), August 3.—A comedy containing quite a number of funny situations. It is well photographed, directed and acted.

"PICTURESQUE GAGRY" (Pathe), August 4.—Gagry is a beautiful resort on the coast in Southern Russia. This perfectly photographed scenic and topical gives some lovely views of the place and its environs.

"RUSSIAN ZOO" (Pathe) August 4.—On the same reel with Gagry views is this series that will surely interest. It shows some strange and outlandish animal. Is well photographed and full of instruction.

"TRAINING ARMY DOGS" (Pathe), Augut 4.—Dogs are always interesting to the general spectator. These are Airedale terriers and very well trained animals. The offering should prove acceptable.

"BASQUE WEDDING" (Pathe), August 4.—No one knows to what race the Basque people belong or how it was that they got their place in Europe. They live in the Pyrenees between France and Spain. They are all noblemen; for once in the Middle Ages when they come to the rescue of a Spanish king he enobled the whole tribe by way of reward. This picture of their marriage customs is, we think, an especially worthy offering. It is clearly photographed.

Licensed Special

"THE IDENTIFICATION" (Kalem), July 27.—J. P. McGowan produces this two-part picture. He also plays the part of Selwyn, a slave of drugs. It is a strong impersonation. Helen Holmes plays the opposite role—her work is interesting. The picture is well made. There are thrilling situations, the escape from prison being especially so. There are splendid exteriors of the South. If the subject as a whole is not over pleasant, there can be no question as to its dramatic quality.

"JOHN RANCE, GENTLEMAN" (Vitagraph), July 28.—This two-part picture is very commendable in all respects. The author is Elizabeth R. Carpenter and the director, Van Dyke Brooke, has ably produced it. Norma Talmadge, Antonio Moreno and Harry Kendall have the leading roles. The theme of the plot is full of heart interest and illustrates that even when a man is tempted by a woman whom he dearly loves he remains faithful to his friend. Mr. Moreno makes of John Rance a noble character. This is a superior number.

"THE INDIAN AGENT" (Kalem), July 29.—This two-part picture-play features Princess Mona Darkfeather, and while it is intense in plot and interesting in theme, it contains inconsistencies. The photography, scenes and acting are surely adequate, especially where the hunger-maddened Indians attack the whites. This is an entertaining number.

"THE MOTHER HEART" (Selig), July 29.—Bessie Eyton and Wheeler Oakman are the principals in this two-part picture play in which hypocrisy is the theme of the plot. A wealthy society girl who rebels against the methods of the idle rich finally finds peace and happiness in the simpler life. This is a very well produced story in every way. The photography and acting on the part of all are up to the standard.

"THE LURE OF THE CAR WHEELS" (Lubin), July 29.—This two-part plot contains much that is intense and interesting. It illustrates the strange adventures of a boy imbued with a mania for wanderlust. Many scenes are shown where he takes his chances in and under freight cars. Finally he arrives in the west, where he locates, makes good, and receives the nomination for mayor of the town. A love affair obtains, in which his sweetheart forsakes him and he turns again to the lure of the wheels. This production is worth the viewing.

"A BIT OF HUMAN DRIFTWOOD" (Biograph), July 30.—This two-part photoplay contains much that is interesting and demonstrates the inborn strength of the woman. There is much heart interest and in the end the man is compelled to realize the indiscretion of his youth. A well made picture in every respect, with not a very pleasant ending.

"THREE MEN AND A WOMAN" (Lubin), July 30.—By George Terwilliger, author and producer. This is a sensational melodrama and the entire company was sent to St. Augustine, Florida, to produce it. Some of the most daring scenes put into photoplay are involved in this plot. Anna Luther, Kempton Greene, Earl Metcalf and the entire cast are certainly expert swimmers. This offering is full of thrills and will certainly make good on any program.

"THE STUFF THAT DREAMS ARE MADE OF" (Edison), July 31.—A new version of the celebrated Edison comedy in two parts, directed by Charles H. France. The leading characters are played by Gladys Hulette, Harry Eytinge, Cora Williams, Richard Tucker, Gertrude McCoy and William Bechtel. Nellie woke up and discovered that the mortgage had been renewed on their home and that she and Joe would not have to work for their living after all. A superior comedy, well produced and out of the ordinary run of pictureplays.

"THE SEVENTH PRELUDE" (Essanay), July 31.—This two-part photoplay, written by Lillian Bennet-Thompson, is an unusually interesting detective story, but reminds one somewhat of Sherlock Holmes and his pal, Dr. Watson. A wealthy man is shot while playing Chopin's "Seventh Prelude" and it keeps one guessing as to who fired the shot. A detective examines the Warren mansion and after a desperate struggle, catches the culprit. It holds the attention of the audience all through. The photography is very clear throughout, both the interior and exterior scenes. The acting is beyond criticism.

"THE VIOLIN OF 'M'SIEUR" (Vitagraph), August 1.—This has been reviewed at length in the Moving Picture World, and appeared at the Vitagraph Theater, Broadway, New York City, seventy-five times, where it made a great hit.

"ETIENNE OF THE GLAD HEART" (Selig), August 3.—A two-reel romance of the Northwest. Bessie Eyton and Wheeler Oakman play the leading characters. There is much intensity in the plot of this pictureplay, which has been finely directed. The acting is superb. It holds the interest of the audience strongly. The scenes in the North woods are beautifully photographed. This is a production well worth seeing.

"THE VAMPIRE'S TRAIL" (Kalem), August 3.—A two-part feature of the Alice Joyce series. Alice Hollister, Tom Moore, Robert Walker and Harry Milarde are in the cast supporting Miss Joyce. There are many complications in the plot which are interesting. The husband, who, after erring, acknowledges his baseness, is forgiven, and happiness reigns supreme in the finale. The photography is to be commended.

Independent

"THE SHERIFF'S PRISONER" (Reliance), July 22.—A western doctor performs a transfusion of blood operation at a moment's notice in a miner's shack. The sheriff's prisoner, a gambler, who has killed the miner, gives his blood to save his victim's wife, weakened by her exertions to provide for her baby. It is not exactly a pleasant story, nor can it be called convincing, but it is pretty well put on and there is much in it that will help to make it a popular offering. The photography is clear and the backgrounds well chosen.

"THOSE HAPPY DAYS" (Keystone), July 23.—Farce that will make laughter, though there have been pictures by this company that have been richer in comic incident and snappier in their business. The cops try to get a lifeboat out through the surf and it is as funny as can be toward the end of the reel.

"THE GREAT TOE MYSTERY" (Keystone), July 25.—This farce opens at a shoe store at which a sissy boy clerk falls in love with a pretty girl whose great toe is seen modestly coming out of the toe of her stocking. Her husband objects and when Willy calls there are doings at the house, up and down the stairs and up and down the dumb-waiter. It is sure to make 'em laugh. The cops appear.

"SOLDIERS OF MISFORTUNE" (Keystone), July 27.—A farce burlesque of a somewhat different type from usual. It fits Charles Murray, the comically officious lieutenant, to a tee and his playing keeps it a laugh-maker. There is sure to be laughter long and loud at most of it.

"ALL ON ACCOUNT OF A JUG" (American), July 31.—A farce that will prove diverting to a good many. Hen-pecked Heine has written his farewell note; but just before he jumps in he sees a friend with a jug and gets from it Dutch courage to wait awhile. The constable finds the note; Mrs. Heinie is appraised of the suicide and there's a great dragging of the creek until the two soaks are discovered asleep in a row boat. It is pretty well acted; has some rough business and is clearly photographed.

"THE TARGET OF DESTINY" (Princess), July 31.—Very pretty scenes around some country village give a pleasing tone to this picture; but the story is not strongly worked out. That attempt on the part of the rich youth's father to buy off the pretty country girl is nothing less than trite, too trite for a place in any carefully-written offering at the present time. And this is not the only thin bit of business in the production. On the other hand there is many a delightful bit of posing in it and the loveliest of backgrounds. Truly it is a gem of photography.

"BILL TAKES A LADY TO LUNCH" (Komic), August 2.—This is the third of the "Bill" series, and makes a good offering. Some time ago E. S. Kiser of Chicago wrote a series of office boy sonnets that were widely liked and highly praised. This picture series has much of the same atmosphere as the sonnets. The humanity in them, perhaps a bit twisted for the sake of the fun, is the thing in them that makes them go. The players are perfectly chosen. Tod Browning, as all will remember, is the boss. Fay Tincher is the stenog and Tammany Young the office boy Bill.

"THE BUTTERFLY BUG" (Thanhouser), August 2.—Professor Notty, the "butterfly bug," has a hard time finding a quiet place in his home in which to classify his collection of butterflies. This situation has been used a few times already and is also rather slight. There is little substance to this offering.

"OUR MUTUAL GIRL," Series No. 29 (Reliance), August 3.—In this number Margaret leaves Long Beach for New York, where she visits the Waldorf-Astoria. Pictures of the famous Rubenstein club are shown and Sousa's band leading the march to dinner. Later she rides with Lieutenant Porte in a hydroaeroplane. An interesting number.

"A RACE FOR LIFE" (Sterling), August 3.—A "kid" story, with Little Billy and his pals in the cast. The girl is abducted by the boy villain and the miniature engine bears down upon her as she lies tied to the railroad tracks. This gets up quite a little suspense, even though of a burlesque nature. The whole experience turns out to be Billy's dream. A good number enacted entirely by children.

"A SUSPENDED CEREMONY" (Beauty), August 4.—This is a good light comedy number, in which Kathie Fischer plays the mischievous lad. Harry Pollard and Marguerita Fischer are the lovers. The attempted wedding in the boat made a novel scene and the situations, as a whole, are amusing.

"UNIVERSAL IKE'S LEGACY" (Universal Ike), August 4.—This low comedy number shows Ike and his sweetheart, together with the goat and the old folks at a hotel. The fun is of the broad sort, such as the goat nibbling at the old man's whiskers. A fire breaks out and there is a chase over the roof tops. This is funny in spots.

"IZZY AND HIS RIVAL" (Reliance), August 5.—Both Izzy and his rival must get a thousand dollars and the first one in will have the girl. Izzy almost gets the better of his rival; but the rival has him arrested and so he loses out. It is comical and will surely make laughter. We count it a serviceable offering.

"THE WIDOW" (American), August 5.—The story told by this picture is a bit too trite and sentimental to hold with marked strength; it fails to convince. Yet there are some very prettily posed scenes in it and the photography is clear.

"A DRAMATIC MISTAKE" (Sterling), August 6.—This is a typical Ford Sterling number, with the comedian in the part of Virginius. His performance is interrupted by the police and there is a grand scramble on all hands. A lot of fun in this of the rough-house sort and it will bring many laughs.

"HER DUTY" (Princess), August 7.—An open and shut melodrama of pronounced type. The gallery will, no doubt, like it much; for it has the good situations. To the rest of the audience it will be delightful as unconscious comedy; for it is such a rich specimen of its kind.

"ON THE BORDER" (Reliance), August 7.—Irene Hunt and Eugene Palette play the leads in this love affair between a Mexican dancer and an American soldier. The makeups are good, likewise the atmosphere and settings, but the melodramatic plot lacks the sense of passionate reality necessary to make it a complete success. A fairly strong offering.

"RINGING THE CHANGES" (Royal), August 8.—A farce that is quite rough. A rich old aunt is belabored by her big nephew who has found his sister's beau dressed, on purpose, just as the woman is. He runs in a door just as the aunt runs out and the nephew of the rich aunt doesn't know that he is ruining his own prospects. The reviewer found no amusement in it; but these farces give pleasure only to those in the right mood for them. We would count it a gamble for any audience.

"MISS GALISPYE'S VACATION" (Royal), August 8.—On the same reel is this farce of a somewhat different kind. It seems to us rather dry; surely it isn't convincing. Miss Galispye is a very pretty actress, and when she arrives in town all the men folks are at her feet. It is hardly probable that they all would be at her feet at the same instant though.

Independent

"A TELL-TALE SCAR" (Thanhouser), August 9.—A first-class offering with a thrilling hand-to-hand struggle at the close. Pietro, the barber, recognizes his customer as a badly-wanted individual, follows him to his den and attacks him single-handed. The struggle scene arouses considerable suspense and is well staged.

"MOONLIGHT" (Eclair), August 9.—This picture illustrates how an ignorant, domineering old father is conquered by love scenes which he views in the moonlight between his son and his sweetheart. There are come incongruities, but the photokraphy in this picture and tinting are extraordinary.

"A FRONTIER ROMANCE" (Frontier), August 9.—This story gets a good start, of an original nature, but at the close becomes conventional. The calling up of scenes in the girl's life by means of a calendar was a pleasing touch and the observer becomes quite interested in her. The cast is a pleasing one, with Dolly Larkin, Joe Franz and Arthur Allardt in the leads. The photography is very good in places and below the standard in others.

"SIMPLE FAITH" (Victor), August 10.—This film story tells of the rivalry of two young fishermen over a girl. One cuts the other's nets so that he fails to make a haul and thus loses the girl temporarily. The religious feature of the disciples in a boat came too much as a surprise. Something of the kind should have been suggested earlier in the story to give it proper weight. The close seemed somewhat oversentimental.

"SUSANNA'S NEW SUIT" (Beauty), August 11.—There is enough to this offering's situation to make it substantially amusing. Especially good is the ending, in which Susanna (Marguerita Fisher), comes home to her husband (Harry Pollard)—they have had a quarrel over the price of a suit—and he thinks that she has been killed in a train wreck on her way to mother's—and is tattered and torn from a bargain sale. The picture is quite sure to excite laughter and makes a serviceable and likable offering.

"SOME CROOKS" (Crystal), August 11.—Vivian Prescott has the lead in a short comedy not notable for spontaneous humor.

"WILLIE'S DISGUISE" (Crystal), August 11.—On the same reel as the foregoing. The leads are played by Pearl White and Chester Barnett.

"HER TWIN BROTHER" (Joker), August 12.—In this comedy of summer foolery Bess Meredyth, in trousers or in skirt, makes fun.

"AT THREE O'CLOCK" (Sterling), August 13.—In this number Ford Sterling appears at his best. He determines to die because of a girl and arranges with Profs. A. Sassin and M. Balmer for his death at three o'clock. Later he changes his mind and there is the usual wild chase. This contains a lot of funny situations.

"THE IDIOT" (Majestic), August 4.—A good piece of character work is accomplished by Robert Harron in this offering. He appears as an idiot boy who saves his mother from a burning house and later goes for his pet bird only to meet with a fatal end. The story is well worked out and has a pathetic close of genuine appeal.

"IN PERIL'S PATH" (Thanhouser), August 14.—This is a very enjoyable small-town story. The country politician succeeds in becoming appointed postmaster in place of the widow who had succeeded her husband to that office. But the widow's small boy saves him as he lies intoxicated before an approaching train, so he refuses to take the postoffice. A simple, appealing plot, well photographed and nicely presented throughout.

"THE BARNSTORMERS" (Powers), August 14.—A hard-up troupe persuades a country landlord that his son can act and then takes the two along to the next stop. It is the ruse of the ingenue to get the troupe out of a tight place. The show in which the son "acts" is given and we see how the people take to it. The scheme is worked so that the old man loses both ways and, as his wife won't send money, he and son walk home on the tracks. The burlesque characters are fair and will make laughter; but there is nothing especially noteworthy in the offering one way or the other. The staging, and all that, is fair.

"PASS KEY NO. 2" (Joker), August 14.—A burlesque farce that tears passion to shreds for sake of the laugh. The scheme is very slight, but it is full of rough happenings and will make many laughs. Fair, but not up to the best of its kind.

"WHAT HAPPENED TO SCHULTZ" (Joker), August 15.—A rough offering that will go well. It is both fresh and broad, and, if not wholly elegant, is the kind of stuff that is in demand just now with the many. It shows how Schultz is cured of the D. T.'s; but this is done in a new way and is cleverly acted.

Independent Specials

"MABLE'S NEW JOB" (Keystone), July 16.—A two-reeler full of the lively and breezy quality of this studio's usual output. All of it is laughable, if not new, and Mabel Normand is as comical as usual, which means that there is a good deal of real fun in it; she is better far than any other player in it. At the ending episode of the second reel, when the cops get busy and things begin to happen, the picture becomes truly laughable. Of course, it is not elegant, this rough and tumble business.

"THE LONG FEUD" (Broncho), July 29.—This two-part photoplay is a conventional moonshine story. Innumerable forest scenes are produced which are good to look at. The plot embraces a feud between two families and the old theme of the son of one and the daughter of the other family falling in love. However, it is interesting.

"THE CRUISE OF CASTE" (Domino), July 30.—This two-part picture play contains some of the most beautiful scenes imaginable, but the story is full of anguish and has a tragic ending. A lower caste Japanese girl marries a man of caste, who is ordered home. The wife commits suicide to free him to return. There is real emotional interest in this picture.

"AN ELEVENTH HOUR REFORMATION" (Kay Bee), July 31.—A two-part photoplay, written by Thomas H. Ince and Richard V. Spencer. Walter Edwards is the director. Gretchen Lederer is featured. It is a rather unpleasant story of marital infelicity of a conventional order, although there are some intense and interesting scenes which are well made.

"THE GUNMAN" (Reliance), August 1.—A two-reel western from the story of George Patullo with action enough to make it a good attention holder. The acting and staging are the things that differentiate it from the early type of pictures of western life. The dishonest foreman tries to get the young cowboy, who loves his daughter, convicted of stealing the missing cattle. When the gunman finds him out, he makes a bargain with him and destroys the evidence on condition that he let the young people get married. This is rather weak on morality.

"THE PROPERTY MAN" (Keystone), August 1.—A two-reel picture of the funny things that happened behind the scenes in a vaudeville theater. There are very few people who don't like these Keystones. They are thoroughly vulgar and touch the homely strings of our own vulgarity. Some of the funniest things in this picture are vulgar—they are too vulgar to describe; but are too funny to pass for vulgarity when only seen. They are not the best pictures for a parlor entertainment, that is true. There is some brutality in this picture and we can't help feeling that this is reprehensible. What human being can see an old man kicked in the face and count it fun?

"MOONSHINE MOLLY" (Majestic), August 2.—The story of this two-part offering is sensational rather than deeply human, although it has a tense enough, though rather elemental situation at its climax. The author is H. Durant, and Christie Cabanne put it on. The titular role is taken by Mae Marsh, who is not quite so sure in her portrayal as usual, not on account of limited imagination but from lack of human experience not astonishing in one of her years. For instance, she puts a touch to Miss Tichner's kind of work in it at one place and one can catch several changes of tone in Molly that spoil her consistency. Robert Harron, in the role of Jud, is more satisfactory. The work of Miss Marsh, of Mr. Harron and of the supporting players makes it a good offering.

"THE WILES OF A WOMAN" (Thanhouser), August 3.—This is No. 8 in the Million Dollar Mystery series. The incident is not self contained and is left "in the air." Yet none can deny that the two reels interest. This reviewer knows nothing about the story, as a whole, and sees no reason why what is shown here should have a part in any story of a million dollars. None such will find in this part any reason why he should come to see the rest of it. It is, of course, finely acted and the photography is about perfect.

"AT THE END OF A PERFECT DAY" (American), August 3.—A two-part offering telling a sentimental story of great improbability. Very simple minds might take much pleasure in it; but no honest reviewer can command it as being at all like human life or as being an interesting offering for discriminating patrons.

"THE GUIDING HAND" (Thanhouser), August 4.—A two-part offering that tells a pretty story and would have been a strong release in one reel. At the end the blind girl has her sight restored, as is usual in these stories. She is sent, an orphan, to her uncle whose family is walking in dangerous places and brings love and light to them. This is very pretty, but to have her marry the rake of a son seems hardly convincing. One thing it is very strong on, and that is photography—some of its scenes are nothing less than lovely. It will be liked for its good things.

"WHEN THE HEART CALLS" (Imp), August 6.—A two-reel number, with Wm. E. Shay, Mrs. Walker and Violet Mersereau in the cast. Billy marries a chorus girl against his father's wishes, is disinherited and they go to a farm. Six years later the father becomes reconciled, after saving his two grandchildren from drowning. A most obvious plot, but handled so attractively that it appeals. The country scenes, including the corn field, daisy field, swimming pool, etc., are pleasing. Just pretty freshening up of an old theme.

"THE GANGSTERS AND THE GIRL" (Key Bee), August 7.—A two-part picture play introducing the denizens of the slums. There is a love theme running through the plot which is not intensely interesting. The photography and direction seems to be the best part of the picture. Many exciting scenes occur, such as they are.

"THE COAST GUARD'S BRIDE" (Victor), August 7.—A two-reel number, with Irene Wallace and Walter Miller in the leads. The lonely wife on the island puts a message in a bottle and afterward goes away with the man who found it. He takes her to a fast house, from which her husband rescues her just in time. The old hermit who was introduced in several scenes for some reason drops out of the story. This production, as a whole, cannot be called strong; some of the photography is badly marred by static rays. The story itself is moderately entertaining.

"THE OUBLIETTE" (Bison 101), August 9.—A new series which is to follow a serial story running in the Century Magazine. It is extremely carefully staged and well-acted picture and very sure to attract attention. One of the best serial stories, judging by this first installment, that has been offered. It will make a hit in places where patrons want action and art in their pictures. We have noticed it at length. For review see page 410, issue of July 18, 1914.

"THE TRAP" (American), August 10.—A two-reel, revenue man and moonshiner's daughter melodrama. The story is not new and the revenue man, for whom the girl gives her life, is only a sneak; but there is good acting and some excellent situations that compensate for its weakness. Vivian Rich plays the girl to William Garwood's revenue man, and the best of the complete Flying A stock support them. The scenes are also commendable. A very fair picture.

"IN ALL THINGS MODERATION" (Imp), August 10.—This two-reel offering gets hold of elemental passions and stirs the observer, not always pleasantly, but in a beneficial way. It demonstrates how a puritanical father is finally made more human and less fanatical in his religious beliefs. This only happens after his wife dies and one of his daughters and her drunken husband meet with a tragic end. There have been many stern parents just like the one Howard Crampton pictures, whose very narrowness defeats their own desire for good. Alexander Gaden, Dorothy Phillips and Ruth Donnelly are also in the cast. This is a strong offering.

"THE PRICE PAID" (Eclair), August 12.—A two-part story of how a contractor, a city political boss, artfully gets a would-be honest commissioner of the public water supply to take ten thousand dollars and let him get a big contract. When the water supply becomes contaminated the children of both catch the disease and the boss's daughter dies. The story is plainly striving to put a lesson in its message and this lessens its interest. It is weak, though the staging and photography are good.

"SHORTY AND THE FORTUNE TELLER (Broncho), August 12.—A desirable two-part farce of wild west days. It has some rich comedy in it and it is, almost all, fresh and amusing. Shorty, with his fortune told, gets the swell head and acts like a lord on the ranch. What his sweetheart, Gussie the Swedish cook, does to him makes the first hearty laugh. Then the action becomes excruciatingly funny when things begin to happen in a way just as foretold. He does win much gold (Gussie had already given him his title), becomes as drunk as a lord and, being drunk, saves a beautiful lady from danger. It is a well-constructed and convincingly funny picture and makes an excellent offering. T. H. Ince put in on from C. G. Sullivan's script.

"A ROMANCE OF THE SAWDUST" (Domino), August 13.—A circus life story and a melodramatic romance that makes a reliable and effective offering that is sure to give entertainment to and please the many. The situation is not new; but it winds up a tangle in a very acceptable way and then uses many excellently handled and thrilling happenings in straightening it out. The villain, for vengeance, lets loose the wild animals, a lion, a tiger and leopards, and they stir things up well. All this is put on with skill and pictured by perfect photography. A good offering.

"THE STIGMA" (Kay-Bee), August 14.—A picture of a woman who, because her husband, a doctor, is too busy to pamper her, ruins three lives. This subject matter is not highly inspiriting; but, perhaps it is used to permit a reconciliation in Alaska winter scenes after the actor, who is the cause of the breaking up of the home and whom the doctor had caught and branded on the face, dies. It is only a fair, average offering, acceptable because it is like better pictures and because there is good acting and photography in it.

"IN THE LION'S JAWS" (Box Office Attractions).—Telling a story of passion and made in Germany, this three-reel offering, which is very well acted if not wholly convincing as to its lesser incidents, should be very acceptable in most places. It is sensational and will surely hold attention on account of the passion in it, if for no other reason. The staging will be liked and there are many fine scenes and backgrounds. The feature in it is the narrow escape of a man from a den of hungry lions into which he descends before a motion picture camera. His predicament is contrived by the story's villainess, because she loves him and knows that he is in love with the pretty movie ingenue. Some interesting scenes in a German motion picture studio are included. The photography is excellent.

"THE SILVER LINING" (Balboa—Box Office Attractions).—There are two distinct stories told by this three-reel Balboa picture. The first is the story of a fisherman's daughter whom a rich man marries under an assumed name and then deserts, and the second is the story of her daughter after the mother's death. This second part, which fills the third reel, is much better than the first part of two reels' length. They both show a knowledge of what has been and is popular; but particularly in the first story one sees too many places where hurried direction has quite distroyed the illusion of reality. It is well photographed and will hold attention as well as give entertainment to the many; but no one will admire it as a strong work of art. It is a weak production, but a fair offering.

"COLONEL HESA LIAR AS EXPLORER" (Eclectic).—The quality of these delightful pen and ink comedies is well known and we have heard exhibitors wish they could get more of them. One thing will particularly make fun in this number is the expression of the cannibal cook preparing the pot for Hesa. It is all good and full of Bab Ballad flavor.

"THE UNEXPECTED" (Box Office Attractions).—A three-part offering picturing an elemental struggle with detectives on one side and smugglers on the other and relieved by a love story with "the unexpected" ending. This ending with its touch of humor, though not at all a new expedient, gives at the close a little pleasant fun that adds to the picture's entertainment value. The film opens and closes with beautiful sunset pictures, looking out to sea; was taken on a rough mountainous shore and has some fine views of up-leaping surf. There are one or two minor breaks in the production, as the difference between the sticks the old woman takes up and those she puts down; but the story, because it is well acted and because of the little thrills in it, carries well, though not a "convincing" picture. The photography is clear and commendable.

Lillian Walker

LILLIAN WALKER, the Vitagraph motion picture star, was born in Brooklyn, N. Y., April 21, 1888. The name Walker is a combination of her own family name and a stage nom de plume, her father being Andrew Wolke, which generally has developed into Walker in English. Her mother was Caroline Petersen. Both parents were born and raised in Sweden; three generations before on the father's side having emigrated from Germany, and her mother's family being Swedish as far back as the records go.

Lillian Walker.

Miss Walker was educated in the Brooklyn Public Schools and at Erasmus Hall High School. Her first position was as a telephone operator, but upon the death of her father it developed on her to become the main support of the family, so she cast about for a more profitable employment. At first she worked as a professional model, and as such gained sufficient local reputation to secure her first theatrical engagement, which was the ingenue part in the melodrama called "The Little Organ Grinder," in which Maurice Costello, the famous Vitagraph Player, was the leading man, and Mrs. Mary Maurice, also of the Vitagraph Company, was the old lady. It was a one-night stand organization in which the work was exceptionally hard.

When Miss Walker returned to New York she secured an engagement with the "Follies of 1910." in which she was the end dancer and did specialties throughout the performance. Preferring to remain in New York she again adopted the calling of a model and while thus employed, many of her photographs were seen by Commodore J. Stuart Blackton, one of the Vitagraph owners. Her photographs made her look possible for motion pictures and she was given a try-out with absolutely wonderful results, inasmuch as blondes with light eyes have an exceptionally hard task before them to succeed in motion pictures. Miss Walker's first picture was in a drama called "The Inherited Taint," in which she played the leading part opposite Mr. Costello. Her ability as a comedienne was soon established and since then she has generally appeared in the lighter form of motion pictures, her greatest success being in "Cinderella's Slippers," "The Wonderful Statue," 'Love's Quarantine," and in the series of pictures in which she was known as Miss Tomboy, the greatest of these pictures being "Love, Luck and Gasoline," a three-reel comedy.

Throughout the civilized world Miss Walker's nick-name is "Dimples." She is an excellent swimmer, a good rider and has made many trips in aeroplanes. Miss Walker has never appeared in motion pictures for any concern other than the Vitagraph Company of America.

The War and the Pictures

Many Continental Factories Already Closed—American Makers May Profit Largely by this Calamity.

THE suddenness with which the war cloud rose and burst in Europe centers all attention on the main event at the outset. The immediate effects of war on the moving picture industry at first escaped the attention of nearly every one interested. Then when the great money centers of the world were rocked by the convulsion and the leading national stock exchanges were closed to prevent the sacrifice of securities that were considered gilt-edged in time of peace, every man of business began to ponder carefully how his prospects might be affected.

American film manufacturers are very happily situated as compared with their European brethren. They have the entire home market unimpaired. Indeed, the home demands for their product will be greater than ever, because the importations of films from abroad will be reduced to only a small fraction of their former volume.

Countering this advantage, though not overbalancing it, will be the reduction in the foreign demand for the American product. The Continental demand will be almost nil. This condition works advantageously for the American maker, who will find an increasing demand in England and other continental countries with which our relations are not entirely interrupted.

This statement is borne out by advices from a number of the French factories which indicate that very little will be done in the way of production for some time to come. It is believed that Italian producers will be able to continue producing unless Italy should find it impossible to maintain neutrality. In case Italy is forced into the fight the big producers in that country will have to suspend production. In Germany, of course, everything is at a standstill and will be until the issues are decided.

Owing to the fact that the greater part of the World's market has been supplied from London and that communications between that point and other countries will be seriously impaired arrangements are being made to supply American pictures direct. Australian buyers, though already getting many of their American pictures by way of San Francisco and Vancouver, are perfecting arrangements to get more by those routes. Undoubtedly some other arrangements than those now existing will have to be made in the case of South Africa.

Attention of American producers is directed to the South American market which will be seriously affected by the suspension of the Continental companies. Here is a field that has never been cultivated by American producers, mainly for the reason that the South Americans were not interested in the class of pictures made here. It is just possible that the failure of the customary supply may induce our South American neighbors to consider our product. It would not be a bad idea for American producers to study the requirements in those countries and make an attempt to introduce their pictures.

We append some expressions regarding the situation from a number of manufacturers and importers which will be of interest:

Eclair Company.

Claude Patin, the secretary of the Eclair Company, said that the war had given his company considerable concern. In the first place, Charles Jourjon, the president of the company, was already in the field, as was also Albert Vandal, one of the largest stockholders of the corporation and the head of the technical departments as well as the general director of the company in the absence of Mr. Jourjon. Mr. Patin, as an officer of the French army, is himself awaiting the notification of the French Consul at New York as to his day of departure to join the colors. Secretary Patin said that up to Wednesday he had received from Paris little definite information as to the situation there. He said all the managers in Berlin, Vienna and Belgrade had been called back to Paris, but he was in doubt as to how they would reach the French capital. The Eclair offices in Paris are still open, with a much reduced force, while the factory is closed. Every able-bodied man under forty-five years of age has been called.

While the Paris studio has been closed, Mr. Patin pointed out that there are on hand there sufficient negatives to supply American demands for at least eight months, and that undoubtedly there would not be much difficulty in getting that to this country, if not directly, at least by way of England. These subjects range from single to five reels in length. "Our American branch is going to continue business as usual," continued Mr. Patin. "It is our intention to increase the American product to such an extent as to balance the absence of output in France. We have studios in London and Berlin, which may discontinue production, and one in Italy, which undoubtedly will continue. To all offices still open we will ship direct where possible—to Italy, St. Petersburg and London, for example."

Universal Company.

Joe Brandt, speaking for President Laemmle, at the office of the Universal Company, said he did not believe the war would materially affect the product of his concern. In the first place, he did not believe the English market would be seriously disturbed, and Great Britain, he said, was the big factor. He estimated that the sales of American film in the British Isles would on the average about double the sales on the entire Continent. Mr. Brandt pointed out that in France and Germany practically all the men employed in the cinema business will be liable for military duty and that it will follow that the taking of these men from their employment will in many cases close theaters and studios. He added that quite a number of men employed in the laboratories of the Universal will be called abroad. Among these are the superintendent of laboratories, Mr. Barletier, who came to this country with Mr. Brenon on his return from Europe and later filmed "Neptune's Daughter"; his technical knowledge, however, was so marked that he was taken from the camera and placed in an executive position.

Vitagraph Company.

Albert E. Smith, of the Vitagraph Company, said that the Paris factory of his company had been closed, as the entire force had been drawn to the colors. Roland A. Reader is in charge of the Paris office. The English trade of the Vitagraph Company will be taken care of through the office in London, in which city it has established a factory for printing. Mr. Smith said the information reaching his company was to the effect that practically all of the studios in Europe had been closed.

Kalem Company.

William Wright, vice-president of the Kalem Company, said that, judging from the cable advices received by his company, the sales of Kalem may be increased in England by reason of the closing of the Continental studios. It was Mr. Wright's belief that, while the company would be shut out of Germany and Austria, the markets of France, Russia and Italy would not be materially disturbed. As regards conditions in Australia, Mr. Wright said the company would continue as it had been doing for a year now—shipping direct.

Pathe Company

Herbert Hoagland, manager of the Pathe establishment in Jersey City, declared that very little news had come from the other side of the water. "Of course," he said over the wire to a World man, "the studios and factories in Paris are now manned by girls—do you get that? Seriously, though, with the exception of heads of departments, men above the age limit, all our employes are reservists, and they have gone to the front. Vice-President Bonvillain, who for many months now has been here, has been called to the colors and will leave on Saturday or Tuesday. Rene Monca, one of the office force, has already gone. Vice-President Rouselle has been called. Roger Nicolet, manager of the Bound Brook factory, was in France on vacation when hostilities broke out and immediately donned his uniform. Another one of our men was on the high seas when war was declared. His vacation will be in the field fighting the battles of France. Chief Producer Gasnier is also another awaiting a call from the Consul.

"There are Pathe studios in Moscow, Berlin, Milan and London, as well as Paris. We expect to continue to get negative through in some way, from Milan or London per-

haps, and from Paris we may be able to get film through Barcelona, where there is a Pathe office. We don't anticipate being materially handicapped."

Gaumont Company.

Mr. Wilde, of the Gaumont office in Fortieth street, said that his company had been unable to get much definite information as to conditions in Paris. He assumed that the studios were closed. He said there was quite a number of employes of the company at the factory in Flushing who were French reservists and were awaiting a call.

World Film Corporation.

Lewis J. Selznik, of the World Film Corporation, said that he believed so far as his company was concerned the turmoil in Europe would not be at all for the worse. He said he had received a wire from his general manager in Canada that it looked as if the company's interests would be improved by reason of the war. Mr. Selznik stated in the course of his conversation that the World Film had decided to discontinue the importation of foreign subjects and that in the future all productions marketed by the company would be of American make. He said that the action was not based on any lack of quality in the foreign product, but was simply in line with the wishes of the customers of the company.

"We are closing contracts very rapidly with theater managers," said Mr. Selznik; "in fact, we closed $200,000 worth last week. You can see that the only way the war can affect us is through the houses that have contracts with us. If conditions should get so that theaters could not make good we would be hit. We do not expect that, however. It is a fact that 90 per cent. of our product has been foreign, but after canvassing the situation we find our exhibitors prefer American. Then again, we have had so much trouble with the copyright laws—they are lax and are enforced only with difficulty. We have had our experience with pirated films, which we have been compelled to locate and seize. It is not the fault of the manufacturer. A man buys a subject for South America, as he represents, and then shoots it to the United States. As we are not exporting film at present we are relieved of apprehension on that score. Our intention is not to sell film in Europe, although we have two men over there now looking over the situation. We have quite a number of negatives on hand, which for the present we are keeping under cover. The World Film Corporation is in what you might call a beautiful position."

Apex Company.

P. P. Craft, of the Apex Film Company, said that he had hopes of getting his German productions through Rotterdam. As to his English supply Mr. Craft said that he believed that would not be materially interfered with. It was his opinion that such concerns as Cricks & Martin and the British and Colonial would continue to manufacture. He said he had a number of releases ahead, and that where during the dull season he had maintained his program he certainly would make every effort to continue doing so during the growing business of the fall season.

Great Northern.

Ingvald C. Oes, of the Great Northern Film Company, looks optimistically at the situation. The Denmark studio expects to continue to make pictures and hopes to get its product to both Americas without more than a temporary delay. It has a strong organization looking after its interests in South America, where there have been many French pictures sold, and hopes to get a good piece of the business necessarily uncared for.

Pasquali-American.

At the Pasquali Company's offices, Vice-President G. Albert Amato said the American Company has just received a cable from the home office, and while some immediate delay in getting films is looked for, no lessening of the Pasquali output or serious difficulty in shipping it to America is expected.

Warner's Features.

At Warner's Features Office this statement was given out: "Naturally the war will prevent us from obtaining our usual supply of foreign films. We have, however, booked for future release a number of carefully chosen pictures and hope that before this supply is exhausted the war will be over. In any event, the large number of American producing companies which release through us are fully competent to meet any demands made upon them. One result to be looked for is the increased demand for American offerings in Europe after the war and undoubtedly while the war lasts and for some time after we will send more American films abroad than before."

American Itala.

Harry Raver, of the American Itala Film Company, is not worrying about the supply of Itala films. He has extra prints of "Cabiria" now in customs, enough to keep up with the demand here for the masterpiece for some months. Besides this, he has a number of the ordinary Itala features already in the country and has been assured from the Italian offices of his company that he need expect no great delay in its regular service. He sees a bright prospect before American and other producers who can keep up the quality of their product, due to the breaking up of the picture service from France and Germany. For the American market alone is sufficient to give them a living and a small margin of profit, and every picture they make is good for use in the time when there will be a new demand for films in Europe. He also thought it probable that Italian and foreign makers generally will be likely to make film especially to fill the American market, since their home sales will be slight.

Mutual Film Corporation.

"This most unexpected and deplorable war, which will cost Europe millions in treasure and in men, if the present conditions are not suddenly and unexpectedly helped, is bound to bring about a general prosperity for the United States," said Mr. Aitken at the Mutual offices at 71 West 23d Street. "I believe that as soon as the trade conditions are adjusted we will see the most prosperous business this country has ever seen.

"The direct effect on the motion picture business is to cut off exporting and importing, and as soon as conditions are adjusted the increase in domestic business will more than take care of any export loss, and with importation cut off American films will be in greater demand.

"The increase in the attendance of the motion picture theaters, noticeable in times of stress, is the first evidence of the prosperity that is to come. The conditions of the business generally are healthy, and the houses and the manufacturers are ready to take care of the increased pressure. General prosperity helps any amusement business, and before the Fall this prosperity will begin to be felt in all strictly American industries."

Mr. Aitken's statement is especially significant because he is interested financially in the moving picture business in England, France, Germany and other parts of Continental Europe through the Western Import Company.

Carbons and Lenses and Film Stock.

Although there are large stocks of imported carbons and condensing lenses in the United States at the present time —possibly enough to last till the war is over—nothing of that character can be obtained until hostilities and work is again resumed in the factories. All our good carbons come from abroad, principally from Germany, likewise condensing lenses.

American lenses have not come up to the requirements of motion picture projection and the domestic brands of carbons will not burn with evenness and brilliancy in projection machines.

The Raw Film Supply Company announces that it will not solicit new business until the receipt of film stock from abroad can be guaranteed. It is understood that the works of the Berlin Aniline Works, makers of Agfa film, has suspended operations. The Raw Film Supply Company say that they have enough film on hand to enable them to take care of their old customers for a considerable period and that what they have will be used to that end.

LEVINE WANTS TO GO BACK.

H. Z. Levine, who recently returned from Europe, where he had charge of the Universal publicity and advertising, has announced that he is no longer connected with the Universal forces. Carl Laemmle has offered Mr. Levine a position with the organization here, but the latter is determined to go back to England,—after the present international war scare,—where he will establish a "buying and selling" agency. In the meantime Mr. Levine will take a vacation and while away from the metropolis will write for newspapers and periodicals on his novel experiences on the 5,000-mile "Lucille Love" tour over England, Scotland and Wales. He will also contribute a series of articles to the Moving Picture World on the English market covering advertising and selling phases.

CHICAGO LETTER

BY JAS. S. McQUADE

Judge Willis Brown in a New Role.

JUDGE WILLIS BROWN, the widely-known originator of the "Boy City" plan, intended to develop in youth sound business and moral habits, has come to the front recently in a new endeavor by serving in the capacities of scenario writer, actor and producer of a film devoted to the life story of a Russian boy, whom he has brought to a sense of law and order by means of the plan referred to.

Judge Brown established "Boy Cities" in Charlevois, Mich., and Gary, Ind., several years ago, and W. N. Selig at the time aided him in his work by devoting a reel of pictures to the operation of his plan in the former town. It proved an interesting film, and a whole page in the old Film Index was given to a review of it by me.

The Judge is now located in Salt Lake City, where he continues his adopted life work with all his former enthusiasm. One day he wrote to a cynically inclined magazine editor as follows: "If I owned a motion picture house I would show children the pleasing, helpful things of life. I would make it possible for all parents to send their children to my house, etc."

The editor took the Judge at his word and wrote in answer: "If you can write a scenario for a motion picture play that will come up to the requirements you set and still be of sufficient interest to attract patrons to a theater I would be delighted to see it—and I'm sure there are many others who would, too."

The Judge, nowise disconcerted, took the editor seriously; wrote the scenario and carried it to the man who had dared him. The latter showed it to several moving picture producers, who declared it worthy of being filmed. The result was that Judge Brown appointed one of his proteges of the Salt Lake "Boy City" to sustain the leading role, while he and other members of the company contented themselves with the subordinate parts. Judge Brown also served as director.

The other day, in the City Hall of Chicago, the five reels were viewed by the municipal board of censorship, and after several cutouts were made the films were passed.

The Chicago Herald has made arrangements by which all children in the city under 16 years of age may see it free during the next 30 days in various moving picture theaters, at special matinees. Whenever the attendance is too large for all to attend such matinees, the tickets will entitle holders to see the presentation at the regular exhibitions.

Willie Eckstein, a Russian youth, appears in the leading character of "A Boy and the Law," the title of the filmed subject. Under the firm yet gentle guidance of Judge Brown, this lad has been taught the evils of Nihilism and brought to understand the better plan of right doing and right living.

Willie accompanies the pictures wherever shown, and recites the story of his life as they are being run off. The first matinee was given at the Empire Theater, 673 West Madison street, on Saturday, August 1.

Through the arrangements made by the Chicago Herald with the owners of the play and the theater managers, it is hoped that every boy and girl in Chicago will be given an opportunity to profit by the lesson given in the pictures. This lesson is said to be no less valuable to parents, for it shows how to keep boys who are inclined to be "wild" away from bad associations and busy in ways that are beneficial.

Complimentary tickets admitting boys and girls of 16 years or under may be clipped from the Herald each day, the tickets being good only on the day they are printed.

Interesting Actions in British Court.

Two actions at law, cited by Kinematograph, in the issue of July 23, will be read with interest by film renters and exhibitors in America.

One action was brought by the Ideal Film Renting Co., of London, against the Gem Electric Theater, of Bristol. The plaintiffs claimed about $141 for films rented to the defendants; the latter made a counter-claim for $163, which included the price of the films and posters charged against them, damages for loss of prestige, the cost of new films ordered because of breach of agreement by plaintiffs, and incidental expenses.

The defendants stated that they ordered a new film, advertised as "The Morphia Slave," which was found to be exactly similar to one put on previously, called "The Shadow of Death."

The managing director of the plaintiff company said that "The Morphia Slave" had been booked by the defendants in December, and that it had been seen in many places since then and that no complaint had been made about it. On cross examination he stated that the film dated from October, 1913, and that he had no knowledge whether it and "The Shadow of Death" were the same. "The Morphia Slave" was a German film and he had the usual assurances that it was the first time it had been put on the market.

The manager of another theater testified that both the pictures mentioned had been shown at his theater and were precisely alike. In consequence, when "The Morphia Slave" was shown, several patrons demanded their money back.

The judge, in summing up, ruled that plaintiffs could only say a film was exclusive as it was supplied to them. Judgment was given the plaintiffs on both claim and counter-claim.

In the second case the Andrews' Pictures, Ltd., of London, claimed a certain amount for films supplied an exhibitor. The defendant made a counter-claim of nearly four times the amount of plaintiff's claim.

Plaintiffs failed to furnish films as agreed upon with the defendants. Certain films had been selected by the latter for their opening and they had expended a considerable sum on advertising these films in advance. In consequence of the program not being as advertised, the defendants were obliged to return admission prices to their patrons.

The court, after hearing the evidence, declared it was clear from the documents produced that there was a contract to supply two special films which defendant had advertised. The only question was as to the damage sustained by the defendant. The court awarded judgment for the plaintiffs in a sum less than was claimed, and also for the defendant in a sum about half of what was claimed for damages. Judgment with costs was entered accordingly.

Chicago Film Brevities.

Walter R. Early, who has been the popular Western manager of the New York Morning Telegraph for the past year, has resigned that position to take charge of the general management of the Consumers Film Corporation, which has general offices in Suite 1501-05, at 30 N. Michigan Boulevard. Mr. Early took charge on Monday, Aug. 3rd. Mr. Early was one of the organizers of the company and is part owner of the corporation, which has substantial backing. His numerous Chicago friends heartily wish him pronounced success in his new field.

* * *

E. A. Barrymore, who has been appointed Western manager of the Chicago Morning Telegraph to succeed Walter R. Early, arrived in the city Friday, July 31st. Mr. Barrymore has had wide newspaper experience, having been connected with the Munsey Publishing Co. for over four years. During that time he worked on all the Munsey newspaper publications, including the Boston Journal, the Washington Times, Baltimore News and the Philadelphia Times. Mr. Barrymore was also on the staff of the Public Ledger, Philadelphia, for two years. He will retain the former Chicago office of the Telegraph, Room 204, Schiller Bldg. He assumed his new duties Monday, Aug. 3rd.

* * *

C. W. Diehl, owner of the Garden Theater, Peoria, Ill., paid us a visit last week. Mr. Diehl was in the city specially to look up feature subjects to stimulate business during the summer season. The Garden seats 500 people and Mutual programs have been run for an admission of five cents.

* * *

"John Barleycorn" gave way to Lubin's "The Wolf" at Orchestra Hall, on Friday, July 31st. This six reel feature, based on Eugene Walter's play, has stimulated business considerably at this place. On the daily program is also the well-known three-reel Vitagraph comedy, "Mr. Bingle's Melodrama," which recently had a successful run in the Vitagraph Theater, New York City.

* * *

"The Last Concert," adapted from Ellis Glickman's play, started on a run at the Ziegfeld Theater, Monday, Aug. 3rd. Mr. Glickman takes the leading role in the photoplay.

* * *

"Cabiria" will remain at the Illinois until Sept. 1st. The presentation is considerably enhanced by the orchestra and grand opera chorus.

* * *

"Neptune's Daughter" entered the twelfth week of its run at the Fine Arts Theater, Monday, Aug. 3rd. Alfred Ham-

burger believes that he can give the beautiful diver, Annette Kellermann, a grand total of 23 weeks at this house.

* * *

"The Rosary," Rowland & Clifford's successful play, which has been presented all over the country, is now being filmed by the Selig Polyscope Co. in the western studios at Edendale.

* * *

Requests are pouring in rapidly to F. O. Neilsen's office, 720 Schiller Bldg., for bookings for "The Spoilers." Wherever played thus far, managers are vieing with each other for return dates. "The Spoilers" opened at the Valentine Theater, Toledo, O., for one week, on Sunday, Aug. 2nd. The Valentine seats 2,400 people and admissions for this attraction are 25 and 50 cents. "The Spoilers" will open a run of four weeks on Sunday, Aug. 9th, at the Broadway Theater, Detroit. The minimum admission at this house, and in all other large houses, is fixed at 25 cents. Considerable enterprise, not at all called for by contract, was recently shown by Mr. Nielsen so as to insure the arrival of "The Spoilers" films in time for the Sunday Matinee, Aug. 2nd, at Henry Boyle's Theater, Fond du Lac, Wis. The set of films to be used at this theater arrived in Milwaukee from Manitowoc, Wis., 50 minutes late, thus missing the train from Milwaukee to Fond du Lac, the next train for that point not leaving until 5:00 o'clock. Mr. Nielsen was notified by long distance phone in Chicago of these facts, and he immediately phoned his Milwaukee man to engage a high-powered motor car and take the reels to Boyle's Theater. This meant a 95-mile run, with three and a half hours to make it. The car arrived, on flat tires, at Henry Boyle's Theater just 15 minutes late for the opening of the matinee, after having sustained one puncture and one blowout.

C. Jay Williams

C. JAY WILLIAMS, for the past four years premier director of comedies for the Edison company, is the latest recruit to the staff of Universal directors. Mr. Williams will produce comedies for the Universal. It will probaby be during the first part of August that he will make the move to the Universal and immediately he will ride his trunk to the Pacific Coast where, at the Universal's Hollywood studios, he will take up his active duties. Accompanying him will be Mrs. Williams, who will be one of the leads in the new company to be formed.

C. Jay Williams.

To call the titles of the successful comedies that Mr. Williams has produced would require a profuse amount of editorial space. Among those, however, which have been stamped more thoroughly with public approval than others are such play-comedies as "Caste," a two-reel comedy adapted from the famous comedy of the same name by T. W. Robertson, "Why Girls Leave Home," a two-reel, a new version of the comedy that won favor several years ago, and the comedy series entitled "Mr. Wood B. Wedd."

Mr. Williams was born a long time ago in New York City and he is of Welsh and German extraction. When still a boy he decided to become an actor, and an actor he remained until he joined out with the moving pictures and became a director. In fact, as he says himself, he knew nothing of pictures until four years ago when a friend, a fellow actor, induced him to pose for the part of Beethoven in an Edison play, "Beethoven's Moonlight Sonata." That was over four years ago. He scored an immediate success and was engaged to appear in several other productions of the same company. Then he departed from pictures for a while to tour with Blanche Walsh in "The Test." But the seed had been sown; Mr. Williams was assured of the picture's future and so when he returned from this tour, he negotiated with the Edison for a position as director. And he landed.

Guy Standing

IT is now revealed that the star of "The Silver King," the first of the celebrated plays of Sir Arthur Jones to be filmed by the Famous Players, is Guy Standing. "The Silver King," undoubtedly one of the most famed plays of the past century, provides many unusual factors for pictorial reproduction, and the selection of Guy Standing for the title role suggests a judgment that could not be improved, because of his prominence on both the American and English stages, which greatly increases the value of his appearance in the production, and which in a unique manner corresponds with the international popularity of the subject.

Guy Standing.

The Famous Players have made arrangements to produce the American scenes of "The Silver King" in the West, in the exact localities in which the thrilling situations of the play occur. Henry Arthur Jones, on his recent visit to America, made a tour of the Famous Players studio, and took a keen interest in the preparations for the production of his play. "The Silver King" was but a short time ago given a command performance before the King and Queen of England.

FANS START "PEGGY" SNOW CLUB.

Miss Marguerite (Peggy) Snow, leading woman of the Thanhouser films, who is doing exceptional work as Countess Olga in "The Million Dollar Mystery," had quite an honor conferred upon her by some of the photoplay fans of America, who love to see her on the screen. Recently a letter came from Miss Kathryn Temple, Northboro, Massachusetts, asking "Peggy" to accept the honor of honorary president of the "Peggy" Snow Club, a gathering of young women admirers, who follow her work closely on the screen; adopt, so far as possible, clothing patterned after those worn by the best dressed women in the "movies," and meet once a month to plan for the present and future welfare of the club. Miss Snow was prevailed upon to accept the honor, and promised to send a letter of greeting, once each month, to the "Peggy" Snow Club, and sent, also, a large photograph in one of her best poses for the club to retain, with the admonition that it be framed and be held in the custody of the president until her successor was elected, when the portrait would pass into the keeping of the new president. Of course, these "Peggy" Snow clubs will become epidemic, and throughout the forty-eight States in America other "Peggy" Snow clubs will form, and to each Miss Snow plans to send a photograph so that the gathering of girls may have material evidence of her love and loyalty. And should requests come to Miss Snow from Great Britain, "Adorable Peggy" plans to acknowledge them and send her autographed photograph with the same restriction, i. e., that it will remain the property of the club and be held by each succeeding president. The plan advanced by Miss Temple was a club that would go to some theater in a body when one of the films advertising Miss Snow was shown, and after the entertainment meet at the home of one of the members to chat and dine and discuss. Sixteen members compose the first "Peggy" Snow Club, and the membership is unlimited.

WHERE IS NED FINLEY?

Ned Finley, the Vitagraph player and director, has mysteriously disappeared. Any information concerning his whereabouts will be gratefully welcomed by the Vitagraph Company of America, Brooklyn, N. Y. He went to Hendersonville, N. C., to produce some mountain pictures for the Vitagraph Company. His sudden disappearance has puzzled everyone and no one has been able to learn his whereabouts.

Film Men Inspect Willat Studios

"Doc" Willat and C. O. Baumann Show Friends and Associates Over the Big Plant.

ON the last day of July a party of film men, friends and associates of "Doc" Willat and Charles O. Baumann, motored from Times Square to Fort Lee to inspect the Willat Studios and Laboratories. What they found on the hill above the Hudson delighted as well as surprised them. While building operations were not finished, at the same time the work had so far progressed that but a few weeks will finish it. The area of the land owned by the company exceeds four acres, sufficient to allow great expansion of studio and factory space. Already completed are two studios, 60 by 120 feet on the ground, and 52 feet in height. They are practically entirely inclosed in glass. The dressing rooms are situated along the side of each structure. The very latest devices for artificial lighting have been installed. In one of the studios there is a tank, 15 by 25 feet, for water and trap scenes.

The property is at the corner of Main street and Linwood avenue. There is ample room for outdoor staging, and there are a variety of settings for picture work. Among the buildings is a little structure, its walls of uneven-sized brown stone, that has served about every picture company in the neighborhood of New York as an Irish cottage. Arrangements already have been made for the erection of four additional studios, duplicates of the two already built. Work on these will be started in a few weeks.

What particularly appealed to the visiting film men was the factory. This structure, as also is the case with the studios, represents the last word in efficiency. It is of two stories and in dimensions is about 100 by 150 feet. The entire construction is of brick and concrete—absolutely fireproof. In fact, one of the guests was impelled to remark as he passed through the various rooms: "Why, you folks easily may carry your own insurance!"

Many innovations have been installed in the factory. For example, the old tank method of washing will not be used. Instead a large washroom has been built with hundreds of spray nozzles inserted in the ceiling. Water will be forced at high pressure through these nozzles, and the film, which will hang on specially constructed racks immediately below the nozzles, will be thoroughly sprayed. The washroom will accommodate 100 racks of film. The great elevated tank on the grounds has a capacity of 25,000 gallons and will furnish ample water supply.

Another novelty will be the drying room. The air before it enters this compartment is forced through water and "washed" of all dust particles and moisture, thus making the air clean and dry. The machinery for this process was manufactured under "Doc." Willat's supervision, and the air condition of the drying room can be so regulated that all films can be uniformly and quickly dried.

The capacity is 1,500,000 feet per week, and judging by the spacious quarters assigned to the various departments it can be handled with comfort and speed.

In personal command of the entire plant will be C. A. (Doc) Willat, who is known to the entire trade as one of the great technical experts of the motion picture industry. Until a short time ago he was the technical director of the New York Motion Picture Corporation, and for a long time before that he successfully managed and directed the entire output of the Imp company. The Fort Lee studio and factory represent much thought and long consideration on the part of Mr. Willat. Many months ago he determined to build a plant that not only would be one of the largest, if not the largest commercial establishments in the country, but also one that would represent the composite of the experience of technicians in all picture-making countries. He went abroad last year and visited practically every film establishment of importance. When he returned to the United States he continued his study of methods. Among the trips he took was one to Rochester, N. Y., where he

VISITORS AT WILLAT STUDIOS AND LABORATORIES, FORT LEE, N. J.

Left to right: E. J. Mock, Charles O. Baumann, Thomas H. Ince, Mack Sennett, Charles Kessel, I. V. Willat, George Blaisdell, J. V. Ritchey, H. A. Palmer, W. A. Johnston, Worthy Butts, E. J. McGovern, C. A. (Doc) Willat, Harry Ennis, Fred Beecroft, Wen Milligan, A. Kessel, Jr.

spent an entire week in the laboratory of the Eastman company.

Associated with Mr. Willat is Charles O. Baumann, whose connections with the New York Motion Picture Company and whose progressiveness are thoroughly well known to the trade at large. Mr. Baumann is president of the company, Arthur Butler Graham is vice-president, and Mr. Willat is secretary and treasurer. The executive offices of the company are on the ninth floor of the Longacre Building, Forty-second street and Broadway.

On the return from the Studios the party was entertained by Mr. Willat and Mr. Baumann at Reisenweber's, where toasts were drunk to the success of the new enterprise that begins under such favorable auspices.

Mack Sennett Talks of His Work

Visiting Comedian Intimates that the Keystone Company Is to Take Up a New Line of Production.

FOR the first time in a couple of years Mack Sennett last week had a good look at the sky-line of New York City from the heights of Fort Lee. The last time the Keystone producer had stood on the hill was in the days when he was making the initial pictures of the brand that has made its trail around and over the world and laughed itself into the hearts of practically all picturegoers. Mr. Sennett had gone to Fort Lee as a member of the party of a score of film men who were looking over the fine plant of the Willat Studios. It just happened that in piling into autos in Times Square it fell to the writer to be the partner of the soft-spoken comedian. Mr. Sennett said he expected to be in New York about ten days. Together with Thomas H. Ince he had made the trip to the Atlantic Coast for the purpose of taking up business matters with the officers of the New York Motion Picture Company.

The chief bit of information divulged by Mr. Sennett, news of immediate importance to picture followers, is that he brought east with him a six-reel comedy—one on which he had, with all the members of the Keystone Company, put in fourteen weeks. The comedian said the production contained all that he had in himself. "I have put into it all that I have got," he said with emphasis. "I want to show it before I return to the Coast, and I guess it will be arranged. We have spared no necessary expense. As an illustration of this, we wanted a real snow scene. A company was sent up into the mountains, twelve or fourteen thousand feet above sea level. The party camped out in the snow and was gone a week. Some fine stuff was obtained, but we used just one hundred feet. That was what we wanted."

A week's trip for a hundred feet of film—a hundred seconds on the screen—seems like a record for a dramatic production. Mr. Sennett would not say that the six reels were all comedy—"there's a little of everything," he said. Asked as to who had written the scenario, he intimated there was none. "I framed the story as I went along," he said. "I find this method has merits. It gives an elasticity to the plot; we are enabled to take advantage of unforseen situations and to make the most of them. You know, personally, I never use a script. While I plan most of the pictures I produce myself, I do not 'write' them. I do supervise the work of other Keystone directors. Usually we assemble the company and rehearse the story. The entire action is gone over, and to a stenographer I outline details—minor as well as major ones. When we get through there is in hand a real script."

The conversation turned to the subject of engaging players, on which it developed that Mr. Sennett had decided opinions. "I don't believe in luring players from other manufacturers," said the comedian. "When I want an actor I go as a rule to the stage. There's a vast number of stage people, a lot of them good, anxious to get into picture work. I will not employ an actor that is under engagement. If a picture player out of work comes to me looking for employment, that is another question. He is tried out until we are satisfied that he can bring to us the material for which we are searching. Not until we are satisfied is he placed in stock."

On the run back to the city Mr. Sennett asked a number of questions himself. "Where do most of the reviewers see the pictures of which they write?" he inquired. "Do they see them at the studios or the company offices, or do they see them in a theater surrounded by an audience?"

Mr. Sennett was informed that with few exceptions, notably a majority of the pictures in the licensed group, films were reviewed in private projection rooms. "But in case the subjects are reviewed in a theater do reviewers give heed to the attitude of the audience?" persisted Mr. Sennett. It was indicated in reply that a reviewer who would fail to take into account the attitude of the audience would overlook one of the chief aims of film reviewing—which is, of course, to give exhibitors a suggestion as to the desirability of the subject.

"Do you think exhibitors follow the reviews in the trade papers—are they guided in their selection of a program by criticisms, favorable or unfavorable?" pursued the Keystone producer. "So far as the Moving Picture World is concerned," was the reply, "there is every reason to believe there are many exhibitors who pay very close attention to the reviews. The exhibitor wants the facts—even if they be unfavorable to the manufacturer. If a picture contains situations that are suggestive, for instance, he wants to know it, that he may be guided accordingly. Some pictures will go strongly before any kind of a house, some will go strongly in some and less so in others. The alert exhibitor is looking for tips on productions that will please his clientele and also for tips on those that may displease or that may prove to be of negative quality as entertainment for his patrons. The reviewer is placed between the maker of a subject and the exhibitor—sometimes he cannot please both by telling the facts as he sees them."

Mr. Sennett smiled. "Well, I must say the World has been very fair with Keystone. No, I don't think it impossible for a producer to get a fair slant on the quality of his own production. I have been in the picture business quite a number of years now and I think I have had sufficient experience, I think I may say I am broad enough, to look at my own stuff from the viewpoint of the public. That is just what I try to do. I estimate our pictures before they leave the studio, and it is fair to your reviewers to say that when the paper reaches us as a rule we are not far apart in our opinions."

Mr. Sennett has been in the picture business about seven years. As will be remembered, his first work was with the Biograph, and with that company he remained five years. Before that he was for seven or eight years on the stage. When the comedian was asked if he had in contemplation any changes in the product of the Keystone, he admitted that he had.

"We intend to try steadily to improve our productions and also from time to time to change the character of the work," he said. "We are nearing the stage where we want to advance the scope of our subjects—not that the public shows any indications of being tired of Keystone stuff, but we desire to anticipate the wishes of the public, to keep ahead of the times. We are considering entering a new field. It is, of course, in these days a difficult thing to do, but we prefer to be progressive now rather than have these steps forced upon us later.

"In spite of the fact that we spend a great deal of money on our pictures, we intend to spend more. It is our view that to be stingy in making pictures is to pursue a policy that is penny wise and pound foolish. A poor way to make money is to try to save it out of the film. No, I do not think the European war will materially affect the sales of Keystone. In fact, it may increase rather than decrease them.

"You know our method of making pictures is different from that of many. We have no stated time for making a production. If three weeks are necessary to film a certain subject and we find on examining it that it will be stronger as a single reel than a multiple, we cut it down to the thousand feet. We believe the money well invested. We just say to ourselves that we will give the exhibitor a treat this week at our expense. So it is that a lot of our subjects run into high figures, but we feel by so doing we are making more friends for Keystone.

"It is no easy matter to get a job with our company. A player knows, though, that once he is in stock he is there to stay and I believe it improves his efficiency all around. He knows he has been tried out, and he feels secure."

The Keystone producer said he would be in New York probably until the end of the week—August 8.

G. B.

BRONAUGH—DAVEY.

The marriage of Allen M. Davey to Margaret M. Bronaugh in Los Angeles, California, on June 30, has just been announced. Mr. Davey is a photographic expert in the Universal plant at Hollywood, and is rated as one of the finest camera men in the business. He is a brother-in-law of David Horsley, President of the Centaur Film Co., and was born and brought up in Bayonne, New Jersey, where he is almost as well known as the Centaur wizard himself.

"Men and Women"

Biograph-K. & E. Three Reel Picture a Humanly-Produced and Pleasingly Artistic Melodrama of Modern American Life.

Reviewed by Hanford C. Judson.

THE best among our modern melodramas, those that are carefully written to be free from our squeezed lemons, the trite situations, and are produced with painstaking regard for things that are convincingly human, are doubly pleasing to the popular audience. If anything was ever democratic our American melodramas are. They are apt to be shot through and through with popular conceptions of fair-play in government, of the essential rights of the soul even when the body has been blindly trapped into some infraction of the cold law, yet is deeply repentant; but most of all they stand firm for the under-dog fighting to regain

Scene from "Men and Women" (K. & E.).

a place in the sunlight with his kind to which his good will and ability give him a just right. They are mighty healthy to us at home and they carry a freight of stimulation to eyes of people longing for fair-play abroad.

This picture, "Men and Women," produced by the Biograph players in conjunction with Klaw & Erlanger, is just such a melodrama and makes an offering that is sure to please all who understand these things it stands for. It

Scene from "Men and Women" (K. & E.).

is clean, wholesome and human and has the quality that gathers in all our faculty of attention until the spectator—his mind not loaded with irrelevant matters—fairly listens as well as watches. In its double love story nothing is permitted to cheapen sentiment in spite of the fact that of its three heroes two are technically embezzlers. There is no weakly acted character in it; it is played by a strong cast, and all its roles stand out as distinct individualities, interesting, human and likable. Its scenes are filled with the abandon of absolute naturalness. Directed by James Kirkwood, it is one of the most human pictures dealing with this subject we have ever had the good fortune to see. The photography is artistic and delightful.

It is not easy to say, among all its characters, which is the most satisfying. There is Robert Stevens (Lionel Barrymore), who, as the story opens, is sentenced to six years for embezzlement. He serves his term; becomes a millionaire in Arizona and is elected governor—ignoring the outer form of probability, yet convincing. We are not told that he was guilty; his character suggests to us that he wasn't wholly so. He is a fine old man and is played with vigor. Then there is Agnes, his daughter (Blanche Sweet), and her schoolgirl friend Ruth (Gertrude Robinson), both wholly charming in their girlishness, who could tell which is the better? The two boys, Will (Marshal Neilan), brother of Ruth and sweetheart of Agnes—he borrows a bundle of bonds from his bank to make a showing over night for the sake of an investment and they are stolen from him—and the other boy, Ned (Frank Crane), friend of Will's and Ruth's sweetheart—he is accused of the theft of the bonds but is saved at the close by Will's confession—are both convincing, true and vigorous as played. The stock broker who hypothecates the bonds is a very strong figure as played by F. Kerzog, while Frank Norcross, Cohen, president of the bank, is also satisfying. Then the district attorney (F. Hearn), who convicts Stevens and in the second generation is counsel for the bank, and the mother of Will and Ruth (Hattie de Loro) also adequately carry their roles. Of the lesser figures all are satisfying.

The plot is clear, logical and effectively constructed. It is an exceptionally good offering for all kinds of patrons. Spectators watching it at an airdome might put umbrellas up; but we think they'd stay till it was done in spite of a drizzle.

IRA L. CUNNINGHAM.

THE motion picture seems to have exerted a strong attraction for newspaper men. Another member of the staff of the Evening Sun has left the quarters of that publication on Park Row and will try to make his way in the world of films.

Ira L. Cunningham.

Ira L. Cunningham, who has been telegraph editor of the Evening Sun and at one time held the same place on the Morning Sun, has deserted Park Row for the heights of East Forty-first street. He began his duties this week as advertising manager and general publicity agent for the International Education League and the Church and School Service Bureau. The Duke of Manchester is at the head of the first-named association and the Rev. Dr. William Carter is president of the latter. Both organizations are entering the motion picture business on a large scale.

Mr. Cunningham has had a wide experience in newspaper work throughout the country, especially in the West, where he did his first work on a newspaper as the "devil" in an Iowa country office. His experience in publicity work has been from time to time. The last big job of the sort which he has undertaken was that of making American readers familiar with Dr. Maria Montessori when that famous Italian educator visited this country last winter.

WAR MAY DELAY ALL STAR WORK.

Considerable consternation is being expressed at the offices of the All Star Feature Corporation as to whether or not William Faversham the international theatrical star for whose services the All Star people have contracted and who is to begin production on "The World" early in August, has succeeded in getting away from Europe.

When last heard from Mr. Faversham was sojourning in the South of France with his wife and at the present hour, his representatives here have been unable to ascertain whether he has been balked in his securing passage back home because of the present cancellation in steamship sailings owing to the great European War.

"Across the Border"

A Vigorous Melodrama of Arms Smuggling Across the Mexican Border in Three Reels by Warner's Features.

Reviewed by Hanford C. Judson.

A GOOD amount of snap and dash is expected in films made by the Albuquerque Company; the mountain air out there seems to invigorate the nervous systems of producers and players alike. We get plenty of fast riding and the kind of incidents that make the audience jump up or hold its breath for a moment. There is even more of this vigorous quality than usual in "Across the Border," a three-reel melodrama by the Albuquerque players and offered by Warner's Features. The story deals with an outlaw band, half Mexican and half American, that is making a business of smuggling arms over the line to the revolutionists. The picture's hero is a United States lieutenant who, seeing some suspicious operations, comes too close to the outlaws' camp and, after his horse has fallen down a steep embankment—this scene will give a thrill, but it is very distressing; for the dumb beast goes down head-over-heels to his death it seems—the rider is captured by the gang and kept a prisoner in the camp.

This camp itself, the way it is managed and the life in it, is most interesting. It is just enough like the usual background of this kind of romantic, wild melodrama to be clearly understandable by all, yet has the convincing freshness to go with the kind of incident that happens there. The get-there quality of this picture's scenes is due mostly to the "interest" that the camera takes in it. The camera gets around and sees the camp and the neighborhood from this angle or that, comes close up or stands far off as the case demands, and makes us appreciate its wildness. There's a cavalry encampment not far from the camp, and from this one looks out over the wildest kind of country. And as the action unfolds, the spectator is sure to exclaim now and again, "What a fine scene!" This will be because the producer has handled his action well, because of the backgrounds and because the camera man knew how to be interesting. The characters of the story are, many of them, fierce and rough, and backgrounds, characters and story go perfectly together.

The lieutenant being a prisoner knows too much to be a safe neighbor, if free to bring the cavalry down on the outlaws, and though not at first ill-treated, is guarded closely. The men have work to do. They are out running guns across, so the daughter of the chief smuggler is detailed as special warder. Things don't go well. The gang is caught at the ford with a load of high explosives. There's a fight with a squad of the cavalry and an explosion. This tends to make them ugly. What is more, one of the gang becomes jealous of the lieutenant's place in the girl's affections. He attempts to give him a taste of "Apache torture"; ties a rattlesnake so that it can almost strike the staked-out victim, who is left to the snake's tender mercies. The girl sees and kills the snake, a real rattler; sets free the lieutenant and, later, brings the cavalry to the rescue. These last scenes give galloping horses over the rough Arizona hill country and are filled with thrill. As a whole the picture makes a strong offering, somewhat brutal in places, but filling a demand of the time. It certainly is a well directed and interesting picture.

WARNER'S FEATURES TO OFFER COMPLETE PROGRAM.

A complete weekly program of approximately twenty-one reels is announced by Warner's Features. The date for this service to commence is not announced, but a very near day will see the consummation of the plan. Regarding the character of the program P. A. Powers, president of the company, said: "It will include an unusual diversity of high-class pictures, and meet the requirements of every enterprising exhibitor in the country. There will be one, two and three reel releases, with longer ones when the quality warrants. The program will have a very wide appeal."

Warner's Features now has thirty-two exchanges, located at the following cities: Atlanta, Ga.; Boston, Mass.; Syracuse, N. Y.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Texas; Denver, Colo.; Indianapolis, Ind.; Kansas City, Kan.; Los Angeles, Cal.; Minneapolis, Minn.; New Orleans, La.; New York, N. Y.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Seattle, Wash.; Montreal, Canada; Detroit, Mich.; Washington, D. C.; Des Moines, Iowa; Spokane, Wash.; London, Eng.; Chicago, Ill.; Buffalo, N. Y.; Louisville, Ky.; Wilkes-Barre, Pa.; Portland, Oregon; Portland, Maine.

More Voluntary Censorship

Plans Being Made to Extend the Influence of the National Board of Censorship—J. W. Binder in Charge of the Campaign.

J. W. BINDER, who proposed a "board of trade" organization for the motion picture business in an extended address delivered during the motion picture exposition at Grand Central Palace, New York, last June, has been engaged to direct a campaign for the extension of the influence of the National Board of Censorship to every community throughout the United States. Mr. Binder is located at the offices of the National Board, 70 Fifth avenue, New York. To a representative of the Moving Picture World he explained that there were two things that menaced the solid growth of the motion picture business: legalized censorship and bad pictures. He believed that the percentage of bad pictures passed by the National Board was negligible, but that the few bad pictures not submitted to the Board were responsible for 99 per cent. of the criticism directed against pictures generally and created the excuse for legal censorship. He hopes to be able to bring this small number of pictures under the supervision of the Board.

"To bring about this very desirable end is the prime object of the campaign which I have undertaken for the National Board," said Mr. Binder. "In working it out, no untried theories will be used. Every step has been proven by actually organizing similar committees in widely separated centers throughout the United States. These committees have been organized for from one month to one and a half years, and it is safe to use the results obtained as fair examples of what can be achieved by this plan when it shall have been extended to cover the United States."

Conditions in Milwaukee, where such a board has been working with the National Board for some time is cited as an example of the conditions which Mr. Binder hopes to find all over the country.

Another object of the plan is to carry on a campaign of publicity through the trade papers, the magazines and daily papers exposing the fallacy of legalized censorship. This work involves the creating of a campaign fund and Mr. Binder expects soon to start upon the war path.

Mr. Binder is a man eminently qualified by training and experience for the work he has undertaken for the Board. He has spent much of his life in organizing campaigns on a National scale, both of a business and political nature. Among his clients in the past have been the American Telegraph and Telephone Company, the United Hardware Company, the Dictaphone Company of America and others. He organized and put on a business basis, the pre-nomination campaign of Woodrow Wilson when he was a candidate for the Presidency, doing this work for National Chairman McCombs.

BALSHOFER VISITS NEW YORK.

Fred Balshofer, creator and manager of the Sterling Comedy Company releasing through the Universal Program, has just completed a flying visit to New York and the home offices of the Universal Film Manufacturing Company. He traveled alone, and while the desire for a short respite from his arduous duties was the principal motive which brought him on, he accomplished some important business while in town.

Mr. Balshofer left for the Coast July 28 with the promise of many new and surprising things to come in the way of Sterling comedies. "Incidentally," said Mr. Balshofer, "I desired while on my visit here in New York to glean some information relative to how the Sterling 'kid' pictures were going. My investigations have been more than satisfying; I find that they are beng highly appreciated and are selling well. However, as you know, Sterling comedies are continually on the improve. Only recently we acquired Gordon Griffith, considered one of the ablest and cleverest 'kid' comedians in the business today."

KERRIGAN'S FATHER DIES.

John Kerrigan, father of the well-known moving picture star, Warren Kerrigan, died Wednesday night, July 29, at his home in New Albany, Ind., after an illness of several months. He was born seventy-seven years ago in Dunstan, Ireland. He moved to Canada and later to New Albany, where he resided for forty years. He leaves his wife, Mrs. Sarah MacLean Kerrigan, who went to Los Angeles, Cal., a daughter, Mrs. Kathleen Kerrigan Clement, who arrived recently from California, and five sons, Warren and Wallace Kerrigan, of Los Angeles, Edward, Robert and Harry Kerrigan, of New Albany. Mrs. Clement is a widely known actress, and Warren and Wallace are leaders in their profession.

Bangs Laboratories

Pretentious Plan for Handling Negative and Positive Products—High-class Artists to be Employed.

THE Bangs Laboratories, Inc., will be located at 69-71 West 90th street, New York City, and ready for business about September 1st. Frank C. Bangs, the well-known protographer, will be the managing director, his assistants being the finest photo-chemists, operators and developers procurable. It is the intention of the new concern to limit itself to the highest possible forms of handling motion picture film, and the building, which has been elaborately prepared for the new occupants, will constitute one of the finest motion picture laboratories and studios in the world. Associated with Mr. Bangs, the treasurer of the company, is C. J. Hite, vice-president, and Louis E. Jennings, president.

In order that the intelligent work of the exceptionally efficient corps of artists will not be jeopardized by atmospheric changes or conditions, the temperature and humidity in all operating rooms will be mechanically controlled and kept the same at all times. The chemical department will be completeness itself, being installed so that any sort of photographic achievements or experiments may be made. Every feature of the laboratories has been conceived with the sole idea of giving every inch of film handled the best possible treatment. All mechanical aids, tending toward eliminating unnecessary handling or making for increased speed in developing, are included in the equipment of the plant, so it may be readily understood that the proposed mission of the Bangs Laboratories will be realized. The capacity will be one and one-half million feet of film weekly, all representing the highest grade work ever given to motion photography.

Bangs Laboratories Building.

The top floor will be devoted to a glass-covered studio, underneath which are ample dressing and work rooms. Artificial light will be used when the natural light prohibits desired results. The glass dome is rounded, made of specially prepared glass and a brilliant, yet soft diffused light is assured when the daylight is worthy of the name. The building stands in such a position that there is no neighboring interference. There is not a shadow in any portion of the entire studio.

The ground floor will be devoted to the executive offices, reception rooms and shipping and receiving departments. The basement will include a fireproof storage vault. The second and third floors will be given over to the developing rooms. From the start, the building has been planned with the idea of making it the most complete laboratory ever conceived, in order to entirely eliminate every possibility of failure in securing the best results with the film being handled. It is not so large as many studio laboratories, but as a model of completeness, and stands without a peer.

The company will be prepared to handle the product of producing firms desiring exceptional photographic results. Negatives will be received and developed and the prints made, toned, tinted and finished on contract or with any special arrangements. The guarantee of the newly formed concern backs up their work, so it may logically be expected that a new standard in artistry in development and printing and finishing will soon appear. At least, the Bangs laboratories, with its splendid corps of high-grade workers and its wonderfully complete equipment, will answer a long felt want in the field pitifully deficient in more than ordinary work.

HENRY J. VERNOT.

MERRY blue eyes, with golden quality to them, a smile that brightens everything around him, a shake of the hand that makes you feel ten years younger—that is the first impression which you get of Henry J. Vernot of the "Finger of Fate" and of "Detective Craig's Coups" fame, when you meet him at the big Pathe Studio, over in Jersey.

Henry J. Vernot.

Just talk to him and you will find in Vernot a most interesting personality. Vernot's life has been one of action. He was graduated in literature and philosophy in the universities of Paris and Berlin. Then he became a newspaper writer.

In spite of his activities he wrote seven plays, which were all produced on Paris stages. "Our Daily Bread," a little one-act masterpiece, had a run of over three hundred performances. He also translated into French the plays of Heinrich von Kleist and of Friedrich Hebel, the stories of Richard Harding Davis and a number of Kipling's best poems—for Vernot is a poet, too. Eight years ago as a newspaperman he visited America in the course of his travels. He liked the country. In December, 1910, Gaumont & Co. purchased from him nineteen scenarios. For two years he was a director at Gaumont's. Then came the opportunity to return to America on the American Eclair staff. Here Mr. Vernot wrote and produced "The Vengeance of the Fakir," "The Bonny, Bonny Banks of Loch Lomon'," "Steel," "Rob Roy," etc. His engagement with Pathé Fréres followed and he is doing good work for that firm.

"NEPTUNE'S DAUGHTER" A HIT AT PORT WASHINGTON.

Messrs. Newman & Filon, managers of the Nassau Theater at Port Washington, New York, a popular suburb on Long Island, exhibited the Universal feature "Neptune's Daughter" on Wednesday, July 29, to a large and enthusiastic audience. The afternoon show was unusually large and the evening performance was a "turn-away." Every inch of standing room was occupied in addition to the 750 seating capacity of the house. It was estimated that about one thousand persons were present. Outside the house both sides of the street were lined with automobiles to the number of seventy-five. For several days after the exhibition of the picture it was the chief topic of conversation throughout the town, and many of the boys and girls have since been practicing the "mermaid stroke" shown by Miss Kellermann when in swimming. Many of the patrons of the Nassau have asked Manager Newman to bring the subject back for a return date.

Edmund Lawrence

EDMUND LAWRENCE, the well-known producer and manager of Kalem's New York Studio, has been connected with the stage since a child. He made his actual debut when but sixteen years of age with Frederick Warde, as Francois in "Richelieu." Then followed some hard experience in various repertoire companies.

The eminent tragedian, Thomas W. Keene, saw the lad play and secured him for a term of years, and Mr. Lawrence ascribes the success which he achieved later was due entirely to the kindly interest taken in him by the popular actor, of whom Mr. Lawrence often gratefully quotes the Great Bard. "He was a man, take him all in all, we shall never look upon his like again." After Mr. Keene's retirement from the stage, due to paralysis, Mr. Lawrence identified himself with Julia Marlowe during the meteoric rise of that famous star—first as stage director and later on played the leading character and comedy roles in her repertoire. After a brilliant career of some years with Miss Marlowe, Mr. Lawrence appeared in rapid succession in the many New York productions of Francis Wilson, whose understudy he became, appearing in Wilson's roles many times.

Edmund Lawrence.

Later Mr. Lawrence originated prominent characters with Lillian Russell, E. H. Sothern, Henrietta Crossman, De Wolf Hopper, etc., until he was selected to star with Raymond Hitchcock and Marie Cahill in "Three Little Lambs." Then followed starring engagements in musical comedy and farce until an unfortunate attack of laryngitis and subsequent unskillful operation impaired Mr. Lawrence's voice, so temporarily he turned to posing in the silent drama. Realizing the future great possibiilties of the photoplay, Mr. Lawrence studied the technique of the art thoroughly, familiarizing himself with every detail. Three years ago he associated himself with the Kalem company, as producing manager of the New York studio; during which time he has produced many notable pictures, including those of Hazel Neason, Little Adelaide Lawrence, the original Alice Joyce-Tom Moore series, and Anna Nielsson and Guy Coombs.

Mr. Lawrence's pictures are distinguished by his extreme attention to detail, and the artistic quiet, natural method of acting displayed by his players, exemplified in "The Christian" and "The Senator's Dishonor," which are contrasted strongly with the swiftly moving melodramatic action of "The Other Half of the Note" and "A Modern Jekyll and Hyde" to the reverent religious atmosphere conveyed in "The Pawnbroker's Daughter" and "The Passover Miracle."

Mr. Lawrence has terminated his engagement with the Kalem Company to undertake the production of big features, in which his remarkable eight-year-old child, little Adelaide Lawrence, long famous as the "Kalem Child," in "The Barefoot Boy," "The Dumb Messenger," "High Born Child and the Beggar" and "The Missing Jewels," will create some new and distinct ideas in child's parts written especially for her.

SPECIAL NOTICE FROM PATHE FRERES.

In order to give the readers of the Pathe Daily News more comprehensive views of the big situation in Europe without sacrificing American pictures of interest, Pathe Freres announces that they have decided to discontinue the Pathe Daily, as a daily, and will put it out instead twice a week, of approximately a thousand feet each issue. It will be shipped on Wednesdays and Saturdays and will be released as soon as it is received.

SIDNEY ASCHER ANNOUNCES A DAUGHTER.

Mr. and Mrs. Sidney Ascher announce the birth of a daughter on July 25. Mr. Ascher is a well-known New York exhibitor and feature man. The Moving Picture world extend to him and his wife the congratulations of the trade.

ALL STAR TO PRODUCE "SHORE ACRES."

Headed by John H. Pratt, the new All Star Director, formerly leading man and director for the Reliance Company, who has been for the past six months allied with the All Star Feature Corporation in the capacity of Assistant to Augustus Thomas, the All Star Company of players, numbering twenty-seven, will leave the early part of next week for the shores of Maine to begin the production of James A. Herne's immortal drama of down East folk, "Shore Acres," which for so many years has thrilled theater-goers of this country and, in fact, the world.

Mr. Pratt for the past few weeks has been co-operating with Louis Reeves Harrison, the writer of the scenario, and together they have decided upon several effects which are bound to stamp the coming production as one of the leaders of the season.

CLEVELAND LEAGUE REORGANIZED.

At a highly successful meeting of the Cleveland Local of the M. P. E. L. of A. in the old headquarters in the Columbia building, Wednesday, July 29, members of the Motion Picture Exhibitors' League of America, Local No. 1, reorganized and placed into office a new roster of exhibitors. S. E. Morris was elected president; "Bob" Manchester, Painesville, vice-president; W. H. Horsey, secretary; Frank Kinney, treasurer. Mr. Horsey was reelected to his position. As a further means to the activity of the league a board of directors was named as follows: Foster Simmons, Ernie Schwartz, S. A. Lustig, George Heinbruch and Edward Kohl. The reorganization follows the lines laid out by retiring President Megowan, who advised the exhibitors at the "peace conferences" recently held that when the members of the Photoplay Exhibitors' Board of Trade returned to the League all the officers would retire in favor of a new election.

WORKING ON AMALGAMATION.

William A. Douque, secretary of the Motion Picture Exhibitors' Association of the State of New York, has notified the executive board that a meeting of that body will be held at the Marlborough-Blenheim Hotel, Tuesday, August 11th, for the purpose of formulating plans for the amalgamation of exhibitors throughout the State of New York. The annual meeting of the Motion Picture Exhibitors Association of Greater New York, for the election of officers, was postponed until after the above meeting had been held.

TO MANUFACTURERS AND DISTRIBUTORS.

The Motion Picture Exhibitors' Association of Greater New York desire to remind you of a statement made in all the trade journals a few months ago, that no programs will be published for any ball or other function given by the above organization, and those soliciting advertisements for same do so without the sanction of the organization, and we appeal to the manufacturers to assist us by refusing to give advertisements for any programs.

NEW YORK ASSOCIATION HEADQUARTERS.

The Motion Picture Exhibitors Association of New York desires to inform the trade that it has established headquarters at rooms 33 and 34 in the Marlboro-Blenheim Hotel, Broadway and 35th street, New York City. Special facilities have been provided for the accommodation of exhibitors visiting New York City and all are invited to make use of them.

UNIVERSAL GETS LUBIN PLAYERS.

The latest acquisitions by the Universal Company in the way of popular photoplayers includes Harry Myers, for a long time an actor and director with the Lubin Company. Along with Mr. Myers comes Rosemary Theby and Brinsley Shaw. Miss Theby was first with the Vitagraph Company and is one of the beauties of the screen. Brinsley Shaw was once an Essanay star. Both have been playing in the Lubin stock under the direction of Mr. Myers and have appeared in several notable productions. The trio will form a new company, attached for the present to the Imp studio.

BUYERS COMING TO TOWN.

Messrs. H. A. East and Guy W. Green, of the Nebraska Feature Company, of Lincoln, Neb., will be in New York in late August with the intention of viewing features and purchasing such as seem suitable for the coming season's business in their territory.

Manufacturers' Advance Notes

"THE ENVOY EXTRAORDINARY" (Sawyer).

The sample print of "The Envoy Extraordinary," the first picture produced by the Santa Barbara Motion Picture Co. of California, will arrive in New York the 10th of August and will be shown by Sawyer, Inc., in their projection room.

The final scenes ending with a thrilling ride made by Jack Nelson, who plays Captain Balfour, the Envoy, were made at Montecito, where the wonderful scenery furnished beautiful backgrounds for the story.

Scene from "The Envoy Extraordinary" (Sawyer).

A bad accident was averted while the Company was doing some of the water stuff out beyond Castle Rock. A scene, representing the French fisheries, was being enacted when a wind squall capsized the sail boat in which Clara Morse and Jack Nelson were making their escape from the French steamer.

Lorimer Johnston was in a launch with the camera man and his quick action resulted in saving Mr. Nelson and Miss Morse with no worse effects than a good ducking. The picture is filled with thrills from start to finsh. The actual polo game furnished many of the interesting moments.

"DAN" DRAWS TEARS.

During the past week at the Projection Rooms of the All Star Feature Corporation, as guests of George H. Irving, director of the picture, were assembled twenty-seven members of societies representing the North and South, who were particularly interested to see the manner in which the delicate situation of the Civil War had been treated.

The appeal made to the emotion by the capable work done by Lew Dockstader in the title role of "Dan" was such as to cause at one time by actual count, the use of twenty-one handkerchiefs employed to wipe away the tears.

"THROUGH THE FLAMES" (Rex.)

Friendship is a never-drying fountain as material for stories, pictures, poetry and plays. In "Through the Flames," a two-part Rex drama, it plays an important part, ranged alongside of the tender passion of love of a little child. Jealousy and evil are but the background for undying friendship and love. But, passing over the splendid human-interest phase of this play—which is a big feature in itself—your attention is directed to the great spectacular, dramatic effects of the play.

Directed by Otis Turner, master of spectacularism, and featuring such artists as Herbert Rawlinson, Wm. Worthington and Anna Little, we have one of the most realistic,

Scene from "Through the Flames" (Rex).

impressive and thoroughly thrilling fire scenes ever produced in pictures. And this because the fire is a genuine fire in a big tenement house, and a rescue by the hero, Herbert Rawlinson, of his friend and fellow fireman is fraught with apparent danger, and unconventional dexterity and realism. From the roof of a smoke-enveloped house, he pushes his way down into the flames, and with a true man's strength brings his unconscious friend out of the very jaws of death. As the scenes unfold showing this sensational, powerful incident, the spectator is held fast in the iron grip of suspense and interest. One is shown what these young "fire eaters" of the big cities really have to go up against—the dangers they face, the awful risks they take in protecting the lives and property of the citizens. It is all a lesson in heroism, unselfishness and regard for duty. The play will be released August 13.

ASKS $5,000 DAMAGES FOR "$5,000 CATS."

The right of a motion picture company to take films of prize winners at animal shows will be thrashed out in a damage action brought by Delta E. Connelly against the Thomas A. Edison corporation which is on file in the United States District Court.

The plaintiff alleges that she exhibited several pet cats at Madison Square Garden the latter part of December, 1912, and succeeded in winning a number of prizes with her entries. She avers the defendant film company took pictures of her pets without her consent and that since that time the film entitled "Five Thousand Dollars Worth of Cat" has been displayed in numerous motion picture theaters.

As a result of the exhibition of her pets on the screen the plaintiff asserts she has been held up to ridicule and obloquy and has suffered humiliation and mortification as her society friends learned she was "appearing" in the pictures with her blue ribbon winners. She demands $5,000 damages.

"THE DOWNWARD PATH" (Lubin).

The title tells the bent of the story, which is one of the most excellent lessons to the reckless youth. This boy had a brilliant and rich future if he could have curbed his early inclination to dissipation, but his self-will and madness led to terrible consequences and ruin. Will M. Ritchey, who wrote the story, has not overstepped reason, but evolved one

Scene from "The Downward Path" (Lubin).

of the most dramatic tales ever put before the camera. The photoplay has been made under the direction of Captain Wilbert Melville at his picturesque studio in Los Angeles and played by the pick of his company, including Velma Whitman, W. W. Campbell, W. E. Parsons, L. C. Shumway, and many others. The lovers of reasonable and convincing melodrama will much enjoy this picture.

"BRANSFORD IN ARCADIA" (Eclair).

A highly sensational and interesting photoplay to be released Wednesday, August 19th is "Bransford in Arcadia" or "The Little Eohippus." This production is in three reels and is by Eugene Manlove Rhodes, the famous delineator of Western characters. The story was filmed at the Tucson studios of the Eclair Film Company, Inc., and the scenic backgrounds are most beautiful, while the exciting incidents

Scene from "Bransford in Arcadia" (Eclair).

and dramatic climaxes make a picture a worthy sucessor to "The Caballero's Way." J. W. Johnson, Edna Payne and Norbert A. Myles play the leading roles, and these three Western favorites are at their very best in their respective parts.

A VISIT FROM NORTH YAKIMA.

Mrs. Frederick Mercy, wife of a prominent exhibitor of North Yakima, Washington, was a caller at the New York offices of this publication on August 3. Mr. Mercy is the manager and owner of the Majestic theater of North Yakima. The house seats nearly one thousand and is reported to be doing good business. Mrs. Mercy is visiting her mother at Newark, N. J.

"WHEN THE BEACON FAILED" (Kleine).

Tuesday, August 18, has been set as the date for the release through the General Film Company of George Kleine's thrilling two-part feature subject, "When the Beacon Failed." This picture, described as an exciting story of the sea, undoubtedly will be accorded the wide public favor it merits.

The story is a gripping one. Jim is assistant to his father, the aged keeper of the Brighton Lighthouse, and in love with Mary, the innkeeper's daughter. His rival is Bill, a fisherman, who plans revenge when Mary tells him she is going to marry Jim.

Scene from "When the Beacon Failed" (Kleine).

Jim's father is suddenly taken ill and Jim is thus left solely responsible for the safety of the shipping sailing along the coast at night. Bill takes advantage of this fact to waylay Jim and attack him, foreseeing that if any accidents occur as the result of his failure to be on duty, he will in all probability receive a term in prison. He leaves his victim unconscious beside the road and when a vessel is wrecked as the result of the failure of the light, organizes a posse to seek Jim and punish him for his neglect of duty. Through the efforts of Mary, however, the truth comes to light and Bill pays the penalty of his crime.

The film is highly dramatic from start to finish and is characterized throughout by its unusually rapid action. The shipwreck scenes are marvelously well handled, and the terrible disaster, the activities of the life-savers and the rescue of the unfortunate crew of the ill-fated vessel are depicted with startling realism.

"THE MASKED WRESTLER" (Essanay).

Probably Francis X. Bushman has never shown to better advantage in a photoplay, with the exception of "One Wonderful Night," than in the new two-act drama, "The Masked Wrestler," which is booked for release Friday, August 31. Mr. Bushman, who is an athlete as well as an actor, is given an unusual chance to display his physical perfection. Beverly Bayne, Bryant Washburn and Rapley Holmes also play excellent parts in this photoplay. The story hinges around Margery Winters, who falls in love with the Masked Wrestler, although she has never seen his face. Her cousin, Louis, is madly in love with her, but she spurns him for the mysterious athlete. The Masked Wrestler in an unusually thrilling match wins the championship of France. He unmasks and, lo and behold, he is none other than Louis, the spurned suitor. He takes Margery in his arms and all ends happily.

LINOTYPE IN TITLE WORK.

Following his usual practice of "going the other fellow one better," David Horsley has installed a linotype machine in the title department of the Centaur Film Company at Bayonne. This machine is the first to be adapted to motion picture work. It has four magazines and carries eight faces.

In addition to the machine is a complete job press. With such an equipment, all of the formerly difficult tricks of title work, such as reproductions of newspaper stories and matter in foreign languages, become easy, and by the same process artistic cards can be made up at a much lower cost than under the old scheme. Three new special lens cameras perfected by a new device invented by Mr. Horsley, have also been put in operation, completing the equipment of one of the biggest and most efficient title departments in the world.

DE MILLE REHEARSING LASKY PLAYERS.

The accompanying scene, from the studios of the Jesse L. Lasky Feature Play Company, shows Cecil B. De Mille, director general of that organization, rehearsing Max Figman and Lolita Robertson, in a scene from George Barr McCutcheon's novel story, "What's His Name" which will be an early release of the Lasky Company through the Paramount Pictures Corporation.

Mr. De Mille Rehearsing Mr. Figman and Miss Robertson.

Mr. De Mille, deserted the legitimate drama about a year ago to assume the directorship of the Lasky Company, and his success in his new vocation has been both instantaneous and absolute.

For a year previous to entering the screen world, Mr. De Mille haunted the various Eastern studios, absorbing the knowledge required to fit him for his chosen field, and the forthcoming release of the Lasky Company, "The Call of The North," which is said to be the most artistic and impressive of any Lasky production, so far, was directed entirely by Mr. De Mille.

As a compliment to Mr. De Mille, the entire membership of the Lamb's Club will attend the first performance of "The Call of The North" at the Strand theater, next Sunday afternoon.

GABY DESLYS AT WORK FOR FAMOUS PLAYERS.

Gaby Deslys, the celebrated international star, whom President Zukor of the Famous Players engaged on the eve of her departure for Paris a few weeks ago for her first appearance in motion pictures, last week in London began work in an important feature for that concern. Gaby Deslys before sailing was very enthusiastic over her first film engagement; she was certain it would develop into one of the greatest features ever conceived for the screen. According to reports from London Gaby is moking unprecedented efforts to contribute her share to bring about this result.

The subject in which Gaby Deslys is to be presented to the motion picture public is an original conception written around the star, entitled "Her Triumph." Gaby is depicted as a member of the chorus and the sole support of her invalid mother and blind sister. She is an energetic worker and becomes the understudy of the part played by Mlle. Simonds, the leading lady. The latter, jealous through her belief that the leading man, Claude Devereaux, is in love with Gaby, tries to have her discharged, and when the manager refuses to do this she resigns. This gives Gaby the opportunity she has so long waited for, and she soons is acclaimed the greatest actress on the stage. Mlle. Simonde, watching her wonderful performance from a box, goes mad from envy and furv, and pulling a pistol from her bosom fires upon the stage. The bullet is deflected by her lover, Count Victor, and Claude escapes with but a small scratch. Overnight Gaby becomes the rage of the city, while Mlle. Simonde plans revenge and promises Victor to marry him if he succeeds in destroying Gaby's popularity. The story proceeds with many thrilling situations and stirring incidents, until after a strong climax the play culminates in "her triumph."

Harry Pilcer will also appear in the production, in support of Gaby. Gaby is to receive an unusual sum for her beauty and charm to the screen.

"NEW PHASE OF THE PICTURE BUSINESS."

A. Fox, recently connected with the Box Office Attractions Company, is now about to supply what is certainly a great need in the producing end of the business. He has upwards of 600 supers on hand ready for engagements at an hour's notice, which he is prepared to supply to any director and take the responsibility of supplying just those actors necessary for the parts they are to take. He will put all his heart into this proposition so as to gain the absolute confidence of the many companies and directors.

In addition to this Mr. Fox is acting for many of the studios as agent, undertaking the booking up of the studio. This is a very excellent idea from the owner's point of view, inasmuch as he may be able to rent a studio for probably sixteen hours a day. Mr. Fox's idea is to have a schedule of each studio, and if it is engaged on any particular day, from 11 A. M. to 5 P. M., he will be advised of this, and any company wishing to produce a certain specific scene, which would probably only take a matter of two hours. Mr. Fox will be in a position to advise the prospective producer that he could have this studio from 8 A. M. to 10:30 A. M., or, say, after 5 P. M. in the evening. All this means studios can become better equipped; every minute of time can be used up, and overhead charges of these studios will be proportionately reduced.

MISS LA BADIE MAKES SOME JUMP.

Florence La Badie, "the actress unafraid," performed last week the most difficult scene, actual risk of life considered, thus far attempted in a motion picture play. The scene is one of the thrillers in "The Million Dollar Mystery," Thanhouser's big serial. Miss La Badie escaped from a hydroplane, going at the rate of forty miles an hour and was then picked out of the water by James Cruze, her story hero, who arrives at the critical moment in a hydroeroplane.

The scene was taken at Shippan Point, near Stamford,

Flo La Badie Making a Dive.

Conn., the cottagers and summer residents turning out to witness the young girl's daring. Miss La Badie has probably more actual picture thrills to her credit than any leading woman on the screen. Asked as to the sensations she felt, as she hurled herself from the speeding hydroplane, Miss La Badie calmly commented: "I only remember I lost my breath when I struck the water. The rest of it was fine."

MANUEL KLEIN MUSIC FOR "THE NIGHTINGALE."

One of the most prominent features of the coming All Star Feature Corporation's production, "The Nightingale," in which the incomparable Ethel Barrymore makes her debut in motion pictures, is the musical score which has been compiled for accompaniment of the picture by Manuel Klein, the musical director and leader of the New York Hippodrome, whose compositions for all All Star productions are now becoming so well known.

Dealing as it does with the success of an Italian Street singer, leading her through avenues of success to the operatic stage, where she gains her laurels in the performance of "Aida," "The Nightingale" has presented to Mr. Klein inspiration for a most beautiful composition of incidental music which will be notable among his long list of accomplishments.

THE STANDARD'S CONCESSION AT PANAMA EXPOSITION.

Particulars regarding the concessions obtained by the Standard Film Corporation at the Panama-Pacific International Exposition have been received in New York. The matter was arranged by Stanley H. Twist, representing the Standard. A tract of ground approximating five acres and located on the main amusement street of the concession district has been secured. On this space a large and first-class theater will be erected and the best subjects will be secured for exhibition. On other parts of the ground will be located a huge ampitheater and producing studios to enable the public to see how motion pictures are made. A complete manufacturing plant will also be built where the pictures will be developed and printed and where visitors may, for a small fee, secure pictures in motion of themselves and families. The Standard already has camera men at work at the exposition grounds taking pictures of the present activities.

FIRST WAR PICTURES ANNOUNCED.

The Ramo Company makes an announcement in the advertising columns of the Moving Picture World this week to the effect that it has secured the first authentic pictures of events leading to the present war in Europe. The pictures are said to have been taken at Nancy on the French frontier and were expected to arrive by the S. S. New York on Sunday Aug. 9. This picture, with other pertinent subjects, will be incorporated into a big war feature to be released at once.

ECLECTIC BRANCH'S FINE PROJECTION ROOM.

Invitations were sent last week to a number of the exhibitors in Washington, D. C., to be present at the opening of the new exhibition room of the Eclectic Feature Film Exchange, which has recently entered the field in that city, taking offices in the Bank of Commerce and Savings Building, at Seventh and E streets Northwest. The room is fitted out in as complete a manner as any moving picture theatre in the city and is a novelty in itself. It will comfortably accommodate about twenty-five persons.

At one end is a specially prepared screen about 8 by 6 feet, on which films are projected by a Simplex motor-driven machine situated in a huge galvanized iron booth. The booth is somewhat out of proportion when compared with

the remainder of the space, but this was required by existing laws covering moving picture theaters in that city. Around the screen is a large black border which sets off the former to advantage. The walls are blue in color, while the ceilings is a dead white. Several electric fans keep the room comfortably cool, while for winter there is the steam plant of the building to bring about the reverse. Two large display screens, one on each side of the room, contain pictures portraying scenes in films now being released, and a number of palms and cut flowers added to the attractiveness of the place. Those who accepted the invitation of C. L. Worthington, the local manager, were treated to an advance exhibition of a number of high-grade films including "A Royal Importer," in five reels, natural colors; a one-reel Pathe, "This Is the Life," and the sixth episode in the Perils of Pauline.

Notes From the Trade

THE newest Ford Sterling masterpiece has to do with the operations of an up-to-date suicide club. Ford is crossed in love and he decides that the only hope of surcease of his sorrow is in suicide. But he hasn't the nerve. He is ashamed of himself, but he is afraid to make his own quietus. This unpleasant duty, however, is taken off his hands. He joins a suicide club, and for a fee of $5 he is to be assassinated at 3 o'clock. At 2:30 o'clock the girl finds out she really loves him and the unhappy man is forced to break his suicide pact. The story was written and directed by David Kirkland. It is entitled "At 3 O'Clock."

* * *

Clarence Badger, scenario writer for the Allen Curtis Joker Comedy Company (Universal), was married on July 16 at San Diego to Miss Lillian Schoen of Hollywood, Cal.

* * *

Robert Leonard and his Rex (Universal) company, consisting of Harry Carter, Allen Forrest, Robert Chandler and Ella Hall, left Los Angeles on July 25 for Pine Crest, San Bernardino County, Cal., one of the most densely wooded districts in the United States. Mr. Leonard is taking this company into this lonesome locality for the production of one of his own dramas, entitled "The Mistress of Dark Wood Basin." It is a powerful backwoods story laid in a logging camp. Ella Hall will play the title role.

* * *

A motorboat proposal is the feature of "A Lesson in Mechanics," a one-reel comedy being produced by W. C. Cabanne, at the Reliance and Majestic Hollywood studios. How the timid lover screws up sufficient courage to propose to his sweetheart only after her features are concealed underneath a plentiful supply of oil is shown in this picture. Dorothy Gish and Robert Harron are the principals.

* * *

As proof of the tremendous popularity of Kleine-Cines actresses on the continent of Europe comes the news that in a recent popularity contest held by "Film," one of the leading motion picture journals on the other side of the Atlantic, six of the thirteen feminine players receiving the greatest number of votes were members of the Kleine-Cines organization. Of the three selected as most proficient in their art, two, Francesca Bertine and Lyda Borelli, appear exclusively in films marketed in America by George Kleine. The six Kleine-Cines players so signally honored by the European exhibitors and readers of Film are Francesca Bertini, Giovanna Terribilit, Olga Benetti, Leda Gys, Lyda Borelli and Pina Menichelli, all familiarly known to American picture fans.

* * *

Ben D. Crose, of the Empress Feature Film Company, of Indianapolis, left New York last Saturday after a few days' stay. The purpose of his visit was to confirm arrangements for the sale of exhibition rights in Indiana and Kentucky. Mr. Crose reports that demands for this first episode in the Webb Detective Series have been so heavy, partly because of the heavy advertising the feature has had, that it is probable that a second print will necessarily have to be imported into the territory within a few weeks.

* * *

George Field, who takes the part of the father in "Converting Dad," now being produced by Henry Otto, has a much different character to portray than usually falls to his lot. From the close-fisted old farmer, who considers it a waste of money to spend it on education, to the proud parent who welcomes back his son after he has attained success in the electrical field, is certainly somewhat different to playing heavies.

* * *

Directors of motion pictures have long known that the little touch of a child in a picture is often more effective than the most finished art of a great actor. Henry McRae of the Universal has employed this knowledge to remarkable advantage in his most recent production, "The Half-Breed."

* * *

Miss Vivian Rich and "Billy" Garwood have splendid parts in the American's two-reel subject, "The Aftermath." "Billy" takes the part of the young labor leader who later on takes the blame for the killing of the man who tries to adjust the differences between the forces of capital and labor. His mother, believing this man to be a burglar, shoots and kills him. It is a strong dramatic part, full of action. Vivian Rich in the character of the sister has a part that is especially suited to her versatility and dramatic ability. Harry Von Meter as the father of the young labor leader and Jack Richardson as the son of the capitalist have both strong parts.

* * *

During the Prescott Pioneer Day Celebration, held in Arizona on July 12 and 13, Norbert A. Myles, leading man of the Eclair Western company, was entered as mechanic is one of the automobile races. Just before he started the director of the Western company stepped in and refused Myles permission to enter the race. He said the Eclair artist was playing leading parts in six different scenarios in course of production, and that if an accident should disable him the pictures would be ruined, entailing a loss of at least $7,000.

* * *

Carlyle Blackwell is in Los Angeles again with a new leading woman and Jack Dillon, the "heavy" who has associated with Blackwell when he was with the Kalem company. He will start in at a temporary studio while he is building his own.

* * *

"Tess of the Mountain Country," a very realistic and beautifully acted drama with an all-star juvenile cast, will be released shortly by the World Film Corporation. Small actors, mere babies, have the power to hold the attention of the audience and present a play which is not only pleasing but gratifying.

It is ascertained that Bessie Learn, the leading ingenue of the Edison company, who has been traveling through Europe for the past two months, is experiencing great difficulty in booking passage back to America on acount of the present state of European affairs. Every effort will be made at this end on the part of the Edison company in enabling Miss Learn to return to the States via the quickest route.

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During the racing season at the Empire City track Preston Kendall, the Edison director, was able to obtain many exciting scenes on the track and in the paddock for the film, "The Poisoned Bit."

* * *

Ralph Ince, with a company of Vitagraph players, is taking a four-reel picture in which Earle Williams will assume the lead. The scenes are being enacted at Bay Shore, L. I. Theodore Marston, another one of the Vitagraph producers, with his company of players, is located in the Adirondacks, where he will portray at least four pictures in which the mountain scenery and lakes will furnish the picturesque and romantic settings.

* * *

The William L. Sherry Feature Film Company wishes to deny the misleading articles which have appeared of late in trade papers with reference to bookings of the Famous Players productions featuring Miss Mary Pickford, and desires to state that all such are controlled in New York City and State exclusively by the Sherry company.

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The New York theater will change its policy on August 10 from booking a combination program of moving pictures and vaudeville to that of booking regular attractions, either in the form of spectacular feature moving pictures or large musical productions.

* * *

The Picture Playhouse Film Company has received a cable from Pasquali & Co., of Turin, Italy, stating that Pasquali is sending three camera outfits to different war centers in Europe and has made arrangements to send to the Picture Playhouse Film Company all war films as soon as completed. This company will soon be in a position to furnish to its patrons authentic and realistic scenes of interest from the seat of war.

* * *

Miss Eleanor O'Keefe, who will be remembered as a trusted employee during the first two years of the Imp. Company, has been acquired by David Horsley and has already taken up important duties at the Bayonne studio. Miss O'Keefe will for the present assist in the organizing of the publicity and advertising department, which contemplates a nation-wide campaign, and will later become assistant to Mr. Horsley.

* * *

Abraham Potiker of Cleveland, who recently returned from Austria-Hungary, has received word from the Austrian Consul to report to Austria for military duty. He received this mandate despite the rumpus raised at the time of Potiker's visit to his old home town about five weeks ago, when he was taken to the lock-up, charged with the crime of attempting to escape military duty by fleeing to America. Potiker proved his citizenship, however, and was freed. Potiker will not respond to the mother country's call to arms.

* * *

Anthony Wuentz, an Edison actor and star pitcher of the studio baseball team, was struck by lightning during a recent storm. As a member of the National Guard Wuentz was on duty at Sea Girt, N. J., when he was forced to seek shelter inside a tent. A bolt of lightning came crashing through, instantly killing one of the soldiers and rendering Wuentz unconscious. It is reported that Wuentz will be able to resume his duties in a few weeks.

* * *

Through its foreign connections the Mutual Weekly will be able to show on the screen each week the latest happenings taking place in Europe. Just as soon as the rumbling of war was heard, cables were sent to Paris requesting the immediate shipment of pictures from the front and patrons of this pictorial news film will be enabled to see actual battle scenes.

* * *

That "The Littlest Rebel" has won instantaneous favor is ascertained only by the sign which greets those who reach the Studebaker theater, Chicago, later than 8:15. During the hottest week the windy city has ever known this playhouse was filled to capacity every night. The press has been liberal with its praise of this remarkable war story.

* * *

William J. Burns, the detective, delivered an address on "Crime" at the New York theater on Monday evening at the opening performance of "The $5,000,000 Counterfeiting Plot," the spectacular feature film in which Mr. Burns appears.

* * *

Isador S. Seidman is now city and suburban salesman for the C. P. Goerz American Optical Company.

* * *

Despite an article that recently appeared that Miss Mabel Normand, the Keystone comedy star, was married off to the director general of that company without her knowledge or consent, Miss Normand wishes to emphatically state that not a wedding bell in the whole city of Los Angeles or any other city ever struck a note in her behalf.

* * *

To have two huge railroad locomotives crash headlong into each other at a speed of forty miles an hour will be a feature of a big Labor Day celebration to be held at Philipsburg, Pa., according to the plans which are now under way. The scene for the collision will be staged on the Pittsburgh and Susquehanna railroad at a point between Moshannon and Sterling, two towns near Philipsburg. The event is being arranged for the benefit of the Lubin Company, which in order to get realistic moving pictures of a railway crash is said to have entered into a contract with the railway people to have the "wreck" pulled off. It is the purpose to show the collision in moving pictures.

Mr. Jacobs, the manager and proprietor of the Star Family theater at 482 Third avenue, New York City, holds Darwin Karr nights whenever he has a feature Vitagraph production with this popular Vitagraph star in it.

* * *

In the Edison multiple, "The Long Way," adapted from the novel by Mary Imlay Taylor, Robert Brower was designated to march at the head of a procession of colored soldiers. At the click of the camera the soldiers refused to be photographed and attempted to turn back. But Brower, from his experience with the colored folk in the South, applied his soft and humorous treatment, with the result that the men marched with the skill of a well-trained regiment.

* * *

Will S. Davis, late head director of the Ramo Film Company, has resigned to accept the position of head director with the Life Photo Film Corporation. Mr. Davis, while with the Ramo company, wrote all the scenarios of the productions produced by him. He is a graduate of Harvard University and has been directing feature photo plays for five years. With Mr. Davis comes O. A. Miller, formerly head property man of the Ramo company, who will act in the same capacity with the Life Photo company.

* * *

The Albuquerque Film Manufacturing Company, Inc., is about as busy as it is possible for a moving picture company to be. In sending H. F. Connelly, vice-president of the company, to New York City to establish an Eastern office it has made a wise move. A late addition to the Albuquerque company is Archer McMackin, as comedy produer. He and Mr. Hamilton, chief producer, were associated for a number of years in the Essanay company.

* * *

W. N. Selig has been honored by a proffered membership in the California Historical Landmarks League, fathered by such notables as Joseph R. Knowland, Dr. Benjamin Ide Wheeler, Dr. David Starr Jordan and the Rt. Rev. Thomas J. Conaty. Mr. Selig's splendid exploitation of missions and Francisco life of early California brought him the honor. In addition to the tendered membership, the Landmarks League has secured views of the Selig studios in California, and during future lecture tours throughout the country by H. C. Peterson of the University of California and others these views will be used, together with bits of studio history.

* * *

James Harris, known as the world's greatest impersonator of various animals, is at present appearing as the dog "Tige" in the "Buster Brown" comedies of the Edison company. Mr. Harris scored a tremendous hit in "Alice in Wonderland" on the legitimate stage as the "Kicking Broncho," and for five years headed many a vaudeville bill in his side-splitting sketch, "The Laughing Horse." He was the "cow-zebra" in the Drury Lane production of "Hop O' My Thumb" and played the part of the runaway horse at the New York Winter Garden in "From Broadway to Paris."

* * *

Ruth Hennessy, ingenue lead with the Essanay Comedy Company, is a good swimmer. She goes through the water like a sardine, but a short time ago she was nearly drowned in enacting a water scene with some girls who do not swim. Timely assistance of the men in the scene saved a very popular young woman, who is thankful to be alive today.

* * *

Thomas Santschi and Bessie Eyton of the Selig Company are to be seen in an automobile race in a forthcoming release. Miss Eyton is known as one of the most daring women swimmers, but her proficiency at the auto wheel has not made itself known on the screen.

* * *

The conservatory to be a part of the great Selig Zoo at Los Angeles has been contracted for and soon will be under way. It will house hundreds of rare and expensive exotics which form one of W. N. Selig's hobbies.

* * *

Howard Todd, who plays opposite Mr. Potel as "Mustang Pete" in the Snakeville series, has purchased a ranch in Southern California, and besides being one of the best known of the Essanay film stars, he intends to raise oranges and other things. He will not permit his farming propensities, however, to interfere with his comedy work.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

PITTSBURGH.

JOHN BOWER, auditor of the Pittsburgh branch of the General Film Company, gave a picnic recently to all the employees of that company. The picnic grove was none other than Mr. Bowers beautiful farm in the South Hills, near Pittsburgh, and about seventy-five guests were present. The outing included all the athletic sports usually found at such affairs and then some. Lunch, of course, was a big factor, but must be passed over as indescribable, since no artist can paint the wonderful relish of that board to those hungry picnickers and the genial atmosphere that enveloped them. This much though can be said of the food: Nearly every article was guaranteed strictly fresh from Bower's farm. After lunch came the crowning feature of the day. A large curtain was stretched on Bower's house and a moving picture machine erected about twenty-five yards distant. The guests gathered around preparatory to enjoying a good bill of pictures, while at the same time determined to benefit by the pure air for which Bower's place is noted. No! Mr. Bower does not intend to run for a political office. It was only his esteem for his fellow men that prompted this act but he sure is "in solid" with those employees of the General Film Company.

There is a persistent rumor floating about moving picture quarters here that a deal is being consummated which will involve the exchange of the well-known Cameraphone theater, situated on Fifth avenue, in the downtown section of Pittsburgh. This report is causing much comment among motion picture men as the Cameraphone is one of the best and largest moving picture houses in the city. Ira Aronson, a local realty broker, is the reputed purchaser, and the rumor has it that he will give the theater his personal supervision. The terms of the deal will not be made known before August 1, when it is said the transfer will be made. Mr. Beatty, the present manager, still retains his interest and will continue to direct the other Cameraphone theaters.

A new motion picture theater has been opened lately in Hooversville, Pa. The theater is up to date in its equipments and is under the management of Thomas Crissey and David Jonothan.

The Nixon theater, a moving picture concern of Tarentum, Pa., which was closed for some time pending repairs to machinery and the remodeling of the interior, is now open for business.

The Fort Pitt Film Company, Pittsburgh, Pa., was granted a state charter. The capital was given as $5,000. The incorporators are Louis Schick, Philip Selling and J. B. Felber.

C. E. Hoover has leased a building at 112 East Ohio street, Pitttsburgh, for a number of years. Mr. Hoover intends to install on the first floor a moving picture theater.

Mayer Silverman, proprietor of the Liberty Film Company, has issued invitations to exhibitors first to select a date for his firm's proposed demonstration banquen, then to attend. While Mr. Silverman's affair is calculated to atttract business it will also furnish much pleasant diversion to the exhibitors and will probably be received joyfully.

An important victory was won by the Pittsburgh exhibitors this week when the city authorities, at the demand of the local motion picure men, ordered the free moving picture shows in the parks and playgrounds to be discontinued. When the playgrounds were opened this summer arrangements were made by the officers in charge of the open-air parks to provide free moving pictures. Projection machines and screens were installed in the playground and an extensive program of pictures were given each day. These free attractions gathered huge crowds of people and succeeded in putting a decided "crimp" in the business of regular exhibitors. The fact that the local exhibitors pay a high license tax to operate here made the free shows particularly objectionable, and at a recent meeting of the exhibitors a committee was named to call upon the mayor and protest against the continued showing of the free pictures. As the mayor was absent, the committee called upon Councilman Garland and stated their grievances. Mr. Garland was quick to see the disadvantage the local exhibitors were being placed under and at a special meeting of council brought up the question. The matter was quickly adjusted and the free pictures were ordered discontinued. According to the statements of members of committee the free shows provided by the city were making heavy inroads on the receipts of the local exhibitors. Admission to the playgrounds is free and naturally patrons of the theaters shifted their presence from the motion picture houses to the playgrounds. In view of the fact that the motion picture men pay an extremely high license for the privilege of operating in this city there was but one course open to the city authorities, and, despite the protests of a number of people who hate to pay for their amusement, the city was eliminated as a competitor with the Pittsburgh motion picture men.

Joseph B. Ross is the newly installed manager of the Manor Theater at Irwin, Pa.

The Band Theater at Mt. Union, Pa., which has been closed for some time, has been reopened.

William Ray will erect two brilliant curb lights in front of his motion picture theater at New Castle, Pa. Mr. Ray secured permission from the city authorities for erecting the extra lights, and the theater will now have one of the most brilliant locations in the city.

Citizens of the towns along the Norfolk and Western Railroad in McDowell county, W. Va., have appealed to Prosecuting Attorney F. C. Cook for permission to have the motion picture theaters of that district open on Sundays, it being asserted that the people have nothing else to do to amuse themselves on Sunday and that the attendance at the theaters will have a tendency to prevent the young people from engaging in mischievous pursuits. The question was put up to Attorney-General Lilly in the form of a letter from the prosecuting attorney asking the advice of the attorney-general office and the answer was made that the Sunday statute, strictly construed, would not permit of the operation of places of amusement. An interesting feature of the opinion, however, is the observation of Mr. Lilly that in several cities and towns of the state many things are permitted on Sunday, which, if a rigid observance of the laws were insisted upon, would be prohibited. Among those mentioned are the opening on Sunday of drug stores, fruit stores, cigar stands and places in which soft drinks are sold. It is also observed that under the law the prosecuting attorney being charged with the criminal business of the county may be vested with a discretion as to the prosecution of cases, where, in the opinion of the prosecutor, a rigid enforcement of the law would work a hardship on the community in general. This latter observation, in view of the fact that the prosecuting attorney seems to favor the petition of the citizens, would tend to indicate that Sunday exhibitions will prevail throughout the district in which they are desired.

Judge Thomas J. Ford has set August 31 as the date for the public sale of the assets of the Pitt Theater Company, of Pittsburgh. A sale was requested by J. Frank McHenry, who was named receiver. After taking the theater over and conducting it for two weeks, Mr. McHenry reported to the court he deemed it unprofitable to continue business longer. The theater has been exhibiting feature films for some time. The essets of the company are placed at $5,311.30 and the liabilities at $46,891.82.

The United States Steel Corporation is arranging to have motion pictures taken of the big plants here in Pittsburgh and of the surrounding grounds. At McKeesport, where one of the largest of the buildings is situated, the steel company will have the playgrounds, the bathing pools, etc., built for the convenience of employees, filmed and displayed throughout the country. One of the purposes for taking the pictures is to attract workingmen and their families to Pittsburgh. One print of the films will be preserved as a record. MANLEY.

INDIANA.

HOW a man who doesn't know the moving picture business can make a success of a theater where men of experience have failed, has been demonstrated by Otto N. Moore, manager of the Irving theater, in the Indianapolis suburb, Irvington. "He may not know the picture business so well as some, but he knows Irvington," is the way one man has put it. Two other exhibitors have tried the Irving and found it did not draw well for them. Moore is the third. The second owner failed through the fact that he put in a Sunday show. The Irvingtonites are a church population in a large majority. The college is a church organization. The church people of the suburb put the quietus on Sunday baseball, the theater gave a Sunday picture exhibition, resolutions condemning the action were passed in all the churches, and it was thought the management would take heed and be good, but the show was on the next Sunday as usual. The population then adopted more effective tactics. They stayed away during the week. The house was closed for a time, but the territory is unoccupied and is undoubtedly good, so Moore came.

Moore's success was not instantaneous, but has been growing steadily, and is due to advertising. He had no means of advertising except by his bulletin board and handbills, which he is using effectively. Moore's handbill is not the ordinary handbill. Irvingtonites would not have been interested in the cheap paper, bold type, kind of advertising, so Moore chose the kind that would interest them. The result is a totally different kind of handbill. It is a neat handbill, printed on smooth white stock, and in size only a little larger than a postcard. It has oddity, refinement and punch. For Moore's particular purpose, the winning of the Irvington branch of citizen as patrons, his advertising is hard to beat. It is advertising that fits, and the growing crowds at Moore's theater, are proof that it pulls.

The Indianapolis exhibitors recently held a meeting to determine what should be done about the action of the Chamber of Commerce and Church Federation, but could not decide upon a plan of action. The Chamber and the Federation went to Mayor Bell with a request that he discontinue handling the charity fund created by the city exhibitors donations from Sunday charity shows. The two bodies said that for the time being they would have nothing to say regarding the closing of Sunday shows, a statement which the exhibitors have taken as advance notice of trouble to come. Under the administration of former Mayor Shank, now in vaudeville, the exhibitors supplied $25 a week to the Mayor's office to be used for charitable purposes. The rest of the charity fund was dispensed by the German Ladies' Aid Society, the Indianapolis Humane Society, and the Flower Mission Hospital Society.

When Mayor Bell came into office he would not accept the $25 donation for dispensation through his office—a fund which Mayor Shank used to buy tickets to all kinds of charity benefits, in gifts to brides he married, and for the promotion generally of Shank publicity. Mayor Bell held that he had no right to accept it, and that the city's position in the matter must be that of absolute control or non-recognition. The net result of the controversy was that the city took control. Now the Chamber and the Church Federation think the city should let go, and the interest the picture men take in the situation is that whatever happens is likely to imperil Sunday business. By donating a portion of the receipts to charity each Sunday, the exhibitors maintain they are "within the law" in keeping open. They feel they are safe, but feel uneasy and are unable to determine whether there is anything to do but stand pat.

Charles Bivins, former manager of the Crescent, Bloomington, is to erect an airdome at Fourth and Walnut streets. It is Mr. Bivins plan to arrange the property for the accommodation of crowds both winter and summer. S. D. Fair is associated with Mr. Bivins.

The Waterloo Press, Waterloo, thinks the moving picture film men should give the people more of what they should have in the way of entertainment, and less of what they want. He believes that what the people want is not very often good for them.

Mayor Fred W. Keller, South Bend, announces that after four months' study of the subject he is of the opinion there should be censorship of public amusements, particularly moving pictures. He has named a committee for that purpose which includes U. G. Manning, city controller; Mrs. L. S. Fickenisher, Lenn J. Oare, Miss Bertha Adelsperger, A. J. Tylavsky and Aaron Jones. Mr. Jones is a moving picture exhibitor, named to represent the exhibitors. The committee will serve without pay.

The motion picture drama "Creation" was shown at Athletic Park in Kokomo, to practically the entire population, great interest being aroused in the film.

Matt Lindsley, Charles Sewell and Tom Brown have bought the Photo Dome, Columbus, of R. W. Danvant of Edinburg, Ind. It is a co-operative ownership, Lindsley being the machine operator, Sewell at the piano and Brown on the door.

Charles Geary has leased the Star theater to Frank Beaty and the Montpelier theater will be run by Mr. Beaty for six weeks while Mr. Geary and his wife take a vacation.

Arthur Coleman and J. W. Peck, Greensburg men, have copyrighted a new stunt for moving

picture houses, which they call "Silhouette Slides." Ten pictures of well known men about town are run and slips are handed out to the audience upon which they may write the names of the men. Those naming the ten receive $1. Ten are put on each night. The one guessing the greatest number through the week receives a prize of $10.

Harry Tutewiler, commissioner of playgrounds, Indianapolis, is putting on a free moving picture show at the city's free bathing pools one night the pools have to be cleaned in order to furnish the crowds that regularly gather some entertainment. The picture machine outfit is readily portable.

The Luna-Lite Theater, Marion, has been turned over to the Marion Normal Institute for one night, when a benefit show will be given.

Covington merchants find the free moving picture show on the public square once a week a good advertising scheme for bringing trade to their stores. Good crowds have attended every open-air show so far and it is proposed to keep the plan going until the weather cuts down attendance.

The Liberty Theater Company of East Chicago has been incorporated for $5,000. Morris Brennan is president.

The Elwood moving picture exhibitors have formed an organization to test the Sunday law. One of the theaters will be opened. An Indianapolis attorney has assured the exhibitors that he can obtain their acquittal. The plan it is understood is similar to that employed by the Indianapolis exhibitors for "keeping within the law."

Manager Harrigan of the Grand at Newcastle has added a Saturday night vaudeville attraction and made the price ten cents.

The Terre Haute houses did a capacity business during the week of the Uniform Rank Knights of Pythias encampment there.

Manager Mike Maas, who has had the Dreamland Theater, Mt. Vernon, closed for interior decorations, announces he will open August 1 with Lucille Love.

Manager A. F. Gravel, Goodland, found the women turning out strong in answer to his advertisement offering a Mutual Girl Magazine and dress pattern to all attending a certain show at his house.

"Wonderland News" is the title given the daily within a daily which Manager L. A. Horney is printing as advertising in the Daily Clintonian, Clinton. There is something of the program, the actors, and occasionally items about the house, such as notice of the installation of a sanitary drinking fountain and a new machine.

The fixtures of the Tokyo theater, Logansport, brought $400 at a separate sale held by thd receiver, John Flannigan, who proposes to open an airdome, bought the seats for $95 and the machine for $80.

Manager Tally opened the Empire airdome at Dillsboro to better than capacity audiences. He can seat 600. The admission is five and ten cents.

The Alhambra, Shelbyville, has added a bartola musical instrument, and Manager Rambusch believes it will add greatly to the attractiveness of his entertainment. The instrument imitates every known musical sound, including the brass band.

The Princess Theater, Boswell, will be opened on August 1. Manager J. O. Smith built the house at a cost of several thousand dollars. He has no competition in Boswell, and feels confident he will succeed.

The Novelty Theater, Evansville, has installed chimes and is now running Warner first run features.

R. L. JENNE.

PHILADELPHIA.

CONSIDERABLE interest is being shown by the local trade over the special efforts being expended by the new Department of Labor and Industry to secure information of the relative conditions existing in the moving picture trade in the state of Pennsylvania both in regard to labor and industry and which information is intended to aid the department in its plans to submit to the coming State legislature proposals for legislation which will be uplifting to the trade rather than detrimental to both elements: labor and industry.

The new theater of the state institution for the feeble minded at Polk, Pa., was officially opened by an inspection Wednesday, July 16, by the officials of the institution, members of the Board of Trustees, and the architect, S. D. Brady, of Franklin, Pa. The building was found to be satisfactory in every respect, and is an attractive addition to the handsome group of buildings which compose the institution.

The motion picture men throughout this city are busy at present organizing the "Reel Fellows Club of Philadelphia," an association of scenario writers and theater managers. Later membership will be open to all Pennsylvania motion picture men. James Emmanuel, of the Ridge Amusement Company, will act as temporary secretary.

One of the more recent additions to the roster of the moving picture exchanges in this city is the Comedy Film Service Company, situated at 1134 Vine street. The new company will buy only one reel split comedies. The manager of the firm, Edward A. Yheanlon, was for many years in the real estate business in this city handling nothing but moving picture houses, while the junior partner of the company, George Gorman, was for a number of years business agent for the Operators Union, and an operator for about fifteen years.

To prevent the construction of a moving picture theater at 220 North Broad street, this city, Adolph Mark, an adjoining property owner, began suit on July 14, against Kahn & Greenberg, the builders. Mark avers that the original deed to the property obtained by Kahn & Greenberg contains a proviso that neither the property nor the grounds shall be used for any "offensive occupation." The complainant contends that a moving picture theater constitutes "offensive occupation."

Plans are in progress by Leroy B. Rothschild, architect, for the erection of a moving picture house in Girard avenue, this city. The new addition to the trade will be a one-story brick and terra cotta structure and fireproof throughout, with a seating capacity of 500.

Industrial education by moving pictures, the exhibition of which will be as free as the air to all those who want a better insight into the production of things to eat and wear, or which otherwise enter into life's necessities and comforts, is to be furnished by the Bureau of Commercial Economics whose office has just been established in Philadelphia. By means of motion pictures the various stages of manufacture in many lines of industry will be portrayed. Francis Holley, Director of the Bureau of Commercial Economics, describes it as an association of manufacturers, producers and transportation lines in this country and abroad to engage in disseminating industrial and vocational informaton. The secrets of every phase of agriculture, mining and smelting ores, and the entire gamut of the animal industry are to be illustrated by motion pictures. The making of clothing from shearing the sheep and picking the cotton through the carding, or combing and ginning processes, to the finished product will be shown. The reels and slides are to be displayed in universities, colleges, schools, public institutions, settlement houses, missions, commercial clubs and at trade conventions and county fairs. Two experimental automobiles are being equipped with motion picture machines and stereopticons of the dissolving picture for service in parks and playgrounds. Explanatory slides are in five languages. Films are to be supplied by owners of industrial establishments who are willing to contribute them. "Under no circumstances will we show a picture for money," Director Holley says. "It will be shown on its merits, and if it discloses where it has been taken, well and good, for due credit will be given somewhere to all who assist in the work."

CONGDON.

NORTHWESTERN NEW YORK.

THE Academy theater, Buffalo, which showed only moving pictures during the first part of the summer, has now returned to vaudeville. M. B. Schlesinger, manager, has returned from a three-weeks' fishing trip in Maine. Some pictures will be continued at this house.

The Model Theater Co. will build a brick moving picture theater at 149 East Genesee street, Buffalo, at a cost of $40,000.

A film showing the proper care of the teeth was recently prepared by the Rochester Moving Picture Co.

The new People's theater, Binghamton, has been opened by A. W. Newman.

Charles Bowe, manager of the Frontier moving picture theater, Buffalo, recently had charge of the candy booth at a local church fete. His successful spieling attracted much business.

A Keith vaudeville theater, seating 2,800 persons, will be erected on the Wheldon property on South Salina street, Syracuse. It is expected the house will be ready in about a year. The Keith interests during the coming year will also erect a moving picture theater in that city. The capacity will be about 2,000. The site of this house has not been announced.

A report from Binghamton says that the Symphony Theater Co. has obtained a temporary injunction restraining Mayor William R. Ely and the Police Department from closing the Symphony and Star theaters of that city for moving pictures on Sunday.

The Happy Hour Amusement Co. will improve the Majestic theater, Elmira. The stage will be enlarged and nearly 600 additional seats provided.

Under the auspices of the publicity committee of the Syracuse Chamber of Commerce about 1,100 feet of moving picture films of that city and of the Municipal day parade and crowds there were taken recently.

The Shero Photo Players and Camera Exchange Co., capitalized at $25,000, has been incorporated in Rochester. The directors are James Shero, Charles M. Rowe and Jesse P. Willard of that city.

G. B. Schlesinger has been appointed manager of the New Lyric theater, Buffalo, which formerly played moving pictures and vaudeville. The house will open the season with the Mabel Brownell and Clifford Stock Co. His brother, M. B. Schlesinger, is now manager of the Academy. The New Lyric will be repainted and redecorated for the opening.

H. E. Benedict, booker for the General Film Co., Buffalo, was recently married to Miss Clair G. Stewart of that city.

Daniel Pantalone will erect a moving picture theater at 16 East Erie avenue, Corning. The house will seat 1,400 persons.

The management of the Colonial theater, Elmira, recently won a victory in police court, when a jury that heard the case of Patrick Casseta, an Italian, against Archie G. McCallum, resident manager of the Colonial theater, a verdict of not guilty. Casseta charged that McCallum, as manager of the theater, discriminated against him in refusing him a ticket for the first floor seats on June 30. It was maintained by attorneys for the defense that the manager had the right to place his patrons in any part of the theater he pleased, inasmuch as there were no reserved seats. The Italians who alleged discrimination were offered seats on the second floor, but refused to take them in preference to the first floor seats.

BILLY BISON.

BUFFALO.

A special display consisting of Japanese lanterns, flowers, flags and fans attracted much attention in the lobby of the Strand theater, Buffalo, recently. These decorations were used by Manager Edel of that house to advertise the Japanese moving picture feature, "The Wrath of the Gods." The waters in the fountain in the lobby contained Japanese perfumes. Much money was also spent for special stage effects for the production. There was appropriate orchestra music.

Manager M. B. Schlesinger of the Academy theater, Buffalo, recently admitted boys and girls to the theater on receipt of fifty swatted flies. He also offered a season ticket for the child bringing in the most flies. Mina McKee, seven years old, of that city, jumped ahead of all the other contestants with a box containing more than 10,000 flies.

BILLY BISON.

WASHINGTON, D. C.

UNCLE SAM'S JACKIES on the ships now stationed in Mexican waters are having real picture shows all of their own, for on several of the battleships projection machines have been installed and nightly exhibitions are given. Among the reels shown are several showing the soldiers and bluejackets "mixing" it up in Vera Cruz, and these are extremely popular.

It is reported that the government of Brazil is seriously contemplating erecting a building in this city for permanent exhibition purposes. In this connection it is planned to use motion pictures in showing life in Brazil, its social life, sports, the harvesting of crops, especially of coffee, and other features of every day life in the cities and country.

Although there is a lot of grumbling to be heard, it is remarkable the way business has kept up in the heated months. Comparatively few of the theatres have closed for the summer and the probability is that with the many improvements being made to the houses here, in future years the business will be good twelve months in the year. More attention is being paid to the cooling of the houses by artificial means and the time will come when people will haunt the moving picture houses to get away from the intense heat of the streets, and even of their own homes.

E. W. Booth, formerly with the George Kleine productions, is now with the Eclectic Feature Film Company, as is also Mr. Osborn, formerly with the General Film Exchange, of this city. Ira Moore, who is in charge of the operating department at the New Masonic Moving Picture theatre, will preside over the shipping department for this concern. The office force is now comprised of two young ladies, with the probability of an increase if present business continues.

Alexander G. Irvine, with the World Film Corporation, at 811 E street, Northwest, recently joined the ranks of the benedicts and is due for considerable congratulation. His bride was Miss Grace Collins, of Germantown, Md. Mr. Irvine is about to leave for a business trip through North Carolina, Virginia and Tennessee and upon his return, with Mrs. Irvine will spend several weeks in New York, Atlantic City, and on a trip up the St. Lawrence River and among the Thousand Islands.

Mr. William Irvine, of the same corporation, has just returned from a trip through the southern territory and reports good business.

The new moving picture theatre being erected on Broad street, Richmond, Va., for S. L. Hofheimer will soon be ready for occupancy.

A. Dresner, the genial manager of the Washington Film Exchange, is taking life easy along the Boardwalk, in Atlantic City. In his absence, Paul D. Irvin, from the Philadelphia office, is presiding over the destinies of the local branch.

C. L. LINRY.

CINCINNATI.

RECENT improvement in the kind of weather being handed out in this vicinity has been decidedly beneficial to local exhibitors, as business naturally suffered considerably during the torridity of early July. Lately, however, with somewhat more moderate temperatures, the attendance at most of the houses has picked up perceptibly, especially at those where good ventilation and plenty of fans give reasonable ground for the claim that they are cooler than the streets.

The big five-reel production of Klaw & Erlanger's success, "Classmates," which was shown some weeks ago to large houses at the Gayety, before that house closed for the summer, came back in every sense of the word on a recent Sunday at the Orpheum, where many people who had not had an opportunity to see it in the downtown house took advange of the chance to take it in at the hill-top theater.

"Neptune's Daughter," a big six-reel Universal production in which Annette Kellermann is featured, was the attraction last week at Keith's theater, large audiences being the rule throughout the week to see the various noteworthy features of the ocean drama. Miss Kellermann's popularity and the extent to which she is known, as well as the amount of newspaper space which has been devoted to the production itself, made it a big drawing-card with the vaudeville house, and the week's run proved none too long for it.

McMahan & Jackson, well-known theatrical and motion-picture men in Cincinnati, who sometime ago started the Independent Features Co., which they have since operated with considerable success, have finally cut loose entirely from their burlesque interests, and will hereafter devote their attention to the photoplay end of the business. They recently disposed of their interest in the Olympic theater, a local burlesque house, to the Progressive Burlesque Co., of New York, making an offer, in response to a request, which was accepted. It is understood that the amount involved was something like $20,000. It is announced, in this connection, that McMahan & Jackson will control "Neptune's Daughter" exclusively in Ohio.

A real "movie romance," as the papers insisted on calling it, is embodied in the recent marriage of Elson L. Umstead, chief operator at the Majestic moving picture theater in Springfield, O., to Miss Goldie Redding, of the same city. The couple met at a reception just three days before they were married, developing a mutual attraction which ended in the wedding. Umstead is 21 years of age, while his bride is only 18.

The manner in which the church has gone from tacit and then open approval of moving pictures as an amusement to the more advanced attitude of exhibiting them itself was again illustrated in Cincinnati last week by the fact that in connection with the fair held by the Church of the Holy Cross a regular picture show was held, at which the program was changed daily and an admission of five cents was charged.

Clarence E. Runey, the popular moving picture photographer, is finding his services in almost daily demand by one organization or another which desires to make a permanent living record of its outings, the most recent of these engagements being that of the military company of the Lodge of Moose, to be held at Chester Park on Augst 15. Knowing the extent to which the services of Mr. Runey are called for, the lodge took the precaution of engaging him well in advance, with sufficient on the program to keep him busy for the full day. It is proposed to take several hundred feet of the prize drill which will be given, as well as of a bathers' drill which will be held, a baby show, and other features of the occasion.

Th outing of the Larkin Soap Clubs in the section around Youngstown, O., which was attended by fully 2,500 persons at Idora Park last week, was marked by an unusually interesting exhibit of motion pictures by a representative of the company from Buffalo, showing views of the big plant and the manufacturing methods of the company, thus strengthening the bond between the company and its customers.

The Scenic, at Portsmouth, recently installed a new Simplex machine, Charles Reed, of the Columbus Theater Equipment Co., which sold the machine, coming down to install it. While in Portsmouth he seized the opportunity to do a little more business, disposing of a second machine to Rudolph Kountz, of New Boston, who is erecting a new picture theater. Mr. Reed has been having excellent business in this territory with the Simplex.

The Dayton Herald, of Dayton, O., has found a method of stimulating interest in the want ads. which it prints by appealing to the general interest in moving pictures. Every day it prints through the want ad. columns the names of twenty-seven people, taken from the city directory, who are entitled on application to two moving picture theater tickets, good any day except Sunday. An arrangement has been entered into by the paper with a number of leading exhibitors in the city for this purpose, including the South Park, the Midgets, the Empress, the Museum, the Wayne, the Edgemont, the Family, the Alhambra and the Mirror, and it seems to be working out to the entire success of all concerned.

The motion pictures of the fight between Johnny Griffith and Jack Britton, held in Canton, O., on July 4, have become the bone of contention between several interested parties, and Deputy Sheriff George Ferguson has accordingly been appointed receiver of the film until the controversy can be settled, this appearing to be the only method of keeping matters in statu quo for that period. Suit was filed at Akron by "Pop" Griffith against Richard A. White, of the Ohio Motion Picture Co., by whom the films were made, alleging that under the terms of a verbal contract made July 1, Griffith was to receive one-third of the net proceeds of the pictures, another one-third being stipulated for the McKinney Athletic Club Co., of Canton, under whose auspices the fight was held. Griffith now charges in his suit that White has failed to observe this alleged contract, and has paid no part of the large sum which he is said to have earned by showing the pictures in Akron, Canton and Barberton, O. Arthur B. Nice, a Barberton exhibitor, is made a party to the suit, being enjoined from paying over to White any part of the proceeds secured from an exhibition of the pictures or from re-delivering the film to White.

The Pekin Theater Co., recently incorporated in Dayton, O., by Irene Wheeler, R. L. Farrow, W. B. Johnson, J. J. Wheeler and Benjamin Wheeler, with a capital stock of $1,000, intends to construct and operate a picture house in that city, and is making arrangements for its building and equipment.

The Wonderland theater, of Marion, O., has been sold by John J. Hablitzel, who has operated it for about a year, to Frank Weaver. Mr. Weaver has been associated in the management of the theater with Mr. Hablitzel for some time, and is well acquainted with the business. He has assumed complete charge of the details of the management now, and expects to keep things moving nicely.

The Lubin, of Cincinnati, is utilizing its billboards and other advertising space in telling the public of the consolidation of big picture interests whose productions are labeled as "Paramount Pictures." These include the Daniel and Charles Frohman productions, and those of Belasco, Lasky, Bosworth, the Famous Players, and others, and promise a feast of good things for the numerous patrons of the Lubin and of other houses who will show these films.

The five-reel Kalem production of "Wolfe, or the Conquest of Quebec," was a Sunday feature at the Orpheum, in Walnut Hills, Cincinnati, last week, and drew capacity houses, especially on the roof, which continues to grow in popularity. The weather has been pleasant and moderate for the past week, but there are few evenings when the breeze which is always to be found on the top of the Orpheum is not agreeable, and the management has profited accordingly.

The Victoria, Cincinnati, received the last of the "Adventures of Kathlyn" in its turn on Friday night of last week, good houses turning out to bid the popular Selig heroine farewell until her reappearance in other thrilling animal adventures.

A more or less serious strike by the Cincinnati local union of the Moving Picture Projecting Machine Operators was threatened last week, when the organization insisted on the acceptance of the new wage scale decided upon by it several weeks ago, which went into effect recently. The Motion Picture Exhibitors' League refused to indorse the scale as an organization, leaving the matter to the determination of the various individual exhibitors each for himself. This decision was arrived at after a debate which threatened to split the organization, the division being between the large and the small houses. The trouble ended, however, when practically every exhibitor in the city, as it is understood, agreed to the new scale, and there was consequently no break in any exhibitor's program due to friction with operators. The new scale, as heretofore reported in these columns, calls for an increase in wages for operators of from $1.50 to $3.50 a week.

On Saturday evening of last week the motion picture season at the Lyric theater, Cincinnati, which has been in fairly successful progress ever since the close of this regular theatrical season, came to an end, this house, like the Gayety, being turned over to the decorators and renovators to be fitted for the coming season's activities. Paul Hillman, who has been in charge of the motion picture season, with Jasper Orr, is the box office man at the Lyric during the regular season, and will officiate in that capacity in the fall. Following the closing of the house he and Mrs. Hillman left for a trip to New York.

Motion pictures are becoming a fixed part of every entertainment of any sort around Cincinnati, especially in meetings of business men. At the recent "Sommernachtsfest," held by the Business Men's Club on the roof of the Ohio Mechanics' Institute, which was attended by about 600 persons, a highly appreciated part of the entertainment was that afforded by a selection of several reels showing the recent activities of the club and other Cincinnati business organizations, as well as some comedy reels.

The Majestic theater, Dayton, O., made a hit with its patrons last week when it showed for the first time in that city, "The Eagle's Mate," featuring Mary Pickford, who is probably the most popular of the film stars in Dayton as well as in other parts of Ohio. This Famous Players release is not only up to the high standard set by the Former productions in scenic effect and other details, but seems to suit Miss Pickford herself remarkably well, judging from the enthusiasm reported on the part of Majestic audiences by the management.

The attendance at the Family, of Cincinnati, continues excellent, having taken a decided spurt during the past week of favoring weather, according to Manager Lipson. The interest in the Pathe Weekly, always a big drawing card, is greater than ever now that every week's issue is looked to as containing pictures of interest in connection with the war news in the four corners of the earth, and indications are that the first run of the weekly will be one of the biggest assets of the house during the remainder of the summer as well as afterward.

The Columbia, one of Dayton's leading houses, showed its patrons one of the season's hits on two days of last week, presenting Francis X. Bushman in the Essanay production, "One Wonderful Night," which is the four-reel drama in which Mr. Bushman is featured as the winner of the popularity contest conducted last year by the "Ladies' World." Louis Tracy's story has been worked out into a fine film production and in combination with the popular star drew splendidly at Dayton. The production has not yet appeared in Cincinnati.

An accident which might have had fatal results occurred recently at Ironton, Ohio, when the concrete floor of the Scenic theater gave way, due to some unknown cause, slightly injuring Russell Clere, an employe of the house, who was the only person around at the time. The house has been doing an excellent summer business with vaudeville and motion pictures, and Manager Hunter has been congratulating himself on his luck and the general good fortune of his patrons in the fact that the collapse of the floor occurred when the house was empty. About 150 seats were precipitated a distance downward of about fifteen feet, and serious injuries would undoubtedly have resulted had they been occupied at the time. The damage will be repaired immediately, and the floor so strengthened that a recurrence of the accident will be impossible.

Plans are under way at Springfield, O., for the construction of a motion picture theater which will cost $100,000, and will be one of the finest in the state. Architect William F. Miller, of Springfield, announces that he has been employed by a New York syndicate which is interested, to draw the plans and make arrangements for the construction of the house, and he is now busily at work on this commission. No location has as yet been secured, but it is understood that options have been taken on a number of possible sites in the business district of the city, any of which would be suitable for the purpose, and a deal for one of them will be closed within a few weeks.

Jerome B. Courliss, of Springfield, a faithful attendant on and student of motion picture plays, is benefiting by his interest in the films in his success as a photo-playwright, according to reports from that city. Mr. Courliss has sold a number of scenarios and stated recently that he has disposed of two others, one to the Solax Film Company and the other to the Sid Olcott organization. Springfield exhibitors intend to make a special effort to secure the productions for exhibition as soon as they are released, in order to take advantage of the interest in home talent.

Albert Pretzinger, of Dayton, Ohio, has charge of the project to make 10,000 feet of motion pictures of various Ohio cities for exhibition at the Ohio building at the Panama-Pacific exposition next year, and is receiving bids from various film companies for handling the work. All of the principal cities, points of interest and industries in the State will be represented, as far as possible, and it is expected that the amount of film indicated will be crowded with interest. Mr. Pretzinger is the architect in charge of the construction of the Ohio building at the exposition, and accepted the duty of arranging for the picture as an incident to that work.

The Interstate Theaters Company, recently incorporated at Canton, O., with a capital stock of $25,000, plans to construct a handsome and up-to-date motion picture theater in that city. Those interested, according to the articles of incorporation, are Robert Hall, Raymond Haggard, Walter Geltz, William H. Whitmer and Harry J. Reeder.

May's Opera house, in Piqua, O., was the scene of a panic last week during the presentation of a moving picture program which might

have been serious. A reel caught fire while being run, and the operator, in attempting to carry it into the street fell, and the audience caught sight of the flames, with the natural consequence that a rush for the exits ensued. Many women and children fell, and several of them were trampled, but men in the audience managed to stem the rush and to quiet the audience down without serious consequences to anybody.

The management of the Clifford theater, in Urbana, O., is extremely proud of the new Wurlitzer orchestrion and organ recently installed, the instrument being the one which was installed in the exhibition hall in Dayton for demonstration purposes during the recent convention of the national exhibitors' organization. The orchestrion combines the effects of twenty-five different instruments, besides having various accessories, especially designed for use in connection with motion picture exhibitions, to imitate the sound of horses, trains, automobiles, telegraph keys and the like. The Rudolph Wurlitzer Company's expert player and demonstrator came up to Urbana to supervise the installation of the machine, and remained to show its possibilities to the evening audience at the Clifford, which was delighted with the program offered.

The management of the Majestic and Princess theaters in Springfield, O., bearing in mind the adage to the effect that "it's an ill wind that blows nobody good," used a recent fire which occurred at the Bijou theater, at Xenia, O., as an advertisement. The newspaper story of the fire, in which Operator John Routzahn, of the Bijou, showed fine nerve and received painful burns, was reprinted in the advertisement of the Springfield houses, with the following comment: "'Safety First' is one of the secrets of the wonderful success of the Majestic and the Princess. In order to assure you that nothing like what the above clipping tells could possibly happen at either the Majestic or the Princess, the management extends to you a cordial invitation to visit the booths of either theater. Just one visit will convince you that there is no safer operating booth in the United States. At least that is what those who have had the pleasure of seeing them have said. What will you say?"

Portsmouth, O., is by no means inclined to fall behind in the up-to-date idea of seeing itself in motion, and the management of the Lyric recently profited by the universal curiosity on this point by offering pictures showing school children in motion, as well as various recent events of local interest in the river city. "The Fatal Wedding" was another recent success at the Lyric, and the Vitagraph two-reel feature, "The Right of Way," also made a hit. Manager Mack is exerting himself to secure good features, and is succeeding admirably.

CASEY.

OHIO.

FRANK L. SMITH, known to almost every exhibitor in this section of the country and particularly well known in Cleveland, has taken charge of the General Film Company's branch in Cleveland as manager, suceeding A. W. Goff. Mr. Smith is a pioneer in motion pictures, for he started in business when films were considered a mere fad. But he felt, as did others who have since been vindicated, that motion pictures had a future far beyond the dreams of even the most hopeful. He was manager from time to time of a number of theaters in Cleveland, among them the Glenside, in Woodland avenue; the Fulton, in Lorain avenue, and the Columbia, in St. Clair avenue. He was traveling representative of the General Film Company for some time. Mr. Goff, it is understood, will remain in the moving picture business either in Chicago or in some city further west.

P. T. Kearns, head of the state building department, was in Akron last week to meet Gus Sun, of Springfield; Jules Hurtig, of New York, and W. C. Norris, of Akron, promoters of the new Hippodrome theater to be built in Akron. The three negotiated the adjustment of differences between the building department and the owners of the new building. J. B. Callahan, deputy state inspector of workshops, refused to O. K. the plans for the theater because he claimed the exits were not properly placed.

While a barn blazed next door 1,000 persons made their way without confusion from the Temple theater in East 55th street, Cleveland. When he learned of the fire, Henry Caplan, manager of the theater, appeared on the stage and asked the audience to leave quietly, but did not tell them the reason. The blaze did no damage to the theater.

Motion pictures of the business section of Dayton will be taken soon by the Industrial Educational Film Company of Los Angeles, according to a letter received by Mayor Shroyer. The company asks that it be sent suggestions on points of interest.

The Roof Garden theater, on North Prospect street, Marion, has opened under the management of J. K. Schwinger. The house was closed for some time because the building did not comply with the requirements of the building department.

Work is in progress at the Alvin theater, Mansfield, enlarging the stage and making a number of other general improvements.

The Cleveland Leader, in connection with the Pathe Daily News, is filming all Ohio events of interest and distributing to theaters in this territory.

Hundreds of Akron citizens are taking advantage of big photodrama "Creation" which is on a two-weeks run at the Grand Opera House.

The new Hippodrome theater, replacing the old one, at Gay and High streets, Columbus, will be completed by October 25, according to announcement of John W. Awain, president of the Pastime Amusement Company. The new theater, costing $15,000, will occupy the entire four floors of the building. The seating capacity will be double that of the old theater. The house will show feature films.

George H. Dieringer, engineer, Wheeling, has plans for a two-story brick, fireproof theater building for J. Trumbull to be built at Bellaire, at a cost of $25,000.

Paul Stuffer will build a one-story brick and hollow tile theater at Columbus at a cost of $10,000. Plans are being drawn by E. J. Stewart, architect.

Attorney General T. S. Hogan of Ohio, in filing his account of campaign expenses in the race for the Democratic nomination for United States Senator, made note of $10 for moving picture advertising. As yet Mr. Hogan is the only candidate who has reported the use of the movies for campaign purposes.

The Mansfield Shield entertained its carriers at the Royal theater recently and the management of the theater put on an extra program.

Two hundred children of the public recreation department were guests at the Colonial theater, Dayton, viewing pictures taken of the municipal swimming pool at Mound and Seventeenth streets.

The Screenless Photo-Litho Process Co. has been organized and is at work in the Marion building, Cleveland, printing portrait lithographs by a secret process. M. A. Walters, William Kohl and L. V. Round are interested in the concern.

RARIDAN.

KENTUCKY.

IN KENTUCKY the rural exhibitors are having a good inning just now. The country show houses have to depend largely on the summer months for business, but the city houses are finding things comparatively quiet. The weather in Louisville has been extremely hot for the past week and rather small audiences have attended the evening performances.

Fred Sheldon, manager of Warner's Louisville office, and Charles Pressy, who has been handling various park concessions for a number of years, have formed the S. & P. Film & Supply House, of Louisville, which has leased a large building on Green street, between Fourth and Fifth streets. Thirty-five hundred films are to be purchased, both old and new and of every style from comedy to feature. Besides the film department, a complete machine shop will be installed to take care of repairs on any make of machine, and all repair parts from screws to castings will be carried in stock for Simplex, Edison and Powers machines. No gas machines or repair parts will be carried. A renovating equipment will also be installed. The total investment of the new concern will amount to about $25,000. Manager Fred Sheldon of the new concern said that it was his intention to purchase two Ford machines for his traveling men to use in getting to the tank towns throughout the district which he will work. Handling this class of trade by rail means long waits for trains and long drives to the towns off the railroads. He figures that his men will be able to cover from three to five more towns a day by using the automobile.

R. S. Shrader, who was formerly manager of the Central Film Service Company's Louisville office, was in Louisville during the past week for the World's Film Corporation, of Indianapolis, of which he recently became general manager. He had a very good trip and made bookings with a number of local houses.

It is reported on good authority that the Mutual Film Company, of Indianapolis, Ind., is making preparations to open an office in Louisville, to handle its Kentucky and Tennessee bookings. A representative was in Louisville last week looking over several locations for the new exchange.

Manager A. C. Farrell, of the Central Film Service Company's Louisville office, is making preparations to move the exchange from over the Novelty theater to other quarters. Manager Levenson, of the Novelty theater and the new Novelty Film Company, has released the Central exchange from its lease on the present quarters. The fact that Mr. Levenson is to open his own film exchange on the second floor would have been a bad feature and both concerns were glad to cancel the lease. New quarters for the Central have not been decided upon so far.

Peter Knopf, of Crescent Hill, who has been promoting a new motion picture show to be erected at Frankfort and Pope streets, said that nothing definite had been settled upon so far, but that he thinks an incorporation will be effected within the next two weeks.

The Grand theater of Flemingsburg has closed its doors after having dropped about $2,000 into the discard. The Princess, owned by Edward Breeze, is the only remaining picture house in the city. It is said that the field is not large enough to support more than one house.

E. R. Sapp, representing a motion picture firm of Chicago, was recently in Denville, Ky., looking over arrangements for taking motion pictures of the principal scenes of interest in Danville and the big junction of the Queen & Crescent Railroad. The pictures will be taken for the railroad, which will show them at various points along their routes. Several colleges are located at Danville and special attention will be given to old Center College, now Central University, one of the leading colleges of the South for years.

Manager Spoehr, of the Nickelodeon theater, of Henderson, managed to find a Pathe Weekly cameraman in the neighborhood of Henderson about the time of the big cyclone, and motion pictures were made of the damages done by the big wind in Henderson. The films have been completed and will be shown at the Nickelodeon shortly.

The Crescent Amusement Company, of Nashville, Tenn., has completed and opened its new Princess theater in Bowling Green. This theater cost about $30,000 to build and has eight hundred seats on the first floor and two hundred on the second floor. Two Powers 6a machines were installed in the new building. A musical instrument known as a "photo player" was installed in the house at a cost of $8,000. Eight ceiling and eight side ventilators along with fourteen twelve-inch oscilliating fans manage to keep the house fairly cool. The operating booth is made of concrete and is equipped with automatic shutters. The curtain is 16 x 20 feet. The day before the house opened to the public one of the afternoon papers ran cuts of Tony Sudekum, president of the company; W. J. Williams, its secretary, and J. P. Masters, manager of the local house. Practically half of the front page was given over to the picture house, and the whole of page five in the Times-Journal was used, half of which was an advertisement of the theater. The house opened with "Mr. Barnes of New York," a six-reel Vitagraph production, featuring Maurice Costello.

J. L. Miller, who is conducting a traveling motion picture exhibit, recently showed for three nights at the schoolhouse grounds at Stithton. From Stithton he went to Steele's Cross Roads and from there to Cedar Creek. This is his third trip to this section of Kentucky, and he draws good crowds. At Stithton he showed in a tent which he carries with him, but quite often he shows in the stores or other buildings.

W. V. Shaw and Owen Ingels, recently opened a new motion picture show at Carlisle. Miss Agnes Wadell is acting as pianist. There are two shows every Tuesday, Thursday and Friday nights, three reels each. The shows start at 7.45 and 8.45.

P. Pie Williams, of Harrodsburg, recently opened the old Melba theater in the city, and is running licensed pictures. Four big reels are being shown for the popular price of five and ten cents. The balcony is reserved for colored people.

Bradley Brothers, who operate motion picture houses in several small towns, have secured a lease on the Crain building, at Warsaw, and will open a motion picture house shortly.

W. H. Viets, of La Center, recently purchased an old school building, which he is having moved onto a lot at Third street. He expects to remodel the interior of the old building and open a motion picture house shortly.

Hurley Brothers, who are operating a chain of motion picture houses, have sold the Savoy theater, of Princeton, to the Eldreds, owners of the building. The old operator, Gerald Letzinger, of Princeton, will remain in charge of the machines. Oliver Hurley, who was in charge of the theater, has taken up the management of the house at Carmi, Ill.

The Lyric theater, of Winchester, has been sold to Spahr Swift and Vic Bloomfield & Sons, proprietors of the Pastime and Colonial theaters. The deal was brought about, according to one of the owners, when it was found that three theaters were too many for a town of the size of Winchester. All three houses were showing high class productions and the Lyric, which was losing money, decided to sell out to its competitors. No figures were given out in the deal. The purchasers secure the elimination of the competition and the owners of the Lyric will retain their equipment. Phillips & Moss, who still have a lease on the building, have announced that it will be converted into a storeroom.

H. B. Schwab, who for a number of months has been operating a machine at the Lyric theter, of Olive Hill, has given up his position and moved to Winchester. He is succeeded by R. E. Hitchins.

G. D. CRAIN, JR.

LOUISVILLE.

THE weather in Louisville has remained cool and comfortable for the past ten days or two weeks, and the motion picture houses have done considerably better. Some of the houses are closed for repairs and others are severely handicapped by carrying on large improvements and remodeling work, but all in all the business is very satisfactory for the season of the year.

D. Leveson, manager of the Novelty theater, and the Novelty Film Company, is on a two weeks' vacation trip to Elkmont, Tenn., where he reports that he is having the time of his life. In a recent letter he said that he had been out picking blackberries which were one and a half to two inches in length.

The new serial production of the Universal program, known as "The Trey o' Hearts," starts at the Novelty theater this week. The serial story will not be run by the local newspapers, as a mix-up occurred over "Lucile Love," and the papers declared that they didn't get the proper support in advertising that they should have received. It is rather doubtful, however, whether this fact will hurt attendance to any extent.

The Central Feature Film Company has made arrangements to move its offices to 407 Walker building. The new quarters are slightly out of the beaten path of the film exchanges, but are centrally located. The room is a very large one and should prove satisfactory.

Ralph Studevyn, who for a long time has visited Louisville in the interests of the Central Feature Film Company's Indianapolis office, has resigned his position with that company to go with the Warner Feature Film Company.

Fred Sheldon, local manager of the Warner Feature Film Company, has severed his connection with the company and is now busy in getting the new S. & P. Film Supply House started. He was in Chicago during the past week and purchased a large stock of films and supplies for the new exchange.

L. J. Dittmar, manager of the Majestic Theater Company of Louisville, left this week for a month's trip to Atlantic City. While in the East he expects to visit a number of the leading playhouses in view of getting new ideas to work out locally.

Joe Herbert, formerly manager of the Warner Feature Film Company's Louisville office, has returned to Louisville and is again in charge of the office, which has been operated by Fred Sheldon for a number of months.

Judge W. Allen Kinney, manager of the Casino, Orpheum and Star theaters in Louisville, and the Princess, of Henderson, has returned from a month's vacation trip, spent at Atlantic City.

Ernest Carpenter, head operator at the Novelty theater, and partner in the firm of Carpenter & Johnston, has returned from a trip to Danville, Ky., where he took some commercial motion pictures for the Queen & Crescent Railroad.

The Clifton theater of Louisville, of which Robert Lucas, a prominent local attorney is president, is making arrangements for increasing the seating capacity of the theater to 1,000, which will give it the largest capacity of any suburban theater in the city.

S. B. Kramer, of the Indianapolis office of the Warner Feature Film Company, spent a week in Louisville recently, outlining a new campaign for the concern in Kentucky. The local office is being remodeled.

Julian Speer, of the Fort Wayne Electric Company, was in Louisville this week, calling on the motion picture men. Several of them are now using compensares, but there is considerable business yet to be obtained.

Audiences at the Majestic theater, of Louisville, were much pleased with the reviving "Garden of Roses," which was shown at the theater on Sunday evening, August 2. This was one of the early Mary Pickford pictures, in which Owen Moore played the leading part, and was made by the Biograph Company. Few of the audience had ever seen the picture and such as had seen it had forgotten it. This was a one-reel production and took very well.

The local office of the Kinemacolor Company of Kentucky, which was discontinued about ninety days ago, has been closed up and the furniture sold. The furniture, which was very massive and handsome, was sold to the S. & P. Film Supply House, and will be installed in the new exchange at 418 West Green street.

A motion picture house at Fern Grove, Ind., which is about fifteen miles up the river, and has to be reached by excursion boat, is doing a remarkably nice business this season. Sunday, August 2, the shows were free, as were also the open-air concerts, and five boats were used in conducting the large crowds to the grove, which draws well from all three of the falls cities.

J. E. King is pushing work on a new theater which he is having erected on Winchester avenue, in Ashland, Ky. The theater will be ready to open some time early in the fall. The lobby and flooring will be of white tiling, as will also the wainscoting. The house will have a seating capacity of 700 and the stage will be built large enough to accommodate legitimate shows.

IN THE NORTHWEST.

MANAGER BIERMAN of the Family theater on Third Street in Red Wing, Minn., and his son, Claude, have begun a two months' vacation while the picture house is closed for remodeling. It will be opened again about the middle of September.

James McConahey and Clyde Hicks of Spokane, Wash., were awarded a contract by the Washington Water Power Company to take a number of moving pictures of the company's properties at Spokane, Long Lake, Couer d'Aelene and Kellogg, Idaho.

M. R. Jenison has opened a moving picture show at White, S. D.

Mrs. Nathaniel Seaver Keay of Clifton Heights, Pa., first vice-president-general of the Daughters of the American Revolution was recently in Minneapolis, Minn., and declared that for the purpose of inspiring patriotism among public school children the moving picture was the only successful method of teaching American history. The present plan of teaching only from books she declared lacked color and interest.

Manager Colvin of the Grand Theater at Bismarck, N. D., has reduced his admission price to five and ten cents.

C. D. Green & Company have commenced the construction of a new theater on Main Street between Second and Third Streets in Anoka, Minn.

H. J. Henton has been granted a license by the city council of St. Paul, Minn., to operate an outdoor moving picture show at the rear of 357 West Seventh street.

The Princess theater at Pueblo, Col., advertised John Barleycorn as a picture which, "Will do you as much good as any sermon Billy Sunday delivered while in Colorado Springs."

Manager Evans of the Columbia theater at St. Helena, Ore., has absorbed the Arcade theater which has been conducted by Mr. and Mrs. J. N. Bendle for the last year. He has closed the Arcade and will make the Columbia the permanent home of moving pictures. The Bendles have gone to Ilwaco, Wash.

The International Harvester Company will send cameramen to its farm at Grand Forks, N. D., to make films of the process of constructing a pit silo, a proceeding of much interest to farmers.

M. H. Todd, formerly manager of the Lyric theater at Cheyenne, Wyo., has purchased the Empress theater at Laramie, Wyo.

The Pastime theater at Mankato, Minn., resumed its daily picture shows. For the rest of the summer the admission has been reduced to five cents, except upon days that big features are given.

Dr. Harry G. Beeman, pastor of First Baptist Church in St. Paul, Minn., has come to the defense of the moving picture which was attacked a week before by Dr. Addison Moore of New York, substitute pastor at the People's Church. "It is not the mission of the church to compete with the theaters and moving picture shows' was Dr. Moore's statement. The moving pictures are not to detract from the church's message, but to add to it," retorted the Baptist minister who has projecting apparatus in his church. "There is a great field for their proper use. It is a move in the direction of meeting the needs of the present time. There was a day when the churches were shocked at the advent of the organ and when a minister was threatened to be deposed because he rode on a bicycle. The Dunkards even recently condemned the automobile as un-Christian."

The publicity department of the Pennsylvania Railroad has had a cameraman at work at Duluth, Minn., and Superior, Wis., filming the ore and grain shipping in the joint harbor.

The Vermilyea Building at Mitchell, S. D., has been leased by G. C. Wright, of Deadwood, and W. M. Firdreoff, of Mitchell, who will equip and operate a moving picture theater to be known as the Grand.

The Bijou Theater at Fargo, N. D., went back to a picture program after a rest of three weeks, when the pictures of the International Bible Students' Association were running. Manager Treat has adopted a licensed service program and will give features the fore part of each week.

L. B. Elliott, of Denver, Colo., has succeeded M. H. Todd as manager of the Lyric Theater at Cheyenne, Wyo.

The Orpheum Theater at Bismarck, N. D., has reduced its prices to five and ten cents.

Olympia, Wash., now has but three moving picture houses, E. A. Zabel, owner of the Acme Theater, absorbing the new Ray Theater. He will close the Acme and dispose of the equipment. H. T. Ray has been operating the Ray at Fifth and Washington streets since last April. The house seats 600. A picture policy will continue at the Ray with occasional performances of vaudeville.

The Commercial Club, of Sauk Center, Minn., has been contemplating assisting Manager De Beau at the formal opening of his new Caughren Theater about September 1.

MIDWEST SPECIAL SERVICE.

IN THE MIDDLE WEST.

THERE was not enough business for all picture shows and a Chautauqua in Brazil, Ind., so the exhibitors got together and fixed up a schedule. One house was open each day during the competition.

A. J. Paul has leased the Royal Theater at Gallion, Ohio, to the International Bible Study Association for two weeks in September, for a showing of "Creation."

P. F. Carver, who purchased the Bijou Theatre at Piqua, Ohio, from Ziegenfelder & Mote, contemplated rechristening it with his favorite name of the "Lyric." After the run of "Creation" was finished the house was closed for improvements. Sarver, now a music dealer, formerly conducted the Lyric at Sidney, Ohio. He will not limit his bookings to pictures, but will also give vaudeville and theatrical attractions.

Irvin K. McFarland, who conducted a moving picture show at Dannebrog, Neb., has filed a voluntary petition in bankruptcy.

H. E. Brown has sold his interest in the Photo-play Theater at Fairport, Ohio, to his partner, Hartley Palmer.

Pictures of Columbus, Ind., and ten other cities of the Hoosier State, were a big attraction at the New Era Theater at Columbus, Ind.

The Kleervue Film Company began its operations at Elyria, Ohio, and will film events in that section of the country.

A. R. Moore has re-opened his moving picture theater at Eustis, Neb.

An important place for moving pictures in education, provided a high standard by the producers was maintained, was predicted in an address by Mrs. Kate Bryant, of Genoa, Ohio, before the Lakeside Federation of Women's Clubs.

M. W. McGhee, of the Zenith Motion Picture Company of Chicago, was at Gary, Ind., negotiating with the Commercial Club for a romance-coated film designed to boost the city.

L. D. Smith has re-opened his moving picture theatre at Pierce, Neb.

Flag Day films, made in Portsmouth, showing all the school children of the city went big at the Lyric Theater in Portsmouth, O.

I. C. Hopewell has purchased the interest of A. C. Adams in the Home Theater at Blair, Neb.

The Grand Theater at Bryan, Ohio, kept its new projection equipment on display in a hardware store window a week before installing it.

Selected moving pictures were decided upon by the management of the Free Fair at Connersville, Ind., as the most elevating and satisfying entertainment. The Amphitheater on the Pike will be used. The picture can be seen from outside and unless visitors want to sit they need not pay.

Clyde Allen has returned from California to Kokomo, Ind., and in co-partnership with Mrs. Roy Russell has purchased the Grand Theater in that city from Thomas Jay. The house, which had been closed for the summer- was reopened with daily matinees and nightly shows. Three reels will be given at each performance.

Nelse Anderson has opened a moving picture show in Nehawka, Neb.

The manager of the New Star Theater, at Princeton, Ind., has made the following announcement: "All shows at the New Star will be only five cents. Big specials and little specials. I have the seating capacity and the safe house, and I am to stay in Princeton and you'll see some of the finest hand-colored specials you ever saw. All new stuff. I am using 30 to 60-day service and the release date is on every poster. You can't be fooled with old reels."

A moving picture show has been opened at Loup City, Neb., by Thomas Daddow.

F. C. Crosby of the Interstate Film producers of Chicago was at Mishawaka, Ind., to negotiate with George L. Senger of the Century Theatre for making some pictures of Mishawaka to be shown at the Senger house.

Although Mayor Brace of Conneaut, Ohio, some time ago refused to allow moving picture theaters to be operated on Sunday the two houses there began giving Sunday shows. Sunday baseball and Chautauquas, at which admission was charged, were permitted and the exhibitors assume that they had equal rights.

Henry Boumie has opened a moving picture show at Plainview, Neb., which will be operated this summer.

The lodge of the Sir Knight Maccabees at Elyria, Ohio, has voted that the fund which formerly was used for lunches at the lodge meetings be diverted to the box offices of the local moving picture houses and that after ritualistic work has been finished, the members adjourn to some photoplay theater each meeting night.

George C. Hunter is now in sole control of the Jewel Theater at Valentine, Neb., having taken over the interest of his partner, A. K. Neeland.

William T Huber of Tiffin, Ohio, is now sole owner of the two moving picture houses in Findlay, Ohio, having secured the interest of his partner, I. E. Wright, in the New Royal and having purchased the Victory Theater.

MIDWEST SPECIAL SERVICE.

THE IVAN FILM PRODUCTIONS, Inc.

Presents the World Wide Famous Emotional Actress

MADAM SARAH ADLER

With a Star Cast in

"SINS OF THE PARENTS"

IN 5 PARTS

A Powerful, Realistic Drama, Based on a Big Theme

Full of Gripping Situations and Dramatic Climaxes

The splendid story of love and sorrow, youthful errors, for which the innocent children are paying the penalty, makes its own moral clear in scenes that are truly thrilling and touch the soul of the spectator.

It is so interesting throughout every foot of its length that we believe it to be the most powerful dramatic play that can be found in any photo drama of modern life.

It will not be very long before you will hear what the critics will say about this wonderful production, and what an enormous box office attraction this feature will become.

Will be released August 25th. Get busy; don't miss the opportunity. State rights now selling. Full line of lithographs, such as 1, 3 and 6 sheets, and pictorial heralds in 2 colors.

IVAN FILM PRODUCTIONS, Inc.

32 UNION SQUARE NEW YORK CITY

Pictures Theaters Projected.

WASHINGTON, D. C.—J. E. Powell is having plans prepared for a five-story theater and office building, to cost $500,000.

CHICAGO, ILL.—Joseph Cormact is having plans prepared for a two-story theater, including stores, offices and apartments, 145 by 135 feet, to cost $50,000.

WICHITA, KAN.—C. C. McCollister, 518 West Central street, is to erect a two-story moving picture theater to cost $5,000.

BALTIMORE, MD.—That this city may have another moving picture theater de luxe is indicated by the recent visit here of L. S. Rogers of New York, who is interested in the financial end of the project. Should the new enterprise materialize it will probably be constructed on an elaborate scale, having a seating capacity of 3,000 persons and embodying many features new to film patrons of this city. Prices, it is reported, would be as much as $1 for the best seats.

MINNEAPOLIS, MINN.—W. M. Duke, 607 Sixth avenue, has awarded the contract to B. Cooper, 1100 Hawthorne avenue, for the erection of a wood and stucco open air theater to cost $3,000.

MINNEAPOLIS, MINN.—Rea Realty Company, Tribune annex, is planning the erection of a two-story theater and store building, 44 by 100 feet.

BROOKLYN, N. Y.—Frederick Ullman, Mutual Life building, is having plans prepared for a theater building, 62 by 125 feet, to cost $40,000.

BROOKLYN, N. Y.—Frederick Wilms, 672 President street, expects shortly to commence the erection of a one-story moving picture theater, 42 by 100 feet, to cost $9,000.

BROOKLYN, N. Y.—Dyker Heights Amusement Company are having plans prepared for a two-story moving picture theater, 45 by 100 feet, to cost $10,000.

NEW YORK, N. Y.—Louis Krellberg, 1 Rutgers street, is planning to expend $15,000 for alterations to his moving picture theater.

DICKSON CITY, PA.—George Keller is having plans prepared for a one-story moving picture theater, 40 by 120 feet, to cost $10,000.

HARRISBURG, PA.—H. B. Shoop, 14th and Walnut streets, is preparing plans for a one-story moving picture theater, to cost $10,000.

MINERSVILLE, PA.—Stiney Mickarweicz is planning to build shortly a two-story amusement pavilion, 50 by 75 feet.

PITTSBURGH, PA.—H. E. Kennedy Co. have completed plans for a dual theater and roof garden to be erected on Sixth avenue for the Harry Davis Enterprise Company.

PHILADELPHIA, PA.—Plans have been filed in the Bureau of Building Inspection for the new Hamilton theater building at the southwest corner of 38th and Chestnut streets, by Solomon Greenberg for the Hamilton Theater Company. The building will be on a lot 60 by 160 feet, and will be constructed of brick, terra cotta and copper. The cost is estimated at $100,000.

PHILADELPHIA, PA.—The J. T. Jackson Company, representing Frank E. DeLong, have leased for twenty years to Alexander R. Boyd, the premises 1529-31 Chestnut street, lot 42 by 168 feet, as a site for a moving picture theater to be built by the owner, who reserves part of the Chestnut street front and space not required for the theater for future rental. Mr. Boyd, who conducts two moving picture theaters at Sixteenth and Market streets and one at Twelfth and Market streets, was represented in the negotiations for the lease by Mastbaum Brothers & Fleisher. The lease carries with it an option to purchase the property within the first five years at a price not disclosed. Plans are being prepared by a firm of local architects. The structure will be one of the finest in the city.

PHILADELPHIA, PA.—The Standard theater at Nos. 1126-1134 South street has been conveyed by George B. McCracken to Joseph W. Cummings for a nominal consideration, subject to a mortgage of $45,000. It is a brick theater building and a four-story brick structure on Kater street in the rear, on a lot 75 by 120 feet, and is assessed at $50,000. The Standard theater was a Baptist church edifice about 25 years ago, when it was purchased by Jacob J. Hitchler, who remodeled it into a theater.

SCRANTON, PA.—L. H. Hewitt has awarded the contract to A. T. Maloney, 330 Ferdinand street, for the erection of a one-story moving picture theater, 24 by 100 feet, to cost $5,000.

WILKES-BARRE, PA.—George Schroder, Witzenkow building, is preparing plans and specifications for a $20,000 moving picture theater.

HENDERSON, S. C.—Henderson Theater Company, Richmond, Va., is having plans prepared for a one-story theater and store building, 81 by 204 feet, to cost $32,000, to be erected in this city.

TACOMA, WASH.—William Virges is planning to erect a nine-story theater building, 90 by 120 feet, to cost about $60,000.

MILWAUKEE, WIS.—Liberty Theater Company, 27th and Vliet streets, is having plans prepared for a one-story addition, 34 by 120 feet, to cost $25,000.

MILWAUKEE, WIS.—O. L. Meister, 183 Third street, is having plans prepared for a two-story moving picture theater, 100 by 150 feet, to cost about $100,000.

BALTIMORE, MD.—Ground has been broken for the construction of the Lincoln theater, which will be erected by the Mutual Amusement Company on the site of the old African Methodist Episcopal Zion Church. The lot has a frontage of 77 feet on Pennsylvania avenue, between Hoffman and Dolphin streets, and a depth of 143 feet. The Lincoln will be devoted to colored vaudeville and motion pictures, catering to colored patronage exclusively, and will be under the supervision of Thomas & Dudley, managers of the Howard, Dudley and Lyceum theaters, Washington, D. C. The Lincoln will be completed about September 15.

BALTIMORE, MD.—Walbrook Amusement Company, North avenue and 9th street, are planning the erection of a two-story theater to cost $35,000.

WORCESTER, MASS.—Samuel Kumin, 311 Main street, is having plans prepared for a two-story moving picture theater and store building, 70 by 64 feet.

DETROIT, MICH.—Eugene H. Hill, 109 North Dearborn street, Chicago, Ill., is having plans prepared for a one-story moving picture theater, 200 by 200 feet, to be erected in this city in the fall. The house will be known as the Alhambra theater.

DETROIT, MICH.—Arthur Callie is having plans and specifications prepared for a modern one-story theater and store building to be erected here in the near future.

TRACY, MINN.—Van Deusen & Stevens, Winona, Minn., are preparing plans and specifications for a one-story moving picture theatetr, 40 by 97 feet, to cost $8,000.

LINCOLN, NEB.—Acme Amusement Company, C. F. Phillips, manager, are planning to erect a two-story moving picture theatetr, 70 by 142 feet, to be known as the Orpheum theater. Cost, $75,000.

OMAHA, NEB.—William F. Stoecker, 701 South 18th street, contemplates building a moving picture theater here in the fall.

EDGEMERE, L. I., N. Y.—Franklin C. Norton, Mott avenue, Rockaway, L. I., is having plans prepared for a one-story airdome and store building, 60 by 150 feet, to cost $2,500.

CORNING, N. Y.—Daniel Pantlone is planning to erect a two-story theater and store building, 63 by 165 feet, to cost $20,000.

BROOKLYN, N. Y.—Mollin & Lesselbaum, 432 Ashford street, are to build a one-story moving picture theater, 100 by 80 feet, to cost about $18,000.

BROOKLYN, N. Y.—Morris Franklin, 132 Nassau street, New York City, will expend $5,200 for alterations to his moving picture theater.

YOUNGSTOWN, O.—Youngstown Hippodrome Company are having plans prepared for the erection of several buildings on West Federal street, to cost about $400,000.

MARION, O.—The moving picture theater owned by Hanley & Van Aspeck, known as the Family theater, will shortly be remodeled. Many new improvements will be installed.

MURRAY CITY, O.—F. O. E. Aerie, Mr. Seidenfeld, chairman of building committee, are having plans and specifications prepared for a two-story moving picture theater and lodge building, 50 by 77 feet, to cost $12,500.

LOGAN, O.—Purvis, Ruble & Co., have awarded the contract to Krieg & Lumis for the erection of a two-story vaudeville and moving picture theater, 39 by 121 feet, to cost $18,000. Several offices will be located on the second floor.

DILLONDALE, O.—Harry Walker is planning to erect a one-story vaudeville and moving picture theater, 50 by 110 feet, to cost $15,000.

LOUISVILLE, KY.—Pythian Mutual Industrial Association (colored), L. V. Washington, secretary, 1112 West Madison street, are having plans prepared for a six-story theatre and lodge office building, 6± by 103 feet, to cost $100,000.

BALTIMORE, Md.—Work on the Club Theatre, now being erected at the northeast corner of German and Light streets, which has been temporarily interrupted, is expected to be resumed in the near future. The lot is a portion of the old Carrollton Hotel site.

DETROIT, MICH.—Miss Maybelle Wills has awarded the contract for the erection of one-story moving picture theatre, 43 by 100 feet.

OMAHA, NEB.—W. R. McFarland, City National Bank building, is having plans prepared for a one-story moving picture theatre and store building, 78 by 86 feet, to cost $20,000.

KEARNEY, NEB.—F. J. Keene is erecting a commodious moving picture and vaudeville theatre, 48 by 130 feet, with seating capacity for about 700. The stage is 24 by 20 feet. Mr. Keene has not decided upon a name for the home as yet, but it will most likely be called the Casino or Savoy. The building will be completed early in September and has been leased by Swan & Schwarz.

BROOKLYN, N. Y.—M. Munden, 926 Broadway, is planning the erection of a two-story theatre and office building, 80 by 100 feet, to cost $75,000.

SYRACUSE, N. Y.—A. Paul Keith and E. F. Albee, New York City, are having plans and specifications prepared for a twelve-story vaudeville theater and commercial building, 16 by 115 feet. The buildings on the site are to be razed and construction of new building to be commenced in the fall.

BEREA, O.—J. A. Martin, 256 Beech street, has awarded the contract to George Quinn, Oberlin, O., for the erection of a two-story moving picture theater, store and apartment building, 33 by 118 feet, to cost $17,000.

YOUNGSTOWN, O.—Lee Realty Company will erect a one-story fireproof theater and store building, 15 by 165. It will be constructed of terra cotta and brick.

PHILADELPHIA, PA.—Alterations and additions will be made to the moving picture and vaudeville theater at 5100 Germantown avenue, owned by William Freihofer.

PHILADELPHIA, PA.—LeRoy B. Rothschild is preparing plans for a moving picture theater to be erected on Girard avenue, 36 by 52 feet. The building will be constructed of brick and terra cotta and have seating capacity for about 500.

PITTSBURGH, PA.—R. G. Vandevort, Martin building, is preparing plans for a stock company who expect to erect a moving picture theater, to cost $40,000.

WILKES-BARRE, PA.—Joseph P. Barrows is preparing plans for a two-story brick, steel and concrete theater and store building, 46 by 72 feet, for Harry Jasper, Jr.

SIOUX FALLS, S. D.—Work on the new Colonial Theater is being rapidly completed. The house will have a seating capacity for about 900 persons and cost approximately $35,000. A cooling and ventilating system will be installed. Two Powers machines will be used for the projection of high-grade photoplays.

HILBERT, WIS.—Frank E. Pieper and Edward Thiessed have opened a motion picture theater here. The house, which has been named the Mutual, has a seating capacity of 400, and a stage 40 by 12 feet. The proprietors will also run vaudeville in connection with a high-grade program of films.

MILWAUKEE, WIS.—William O'Connor and William Koch, 420 Caswell building, are having plans prepared for a commodious theater and hotel building, to cost $400,000. The plans call for ten stores on the ground floor.

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"THE ESCAPE"

"A Powerful Argument for the Eugenists"
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Adapted from Paul Armstrong's Great Play

Produced in Seven Reels by D. W. GRIFFITH The World's Greatest Moving Picture Director

With an All-Star Cast, Featuring Mae Marsh, Donald Crisp, F. A. Turner, Blanche Sweet, Robert Harron, Owen Moore. With a Prologue showing the Origin of Life. The Imperial Theatre paid the highest price for THE ESCAPE ever paid for the rental of a picture.

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611 MARSH STRONG BUILDING LOS ANGELES

Calendar of Licensed Releases

Current Releases

MONDAY, AUGUST 10, 1914.

BIOGRAPH—The Condemning Hand (Drama)
EDISON—All for a Tooth (Comedy)
ESSANAY—Topsy-Turvy Sweedie (Comedy)
KALEM—The Rajah's Vow (Special—Two parts—Drama).
PATHE—From Grenoble to Aix Les Bains (Travel)
—Typical Russian Dances (Dancing)
—A Rousing Reception (Comedy)
SELIG—Willie (Special—Two parts—Comedy)
—Hearst-Selig News Pictorial, No. 47 (News)
VITAGRAPH—Through Life's Window (Drama)

TUESDAY, AUGUST 11, 1914.

CELIO—The Forbidden Trail (Special—Two parts—Drama)
EDISON—A Tale of Old Tucson (Drama)
ESSANAY—Stopping the Limited (Comedy-Drama)
KALEM—Old Man Higgenbothan's Daughter (Drama)
LUBIN—He Wanted Work (Comedy)
—The Cook Next Door (Comedy)
MELIES—The Burglar Alarm (Comedy)
PATHE—The Art of the Furrier (Vocational)
—Iron and Steel Industry (Bombay—Industrial)
SELIG—The Jungle Samaritan (Drama)
VITAGRAPH—David Garrick (Special—Two parts—Comedy-Drama)

WEDNESDAY, AUGUST 12, 1914.

EDISON—Andy Learns to Swim (Ninth of the "Andy" Series—Comedy)
ESSANAY—The Fable of "The Manoeuvres of Joel and Father's Second Time on Earth" (Comedy)
KALEM—At the End of the Rope (Special—Two parts—Drama)
LUBIN—The Downward Path (Special—Two parts—Drama)
MELIES—Sinews of the Dead (Drama)
PATHE—Pathe's Weekly No. 49, 1914 (News)
SELIG—The Family Record (Drama)
VITAGRAPH—The New Stenographer (Comedy)

THURSDAY, AUGUST 13, 1914.

BIOGRAPH—The Mix-up at Murphy's (Comedy)
—Curing Mr. Goodheart (Comedy)
ESSANAY—Slippery Slim and His Tombstone (Comedy)
LUBIN—The Heart Rebellious (Special—Two parts—Drama)
MELIES—The Biltmore Diamond (Spec.—Two parts—Dr.).
—A King by Force (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 48 (News)
VITAGRAPH—The Horse-Thief (Drama)

FRIDAY, AUGUST 14, 1914.

EDISON—The One Who Loved Him Best (Special—Two parts—Drama)
ESSANAY—A Gentleman of Leisure (Special—Two parts—Drama)
KALEM—A Substitute for Pants (Comedy)
LUBIN—Latin Blood (Drama)
SELIG—Meller Drammer (Comedy)
—The Day of the Dog (Comedy)
VITAGRAPH—Polishing Up (Comedy)

SATURDAY, AUGUST 15, 1914.

BIOGRAPH—The District Attorney's Burglar (Drama)
EDISON—While the Tide was Rising (Drama)
ESSANAY—Broncho Billy Wins Out (Drama)
KALEM—Near Death's Door (Drama)
LUBIN—They Bought a Boat (Comedy)
—The Puncture-Proof Sock Man (Comedy)
MELIES—Voice of the Bells (Special—Two parts—Drama).
SELIG—Nan's Victory (Comedy-Drama)
VITAGRAPH—The Wheat and the Tares (Special—Two parts—Drama)

Advance Releases

MONDAY, AUGUST 17, 1914.

BIOGRAPH—Tim, the Terror (Comedy)
—The Game of Freeze-Out (Comedy)
EDISON—The Adventure of the Pickpocket (Eighth of the "Octavius" Amateur Detective Series) (Comedy)
ESSANAY—Sweedie and the Double Exposure (Comedy)
KALEM—The Old Army Coat (Special—Two parts—Drama)
PATHE—Dakar, the Principal Port of Senegal, French West Africa (Travel)
—Military Trained Dogs, Belgium (Military)
SELIG—The Speck on the Wall (Special—Two parts—Drama)
—Hearst-Selig News Pictorial, No. 49 (News)
VITAGRAPH—Private Dennis Hogan (Military Drama)

TUESDAY, AUGUST 18, 1914.

EDISON—By the Aid of a Film (Tenth of "The Man Who Disappeared" Series (Drama)
ESSANAY—The Black Signal (Drama)
GEORGE KLEINE—When the Beacon Failed (Cines—Special—Two parts—Drama)
KALEM—The Storm at Sea (Drama)
LUBIN—Back to the Farm (Comedy)
MELIES—A Slight Mistake (Comedy)
PATHE—Cairo, the Capital of Egypt (Travel)
—Uriage, and Vicinity (Scenic)
SELIG—If at First You Don't Succeed (Comedy-Drama)
VITAGRAPH—An Innocent Delilah (Special—Two parts—Drama)

WEDNESDAY, AUGUST 19, 1914.

BIOGRAPH—The Smuggler's Wife (Drama)
EDISON—The Old Fire Horse (Comedy)
ESSANAY—The Fable of "The Two Mandolin Players and the Willing Performer" (Western Comedy)
KALEM—The Bond Eternal (Special—Two parts—Drama).
LUBIN—The Dreamer (Special—Two parts—Drama)
MELIES—The False Rubies (Drama)
PATHE—Pathe's Weekly, No. 50, 1914 (News)
SELIG—When a Woman's 40 (Special—Two parts—Drama)
VITAGRAPH—Taken by Storm (Comedy-Drama)

THURSDAY, AUGUST 20, 1914.

ESSANAY—Slippery Slim and the Claim Agent (Comedy)
LUBIN—His Brother's Blood (Special—Two parts—Drama)
MELIES—A Surprising Encounter (Comedy)
—The Bull Trainer's Revenge (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 50 (News)
VITAGRAPH—The Woes of a Waitress (Drama)

FRIDAY, AUGUST 21, 1914.

EDISON—The Gilded Kidd (Special—Two parts—Comedy)
ESSANAY—The Masked Wrestler (Special—Two parts—Drama)
KALEM—Sherlock Bonehead (Comedy)
LUBIN—The Love of Oro San (Drama)
SELIG—The Reveler (Comedy)
VITAGRAPH—The Honeymooners (Comedy)

SATURDAY, AUGUST 22, 1914.

BIOGRAPH—The Gypsy Talisman (Drama)
EDISON—In Lieu of Damages (Drama)
ESSANAY—Broncho Billy's Wild Ride (Drama)
KALEM—Kidnapped by Indians (Drama)
LUBIN—Sometimes It Works (Comedy)
—Making Auntie Welcome (Comedy)
MELIES—The Telltale Photograph (Special—Two parts—Drama)
SELIG—What Became of Jane? (Drama)
VITAGRAPH—Lily of the Valley (Special—Two parts—Drama)

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Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, AUGUST 9, 1914.

KOMIC—Ethel's Teacher (Comedy)
MAJESTIC—The Tavern of Tragedy (Two parts—Drama)
THANHOUSER—The Telltale Star (Comedy)

MONDAY, AUGUST 10, 1914.

AMERICAN—The Trap (Two parts—Drama)
KEYSTONE—(Title not given.)
RELIANCE—Our Mutual Girl, No. 30 (News)

TUESDAY, AUGUST 11, 1914.

BEAUTY—Suzanna's New Suit (Comedy)
MAJESTIC—The Saving Flame (Drama)
THANHOUSER—Stronger than Death (Two parts—Drama)

WEDNESDAY, AUGUST 12, 1914.

AMERICAN—The Butterfly (Drama)
BRONCHO—Shorty and the Fortune Teller (Two parts—Comedy—Drama)
RELIANCE—So Shines a Good Deed (Drama)

THURSDAY, AUGUST 13, 1914.

DOMINO—A Romance of the Sawdust Ring (Two parts—Drama)
KEYSTONE—(Title not given.)
MUTUAL WEEKLY—Number 85 (News)

FRIDAY, AUGUST 14, 1914.

KAY-BEE—The Stigma (Two parts—Drama)
PRINCESS—A Rural Romance (Comedy)
THANHOUSER—In Peril's Path (Drama)

SATURDAY, AUGUST 15, 1914.

KEYSTONE—(Title not given.)
RELIANCE—The Wagon of Death (Two parts—Drama)
ROYAL—Cupid Dances a Tango (Comedy)

SUNDAY, AUGUST 16, 1914.

KOMIC—Bill Saves the Day (No. 4 of the "Bill" Series—Comedy)
MAJESTIC—Her Mother's Necklace (Two parts—Drama)
THANHOUSER—Arty the Artist (Comedy)

MONDAY, AUGUST 17, 1914.

AMERICAN—False Gods (Two parts—Drama)
KEYSTONE—(Not yet announced.)
RELIANCE—Our Mutual Girl, No. 31 (News)

TUESDAY, AUGUST 18, 1914.

BEAUTY—The Silence of John Gordon (Drama)
MAJESTIC—The Inner Conscience (Drama)
THANHOUSER—McCarn Plays Fate (Two parts—Drama)

WEDNESDAY, AUGUST 19, 1914.

AMERICAN—Their Worldly Goods (Drama)
BRONCHO—The Robbery at Pine River (Two parts—Drama)
RELIANCE—Izzy Gets the Wrong Bottle (Comedy)

THURSDAY, AUGUST 20, 1914.

DOMINO—The Defaulter (Two parts—Drama)
KEYSTONE—(Not yet announced.)
MUTUAL WEEKLY—Number 86 (News)

FRIDAY, AUGUST 21, 1914.

KAY-BEE—The Winning of Denise (Two parts—Drama)
MAJESTIC—A Lesson in Mechanics (Drama)
PRINCESS—The Bell of the School (Comedy-Drama)

SATURDAY, AUGUST 22, 1914.

KEYSTONE—(Not yet announced)
RELIANCE—For the Last Edition (Two parts—Drama)
ROYAL—His Long Lost Friend (Comedy)

Universal Film Mfg. Co.

SUNDAY, AUGUST 9, 1914.

ECLAIR—Moonlight (Drama)
FRONTIER—A Frontier Romance (Western—Drama)
REX—A Midnight Visitor (Drama)

MONDAY, AUGUST 10, 1914.

IMP—In All Things Moderation (Two parts—Drama)
STERLING—A Strong Affair (Comedy)
VICTOR—Simple Faith (Drama)

TUESDAY, AUGUST 11, 1914.

CRYSTAL—Some Crooks (Comedy)
—Willie's Disguise (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 2 (White Water—Two parts—Drama)
UNIVERSAL IKE—Universal Ike, Jr., In the Dangers of a Great City (Comedy)

WEDNESDAY, AUGUST 12, 1914.

ECLAIR—The Price Paid (Two parts—Political Drama)
JOKER—Her Twin Brother (Comedy)
NESTOR—38-Calibre Friendship (Western—Drama)
ANIMATED WEEKLY—Number 127 (News)

THURSDAY, AUGUST 13, 1914.

IMP—Universal Boy (Series No. 3—Comedy-Travelogue)
REX—Through the Flames (Two parts—Drama)
STERLING—At Three O'Clock (Comedy)

FRIDAY, AUGUST 14, 1914.

NESTOR—On Rugged Shores (Drama)
POWERS—The Barnstormers (Comedy)
VICTOR—Honor of the Humble (Two parts—Drama)

SATURDAY, AUGUST 15, 1914.

"101" BISON—The Oubliette (Three parts—Drama)
JOKER—What Happened to Schultz (Comedy)

SUNDAY, AUGUST 16, 1914.

ECLAIR—A Pearl of Great Price (Society-Drama)
FRONTIER—Memories of Years Ago (Drama)
REX—The Hedge Between (Drama)

MONDAY, AUGUST 17, 1914.

IMP—Love's Refrain (Drama)
STERLING—Lost in the Studio (Juvenile-Comedy)
VICTOR—Weights and Measures (Two parts—Political-Drama)

TUESDAY, AUGUST 18, 1914.

CRYSTAL—Vivian's Best Fellow (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 3 (The Sea Venture) (Two parts—Drama)
UNIVERSAL IKE—Universal Ike, Jr., on His Honeymoon (Comedy)

WEDNESDAY, AUGUST 19, 1914.

ECLAIR—Bransford in Arcadia (Three parts—Western-Drama)
JOKER—Pass Key, No. 2 (Comedy)
NESTOR—The Creeping Flame (Western-Drama)
—Strange Friends (Educational)
ANIMATED WEEKLY—Number 128 (News)

THURSDAY, AUGUST 20, 1914.

IMP—On the High Seas (Two parts—Drama)
REX—A Bowl of Roses (Drama)
STERLING—His Wife's Flirtation (Comedy)

FRIDAY, AUGUST 21, 1914.

NESTOR—A Lucky Deception (Two parts—Comedy)
POWER'S—The Divorcee (Drama)
VICTOR—The Slavey's Romance (Drama)

SATURDAY, AUGUST 22, 1914.

"101" BISON—The Lure of the Geisha (Two parts—Drama)
JOKER—The Diamond Nippers (Comedy)

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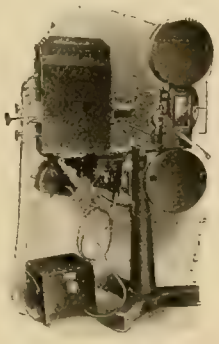

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MELIES.

"BURGLAR ALARM" (August 11).—Robberies in the neighborhood arouse the women to some kind of action and an automatic burglar alarm is installed in the various houses. Several nights later a burglar is captured and the treatment he receives at the hands of these women recalls to his mind the Spanish Inquisition. He is then arrested and sentenced to 60 days hard labor.

"SINEWS OF THE DEAD" (August 12).—A manufacturer has his hand injured. In order to resume his work, the doctor grafts new flesh and muscle upon it. He learns afterward that the flesh had been taken from the arm of a murderer who died on the scaffold for strangling a woman. This thought preys upon his mind and he goes insane. He spends the rest of his life in an asylum.

"A KING BY FORCE" (August 13).—Omar Fatima is forcibly made king of a Bulkin State. His wages are low and his harem is in such a state that he gives it away. Then a palace revolution occurs and after a noble fight he jumps into the sea and with his wife swims home.

"THE BILTMORE DIAMOND" (Two Parts—August 13).—A prominent woman has a very valuable diamond for which she accepts an offer from a jeweler. Two scoundrels plot to rob her of the diamond before she can part with it. They waylay her and carry her off to a house where they demand from her the diamond. With a smile she shows them the receipt for a registered package as she had deemed it safer to send it by this means. Later she takes them off their guard and escapes. An exciting antomobile chase now takes place, ending with the car in which the would-be diamond robbers are seated being hurled over the cliff to destruction.

"VOICE OF THE BELLS" (Two Parts—August 14).—Peter and Hans love Marie. Peter is favored and the date for the wedding is set. Hans is the bell-ringer for the church and angry at being rejected refuses to ring the bell at the ceremony. Years later when the daughter of Peter and Marie dies, Hans again refuses to toll the bell, but Peter makes him understand that the Voice of the Bells shall speak, and they do.

SELIG.

"THE SPECK ON THE WALL" (Two Parts—August 17).—Pauline St. John, young yet worldly, beautiful and unscrupulous, scorns the elderly husband whom she has married for his money. St. John loves his beautiful young wife passionately. He realizes her dislike for him, and his heart is torn with emotions. He is always gentle and kind and exhibits his affection in every possible way. But she accepts his caresses coldly, and only awaits his departure from the house to telephone Howland, the man in whose care she has really entrusted her heart. An appointment is made over the telephone for a meeting in the park.

John Gaunt, the great detective, is a close friend of St. John. He takes a stroll through the park and happens upon Pauline St. John, seated on a bench, awaiting the arrival of Howland. Thinking that there is something unusual in her presence there, Gaunt secretes himself, and she is not aware of his proximity. Howland arrives in his automobile and after a tender greeting they enter the car and ride away. The detective is astounded to discover that his friend's wife is intimate with another man. He is filled with rage at the treachery of the false woman. Later in the day, St. John calls upon his friend, Gaunt, and invites him to attend a house party that evening at his home. The detective is prompted to inform his friend of the falseness of his wife, but thinking that it is best to permit developments to take their course, he defers giving the information.

The detective attends the party that night, at the house of St. John. He observes a secret meeting between the faithless wife and her lover, Howland, and follows them into the shrubbery, where his curiosity is greatly excited by the production of a long, black cigar which Howland gives to Pauline with apparent concern and careful instructions as to its disposition. There is something mysterious about the cigar, and John Gaunt is determined to find out all about it. The great detective is known to both Howland and Pauline, who show apparent nervousness because of his attendance at the party. Gaunt notes this, but is careful not to let them know that he has even noticed them. The detective is perplexed. He is convinced that the long, black cigar is an important factor in some proposed venture, which Pauline and her lover have in common.

SECOND REEL.

Pauline cautiously enters the library. In the corner is a steel safe, the doors of which are standing open. Unsuspicious, St. John does not think it necessary to close the doors of the safe against the possibility of an intrusion by his own wife. Pauline opens a drawer in the safe and takes out a document —the last will and testament of St. John. The look of covetousness indicates that she is thoroughly satisfied with the contents, that he has stated plainly that he leaves to her all his goods and possessions. Howland, her accomplice, has detained St. John in conversation, while Pauline investigates the safe.

St. John is fatigued, and having courteously received the guests of himself and wife, he retires for a short rest to his comfortable lounging chair in the library. Pauline enters the library with forced gaiety and simulated affection, caresses him and apparently accidentally knocks the cigar which he is smoking from his mouth. With a gay laugh, she picks up the discarded cigar, throws it into the cuspidor and presents him with the black cigar which has been placed in her keeping by her villianous confederate. He lights it, and Pauline hurriedly escapes from the room.

John Gaunt is perplexed at the eagerness with which both Howland and Pauline seek his company immediately after Pauline leaves the library. His suspicions are aroused, and with a grim expression on his face, he starts for the library. Just then there is the sound of a shot. In the library lies the body of St. John. Overcome by the horror of it all, Pauline shrieks and bestows caresses upon the dead form, and is assisted from the room by Gaunt, who demands that the excited guests shall not leave the house until the arrival of the police. The police arrive and begin an investigation. The detective closes the library with a policeman on guard, and begins to make a hurried search. Underneath a newspaper, by the window, is a loaded revolver with one chamber empty. The detective investigates every part of the room. His eye detects a peculiar appearance on the wall. It is a tiny speck. With his glass, he investigates it more closely. With the evidence secured from the speck, on the wall, he makes rapid deductions.

In the presence of the guests whom St. John requested should be assembled, he dramatically recites the fact that the death of St. John had not been caused by a bullet from the revolver, but by a cigar loaded with some fatal explosive. "Pauline St. John and her lover, Howland, are his murderers," he says. The guilty pair endeavor to escape. They are quickly restrained and handcuffs are slipped upon the wrists of Howland. John Gaunt has captured the assassins of his friend.

LUBIN.

"THE DREAMER" (Two Parts—August 19).—A Dreamer stood attempting to place God's handiwork upon the canvas. Hearing a shrill cry he turns to witness a young girl falling from the rocks. He gives succor and a friendship was born that later became love. The Dreamer's brother, coming home upon a vacation, enters the peaceful Eden and like the snake of old—crushes happiness into a distorted thing. The brother, in his ego, takes unto himself the Dreamer's sweetheart, and weds her. A child is born. The father of the boys is stricken and thinking he is about to die gives the elder brother and his wife all his money, and the elder brother, despising the Dreamer, throws him out upon the world. Five years later we find the Dreamer working in a pottery, creating from the clay; the elder brother living on the riotous road of the newly rich, choosing companions whose words and deeds have sped many to perdition. The Dreamer's brother becoming hysterical with his environments, places his own father in an asylum, that he may have free hands, without restraint. Then he leaves his wife, formerly the Dreamer's sweetheart. The Dreamer, learning of this through a staunch servant, and at the instigation of the physician attending the wife who has become ill unto death, searches for the brother, and finds him in the midst of a gay throng. Tearing him from their midst by physical might, he takes him to his home and his wife, and then wanders beside the brook, where in the early days of a pure affection he and his sweetheart were wont to linger over a stick planted by her hands. The Dreamer removes the vines that have grown around the stick, and holding it in his hands, breaks it apart to let it float down the stream of destiny, as he offers up a prayer.

"HIS BROTHER'S BLOOD" (Two Parts—August 20).—Dr. Kenneth Meyers and his brother Gerald, an artist, are both fond of Ethel Wilson, who really favors Gerald more than she does the physician, and later accepts him as her suitor. Kenneth resolves to devote his life to science and buries himself in his laboratory, where he is specializing in blood tests. Gerald's studio companion, Tyson Brooks, is an erratic fellow, and when Gerald tries to correct his inexperience, Brooks resents it and ends his life after a struggle with his companion, which is seen by a maid, who accuses Gerald of murder. Fearing that he will be incriminated by circumstantial evidence, Gerald flees to New York, and that night the lodging house where he stops is destroyed by fire. Still eager to escape arrest, Gerald continues his flight, taking passage on a sailing vessel for San Francisco, where he arrives three months later. Kenneth receives news that Gerald was killed in the lodging house fire, and believing her fiance dead, Ethel and Kenneth renew their friendship and become engaged to wed. Upon his arrival in Frisco, Gerald scans the newspaper files to see what disposition was made of the investigation of Brooks' death, and finds first the notice of his brother's engagement to wed Ethel and then later that Brooks was found to have committed suicide. He then decides to return home and test Ethel and see if she really loves his brother. He arrives home on the eve of his brother's wedding and when he witnesses an ardent love scene between Ethel and Kenneth the sight is too much for him and he collapses from exhaustion. Hurried to the hospital with typhoid fever, Kenneth is called upon to examine the blood of the patient, who is supposedly a tramp. Something in the shape and appearance of the blood crystals tells him they have a familiar appearance and upon closer investigation he recognizes them as exactly similar to his own. Anxious to see this extraordinary man he is led to the ward and sees the brother he mourned as dead and then feeling that he has no right to wed his brother's sweetheart, he struggles with his conscience, sends for Ethel and releases her from her promise. Kenneth battles gravely for his brother's life, saves it and reunites his brother and his fiancee, happy at the thought that after all his brother's blood has taught him a new scientific fact, that heredity can be traced through the blood, and that with this achievement he is recognized as a new medical authority.

"THE LOVE OF ORO SAN" (August 21).—The U. S. S. South Dakota anchors at Kobe, Japan. Lieut. Roy Leeds, one of the young officers, goes ashore in the ship's launch to stroll through the little city. In a handsome house in Kobe, surounded by a beautiful walled garden, lives Hioto, a Japanese dignitary, and his daughter, Oro San, happy, care-free and full of life. She longs to see something of the outside world, and in a mischievous moment slips out into the street. Leeds, passing at that moment, stops and watches the little maid. The sleeve of her kimona catches in the gate. Leeds laughingly releases her and they part, both registering interest in the meeting. Capt. Iwata, after years of service in the Japanese army, returns to Kobe. He is an old friend of Hioto's and goes to the house, sees and admires Oro San. He asks Hioto for Oro San's hand in marriage. Hioto assents, takes Iwata to Oro San, and commands her to marry the Japanese officer. Oro San rebels, declaring that she does not love him. Hioto imperiously tells the girl that she must obey. Oro San decides to run away. She goes to the landing on the shore, hides aboard the ship's launch and is carried

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out to the cruiser. She slips on board and causes surprise among the seamen. Leeds, wondering what the trouble is, appears and is surprised to see the little Japanese lady. Oro San tells Leeds her story and that she wishes to run away. Leeds tells Oro San that she must return to her home before her absence is discovered. The girl objects to going back, but Leeds picks her up in his arms, carries her aboard the ship's launch and takes her back to the garden. During a week that passes, Leeds sees Oro San frequently. Then Hioto leaves on a journey. Leeds meets Oro San in the garden, tells her that he loves her and asks her to marry him. Iwata attempts to seize Oro San, saying that she is to be his bride. Noting Oro San's aversion to Iwata, Roy promptly puts the Japanese officer out of the garden. Returning to Oro San, Leeds finds the girl debating between her love for Leeds and the danger of running counter to Japanese custom. She tells Leeds to return the next day and she will give him her answer. Leeds enters the garden the next day, closely followed by Iwata and two cut-throats. Iwata and his two men conceal themselves in some shrubery, with drawn weapons. Oro San, from the house, sees Leeds waiting for her in the garden. On her way to meet Leeds, she runs across Iwata and his drawn revolver. Then she sees the two other Japs in ambush. Iwata tells her that he is going to kill her American lover. The girl pleads in vain with him. Finally she sees Leeds coming down the walk into the ambush. Then she offers to do anything to save Leeds, even to marrying Iwata. The latter tells her that if she would save the American, she must tell him that she does not love him. Oro San meets Leeds on the walk, faces him with forced girl jerks away and commands him to go. away. Leeds, astounded, refuses to believe her at first. He attempts to take her hands. The girl jerks away and commands him to go. Dazed, Leeds finally leaves while Oro San looks after him with hopeless love and resignation in her face. That night, the cruiser leaves the harbor. Oro San, from the window of her home, watches with despair the passing out of her love.

MAKING AUNTIE WELCOME (August 22).—Jack and Grace get word that Auntie is coming to make them a long visit. Jack decides that the best way to get rid of her is to play crazy. He practices on his wife with such excellent acting that the maid decides that he is trying to kill her and with the grocery boy run for the police. Then the Aunt comes and Jack chases her so far up the street he thinks she will never some back. Meantime Mrs. Smith, down the block, thinks her baby is sick and comes for Grace for advice. Grace goes with her to see the child and when the police arrest Jack it is decided that he has killed his wife and hidden the body. They find the Aunt waiting on the steps of the police station for a policemen to come along, and when they tell her about the murder she takes it out on the helpless Jack until Grace gets back from the neighbor's and comes to his rescue. It was a great little scheme, but it worked so well that Jack begs the policemen to kick him and feels better when they do.

SOMETIMES IT WORKS (August 22).—Sam Sprague loves Maude Malcolm, but the course of true love does not run smooth, for Maude has quite a bit of temper. She and Sam have one of their usual scraps and Iza Ingham suggests to him that he get Maude jealous by making love to her. It works perfectly and it is all Maude can do to keep her brother from trying to thrash Sam, though her brother Tom is only a midget. Then Maude's brother Bill comes from the West. Sam has forgotten all about Bill and when over the phone Maude tells him her brother is coming to thrash him, Sam figures that he can blow Tom out of the window with a hard cough. It is a most dismal, disillusionment when Bill enters, and to make matters worse, Sam sprinkles Bill with the contents of a siphon, thinking it is Tom. After a while Bill brings out Sam's remains and ask Maude if she wants them. Maude turns on Bill and tries to beat him up, but abandons the job and turns her attention to poor Sam. Iza appears on the scene and it looks like a brand new war, but it turns out well, for there are explanations developing the fact that Bill is engaged to Iza. The two couples bill and coo and Tom, out in the cold, decides that he is in the way.

"BACK TO THE FARM" (August 18).—Tom and Bob write Auntie that they want to make her a visit in town. Auntie writes them to come ahead, though she does not expect to be at home. She tells them to come up two flights and look under the door mat for the key. The boys are a bit stupid and come up only one flight to find the key of Mr. and Mrs. Cassett, who use the same hiding place for their key. There is a dinner on the table and the boys bless auntie's thoughtfulness and eat it up, then go to bed. Tom kicks Bob out of bed and Bob is too sleepy to climb back again, so he rolls under the bed and goes to sleep again. Mr. Cassett arrives and is surprised to find a man in his bed. He draws his revolver and chases Tom out of the house. The noise wakens Bob, who crawls into bed to be found by Mrs. Cassett. She takes a gun from the bureau drawer and shoots Bob up. Both husband and wife are arrested for assault with intention to kill. The boys make their escape and try to enter the house quietly by the window, but once more they have to dodge bullets and are placed under arrest. This time Auntie arrives and explains. But the boys decide that the farm is less trying on their nerves.

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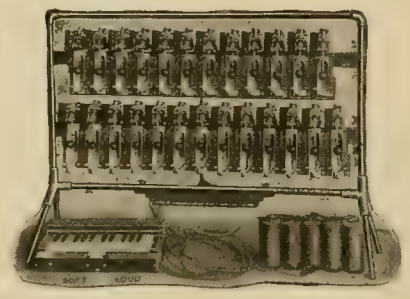

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VITAGRAPH.

"PRIVATE DENNIS HOGAN" (August 17).—Dennis Hogan, a rollicking, devil-may-care Irishman, who is an expert telegrapher, has been in the United States ten years. In a large city, broke and unable to get a job, he joins the army. He is sent to Fort Miles, Montana, for duty. Thomas, the Post Telegrapher's term of service expires and Dennis is promoted to that position. Shortly afterwards the Sioux Indians go on the warpath. Dennis handles a telegram to Colonel Foster ordering out his regiment to suppress the Indian uprising, and begs to be allowed to go with his troop. After securing a substitute, he is allowed to go. The regiment is surrounded by a horde of Indians at Red Bud Crossing; the expected reinforcements do not arrive and the situation becomes desperate. Colonel Foster is about to send a volunteer on a dangerous ride to Fort Stanton for help when Dennis steps forward and says he will get through the enemy to the telegraph line, cut in on the wire and call Fort Stanton, thus facilitating matters. The Colonel consents to let him try it, and after a running fight, he reaches a telegraph line. Dennis sees an Indian following him, fires the last shot in his gun and the redskin falls. Dennis then cuts in and delivers his message. As he finishes, the Indian, who has only been badly wounded, crawls up behind the soldier and kills him, falling dead over his body. Colonel Clarke of Fort Stanton arrives with reinforcements in the nick of time to rescue Colonel Foster's command. Standing beside the body of Private Dennis, his comrades are reminded of that little verse, "Now match him if you can, this Reg'lar Army man, the marchin', flyin', offtimes dyin', Reg'lar Army Man."

"AN INNOCENT DELILAH" (Two Parts—August 18).—Peter Waring, a young rancher, represents his district in a court fight against a power corporation, which has diverted the water from the irrigation ditches. White, his lawyer, is secretly bought over by the corporation and traitorously confiscates the records showing the ranchers are entitled to the water rights. Waring meets Lilah, beautiful daughter of Richard Dunham, President of the Power Corporation, falls in love with her, and she with him. Just before the day of the trial, he accidentally discovers the missing papers in White's office. White misinforms Waring as to the date of trial, and Dunham induces his daughter to innocently give Waring a party in his honor on that day. He leaves the precious records with Lilah for a few moments and her father gains possession of them. Jim Lincoln, White's junior partner and Waring's friend, warns the latter that the trial is scheduled for that very day, and springing on a horse, Waring rides like mad to reach the courtroom. There he finds the papers have been stolen and accuses White of treachery. He is ordered to leave the courtroom. Returning to Lilah's home, he accuses the girl of acting the part of a Modern Delilah. She denies it, but refuses to incriminate her father. Waring denounces her and goes back to the ranch thoroughly discouraged. That night Lilah recovers the papers and next day she and Lincoln secure an order for a new trial. Lilah hears that the ranchers, believing Waring has turned traitor, are planning to mob him, rides with all speed to save him. She arrives in time to convince the men that her father alone is to blame, and save Waring from being roughly handled. The ranchers apologize and withdraw, while Waring drops to his knees beside the girl, overwhelmed by his gratitude and love.

"TAKEN BY STORM" (August 19).—An impetuous sturdy mountain lad, Jim Raynor finds Cummings, a drummer, making love to Betty, his sweetheart. He rushes up to them, knocks Cummings down, and drives him from the place. He then forcibly carries her off to the Justice of the Peace, where she absolutely refuses to go through the ceremony. He accordingly takes her to his home, where he compels her to sit on the porch for an hour in silence. Her mind proves changeable, and she passively allows him to take her back to the Justice's house, where the two are married. On the threshold of their new home, they have a quarrel, she cries and Jim, on seeing her tears, feels he has been cruel to her, and swears never to see her again until she comes to him of her accord. Some time later, Cummings, by means of a decoy letter, gets Betty to go driving with him and leaves a note for Jim, indicating they have eloped. Betty soon discovers the deception and begs to be taken home, but Cummings laughs at her. She struggles with him and he ties her hands behind her. He stops at a road-

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side Inn and Betty, taking the reins in her teeth, manages to escape. Jim, who has been searching in vain for the couple, returns heart-broken to his deserted home, just as the half-fainting girl arrives. He carries her into the house, where she kneels behind his chair and tells him she needs his guidance and protection. Jim in his happiness clasps her tightly in his arms.

"THE WOES OF A WAITRESS" (August 20).—Blonde, and with a fetching manner, Maime Murray is waitress at a small restaurant. Bob Stevens, a plumber, is her "steady." Maime makes the acquaintance of Max Fletcher, a flashily-dressed confidence man, who discovers that Maime has a little hoard of money saved up. He declares he is a real estate agent, and suggests she invest in some lots he claims to own. Maime is flustered by his attention and dazzled at the prospects of making a fortune. She gives Bob a cold "turn-down" and accepts an invitation to go to supper with Max. Bob learns that Maime is going with Max to look over some real estate and spend the day at Coney Island afterwards. Bob meets a detective, who has Max under observation, and the two shadow Maime and Max. He shows her some vacant lots, purported to be his, but she refuses to pay over the money, as she has a notion that a business deal cannot be put through on Sunday. She and Max then go to dinner, still watched by Bob and the detective. Here the confidence man pretends his pockets have been picked, and apologetically borrows Maime's purse. He starts an argument over the dinner bill, and starts for the manager's office, but instead, skips out a side door with Maime's hard-earned savings. He is seen by the detective, who arrests him. Maime becomes worried and suspicious at Max's long absence, when Bob appears and saves her from further trouble by paying the dinner bill. Benson then arrives, bringing Max in handcuffs. The purse is restored to Maime, and she, humbly grateful, tells Bob she has learned a lesson. He readily forgives her, and the two walk off arm-in-arm.

"THE HONEYMOONERS" (August 21).—No sooner have Jimmy and Mary, a newly married couple, entered their new home when Jimmie receives a note from his wealthy uncle, announcing his intention of paying his nephew and heir a visit that evening. The letter also reminds Jimmie he must keep away from marital entanglements for the present if he wishes to remain in his uncle's will, as uncle has already picked out his future bride. Mary, on learning of the contents of the note, goes off into hysterics, and while Jimmy is frantically trying to soothe her, the bell rings. It is uncle! Both are galvanized into action, and after hastily arranging matters, the young man admits his uncle. Jimmie acts extremely nervous and several times the pair are nearly caught unawares, but when the attractive "maid" smiles at uncle, he forgets all else and starts a flirtation with her. Uncle then sends Jimmie out on various errands, and then secures a huge bouquet, which he presents to Mary, saying, "For you, dearie!" She is pleased until he tries to put an arm around her waist, then she changes instantly into a veritable little fury, gives him a tongue lashing and winds up by smashing the bouquet over his head. She then goes off into hysterics again, just as Jimmie returns from his last errand. Uncle is in a fearful rage. Suddenly he discovers various pieces of women's apparel and demands an explanation. Jimmie is speechless, but Mary springs up, marches up to uncle, pointing to her wedding ring. Uncle bursts out again, but Mary talks soothingly and leads him to a settee, where she and Jimmie wait on him hand and foot. Mary lights a cigar for him and uncle finally capitulates.

"LILY OF THE VALLEY" (Two Parts—August 22).—On the death of old Kemble, his daughter, Lily, is left in the came of his cronie, Maynard, with three thousand dollars for her upbringing. Lily is sent to Spring Valley, to live with Prudence and Samantha, boyhood friends of Maynard. Hugh Graham, a young lawyer friend of Maynard's, finding business very poor, takes a class in the Spring Valley district school for the summer. Lily, now sixteen, is sent to school and falls in love with Hugh. He confiscates a note written by her to another pupil, which reads, "Isn't Hughie the sweetest thing! I just love him." Lily is very angry, and refuses to say good-bye to Hugh when he leaves the school, while he dreams of nothing but the fascinating little school girl. Two years later, Hugh, who is now prosperous, is told by Maynard that he has spent all of Lily's money. Not knowing Maynard has already written to Samantha, telling her all about it, Hugh sacrifices everything he has of value to restore the money to Lily, and then finds his old friend, Maynard, dead in his chair. Hugh visits Spring Valley to straighten matters out with the two old ladies, and tries to impress upon them that Lily's money is intact. They only smile, and appreciate his well-meant sacrifice, show him Maynard's confession. He then asks for Lily, who has been listening outside, but she bashfully runs away to the old schoolhouse. Hugh follows her, takes her unresistingly in his arms, and Uncle Si joyfully spreads the news that Hugh and Lily are engaged to be married.

EDISON.

"A TALE OF OLD TUCSON" (August 11).—When Red Alvarez wrote to Old Man Wakeman, and told him that he would seize his house and property, unless the money owed him was promptly paid, Wakeman decided that his only course was to sell some mining property he owned to settle Alvarez's debt. So he rode into town and made all the arrangements with his lawyer. Returning with a bag of gold dust, he fainted just as he reached the spot where Ned Shannon and Pedro, a Mexican boy, were camping. Reviving for a moment, Wakeman begged Ned to take the gold dust to his daughter. Then he died.

Ned started for Wakeman's ranch with the gold dust, but on the way he stopped at a saloon to get a drink. Some men were gambling inside, and Ned, after a moment's hesitation, joined them. There is no use in attempting to excuse Ned's conduct. He borrowed some of Wakeman's gold dust to win back the money he had lost, and when that went too, plunged more and more heavily. As a consequence, when he allowed Pedro to lead him home that night, there was nothing in the bag Wakeman had given him, except a picture of Concha, the old man's daughter.

After her father went to town, Concha had been having a good deal of trouble with Red Alvarez, who persisted in forcing his unwelcome attentions upon her. At last, worried at her father's absence, she decided to go in town and find him. When she arrived in town she stopped at the big gambling hall. Her father was not there, but the sight of the roulette wheel gave Concha an idea. If she could only win a thousand dollars before six o'clock, she would be able to lift the threatening shadow of Red Alvarez forever. So she started to play.

Ned Shannon came in at that moment and recognized Concha from her picture. A moment's inspection of the play convinced him that the wheel was crooked. So he took charge of affairs and, at the point of his revolver forced the croupier to play fair. Red Alvarez, actual owner of the wheel, attempted to shoot Shannon from the balcony, but was tackled by the boy, Pedro. Wild with rage, Alvarez flung the boy to the curbstone below, and fell dead with Shannon's bullet in his heart. Pedro was not killed, and after everything had been explained, Concha and Ned took him home together.

"THE ADVENTURE OF THE PICKPOCKET" (Eighth of the Octavius Amateur Detective Series—August 15).—When Octavius read in the morning paper that there had been many complaints about pickpockets at Coney Island, he decided to investigate conditions, and to see if his massive intellect could not suggest a remedy. So he disguised himself as a farmer, and went down to Coney Island.

At the time that Octavius arrived, The Flim Flam Motion Picture Company was engaged in taking a few scenes for its masterly production of "No Mother to Chide Her." Octavius did not see the camera—all he saw was the motherless and unchidden heroine in the act of stealing a lady's pocketbook. He promptly gave chase—to the very considerable detriment of the Film Flam Company's scene. The alarmed leading lady, thinking Octavius mad, made every effort to escape from him, but in vain. Octavius soon overhauled her, and ordered her to follow him to the police station. Octavius was himself arrested at the command of the indignant director. Owing to the fact that he was a young man of independent means, Octavius managed to fix things with the diretcor, but not until he had spent a rather unpleasant ten minutes.

Somewhat discouraged as a result of his initial attempt, Octavius decided to have some lunch. His sympathies were aroused by a lady, of what seemed to him a peculiarly innocent appearance, and with his usual chivalry he warned her of the dangers of the place, and begged her to accept his protection.

While they were at lunch, two detectives, to whom Octavius had disclosed his business at Coney Island, approached and congratulated him on his capture of the lady of innocent appearance, who, it seems, was none other than Chicago Nell.

Octavius was not over-slow in taking full credit for his achievement, and managed to suppress any slight surprise he may have felt, when he discovered at the station house that Chicago Nell had made the best of their short acquaintance by relieving him of his watch and money.

"BY THE AID OF A FILM" (Tenth of The Man Who Disappeared Series—August 18).—John Perriton gave up his place in society and disappeared for the sake of Mary Wales. Her brother, Nelson, had been surprised by the butler in an attempt to steal Mary's jewels. In the fight which ensued, Nelson killed the butler. Perriton happened to enter at this moment, and with the chivalrous motive of saving the name of the girl he loved from disgrace, assumed the responsibility for Nelson's deed, and fled.

After a series of thrilling adventures, Perriton was at last arrested as a result of the malevolence of Nelson Wales, the man he saved. Mary, now firmly convinced of her lover's innocence, and her brother's guilt, added her brains to Perriton's in the attempt to find some way of proving his innocence. The attempt seemed hopeless. Nelson was the only witness. Perriton had just as strong a motive for stealing the jewels, and Perriton was the one who had fled from justice.

Perriton decided to steal a page from "Hamlet" and see if the play might not be the thing to catch the guilty conscience of Nelson Wales. Under his direction, Mary hired a motion picture company and took it to the Wales' estate. Here she caused three of the actors to make up exactly like the principals of the tragedy, and had the entire scene acted in accordance with Perriton's directions.

When the film was completed, Nelson was put in a darkened room, and the picture was flashed on the screen before him. The exact reproduction of his crime was too much for his weakened nerves. Mad with fear, he attacked the phantom figures with a chair, and was promptly arrested by the concealed police. He made a full confession of his crime, and died of heart failure.

John Perriton's vagabond life was finally at an end. He was enabled to take again the position he had forfeited. Three months after Nelson's death he married Mary.

"THE OLD FIRE HORSE" (August 19).—When Old Jim was sold to the City Fire Department there was a wailing and gnashing of teeth in Engine House No. 69. For Jim was the best fire horse in the business. In every department of his profession he was so nearly perfect that few could discern any trifling flaws.

Morgan, the farmer who bought Jim, found him an exceedingly useful addition. The only trouble was that they could not ring any bells about the farm. Whenever they did, Jim would dash out of his stall and stand waiting to have his harness put on.

Joe Berry, one of Morgan's farm hands, was in love with Betty Morgan. Betty liked him but she felt that she was better than he was. When Nick Sharp appeared from the city and started to shower her with attentions, she dropped Joe. Nick was different than awkward country bumkins like Joe.

All Nick was after was the legacy Betty had lately received from a distant relative. Betty, a mere child in Sharp's experienced hands, consented to run away with him when Joe and the Morgans had gone into town. Hitching Old Jim up to a rig, they started out. Suddenly, Old Jim heard a fire bell ringing. He pricked up his ears, and turning around started for the sound. Sharp tugged at the reins in vain. Jim knew his duty, and did not intend to be dissuaded from its performance. So he kept on at full speed until he brought Sharp and Betty to the fire.

In the crowd in front of the blazing building were Joe and Betty's father and mother. Moreover, there was a constable. While her parents were pouring their reproaches into Betty's ears, the constable arrested Sharp. He was wanted for several other little escapades of a similar character to this attempt. Betty decided that she had made a pretty big mistake, and told Joe her decision. Then they all drove back to the farm together.

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MELIES G FILMS

"THE GILDED KIDD" (Special—Two Parts—August 21).—The Gilded Kidd was a great favorite with newspaper reporters in need of a story. Born with a gold spoon in his mouth, the proud possessor of an over-indulgent father, the young man was continually getting into scrapes of all sorts—for which father promptly paid the bills. Thanks to the newspaper notoriety he had received, the Gilded Kidd's face was well known about town. Wherever he appeared, merchants, headwaiters, and barkeepers raised their hands aloft and gave thanks to Allah.

But though father's millions effectually guarded most of the ways of life for him, there was one in which he was not so lucky—love. He was madly infatuated with Elsie Lucas, but Elsie looked askance at him. She did not intend to marry a man who was nothing but a public joke. So she smiled on Tom Graham, and the Gilded Kidd squirmed in helpless rage.

One day Kidd got into an argument with Graham over the relative rights of the poor and the rich. Graham claimed that it was an impossibility for the Kidd to get arrested, and the Kidd instantly bet him that he could land inside of a jail in three days. The loser of the wager was to absent himself from the fair Elsie for the space of three months.

The next morning the Kidd started out to get himself arrested. It was not as easy as it seemed. When he openly stole fruit from a fruit-stand, the vender merely smiled happily, and prepared a bill for his father. When he broke the windows in a house, the indignant owner was quickly placated by the policeman she sent for. When he went to sleep on a park bench another policeman put a sunshade over him lest the glare hurt his eyes. Even his threats to commit suicide were treated lightly by the indulgent police, and when he claimed that he had murdered a man, they refused to arrest him because he couldn't produce the body.

At last, in desperation, he succeeded in bribing a warden to allow him to take a prisoner's place. When he was at last happily in the cell, Elsie, with a committee from a woman's club, visited the jail and saw him. On the register the man whose place the Kidd had taken was inscribed as "Bill Nabb—Breach of Promise under an assumed name." Elsie looked at it and fled in horrified wrath. But the worst was yet to come. For when the Kidd was thinking of leaving, the warden handed him a note he had just received. The note read as follows:

Mr. Jailer—You can tell the young man if hes wateing for me hell haveter wate a long wile becuz I aint never coming back. Bill Nabb.

"IN LIEU OF DAMAGES" (August 22).—When Sadie married Pete Brown instead of Lyss Baily, Lyss was very angry. If he had not loved Sadie as much as he did, Lyss might have killed Pete, for might ruled despite the law in the little mountain community of Jackson's Hollow, and when passions ran high, there was frequently bloodshed.

A year or two after their marriage Pete Brown was killed in an accident at the saw mill in which he worked. The company's paymaster called on Sadie, and, owing to his plausible arguments, she agreed to adjust her claim of damages for the sum of seventy-five dollars. After Sadie had paid for her husband's funeral there was not very much left. In a few months she was reduced to poverty.

When Lyss heard of Sadie's situation his heart bled for her. Calling on her, he promised to raise the money she needed so badly. Situated as he was, there seemed only one thing for him to do. So he took his rifle and went down to the main road to wait for some wealthy passer-by.

The first man to appear was the doctor. With Lyss' rifle pointed at his heart there was nothing for him to do but give up the saddle bags he carried. Lyss took them and hurried back to Sadie.

When he reached home, Lyss discovered, to his horror, that his mother was dying, and that the doctor had been coming to see her. When, through the window, he heard the doctor telephoning for more of the medicine which he had in his saddle bags, there was nothing for Lyss to do but rush in with the stolen bags and confess his crime.

Meanwhile the paymaster, who loved Sadie and hated Lyss, had prepared a cowardly plot against his rival. Rushing in, he accused Lyss of holding him up and robbing him of the company's money.

But while Lyss stood in silent horror, and the good doctor, who had forgiven him for his attempt against his own property, drew away from the boy, Sadie entered and cleared matters up. She had seen the paymaster hide the money for the sake of implicating Lyss. When Sadie had finished telling the paymaster exactly what she would do if he didn't give Lyss a good job, everything ended happily.

ESSANAY.

"SWEEDIE AND THE DOUBLE EXPOSURE" (August 17).—The boy has a camera and snaps Sweedie, the cook, while sitting on the bench in the back yard. Later he takes a picture of his father while sitting on the same bench. He forgets to turn the film in his camera, so gets a double exposure, giving the effect of Sweedie sitting on his father's lap. The young rascal shows the picture to his mother. She proceeds to upbraid her hubby, who is unable to explain himself. He does not recollect sitting on Sweedie's lap. After causing a fight between his parents, the kid shows the freak picture to the ice man and milkman, who are fighting for the hand of Sweedie. They both start in search of their supposed rival, and naturally wipe the floor with him when he comes in.

"THE BLACK SIGNAL" (August 18).—John Farell, governor of the state, has refused to pardon a young man condemned to hang for murder. Years before Farell had married, and shortly after, gone West prospecting for gold He had heard of his wife's supposed death, but never returned home. An hour before the execution, the mother comes to Farell and pleads for her son's life. The governor discovers that she is his wife. As he picks up the 'phone to call the prison, the black signal flutters from the prison flagpole, telling the story—he has hanged his own son. Sick with remorse, he takes his wife tenderly in his arms, and they decide to start life anew.

"THE MANDOLIN PLAYERS AND THE WILLING PERFORMERS" (August 19).—Fred and Eustice, two specimens of Veal, have been beating it up to see Myrtle for eight years. They always bring their mandolins and play sweet ditties. Fred's cousin from St. Paul comes to pay him a visit. He is fresher than Green Paint, and breezes along with Fred to see Myrtle. Fred warns him not to pull any of his regular stuff, or he'll get in bad. Right away Gus said, "Me for her," but Fred only replied, Nothing doing; She's particular." However, in eight minutes Gus was reading her palm, and came closer to holding her hand than either of them had in eight years. The two boobs amused them on their mandolins. In three weeks Gus and Myrtle were married. The music was furnished by Home Talent. MORAL: To get a fair trial of Speed, use a Pace-maker.

"SLIPPERY SLIM AND THE CLAIM AGENT" (August 20).—Slim hears of Silas Sloe collecting $50,000 from the railroad. Slim has an idea. He rigs up a dummy and places it in front of a train. He then makes believe that

"Hallberg"

TALK NO. 38

"More Quality Orders"

The "Royal" Theatre, a new 1000 seat house, Fort William, Ont., sent their representatives, R. J. Byrnes and J. P. Doyle, to see me about equipment. After spending a few days in New York, they appreciated the advantage of doing business with "HALLBERG," the "HOUSE OF QUALITY," and placed order for one "HALLBERG" A.C. to D.C. Economizer, two "BAIRD" M.P. machines, ticket chopper, film cleaning and rewinding machine, lantern slide stenciling machine, and complete line of supplies, amounting to nearly $2.000.00. These men wanted to be shown, and it afforded me great pleasure to give them a complete exhibition of the above-mentioned equipment in actual working order on alternating current with the "HALLBERG" A.C. to D.C. Economizer just as it is to be used in their new Theatre. During the past week I have booked orders for seven complete new theatres with Power's 6-A machine and five theatres with Simplex. Fall in line and get your goods from the "HOUSE OF QUALITY" and get the benefit of my experience and careful selection of the best goods for you at the best prices.

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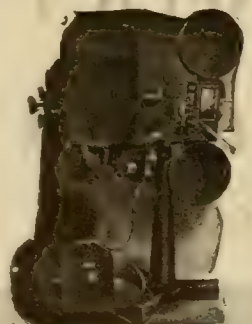

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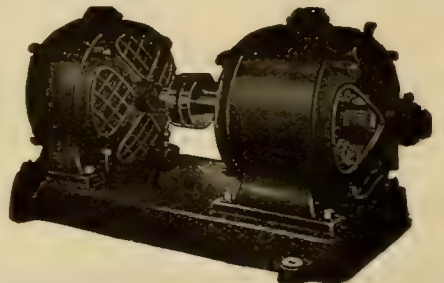

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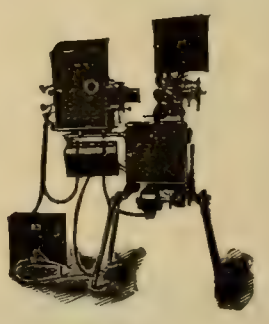

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it was he who was injured, and brings suit against the railroad. A claim agent offers to settle the affair for $5.00, but Slim refuses. During his absence Mustang Pete, who has called on Sophie, poses as Slim when another claim agent appears. Pete releases the railroad of all responsibility for $9.00. When Slim returns, Sophie tells him what has happened, and they proceed to handle poor Pete most roughly.

"BRANCHO BILLY'S WILD RIDE" (August 22).—Broncho Billy, an outlaw, is captured but eludes his captors, and while making his getaway, runs upon the county judge's daughter, who is helplessly trying to stop her runaway horse. He makes a thrilling rescue while going at top speed on horseback, but is captured by the posse and taken back to town. When the young lady recovers consciousness she asks for her recuer. When told who saved her, she rushes to town, and after explaining to her father that Broncho Billy saved her life, the outlaw is released.

"THE MASKED WRESTLER" (Two Parts—August 21).—Margery Winters sees a wrestling bout in which the "Masked Wrestler" is the victor. She is wild with enthusiasm and longs to meet the wonderful athlete, whose face she has never seen. She goes to Louis, a suitor, thinking that possibly he can arrange an introduction for her. He suggests that she invite the "Masked Wrestler" to her reception the following week. She does so and the wrestler appears, but does not remove his mask. M. Lefevre, a scheming suitor for the hand of Margery, sees that she is more than interested in this mysterious stranger, and offers him an insult which results in a duel. The "Masked Wrestler" is the winner, but Lefevre swears revenge. Shortly afterward the mysterious athlete is to wrestle for the championship of France. Lefevre offers his opponent money to unmask his rival before the crowd. The "Masked Wrestler" hears of this and it makes him all the more determined to win. He administers a stinging defeat to the champion and while Margery is still wild with excitement, takes off his mask. Her heart all but stops beating, she is so overjoyed at seeing that Louis and the "Masked Wrestler" are the same person. That evening Louis realizes that winning the championship is a great honor, but winning the girl he loves is by far a greater joy.

KALEM.

"THE OLD ARMY COAT" (Special—Two Parts—August 17).—Discovering his nephew, Leroy, to be a rake and a thief, old Major Robertson decides to leave his entire fortune to his ward, Alice. The girl is the daughter of the Major's old sweetheart. Leroy is filled with anger at the turn of events. Fearing lest he find and destroy the will, Alice hides the document in the secret pocket of her guardian's old army coat. Later, Leroy is the cause of a heart stroke which kills Major Robertson. The nephew institutes a search for the will. Coming across the army coat, he throws it out of the window, never suspecting it contains the precious document. A tramp finds the garment and appropriates it.

The fact that Alice is unable to produce the will causes the estate to go to Leroy. The girl thereupon leaves the house to become a schoolmistress in the next county. Meanwhile, a farmer discovers the tramp sleeping in his barn. He drives the hobo out. In his haste to leave, the man neglects to pick up the coat which he had used as a pillow. The farmer later uses the garment on a scarecrow.

Several months pass. While out autoing with a crowd of boon companions, Leroy sees Alice walking along the country road. Ignorant of her identity, the scoundrel resolves upon a flirtation. In her effort to escape from the man, Alice hides behind the scarecrow. Despite its battered condition, the girl recognizes the old coat. She searches through the secret pocket and finds the will. Accompanied by her attorney, Alice appears before Leroy, the following day. The news comes like a thunderbolt to the man. Filled with helpless rage, he slinks from the house.

"THE STORM AT SEA" (August 18).—Jane and Florence, sisters, live in a fishing village. Jane, the elder of the two, discovers that a friendship has sprung up between Florence and Jim Hire, a young fisherman. Fearing the man's intentions, Jane warns her sister. To further his ends, Jim proposes to Jane, telling the girl that his purpose in calling at the cottage is to be near her instead of Florence. His plan succeeds. This is Jane's first love affair and she loves Jim with her whole, strong nature. A subtle shyness prevents her from imparting the news to Florence. Jim, in the meantime, really in love with Florence, asks her to marry him.

About to depart on a fishing trip, Jim bids goodbye to Jane and then secretly marries Florence. Wishing to keep the marriage a secret until Jim's return, the girl conceals the wedding ring by suspending it from her neck on a string. A terrific storm arises on the night before Jim's return. The sisters are awakened by the din and cling to each other in fright. Jane discovers the wedding ring dangling from her sister's neck and learns of Florence's marriage.

Although her dream of happiness is shattered, Jane determines to say nothing which might lead Florence to suspect the truth. A falling spar injures Jim seriously. His battered craft reaches port the next morning and the fisherman is brought to the home of the sisters. Jim realizes how contemptible his conduct has been when Jane presently enters the room. After a moment's silence, the elder sister warns him that his life depends upon Florence's happiness. Florence enters the room and throws her arms about her husband's neck in a paroxysm of happiness. Meanwhile, Jane, her heart broken, gazes toward the sea, praying for strength to withstand the loneliness of the coming years.

"THE BOND ETERNAL" (Special—Two Parts—August 19).—Just before the birth of her son, Nora is deserted by her worthless husband, Dan. Vane, the old doctor who attends Nora, also has for his patient Mrs. King, wife of a banker. Mrs. King's baby is born dead. Fearing lest Mrs. King's mind be affected by the news, Vane induces Nora to surrender her child and places it by the wealthy woman's side. King and Vane agree to keep the knowledge that the boy is not her own, from Mrs. King.

Five years later finds Nora employed as a model. Standish, an artist, begs her to marry him. The woman refuses, telling him her story. They strive to locate Dan, but are finally led to believe him dead. In a distant city, Dan is released from prison. He learns of Nora's approaching marriage. The drunkard appears upon the scene in time to prevent the ceremony. Although heart-broken, Nora turns a deaf ear to Standish's pleas and resumes her life as Dan's wife.

Fifteen years later, Nora, withered and aged by suffering, is dying of tuberculosis. Dan comes upon a letter written by Standish years before, stating that he has placed a large sum at Nora's disposal with his bankers. The drunkard hastens to the bank, where he hands the old letter to King. Raymond, the banker's son, is interested by the story. After 'phoning Dr. Vane, the boy induces his father to accompany him to the miserable tenement where Nora lies near death. The woman recognizes Vane and begs for information concerning her boy's whereabouts.

Upon her promise not to betray the secret, Vane points toward Raymond. Called to the bedside, a strange feeling of love and pity fills the boy's heart. A smile of happiness steals over the dying woman's face. Nor does Raymond ever know that it was his mother whose last moments he had eased.

"SHERLOCK BONEHEAD" (August 21).—Chief of Police Ivorytop and Chief of Detectives Sherlock Bonehead, of Rottenport, fall in love with Helen, a girl from the city. Ivorytop and Bonehead receive a visit from Bert Smith, Secret Service Agent, who informs them that $1,000 is offered for the capture of Captain Kidd, a smuggler. Determined to secure the reward, Ivorytop and Bonehead go on the trail. The two work independently. Seeing a suspicious-looking character sneaking up the mountainside, Bonehead and Ivorytop follow. Neither suspects that their quarry is Bert in disguise. The chief and the sleuth get into a fight, during which Bert disappears.

Accompanied by the entire police force, the two take up the trail again the following day. They see Bert, still in disguise, chasing another man. This individual leaps into a rowboat containing Helen and compels the girl to row the boat toward the other side of the stream. Leaping into another boat, Ivorytop, Bonehead and the police force take up the pursuit. Mere landlubbers, they experienced fifty-seven varieties of trouble, finally upsetting the craft. After floundering about in the stream, the officers swim to shore and get another boat.

Helen rows her captor to the shore. When the man turns his back for a moment the girl strikes him on the head with the oar, rendering him unconscious. At this moment, Bert runs up. Ivorytop and Bonehead arrive upon the scene in time to see Bert, who removes his disguise, snap the bracelets on the unconscious man's wrists. The rivals learn with dismay that Bert is Helen's sweetheart. But their anguish is deepened when they are informed that the handcuffed individual is none other tha Captain Kidd, and that the reward goes to Helen and the government detective.

"THE PRIMITIVE INSTINCT" (August 24).—Engrossed in experimental work, Dr. Walker neglects his wife and child. Elena comes to the conclusion that he no longer cares for her. Jack Tremond, an artist once a suitor for Elena's hand, learns the state of affairs. He urges the woman to elope with him, but Elena turns a deaf ear to his pleas. Her husband's neglect becomes unbearable. A sudden impluse rashly causes Elena to decide to leave him. After putting her child to sleep one evening, Elena places a note, giving the reasons for her step, on the nursery table. Meeting her hus-

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band while leaving the house, Elena informs him she intends to visit a friend.

The woman hastens to Jack's studio, but finds he has just left. Deciding to wait, she makes herself comfortable in an easy chair. A painting, depicting a primitive man attracts Elena's attention. The woman falls asleep while gazing at the picture. Elena dreams she sees the cave man win a mate in combat with a rival savage. Later, the primitive woman, believing herself neglected, becomes angry with her mate's interest in the fashioning of new weapons, and prepares to run away with his rival. Realization of his love comes when she sees him in fierce combat with a ferocious lion that menaces the safety of their child and herself.

Elena awakes with a start. The moral of her dream strikes home. The woman hastens from the studio just before Jack's return. In the meantime, a lamp accidentally upsets, sets fire to the nursery. His baby's screams bring Dr. Calker to the scene. After rescuing the child, Robert subdues the flames with his naked hands. Elena's letter is consumed in the fire. The wife returns home and learns what has transpired. Realizing the depths of his father-love, Elena kisses her husband's blistered hands.

"KIDNAPPED BY INDIANS" (August 22).—Captain Blake wins the gratitude of Wahnah and Chief Lone Pine when he knocks down Harding, who has insulted the Indian maid. Wahnah later falls in love with the army officer and asks him to marry her. Although fond of her, Blake informs Wahnah that the blood barrier makes this impossible. In Harding, Blake discovered an outlaw who has long defied capture. Thirsting for revenge, the desperado fires into the cabin which serves as Blake's headquarters. The bullet goes wild.

Later, Harding comes upon Wahnah. He seizes the girl in his arms. In the struggle which ensues, the man discovers a peculiar scar on Wahnah's right hand. The girl is amazed to see Harding stagger back and then flee. That afternoon, Blake enters a saloon where Harding and his gang are carousing. A clever ruse enables the army officer to capture the outlaws. The men are placed in the guardhouse. During the night, the sentry is slain and the desperadoes escape. Blake learns of this the following morning and goes in pursuit.

The army officer comes upon the outlaw chief. Both fire. Harding's bullet goes wild, while Blake's shot mortally wounds the outlaw. Wahnah, Chief Lone Pine and several of his tribe hear the shooting and hasten to the scene. Dying, Harding declares Wahnah to be his daughter. The girl had been kidnapped by Lone Pine and his Indians years before, following an attack upon a wagon train in which Mrs. Harding was slain. A bullet struck the girl upon the hand, inflicting a peculiarly-shaped wound. Lone Bear confirms the story which shows Wahnah to be of the white blood. With a glad cry, Blake seizes the girl in his arms.

PATHE.

THE RUSSIAN ZOO (OSANIA-NOVA) (August 3).—The Russian Zoo, world famous for its completeness, has some of the most curious and rare animal specimens in captivity. One of the most noted specimens of this kind is the wild horse, the first of its kind ever brought to Europe.

TRAINING ARMY DOGS (SWEDEN) (August 4).—Few people indeed think farther than guns, powder and ball, swords, etc., when army equipment is mentioned. In Sweden, however, not the least of the separate departments of the army is that devoted to the breeding and training of the army dog. For the military service it has been found that the most intelligent and versatile canine is the Airedale terrier. This little animal adopts himself wonderfully to the many tasks and hardships imposed upon him by the military service.

In training the dogs various stunts and devices are resorted to by the army officers to develope the dogs' sense of smell. Crawling, jumping and climbing exercises also form a part of the day's routine. Quite as important as the morning toilet which fits the dog for his arduous day's work in the campaign, is the feeding time at the kennels after a day's strenuous activity.

PATHE'S WEEKLY, NO. 48, 1914 (August 5).—Brooklyn Navy Yard, N. Y.—Arrival of U. S. Supply Ship "Celtic" with "Jackies" who did service in Mexico.

Budabest, Austro-Hungary.—Emperor Francis Joseph whose ultimatum to Servia threatens all Europe with war.

Nish, Servia.—King Peter I, of Servia, who refuses to bow to the Dual Monarchy's ultimatum.

St. Petersburg, Russia.—The Czar, who has served notice on all powers that Russia "cannot be indifferent" to any invasion of Servian territory.

Paris, France.—President Poincare, who with France must, by the terms of the Triple Entente, join Russia and England against the Teuton.

London, England.—King George V., whose Home Rule trouble cannot prevent Great Britain from becoming involved in the war as Russia's ally.

Berlin, Germany.—The Kaiser, in whose hand peace or war rests and who is throwing his powerful influence for peace.

Seattle, Wash.—A spectacular night fire destroys the excursion steamer Nelson on Lake Washington.

Vera Cruz, Mexico.—Lic. Roberto A. Ruiz, Acting Minister of Foreign Affairs under President Huerta, leaving for Havana with his family.

Long Island Sound.—A diver, equipped with the new diving apparatus invented by the Submarine Diving and Recovering Company, descends 212 feet—a new record.

Newport News, Va.—Seven hundred Greek officers and sailors arrive to arm the Battleship Mississippi sold to Greece by the U. S. Government.

P. S.—This program subject to change without notice.

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A BASQUE WEDDING (August 4).—The wedding ceremonies of the natives of the Province of Basque, which lies in the Pyrenees Mountains near the Bay of Biscay, are peculiarly distinctive. Simple in the extreme without any of the costliness or show or honeymooning of the average ceremony, the Basque bride and groom, after enjoying a hearty breakfast, settle down immediately to quiet married life.

FROM GRENOBLE TO AIX LES BAINS (August 10).—Who has not heard of the wonderful French Alps? Exquisitely beautiful and quite unsurpassed in grandeur the giant mountains standing on every side of the tourist inspire awe and wonder at the accomplishments of nature. One of the most interesting of the many trips through this section is that from Grenoble to Aix Les Bains. Along the road one gets an excellent opportunity to observe the intricate and characteristic basic formations of the mountains.

At Sierroz the waterfalls and cataracts, resplendent in rainbow glory, are the common meeting place of all travellers. But one of the most beautiful and picturesque spots in all France is to be found at Lake Bourget. From the old side wheel steamer which makes excursion trips about the lake one is enable to secure a magnificent view of the surrounding country.

TYPICAL RUSSIAN DANCES (August 10).—Not newly discovered Brownies, but real Russian dwarfs, the leader of who is twenty-eight years old and less than two feet five inches tall, introduce themselves in various Russian dances. Most interesting of these is the sword dance performed by six little fellows no one of whom is over thirty inches in height.

THE ART OF THE FURRIER (August 11).—Mole skins so eagerly sought by the fashionable customer are prepared for the market by the hunter who frequently makes his entire livelihood from the sale of the pelts of these little animals. A simple but effective device is used to catch the mole. It consists of a snare made of a noose attached to a rod bent to form a spring. As he inspects his snares the mole-hunter finds several of them sprung. Taking the mole out he quickly kills it and skins it. He then spreads it open and tacks it to a small board where it soon becomes stiff and dry.

Before they can be used commercially the mole skins have to be treated chemically to soften and preserve them. After they are thoroughly dried the furrier trims them and joins them together in long strips. These are matched together according to the various shades and then shaped into various garments. The rich fine fur lined with costly silks and satins betokens but little its humble origin.

IRON AND STEEL INDUSTRY (BOMBAY) (August 11).—Bombay, usually slow to adopt modern methods, now possesses an iron and steel foundry equipped with the newest and most up-to-date machinery. In it are manufactured the various grades of steel used in Asiatic industries.

BIOGRAPH.

"THE MIX-UP AT MURPHY'S" (August 13).—A farce comedy. The tramp who stole the chicken and was pursued into town where contractor Murphy was giving a costume party, had a series of mistaken identity incidents with the fiance of Murphy's daughter who makes up as a tramp for the party.

"CURING MR. GOODHEART" (August 13).—A farce comedy. Mr. Goodheart is what his name describes, always ready to lend a helping hand to everyone, which results in misfortune for him at every turn, until finally, he is cured.

"A GAME OF FREEZE-OUT" (August 17).—Two lovers, annoyed by the persistency of a second admirer, plan to lock him up in the icebox. Strange as it may seem, the trick melts the icy heart of the girl and the lover who was out in the cold, now finds himself warmed by the girl's love.

"TIM, THE TERROR" (August 17).—Tim is a desperate outlaw who proves quite noble when he finds that a poor widow is in danger of eviction on account of a mortgage of $500 on her home, held by a Dutch magistrate. Tim gives himself up, gives her the reward, breaks out of jail and then makes his Dutch rival, the magistrate, eat the mortgage and marry him to the widow.

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INDEPENDENT FILM STORIES

UNIVERSAL.

ANIMATED WEEKLY NO. 126 (August 25).—The Russian Czar inspects his military forces—Granica, Russian Poland.

King George and Queen Mary of England visits President and Madame Poincare—Paris, France.

Prince Henry of Prussia witnesses cavalry exercises given in his honor—Magdeburg, Germany.

Troops parade before M. Messiny, Minister of War, at garrison in Versailles, France.

Trans-Atlantic flyer "America" unable to rise satisfactorily from water has third engine installed by Glen Curtiss and Lieut. Porte which proves a success—Hammondsport, N. Y.

Scores injured as result of derailment of the Cincinnati Limited on New Orleans & Northeastern Railroad—Derby, Miss.

Bessie Wynne, noted actress, visits studios of the Universal Film Mfg. Company at Hollywood, Cal.

Spectacular procession of the Holy Cross is attended by all devout natives—Funchal, Madeira Island.

With both hands and feet manacled Commodore Elionsky swims through Hell Gate, roughest sheet of water along United States coast.

Thousands witness clever manoeuvres of the Junior Order of United American Mechanics at Redland Field—Cincinnati, Ohio.

Treacherous Forest Fire.—Fanned by strong winds ravaging flames destroy many homes and cause much damage—The Dalles, Oregon.

Grand Prix Races—World famous French event attracts sightseers from all over the world—Paris, France.

Inventor, his bride and crew of four cross Atlantic in lifeboat which is equipped with wireless and cannot be capsized—New York City.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

ECLAIR.

"THE MIRACLE" (August 16).—Phillippe, a hard-hearted but handsome young merchant, woos Anna, a beautiful French Canadian girl and in her hour of need deserts her. Crazed with grief she begs him to protect her name. He casts her off and she is stoned by the women of the village. At the Shrine of Saint Ann where they had plighted their troth, her baby dies and she becomes an outcast.

Years later in the same village two lovers are anxious to marry but are told by the priest to wait until the girl is cured of a deformity by a pilgrimage to Quebec. They go to old Phillippe for the money. But he refuses them. Wandering through the woods they kneel and pray at the image of Saint Ann. A little later Phillippe coming upon the scene of his false vow is confronted by the woman whom he had wronged now old and dying. The meeting is too much for him and he dies. The woman places his gold at the foot of the image and falls across his body.

The lovers coming to the shrine find the gold of the wretched Phillippe and believing a miracle has been wrought by their prayers prepare joyously for their pilgrimage to Quebec.

"BRANSFORD IN ARCADIA, OR THE LITTLE EOHIPPUS" (Three Parts—August 19).—Heff Bransford, a wild and daring but manly cowboy, falls violently in love with Eleanor Hoffman, a pretty city girl who is visiting the Lakes. Young Herbert Lake, president of a local bank and an unscrupulous fellow, is also in love with the girl. To complicate matters, Johnny Dines, the good pal and firm friend of Jeff Bransford, has lost his heart to Eleanor also.

A masquerade ball is given and on a dare from Eleanor, Jeff attends uninvited in a football costume. That same night Lake steals back to his bank from the masquerade party and steals a large sum of money which had been left in his care. To avoid suspicion and implicate Jeff, he places the football nose-guard, which the cowboy had worn, outside the safe. Making his exit, he encounters a watchman whom he shoots and mortally injures.

Soon after the crime is discovered, the nose-guard is found. Jeff is accused and brought to trial. In court his friends pave the way for an escape. He flees to the mountains. Johnny Dines and his friends set themselves to the task of clearing Bransford.

Adventures follow. Jeff experiences many narrow escapes, but finally reaches the border disguised as an old miner. He is accompanied on this trip and aided by a strange young fellow who has proven to be a staunch friend. On separating with him at the border, Bransford gives him a miniature horse which Eleanor had given him some time before.

Meanwhile Johnny and his pals have traced the crime to Lake. Dines brings the news to Jeff. To test Eleanor's love, Jeff returns disguised by a beard which he has grown. At a party given by Eleanor, he is to take part in the entertainment and shaves off his beard, substituting a false one. He appears in the football costume worn at the masquerade and Eleanor, thinking Jeff has returned, dresses in the clothes she wore when accompanying him to the border; for it was she who had disguised herself as a man in order to be with Bransford. Jeff is overjoyed at seeing the young fellow who had saved him; revelations come thick and fast and Jeff Bransford, his name cleared and possessed of a fortune which he has struck in the mines, claims the pretty city girl as his own.

JOKER.

"THE DIAMOND NIPPERS" (August 22).—Shultz and Stein arrive at Far-away Beach for a week's end with their wives. The two hubbys immediately head for the hotel bar, leaving their wives to rave. Well aware of the reception awaiting them at the hotel they seek to soothe their wives by purchasing for each a diamond necklace from a street faker.

The police have been warned to be on the watch for a pair of notorious diamond nippers—Stella and Steve—a reward for whose capture is offered. This pair of thieves spot Schultz and Stein's wives wearing the supposed valuable necklaces at the hotel lawn party and scheme to rob them.

Stella then lures Schultz and Stein out for a row in order to leave the coast clear for Steve. Steve secures the necklace but in doing so, bungles the job. The police corner him on the end of the pier and, desperate, he flings the jewelry down to Stella, who happens to be rowing by with Schultz and Stein. The jewelry, however, falls into the ocean and Stella to recover it sets her two ardent admirers diving for it.

Steve, to escape, jumps into the ocean and is rescued by Stella; they row away. The police then capture Schultz and Stein, the latter now having recovered the jewelry. They are arrested as diamond thieves. Meanwhile the wives have blamed the hotel manager for their loss. They make him pay dearly and then start in to enjoy life with the proceeds. The real diamond nippers are finally caught and Schultz and Stein are released. Then the indignant hotel manager forcibly recovers his money and kicks the trouble makers off his grounds. Schultz and Stein and their wives, however, go home happy for quite unexpectedly they are presented with the one thousand dollars reward for being instrumental in the capture of Stella and Steve.

"PASS KEY NO. 2" (August 19).—Wife wants to go to the dance. Hubby won't. Wife confides her troubles to her friend in the apartment next to her. They decide to go to the dance with friend's intended. An old bachelor in the apartment goes to the dance also. As he is leaving the apartment he finds a pass key which the careless maid has dropped and puts it in his pocket, intending to return it to the maid. He leaves for the dance. Later wife and her friend arrive. The bachelor takes the best friend to the punch bowl, making her intended jealous. Hubby has discovered his wife's absence, and follows to the dance. The intended is using wife as a tool to make the best friend jealous. Hubby is enraged. The bachelor finishes the punch with honors, carrying home an overload. Wife leaves the dance, arriving home only to find the bachelor calmly reposing in her apartment. Wife hides in the bachelor's room, believing burglars have entered her apartment.

The Bachelor seekng to quench his thirst, seeks the ice water in the hall. He returns to the best friend's apartment. The intended returns only to see the bachelor coming out of his fiance's apartment. He hides in wife's apartment. Best friend returns. Finding her apartment open she thinks burglars are at work. She dashes down the hall into the arms of hubby. Wife hears and leaves her hiding place to fight for her rights. So does the intended. Bachelor tangles with the water urn. The two roomers cling to their respective men. Bachelor reveals himself with the pass key and the mystery is cleared.

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REX.

"THE HOLE IN THE GARDEN WALL" (August 23).—Elsie and Rupert, people of independence, live next door to one another. Their houses are divided by a garden wall. Rupert and Joe are suitors for the hand of Elsie. Rupert writes a letter to her, asking her to wear a rose of white if her answer is yes, and a rose of red should her answer be no. Joe reads the letter before it is sealed and substitute the word white for red. Elsie, who really loves Rupert, and thinking that the red rose means happiness to him, pins the white rose in Joe's coat and wears the red herself. Rupert is broken hearted. Not waiting an explanation he disappears.

Ten years after we find him in a rough mining room. A baby has been left fatherless and motherless. Rupert volunteers to adopt the child. Four years later he returns to his home. Elsie has not married, living true to her love for Rupert. The child now four years of age, finds a hole in the garden wall and crawls through. He finds Elsie grown older and sad, sitting in the garden. They become great friends. The child takes a photo of Elsie which he finds on her bedroom table, crawls through the hole in the wall and gives it to Rupert. The child, says the lady next door sent it to him. The child then takes Rupert's photo from his room and carries it to Elsie with the same message. Rupert is delighted to get Elsie's picture and sends a note by the child, expressing his gratitude to her for her thoughtfulness after all these years. As the child enters to deliver Rupert's note Elsie gives the child one for Rupert, the child takes her note first, then hands Rupert's and runs away. The child gives Rupert the note which reads almost identical with his own, to Elsie. Both Rupert and Elsie run to the garden wall to explain and there the happy reunion takes place.

"A BOWL OF ROSES" (August 20).—The story of the memories of past lovers aroused in a young society man by a bowl of roses. The white rose reminds him of the pure love, temporarily misunderstood, of the gentle woman now his wife. The tea rose brings up memories of the heartless society belle who set his love at naught and quickly turned to others of her set. The American Beauty recalls the stunning actress, at one time his heart's ideal, but at the last found unworthy of his great love. The pink rose reminds him of the unchaste love of the wife of another man, which he too readily accepted. He is recalled from his reminiscences and ponderings by the voice of his own white rose, his own sweet wife, who carries in her loving, mothering arms the tiny rosebud bit of life unfolding—his child.

VICTOR.

"THE SLAVEY'S ROMANCE" (August 21).—Paul Mason has perfected an invention, but lacks the money to patent it. Pressed for cash, he is threatened with being put out of his boarding house. Anna, the little slavey, who secretly loves him, takes some of her own savings and gives it to the landlady, saying that Paul had paid it on account.

Paul visits the Globe Manufacturing Company only to have the manager laugh at his invention. However, the manager realizes its value and when Paul goes he has one of his clerks

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follow him. In the boarding house the clerk takes a room where he can spy on Paul. It is not until several days later that Paul discovers that Anna, the little slavey, loves him. The clerk tries to steal the plans, but Anna interferes.

Later, the clerk is advised to try and buy the plans. Paul is about to accept the offer when Anna receives a legacy from a distant relative in the old country and comes to his rescue. She offers to go into partnership. The invention is patented and the manager of the Globe Manufacturing Company, recognizing the advantages to his firm, offers Paul a remunerative position and a royalty on his device. Paul accepts, after making Anna a partner for life.

"WEIGHTS AND MEASURES" (Two Parts—August 17).—John M. Truxton, City Attorney, has gathered evidence to prosecute the men higher up. The newspaper publishes a warning of what is to happen at the next session of the grand jury. Mayor Dave Harris, the political boss, reads the account. He immediately goes to Truxton's office to find out whether the story is true. Upon being assured that it is, he tries to stop Truxton from presenting his evidence, first by bribery and then by threats. Truxton refuses all offers and finally kicks Harris out of his office.

Kitty Donely, through certain circumstances, is in the power of the mayor. She is approached and told to get something on Truxton. Kitty refuses at first. The mayor tells her to get Truxton and he will give her five thousand dollars, and if she doesn't he will surely get her. Kitty agrees and discovers the next day that Truxton is in the habit of going almost every day for a motor trip and stopping for a drink of water at an old farm house. The next day she persuades the old farmer to take her in as a summer boarder; changing her finery for a simple gingham dress, she meets Truxton as he comes and Truxton falls in love with her and proposes marriage to Kitty; she then discovers that she loves him. Truxton by accident overhears some of her conversation. Fighting a battle with himself, he decides that Kitty is worth more than anything else. He calls on her again that night. Kitty, going for his cigarette case, discovers a letter written by Truxton to his mother which he has forgotten to mail. Kitty thinks it is to his wife. In revenge for what she thinks is his perfidy, she pulls the badger game on him. Truxton, thinking she has fallen for the mayor's offer of bribery, is more hurt than frightened. The next day the papers come out with scare heads, announcing the arrest and release on bond of the City Attorney, charged with a statutory offense.

The mayor sends Kitty her promised check. She drops both the letter she has taken from Truxton and the check, into the library table drawer.

Truxton gets a letter from his mother, asking why he does not write. Truxton, thinking matters over, decides to unravel things and that night enters the mayor's home with the aid of a jimmy, searching for evidence. He finds the mayor's check book and on one of the stubs "K. D.—$5,000." Putting two and two together, he enters Kitty's apartment in the same way he did the mayor's. He finds his missing letter and a check for five thousand dollars, signed by the mayor. Kitty appears upon the scene. Explanations and forgiveness follow. A month later the scales are balanced. The mayor is indicted through evidence furnished by Truxton, and Truxton and Kitty drink once more in happiness at the old well.

"MAN AND HIS BROTHER" (Two Parts—August 3).—Under the stress of certain circumstances which will be explained in this story, Jack Edmond is a vagabond, tramping his way through the cattle country, looking for work. By removing a thorn from the foot of a shepherd dog which belongs to Eleanor, the daughter of John Hess, he gains her friendship and she secures him a position on her father's ranch.

Ned Emmet, sheriff, sees Jack at work and recognizes him. He hastens to inform John Hess that Jack is an ex-convict. Jack is discharged. Eleanor sees Jack leaving the ranch and asks him to explain. He tells her the truth, and she demands that he tell her all about it. Jack tells her the cause of his imprisonment, as follows:

Jack and his brother, Wess, were very fond of each other, and they were both working on a ranch owned by George Hutton. Wess was in love with Hutton's wife, and was in the habit of meeting her in secret. Jack, of course, knew nothing of this. Mr. Hutton discovered the relationship between Wess and his wife and a quarrel followed. Wess gets away from the ranch house, and is followed to his bunk house by the angry Hutton. Jack, knowing nothing of what has happened, sees Hutton leveling his revolver at Wess and he (Jack) shoots Hutton down. Wess, not stopping to explain, makes an escape, and Jack is sent up for the crime Later, Mrs. Hutton, recovering from the prostrating shock of the whole affair, explains things and Jack is released from prison.

Eleanor, having heard Jack's story, believes it, and makes him return with her to her father. News comes at this time that Ned Emmet, the sheriff, has been killed by a dangerous outlaw, whom the sheriff has been trying to capture for some time. Jack is anxious to make good with Helen and her father, so he volunteers to go out and bring back the bad man or not return at all. He leaves, and after several days of scouting, comes upon his man.

Helen, being fond of hunting, has gone on a day's journey of her own into the mountains. She comes upon Jack and the bandit at the moment of capture. She remains in concealment and is ready to use her rifle if necessary. Jack knows nothing of her presence. A struggle takes place between the two men, but does not last long—there is a recognition between them. Jack discovers that the bandit is his brother. Jack realizes that his errand is a failure, and with a promise from his brother that will change his ways, he lets him go free. Jack realizes that his hopes in regard to Eleanor and her father are dead ones, and he wearily turns in a different direction from that taken by his brother.

UNIVERSAL IKE.

"UNIVERSAL IKE, JR.'S LEGACY" (August 4).—Following their elopement, Ike and Louise are captured by the sheriff, and with the girl's mother and father, all go to a hotel for the night. The sheriff takes charge of his two prisoners and locks them in adjoining rooms. They discover a fire escape. While they are planning their getaway, the old folks are preparing for bed. Mother takes her Sunday hair off and pins it on the window curtain. The goat devours it. Mother then rushes the goat into the sheriff's room. He ties the goat to the bed and goes to sleep. Billy eats the sheriff's whiskers.

Ike and Louise are making their way down the fire escape when a lady mistakes them for burglars and shoots. The young couple climb to the roof.

In the meantime the sheriff decides to turn in, but has difficulty in putting out his electric light. Finally he covers it with his coat. It works well for a time, but soon catches on fire.

The old lady smells smoke, shakes the old man and they start on a rampage. Arriving at Louise's door they find out the young couple have once more escaped. In the meantime the goat crawls out of the window on a painter's scaffold and crosses to a roof. The sheriff pursues, but the ladder falls, leaving him without any way to get down. The kids on a roof higher up see his position and tell him they will lower a rope to his assistance if he will marry them. While considering, he warns the old people of their whereabouts and finally decides to accept their aid on such conditions.

POWERS.

"THE DIVORCEE" (August 21).—Mrs. Darcy, after she divorces from her worthless inebriate husband, finds she must earn her own living. She sees an advertisement for a cook at a summer home in the mountains. Answering it she secures the situation. She makes good and her dinners are the pride of her mistress. The butler, however, falls in love with her. The young men guests desert the young ladies of the party for the society of the cook. To cap the climax, her former husband discovers her and calls in an endeavor to persuade her to return to him. During his visit he helps himself freely from the stock on the sideboard, becomes maudlin and finally falls asleep. A letter falls from his pocket and she finds it is addressed to herself, telling her of a comfortable fortune left her by a relative.

The young catch of the season becomes tired of the dinner dance and steals away to have a quiet chat with the cook. She asks him to assist her in disposing of the husband and he kindly dumps him in a neighboring ditch. In the morning she leaves without notice, but the audience is left to suppose that later the young lawyer will permanently engage her.

IMP.

"ON THE HIGH SEAS" (Two Reels—August 20).—The captain of the schooner was a drunkard. His first mate was a bully and also a heavy drinker. There was hardly a man on the old wooden vessel who would not plunge his knife into the other fellow's back. Into this ship, among the crowd of brutal, unprincipled men Mr. Marshall, rich ship-owner, sent his son to reform him—"to make a man of him."

His instructions to the captain were to make the boy work and put some ginger into him. In time Jim meets the captain's daughter, Elsie, and as the days pass by, he comes to love her. Elsie returns this love.

Van, the mate, is also in love with the girl and he views with disgust and jealousy the attentions she receives from Jim. The latter has been forced into the rough garments of sailors and made to work. The ship is only out a short time when the captain reveals his true nature; he begins to drink heavily. The ship is practically left in charge of Van, the mate. Van ill-treats his sailors and a forty-foot fall results when he sends a man, against reason, out onto the bow-sprit.

Time comes when Van and Jim clash; there is a fight. Van gets the worst of it and furious because Elsie laughs at him, he hunts the captain out and tells him there is mutiny aboard. Jim is ordered into irons. The sailors refuse to obey the order. Van shoots the captain and lays the guilt onto Jim.

Jim is threatened for murder on the high seas; there is only one who believes in him—the girl—even though her own father was the victim. The captain is buried and holds the secret. The rest of the story deals with Elsie, Van and Jim, still on the boat. Van takes to drink and bullies the crew unmercifully. Elsie in the end finds out that he is the murderer, and that the captain was stabbed to death besides being shot. All this ends with a confession under peculiar circumstances, freeing Jim and making Elsie happy.

101 BISON.

"THE LURE OF THE GEISHA" (Two Parts—August 22).—Captain Clifford, U. S. A., arrives at Yokohama and is met by Marie Wilson, his fiancee and daughter of United States Ambassador Wilson. The coming of Clifford is looked upon with keen displeasure by Bainbridge, Secretary of Ambassador Wilson, who himself is in love with Marie. Shortly after his arrival Clifford meets an old acquaintance, Captain Amato of the Japanese navy.

Bainbridge is on friendly terms with Amato and as a result of his growing jealousy of Clifford he tries to convince Amato that Clifford is a spy. Amato casts the idea aside as absurd. Bainbridge then begins the execution of a plot which will clinch his defamatory charges against Clifford. Amato loves Yama, a Geisha girl. Bainbridge takes advantage of this and leads the American officer to a tea garden where he introduces him to Yama as an American millionaire. Clifford develops merely a passing interest for the Geisha girl. He is seen in her company by Amato and the Japanese officer's jealousy is aroused.

Bainbridge's next move is to induce Clifford to visit the navy with him. While Clifford is examining a large gun Bainbridge whispers in Amato's ear and the Japanese officer begins to believe that possibly there is some truth in Bainbridge's accusation.

Later, when Clifford and Bainbridge visit the tea garden, they are followed by one of Amato's servants. In a mood of jealousy Amato rushes to the place. He finds Clifford with Yama. Hot words and accusations follow. Amato, overcome by his anger, draws a dagger. At this crucial moment Yama steps between the two men and receives the dagger thrust in her own bosom. Amato is stunned. He hurries home in a fit of remorse. Bainbridge hurries to the street and circulates the report that Clifford has slain Yama. Clifford has a hard time fighting his way through the angry mob to the American consulate. The Ambassador believes him guilty and promises the angry mob that he will be punished.

However, in investigating the killing of Yama, the Ambassador finds that she was slain with Amato's dagger. Hurrying to Amato's house he finds the Japanese dying as the result of an attempt to commit suicide. Amato exposes Bainbridge. Before the Ambassador can interfere Bainbridge is slain by the angry mob. Clifford is acquitted of all discredit in the affair and regains his good standing with Marie.

"RESCUED BY WIRELESS" (Two Parts—August 8).—Morgan, a missionary, and his daughter, Marie, sail from Honolulu on the government ship "Thetis," bound for Koko Island. Capt. Clifford, who is going to investigate Koko Island as a site for a military post, is also a passenger. Another passenger is Bainbridge, a wireless operator, en route to the island to take charge of a wireless station. Acquaintance ripens rapidly aboard ship, and after the "Thetis" has been to sea but a few days Clifford and Bainbridge begin to vie for Marie's favor.

Although Marie prefers the company of Clifford, she readily gives her friendship to Bainbridge, and before she has been on the island a month she has learned to operate the wireless instruments. Bainbridge associates with the natives and has many friends among them. One day he is overcome by headache and drinks of the intoxicating drug, awa, as a remedy. He likes the effect of the poison, and soon he has become a habituate.

In the meantime Clifford has completed his investigations and sails from the island with his soldiers.

His suit rejected by Marie, Bainbridge incites the natives to attack the missionaries. All become drunk on awa and the home of the missionaries is assaulted. Bainbridge abducts Marie, and the other missionaries are taken prisoners. During a moment when she is not being watched, Marie steals into the wireless station and sends a message of appeal to Capt. Clifford aboard the "Thetis." Bainbridge dis-

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covers her purpose. Surmising the contents of her message, Bainbridge has his prisoners removed to the mountains. Clifford arrives with his soldiers and a terrific battle ensues between the soldiers and the armed natives, led by Bainbridge. Clifford's command is victorious. Marie is rescued and Bainbridge pays for his perfidy with his life.

GOLD SEAL.

"THE TREY O' HEARTS" (Part III).—"THE SEAVENTURE" (Two Reels—August 18).—Judith catches the same train with Alan and Rose for Portland. Hearing a messenger calling for Alan Law with a telegram she learns that it informs Alan that he will not be able to get through sleeper reservations to New York. Returning the message to the messenger she also gives him a second envelope. Alan reads the message and then opening the second envelope finds it contains a trey o' hearts.

Arriving in Portland, they are driven to a hotel. Judith secures the room next to Rose and picks the lock of the connecting door. With the aid of her confederates she chloroforms Rose and dons her clothing. Alan has proceeded to the water front and engages the yacht, Seaventure, to take Rose and himself to New York. All his plans being reported to Judith by her confederates, she then engages a fishing boat to intercept the Seaventure on its voyage to New York. Passing herself off as Rose she gets aboard with Alan. She opens the valves of the auxiliary gasoline tanks and allows the gasoline to flood the hold. Later she sights the fishermen and upon its approach she covers Barcus, the owner of the Seaventure, who is the only one on deck, with her revolver. He grapples with her. Alan, hearing the disturbance, hurries on deck. He succeeds in getting Judith below and explains to Barcus that the woman must be partly insane. Calling Judith on deck and being alarmed at the nearness of the fishing vessel, he asks her if she has friends aboard the fisherman. She affirms and he signifies that she shall get over the side into the dory. She casts off and is picked up by the fisherman. Barcus going below learns the true state of affairs aboard the Seaventure, viz., that the gasoline tanks have emptied themselves into the bilge. Then follows a race between the yacht and the fisherman, the latter pursuing full tilt. Towards sunset both are becalmed, the Seaventure lying about one mile farther out. Barcus watches the fisherman through his binoculars and observes the power launch lowered, into which Judith accompanies one companion. They are seen to be working over some sort of apparatus and finally, lighting a fuse, they lash the wheel of the launch and put off the fisherman in the dory. The launch has been set at full speed ahead and is rushing straight for the Seaventure. Barcus, suspecting what it means, drags Alan to the farther rail and they dive overboard, just before the Seaventure and the unmanned launch are blown sky-high. They swim ashore and fall asleep from exhaustion.

FRONTIER.

"THE SILENT CALL" (August 23).—Arthur ranks high in Dolly's affections until Walter, a stranger, meets and fascinates her. Willis, the father, finds a man laying in the street, apparently dead. When he returns with the sheriff the man is gone.

Willis approves of Walter as a suitor for his daughter. Knowing this, Dolly accepts his proposition that they be married quietly and then surprise Willis. For several days Willis has been bothered by a sun spot that has been flashed in his window. At first he imagined that Dolly was only playing a prank. She convinced him otherwise. Finally he informed the sheriff.

At the minister's house, Walter finds that he has forgotten to provide himself with a ring, and leaves to purchase one. As Willis is talking to the sheriff the sun spot is flashed in his eyes. They finally discover its origin. In an old shanty they find Joe, a prisoner, guarded by Charlie, a crook. In Joe Willis recognizes the man he saw laying on the street. Walter returns with the ring. Joe seeing him entering the house recognizes him as his brother and runs after him, the others following. Dolly is surprised when she learns that Joe is Walter's brother. She tells the others that only that afternoon Walter has shown her a letter from a firm of attorneys to the effect that brother Joseph was presumably dead, as they had been unable to find any trace of him, and that according to the terms of his father's will should Joe not be found and the estate claimed by him by the first of July, that the estate would revert to Walter. The sheriff sees through the whole thing and tells Walter that he had better come along with him. Walter confesses that it was he who caused his brother to be kept a prisoner.

Dolly's romance is of course shattered. To the faithful suitor Arthur, whom she rejected for Walter, she states that perhaps sometimes she will consider his proposal favorably.

NESTOR.

"THE CREEPING FLAME" (August 19).—Wilbur is foreman of a mine in the western country. Jane, his sweetheart, lives on a nearby ranch. One day she rides over to the mine. While they are talking the miners enter and jokingly remind Wilbur that it is pay day. The foreman allows Jane to pay off the men. The boys leave for a holiday in town. The foreman, too, plans to take a day off and starts to saddle his horse. Suddenly he gashes his arm. The blood spurts from the deep wound. He tries in vain to staunch it. Jane ties her scarf around the wound, but the blood flows too strongly. She rides for the doctor.

Teh foreman, too weak from loss of blood to walk, lies on a pile of straw. Finally he lights a cigarette, carelessly throwing the match down. Instantly the straw is alight and burning toward him. Painfully he drags himself out to the cool powder house. The fire creeps closer. Jane and the doctor are coming. The red flames are licking the side of the powder house.

The foreman, now almost unconscious, is just the other side of the partition. Jane and the doctor arrive. A feeble call tells them where the wounded man is. Just in time they rescue him. The powder house is blown to atoms a moment later.

"A LUCKY DECEPTION" (Two Reels—August 21).—They looked upon the wine when it was red and into the lady's eyes when they sparkled, and when they regained consciousness Bob and Lee, his chum, found themselves in a vile dungeon cell playing tag with cockroaches.

Shortly following the incarceration, a fuzzy-faced professor from the college invaded the jail and after arranging for the liberation of the two miscreants, informed them that each had been expelled from the school. When Bob reached home the news of his disgrace had preceded him.

His father forced him to accept a proposition to marry and settle down to a quiet life within a month and receive $5,000 or be disinherited.

Bob carried the news to Lee. Lee had made a hit as a woman impersonator in their college plays and this was his opportunity to vindicate himself as an actor.

Bob introduced Lee as his prospective wife. His father, mother and sister were delighted. Within a month the solemn ceremony was performed. The happy couple settled in a new bungalow. However, Lee began to tire of the role he was playing. Bob's sister and her friend Alice, came to visit the newlyweds. Lee was placed in a most delicate position when the two girls began to talk confidentially.

Lee fell in love with Bob's sister. On the other hand, Bob fell in love with Alice. She refused to listen to advances from a married man.

Finally Lee became desperate. He discarded his wig and skirts, dressed as a man and left the house. Alice saw a man leaving and immediately suspected Bob's wife of perfidy. An investigation was made. Bob swore his wife had eloped. The father and mother arrived to console Bob. His embarrassment came to a climax when Alice discovered Lee's wig and skirts in a bureau drawer.

Bob confessed to the deception but offered to make up for his transgression by immediately marrying Alice. She was more than willing and Bob's sister held the same sentiments in regard to Lee.

STERLING.

"HIS WIFE'S FLIRTATION" (August 20).—Reuben catches his wife flirting with the farm hand. Sore, he leaves for business. Arriving at the store, he finds his clerk flirting with the

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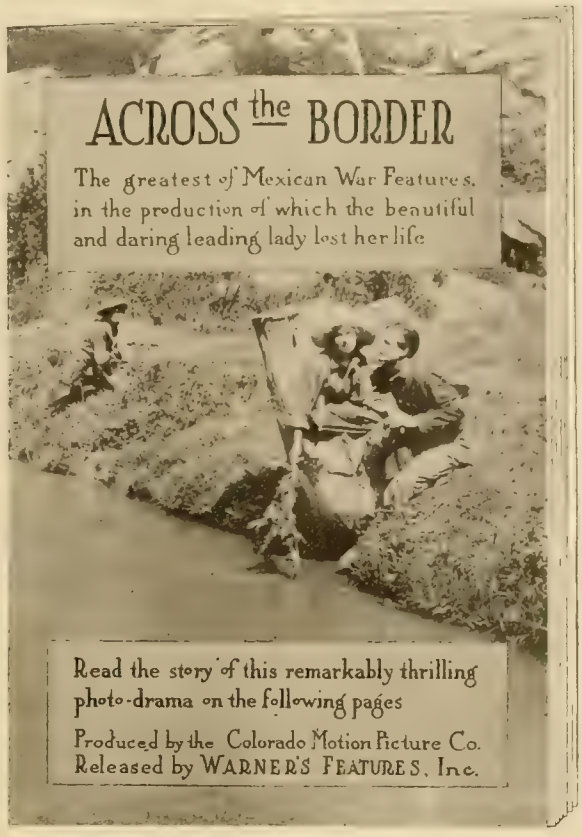
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customers. He calls the clerk down and tries to wait on the customers himself. In comes a traveling salesman. Reuben's wife finds she needs something at the store. When she arrives she finds her husband too busy to wait on her. She looks around and flirts with the traveling salesman. When the customers leave, Reuben sees the salesman and his wife flirting. He kicks the salesman out. The wife naturally feels sorry for the salesman. He apologizes for the trouble he has caused her. The constable sees them talking and informs Reuben. Reuben shoots the place up. The salesman escapes. In the meantime, a burglar, dressed similar to the salesman comes out of the window. The constable starts on his trail. He runs into the salesman who is about to take a swim. The constable takes the salesman's clothes. The salesman escapes. Running to the house he jumps through a window and sneaks under the bed. Reuben comes home and starts talking to his wife about her past doings. To his surprise he feels hands on his foot. Pulling the salesman out from under the bed, he starts shooting. The salesman escapes, but is pursued.

"LOST IN THE STUDIO" (August 17).—Billy, arriving in the morning at the studio, greets Mr. Thornby, his director. Going to his dressing room, he gets ready and walks around kidding with the other boys. Ford Sterling arriving, greets Billy, who follows Sterling to his dressing room, peppering him with questions. Sterling asks him to vacate. Billy being a gentleman, does so. Deciding to visit some old friends, he parades over to the Universal studio; meeting them, he has a good time and goes home. Seeing the new cameraman putting candy in his plate case, Billy watches him and backs into a scene directed by Ford Sterling, spoiling several feet of film. Owing to Billy's wonderful smile, Mr. Sterling forgives. Billy going over to the case when the cameraman is not looking, opens it. Observing the cameraman turning, he quickly shuts it. In opening it to get a plate, the cameraman discovers the plate is spoiled. Taking the case, he goes to the vault to get a new supply, Billy following him. When the cameraman comes out of the vault, Billy notices he forgot the case, so he walks in to get the candy. By this time the watchman is making his rounds. Noticing that the vault door has been left open, he locks it, imprisoning Little Billy. Mr. Thornby, needing Billy for a scene notices his absence and starts on a hunt. Every available person on the grounds is made to help search for lost Billy. They look everywhere and cause a general riot in and around the place. The vault is the only place left. On opening it, Little Billy comes out crying.

"A RACE FOR LIFE" (August 3.)—Billy's mother, finished making pies, lays them in the window to cool. Billy, observing this, decides to steal one. This done, he offers Chandler a friend, part of a pie. Walking along, the pair observe Carmen, who has just finished a ride with Gordon. Chandler offers Carmen part of his pie. Gordon, jealous, knocks it from her hands. For this Carmen is angry. While Gordon and Chandler fight Billy pushes his suit with the girl. Later, Billy's mother discovers one of her pies missing, finds the guilty Billy, takes him home and puts him to bed.

That night Billy dreams. He dreams of Gordon trying to force his attentions upon Carmen, of Chandler rebuking him and of Gordon's threat to secure the girl at all costs. In his dream he sees Gordon abduct the girl, carry her away on a handcar and then tie her to the track when she refuses to marry the villain. Billy, enlisting the help of a friend and his racing car, starts to the rescue. There is a wild ride—a race between engine and motor car. Billy, in the car, dashes before the onrushing train and saves Carmen and restores her to Chandler.

Then Billy awakens.

"A DRAMATIC MISTAKE" (August 6).—Snitz is so ardent an admirer of the stage that he overlooks such small trifles as rent. The landlady asks his wife for the rent. After strong persuasion from the landlady's husband, who is also too strong to work, Snitz starts in search of a job. Naturally he turns to the stage as an appropriate vocation. He applies at the local temple of Thespis, but in spite of his showing samples of applied histrionics, he is cruelly turned down. He returns home discouraged.

In the meantime the leading man of the troupe, which is about to play Virginius, becomes incapacitated through too frequent visits with John Barleycorn. The stage manager is in desperation and takes the costume and part to Snitz with instructions to prepare for the matinee performance at once. Snitz rehearses with so much enthusiasm that the people of the house decide that a murder is being committed and call in the police. Snitz escapes and runs to the theater, where the audience is impatiently waiting for the arrival of Virginius. Virginius arrives, followed by the police, with exciting results both to Snitz and the audience.

CRYSTAL.

"VIVIAN'S FIRST FELLOW" (August 18).—Vivian lives on a farm. Don, one of the farm hands, is smitten on her. Vivian meets Burke. Don becomes jealous when he sees that Burke has the inside track. Don learns that they intend eloping in an auto. He tells the sheriff and they try to stop them by stretching a rope across the road. It only ends in disaster for Don and the sheriff. The eloping couple finally get married. Burke buys Vivian lots of fine clothes and the little country girl is delighted, though not being used to the ways of society, she makes many blunders. Vivian meets a dude, and is won by his charms. Burke catches them, and he and the dude fight a duel.

Ma learns that Vivian has run away with Burke, so she goes in pursuit of them, unaware that they have been married. She catches Burke and is clubbing him when Vivian tells her that she has married Burke. Ma excuses her, but as her anger has been aroused she feels that she must vent it on someone so she goes after Don, who started the trouble.

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MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 84 (August 6).—Servia mobilizes its army for war with Austria.

"Hector," the educated dog.

A Mutual Weekly photographer climbs to the top of one of the pyramids of Egypt.

Governor Fielder and Secretary of War Garrison review New Jersey's Militia during annual encampment at Sea Girt.

The Automobile Club of France officiates at the Grand Prix races for automobiles, motorcycles and side cars.

Ezra Meeker, who blazed the trail in 1849, starts trans-continental journey from Tacoma, Washington, to the White House, in the interest of better highways.

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The hottest natural spring in the world.

The Khan of Kiwa ascends the throne after the death of his mother, in Central Asia.

Deck sports aboard one of the big trans-Atlantic liners.

MAJESTIC.

"A LESSON IN MECHANICS" (August 21).—Ruth Wilson, daughter of a wealthy landowner, receives a visit from her country sweetheart, Joe Merriam, who is a motor boat enthusiast. Unknown to anyone but her brother Frank, Ruth is an expert at fixing auto and motor boat engines as the estate is on the bay and Ruth has the use of two launches. With Joe she goes for a boat ride but the engine breaks down and he is unable to fix it, and afraid that it would lower his opinion of her if she should repair the engine, she lets him call another boat to tow them back to the wharf. Merriam, while in love with Ruth, cannot bring himself to propose, fearing that she would be too ornamental for a farmer's wife, and half of his visit passes while he attempts to make up his mind. Finally, the last day of his visit arrives and he is still undecided. At the request of Ruth's father she and Joe take the launch across the bay to bring back the money for the servants' pay roll. While Joe is at the bank, Ruth remains at the town wharf and is accosted by a couple of toughs who demand the expensive rings she is wearing. At Joe's return they slink off, but watching the launch on its return set it adrift with the engine dead. In a row boat they follow to board the launch and secure the money and Ruth's jewelry. Joe, unable to repair the engine, gives battle to the toughs to prevent them from gaining the launch but he is being forced down when Ruth, realizing their desperate plight, begins to work on the engine. Just as the toughs are about to overcome Joe, she has the engine repaired and starts the launch, leaving the toughs far behind. Joe, seeing her with her hands and face covered with grease from the engine, realizes that he has misjudged her, and proposes on the spot. At her acceptance he takes her in his arms, grease and all.

"FRENCHY" (Two Parts—August 30).—Nash, a rancher, takes his little daughter May to her grandmother's for a visit and on his way back to the ranch meets Frenchy, a stranger, who has just ridden into the valley. He invites Frenchy to the ranch for dinner and then offers him work as a cowhand, which Frenchy accepts. Bess, Nash's other daughter, becomes friends with Frenchy and arouses the jealousy of Logan, the foreman of the ranch, who is in love with her. On account of his polite manner and his style of dress the stranger is ridiculed by the punchers, who make things as hard for him as possible. Logan, growing more jealous as the days pass, runs Frenchy's horse away from the ranch and dares him to ride an outlaw, hoping to see him injured and show him up before the others. Frenchy masters the horse, and in a quarrel with Logan shows that he is quicker on the draw than the foreman. The boys go to town to attend a dance and Frenchy buys some new clothes for the affair. In the saloon he meets Logan, who takes exception to his style of dress and in a quarrel which follows, shoots at Frenchy but merely grazes his check. To show his own marksmanship Frenchy shoots out a couple of the lights and then returning Logan's gun to him, dares him to draw. The foreman's nerve fails him and he leaves the saloon, where Frenhcy is making friends with the boys on account of his gameness. On the way back to the ranch the boys leave Frenchy asleep at the watering hole, thinking to play a joke on him, but Frenchy's horse wanders away and to turn the joke on the boys he walks back to town and puts up at the hotel. The horse reaches the ranch riderless and Nash, fearing for Frenchy's safety, orders a search. After two days he rides into town to enlist the sheriff's aid in locating Frenchy and finds him sitting on the hotel steps enjoying a cigarette and the joke. Angered, Nash discharges him and orders him to return to the ranch for his packs. On the way home Nash stops for his daughter, May, and during the trip she becomes very ill. The ranch is reached and Logan is sent for a doctor but finds him gone. Frenchy arriving at the ranch learns of the child's illness and taking a medical kit from his packs saves her life. Nash, ashamed of his rudeness, entreats Frenchy to make the ranch his home, but he refuses and rides away.

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RELIANCE.

"THE BANK BURGLAR'S FATE" (Two Parts—August 8).—The advance man for Brooklyn Red's gang of burglars, disguised as a tramp, comes to Greenfield and sizes up the town, preparatory to robbing the bank. He wires his confederates to meet him at a camp outside the village. There they make the explosive for blowing up the safe. After a series of exciting incidents they bind and gag the young woman in the telephone office and loot the bank.

The girl at the switch-board manages to free herself and warn the marshal, but though pursued by an armed posse, the robbers make their getaway. Later, the Bankers' Protective Association does some clever detective work, locating the gang and arresting all the members, each of whom is sentenced to thirty years at hard labor.

"SO SHINES A GOOD DEED" (August 12).—An escaped convict is hiding near a cabin when he sees the man of the house bid his wife goodbye, mount his horse and ride away. He goes down to the cottage, and the woman, believing him to be a belated member of the sheriff's posse, hospitably invites him in to have a bite to eat before riding on to overtake her husband, who has gone on the trail of a famous criminal for whom a large reward is offered.

Among the baby's toys the stranger discovers a little wooden cart which he made for his own sister Mary thirty years before. It reveals to him the identity of this worn, sickly little woman who has been so kind to him. When the husband returns, after a fruitless search in the hills, he gives himself up. The husband receives the reward, and the brother rejoices in his sacrifice.

"OUR MUTUAL GIRL" (No. 30—August 10).—It is Margaret's eighteenth birthday anniversary, and her aunt goes to Tiffany's for a costly cameo necklace as a birthday present for her charming niece. She is followed by the thief who owns the trained dog. Some hours after she has given Margaret the present, the thief goes back to Mrs. Kinckerbocker's house, engages the butler in conversation at the door, and allows the police dog to sneak into the house.

Anni, the dog, has been trained to follow a person through the odor of personal belongings, and one of Margaret's handkerchiefs, sniffed by the intelligent animal, is sufficient to take it to her boudoir. There it hides, awaiting her return.

Margaret, after a busy and fatiguing day, consequent upon having so many friends call, goes to bed with the precious cameo necklace

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in its satin case clasped in her slender hands. Hardly has she sunk into slumber than a low whistle outside the house arouses Anni. She goes to the window. A few words from her master and Anni takes into her delicate jaws, without awakening the sleeper, the satin case.

Then Anni jumps out of the window, takes the box to her master waiting nearby on Fifth avenue, and he, having put the cameos in his pocket, throws the case into the gutter. It happens that Kid Joseph is nearby and he gets a glimpse of this man, but only a glimpse. In every outward sign it is Howard Dunbar, the Man of Mystery, and as Kid Joseph is hostile to Dunbar his hostility intensifies his certainty, that it is Dunbar.

You can see the complications coming. Well, they come. But we are not going to spoil the excitement of your seeing the story unfolded by telling it to you now.

"IZZY GETS THE WRONG BOTTLE" (August 19).—Izzy goes fishing and catches naught but a terrible cold. Going to a druggist for something to cure it, the druggist's clerk, who is half asleep, gives him a large bottle of laudanum by mistake. On his way home Izzy meets a friend—tells him about the cold and his cure for it. His friend tells him not to take laudanum but to take hot whiskey instead.

This Izzy does and on his return home, takes the whiskey, throws his coat into a corner and goes to sleep soused. His coat falling, breaks the bottle of laudanum, the smell of which permeates the room. The druggist discovers his clerk's mistake, rushes with the doctor and a stomach pump to Izzy's home, finds (as they believe from the odor) that he has apparently been killed by the laudanum and pump him out only to find that he hadn't taken it after all.

THANHOUSER.

"THE GUIDING HAND" (Two Parts—August 4).—James Stevens, a wealthy manufacturer, has a frivolous wife and a son who has drifted into bad habits. Mrs. Stevens sells her jewels to pay his gambling debts, substituting paste stones in their place. Later, when John is caught by his father in the act of robbing the family safe, the whole wretched situation is laid bare. Stevens is on the point of leaving his wife and son forever. But Mignon, his blind niece, who lives in the household, dissuades him. She proves the guiding hand which leads the family back to self-respect and happiness.

"STRONGER THAN DEATH" (Two Parts—August 11).—Robert Gray, while away on a vacation, falls in love with Mignon Brett, a village girl. Recalled home by a telegram from his father, he puts a ring on her hand, and hurries to town. Robert finds his father on the brink of financial ruin and his mother's health rapidly failing. There is just one way out. William Stewart, a social climber of fabulous wealth, has offered to save Gray, the elder, provided a marriage can be arrnged between his daughter, Alicia, and Robert.

When the young man realizes that failure will mean his mother's death, he reluctantly consents. After that he is haunted by the spirit of Mignon. Deserted and alone, she has sickened and died. On the night of Robert's wedding she appears so vividly to him that he collapses and the ceremony never is completed. For a long time the young man lies in a coma. At last, his spirit goes to rejoin his dead love.

"THE TELL-TALE SCAR" (August 9).—Pietro Lapori, a young barber, loves Maria Deguida, the daughter of a prosperous merchant. He is in despair, however, as his sweetheart's father refuses his consent to their marriage until Pietro shall have five hundred dollars in cash.

One day a detective shows him a circular, offering a big reward for the capture of a noted crook. In the picture on the circular a scar disfigures the criminal's face. A few days later the barber shaves a man who bears the counterpart of the scar, until now concealed by a beard. He shadows his customer, but is discovered. With great difficulty he succeeds in overpowering the crook, and is rescued just in time by the police. Pietro receives the reward and marries the girl.

"IN PERIL'S PATH" (August 14).—Mrs. Jones has been postmistress of Rosedale ever since her husband's death. Everybody seems to be satisfied except Jim Hankins, the local political leader, who tries to convince the villagers that a man should have the position, and that no one is better fitted to be postmaster than himself. A close election proves Hankin's opportunity, and it is voted that he shall succeed the widow.

Mrs. Jones is inconsolable, for she has three children dependent upon her. One night, Hankins is returning home from a spree, when he falls upon the railroad track. Only the quick wit of Leland Jones, the ten-year-old son of the ex-postmistress, saves him from being run over. And it transpires that even an unscrupulous politician may have a conscience.

AMERICAN.

"FALSE GODS" (Two Parts—August 17).—The husband enters the road to ruin when he grows ashamed of the wife of his youth and his friend. Through his wife and friend he is lifted into fabulous fortune, but he, when he is drunk with the power of money, forgets this.

As the years pass his money buys a senatorship for him. He goes to Washington without his wife, and in the bewildering smiles of a brilliant widow becomes dazzled with ambition and resolves to divorce the partner of his youth. He is influenced by the widow to put through a nefarious bill. She and her pal receive money for this. His constituents slight him for this work, and, after he has made the woman of the world his wife, they are both snubbed by the society he has coveted. But this is not the end of the ruin. The woman sells him out on the exchange and deserts him with the man who has helped her to ruin him. Mary, his divorced wife, and Tom, the old friend, hasten to him in his hour of need but they arrive too late.

"THEIR WORLDLY GOODS" (August 19).—Being a husband was a new experience to Frank Mason, and, as his thoughts were intense upon his business, the fact that his young wife may need a new gown or two never entered his mind. And Betty's thoughts were of gowns and society. So when time came for the Vonburg party, Betty found herself with only the same old gown. The evening of the party, she stood before her husband, gathered courage, and said: "Frank, won't you buy me a new gown sometime?" Frank's answer was a caress as he chided her for her foolishness, and thought she looked grand and sweet just the way she was. So her friends were right, she wore the same old gown.

"Frank is neglecting me; he doesn't care how I look," was the unjust suspicion that transformed Betty. She remembered the words of the wedding ceremony: "With all my worldly goods I thee endow." It was a different wife, the next morning, that went to the wall safe and deliberately took part of the money her husband placed there. But a loud knock at the back sounded. Frightened, she took the money with her, answered the knock. A tramp! No, she had nothing for him—but he spied the money and sprang after her. Through the rooms they went, she barring door after door behind her. Nor did she have time to telephone for aid—but the telephone operator heard and summoned help. Betty hid in the clothes closet, clutching the money, hiding her face in the gown—the same old gown.

The police were in his house with a captured

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New York, August 8, 1914.

tramp when Frank arrived. His money was gone—his wife gone. But when he found Betty he found his money. "What a little heroine you are for saving the money!" he said. But Betty confessed all and Frank saw the thoughtless error of his ways. His worldly goods became their worldly goods and there began a home life without restraint, a life full of love.

PRINCESS.

"THE TARGET OF DESTINY" (July 31).—Muriel Blair, a simple country girl, falls in love with Boyd Fleming, whose wealthy parents have a summer home near the village. Boyd proposes, but knowing that his family do not consider her a good match for their son, she refuses to marry him. Boyd is practicing one day on an improvised rifle range, when his little sister, unnoticed by him, climbs up behind the target. Muriel runs to the child's rescue. She saves Toosie, but is herself wounded. Mr. and Mrs. Fleming are then completely won over, and Muriel and Boyd are married.

"HER DUTY" (August 7).—Cecil Waters is in love with Walter Dillon, the head clerk in the office. Florence Mills, however, the daughter of her employer, is infatuated with Dillon, and when expenses are cut down and part of the force laid off, Cecil finds herself heading the blue list. Florence knows that Cecil has an invalid mother, whom only country air and luxuries can save. She goes to the girl, offering all this—if she will surrender Dillon. At first defiant, Cecil at last succumbs. "To him who hath shall be given——"

DOMINO.

"A ROMANCE OF THE SAWDUST RING" (Two Parts—August 13).—Jim Flint, the ringmaster in Cody's circus, in order to get rid of Jack Dorn, his rival for the love of Polly Wells, a bareback rider, manages to have Dorn jailed on a false charge. Soon after, while intoxicated, he insults Polly, and is discharged by the owner of the show. In revenge, Flint looses the animals, and Polly is pursued by a lion to an old barn, where she climbs up onto a horse stall out of the frantic beast's reach.

Dorn, meanwhile, has made his getaway, and is in hiding in the same barn. He comes to Polly's rescue. With no weapon save a pitchfork, he saves her life and disables the lion. Flint, escaping across country, stumbles into a hole, where he is found and fatally wounded by one of the wild beasts which his own fury has loosed.

BRONCHO.

"THE ROBBERY AT PINE RIVER" (Two Parts—August 19).—Bill Hicks, a trapper, robs the Sawyer Lumber Company of $5,000, by digging a tunnel into the building through the cellar. Sergeant Tom Allen chases him far into the Northern woods, and Hicks, realizing that he cannot escape, seeking to hide the tell-tale bullet wound in his right hand, thrusts it into a heavy steel trap, mutilating it. His sacrifice proves useless, however, as Allen already has finger prints of his left hand. Hicks is taken back to the scene of the robbery where he confesses. A young trapper who has been arrested on suspicion is freed, and the episode concludes with his marriage to Alice Graham.

KAY-BEE.

"THE STIGMA; OR THE BRAND OF SHAME" (Two Parts—August 14).—John Field, a young physician, is so absorbed in his work that he neglects his wife, Aubrey. She meets an actor, Philip Lane, who falls desperately in love with her. In her loneliness, she yields to his entreaties and receives him secretly. One evening the doctor returns home unexpectedly and finds Lane in the house. He is so enraged that he turns both the actor and his wife out of doors, and later, shattered by his terrible experience, disposes of his practice and goes to the Klondike.

Aubrey and Philip join a theatrical company booked for Alaska. On a long tramp between towns, Philip is overcome by the cold. Aubrey, rushing to the nearest cabin for help, comes face to face with her husband. Dr. Field hurries back with her to Philip, but it is too late. The past is forgiven, and they are reconciled.

BEAUTY.

"SUSANNA'S NEW SUIT" (August 14).—Susanna has a habit of buying articles on credit. Her husband objects to this, and one day when a suit arrives at the house C. O. D., he refuses to pay the bill. Susanna is highly indignant and threatens to go to her mother in a distant city. Van Dusen, her husband, calls the bluff, and dares her to go, whereupon Susanna angrily packs her suit-case and demands the price of a railroad ticket. To test her nerve, Van Dusen gives her the money. To his surprise, Susanna accepts it and rushes off to the depot. While waiting in line at the ticket office, she happens to glance over a paper and discovers a startling bargain in suits. Counting the money her husband has given her for railroad fare, she forgets all about going home to mother, and rushes off to the sale.

Meanwhile, Van Dusen, who has repented of the quarrel, thinks Susanna has gone and is utterly miserable. Rushing to a telegraph office, he writes a message promising to buy her the suit if she will return home immediately upon her arrival. He changes his mind, however, and stubbornly tears up the message. Meanwhile, at the sale, Susanna lays her purse down to try on a suit—and a thief steals it. About the same time, Van Dusen passes a newspaper office and discovers a crowd gathered about the bulletin board. Idly curious, he pushes his way to the front and nearly collapses. The train that Susanna was supposed to have taken to the home of her mother has been totally wrecked. Horrified at the thought that his wife has been killed, Van Dusen blames himself for the whole affair and rushes home in a state of complete madness. While his friends are trying to keep him from blowing his brains out, Susanna arrives on the scene lamenting the loss of her purse. Thunderstruck to discover that she is still alive, Van Dusen seizes her in his arms, and upon learning the facts, promises to buy her suits enough to last for a lifetime.

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FEATURE FILM STORIES

GENERAL FILM COMPANY.

"AMBUSHED" (ESSANAY) (Three Parts—August 22).—Young Frank Mitchell, who terms himself a modern man of law, is summoned to draw up the will of Lady Darnley, who wishes to leave her entire estate to her favorite niece, Mable, and nothing to Bothwell, her nephew, except in the event of Mable's death, when he would inherit everything. Bothwell learns of the contents of the will and straightway plots to get Mable out of the way. He secures the assistance of Smith, a daring criminal, and the two take Mable by force to a deserted house, stiuated near a lake, just outside the city. Young Mitchell by accident hears of Mable's plight, and plans to rescue her. He makes his way to the deserted house and overhears a plot to kill the heiress. The criminals finally set fire to the house and the young lawyer rescues Mable. They find a rowboat and attempt to make their way to an island. Mable sleeps in the hut all night while Mitchell keeps guard outside the door. The hero and heroine are pursued by the criminal nephew and his aids, but are outwitted by the young lawyer. Detectives who have obtained a clew to the missing heiress, with the assistance of Mitchell, finally round up the gang in the young lawyer's office. Mitchell and Mable then discover they love each other and the drama comes to a happy conclusion.

GAUMONT.

"THE CURSE OF THE SCARABEE RUBY" (Three Parts).—Hundreds of years ago the daughters of the High Priest Yuma were appointed as guardians of the sacred Scarabee Ruby, which hung around the neck of their god. One of the daughters aided her lover to steal the sacred jewel, and her sister, trying to prevent the theft, was mortally wounded and was discovered dying at the feet of the god by her father, who in his grief and rage pronounced a terrible curse upon the sacred jewel, decreeing that into the body of the possessor should enter two different spirits, those of purity and evil, which should always be at war.

Peter Sylvester, a rising young doctor, calls for his fiancee, Mona Dorsay, and the young couple start off on a shopping expedition. Noticing a curious jewel in a curiosity shop, Mona takes a great fancy to the trinket, and Peter buys the Scarabee Ruby and presents it to Mona. That night, after retiring to her room, Mona is disturbed by the evil spirit. A terrible change comes over the young girl's face, and catching up a cloak, she goes forth into the night towards another existence, returning at the break of day. She is awakened long after her usual time by her mother, who is astonished that she had slept so long; the evil spirit has fled and Mona is once again her natural self. Quite unconscious of the night's happenings, she apologizes for her late appearance. Some nights later Mona, led by the evil spirit, becomes a member of a notorious gang of thieves, and her beauty proves an excellent snare for wealthy foreigners. Dancing one night in a hall which she frequents, she is seen by Peter, who is astounded by what he thinks a wonderful resemblance. His suspicions are dispelled next morning by Mona's fresh and charming appearance. However, gazing at her photograph later in the evening, Peter's doubts return as he fancies he sees the picture change to that of the dancing girl. That night, owing to Mona's influence Mr. Phillips, a wealthy traveler, invites the gang to supper; the police are, however, on their track, and one of the gang is a spy. Peter comes to the same restaurant, and is now certain that this is really Mona, and, despite her denials, makes an attempt to rescue her. A serious fight ensues, and in the melee Mona escapes and is driven away in a taxi before Peter can prevent her. Next morning Mona and her mother are surprised that Peter does not pay his usual visit, and send their servant to inquire. Hearing that he has been injured in an accident, the two ladies go to call upon him, and, again bewildered by Mona's apparent innocence, he keeps the doings of the night a secret and explains that his wounds are due to a motor accident. Acting on the spy's information, a plan is formed by the police to arrest the notorious gang, and that night, a raid is made on a flat. Mona, who has joined them as usual, escapes although she has been slightly wounded in the neck, and a journalist, who is among the party, succeeds in getting a flashlight photograph of her. Next morning a full report of the raid appears in the newspapers, accompanied by the photograph of Mona, and both Peter and his father are again convinced that their suspicions are correct. Mona, on waking discovers the wound on her neck, which puzzles her greatly. When shown the newspapers, she is at first amused by the resemblance to herself, but when reading of the fugitive's wound, which appears to tally with her own, she becomes disturbed and vaguely alarmed. Believing this to be a case of somnambulism, Peter and his father decide to watch her, and take up their positions outside her room. When she attempts to leave to go forth on her nocturnal wanderings, she is prevented, and becoming hysterical, faints, and Peter's father, then notices the inscription on her necklet, which reads: "Unless it shall become dust, the Scarabee Ruby will always divide the body of the wearer in which two different and opposing spirits shall manifest themselves." Now the mystery becomes clear, and Peter and his father carefully destroy the jewel, and Mona's mind is set at rest by a report in the newspapers, which announces that the girl whose photograph appeared the day before has been arrested. This has been inserted by Peter, and believing that she has lost her Scarabee Ruby, Mona is made quite happy by the presentation of a prettier pendant by her lover.

ECLECTIC.

ALL LOVE EXCELLING (Three Parts—August).—Lord Edward Litchfield is in love with Beth, a beautiful American girl of modest parentage. Lord Edward's father goes to Beth and tells her that should Edward marry her it will spoil his whole career and at the same time be a great shock to his parents. Beth bows to his will and on the next visit to her tells Lord Edward that her love for him is dead. He pleads in vain and at last goes away broken hearted. He does not see Beth again for several years and in the meantime has become engaged to Mildred Sperry, a young lady of whom his father and mother both approve.

Beth hears of his approaching marriage and writes to him asking for the return of her letters. He takes them to her in person. Then his old love awakens and he tries to persuade her to take him back. She refuses. In the course of her life she meets the Duc de St. Claire, a Parisian nobleman, who is much taken with her charms. This nobleman asks for her hand, but she cannot forget Lord Edward. Lord Edward marries Mildred and has a son who grows up into a fine, handsome boy. Owing to the death of the Duke's brother he adopts his niece, Valerie. Fate throws Lord Edward and his wife and Beth and the Duke together at a ball in Washington. Lord Edward renews his acquaintance with Beth, but is told by her that he should be true to his wife and he, in shame, leaves her. After he leaves, the Duke sees her, and renews his suit. He gets no encouragement and in anger tells Lord Edward's wife that her husband is still in love with Beth. Mildred is very much alarmed, but is reassured by Beth, who has overheard the conversation. The Duke passes out of her life then for about fifteen years. In the meantime, Lord Edward's son has grown up and is sent to Paris to complete his education. There he meets the niece of the Duc de St. Claire. They find a mutual attraction and are much together. The Crimean War breaks out and the Duke goes with his regiment to the war. Beth has become a Sister of Mercy and is in one of the hospital tents. Valerie writes her uncle, the Duke, telling him of young Lord Edward. The Duke, angered because he thinks he might have won Beth had it not been for Lord Edward, refuses his permission for any further acquaintance. The boy, nearly heartbroken upon hearing this, in a desperate mood enlists for war. He is seriously wounded in battle and on being taken to the hospital the letter written by the Duke to his niece is found on him. This reveals his identity to Beth. She goes to the Duke and adds her plea to that of the young lovers. The Duke consents. He recognizes the Sister of Mercy as his former acquaintance and renews his suit, only to be told that for her there is no future except in the work that she has sworn to carry out.

THE SIREN (Six Parts—August).—Fernande, the daughter of poor parents, is very much dissatisfied with her lot in life and wants to get out where she can have some pleasure. She is a great flirt and has several men on the string. When the doctor comes to the house she works her wiles on him to such an extent that he asks for her hand in marriage. She accepts him but in her mind has no intention of giving up her other sweethearts. After her marriage she continues to meet them with the result that he discovers her unfaithfulness. He looks in her private correspondence and finds proof that she has been utterly unfaithful. When he taxes her with it she does not deny it but tells him that she intends to continue the same way. He in a rage strikes her. Driven nearly insane he wanders round all night and on his return finds that she has gone away. He loses all trace of her and goes to a foreign country to try to forget her. In the meantime she goes to Paris, where she sets up a little court of her own. Her admirers are many, among them Count Adolphe. He is so much taken with her charms that he decides to marry her. He writes to his grandfather telling him of his decision. Then he goes to Fernande with his proposal. She is rather taken aback as she had not intended to let him get that far in the toils. To avoid his attentions she goes to a small town in Britanny where she finds life too slow for her temperament. Being one of that kind of women who must have an admirer she flirts with a young fisherman. The fisherman, Pierre, is however built of different stuff than the men she has met in Paris and will not be satisfied to merely admire her from a distance. In spite of his rough manners, or probably because of them and his immense size, he exerts a charm on Fernande that makes her lose her cool, calculating manner. She allows him to come to her home. Pierre's mother has suspected for some time that all is not well with him and follows to learn what is the cause of his desertion of his own wife. Through the good offices of an old friend she learns that Pierre is spending nearly all of his time at the home of Fernande. Going to the doctor she asks him to do what he can to get Pierre out of the clutches of the woman who is wrecking both their lives. The doctor goes to the villa and on entering finds that not only has Fernande been playing with Pierre, but that she has at the house Count Adolphe, who has followed her from Paris. He also is astounded to find the woman in the case is Fernande—his own wife who had left his house the night he had struck her. He had no idea that he had located in the same town that she had chosen for her home. He upbraids her but is met with a penitent air and an exhibition of those same charms that made him love her so long before. He falls a victim a second time only to be laughed at and told that he is an old fool. Enraged he tells Pierre and the count who she really is. Pierre, overcome, falls in a faint striking his head and badly hurting himself. He is taken home and orders are given that he is to be kept absolutely quiet if he is to recover. Fernande decides to see him and goes to his home. She is told that it is impossible to see him, but insists. Then Pierre's mother takes a hand and the Siren meets one on whom she cannot work her charms. She is forced to admit defeat and a career of wanton despoliation ends.

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"THE OATH OF A VIKING".—The scene of this play opens with the temporary camp of the Viking king of Norseland on a Summer trip off the coast of England. While the men are away from camp fishing, a wandering stranger from the North happens upon Lydia, the king's daughter, asleep, and is desperately smitten with her unusual beauty. Fearing his reception upon the return of the men, he steals off to view the camp from a neighboring cliff top. Upon the return of the men he discovers that Lydia is interested in one of the men of the party, Nordo, and seizes an opportunity while the camp is about to sit down to a feast presents himself, and asks a kindly reception. The king receives him as a guest.

In the dead of night, while the camp is asleep, he attempts to steal into the cave which shelters Lydia, but is frustrated by the ever-watchful Nordo, who, crazed with rage at this attempted desecration of his sweetheart's resting place, is about to stab him when Lydia reminds him of the laws of hospitality. Olaf at the first opportunity proposes marriage to Lydia, and demands her hand from the king, the king disdainfully spurns his offer, and Olaf challenges, according to the ancient Norse law, Lydia's champion to fight for her hand. Lydia chooses her favorite, Nordo. A bloody duel is immediately fought, and Nordo conquers. Olaf is nursed back to health by the beautiful Lydia, and again protests his love.

One day a messenger arrives from Voldor, the father of Olaf, demanding his return alive, to expiate his unpardonable offence against the god Odin. Olaf makes good his escape from the camp, and the king vows that if Olaf is not captured alive, he will sacrifice his daughter to the sea. Nordo starts out to find Olaf. Olaf from a safe hiding place has overheard the king's vow, and plans a desperate revenge. He allows Nordo to see him, and when pursued feigns an injury. He grapples with Nordo, but by a mischance Nordo, in the struggle throws him over the cliff. Nordo returns to the camp broken-hearted with the sad news. The king fulfills his vow, but Nordo, unknown to the rest, dives from the foot of the cliff and raises the maiden from the bottom of the sea.

Olaf was only stunned by his fall from the cliff, and returns to the sad-hearted king, knowing that his revenge has been accomplished. Nordo sees Olaf alive and under the protection of Lydias' father, and hastens back to her with the joyful news that she can rejoin her family. The king receives his daughter back from the grave, and blesses them both.

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APEX.

"THE DEVIL'S FIDDLER" (Four Parts—August).—Anatol, an artist, takes for his model a very pretty dancing girl, whose name is Juana, an orphan. During the weeks that she is sitting for Anatol, her life is a happy one. One day when Anatol is entertaining some friends, a gipsy caravan arrives outside the house of the artist. Then the most wonderful music is heard from a violin player. Juana, Anatol and his friends on going outside see a deformed figure standing on the steps of the caravan playing a fiddle. Anatol's artistic nature is at once aroused, and he invites the fiddler into his house. Scaramourse, for that is the fiddler's name, begins to play, and Juana, carried away by the throbbing strains, commences to dance, and she dances as she has never danced before.

Nothing must do but that Anatol must paint the pair, and then for several days Juana and the fiddler Scaramourse are constantly together. Ugly and deformed as he is, Juana cannot resist the fascination of Scaramourse, and he persuades her to fly with him, taking the opportunity whilst the artist is out. Upon returning Anatol finds a note from Juana asking him to forgive her and never to look for her.

Six months later in Paris, Anatol, who had been living with a friend, is informed that the most wonderful dancer is appearing at "The Gamblers' Club." Anatol and his friend adjourn there at once.

In the meantime Juana suffers under the terrible jealousy of Scaramourse, the latter becoming acquainted with Baron Lofort, who persuades the fiddler to play at the tables, the stake being Juana. Scaramourse is financed by Lofort to the extent of 500 pounds, and the Baron informs him that when that is lost he will take Juana.

Anatol and his friend, having watched Juana dance at the club, follow her back to her rooms, and Anatol begs Juana to come back to him, but an unknown compulsion forces Juana not to leave Scaramourse as Anatol wishes. At this juncture Scaramourse returns, and seeing the artist he flies into a terrible frenzy and leaps at the artist's throat. Anatol flings the deformed wretch from him with such a force that he is seriously injured. Taking advantage of the opportunity, the artist seizes Juana, and together with his friend they return to his house. The fascinating spell seems to be over, but the terrible vengeance of the fiddler is to come. Dragging himself painfully along he at last reaches the window where Juana is sitting, and then commences to play.

The music once more throbs at the nature of Juana, and she commences to dance. Wilder and wilder the music rises until it reaches a climax. Juana is whirling round in a wild dance until suddenly as the music fades gradually away the dancing girl sinks to the ground dead. His vengeance completed, Scaramourse, with the pale rays of the moon on his face, gazes with intense hatred upon his victim.

Anatol, returning to the room, sees the dead body of the poor dancing girl whom he befriended and loved, and falls prostrate across her body.

"THE EVIL EYE" (Three Parts).—Bosco (the villain) is masquerading as Count Dubois, and has succeeded in becoming engaged to Janette, the daughter of a wealthy banker named Benson. Bosco has formerly gained a precarious living as a hypnotist under the name of Dr. Satan, and as the subject of his hypnotic experiments has made use of Kitty Drew—a weak-willed, but passionate woman who still lives with him. The engagement of Bosco as Count Dubois, to Janette Benson, is the old story of the girl who must sacrifice herself and all her finer instincts in order to marry a title, for Janette is in love with and loved by Jack Varley, her father's confidential clerk.

When Kitty Drew came to hear of Bosco's proposed marriage with Janette, all her woman's pride rose in arms; but under the spell of these magnetic eyes rebellion gave place to submission, and she duly consented to appear at the engagement festivities as Bosco's sister. During a relaxation of the power exercised over her by Bosco she managed to gasp out a few warning sentences to Janette, but the return of the arch villain and the consequent restoration of his power over her prevented any very important statements being made. Later in the evening Bosco succeeded in obtaining a private chat with Jack Varley—he offered him a drugged cigar, and during the momentary insensibility induced thereby extracted the key of the banker's safe. Unknown to Bosco his action is observed by Kitty, who later on endeavors to report what she has seen to Captain Castillac—an old friend of both the Benson and the Varley families. Again Bosco arrives on the scene in the nick of time and prevents any disclosure. During the day Maurice Benson, the banker's son, has been worrying Jack to lend him no less a sum than 3,000 pounds, threatening all kinds of things if the money is not forthcoming. Moreover Captain Castillac has deposited with Jack during the afternoon the sum of 4,000 pounds which at the time these events are happening is reposing in the safe in Jack's room at the bank. Disturbed by vague fears Varley visits his office that evening to make sure that everything is in order. After a careful search around, having satisfied himself that all is quite safe, he leaves, with a troubled good-night to the watchman. Soon after Bosco enters. A chloroformed handkerchief ensures him from any interference from the watchman. With Varley's key the safe is soon opened and rifled. A footstep is heard. Bosco hastily conceals himself behind a curtain. It is the banker himself. A fierce struggle ensues. The banker is left dead on the floor and the murderer goes out quietly. At the police enquiry following the murder, circumstantial evidence is all against Jack Varley. His key of the safe is found on the floor by the detectives, and his visit to the office the previous night is told by the watchman. Jack Varley's position is a terrible one; he refuses to make any defense, believing that the guilty person is the banker's own son—his sweetheart's brother, who has been so wildly importuning him for money during the previous few days. Determined that Janette Benson shall not suffer through her brother, Jack destroys what would have been strong evidence against the banker's son in the shape of several letters asking for money, and threatening the direct calamities if same is not forthcoming. Things look black now for Jack, but he has at least a few staunch friends. His blind mother, his sister and his friend Captain Castillac, never lost faith in him, nor did his sweetheart, Janette. At the trial—mainly owing to Bosco's evidence—Jack is sentenced to twenty years.

Captain Castillac feels that it is his duty to prove Jack's innocence. Disturbing recollections come to him of his having met Bosco at some earlier period in his life, but they will not materialize into definite form for some time. Finally all the previous circumstances come back to him and the captain recalls that earlier meeting with Bosco when as a sailor in a foreign cafe he had seen him—then known as Dr. Satan, performing various experiments in hypnotism with the woman Kitty as his subject. He strongly suspects that Bosco is the real culprit, but the difficulty is to obtain tangible proof and he decides to pay a visit to Bosco's house with the idea of getting Kitty to speak; but his scheme is brought to naught by the premature return of Bosco.

A few days later Kitty, who is thoroughly tired of her life as the dupe of the adventurer, attempts to escape; she gets as far as the Captain's residence, and has just rung the bell when Bosco—who has set forth in search of her—drives up, overpowers her, and drives away with her. But the summons of the bell has been heard by the Captain's faithful negro

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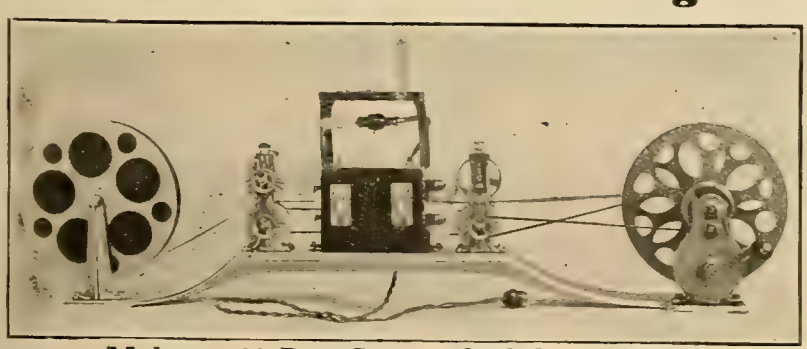

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servant, who opens the gate just as the car drives away, and suspecting that something is wrong he jumps on behind. Bosco decides that it is time to rid himself of an accomplice who is likely to cause considerable trouble. On the way back a river bridge suggests the way out, and ascertaining that there are no onlookers, he stops the car and places the girl in a hypnotic trance—takes her in his arms and leans over the bridge. The next moment Kitty Drew is drowning in the waters below. Bosco jumps into the car and at once drives off. He reckoned without the Captain's negro, however, who, hiding behind the car, saw everything that happened and without waiting to consider the danger jumps on to the parapet of the bridge and dives from that dizzy height to the rescue. His heroism is rewarded, and very soon after Kitty is comfortably esconsced in the Captain's residence.

Her evidence is sufficient to clear Jack Varley and to convict the adventurer. The unmasking of Bosco is not arrived at without much trouble for even when he has been placed under arrest and is about to be handcuffed, he makes a bold bid for freedom and rushes out of the Captain's house. The negro—who has been expecting something of the kind—gives chase, and eventually after much excitement and many rough and tumble struggles Bosco is safely put into custody.

The story closes with the happy re-union of Jack and Janette.

"THE DARE DEVIL DETECTIVE" (Four Parts).—Count Landmann is engaged to be married to Hilda Ragnald, a famous dancer, and he writes to tell Detective Hayes of his engagement, and mentions at the same time that various valuable works of art have lately been disappearing from his house. He wants Hayes to help him solve the mystery.

On the evening of the reception given by Count Landmann to celebrate his engagement, Hayes arrives, and is introduced as a relative. He thinks he recognizes Hilda's brother, and his suspicions are very shortly confirmed. Harry Ragnald is a swindler, well known to the police, but so far uncaught by them. Count Landmann allows his fiancee to wear a string of pearls, a priceless family heirloom, on the night of the reception, but tells her that it is usually kept in the bank and insured for 100,000 pounds.

Hilda, in league with her brother, tries to steal the pearls, but they discover that Hayes is a detective and not a relative, and fearing detection they bide their time.

To try and get rid of Hayes, Hilda complains to her fiancee of his conduct. She asserts that he has been making love to her and has tried to kiss her. Count Landmann is greatly incensed, and tells Hayes that he engaged him to protect his property and not to make love to his future wife. Hayes is indignant at this insult, but swallowing his pride he determines to watch Harry Ragnald closer than ever.

The bank officials come to fetch the string of pearls to take them back to safe custody. Harry Ragnald follows them to the station and jumps into their compartment as the train leaves the platform, but Hayes, disguised as a porter, is on his track. Ragnald manages to chloroform the officials and steal the bag from them containing the pearls. An exciting scene follows. Hayes chases Ragnald over the roof of the train. Ragnald throws away the bag, and Hayes jumps off the train as it rushes long and finds that he has risked his life for nothing. Ragnald has cheated him, for the bag is empty.

Suddenly Hayes remembers a message he once happened to see from Ragnald, saying there would be a letter waiting at the post office, "The Three Signs at the Cross Roads." Disguised, he calls for the letter, and after reading it he returns it to be called for later by Ragnald's accomplice. Without loss of time he dashes off in a motor to the cross roads, the place appointed in the letter for the meeting. Disguised as an old hag he awaits the swindlers' arrival. He follows them to H——, and disguised as a "Boots" he makes further discoveries. Ragnald recognizes him and again puts him on a wrong scent.

Hayes traces Ragnald and Hilda to Rosenweig's house, where they are trying to dispose of the pearls. On the pretext of selling him a piece of jewelry, he manages to see the pearls in Rosenweig's safe.

Notwithstanding the injustice Count Landmann has done him, Hayes acquaints him with his discovery, and that evening they arrange to meet outside Rosenweig's house. Forcing their way, they catch Rosenweig and the Ragnalds discussing how to dispose of the pearls. The police arrest them, and the pearls are returned to their rightful owner. Count Landmann is overcome with gratitude to Hayes for having saved him from taking a step which would have ruined his whole life. He begs him to forgive him for ever having doubted him. Hayes, delighted at the success of his efforts, willingly forgives him, and they end up as good friends.

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Syndicate Film Corp. (First Episode—2 Reels—June 22).—The first reel of episode one shows Stanley Hargreaves, father of Florence Gray, stealing up from his carriage to the entrance of the Susan Farlow Select School for Girls. In his arms he cradles his baby daughter. While his coachman awaits at the carriage entrance to the school grounds, Hargreaves makes his way across the lawn and terraces to the veranda of the institution.

Tenderly he wraps up the child and puts it down in a spot sheltered from the wind. Cautiously he crouches up to a window of the office, where the matron of the school sits attending to her correspondence. A sharp rap brings Susan Farlow to the window. Hargreaves hurriedly steals back to his carriage and drives off.

Puzzled by the tap on the pane Miss Farlow swings open the doors. Before her on the threshold lies a baby, wrapped in garments of expensive texture. Pinned to the child's silken outer wraps is an envelope and inside the letter a note and a gold bracelet.

"The name of this child is Florence Gray," the note reads. "Take care of her and educate her. I shall provide liberally for her. The other half of the enclosed bracelet will identify me when I send for her."

Seventeen years pass. Florence Gray has become a young woman and one of the most popular girls in the Farlow school. Throughout her girlhood she has never wanted for anything and from time to time liberal remittances and presents reach her from her parent.

The scene changes to the home of Stanley Hargreaves, father of Florence Gray. Hargreaves, when a young man, had joined the Black Hundred. This was an organization of Russian millionaires. Circumstances made him an exile from Russia. Branded as a traitor by his fellows, the young millionaire knew that a price had been set upon his head. The passing of years had changed his appearance, however, and now, nearly twenty-five years after his departure from Europe, he hopes that the beard and the moustache he has grown, together with the changes which time has marked upon his features, have altered him beyond recognition.

Feeling assured that he will not be remembered if he returns to his old haunts, Hargreaves determines to claim his daughter, dispose of his estate and servants, liquidate his holdings, and return to Russia. He sends a note to the Farlow school demanding the return of Florence Gray, settles his daughter's bills and then, to celebrate his departure, enters one of the most fashionable of New York's restaurants.

He is recognized, as he enters, by James Norton, a reporter. Hargreaves invites the reporter to dinner and introduces him to Countess Olga Petroff and her companion, Braine. Hargreaves, as he sits down to dinner with the reporter at an adjacent table, little realizes that his nearby acquaintances, Braine and Countess Olga, are watching him closely and that they recognize in him the man for whom they have been commissioned to seek the world over.

So sure are they of their identification that both hurriedly leave the restaurant for the local headquarters of the Russian secret society. There they inform resident members of the Black Hundred that they have recognized in Hargreaves a former member of their band and that the opportunity to wreak the vengeance of the Black Hundred is at hand.

A picture of Hargreaves, taken in his youth, when he was a faithful member of the society, has come into possession of the New York chapter. This picture, now carefully preserved by Countess Petroff, is handed around among the band for identification. The conspirators, their faces covered with black masks, are sitting about a long table in a secret room when the Countess and Braine tap on the door and are admitted. Two members are delegated to spy upon Hargreaves while the rest mature their plans for his downfall.

From the moment he leaves the Fifth avenue restaurant Stanley Hargreaves is a marked man. One or another of the Black Hundred shadows him constantly. They watch him as he withdraws his wealth from the safe deposit vaults of a Wall street bank; they learn through the unsuspicious servants of his preparations for a hurried departure, and they view from a distance his secret interview with Stevens on a Long Island aviation field.

The first intimation that Hargreaves receives that his identity has been discovered is a note slipped under his door by Braine. The note warns Hargreaves that the members of the Black Hundred are aware that he has withdrawn his wealth from the bank and that he plans flight. They tell him not to try to escape.

As Hargreaves, with trembling fingers, reads the note, he staggers back against the mantle in his library and there flashes before his mind's eye the picture of his introduction into the Black Hundred years before. He sees himself again a young man, clad in Russian garb, pledging himself, while he clasps hands with the aged president of the secret order, to devote his life and wealth to the promotion of the aims of the society.

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The note from the enemy causes Hargreaves to make a quick change in his plans. Hastily shaving his beard and moustache he dons a rough suit and, upon ascertaining that his home is surrounded, goes to the roof of the mansion and sets off a rocket to call Stevens to his aid. The rocket is seen by the conspirators as it roars up from the roof into the darkness. They determine to break into the isolated home of the renegade member of their band. They attack the massive entrance doors of the mansion with iron bars, dealing blow after blow that echoes through the mansion.

In the distance Braine, the leader of the band, sees a balloon creeping across the sky toward the House of Mystery. Realizing that Hargreaves intends to escape in the car of the balloon the band redoubles its attack on the door of the mansion.

As the balloon sweeps across the roof of the House of Mystery Hargreaves clutches at the basket. He manages to obtain a hold just as the big bag, struck by a sudden gust of wind, leaps into the air and is carried away over the tree tops. In his struggles to get into the basket of the balloon, Hargreaves is assisted by the pilot. The millionaire finally crawls up over the edge of the wickerwork car and falls exhausted on the floor.

While the balloon drifts out over the ocean, back in the House of Mystery Hargreaves' butler does his best to cope with the members of the Black Hundred who finally manage to break into the mansion. The conspirators, upon smashing in the great front door at once run to the roof of the house just as the balloon skims away across the tree tops. Braine shoots at the big bag in an effort to puncture it. Shot after shot goes wild but finally one takes effect and the balloon is seen rapidly sinking toward the sea.

Braine runs below to tell his fellow conspirators of his successful shot. He finds that they have bound Jones, the butler, and are giving him the third degree, in an effort to make him reveal where Hargreaves has hidden his wealth. But someone has already removed all the money from the safe built into the wall of Hargreaves' library, and Jones is able only to point to the empty compartments. Far out at sea a collapsed balloon bag drifts about on the wave tops, kept afloat by the wicker work car and the few remaining feet of gas within the bag.

"THE MILLION DOLLAR MYSTERY" (Syndicate Film Corp.—Second Episode—Two Reels—June 29).—Jones, the butler, struggles to free himself. Removing the receiver from the telephone resting on the table near his chair, with his teeth, the butler calls police headquarters. A platoon of police soon arrive and unbind him. They find the safe in the Hargreaves' home broken open and its contents scattered about. A search is begun for the conspirators. Florence Gray (Hargreaves' daughter) arrives with Miss Farlow to find her father gone. Jones, who meets her at the station, produces the other half of the bracelet which Florence carries, and gives her a letter from her father instructing her to trust implicitly in him. Florence hardly has had time to adjust herself to her new surroundings when she has two visitors. One of them is Norton, the reporter, who reveals himself as a true friend. The other is Countess Olga Petroff who, upon the pretence that she knew Florence's father, tries to ingratiate herself in the girl's confidence.

While the Countess, Norton, Florence and Miss Farlow are together, two of the conspirators, representing themselves to be Central Office detectives, force their way into the house in an effort to find Hargreaves' money for which they did not have time to search thoroughly the night before. Norton at once recognizes the detectives as impostors and calls up police headquarters. The conspirators suspect the reporter and while a desperate fight is in progress the police arrive. The two conspirators are captured and are taken away.

During the fight the Countess Petroff, seeing the struggle going against Braine, succeeds in tripping up the reporter. Norton, however, manages to pinion his man, and, although suspicious of the Countess, says nothing when the police arrive. She is allowed to depart without being molested. The conspirators, taking advantage of a street accident, in which a child is run down by an automobile, break away from the police when the vigilance of the latter is relaxed for a moment. The exciting episode in which Norton has figured cements the friendship between him and Florence and the reel closes with a pretty scene between the young people.

The Countess Olga, clever adventuress that she is, still remains unsuspected of complicity with the conspirators who are plotting the death of Florence Gray's father and the seizure of his great fortune.

"THE MILLION DOLLAR MYSTERY" (Syndicate Film Corp.—Third Episode—Two Reels—July 6).—The Black Hundred learns, through the daily papers, that Hargreaves, after drifting 300 miles out to sea, has been picked up while swimming about the wreck of the balloon in which he escaped from the House of Mystery.

When Hargreaves lands at the dock newspapermen try to interview him but he escapes in the crowd. Norton, knowing that the conspirators believe that Hargreaves has his fortune upon his person, lays a trap for them. By judiciously tipping the watchman of the wharf where the ship which landed Hargreaves moored, Norton misleads Countess Olga into believing that Hargreaves' wealth is locked up in a box safe in the wharf office.

The Countess hurries at once to the Charity Ball where she meets Braine and tells him what she has learned. Braine collects a dozen gangsters in an East Side saloon and creeps up to the wharf office, intent upon cracking the safe and removing the treasure chest which he believes is within. Norton posts a dozen patrolmen behind barrels near the office door. The gangsters are captured while at work, but Braine, whom Norton wished most to catch, jumps into the river and swims away in the darkness.

"THE MILLION DOLLAR MYSTERY" (Syndicate Film Corp—4th Episode—2 Reels—July 13).—Working on the theory that Florence Gray, the eighteen-year-old daughter of Stanley Hargreaves, the hunted millionaire, knows where her father's money is hidden, the Black Hundred conspirators determine to trap her in their rooms and there force her to reveal the secret she is believed to possess.

In carrying out this plan they are aided by their knowledge that Florence Gray never has seen her father, a circumstance which obviously would enable one of their number to disguise himself to impersonate Stanley Hargreaves and thus ingratiate himself into the guileless child's affections and confidence.

Braine—aptly named, for he is the intelligent, driving force behind the Black Hundred's plot to get Hargreaves' fortune—drafts a note calculated to appeal to the father-love of the simple boarding-school graduate. The conspirator's note read as follows:

"My darling daughter:

"I must see you to-night. Come to 78 Grove Street, top floor, at 8 o'clock. Confide in no one if you would not seal my death warrant.

"Your loving father."

That night Braine, unwilling to trust any of his fellow conspirators with so delicate a mission, creeps into the park surrounding the house and climbs in his stocking-feet to the roof of the veranda upon which Florence Gray's bedroom window opens. Florence, only half asleep, hears some one tampering with her window. Too terror-stricken to scream, she leaps from her bed and then to the window. Braine, his object attained, has gone. Florence picks up the envelope and tears it open. Its contents have not the ring of sincerity but Florence is too eager to clasp her father in her arms to long consider what she believes may only be her own false suspicion.

Down at the entrance to the mansion Jones, the butler, opens the door to find A. Leo Stevens, the aeronaut, with a message for him. Braine, creeping across the lawn, sees the balloonist talking with the butler, but in his hurry to escape attaches little importance to the circumstance.

Prevented by the note's caution from confiding her doubts to Miss Farlow, her companion, Florence is undecided as to what to do. Her desire to see her parent wins over her suspicions, however, and that evening a heavily veiled young woman steals out through the grounds of the Hargreaves mansion toward the address named in the note.

She finds 84 Grove street an apartment house in a secluded and unpretentious neighborhood. She makes her way from landing to landing until she reaches the door leading into the apartment on the top floor. A knock soon brings what appears to be a venerable old man to the door. Florence is undecided what to do, but as the old man bears a striking resemblance to the painting of her father the girl does not resist when he clasps her in his arms.

Something rings false and the timid girl is quick to sense the dissonance. Her suspicions are verified only too quickly. The conversation too quickly passes to the subject of Hargraves' wealth. The question convinces the girl that she has been trapped, that the man to whom she is talking is a cleverly disguised imposter. While the latter's back is turned, she stealthily tries a door behind her. It is locked. When she tries another door in the room the stranger leads her away from it with a benevolent smile. While he had his arms about her Florence was horrified to see in the mantel mirror five faces peering through a door.

The false father leaves the room. She hears him planning with the conspirators to torture her into a confession. She sees one of the men struggling with a writhing python which is to be freed in the room with her if she does not tell them what they want to know.

The false father seizes Florence by her throat at the moment the conspirators enter with the python. Florence seizes a chair and smashes the only lamp in the room.

While the conspirators grope about, the girl quickly shuts herself in a cabinet built into the wall. The gangsters believe, when they discover her absence, that she has thrown herself from the window. But, as they peer out, a noise behind them makes them turn, only to see Florence dash through the open doorway into the hall. She locks the door behind her and flees to safety.

"THE MILLION DOLLAR MYSTERY (Syndicate Corp., Fifth Episode—Two Reels—July 20).—Angered by the way Florence Hargreaves has slipped through their fingers just when they believed they were about to wrest from her the secret of her father's millions, Countess Olga, Braine and their band of conspirators form another plan to entrap her. Braine dictates the following newspaper personal which is inserted in a local newspaper:

Dear Florence—The hiding place is discovered. Remove to a more secure hiding place at once. S. H.

A conspirator is sent disguised as an organ grinder to spy upon the occupants of the Hargreaves mansion so that in the event the treasure is removed after the personal is read it can be traced to its new hiding place. The conspirator is accompanied by a girl dancer.

Jones, Hargreaves' butler, sees the organ grinder approach the limousine of the Countess Olga when the latter motors out of the Hargreaves grounds. Returning to the curtains, through which he can peep out upon Margaret and Miss Farlow, the butler overhears them reading the personal. Jones at once realizes that the advertisement is meant to frighten Florence, and determines to mislead the supposed organ grinder.

He watches the conspirator creep close to the mansion and climb a tree, from which he drops to the roof of the porch. Jones then goes upstairs into Florence's room and, after assuring himself that the organ grinder is on watch, slides up a picture of Sidney Hargreaves and two other panels in the wall. This action reveals a brass-bound box with the name Stanley Hargreaves upon it. The Italian hurries to Braine and tells him that he has discovered the hiding place of the treasure and that the butler is about to secrete it elsewhere.

Braine and the organ grinder follow Jones to a boat landing where they learn that he has engaged Little Marie, one of the fastest power boats on the seaboard. The conspirators also engage a speedy motor boat and set off in pursuit.

After cruising about the sound, the conspirators finally spy a launch miles off on the farther shore. Jones is digging furiously, apparently trying to bury his box before discovery, but when his boatman tells him that a launch is heading full speed toward the cove in which they have taken refuge he rushes back to the *Little Marie*. The speedy launch is driven quickly out of the cove into the open sound.

Then starts a desperate race between Braine and his fellow conspirator on the one hand and Jones on the other. The long black craft hired by Braine has a greater supply of gasoline, however, and at last draws near Jones' boat. Jones, seemingly making a last desperate fight for possession of the Hargreave treasure, draws a revolver and shoots a hole in the feed pipe of Braine's launch. He raises the box high in air and casts it into the sea.

Jones then quickly makes his escape and Braine's craft drifts helplessly about. The conspirators can see the treasure box resting on the bottom of the sea, but while they are peering over the edge of their launch, gasoline, seeping through the bullet hole in the feed pipe, is ignited by the sparking motor and in a few minutes the launch is aflame from stem to stern.

Driven from their boat the conspirators plunge one by one, their clothes aflame, into the sea. They have taken only a few strokes from the launch when the gasoline tank explodes and sends the launch to the bottom.

In this by-adventure Jones is merely amusing himself at the expense of the conspirators. Confident of his ability to mislead the members of the Black Hundred unassisted he does not call Norton to his aid. Back at the Hargreaves' mansion the young reporter's love affair with Florence advances by leaps and bounds, always restrained, however, by the chaperonage of Susan Farlow, Florence's instructress and mentor.

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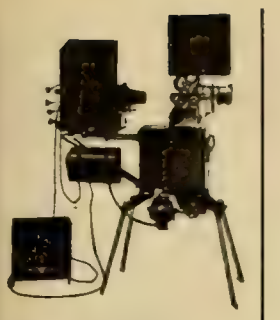

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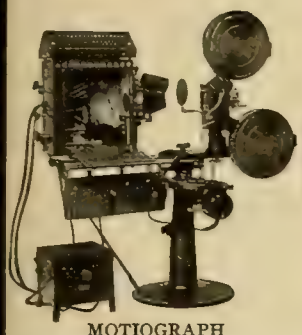

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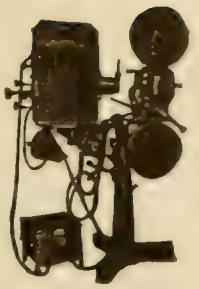

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2496

INDEPENDENT RELEASE DATES

AMERICAN.

Aug. 17—False Gods (Two Parts—Drama)....
Aug. 19—Their Worldly Goods (Drama).....
Aug. 24—Converting Dad (Two Parts—Drama)
Aug. 26—Lodging for a Night (Drama).....
Aug. 28—The Shepherd's Dream (Drama).....

BEAUTY.

Aug. 4—A Suspended Ceremony (Com.-Dr.)...
Aug. 11—Suzanna's New Suit (Comedy).....
Aug. 18—The Silence of John Gordon (Drama).

"101" BISON.

Aug. 7—Rescued by Wireless (Two Parts—Drama) .....
Aug. 15—The Oublette (Three Parts—Drama).
Aug. 22—The Lure of the Geisha (Two Parts—Drama) .....

BRONCHO.

Aug. 5—Jim Regan's Last Raid (Two Parts—Drama) .....
Aug. 12—Shorty and the Fortune Teller (Two Parts—Drama) .....
Aug. 19—The Robbery at Pine River (Two Parts—Drama) .....

CRYSTAL.

Aug. 4—Some Cop (Comedy).....
Aug. 11—Some Crooks (Comedy).....
—Willie's Disguise (Comedy).....
Aug. 18—Vivian's Best Fellow (Comedy).....

DOMINO.

Aug. 6—The Thunderbolt (Two Parts—Dr.)...
Aug. 13—A Romance of the Sawdust Ring (Two Parts—Drama) .....
Aug. 20—The Defaulter (Two Parts—Drama)..

ECLAIR.

Aug. 5—Firelight (Two Parts—Drama).....
Aug. 9—Moonlight (Drama) .....
Aug. 12—The Price Paid (Two Parts—Political Drama) .....
Aug. 16—A Pearl of Great Price (Society Dr.)
Aug. 19—Bransford in Arcadia (Three Parts—Western Drama) .....
Aug. 23—The Miracle (Drama).....

FRONTIER.

Aug. 9—A Frontier Romance (Western-Dr.)...
Aug. 16—Memories of Years Ago (Drama)....
Aug. 23—The Strange Signal (Drama).....

GOLD SEAL.

Aug. 4—The Trey o' Hearts (Series No. 1—Three Parts—Dr.) .....
Aug. 11—The Trey o' Hearts (Series No. 3) (White Water) (Two Parts—Dr)..
Aug. 18—The Trey o' Hearts, Series No. 3 (The Seaventure) (Two Parts—Dr.)

IMP.

Aug. 6—When the Heart Calls (Two Parts—Drama) .....
Aug. 10—In All Things Moderation (Two Parts—Drama) .....
Aug. 13—Universal Boy (Series No. 3—Comedy—Travelogue) .....
Aug. 17—Love's Refrain (Drama).....
Aug. 20—On the High Seas (Two Parts—Dr.)..

JOKER.

Aug. 8—That's Fair Enough (Comedy).....
Aug. 12—Her Twin Brother (Comedy).....
Aug. 15—What Happened to Schultz (Com.)..
Aug. 19—Pass Key No. 2 (Comedy).....
Aug. 22—The Diamond Nippers (Comedy).....

KAY-BEE.

Aug. 7—The Gangster and the Girl (Two Parts—Drama) .....
Aug. 14—The Stigma (Two Parts—Drama)....
Aug. 21—The Winning of Denise (Two Parts—Drama) .....

KEYSTONE.

July 16—Mabel's New Job (Comedy).....
July 18—The Spy Pirate (Comedy).....
July 20—The Fatal Sweet Tooth (Comedy)....
July 23—Those Happy Days (Comedy).....
July 25—The Great Toe Mystery (Comedy)....
July 27—Soldiers at Misfortune (Comedy)....
Aug. 1—The Property Man (Two Parts—Com.)

KOMIC.

Aug. 9—Ethel's Teacher (Comedy).....
Aug. 16—Bill Saves the Day (No. 4 of the "Bill" Series—Comedy) .....
Aug. 23—A Physical Culture Romance (Com.)..

MAJESTIC.

Aug. 11—The Saving Flame (Drama).....
Aug. 16—Her Mother's Necklace (Two Parts—Drama) .....
Aug. 18—The Inner Conscience (Drama).....
Aug. 21—A Lesson in Mechanics (Drama)....
Aug. 23—The Second Mrs. Roebuck (Two Parts—Drama) .....

NESTOR.

Aug. 7—Detective Dan Cupid (Comedy).....
Aug. 12—38 Caliber Friendship (Western-Dr.).
Aug. 14—On Rugged Shores (Drama).....
Aug. 19—The Creeping Flame (Western Dr.)..
Aug. 21—A Lucky Deception (Two Parts—Comedy) .....

POWERS.

Aug. 7—The Man of Her Choice (Drama)....
Aug. 14—The Barnstormers (Comedy).....
Aug. 21—The Divorcee (Drama).....

PRINCESS.

July 31—The Target of Destiny (Drama).....
Aug. 7—Her Duty (Drama) .....
Aug. 14—A Rural Romance (Comedy).....
Aug. 21—The Belle of the School (Comedy-Drama) .....

RELIANCE.

Aug. 8—The Bank Burglar's Fate (Two Parts—Drama) .....
Aug. 10—Our Mutual Girl, No. 30 (News)....
Aug. 12—So Shines a Good Deed (Drama)....
Aug. 15—The Wagon of Death (Two Parts—Drama) .....
Aug. 17—Our Mutual Girl, No. 31 (News).....
Aug. 19—Izzy Gets the Wrong Bottle (Com.)..
Aug. 22—For the Last Edition (Two Parts—Drama) .....

REX.

Aug. 6—The Symphony of Souls (Drama).....
Aug. 9—A Midnight Visitor (Drama).....
Aug. 13—Through the Flames (Two Parts—Drama) .....
Aug. 16—The Hedge Between (Drama).....
Aug. 20—A Bowl of Roses (Drama).....
Aug. 23—The Hole in the Garden Wall (Dr.)..

ROYAL.

Aug. 8—Ringing the Changes (Com.).....
—Miss Glady's Vacation (Com.).....
Aug. 15—Cupid Dances a Tango (Comedy)....
Aug. 22—His Long Lost Friend (Comedy)....

STERLING.

Aug. 10—A Strong Affair (Comedy).....
Aug. 13—At Three O'Clock (Comedy).....
Aug. 17—Lost in the Studio (Juvenile Com.)..
Aug. 20—His Wife's Flirtation (Comedy).....

THANHOUSER.

Aug. 11—Stronger Than Death (Two Parts—Drama) .....
Aug. 14—In Peril's Path (Drama).....
Aug. 16—Arty the Artist (Comedy).....
Aug. 18—McCarn Plays Fate (Two Parts—Dr.)
Aug. 23—A Dog's Good Deed (Drama).....

UNIVERSAL IKE.

Aug. 4—Universal Ike, Jr.'s, Legacy (Comedy)
Aug. 11—Universal Ike, Jr., in the Dangers of a Great City (Drama) .....
Aug. 18—Universal Ike, Jr., on His Honeymoon (Comedy) .....

VICTOR.

Aug. 10—Simple Faith (Drama).....
Aug. 14—Honor of the Humble (Two Parts—Drama) .....
Aug. 17—Weights and Measures (Two Parts—Political Drama) .....
Aug. 21—The Slavey's Romance (Drama).....

FEATURES.

ALL STAR FEATURE CORP.

July—Dan (Five Parts—Comedy Drama).....
August—The Nightingale (Drama).....

APEX.

July—The Secret Seven (4 parts—Drama)....
July—The Midnight Marriage (4 parts—Dr.)...
August—The Devil's Fiddler (Three Parts—Drama) .....

THE DRAMASCOPE CO.

August—$5,000,000 Counterfeiting Plot (Six Parts—Drama) .....

ECLECTIC.

August—The Corsair (Four Parts—Drama)....
August—Colonel Heeza Liar—Explorer (Cartoon-Comedy) .....
August—Whiskers (Comedy).....
August—The Boundary Rider (Five Parts—Drama) .....
August—The Masked Motive (Five Parts—Dr.)
August—Perils of Pauline No. 11 (Two Parts—Serial) .....
August—Get Out and Get Under (Comedy).....
August—All Love Excelling (Three Parts—Dr.)
August—The Siren (Five Parts—Drama).....

ECLIPSE-URBAN.

July 27—Sammy Is Too Cautious (Comedy)....
—Peter's Perseverance (Comedy).....

FAMOUS PLAYERS.

July 20—The Scales of Justice (Five Parts—Drama) .....
Aug. 10—The Better Man (Four Parts—Dr.)..

GAUMONT.

July 10—Fantomas Series No. 5 (The False Magistrate) (Five Parts—Drama)..
July 25—The Curse of the Scarabee Ruby (Dr.)

HEPWORTH AMERICAN.

July 27—The Whirr of the Spinning Wheel (2 parts—Drama) .....
August—The Tragedy of Basil Grieve (Three Parts—Drama) .....
August—The Girl from the Sky (Comedy Dr.)..

LASKY.

July 13—The Man on the Box (5 parts—Drama)
Aug. 10—The Call of the North (Five Parts—Drama) .....

NASH M. P. CO.

July—Mysterious Man of the Jungle (4 parts—Drama) .....

PASQUALI.

July 14—The Silent Bell (Three Parts).....
July 21—Lupin, the Gentleman Burglar (Three Parts) .....

THE I. S. P. CO.

August—Held for Ransom (Four Parts—Dr.)..

UNITED KEANOGRAPH.

August—Money (Six Parts—Drama).....

WARNER'S FEATURES.

August—The Toll of the Warpath (Drama)....
August—Life's Cross-Roads (Drama).....
August—Across the Border (Three Parts—Dr.).

WORLD FILM CORP.

Aug. 10—Uncle Tom's Cabin (Five Parts—Dr.)
Aug. 24—The Lure (Five Parts—Drama)...

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AMERICAN FILM MFG. CO.

CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGRAPH.

Aug. 1—The Man Who Paid (Drama).....
Aug. 3—The Meal Ticket (Comedy).....
Aug. 6—The Man and the Master (Drama)....
Aug. 8—They Would Bandits Be (Comedy)..
—The Deadly Cheroot (Comedy).....
Aug. 10—The Condemning Hand (Drama).....
Aug. 13—The Mix-Up at Murphy's (Comedy)...
—Cheering Mr. Goodheart (Comedy)....
Aug. 15—The District Attorney's Burglar (Dr.).

EDISON.

Aug. 1—Farmer Rodney's Daughter (Drama)..
Aug. 3—A Tango Spree (Comedy).....
Aug. 4—The Living Dead (Ninth of the "Man Who Disappeared" series—Drama).
Aug. 5—A Change of Business (Comedy)....
—Faint Heart Ne'er Won Fair Lady (Comedy) .....
Aug. 7—The Presidentt's Special (Special—Two Parts—Drama) .....
Aug. 8—One Touch of Nature (Comedy).....
Aug. 10—All for a Tooth (Comedy).....
Aug. 11—A Tale of Old Tucson (Drama).....
Aug. 12—Andy Learns to Swim (Ninth Adventure of Andy—Comedy)
Aug. 14—The One Who Loved Him Best (Special—Two Parts—Drama).....
Aug. 15—While the Tide Was Rising (Drama).
Aug. 17—The Adventure of the Pickpocket (Eighth of the Octavius, Amateur Detective, series—Comedy) .....
Aug. 18—By the Aid of a Film (Tenth of "The Man Who Disappeared" Series—Drama) .....
Aug. 19—The Old Fire Horse (Comedy).....
Aug. 21—The Gilded Kidd (Special—Two Parts—Comedy) .....
Aug. 22—In Lieu of Damages (Drama).....

ESSANAY.

Aug. 1—The Squatter's Gal (Drama).....
Aug. 3—In and Out (Comedy).....
Aug. 4—Her Trip to New York (Drama)....
Aug. 5—The Fable of the "Busy Business Boy and the Droppers In" (Comedy)...
Aug. 6—Slippery Slim's Dilemma (Comedy)..
Aug. 7—The Motor Buccaneers (Special—Two Parts—Drama) .....
Aug. 8—Broncho Billy's Fatal Joke (Drama).
Aug. 10—Topsy-Turvy Sweedie (Comedy).....
Aug. 11—Stopping the Limited (Com. Dr.)....
Aug. 12—The Fable of the Manoeuvres of Joel and Father's Second Time on Earth (Comedy) .....
Aug. 13—Slippery Slim and His Tombstone (Comedy) .....
Aug. 14—A Gentleman of Leisure (Special—Two Parts—Drama) .....
Aug. 15—Broncho Billy Wins Out (Drama)...
Aug. 17—Sweedie and the Double Exposure (Comedy) .....
Aug. 18—The Black Signal (Drama).....
Aug. 19—The Fable of the Two Mandolin Players and the Willing Performer (Comedy) .....
Aug. 20—Slippery Slim and the Claim Agent (Comedy) .....
Aug. 21—The Masked Wrestler (Special—Two Parts—Drama) .....
Aug. 22—Broncho Billy's Wild Ride (Drama)..

KALEM.

Aug. 1—The Lad from Old Ireland (Drama).
Aug. 3—The Vampire's Trail (Special—Two Parts—Drama) .....
Aug. 4—The Chief of Police (Drama).....
Aug. 5—The Operator at Black Rock (Special—Two Parts—Drama) .....
Aug. 7—Don't Monkey with the Buzz Saw (Comedy) .....
Aug. 8—Grey Eagle's Revenge (Drama).....
Aug. 10—The Rajah's Vow (Special—Two Parts—Drama) .....
Aug. 11—Old Man Higgenbotham's Daughter (Drama) .....
Aug. 12—At the End of the Rope (Special—Two Parts—Drama) .....
Aug. 14—A Substitute for Pants (Comedy)....
Aug. 15—Near Death's Door (Drama).....
Aug. 17—The Old Army Coat (Special—Two Parts—Drama) .....
Aug. 18—The Storm at Sea (Drama).....
Aug. 19—The Bond Eternal (Special—Two Parts—Drama) .....
Aug. 21—Sherlock Bonehead (Comedy).....
Aug. 22—Kidnapped by Indians (Drama).....
Aug. 24—The Primitive Instinct (Special—Two Parts—Drama) .....

GEORGE KLEINE.

July 7—Heirloom (Cines—Special—2 parts—Drama) .....
July 14—The Rival Actresses (Cines—Special—2 parts—Drama).....
July 21—The Stronger Tie (Cines—Special—Two Parts—Drama).....
July 28—On Temptation's Toil (Special—Two Parts—Drama) .....
Aug. 4—When War Threatens (Cines-Special—Two Parts—Drama) .....
Aug. 11—The Forbidden Trail (Celio—Special—Two Parts—Drama) .....

LUBIN.

Aug. 1—She Gave Him a Rose (Comedy).....
—The Rise of the Johnsons (Comedy)..
Aug. 4—A Fatal Card (Comedy).....
—He Woke Up in Time (Comedy).....
Aug. 5—The Man With a Future (Special—Two Parts—Drama) .....
Aug. 6—A Daughter of Eve (Special—Two Parts—Com.-Dr.) .....
Aug. 7—A Siren of the Desert (Drama).....
Aug. 8—Love and Flames (Comedy).....
Aug. 11—He Wanted Work (Comedy).....
—The Cook Next Door (Comedy).....
Aug. 12—The Downward Path (Special—Two Parts—Drama) .....
Aug. 13—The Heart Rebellious (Special—Two Parts—Drama) .....
Aug. 4—Latin Blood (Drama).....
Aug. 15—They Bought a Boat (Comedy).....
—The Puncture Proof Sock Man (Com.)
Aug. 18—Back to the Farm (Comedy).....
Aug. 19—The Dreamer (Special—Two Parts—Drama) .....
Aug. 20—His Brother's Blood (Special—Two Parts—Drama) .....
Aug. 21—The Love of Ora San (Drama).....
Aug. 22—Sometimes It Works (Comedy) .....
—Making Auntie Welcome (Comedy)...

MELIES.

Aug. 1—Honor Redeemed (Special—Two Parts—Drama) .....
Aug. 4—The Family Outing (Comedy).....
—Easy Come Easy Go (Comedy) .....
Aug. 5—A Mother's Error (Drama).....
Aug. 6—The Shield of Innocence (Special—Two Parts—Drama).....
Aug. 7—A Matrimonial Advertisement (Comedy) .....
Aug. 8—Gratitude (Special—Two Parts—Dr.).
Aug. 11—The Burglar Alarm (Comedy).....
Aug. 12—Sinews of the Dead (Drama).....
Aug. 13—A King by Force (Comedy).....
Aug. 13—The Biltmore Diamond (Special—Two Parts—Drama) .....
Aug. 15—Voice of the Bells (Special—Two Parts—Drama) .....

PATHE.

July 27—Coffee Cultivation (Santos, South America) (Educational) .....
—The Hosts of the Sea (Oceanography)
July 28—The Straits of Bonifacio (Sardinia) (Educational) .....
—Hemp Growing (New Zealand) (Horticultural) .....
July 29—Pathe's Weekly No. 47, 1914 (News).
Aug. 3—Picturesque Gagry (Southern Russia) (Scenic) .....
The Russian Zoo (Oskania-Nova) (Zoology) .....
Aug. 4—Training Army Dogs (Sweden) (Military-Edu.) .....
A Basque Wedding (Manners and Customs) .....
Aug. 5—Pathe's Weekly, No. 48 (News).....
Aug. 10—From Grenoble to Aix Les Bains (Travel) .....
Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 49 (News)....

SELIG.

Aug. 1—Love vs. Pride (Drama).....
Aug. 3—Hearst-Selig News Pictorial No. 45 (News) .....
Aug. 3—Etienne of the Glad Heart (Special—Two Parts—Drama).....
Aug. 4—The Ordeal (Drama).....
Aug. 5—The Reporter on the Case (Drama)..
Aug. 6—Hearst-Selig News Pictorial No. 46 (News) .....
Aug. 7—The Skull and the Crown (Comedy)..
Aug. 8—Carmelita's Revenge (Drama).....
Aug. 10—Hearst-Selig News Pictorial No. 47 (News) .....
Aug. 10—Willie (Special—Two Parts—Comedy)
Aug. 11—The Jungle Samaritan (Drama).....
Aug. 12—The Family Record (Drama).....
Aug. 13—Hearst-Selig News Pictorial No. 48 (News) .....
Aug. 14—Meller Drammer (Comedy).....
—The Day of the Dog (Comedy).....
Aug. 15—Nan's Victory (Comedy-Drama)....
Aug. 17—The Speck on the Wall (Special—Two Parts—Drama) .....
Aug. 17—Hearst-Selig News Pictorial, No. 49 (News) .....
Aug. 18—If at First You Don't Succeed (Com.-Drama) .....
Aug. 19—When a Woman's 40 (Special—Two Parts—Drama) .....
Aug. 20—Hearst-Selig News Pictorial, No. 50 (News) .....
Aug. 21—The Reveler (Comedy) .....
Aug. 22—What Became of Jane? (Drama).....

VITAGRAPH.

Aug. 1—The Violin of M'sieur (Special—Two Parts—Drama) .....
Aug. 3—Detective and Matchmaker (Com-Dr)
Aug. 4—Warfare in the Skies (Special—Two Parts—Military-Dr.) .....
Aug. 5—Second Sight (Comedy).....
Aug. 6—Memories in Men's Souls (Special—Two Parts—Drama).....
Aug. 7—The Locked House (Comedy).....
Aug. 8—The House On the Hill (Special—Two Parts—Drama).....
Aug. 10—Through Life's Window (Drama)....
Aug. 11—David Garrick (Special—Two Parts—Comedy Drama) .....
Aug. 12—The New Stenographer (Comedy)....
Aug. 13—The Horse Thief (Drama).....
Aug. 14—Polishing Up (Comedy).....
Aug. 15—The Wheat and the Tares (Special—Two Parts—Drama).....
Aug. 17—Private Dennis Hogan (Drama).....
Aug. 18—An Innocent Delilah (Special—Two Parts—Drama) .....
Aug. 19—Taken by Storm (Comedy Drama)...
Aug. 20—The Woes of a Waitress (Drama).....
Aug. 21—The Honeymooners (Comedy).....
Aug. 22—Lily of the Valley (Special—Two Parts—Drama) .....

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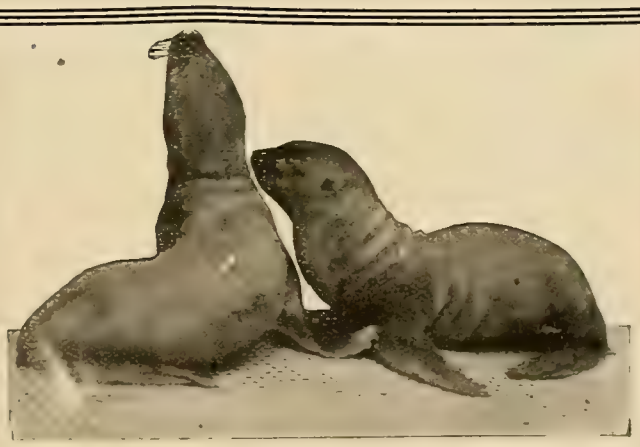

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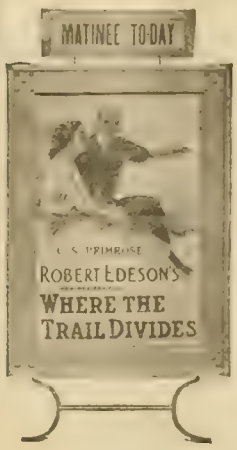

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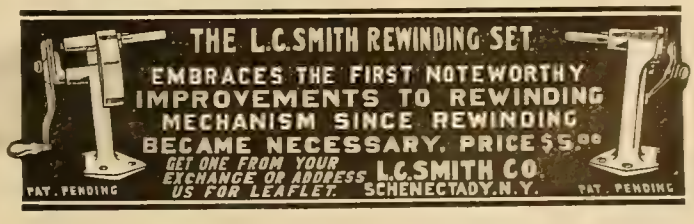
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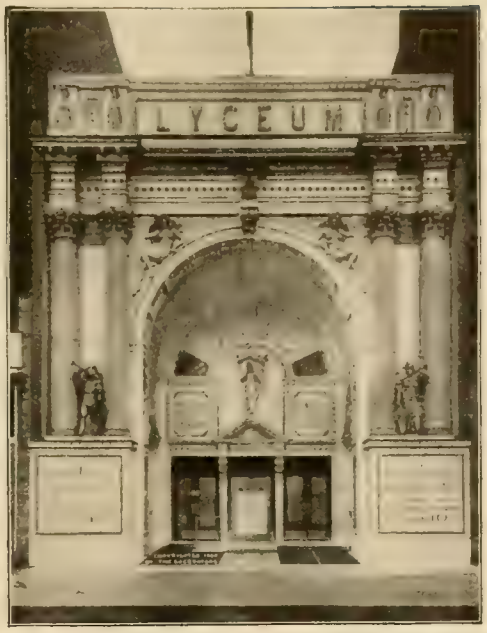

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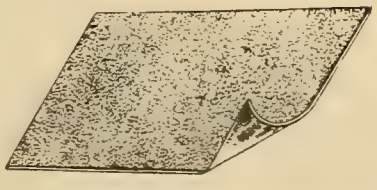

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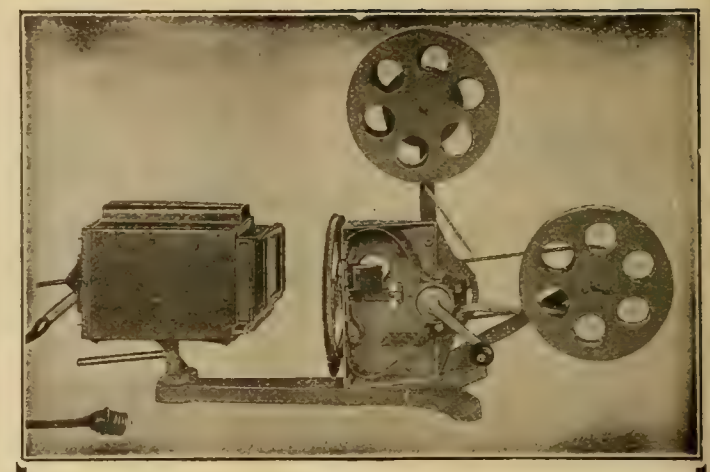

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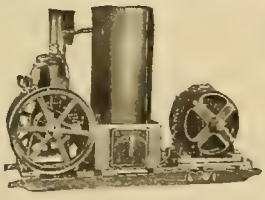
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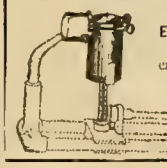
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One Reel. Second Judgment Sometimes Best. How Cupid was fired and again hired.

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Released August 21. THE REVELER.

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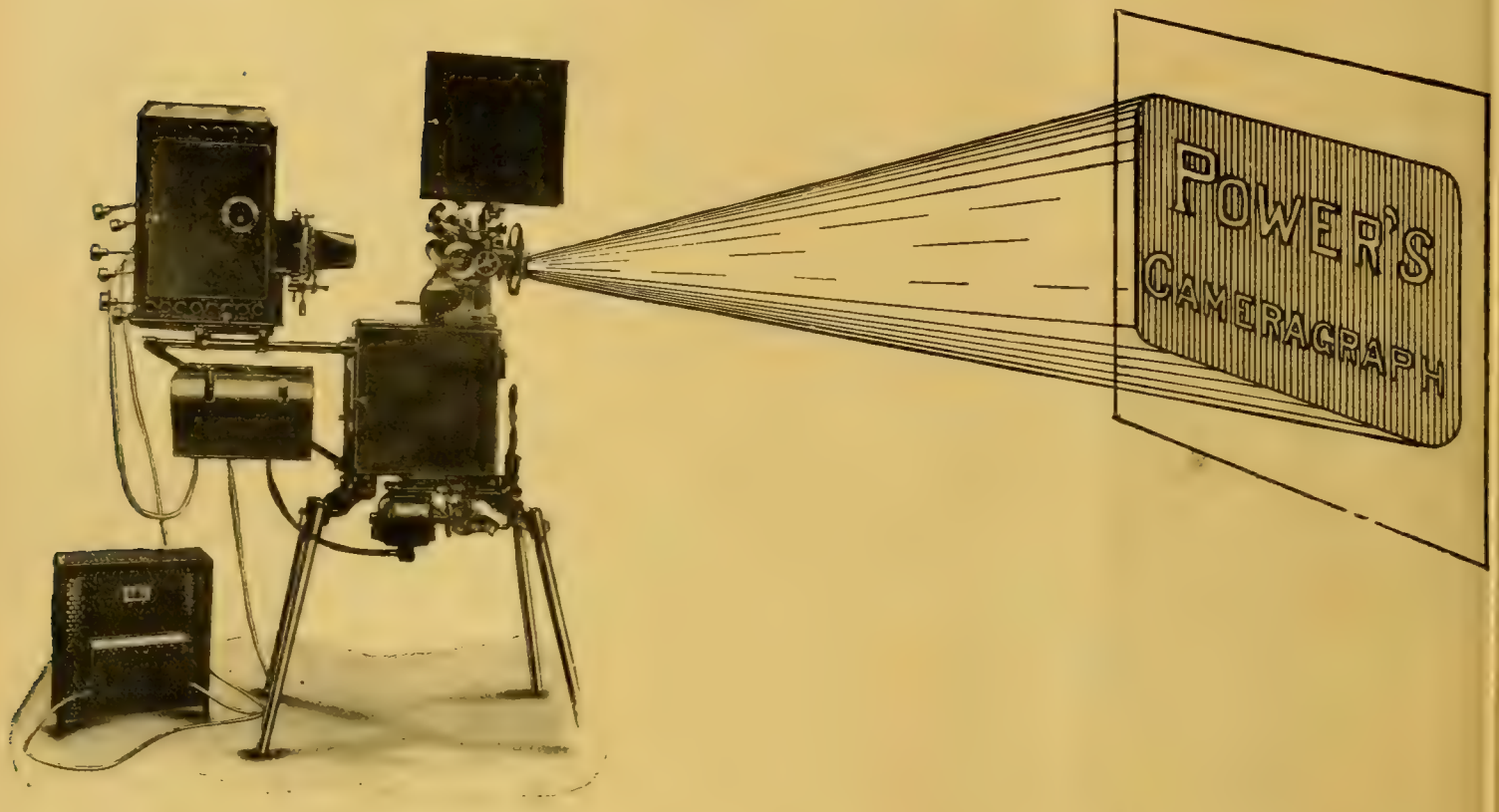

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NINETY GOLD STREET NEW YORK CITY

Vol. 21, No. 8 August 22, 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Chip of the Flying U" (Selig).

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Sun., Aug. 23. "A Dog's Good Deed." A beautiful one-reel drama featuring Morgan Jones, Virginia Waite, John Lehnberg, Lydia Mead, Leland Benham and Fan Bourke.

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MARY PICKFORD RE-ISSUES are a veritable gold mine for exhibitors. T releases, made by the old Imp company when "Little Mary" first began to world-wide fame, are packing Universal houses everywhere and are thro consternation into competitors. We have a year's supply!

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Six – A

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Three Big Thrills

G. M. ANDERSON

Released Monday, August 24

"Sweedie Springs a Surprise"

An extremely funny comedy, showing how Sweedie found her long lost sister in her successor as cook.

Released Tuesday, August 25

"Two Men Who Waited"

How a country girl, on the brink of destruction, thinks of her sweetheart at home and returns to him. Adapted from the Munsey Magazines.

Released Wednesday, August 26

THE FABLE OF

"The Difference Between Learning and Learning How"

By GEORGE ADE

A "REAL" comedy, showing how a supposed "Bonehead" turned out to be a "Regular Guy."

WALLACE BEERY as "Sweedie

Released Thursday, August 27

"Slippery Slim and the Fortune Teller

Slippery Slim again foils his rival, Mustang Pete, for the hand Sophie.

Released Friday, August 28

"Seven Sealed Orders"

(In Two Acts)

By EDGAR FRANKLIN, adapted from The Munsey Magazines.

A thrilling drama in which Oriental mysticism mingles with moder methods in the unraveling of a wonderful tangle.

Released Saturday, August 29

"Broncho Billy's Indian Romance"

A western drama in which Broncho Billy saves an Indian maide from a disliked chief. Featuring G. M. ANDERSON.

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-Week

A Few Big Features

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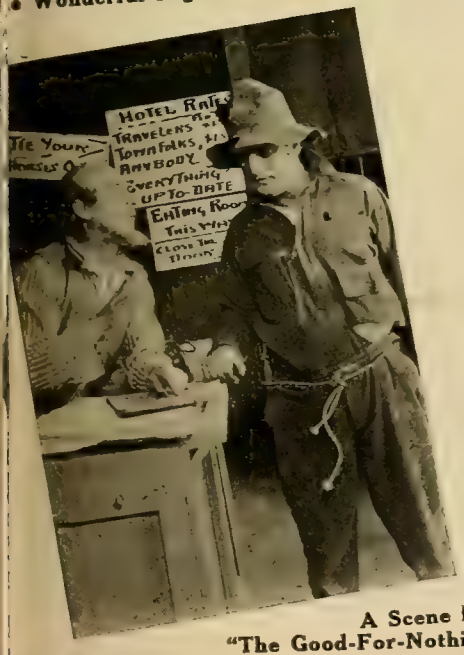
"One Wonderful Night"
(A great mystery drama)

A scene from
"Blood Will Tell"

"The Good-for-Nothing"
(A drama in 4 acts, featuring G. M. ANDERSON)



A Scene from
"The Good-For-Nothing"

"Blood Will Tell"
(A Colonial drama in 3 acts)

"Ambushed"
(A new 3 act drama of adventure)

A scene from
"Ambushed"

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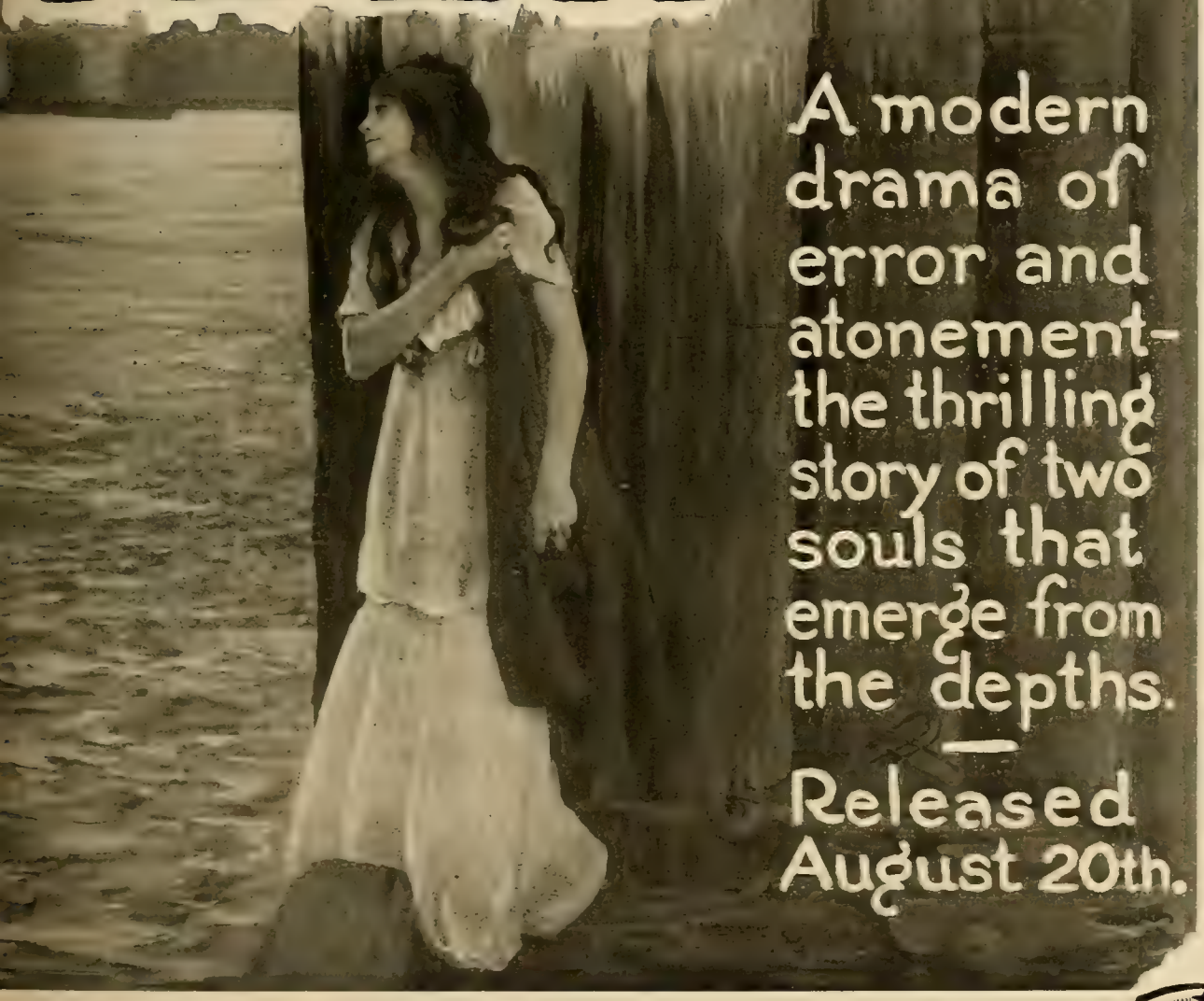

A modern drama of error and atonement—the thrilling story of two souls that emerge from the depths.

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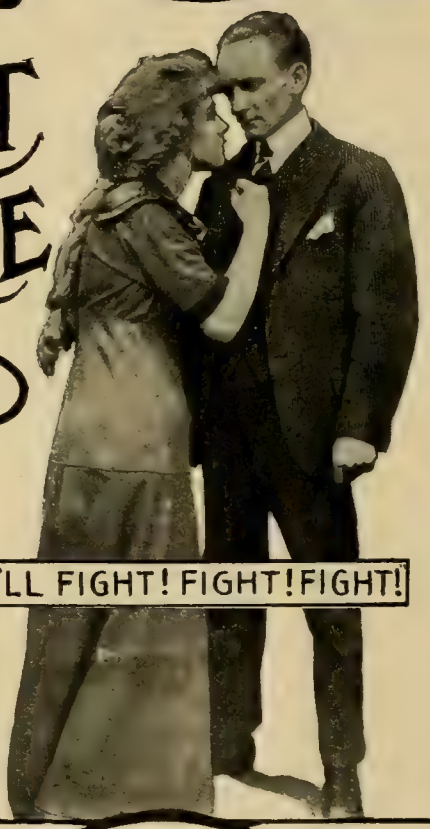

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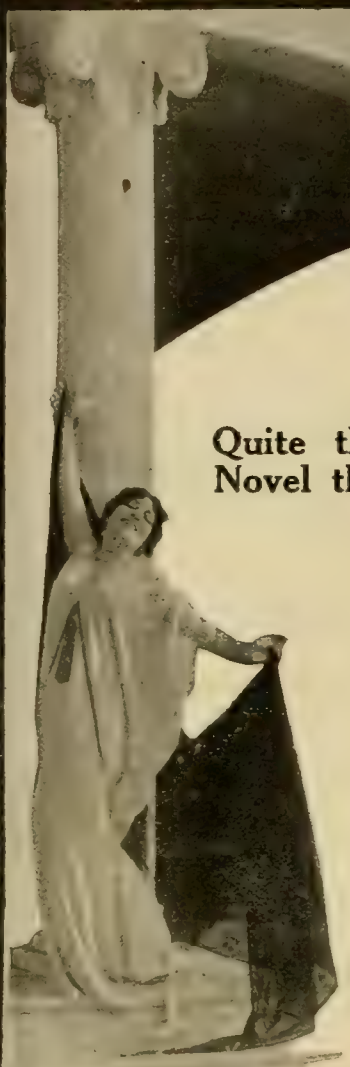

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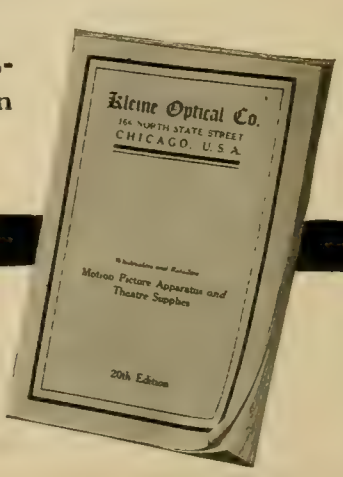

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Comedy-Drama. **WEDNESDAY, AUG. 19TH**

The girl is used to having her own way. Her lover proves a tartar and her master. She contritely begs his protection and forgiveness. **CLARA KIMBALL YOUNG** is the principal.

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Comedy ..... Friday, August 28

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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17 MADISON AVENUE, NEW YORK CITY.
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(*The Index for this issue will be found on page* 1162.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, August 22, 1914.

Facts and Comments

A COURT of inferior jurisdiction in Philadelphia has denied an injunction against the enforcement of the Pennsylvania censorship law. The court says that the law is a proper exercise of the police power and ought to stand. We do not know whether there will be an appeal, but we earnestly hope there will be. There is a tendency in certain quarters to curry favor with censors in the expectation of special favors or leniency. Such an attitude not only shows a poor spirit, unworthy of a real American, but it is poor business policy. The censor of today may be wheedled into friendliness, but what about the censor of tomorrow? What about the great principle involved in the issue of censorship? Why should the producer of motion pictures be called upon to mollify and conciliate a censor? He is not engaged in a dubious calling, but in a strictly legitimate enterprise which is of great benefit to the whole community. He is not a pariah or leper who must be cleansed before he can be permitted to mingle with other folk.

We will never inspire fear or respect by truckling to the politicians. Weakening in the maintenance of a great principle is an invitation to the grafters to load more burdens on the industry. Let us not become disheartened because the courts show a tendency to uphold the censorship laws. Courts are not infallible. The highest court of the land, in the greatest issue it was called upon to decide, decided straight against the best public opinion, holding that the fugitive slave law was constitutional. Today this decision is part of the garbage of history. The people everywhere begin to assert the right to overrule the court whenever the great majority take a different view of the law in question. However, this may be the agitation against censorship, the parent of graft and the weapon of tyrants, will never be checked by the decision of the Court of Common Pleas in the city and county of Philadelphia. If we cannot set the law aside as unconstitutional we can work for its speedy repeal. The exhibitors of the state are working for the repeal at the present moment and the campaign will grow much hotter before election day is here. A concerted attack on the law with the slide as a most effective weapon is planned by the leaders of the Pennsylvania exhibitors. It is proposed to support only such candidates as will pledge themselves to a repeal of the obnoxious measure.

* * *

IN a large city in this state a little group of film men were discussing prices and prospects when one of them made the remarkable statement that the best reel ever made was not worth more than five dollars. Another man agreed with him and called upon the Almighty to punish him if he ever paid more than a rental of five dollars a reel. These gentlemen, we say it with all due respect, belong to the cave period of film history. Perhaps they have never seen anything better than time-table releases, but this must be doubted. The day is at hand when the men with such opinions will be jolted into the consciousness of higher things. A man will come along willing and even anxious to pay more than five dollars rental for a reel, and this will be the man who has his future before him. He will draw the patronage away from the men of little faith. We are approaching a condition of affairs when films will either be worth a good deal more than five dollars a reel or a good deal less.

A film man of note with success as his credentials to be heard in council recently voiced his opinion to the writer that the next few years will bring great fortunes to the new type of exhibitor who knows how to hunt quality and how to present his pictures after he gets them. Many things will be torn up by the roots in the next few months. The man who will emerge from the confusion with a smile will be The Exhibitor With Brains. This man must be able to choose without asking others how to do it. He must know how to give individuality to his theater and to his program. Right now, and right here in New York, there are scores of theaters of good size that seem to have no head to them, apparently running themselves. The orchestra does what it pleases, the operator does what he pleases, attendants pass a sort of listless existence, and the whole place lacks the unifying, directing spirit. The modern trend of the motion picture art will sweep these places out of being before the fall is fully under way.

"First Runs"

By W. Stephen Bush.

MANY of us remember the day when the "first run" was regarded with superstitious awe. As the film was brought into the exchange by the express man a reverent silence fell upon the office force. The errand boy took the cigarette out of his mouth, clerks and bookkeepers suspended their casual conversations, exhibitors took off their hats and the owner of the exchange expanded with the pride of possession. It was heresy to question the supreme and sovereign value of a "first run." It never occurred to even the boldest of exchange men or exhibitors to inquire into the quality of a "first run." Every "first run" was simply above criticism by the very fact of its being what it was. The man who used even one "first run" qualified thereby into the upper grades of exhibitors, while the man showing an all "first run" program was regarded as a demigod. The belief in the all-conquering virtues of the "first run" was rooted deeply in the exhibiting mind. The demand for "first runs" was riotous. It was the first conviction of the average exhibitor that people cared absolutely nothing about the quality of a picture. He held that, no matter how good the Monday release of the ——— Company might be, it could not possibly cope with Tuesday's release. There were exceptions; in some parts of the country the "first run" craze never took much of a hold. Curiously enough, these parts of the country remained free from the destructive influences of competition for "first runs." They were exceptions, however, and favored by fortune.

At a time when the supply of film fell far short of the demand and when men went into the exhibiting profession with no thought for tomorrow, anxious only to "get in on the boom of a novelty," the idolatrous worship of the "first run" was scarcely to be wondered at. Even now the "first run" madness is still with us. A far larger supply, a radical change in the personnel of the exhibitors, the knowledge of improved methods of presentation, the change in the place of exhibition and many other causes have helped to localize the evil effects of the "first run" idiocy. If you, good reader, care to give a little attention to the subject you must have noticed that the real exhibitors of the new era and, indeed, mostly all showmen who give motion picture exhibitions only, have realized the folly of exalting the "first run" above the picture of quality. The men who constitute the blind army of "first run" men today are recruited from theatrical men. These men, inexperienced and inexpert, with a sublime but wholly unwarranted faith in their powers of judgment, are seeking to revive the "first run" age of motion pictures. But recently we saw, not without a lively sense of amusement, a theatre on Broadway announcing in electric pyramids and in other megaphonic methods, "First run" programs. While The Vitagraph theater and The Strand were giving selected programs and running them for not less than a full week, filling their houses at solid and substantial prices of admission, this theater trumpeted forth the "first run" and its deadly twin brother the "daily change." It did not last long. We do not want to say that the "first run" and the daily change may not be successful, but we seem safe in asserting that they cannot survive in competition with houses conducted along progressive lines and in the light of seven years' practical experience. A similar attempt to revive the "first run" tactics in destroying competition was made in a big neighboring summer resort and here too failure camped on the trail of the ancient superstition.

The best judgment of film experts is that the general public never did care half as much for the "first run" as the exhibitors seemed to believe. In the very early days, of course, in the age of the store-room and the short length film, the audience wanted new things, but who constituted the audience? The half-grown boys in the neighborhood and people who had little taste and discrimination. In those days the poor exhibitor would often blanch and tremble when one or two of the unwashed youths on the front benches in withering scorn uttered the fearful words: "I seen dat before." I surely do not blame the unwashed youths. Boys between eight and sixteen are naturally eager for something new. The dime novel of yesterday is never as welcome as the dime novel of today and tomorrow. Nobody, however, would dream of making boys the supreme arbiters of literature and place Henty above Shakespeare, Milton, Dante, Homer and other "old fogies." This is exactly what some of our early producers and exhibitors did, or at least attempted to do. I shall never forget the scorn with which a well-known director in the infant days of the industry received my mild and diffident suggestion that it might be possible to film Shakespearian plays. He never even deigned to enter into the question. He did not claim it was impossible to film such plays, but he derided the idea that people would ever go to see such films and pay an admission.

It is strange how this lack of faith in the possibilities of our art still persists in quarters where one might expect intelligence. Every time a great production is put on the market these Cassandras, small-visioned prophets of evil, are heard in grating chorus. We heard them when "Quo Vadis" flashed across the kinematographic sky like a coruscating meteor and we heard the same pessimistic song when "Cabiria" swept all records aside. "People will not pay a dollar to see motion pictures," said some, and others croaked something about the "subject being too deep" or the "films being too long." I would just like to take the doubters around to the Knickerbocker Theater on any old night, no matter how hot, and show them long lines of men and women waiting and fighting to pay real U. S. dollars for seeing motion pictures.

Quality is advancing slowly and is breaking down all the ancient barriers by which the motion pictures was kept in commercial confinement. One of the worst foes of quality has been the time table release, manufactured in response to an artificial demand. Gradually we are beginning to discover that the public is really interested in quality. Pictures are not merchandise in the sense that cheese and sausages are.

Let me say in conclusion that quality now lies within reach of every exhibitor who intends to make quality his watchword. I do not say quality lies within easy reach, for it does not. Quality has be hunted. Everywhere we are building theaters for motion pictures of high quality. Some who have been hunters of quality even in the days when quantity seemed supreme say that the supply of quality is still short of the demand. They claim it is difficult to maintain a uniformly high grade of entertainment with even but one change a week. This latter class, however, is strictly confined to the big cities. The exhibitor in the smaller towns often far away from the exchanges has perhaps the more difficult problem to solve. He cannot select a program from various sources as easily as his brother in the big city with one or two or more exchanges.

Expressions of Life

By Louis Reeves Harrison.

THE screen portrayal should tell a story with a punch in an interesting way. That is not a complete summing up, but it covers a multitude of artistic and scientific errors. A plot that holds attention comes very close to being the foundation on which the whole storied structure is to be built, but there is a good deal else besides, notably an ability to visualize a trenchant criticism of existing conditions and a wondrous gift of making an experience, however remote in time and place, seem plausible. Besides a knowledge of photodramatic construction, this requires a certain amount of audacity, for the author must convince an audience that what is going on really did happen. This plausibility saves many an awkward explanation in subtitle and puts the spectator into an indulgent mood where he is willing to overlook unavoidable shortcomings. This is all easy to the author of inborn quality, the natural story teller, but it is extremely difficult to acquire.

Even in great photodramas of no particular time and place, amid the mystical atmosphere of nowhere in particular, the born author will easily provide a steady current of narration that is reasonably possible and rarely dull, often replete with artistic charm, constituting nearly as often a play that finds a ready market. The natural-born writer of stories has an instinct for providing thought stimulus under the guise of pure entertainment, kindling the emotions, before he asks the audience to do any hard thinking. He does not exhibit human weakness for the sake of that exhibition, a thinly veiled sermon, but for purposes of contrast, thus submerging the idea of showing men what they should be or might be under conditions quite possible for society to bring about. Such an author may picture exceptional phases of life, but he does so to awaken exceptional interest. Mere expressions of life that have no meaning, the automatic movements of characters in and out of houses on their way from one place to another seriously weaken a photodrama unless they are indicated to enhance suspense at a crisis. Mere expressions of beauty when a lovely scene is handy are better, but they should be utilized only when carrying forward the story, and they should enter into it as if unsought. That naturalism in which the audience delights makes the treatment of a screen story very important, but the source of it should lie in the scenario. The author really selects the types and it is his business to let them follow their natural inclinations, their natural tendencies, once he has brought the various characters together under striking or exceptional conditions. The strong expression of life must begin at the beginning to be effective in the end.

The instinct of a natural story teller warns him against errors that must be carefully studied to be understood by those who merely feel the narrative impulse, and greatest of these errors is that of narrowing one's horizon. Life as devised by the Creator of it has an infinity of aspects, so that the only creed a born author can wear is one that can be slipped on and off for the occasion. His code is that of the story he is telling. At one moment it is a delightful romance of unconscious realism, at another it concerns a realistic social problem into which is woven the romantic destinies of a group or of an individual. He may at one moment have the power of making ordinary lives seem beautiful or interesting by dressing their commonplace in a sympathetic or imaginative way. He may at another have a graphic mastery of visualization that makes the screen glow with the turmoil of battle, or with the movement of great masses in their intense struggle for existence.

The born teller of stories may frivol in melodrama or strike an ultra-modern blow for our betterment; he may present the human narrative as a historical lesson or as a cross-section of actual existence; he may offer a solution of present social entanglements or probe the mental subtleties of men and women; his limitations are those of his genius, never of his subject matter. If that subject matter be of live interest, so much the better, but ability to handle it is what wins in the long run. The ability of directors and actors in visualizing a story has long been recognized—the ability of one who creates the stories to be visualized was an after consideration—it is just beginning to count. Those who are gifted with narrative power and knowledge of constructing stories for visualization have been accorded meagre recognition until this year, but their importance as one of the factors of success in screen production will be deeply impressed upon producers before the year has come to a close.

Those authors who are already receiving recognition have passed through a trying period, during which patience and toleration alone have enabled them to survive. Rampant directors of the old type, of the rush-order, make-it-while-you-wait kind, could not see that anything was vital to a theme, that nothing in particular was of structural necessity, that secondary characters should not be given importance through favoritism, that the injection of irrelevant details meant distraction if not destruction, that intrusion of their personal ideas blurred the development, if it did not wholly eliminate the author's intention. Such directors were told to go ahead and turn out a photodrama in a given time at a minimum of cost, and they did it, either because they had to or because it was an easy way to easy money. One result was a flood of screen inanities, another result is in store for those who produce without principle.

Inability on the part of producers to distinguish between what is transitory, the aspiring scenario of incompetence, and what is permanent and enduring, the work of an author who is in a state of development akin to that of the art itself, is behind light-hearted confidence in the plenitude of plays; so also is a desire to appropriate rather than reward superior creative talent. But the genial gentlemen who have been measuring merit with a bushel basket are beginning to look about them anxiously for something worth the large expenditure of their time and money. Having exhausted the seemingly inexhaustible, the literary and dramatic veins of expired copyright, they are now rushing madly into the acquirement of every modern work of fiction, irrespective of its suitability for screen presentation. What can be better than what has been?

Having acquired mastery of screen publication, the producer now finds himself looking about anxiously for something worth while to publish. What seemed easiest in the period of amateur scenario overflow has suddenly become difficult if not decidedly embarrassing. He formerly published because he had to visualize a story, whether or not it was a true expression of life—he had simply acquired control of a wonderful medium of conveying thought and emotion—but things are coming to such a pass that there is less and less call for his visualizations unless he has a story to tell. Will authors please send him a few powerful expressions of life at $25 per reel? Will they?

"Chip of the Flying U"

A Breezy Western Comedy in Three Reels, by Selig, with Kathlyn Williams and Tom Mix in the Leading Roles.

Reviewed by James S. McQuade.

NEARLY every one has read and heartily laughed over B. M. Bower's story about "Chip of the Flying U." Bower's story breathed the very atmosphere of western cowboy life, and the characters were so cleverly pen painted that most of us had them well defined in our mind's eye; now we are shown in these Selig pictures the living embodiments of the prototypes, and follow them through all their mirthful and exciting escapades with shaking sides or with eyes that mirror both apprehension and amazement.

Colin Campbell has reproduced the scenes with the skill of a master, and the "Flying U" bunch has been picked with a nicety that defies criticism. The interior of the "Flying U" ranch kitchen, with Patsy in charge, has all the effect on one's risibilities of a clever cartoon, with this difference that the kitchen is not overdrawn, but real. The magnificent view, showing thousands of cattle grazing on the hillside,

Scene from "Chip of the Flying U" (Selig).

will soon be an impossibility for the camera to catch, for the great herds have nearly all disappeared. I wish the cameraman could have taken a still picture of this remarkable scene, and that an illustration of it could accompany this review. Millions of people will marvel at the view as seen in the pictures. The yard of the "Fying U" ranch, the sleeping quarters of the cowboys and the "Old Man's" one-story shack, which he calls home, are all in keeping with the West and the time of the story.

But these scenes, true as they are, would create little interest were it not for Chip and Della and Weary and Patsy and the "Old Man," and the other members of this heterogeneous family. Miss Kathlyn Williams and Tom Mix divide honors in the roles of Della and Chip.

The Della of Miss Williams is one of her best photodramatic creations. The buoyant spirits of the girl are never permitted to carry her beyond the line of maidenly decorum; yet they are so sprightly and mischievous in their fun-loving flights that one's eyes follow her in her pranks with delight and laughter. And the tender woman's side of the girl's nature is revealed with delicate touches. Note how endearingly she fondles the head of the unconscious Chip and presses her lips to his again and again when he gets "saddle horned," although she had always tormented him with jealousy and uncertainty in his spooning moods. And how artfully is Chip deceived into believing that her friend, "Dr. Cecil," is a man doctor and not a girl classmate of her own at college. No wonder that Chip in the end had to take the citadel of Della's heart by storm.

Chip must have been a famous cowboy, indeed, if he could have measured up to the outdoor attainments of our own Tom Mix, the undisputed king of the plains. We see Chip, as Tom represents him, in several neck-breaking stunts, in these pictures; but he performs a dare-devil feat that we have never before seen attempted. This is known as being "saddle horned." The rider has lassoed a wild bronch (not broncho, if you please), and is conducting him to the corral by means of the lasso fastened to the horn of his saddle. Without warning, the animal makes a terrific dash (at right-angles to the course taken by the rider's mount) away from his captor. The saddle girth breaks and the dismounted rider, whose feet are entangled in the stirrups, is dragged along the ground at fearful speed—over rough places, uphill and down. It is amazing how Tom Mix comes out of this most dangerous feat with whole, or united, limbs. The pictures, according to the story, show him lying unconscious after the experience, and that would seem a very logical condition—dead, might be still closer to the expected result.

But still more credit is due Tom in these pictures than death-defying feats, on and off horseback. He can justly claim favorable criticism for an intelligent conception and a faithful characterization of Chip's mental and physical make-up. Chip's bashfulness and reticence before Della are well simulated. That vault over the back of his favorite mount, Beauty, to meet the dare in Della's eyes, before she flees for safety from the avowal of his love, is only a symptom of his fixed determination to win her heart and hand there and then.

Frank Clark, happy in memory as Dextry in "The Spoilers," gives a strong comedy delineation of Patsy, cook of the "Flying U" ranch. Fred Huntly as the "Old Man," owner of the ranch, and Wheeler Oakman (the Broncho Kid of "The Spoilers") as Weary are commended for able character

Scene from "Chip of the Flying U" (Selig).

work. Our old friend Slap-Jack (Jack McDonald), of "The Spoilers," will be easily recognized among the cowboys.

It will be interesting to many readers to learn that B. M. Bower, author of "Chip of the Flying U," as the story appeared in the Popular Magazine, is Mrs. B. M. Bower. Her stories of western life have afforded delightful reading to millions of readers.

Selig's "Chip of the Flying U" will be released August 29.

GAUMONT SUED FOR INFRINGEMENT.

An action to recover triple damages from the Gaumont Company on the ground that the film concern has been using a motion picture machine which embodies claims described in the Edison reissue patents controlled by the Motion Picture Patents Company is on file in the United States District Court.

John Robert Taylor, counsel for the Motion Picture Patents Company, has procured an order directing the defendant company to show cause why an injunction should not be issued restraining it from manufacturing, selling or leasing the kinetoscopic films manufactured with the alleged infringing machines pending a final determination of the issues raised in the suit.

The complainant alleges that the defendant company has been infringing on the claims covered by the Edison reissue patents which were recently sustained by Judge Mayer since January, 1904. The novelty and utility of the inventions of Thomas A. Edison described in these patents have become widely known and recognized, the complainant recites, and as a result the patents have attained great value.

As a result of the alleged infringement on the part of the defendant the plaintiff alleges it has suffered heavy loss in royalties which would otherwise have accrued to the company, but avers it is unable to accurately measure the amount of the damage. Consequently the complainant asks that the court compel the defendant to make an accounting and pay triple damages.

"Kit the Arkansaw Traveler"

Kalem's Three-Part Reproduction of Chanfrau's Old Drama Makes an Unusually Good Picture.

Reviewed by George Blaisdell.

WE all should be indebted to the Kalem Company for giving us this fine interpretation of Frank Chanfrau's famous old story. You may, if you will, discount the fact that the writer in his boyhood saw the elder Chanfrau as Kit and that to this day retains lively memories of that performance as well as of quite a number of the lines that were in those days used by the man in the street in the course of daily greetings. The picture was staged by Kenean Buell in Florida, with all the advantages that that section can give in the way of atmosphere—chief of all

Scene from "Kit, the Arkansaw Traveler" (Kalem).

being the great river steamer on which some of the more thrilling of the incidents took place. Jere Austin makes a fine Kit Redding; he has the physique and the bearing that match the demands of the character. He is adequate as the woodsman and trapper; but he shows to real advantage as the traveler experienced in the ways of the world and especially so with the ways of river gamblers.

Ben Ross plays Manuel Bond, the scoundrel who brings about the death of Mary Redding and in later years uses

Scene from "Kit, the Arkansaw Traveler" (Kalem).

the daughter of Mary as a decoy in his gambling operations. He is a villain of real life, not of melodrama. Alice Hollister is delightful in the role of Mary Redding, the girl who so romantically and almost on sight marries Kit following her escape from Bond, to be abducted and brought to her death a half dozen years later. Marguerite Courtot, who as Alice Redding enters the second phase of the story as the ward of Bond, is convincing in her youthful vivacity.

The importance of the Judge and the Major, who contributed so notable a comedy element to the play, has been minimized in the picture—they are not even identified by subtitle—but nevertheless they furnish lighter touches that bring relief from some of the more tense situations. Ben Walker is the Judge and Sam Stillwell the Major.

The three reels are deeply interesting. There is a strong situation right at the opening of the story, as Bond, intrusted by the parents of Mary with the temporary guardianship of the daughter, violates the confidence and attempts to force his attentions on the girl. Her escape through the window of the hotel, her refuge with the family traveling across country, her meeting with Kit and marriage are quickly shown. The visit a half dozen years later of Bond and his abduction of the wife and five-year-old daughter provide thrills. The meeting of Kit with Bond after a lapse of fifteen years is the beginning of a series of rapid, cumulating events that end with the death of the gambler, the reunion of father and daughter and incidentally the paternal blessing on another union between the daughter and the young man who has been so devoted to her in her later trials.

There are moments of pathos in this drama, as when the grown daughter boarding the steamer has her attention arrested by the lively tune played by the Traveler on the violin he has taken from a deckhand; there is to her an unaccountable familiarity, a pull to it. So, too, the later chat on the boat, and the slow revelation of their relationship. There are scenes aplenty that stir the blood in the robbing of the young man by the gamblers, the burning of the craft, the striking down of the Traveler, his escape on a bale of cotton, his encounter with Bond, and the short and sharp duel with Bowies. The struggling men disappear below the surface of the river; the bubbles are succeeded by the appearance and disappearance of an arm. Then slowly comes into view the head and shoulders of the Traveler. Brutal, indeed, it is; but it is unlikely there will be any complaint.

"Kit the Arkansaw Traveler" is a mighty good picture.

"The Devil's Fiddle"

(Three Parts—Apex.)

TWO of the strongest players in "Sealed Orders," the admiral and the officer's wife, are engaged in this Apex feature. They both live up to their reputation. Another very capable artist is introduced to play the part of the weird gypsy who is an expert with the "Devil's Fiddle."

The director of this feature knew how to mingle the sensational and the mysterious and the daring in very cunning proportions. The strain of gypsy blood in the beautiful

Scene from "The Devil's Fiddle" (Apex).

model of a painter is strangely stirred by the strains of a violin played by the master of the gypsy camp. The girl finds herself unable to resist the compelling lure of the fiddle and follows the fiddler who develops her wonderful dancing ability to the utmost. As an Indian dancer she becomes famous and the artist whom she loves hears of her again. The ending is unexpected and makes a powerful climax.

The settings are superb and the photography of even excellence throughout. It is a meritorious production and acceptable on any program.

"The Chimes"

A Two-Reel Hepworth Visualization of a Humanizing Story by Charles Dickens.

Reviewed by Louis Reeves Harrison.

CAST:

Trotty Veck.....Warwick Buckland
Alderman Cute.....Tom Butt
Meg.....Violet Hopson
Richard.....Stewart Rome
Sir Richard Bowley.....Harry Gilbey
Will Fern.....John MacAndrews
Lilian.....Miss Muriel Smith

LIKE most of the Dickens' short stories, "The Chimes" has a softening influence and leaves an impression that all is well in the human heart. Great care has been taken to shadow forth the people and scenes in accurate costume and environment, hence it is a delight to the eyes, this picturing of what the master described by means of his marvelous command of English. The sincerity of purpose behind Dickens' productions reflects his own character in a degree, and it is to be hoped that they will exert the same beneficent influence when visualized, cheering, encouraging and sweetening human existence.

Scene from "The Chimes" (Hepworth).

The story of Trotty Veck extending the hand of friendship to a man in dire extremity, sharing his last shilling with Will Fern and sheltering him when he has just carried an order for his arrest from Sir Richard Bowley to Alderman Cute, is in itself a lesson, but the dream, that might well have been reality is another to be remembered. Will Fern is merely a vagrant driven by poverty and misfortune to the edge of desperation. The hand of organized society is against him, just as it is to-day. He is an "undesirable," a "defective," a tramp. To half frozen and half starved Trotty Veck this social outcast is a human being to be regenerated by kindness. But Trotty is in such depths of poverty himself that he would not be blamed for heeding the natural impulses such as that springing from the instinct of self-preservation. "The Chimes" sounding in his ears, bringing their suggestion of good will towards men, rouses in him that warmth of heart that radiated during all-too-few years from the great novelist himself.

Scene from "The Chimes" (Hepworth).

The personality of Dickens, intensely sympathetic, broadly humanitarian, wondrously magnetic, reached out to all parts of the English-speaking world through his novels and short stories, and here, again, it is reviving through the medium of moving pictures, to be set before millions and again shed its sunshine on suffering humanity. The Hepworth visualization is both consistent and humanizing. Like the work of the master, it is done thoroughly, and it contains the message he sent forth in each Christmas story.

It tells the selfish man to rid himself of selfishness, the just man to make himself generous, and the good-natured man to enlarge the sphere of his good nature. Its cheery voice of faith and hope carries pleasant warning to all, that if the *duties* of Christmas are lacking, no good can come out of its outward observances; that it must shine upon the cold hearth and warm it, and unto the sorrowful heart and comfort it. It must be kindness, benevolence, charity, mercy and forbearance.

Mary Fuller Does Battle With Snake

SOMETHING is always "happening to Mary." The latest thrill to be added to this girl's life is a battle with a snake in which said snake met his Waterloo. Mary Fuller, with director, Walter Edwin, and a company of some thiry-five players, is at present up in Blue Ridge mountains, Shohola, Pike County, Pa., putting on a three-reel Universal feature, "The Heart of the Night Winds." The hotel people affirmed there hadn't been a snake in the "Crick," which comes down from the big falls at Shohola, for twenty years. But when Mary pulled off her white stockings and little black shoes and began to "sozzle" her pink toes around in the water, a big water mocassin lifted its head from the moss across the stream and admiring beauty from afar, slipped into the water and swam quickly over to pay his respects to "our movie heroine." No, Mary didn't shriek or run, but grasped a hickory stick and waited.

Mary Fuller.

"I'll spank you, naughty snake," she warned.

But with blood in his eye he darted at her leg. After a series of terrific "Whacks," the big mottled black lay still, and Mary was safe to go wading.

"DOINGS OF THE EASTERN SCENARIO DEPARTMENT."

What with the big editions made in the production ranks of the Universal's eastern companies, the company's scenario department, under the supervision of Jack Bryne, scenario editor, has been burning the night oil in order to carry out their work with the fullest amount of efficiency.

Captain Leslie T. Peacocke during the past week has written a two-reel comedy entitled "The Friend of the Family." He just completed adapting the photoplay form "The Heart of the Night Wind" from the novel. It is being produced by Miss Mary Fuller's company.

George Hall is the author of "The Man Who Is Misunderstood," a two-reel drama, that is under production with King Baggot in the lead. George Lessy is directing this picture.

Stewart Paton is author of "Tempest and Sunshine," a two-reel drama that is being staged by the Imp Company under the direction of Frank Crane.

Mr. McClellan, Mr. Brenon, Miss Murillo, F. J. May and J. Frager are all engaged in special script reading, looking over magazines, novels and other material.

"Uncle Tom's Cabin"

World Film Corporation Releasing a Strong Portrayal of the Famous Old Story.

Reviewed by George Blaisdell.

THE World Film Corporation released on August 10 a five-part adaptation of "Uncle Tom's Cabin," the book that if it did not make history powerfully contributed to the making of it. As to the stage interpretation of Mrs. Stowe's work few communities have been too small to have had their periodic visits from Uncle Tom troupes—no play in the last half century has reached more remote parts of the country. It is fitting that we should have a screen portrayal that treats this famous story seriously, one which reflects the atmosphere of the South and the spirit of the author of the book.

Scene from "Uncle Tom's Cabin" (World Film).

The picture was produced by Bob (William Robert) Daly, under the general management of J. V. Ritchey. Mr. Daly has chosen to follow the book rather than the stage version. He has shown good judgment in his presentation; fine discrimination in depicting pathos so that it never verges on bathos—and this all the more notable by reason of the fact that of necessity he was using many colored players, a majority of whom, it is fair to assume, had had no camera

Scene from "Uncle Tom's Cabin" (World Film).

experience. He was particularly happy in his selection of Uncle Tom. This character was portrayed by Sam Lucas, the seventy-two-year old negro who has for years taken the part on the legitimate stage and who also has had training before the lens. Lucas is the center of interest throughout the picture. His work is dignified and displays a grasp of dramatic values.

Marie Eline, long known on the screen as the "Thanhouser Kid," has the part of Little Eva. No odds need be asked on account of her childhood. Her characterization of the happy little daughter of the St. Clairs is charming, her portrayal of the decline and death is worthy of an adult. Topsy, that famous child of nature who "just growed," is renewed to us by Boots Wall, who finely depicts the colored girl with the "acquiring" habits. Irving Cummings and Teresa Michelena in the roles of George Harris and Eliza provide the dramatic interest in the earlier part of the picture. Simon Legree is played by Roy Applegate. Paul Scardon is Mr. Hanley, the slave dealer. The cast, numbering twenty-four, is good throughout.

It is no stage ice on which Eliza crosses the river. The real article is present in abundance. In the scene where little Eva falls overboard from the stern-wheel steamer and Uncle Tom jumps to the rescue there may be some inclined to criticise the detail of the action as registered by the camera. It seems that Uncle Tom could not swim and that Little Eva could, in spite of the story, and that the child was compelled to do what she could to support the old man until the cameraman jumped in and straightened matters out. Another case of truth being stranger than fiction.

We are told that the picture has been booked far ahead in New York, which would indicate that those exhibitors who have had a chance to see it liked it. That's the whole story after all.

EARLE WILLIAMS

EARLE WILLIAMS, the Vitagraph motion picture star, was born in Sacramento, California, February 28, 1880. His father was Agustus P. Williams, an early California settler who had emigrated from Booneville, Mo. His mother was Eva M. Paget, of the Paget family from Cincinnati, Ohio. The famous old actor, James Paget, who was at the height of his career a generation ago, was an uncle and the only member of Mr. Williams' immediate family connected with the profession of acting.

Earle Williams.

Earle Williams was educated in the Oakland Public, grammar and high schools and attended the Polytechnic College of California, but left before receiving his degree. His first position was as an office boy sandwiched in prior to his entering college. His first theatrical engagement was as utility man with the Baldwin-Melville Stock Company in New Orleans, in 1901. His principal engagements have been with the Frederick Belasco Stock Company in San Francisco and Portland; one year with James Neill Stock Company; heavy with Henry Dixie in "The Man on the Box"; heavy with Rose Stahl in "The Chorus Lady"; juvenile in Mary Mannering's "Glorious Betsey" and with Helen Ware in "The Third Degree." His last theatrical engagement was with George Beban in "The Sign of the Rose" in vaudeville.

Mr. Williams' entrance into pictures was not premeditated. The usual idleness during the summer while engaged in theatricals proved irksome, so, as a matter of passing the time, he applied for extra parts with the Vitagraph Company. Being the possessor of ideal qualifications for a motion picture actor, together with his splendid stock company training, soon permitted Mr. Williams to occupy an enviable position in the motion picture world. At the present time he is an international favorite, and his entire motion picture career has been with the Vitagraph Company of America.

Some of his principal pictures are "The Christian," in which he played John Storm, "Love's Sunset," "Vengeance of Durand," "Memories That Haunt," "Lovesick Maidens of Cuddleton," "The Dawning," "The Red Barrier," "Two Women and Two Men," "The Love of John Ruskin," "The Bond of Music," "The Test of Friendship" and "The Thumb Print."

"Lay Down Your Arms."

Baroness Bertha Von Suttner's World-Famous Tract Against Militarism Makes Deep Impression as Pictured by Great Northern.

Reviewed by Hanford C. Judson.

WHERE war lays out its shambles, dead and wounded together; where its victims, lacking shelter, are huddled along the wall outside; where death swings its scythe; where there is heart-break and hopeless wailing at home; where pestilence, crept in from the putrid fields, is devastating quiet villages, this is where the picture, "Lay Down Your Arms," takes us. It shows us these things not to give us divertisement, but earnestly and solemnly to give us satiety and disgust at war as war was seen by the Baroness Bertha Von Suttner, who wrote the novel, from which the picture is taken, to open the world's eyes to the horrors of war and militarism. The picture, too, was produced with a purpose; it was ordered by the peace advocates and was intended to form a part of the regular program at the peace convocation that was purposed to be held at Vienna this summer, but isn't to be held at all. Yet the picture will serve a good purpose and be its own peace convention wherever it is shown.

Scene from "Lay Down Your Arms" (Great Northern).

The Great Northern studio is noted for the artistic quality of its photography and for dramatic stories as well. The spectator will find the beautiful camera work exemplified in this picture, for it has some of the loveliest of scenes and most charming of pictures. On the other hand, whenever its purpose is to show gashes and wounds, it is just as effective. The story was built, not to be merely dramatic, but to serve the author's purpose and is somewhat arbitrary, though emotional—it is a tract and we have never seen a tract that was not over-accented. It opens showing us a beautiful home in a militarist country. There has recently been a war and sorrows due to war have already visited it. Then war breaks out again and the same shadows once more come with anxiety and dread. These scenes have been produced in a dignified way and are followed by freshly conceived battle pictures showing an advance of foreign troops across the frontier followed by a rout. They are exciting scenes, but there is none of the usual feeling about them. The glory of war is a matter of mental attitude solely; this picture keeps in view only the horrors of war and the enthusiasm is kept religiously out of sight. After war has done its worst, pestilence comes to finish the job and add more anguish.

Scene from "Lay Down Your Arms" (Great Northern).

How will it go in your show, Mr. Exhibitor? It is a competently made picture of a novel that was sold all over the world. That it will be counted a wholesome lesson, there is no doubt. If you show it, some of your patrons may say to you, "It's a good picture and, though I didn't find it entertaining, I'm glad you rented it. We need such a picture. It'll do us good. It will help to convince the world that motion picture shows are doing their part in raising us to higher things." Others may say that it is a weakling picture of weaklings who lacked the courage and selfishly were unable to bear sorrow and loss for the sake of maintaining a fire on the national hearth. But these latter will be only the few; the many will heartily commend its purpose. If this country had just gone through a terrible war, it would be too poignant a picture to show. Under such conditions, some one would be sure to bellow and set the whole house to sobbing. But there are some of us who truly need to be shown that war is what a certain general called it.

OLCOTT IN THE GAP OF DUNLOE.

One of the most picturesque spots in Ireland is the beautiful Gap of Dunloe, near which the Sid Olcott company have their headquarters for the summer while doing some real Irish features with genuine backgrounds. The accompanying picture was taken in this beautiful gorge between two big mountains through which thousands of tourists pass every year.

The Gap is on the regular route from Killarney to the lakes, the trip being made by carriage, jaunting car or sight seeing coach as far as the Gap, then seven miles through the Gap on ponies and then down the lakes by row boats, back to Ross castle, where jaunting cars or coaches pick up their parties and take them to Killarney.

Valentine Grant and Pat O'Malley of the Olcott Company.

There was a small revolution in the Gap about six years ago when the Cook's Tours Company attempted to run their big sight seeing coaches through the Gap to the Lakes. There are about a hundred and twenty pony boys in the Gap and these men make their living hauling the tourists, of whom there are about a hundred and fifty or two hundred every day. But the pony boys did not intend to be thrown out of what they considered their own and so they tore up the roads and went up the mountain side with their rifles and shot down a few horses on the coaches until the Irish constabulary were called out. But even the police were unable to cope with the brave, hardy mountaineers who were fighting for what they considered their lawful rights by heritage and finally the Cook company was forced to give up the battle.

"The Valley of the Moon"

Jack London's Delightful Story Done in Six Parts by the Bosworth, Inc.

Reviewed by W. Stephen Bush.

"THE Valley of the Moon" is an achievement in story telling by the cleverest American story teller of the day. Transposed into films it has become a fairy tale. We may be disposed to quarrel with this feature as a dramatic production, but before we get very far in our carping criticism we are disarmed by the charm which a well-told fairy tale has not alone for children, but for grown-ups as well. Much is allowed to a story teller which would be unpermisible in a dramatist. The dramatist is bound by rules, the story teller has a general literary dispensation and we forgive him every thing if he only entertains us in the telling of the story. The story teller is permitted to spin out minor incidents, to digress into by-paths and to wield his magic wand generally, regardless and even in defiance of ordinary regulations. Judged by these standards the "Valley of the Moon" is a gem of rare radiance. As a dramatic feature in the stricter sense of the word it is open to many objections, of which undue lengthening of minor scenes and unconnected episodes are perhaps the gravest.

Scene from "The Valley of the Moon" (Bosworth).

The story of Jack London tells of a young couple which finds itself "cribbed, cabined and confined" in the narrow straits and the unnatural intimacy of a big town and escapes from insufferable chains into the glories of the superb lands of California. There are many very pretty scenes in the film, but none prettier, none more charmingly fabulous than the stopping of Billy and Saxon in front of the old farm, where they are greeted by a sweet, aged couple and told that the country through which they were passing was Sonoma, which is the Indian name for Valley of the Moon. Billy and Saxon had been looking for a perfect piece of land, which their friends had told them could only be found in the Valley of the Moon and here come two kind spirits and tell them they have found their heart's desire just as they were beginning to despair. The scenes on the beautiful coast, where the Abalone eaters live in primitive happiness and amused defiance of all convention and civilization will be liked by most audiences. It gives us a glimpse of Jack London's wonderful imagination at its best. There are contrasts between city and country most skilfully and entertainingly conceived and carried out. The pugilistic adventures of the hero of the story are portrayed with great cleverness. Throughout we find fine film renderings of Jack London's best points, his intimate revelations with their autobiographic vein, his marvelous powers of description and the spirit of poetry and romance in which he treats of the modern and the commonplace.

Jack Conway made an unqualified success of the most difficult part of Billy Roberts. He has a strong individuality which knows how to assert itself. Myrtle Stedman as Saxon was not altogether convincing, she was a bit theatrical. In stronger hands her part might have added wonderfully to the general merit of the production. The settings left nothing to be desired and the photography was with but few exceptions quite good.

"European Armies in Action"

George Kleine Offers Four Reels, Showing Most of the European Armies at Their Manoeuvers.

Reviewed by Hanford C. Judson.

AT this time when any news, or even any account, of what is going on in Europe is eagerly paid for—extras have become a habit with us—this four-reel offering by George Kleine is surely noteworthy. It is, for the most part, a technical picture of the arms, equipments and drill of almost all the European armies. But there is also much human interest in it. There are, for instance, a glimpse of the late Crown Prince Francis Ferdinand of Austria, and a view of Germany's Crown Prince commanding his troops. Then—and this will appeal most to the general spectator—it gives many close-up pictures of the faces of the troopers and sailors. It lets us see what kind of a fellow the French soldier, or sailor, is and to compare him personally with those men of the Kaiser's army that are at hand. Then we see how the Belgian crack cavalry officer can ride—a spectacular, circus-like exhibition—and how the Swiss cavalry conducts itself is also made plain to us. Again, the typical Montenegrin soldier stands out before us and we get a good idea of how his artillery works in battle. The British scenes are the only poorly photographed parts of the offering. This section is short and is clear enough to be very instructive as showing the English regular handling big naval guns on rough land. The picture has many good views of battleships and shows something of the manufacture of the great thirteen-inch guns for ships of war. The photography, taking it as a whole, is most commendable. The offering includes some lovely scenes of Paris, taken from a big dirigible floating over the city.

The French army pictures take more of the film than do those of any other army and seem to be very complete, showing many of the famous corps, the airmen, the artillery in action, a bayonet charge, and riflery drill as on the field of battle. We see things that are actually happening now in war times abroad. The French commanders are seen; but their names are not put on the screen. The giving of the cross of the Legion of Honor to a French naval officer is a picture that many will be thankful for. Perhaps the second most interesting item is the faces of the Servian and Montenegrin soldiers, though some may be more interested in seeing the British men slinging a heavy field gun across a chasm while others will be most attracted by the German boys loading and firing their field guns—they are said to be among the most accurate gunners in the world.

Summing up, we commend this as an unusually valuable and timely offering. It will interest all, and to many in the audience there will be in it strong appeals to patriotism when they see perhaps some relative of theirs at his gun or rifle or on his horse serving his country in the home land. A good offering.

TWIST BUYS SHIPMAN'S FILM INTERESTS.

It was learned this week that Stanly H. Twist and Ernest Shipman, who have been closely associated during the past two years in different film propositions, have discontinued their partnership. Twist has purchased Shipman's stock in the Inter-Ocean Sales Company, whose offices are located in the World's Tower Building, and has taken over all of his present film interests and marketing contracts. Mr. Twist states the reason for Mr. Shipman's temporary retirement from business is ill health and a desire on Mr. Shipman's part to concentrate on some personal plans which he prefers not to make public yet.

JAY HAWKER EVENTS.

The Kansas Motion Picture Company of Wichita, Kan., gets out a weekly topical called "Jay Hawker Events" which pictures a series of happenings during the week in Kansas. The newly opened "Holland Theater" of Wichita is making the picture one of the weekly features of its program. This idea of booming Kansas to Kansas people and their guests seems to us worthy of warm commendation. Business and prosperity are usually more a matter of getting acquainted than of anything else; that is why business people advertise. If this weekly topical is properly conducted it will be full of matter that will be not only of absorbing interest, but that will both suggest new business and stimulate old. The time will come when boards of trade and the like will be "pushing" organized effort along these very lines. There has been a good deal of desultory activity of the kind; but to get results with any kind of advertising you have to be interesting and to keep people interested; you have got to get them expecting something valuable from you all the time.

"The Call of the North"

Five Parts. Jesse L. Lasky Feature Play Co.

Reviewed by W. Stephen Bush.

SUCH pictures as these amply confirm my faith in the approaching kingdom of quality. The dominant characteristic of the play is lavishness. A lofty ambition to attain the highest ideals in the motion picture art gave birth to this feature, which I am tempted to describe as one of the greatest classics ever produced on American soil. The theme is classic, its treatment is classic, the atmosphere is classic. Best of all the theme is distinctly of the New World; it deals with one of the strangest and most romantic phases of life in the Far North.

In the days when the Hudson Bay Trading Company exercised a sovereign and undisputed sway over the great fur-bearing country of the North the word of the factor was law. Indeed there was no other law. No hunting or trading was permitted in all the vast domain without the permission of this most daring and most grasping of all monopolies.

An humble retainer of the great corporation has a beautiful daughter, whose hand is sought by one of her own station. The man does not please her and she repels him. A few days after the rejection the factor, seeking a friendly shelter after an accident on his journey, visits the cabin of the father. The factor has a commanding personality, his very appearance and movements speak of the conscious possession of great power. The girl is fascinated by the strength and the personality of the man and agrees to marry him. It is the old story of the oak and the ivy. The frail beauty of the girl, her absolute devotion and submission to the stronger will, her clinging tenderness are most charmingly portrayed on the screen. The rejected suitor comes to the factor in search of employment. He meets with a curt refusal and is about to turn away when the woman, who had repelled him to become the factor's wife, appears and recognizes him. She bears him no malice; herself supremely happy she wants others to be happy too. At her solicitations then Rand, the rejected wooer, is taken into the employ of the factor. From that moment forth Rand plots to wreck and ruin. He plots like Iago himself, blindly, out of an evil heart, naturally impervious to every good and wholesome influence.

Scene from "The Call of the North" (Lasky).

Scene from "The Call of the North" (Lasky).

Graehme Stewart, a widower and the factor's trusted lieutenant, lives at the trading post with his five year old son. The young wife of the factor, herself about to become a mother, has grown very fond of the little boy and delights to watch him at his childish play. Upon one such occasion the father of the little chap is present and the three make a very pretty group as they sit on a carpet of snow with the brown trees for a background. Rand sees them and his black heart swells with envy and bitterness. He calls the factor and points to the group remarking with a sneer, that it looked fine. Thus was sown the seed of suspicion, which was destined to bear such bloody and tragic fruit.

The young wife sends a pretty token, a small pouch ornamented with beads in the form of a cross to her aged father for a Christmas present and writes a little note bearing the words: with kindest love. The note she puts in the token. Rand is chosen as the messenger to bring the token and much wine and food to the father. He delivers the wine and the food, but keeps the token. When he returns from his errand he happens upon Stewart and his little boy, trying out a small bow and arrow before the cabin of an Indian. The wife of the factor has joined the group and mingles her laughter with the shouts of the father and the cries of the child. Rand, a demon of mischief, rushes into Stewart's cabin and secretes the token and message meant for the young wife's father on Stewart's table. Then he hastens to the factor's office. Again he leads him out to look at the young wife and Stewart as they stand full of exuberant joy at the door of the Indian's cabin. The spark of jealousy kindles into a blaze. While the factor is still suffering with doubt and distrust Rand rushes him into Stewart's cabin and "discovers" the token with the message. "Trifles light as air" confirm the suspicions of the jealous; the factor is convinced that Stewart, younger than himself has sought to tamper with the affections of his wife. He even suspects his wife, but one look into her clear, unflinching eyes convince him that the guilt is all Stewart's and he plans a terrible punishment. He has Stewart brought before him and despite all his protests sentences him to "la longue traverse," the long journey, which is a polite phrase for the voyage of death. This was a favorite punishment dealt out by the Hudson Trading Company to men whom it chosed to regard as trespassers upon its domain and the factor vengefully inflicts it upon Stewart. He who is to enter upon the fatal journey must go without food and without weapons. An Indian called "the shadow of death" is sent with him to follow close upon his trail to make sure of the journey's tragic end. For five days Stewart wanders through the wilderness until outraged nature succumbs and he dies miserably in the trackless forest.

Twenty years pass away. Stewart's boy who wears the token which cost his father's life about his neck, has grown to manhood. The factor's wife has died leaving him a charming image of her own youth. Young Stewart is caught trading in defiance of the factor and is like his father sent on the "long journey." The factor's daughter, however, touched with pity at the young man's plight befriends him. She supplies him with a rifle and with food. Before he can get away with these precious life savers he is surprised by the factor's Indians and brought back to the post. Refusing to tell who gave him the rifle he is sentenced to be hung when the daughter confesses that she gave him rifle and food. The old factor, in no way softened, abides by his determination to put the young man to death.

Rand has been repulsed by a young Indian woman, on whom he sought to force his attentions. The girl is in love with a half-breed employed at the post. Rand tells her that he knows how the half-breed had given young Stewart a knife in defiance of the factor's decree. Rand goes into a boat to give the knife to the factor across the lake to make sure that the lover of the girl would be hanged. In her despair the girl shoots and mortally wounds the blackmailing devil just as he is nearing the shore. He is brought to land by the factor and with death impending over him tells the true story of the token and his own fiendish work. The factor sends messengers after young Stewart who are just in the nick of time to save him from destruction. A magnificent climax follows called "The Atonement," a title, which I think might safely have been adopted as the main title. It is a scene of overpowering spectacular and dramatic force.

Robert Edeson, in the dual role of Graehme and Ned

Stewart, lived up to his best reputation. Every part was in splendid hands. I would like to tell of the superb settings, furnished by the Californian wonderland, of the masterly direction, of the conscientious regard for detail such as the reproduction of a real trading post, etc. Space forbids. The photography is a perpetual delight.

"The Last Volunteer"

Eclectic's Five-Part War Story Is Strong Both in Dramatic and Spectacular Elements.

Reviewed by George Blaisdell.

IN "The Last Volunteer," a five-part production, the Eclectic Company has an excellent as well as a most timely release. There are well staged battle scenes in the final reel which complement in striking fashion the strong dramatic interest which runs through the story. The picture was produced by Oscar Apfel what time he was with the

Scene from "The Last Volunteer" (Eclectic).

Pathe Company and before he resigned to take up work with the Lasky forces. Mr. Apfel successfully scoured the metropolitan district for backgrounds adequate in magnitude for the portrayal of the exteriors of palaces and places of one of the smaller European kingdoms.

The story is located in Saxe-Tholberg; on hair-trigger terms with this mythical principality is Austrania. The plot is of a prince who, in disguise meets and falls in love with

Scene from "The Last Volunteer" (Eclectic).

the daughter of an innkeeper. Later the exigencies of politics decree that the prince shall marry a woman of his own station, to which necessity he submits. Katrina overhears a conversation between an officer and the ambassador of Austrania in which the latter dickers for the mobilization plans of Saxe-Tholberg. With the aid of her soldier brother she attempts to prevent the carrying out of the conspiracy. The ambassador is killed. Austrania insists that the murderer be executed, on penalty of war. At the last moment the prince responds to the pleas of Katrina, saves the life of the brother and accepts war. In a battle Katrina volunteers to raise a signal which will result in the defeat of the enemy and end a war which she feels she was responsible for beginning. She is killed.

Eleanor Woodruff splendidly plays the role of Katrina. She brings to the part a sympathy and skill which appeal. Paul Panzer is the conniving ambassador who tries to secure the vital plans. His work is of his best. Robert Broderick is Von Tromp, marshal of Saxe-Tholberg. Mr. Broderick has much to do, and in it all he displays the strength and quality that always characterizes his interpretations. Irving Cummings finely typifies Prince Ludwig. There is a large and competent cast.

Some of the best situations are those between Ardelheim, Katrina's brother, and the prince, in which the incognito ruler is asked as to his intentions; there is an approach to a duel, narrowly averted. The tense scenes surrounding the attempted bribery and the slaying of the ambassador hold tight. So, too, do the appeals of Katrina for her brother's life and her unbelieved insistence that she committed the deed, resulting in the pardon and the contingent war. The battle scenes are realistic. They ought to be, as portraying them are regular artillerymen of the United States Army. The conclusion of these is a singular blending of the dramatic with the spectacular. The strongest moment of the story is its ending, as Katrina, surrounded by the prince and the court, gives up her life.

"The Last Volunteer" will be the feature of the program at Hammerstein's Lexington Avenue Opera House, the great structure with a seating capacity of 3,300, which opens its doors to the picturegoing public on August 22. It is said there will be an orchestra of fifty pieces.

British Notes

THE United Kingdom Photographic Convention, an annual gathering for photographers in Great Britain, has just been concluded in Perth, Scotland, after a most successful session. It was in 1890 when this convention met at Chester that the first moving picture camera was demonstrated, and reference was made to the fact by the president. This instrument in its early form was before the advent of the word "projector" or "kinematograph" and we find it described as "a camera which has been constructed for taking photographs by merely turning a handle, which takes a series of negatives on a sensitive band at the rate of 600 a minute."

* * *

The practice of snapping up a notable or a much boosted film (the qualifications are not always synonymous), still finds favor in the Metropolitan film market despite the continued grumble of many small exhibitors who aver that the practice is detrimental to the best interests of the trade. This week the second Broadway feature of the Vitagraph Co. has been sold as an exclusive to the Globe Film Co.

* * *

The company of United States players under the leadership of Sidney Olcott, at present engaged in feature film producing in the south of Ireland, may possibly come in for exciting times. Ireland is practically in a state of civil war owing to the Home Rule discussion, and while Olcott and his company were rehearsing near Killarney last week a party of the National Volunteers were drilling in the next field. Writing of war pictures it is worth mentioning that some good realistic views are expected in London any moment of the fall of the Servian capital at the hands of the Austrians. So far only two camera-men are on the field of action, and both are respresentatives of French firms.

* * *

W. N. Selig, of Chicago, reached London this week on the "Imperator," and will spend a few days watching the progress of "Kathlyn" on this side.

* * *

Messrs. Bishops, Pessers & Co., who are the representatives in Britain of the Balboa Film Co., have started a new campaign of publicity for this brand which, although a comparative newcomer, has attained a noteworthy connection. This week they have decided to start upon a bold experiment and announce that henceforth they are prepared to hire films direct to exhibitors from the London office.

* * *

Mr. C. Parfrey, one of the directors of the Hepworth Film Co., has left London for a few weeks' stay in New York.

J. B. SUTCLIFFE.

"He Danced Himself to Death"

Vitagraph Tries Its Hand at Farce in Comic Vein—Ralph Ince in It Makes Roars of Laughter.

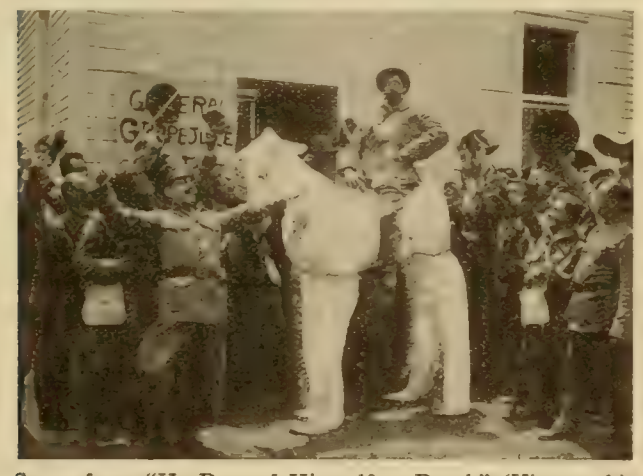
Reviewed by Hanford Judson.

FOR one reason or another, American audiences of the present day, whether they be of the high, low, or intermediate cranial curvature and Bertillonic frontal measurement, are fond of the comically nonsensical in pictures. A chase by a lot of crazy cops; a man running with a baby carriage and a crowd after him, spiced with eccentric camera work: these are things that today invariably bring roars of laughter from the amusement-loving crowd.

"He Danced Himself to Death," a Vitagraph offering to be released in September, is a picture of this kind. Both of its two reels are packed with fresh comic stunts and

Scene from "He Danced Himself to Death" (Vitagraph).

it is, we feel sure, destined to make a big hit with the licensed group audiences. Though of the same general kind as the Keystone farces, it is distinctly Vitagraph and full of nothing but the Vitagraph quality—it reminds one more of "A Regiment of Two," than of any other picture we can remember—we refer, of course, only to the general flavor of the picture. This is partly because the Vitagraph camera always sees with its own eye, but most because the scheme, written by R. L. ("Rube") Goldberg, the cartoonist, lives on a new idea and creates a fresh "character."



Scene from "He Danced Himself to Death" (Vitagraph).

This queer being delightfully played by Ralph Ince, who is also the picture's producer, is full of that peculiar woodenness and craziness that is so necessary to creating the only atmosphere in which these comics are truly enjoyable. One reason why attempts at this kind of work by picture makers so often fail is because so few actors have the ability to reach the heights where irrational inhumanity become dream-like and convincing. First-class clowns command good salaries; they deserve it, for there are few of them. In this case, the leading player is wholly unrecognizable under his clownish make-up and through his artful irresponsibility.

The picture has a good opening. It shows Mr. Producer (Ince) of the Vitagraph studio at his wit's end to make a comedy. His friend "Rube" Goldberg comes to see him. "Rube" will write a comedy and while he has his pen on paper, Ralph, standing beside him, turns slowly into a convincing, but quite unbelievable character whom Rube with true creation-like authority, orders to go to work. We soon find the outlandish thing paying for dancing lessons by mail and they begin to come. When he puts them into practice the nightmare begins and so does the laughter. The subtitles are also amusing and, for the most part, very commendable. The photography, some of it is cleverly contrived to add to the fun in the action, is serviceable. This two-part comic offering will be very welcome and exhibitors should find it a good investment.

"Shockingly Misinformed"

So Says French Motion Picture Publication of Frank J. Marion Who Wrote That Cinematographic Conditions in the Land of the Marseillaise are Deplorable.

SOMETHING besides war news is coming out of France. The issue of Le Courrier Cinematographique dated July 18, speaking in an authoritative way as one of the leading French publications devoted to animated photography, carries an editorial article in which strong exception is taken to statements made by Frank J. Marion in the special number of the Moving Picture World, under the caption of "French Conditions Unfavorable." The Courrier's article has been called to the attention of The World by C. Patin, American representative of the Eclair Film Co., Inc., who not only feels much the same way as the man who wrote the Courrier's answer to Mr. Marion, but has also noticed that The World's publication over Mr. Marion's signature stirred up a great deal of adverse criticism among representatives of the big French companies operating in the United States and the French motion picture executives on their native heath.

The Courrier's comment upon Mr. Marion's article is a part of an appreciation of the enterprise of the Moving Picture World in providing the splendid special number, which it considered an unusually comprehensive handling of the motion picture industry throughout the United States and Europe. The exceptions taken to Mr. Marion's statements reflecting upon the business in France are couched in the most dignified language and, as it will be observed, find no fault with either Mr. Marion or the Moving Picture World, but rather express regret that Mr. Marion has been "shockingly misinformed by those from whom he obtained his data."

The extract from Le Courrier is as follows:

We wish to take exception to an article published in the Moving Picture World in which the conditions of the French cinematographic industry are described as unfavorable to the development of that industry and expressing the opinion that it is even now on a decline. The author of this article, who is evidently very incorrectly informed, states that the reason for this condition of affairs is the character of the films exhibited in our motion picture shows.

"It is almost impossible," says he, "to find an American or English film of any account in the French moving picture shows. Nothing but highly sensational and immoral films can be seen. In the streets of Paris, one is stopped at every turn by solicitors for moving picture shows of improper character."

The Courrier denies in the most energetic way the first part of the above quotation. The magnificent productions of Pathe, Freres, Gaumont, L. Aubert, and the Eclair Company stand out amongst hosts of other marks too well known the world over to leave any doubt as to the error of the above statement. The good faith of our colleague has evidently been misplaced. Moreover, he will have but to take a glance at the novelties offered in the Courrier to note a weekly average of 100 films, comprising some excellent French and American ones, as well as some of other nationalities. As to lewd films our colleague is badly informed, as they do not exist. The French law is extremely severe in this regard. Not only the manufacturer, but also the exchange and the exhibitor are liable to two years' imprisonment. Our confrere has been shockingly misinformed by those from whom he obtained his data.

KLEINE BOOKS WAR FILM.

George Kleine is now booking a highly interesting and timely four reel War Film entitled "European Armies in Action." The subject shows many splendid views of the soldiers and sailors now engaged and is varied enough in subject matter to be highly acceptable to audiences of all kinds. Some of the matter contained is: Glimpses of his Imperial Highness Crown Prince Francis Ferdinand of Austria, reviewing the Austrian military forces; The French army in action; Life aboard a French battleship; German artillery maneuvers; Belgium cavalry in action; The Servian and Montenegrin armies; British field gun evolutions; Swiss army maneuvers; How thirteen-inch guns are manufactured. This film is being booked through the various Kleine offices around the country.

"The $5,000,000 Counterfeiting Plot"

Detective Burns Himself Appears in Dramatic Picture of His Greatest Case—A Packed House Receives the Offering Enthusiastically.

Reviewed by Hanford C. Judson.

THERE is no doubt at all that the new Dramascope six-part picture, showing how Detective William J. Burns handled the great Philadelphia-Lancaster counterfeiting mystery, is going to be a success. It deserves it, not because it is instructive—it is instructive—but because it is so absorbingly entertaining. In all its six reels there is not one foot of noticeable padding. There is a large cast of characters and among them there is not one that is not satisfying, while six or seven of them are thoroughly delightful. The action called for backgrounds in three cities, and the picture is full of typical scenes—in Washington with its great administration buildings, on New York streets, and in Philadelphia. All were photographed as the eye sees them. Then the action that passes through these scenes has been produced so naturally that one forgets

Scene from "The $5,000,000 Counterfeiting Plot" (Dramascope).

that he is looking at a work of art. The camera might have been on the job at the start and "got its story" while the original players were not actors nor acting. A very critical eye might see two little places where the business isn't quite so beyond the question, as to whether it was exactly as shown or not, as is most of it. It is a picture strong to grip the audience and it made them applaud at the right moments and heartily. "The $5,000,000 Counterfeiting Plot" is truly a big feature offering for the most critical patron and the least so.

At the New York Theater, where it was shown to a packed house, Detective Burns was himself introduced and made, before the picture was put on the screen, a few interesting remarks about it. He said that the producers took "a few liberties with the action that they claim entitled to." Let us add that they made good. Mr. Burns drew attention to the educative value of the picture as showing how impossible it is "to cover one's tracks" after a crime in these days. He prophesied that in the near future, even as the detectograph is now in use, the motion picture would come to be a valuable adjunct in the detection of criminals. He also outlined the story, of which most are familiar, of the Philadelphia-Lancaster counterfeiting case. It is marvelous how dramatic it is. There must have been little need of inventing incidents for the picture. At the same time it was no small or easy job to cast the scenario to be so effective dramatically as has the author of it.

The picture is a fine example to photoplaywrights of what is dramatic. The suspense is as surely felt in the first moment of it as at its climax, although there is a marked deepening of the interest all through. It opens, showing the high-class criminals at work. Any picture of a crime is in itself dramatic; but here the things that give special quality to our interest is the kind of criminal involved and the class of work he is at. The skill of the men excites admiration. This in turn heightens our respect for the skill of Detective Burns a little more than matching his wits against theirs. Besides, we have the sincerely pictured love story; the affection of the daughter of one criminal for her father, and the cleverly portrayed work of the woman detective on the case. There is nothing conventional in it at all and none of the characters have been plot-ridden. Nearly everything in it adds to its human verisimilitude.

William J. Burns has the central role. Of course, he is an accomplished actor—he is as much a professional as any one in the picture. His facial expression gave one of its best touches of humor and made the only loud ripple of laughter at the first performance. And all through he shows not only excellent ability to act; but to act naturally before a camera. Jean Acker's work in the role of Helen, daughter of Long, one of the criminals, gives by its simplicity a strong heart-interest to the whole that tells mightily. There is also a marked touch of personality given to the role of the woman detective by Georgia O'Ramie. She makes the young woman just charming and keeps the most nearly conventional character in the picture absolutely free from triteness. Frank Carrington's Myers, the revenue man, will be noticed though he appears but for a moment. Charles Graham makes his Long, the counterfeiter, a strong attractive man. Nor should we fail to mention Glen White's portrayal of Walton, one of the operators assisting Burns. But every one in the cast deserves commendation. Bertram Harrison produced the picture with the help of Clifford T. Saum and William H. Cavannough. The author of the scenario is George G. Nathan. Surely these have done good work. Photographically, it is all that could be asked.

CAST.

William J. Burns		Himself
John Walton, a Secret Service Operator		Glen White
Joseph Fennell, a Secret Service Operator		Joseph Sullivan
William Kendall, of Kendall & Jackson		Clifford P. Saum
Edward Jackson, of Kendall & Jackson		Hector Dion
Frank Tyler, of Tyler & Borden, Engravers		Jack Sharkey
Arthur Borden, of Tyler & Borden, Engravers		William Cavanaugh
James Long	Nonpareil Stationery Co.	Charles E. Graham
George Peters	Nonpareil Stationery Co.	Harry Lillford
Robert Smith	Nonpareil Stationery Co.	James Ayling
John Knox	Nonpareil Stationery Co.	John Ransom
Charles Carruthers	Nonpareil Stationery Co.	Arthur Morrison
Wm. Meyers, Revenue Inspector at Lancaster		Frank Carrington
Samuel Parks, a Secret Service Operator		Harry Driscoll
Chief of the Secret Service		Jack Drumier
Warden of Moyamensing Prison		Howard Missimer
Peter Miller, engraver		Edward Walton
Stephen Tracy		Ezra Walck
Florence Castle, a Secret Service Operator		Miss Georgia O'Ramie
Helen Long, daughter of Long, the tobacco manufacturer,		Miss Jean Acker
Mary Kelly		Eileen Hume

A TIMELY THEME.

The Great Northern Film Company's production, "Lay Down Your Arms," an adaptation of the famous war novel by the late Baroness Bertha Von Suttner, happens to be most timely, now that Europe is in the throes of a great war. The locale of the story is in Austria and Germany, principally, and former Austrian and German wars are depicted. The fact that these two nations are participating in the present conflict makes this picture exceedingly interesting just now.

The photoplay, which was completed just before the European war began, is not calculated to arouse the patriotism of its audience, but on the contrary, it tends to make one abhor war, by vividly picturing the manifold horrors that the call to arms brings upon a nation. The film drama, therefore, like the novel on which it is based, is a powerful plea for universal peace.

Great care and expense were entailed in making this elaborate production, which enlisted the services of many hundred people. It abounds in spectacular battle scenes, which were enacted on a scale of massiveness that has never been equaled. Great armies of soldiers, engaged in fierce conflict; troops of charging cavalry; artillery in action, and shells bursting in air, are shown with such remarkable realism, that one imagines he hears the roar of cannon and musket.

MISS FELICE FEARS FOR KINSMEN.

Carlotta de Felice, late of the Vitagraph Co., now leading woman with the United Keanograph Film Company, of Fairfax, California, has a source of worry in the European war. All her kinsfolk on her mother's side are French and she now has two uncles and three cousins in the French army, three of whom hold rank. She received word shortly before the opening of hostilities that Henri, her mother's youngest brother, major in one of the French border regiments, had been ordered with his regiment to stand ready to repel German attack near Luxemburg, the neutral territory which Germany saw fit to invade. She greatly fears that this kinsman has been among the fallen. One of Miss de Felice's aunts is a member of the French branch of the Red Cross Society.

Kalem Finds Business Excellent

The Last Week of July the Best the Company Has Had in Its History.

IN the last week of July the Kalem Company reached its high-water mark for sales in the United States. "Talk about the moving picture business having reached its apex," said William Wright, vice-president of the Kalem Company, to a World man last week, "Why, I don't find any apex. Do you know that in American sales alone the final week of July was our banner week. We have had to install temporarily nine printing machines in our projection room until we can arrange our quarters here.

"Ever since this concern has been in business," continued Mr. Wright, "every year has shown a steady improvement in the volume of business. When we came into this building we thought we had room a-plenty for five years. We had to increase our space inside of one year. We intended reserving this floor strictly for office purposes, but we have been compelled to devote a lot of it to factory work. The moving picture business is on a legitimate increase, notwithstanding the many new companies that are coming up and going down. The old-line manufacturers are not suffering from competition. The proof of this is in the business we and other firms are doing right now when according to all precedents this is normally the dull season of the year. We have always heretofore noted decreased business in summer.

Helen Holmes, New Kalem Star.

"Talking last week with George Spoor of the Essanay, he told me that his company is selling more prints than at any time since it has been in business. Putting two and two together it is easily seen that the immense competition anticipated has not decreased the demand for licensed pictures.

"How about the longer subjects? Well, Europe has, or at least it had before the war broke, shut down pretty thoroughly on everything above three reels except, of course, in the case of such productions as 'Cabiria.' The Kalem Company has started out to obtain through our staff writers good, strong one-reel stories. We have found a big demand all over the world for railroad subjects. You know we have made many of these and they have been very successful. We have built up something of an organization on this specialty. Our Producer McGowan has arranged with the Southern Pacific for the making of a new series of railroad stuff. The Southern has permitted him to erect a stage right in the middle of a big yard. This will give us atmosphere in chunks. We are going to show the real thing, to give the public the realism that is absolutely necessary these days.

"We are starting out with a series of one-reel railroad features, which will be under the general title of 'Hazards of Helen.' The interest in each story will lie in the individual subject, although of course it will be greater for those who see them all. Helen Holmes will be featured in these pictures. That is, she will be the central character. In order to get subjects that will pass the critical scrutiny of railroad men as well as others we have formed a combination of a railroad man and a talented script writer. Edward W. Matlack is the former, a train dispatcher with ideas. Frank Howard Clark is collaborating with Mr. Matlack, who has written lots of stuff for us, and who is especially strong in the conception of dramatic situations. Naturally all the stories coming from Mr. Matlack are absolutely correct from a technical railroad standpoint. Mr. McGowan is keeping in touch with both men. These subjects will be released every Saturday.

"We are also organizing another comedy company, so that beginning October we intend to put out comedies every Tuesday and Friday."

Frank C. Bangs

FRANK C. BANGS, the well-known photographer, formerly of San Francisco, and during the past few years one of the foremost artists in New York City, will be the managing director of the newly formed Bangs Laboratories, Inc. The business will be housed in a four-story building located at 69-71 West 90th street, occupying a plot 100 by 55 feet. The laboratories include the most complete mechanical and chemical equipment ever conceived for the handling of motion picture film. The capacity is one and one-half million feet weekly and the business will be in operation in September.

Frank C. Bangs.

Mr. Bangs will be the active head of the developing and printing departments and his achievements in the world of photography argues well for an improved standard in these lines of work. Certain it is that artistry and intelligence will be combined and used in enhancing the quality of all negative handled by the new company. The chemical departments are prepared to undertake any sort of experimental motion photography and to give the highest grade products of the camera. It is a business for which artistic results only may be expected.

The Bangs Laboratories, Inc., will arrange with any producing concern, whereby they will receive, develop and prepare negatives, then make prints, properly toned and tinted and when finished, represent the climax of photograpic achievement applied knowingly to motion pictures.

RAMO MAKES OFFICE CHANGES.

The managers of the offices of Ramo Films, Inc., assembled in New York on Sunday, Monday and Tuesday of last week to discuss the general film situation and lay out a campaign for the handling of the big war picture series being placed on the market now by the company. Several changes have been made, among which are as follows: Joseph F. Lee has been appointed special traveling representative and will devote the majority of his time in the larger bookings of "The War of Wars." C. A. Maddux of Kansas City, and William Conn of Minneapolis, were dropped from the payroll. Frank W. Foster was returned to the Montreal offices, and John S. Egan was placed in charge of the entire Canadian business with headquarters at 11 Richmond Street West, Toronto, Ont. Mr. Hall was retained as district manager of the Minneapolis, Des Moines and Kansas City offices with headquarters in the Utica Building, Des Moines, Iowa. J. E. Conliff succeeded Mr. Lee at the Atlanta offices. Two new managers will be appointed for the Minneapolis and Kansas City offices. All returned to their offices very much pleased with their trip, some increase in salaries and all enthusiastic on the Ramo big production entitled "The War of Wars."

COPYRIGHT OF TITLE COMPELS CHANGE.

On account of the copyright of the title of the Wednesday, August 5, Nestor, that subject will be changed from "For Old Times' Sake" to "For Friendship's Sake." The Universal release of August 25, has been changed from "Universal Ike, Jr.'s Fortune," to "Universal Ike at the Dance of Little L. O."

"The Better Man"

William Courtleigh Featured by Famous Players in a Four-Part Story of Church and Labor.

Reviewed by George Blaisdell.

THE Famous Players released on August 10 "The Better Man," a four-part story by the Rev. Dr. Cyrus Townsend Brady. It is a tale of today, and for a theme it takes the church and labor. Certainly Dr. Brady can speak of church matters with authority, and we see that he can do so with broad sympathy for those who have a limited amount of worldly goods. In his treatment of labor matters Dr. Brady had taken the side of men who work long hours for scant pay and brought out in strong contrast the attitude of the employer whose heart is in the right place except in his dealings with his humbler employes.

Scene from "The Better Man" (Famous Players).

William Courtleigh has the role of the Rev. Mark Stebbing, a minister who in his choice of a pastorate naturally selects one that is among the poor. He feels that in these surroundings he can the better make his work count. He is a leader as well as a pastor. His claim to the former title is established by the manner in which he commands the respect and obedience of striking workmen. Arthur

Scene from "The Better Man" (Famous Players).

Hoopes portrays the Rev. Lionel Barmore, a friend and coworker of Stebbing, in love with the same young woman; but Hoopes has ambitions in directions that are opposite to those of Stebbing's. When you are told that at the disposition of the bishop there are two pastorates, one of wealth and the other with less than nothing, and that the chief parishioner is not only the father of the young woman in question, but also the employer of many of the workers of the latter parish, you have the whole story.

Morgan Thorpe, as the bishop, gives a splendid performance. Robert Broderick has the role of General Wharton, the employer and also the father of Margaret, portrayed by Alice Claire Elliott. Mr. Broderick is convincing as a type of the successful business man who hesitates not to employ in his daily affairs the agencies of the church as well as of politics. He pulls wires that his prospective son-in-law may succeed the late bishop, and to his request of the governor for troops to surround his property he receives complaisant acquiescence without an apparent thought as to legal necessity.

"The Better Man" is a picture that will have appeal according to the natural sympathies of the observer—even more so than is usually the case. It is a story of extremes of life; these are shown in the beginning of the story and striking contrasts recur throughout. The subject will unquestionably be popular from a labor union viewpoint, if we except the suggested employment of dynamite as a means of revenge on Wharton. Such things have happened, but taking it by and large with great infrequency. This phase of the story will be more than offset by the misfortunes that befall the strikebreakers and the revelation of their character.

In staging the interiors of fashionable St. Hilda's Church and humble St. Osmund's Director Powers has had the advice of Dr. Brady. The same is true of the residence of the bishop and the rival pastors. Plainly, great care has been given to this angle of the picture. The "mob" scenes are well handled—whether of the throngs on the great East Side or of the striking workmen or the military.

Vitagraph Theater Changes Bill

With "The Painted World" and "A Florida Enchantment" It Has Strong Program.

THE Vitagraph Theater changed its program on Monday, August 10. The newest Broadway Star Features are "The Painted World," a three-part drama touching on stage life, and "A Florida Enchantment," a farcical fantasy in five parts. The former is from the pen of Jacques Futrelle, the writer who lost his life in the sinking of the Titanic. The script was written by Marguerite Bertsch. It was produced by Ralph Ince. "A Florida Enchantment" is by the late Archibald Clavering Gunter. The screen version is by Eugene Mullen. Sidney Drew is the producer.

It was a silent house that watched the unfolding of "The Painted World." It is a tragedy, gruesome in its realism, but compelling in dramatic force. Julia Swayne Gordon has one of the strongest parts of her long screen career, and it may be added she has never done better work. As Eloise Murree, an actress, she holds the sympathy in spite of her manner of life; holds it on account of the mother love she bears her daughter and of her attempts to protect the child growing to young womanhood from the influences of the stage. Harry Northrup as the dissolute actor gives a powerful performance. His characterization is the antithesis of the polished scoundrel Lord Robert Ure in "The Christian;" it is revelatory of this fine actor's versatility. Anita Stewart is Yvette Murree, daughter of the two. It is a most difficult part of a player young in years and worldly experience. Miss Stewart is effective in her portrayal, especially as the schoolgirl.

"A Florida Enchantment" provided a relief from the tragedy which if it would be unfair to describe as welcome certainly was a most happy one. It is light and gay throughout. It breathes the spirit of comedy. At the head of a splendid cast were Sidney Drew, Edith Storey and Charles Kent.

A novelty enjoyed by the assemblage on the opening night was a view on the screen of the stage over which the picture was being shown. The alternating views of a theater audience were of persons sitting in the same seats as were occupied by the Vitagraph first-nighters. The scenes were of a burlesque show in "The Painted World" and of the audience watching the dancing of the chorus and the antics of the buffoons, with the familiar "Window of the World" as a backdrop.

WARE—GIBBINS.

Mr. and Mrs. James M. Gibbins announce the marriage of their daughter, Eula Fay, to Mr. Lloyd Lecestor Ware, of Lawrence, Kan., Wednesday, July 29. Mr. and Mrs. Ware have left for a motor trip through Colorado and will be at home after September 1, Lawrence, Kan.

James M. Gibbins is handling talking moving pictures from Kansas City Mo., and Mr. Ware is manager of the New Varsity theatre, Lawrence, Kan.

"Kaiser William II."

Kaiser Film Company Offers an Intimate Picture of German Emperor—The Offering of the Hour.

Reviewed by Hanford C. Judson.

THIS one-reel offering (it is a bit under a thousand feet) gives new and delightfully intimate glimpses of the German Kaiser, his family and his army. The offering is truly what it claims to be. It gives no actual scenes of battle field; but it shows the great War Lord at the head of his troops during recent manoeuvers. We see him just as he will stand in the coming struggle watching the field of action and sending members of his staff now with a message to one general and now to another. There are clouds of mist from the quick-firing rifles to be seen, and the galloping of horses. The camera swings to where hastily thrown-up trenches serve as a cover behind which some of those new rapid fire field guns come into action just as they will or are now doing in Alsace, in Luxemburg and in Belgium, to say nothing of the fields to the eastward where Tuton and Slav are facing each other in a death struggle. There are picnic parties in sight also, out with their baskets of luncheon to see what exciting things the

Scene from "Kaiser William II" (Kaiser Film).

great sham battle will unfold. It is all quite peaceful; but at the same time it is real and, leaving out the holiday crowds, the same as is now going on on many a field where death and destruction are busy.

One especially instructive series of scenes shows the German soldiers of the sapper corp of engineers throwing a pontoon bridge across a river just as, perhaps, the very same men have recently done when the first three army corps of the imperial forces crossed the Meuse River in Belgium. We see the whole operation and then watch the infantry come marching, four deep, over as on dry land. Another picture that, in its vividness, will stand out in the memory of all who see the film, is a glimpse of the war leader standing with a map of the field, it may be, studying the movement of his troops and working out the strategetic problem of attack and defense. This was taken not so long ago. If we had been there we would not have been able to read the Kaiser's thoughts. But we know much more now than even he did at that time. If we had been there and knew what we know, we would have studied that face. His is a face to study. There are some close and excellent views of him.

Of course the camera man who took the film knew nothing about the coming war. His object was to show typical scenes of the Kaiser and his family. There are, for instance, some most commendable views of the Kaiser's only daughter, who has just married the Duke of Cumberland. She and her husband are the center of several scenes. The backgrounds of these are some of the grand palaces of the empire, the names of which are not given. Another group shows the Kaiser at Koenigsberg—it is the old family home of the Hohenzollerns—and the occasion is the two hundredth anniversary of their coming to the city. Arches, gateways, parades of soldiers and the flapping of banners, these form a good part of the Kaiser's public life and have a proportionate place in the picture. But the truly great thing about the offering is that, just at this time when the eyes of all the world are watching the drama in which that great war hero has the leading role, and which is to decide his fate, it keeps the very face of the man before us. We cannot only hear the tremendous lines that are being spoken by the decisive guns on land and sea; but we can also watch the actor in his part. Here he acts his role and all the while the newsboys on the street shriek out the fates that still keep us in suspense until we know whether he is to be cast down or lifted to heights as yet hardly dreamed of in all the terrible history of warlike human kind.

The photography is perfect and the print that we saw is clear and fresh. It is an offering among offerings at this time before the actual pictures of the fighting come or pictures that may show him in Paris, even in London. We commend it heartily.

Mme. Sarah Adler

THE world-wide famous emotional actress, Madame Sarah Adler, is the wife of the famous Yiddish Tragedian Jacob P. Adler, and is known throughout the world as the greatest realistic emotional actress on the Yiddish stage. Her first appearance was as a dramatic prima donna, on the operatic stage. In Odessa, Russia, she first appeared as the prima donna, in the Gypsy Baron, Fogelhandler, Bluebird, and in Anton Rubenstein's famous opera, The Demon. It was then, when Jacob P. Adler discovered in her the great gifted talent for the dramatic art, and he fell in love with her.

Mme. Sarah Adler.

In 1890, Madam Sarah Adler came to America, and her first appearance in this country was in the part of Amelia, in the Robbers by Schiller, in which part she created a sensational success. Later the lamented Jacob Gordon discovering the powerful dramatic genius in her, wrote specially for her, his famous plays, Homeless, The True Power, The Stranger, and also translated for her Nora by Ibsen, and also Sapho by Daudet.

Madam Adler was the first who created the original character of Katusha Maslova, in Count Leo Tolstoi's Resurrection. She also created from the same author, the famous character of Okolina, in the play of The Power of Darkness. Her repertoire today consists of 300 plays in which she took the leading parts.

Madam Adler's first experience on the screen, is in the great role as Laura in "Sins of the Parents," and proves that the screen offers no difficulties of expression to a great artist. Her manager, Mr. Ivan Abramson, who knows her capability and artistic value, has specially written the scenario of "Sins of the Parents," and made a powerful realistic drama, based on a big theme full of gripping situations and dramatic climaxes, with the view that the great role of Laura Henderson will be played by Madam Adler.

NEW STUDIO FOR ALL-STAR.

With the expiration of the present lease on the studio at Yonkers, New York, which the All-Star Feature Corporation have been occupying for many months past, it is announced that their new studio at Fort Lee will be taken over by the company on or about August 15th and that beginning with the interior sets for "Shore Acres" and the production of "The World" in which William Faversham is to star and make his initial appearance in motion pictures, the All-Star Feature Corporation will become installed in the beautiful new plant which has been under construction for the past four months.

PENNSYLVANIA CENSORSHIP LAW SUSTAINED.

Judge Martin in the Court of Common Pleas of Philadelphia, Pa., handed down a decision on Thursday, August 6, in the case of the Mutual Film Corporation and others who sought to restrain the Pennsylvania censor, J. Louis Breitinger, from enforcing the act establishing a censorship over motion pictures in that state. In passing upon the question of the validity of the law Judge Martin held that the act was constitutional and not an illegal interference with interstate commerce; also, that the State had power to exercise authority over motion pictures. It is understood that the case will be appealed.

Doings at Los Angeles

THE Jessie L. Lasky studio in Hollywood is preparing to start work shortly on David Belasco's "The Rose of the Rancho," which will be followed later by "The Girl of the Golden West." The company intends making these two films around the real old missions in California, with all the spirit and realistic atmosphere as it was in the years gone by. The studio is being enlarged and new buildings erected to be used in the making of films.

* * *

Up at the Frontier camp Willis L. Robards has just finished "Under Arizona Skies," a drama of the west. In one part the white men's shack has to be burned by Indians. The shack is burned all right, but the grass and bushes near catch fire and as a result the whole company was forced to fight the fire. The work was so strenuous, and the fire so hard to extinguish, that several fighters fainted. It took two hours' hard work to keep the flames from going to the hills, which would have started a great forest fire.

* * *

Another film favorite has fallen for the gasoline wanderlust. Miss Leona Hutton, who plays leads in many New York Film Company's pictures, has purchased a "car" to run from the Broncho camp in the canyon to Santa Monica. It is a Ford, but goes up the roads just the same.

* * *

In directing "For the Last Edition," a newspaper drama, Fred A. Kelsey had a crowd of "newsies" working in front of one of the dailies here and in the struggle for papers, one of the lads suffered a broken arm. The picture was stopped and Kelsey rushed the boy to the hospital in his car. En route he lost his trunk from the rear of the machine and had a chase after it, but returned in time to shoot the big scenes.

* * *

H. M. Horkheimer, president and general manager of the Balboa company at Long Beach, is a very busy man. Besides giving his whole attention to the technical end of the business, he goes over scenarios that are held for final consideration. The plant down at the beach is indeed a busy place.

* * *

The Auditorium theater on the pier at Venice, run by Ike C. Speers, an old time amusement man, has inaugurated a novel attraction system of taking moving pictures of the dancers in the pavilion, and then exhibiting the films three days later. Many people go to the pavilion and hesitate and tango then later see themselves in the new dances. The idea is a novel one and has made the place quite popular.

* * *

"Through the Dark" is a drama of human interest that is being put on at the Mutual studio by Jack Adolfi with Francelia Billington and Billie West as the two leading players. The story is of a theft and its results.

* * *

Albert W. Hale, directing the funny Kalem pictures at the beach, recently used a motorcycle cop and a real judge in one of the scenes. Judge J. J. Carrillo of the police court presided and married three couples who were caught by Motorcycle Mike Suttie of the police force. The judge read the real lines, and the couples are really married, only they had no real license. If it had been in Scotland, some one said, the couples would really have been married. The next picture will be a great big feature comedy with John Brennan and Betty Teare as the leading players.

* * *

One of the latest model cars of six-cylinder dimensions was sold the other day to James Dayton, head of the scenario department of the Universal. "Does it pay to write?" "Yes, but it pays to work, too," he said, "and it is not as easy as one would think." He is right, too.

* * *

Jack W. Kerrigan and a company of Universalists have returned from San Diego, where they finished a set of sea pictures. The company had a good trip and enjoyed the semi-tropical city. At the studio in Hollywood Otis Turner has completed "The Open Shutters."

* * *

The Oz Co. has started on "The Magic Cloak of Oz," the second production to be put on by this unique company. Art plays a prominent part in the work of this concern, even the titles and subtitles are framed in real little clay art frames, done by the studio artist.

On August first the first private running of "The Kingdom of Childhood" films was made. There were present many film experts, interested people, parents and several stars of the juvenile film feature. The production is to be exhibited at the 1915 fair in San Diego. Another exhibit will be made, soon after which the films will be released.

* * *

Frederick Church has taken the place of Arthur Allardt, who for the past eight months has been with the Frontier company at Santa Paula as leading man. Allardt leaves the concern and Church steps into his old shoes, having come from the Western Essanay company, where he has been for the past five years. Word came from the same place regarding the rumored wedding of Walter Lundine, chief cameraman. If so—felicitations!

* * *

George Larkin, Cleo Madison and the rest of the Lucas Co. has returned from San Diego, where they have been working on "The Trey O' Hearts." The leading man, after doing all the stunts imaginable, says he feels as fine as ever, but is glad to get back to this city.

* * *

In the sequel to "Mareea the Half Breed," "Bennie's Two Mothers," Margaret Gibson is thrown across a room in a low dance hall by the heavy man, Duncan. He threw her with such force that the lounge on which she lit collapsed and the poor heavy man thought that he had killed the dainty star, but she was very much alive and was only slightly bumped. Anne Schaefer threw a heavy chair at the heavy, and broke the chair on a table. Pieces flew in every direction and one man suffered a scratched hand. The Vitagraph has not put on such a lively piece in some months. Ulysses Davis directed this picture as well as the first one. He is turning out some good work, and starts next week on another new one.

* * *

G. P. Hamilton, of the Albuquerque, left for New York with some western films. He expects to be gone long enough to attend to some business and then return here for work again as director and manager of that company.

CLARKE IRVINE.

Estha Williams

WHEN the Select Photo-Play Producing Company arranged with Arthur C. Aiston for "At the Old Cross Roads" it was specifically stipulated in the contract that Estha Williams should be seen in the role of "Parepa" which she created and played with such success during eight of the fourteen seasons' tours. Miss Williams' connection with the picture play will add materially to its value from one end of the country to the other, for she will everywhere be recognized as the popular original of the role.

Estha Williams.

Gaining her first stage experience when a girl in the California Theater San Francisco Stock Co., she was brought East by Edward Harrigan, going from his company to play ingenue leads with Maude Granger and Jeffreys Lewis. She was then seen in "Tennessee's Pardner," in which she made one of her biggest hits, going from that play to "At the Old Cross Roads." Since leaving the latter play, Miss Williams has been seen in "Shadows on the Hearth," "As the Sun Went Down" and the past two seasons has been starred in "A Man's Game," one of Owen Davis' latest and best plays.

Miss Williams is not only one of our most magnetic actresses, but is a brilliant stage Directress as well, having not only played the Star Role in "Tennessee's Pardner," "At the Old Cross Roads," "Shadows on the Hearth," "As the Sun Went Down" and "A Man's Game," but in addition directed the staging of all of them.

The filming of the play is under the entire charge and supervision of the well-known Director, Frank Dear, who already has several successes to his credit.

Choosing the Location

Success of a Picture Theater Depends Largely Upon Building in the Right Place.

By G. B. Crain, Jr.

POSSESSION is nine points of the law, according to legal authorities; and location is nine points of success in the moving picture business. Experience has shown that the exhibitor who is preparing to start afresh in the field or to add additional houses must analyze every feature of his prospective location if he wishes to avoid the pitfalls that are spread for him.

Hundreds of thousands of dollars have been lost by selecting the wrong location, just as hundreds of thousands have been made by getting the right one. Most of the losses could have been avoided if the factors contributing to the situation had been sufficiently examined.

In the first place, it is up to the exhibitor to follow "the line of least resistance" as to the crowds. He may possibly create such an attractive theater, and win such a strong hold on his public as to draw spectators out of the beaten paths; but this is an obvious handicap, especially taking into account present or potential competition. Just as a retail store in an out-of-the-way place fails for want of patronage when another, no better in any of the essentials, succeeds hugely by virtue of being in the way of the traffic, so a theater's success or failure is determined largely by whether or not it has the right position.

It is false economy to look for a "cheap" location. Of course, the quality of the crowds varies, and the exhibitor has the choice of what sort he will cater to. The high-grade clientele of the fashionable shopping center will patronize one kind of show, while the middle classes looking for bargains in the "popular-priced" stores will be pleased, probably, with an entirely different moving picture offering. The suburban stand is another proposition, all by itself. But the vital matter of numbers remains the same in all of them.

In a large southern city a big moving picture theater, which was erected at a cost of $60,000, now stands idle. The doors are closed, and the chances are that it will never be opened again. The owner of that theater is now operating another, in the heart of the city. A friend asked him to tell how it happened.

"Well," he confessed, "I'll have to admit that I made a colossal mistake, that's all.

"When I hit this town, I saw right away it could take care of a big, high-grade house. Real estate values on the main street seemed out of proportion, however, and I figured that with the right kind of house I could pull them my way. So I got the location I thought would do, as it was only a block away from the main thoroughfare, and put up the best house I could. The papers gave us plenty of publicity, and it looked like we couldn't fail. But somehow the people didn't seem to come. Then this other chap came along, got this site, put up a new house, and began making money hand over fist. I paid him $25,000 for his lease.

"Hereafter I'm not going to speculate on a poor location. I'd rather pay twice as much for a site that I know is good than to have to worry with the initial handicap of a poor one."

In a great many cities there is only one "good" street. This is a survival of the "Main street" idea of the country town, but in many communities of over a quarter of a million people there is but one retail thoroughfare that amounts to anything. All of the logic of the situation seems to point to some other street that looks equally good. The side streets which intersect the main artery look good, and it seems a simple matter to divert the traffic a few steps from the busy thoroughfare to the theater on a cross street; but, as suggested, experience has indicated that it can't be put over without a lot of hard work.

Not only is there the proposition of getting on the right street, but the right side of the street is equally important. In an Ohio valley city of considerable importance an exhibitor went on the north side of one of the principal streets, failed miserably, and was apparently convinced that he had made a mistake in getting into the business. He refused to be discouraged, got a few thousands together, and started another show on the opposite side of the street. He's making lots of money, and has started two other shows—all on the south side of the same street where he lost his first stake.

"That old sunny side cooked my goose," he exclaimed jocularly, not long ago. "People simply won't cross to that side of the street, but they just flow by in rivers on the south side. I thought I'd do just as well over there and save $100 a month rent; but the thirty yards between north and south side made all the difference between bankruptcy and prosperity for yours truly."

The suburban theater is probably the most interesting development of recent years. In most of the big cities the downtown sections have been pretty thickly sprinkled with picture shows, and though the capacity of the public for supporting enterprises of this kind seems to be almost unlimited, it is becoming harder and harder to locate a theater in the central districts with assurances of making a go of it.

On the other hand there are thriving suburbs in all of the larger cities which are almost clamoring for picture shows. They have demonstrated time without number their ability to provide the necessary volume of patronage, and to keep the theaters going constantly, and not merely a few nights a week, as in some of the country towns where the patronage is limited. The selection of the suburban location, then, affords opportunity and creates responsibility, for it means taking advantage of favorable conditions and dodging unfavorable ones.

In the suburb it is necessary to follow the crowds to an even greater degree than elsewhere. Usually there is a "focal point" in the district, such as street-car intersections or the spot where the principal drug-stores, groceries, etc., are located. People come there to buy the necessities of life, and to take the cars for the downtown district. The traffic stream is flowing that way. Don't try to divert it; get in the middle of it, and take advantage of all that it offers.

An exhibitor who has established not less than a dozen theaters, and has "hit the bull's eye" in all of them, put the proposition interestingly, if somewhat crudely, when he said:

"Find out where the people loaf, and go there. The loafing district is the place where the amusement man can't help succeeding. People who have idle hours to dispose of are the ones whose money comes most easily. You can get more transient trade, and get it more easily, by picking the loafing centers than in any other way."

In this connection the drug-store in the suburb, if it is at the traffic center, is usually a gathering-place for the young men of the locality, and makes a good neighbor for the moving picture show. This applies also to the country town exhibitor, whose problem is largely the same as that of the suburban owner.

The kind and class of people in the suburb make vital conditions which must be studied by the exhibitor. Children are to be found nearly everywhere; and yet the presence of a large number of young people of the "social age," from fifteen to twenty, is a big asset. New subdivisions where the population consists largely of young married couples make good locations, because as a rule the newlyweds are trying to save money to pay for a home, and consequently prefer cheap amusement. They can go to the movies for the carfare that would be needed to take them downtown; and consequently they are almost certain patrons for the picture theater, even though they are studiously economizing in the larger expenditures which offer themselves.

What looked, on the surface, to be a fine location for a theater turned out to be a big disappointment, just because the owner hadn't analyzed his conditions sufficiently. The district was in a neighborhood where many factories were located, and the population was made up chiefly of mechanics and their families. They made comfortable incomes, and many of them, it appeared, owned their own homes. Here was a thickly populated, prosperous, little suburb, which apparently was "made to order" for a theatre.

Nevertheless, the house was a flat failure. It hardly ever took in enough to pay expenses, and Saturday night and Sunday were about the only days when business was anything like it had been expected to be. The show was finally closed up and the exhibitor went elsewhere.

"What was the trouble?" repeated the owner when the reason was inquired. "Too many to tell all at once. In the first place, most of the people seemed to be middle-aged, or at any rate past their first youth, and didn't care much for amusement. Staying up late was a form of dissipation they didn't want to indulge in. If I were to wait for the next generation to come along I might succeed there, but at present it isn't any too promising.

"The factories worked long hours, I found. Their people went to work at 6.30 in the morning, and didn't leave until 6 at night. The employes were tired out when they got home, and beat it for bed after supper, except on Saturday and Sunday.

"Then, too, I learned there was a big proportion of foreign-born people, who were so thrifty that they didn't want to spend a cent unnecessarily. It takes Americans, as a rule, to support a theater properly, and these foreigners were too busy saving to come to the theater. It took me six months to find all this out, but I think the experience has been worth while. Hereafter I'm going to know everything there is to know about a locality before I jump in."

The considerations which apply to the suburb may be varied only slightly to meet conditions in the small town, where in many cases enough business must be done a few nights a week to support the entire proposition. The kind of roads connecting the town with the outlying countryside make a big diffrence in conditions, and the class and prosperity of the farmers, of course, affect things. With a steady business from the rural districts round about, and a good local trade to draw on, the picture house in the country town is assured of good business.

Locality affects the theater first, last and all the time; and consequently nobody entering the business should decide that question finally without looking into every feature of the situation and analyzing it from every standpoint.

George A. Lessey

GEORGE LESSEY, one of the most progressive and brilliant dramatic photoplay directors of the day, has signed with the Universal to direct Imp features with King Baggot in the leads. Mr. Lessey has been an Edison director for the past two years, and during that time he has attracted wide-spread attention by his market to handle strong dramatic stories; with the "Cleek" detective series, produced in collaboration with "Short Stories" he placed himself among the "top-notchers."

George A. Lessey.

Mr. Lessey though still in his early thirties, has achieved his success through long and practical experience. Starting at the time when he was a boy, playing leads in the amateur theatricals of Amherst, his home town, Mr. Lessey has faced the footlights under every condition common to the profession, has enacted every kind of part. His parents were not theatrical people, but his first professional part on the road as Horatio in "Hamlet" when he was still a boy, kindled the spark that, burning always higher, disclosed gradually the real genius.

He is a furious worker, though the speed characteristic of him is always balanced with care and attention to detail. During the first year that he was a director he produced fifty thousand feet of negative, every foot of which was released and proved successful.

FAMOUS PLAYERS ENGAGE BLANCHE WALSH.

The Famous Players Film Company has engaged Blanche Walsh, to be presented in a forthcoming release in her foremost dramatic triumph, "The Straight Road," one of the most popular plays from the pen of the great Dramatist Clyde Fitch.

"The Straight Road" and "The Woman in the Case" are conceded the most prominent of this actress' many successes, and of the two the former is more popular because of its deeper and more general appeal. "The Straight Road" portrays the gallant fight of a strong woman against evil and her final valiant victory over the enemies that seek to destroy her soul. The struggle is physical and emotional as well as psychological, and the suspense of interest holds till the very climax of the great conflict.

The character of Mary O'Hara, the girl of the slums, so wonderfully impersonated by Blanche Walsh in the original stage production, will also be played by her in the Famous Players film dramatization of the subject and permits of ideal screen depiction.

Baby Garrity

TO the category of not only competent but pretty screen baby stars may be added Marie Garrity, who has appeared in a number of Essanay productions. She is as pretty as the accompanying photograph shows her, and is a charming baby actress. It would seem that Baby Garrity is possessed of all the requisites that fit one for the screens. She is a good photographic subject by reason of her rather dark hair, brown eyes, dark eyebrows, prettily shaped face and nice features, while her work indicates that she is endowed with that power of conveying emotional struggles by facial expression and gestures rather than by word of mouth. She is a versatile youngster.

Baby Garrity.

According to the mother of the little girl, Marie was approached, as she was playing in one of the streets in Chicago, her home town, by one of the directors of the Essanay Film Mfg. Company who could see the good screen qualities in her. She was given a trial and has proved herself to be a competent child actress beyond expectations. This little creature had also been in demand for posing before her moving picture experience, and those who have seen the juvenile September Morn picture which was published in Chicago will recognize in the subject Sweet Marie. She has also posed as Cupid for artists, due to her charming personality.

And yet Baby Garrity is only a little past her fourth birthday.

FILM COMMITTEE RE-ELECTED.

At the third informal conference of moving picture advertising specialists and manufacturers, which was held at the Hotel Claridge, New York City, July 29th and 30th, the following members of the National Committee, who were appointed at the Chicago meeting held at La Salle Hotel in January, were unanimously re-elected: Watterson R. Rothacker of the Industrial Moving Picture Co., Charles Stark of the Essanay Film Mfg. Co., and J. Alexander Leggett of the Pathescope Company.

The conference was replete with interesting features. The first day was devoted to a discussion with representatives of various advertising agents on the relation of the advertising agency to the moving picture advertising manufacturer.

The second day's program was as follows: "The Truth About Moving Picture Advertising," by Mr. Rothacker; "Moving Picture Circulation," by Mr. Stark; "Miniature Projecting Machines," by Mr. Leggett; "Municipal Motography," by W. E. Hamilton; "The Ad Film in Selling," by N. F. Sawyer, and "Moving Picture Advertising Achievement," by H. J. Aldous.

Several members of Panama Commissions were unofficially present and told of the big part moving pictures will play at the impending San Francisco Exposition. It was tentatively decided to have the next meeting of the National Committee at San Francisco in February, 1915, although it is probable that a special meeting will be called for either Chicago or New York in August.

MORE INFRINGEMENT SUITS.

The Motion Picture Patents Company commenced several suits during the past week in the United States District Court against a number of film manufacturing concerns to secure damages and injunctive relief alleging that the defendants have infringed on the Edison reissue patents controlled by the complainant.

The defedants named in the suits are the All Star Feature Corporation, the Ramo Films, Inc., the Ryno Film Company, the Victor Motion Picture Manufacturing Company and the Life-Photo Film Corporation.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

YES, was IS hell. If you do not believe it mingle with the photoplayers at their several rendezvous and ask them what they think of the European war. Although the cannons have been booming but a few days their effect has been most painfully felt in many quarters of this country, and notably in the motion picture centers. Every domestic company which had any foreign trade has adopted a policy of retrenchment and today many photoplayers who have been chiding their fellow stage players for not getting into the "picture game" are strolling along the White Way, waiting for something to turn up. The developments of the past week have been surprises to many. Few outside of those directly connected with the executive branches of domestic photoplay producers realized the importance of the foreign trade in the operations of the companies.

* * *

Some optimists ridicule the statements that the American end of the film industry has been hard hit by the war. They contend that wherever there has been a war the theaters have done record business and film producers who now claim they suffer from the European crisis are influenced by the same motives that govern the producers of such commodities as beef, flour, wheat, corn, coal and clothing. Such views are absurd. The conditions in the motion picture field and those existing in the field of such necessities as have been referred to are foreign to each other in the most extended sense. Take the conditions in this country, for instance. If photoplay producers say that, through losses of foreign trade, they are obliged to raise the prices of their products they are met by the retort of the exhibitor that they cannot raise their admission prices. The theory that people will forego almost everything for amusement has its limit. The people must live, and they cannot eat motion pictures.

* * *

Taking the foreign aspect of the situation we find from those who know that companies operating in this country and having a big foreign business reap a greater profit from that business than they do from the home trade. "Oh," said a wise man a few days ago, "this whole thing is only a war scare to the timid. As soon as one side or the other gets control of the seas the film men will have an open route to the London and Paris markets, and they are the chief centers of the export trade." Very good. But how are the theaters on land to be supplied? France, Germany, Russia, Austria, Hungary, and Belgium, all important factors in the export trade, are being invaded by the enemy and commerce is at a standstill in all. those countries. Every motion picture plant in Paris is shut down. To whom is the American manufacturer to consign his shipments, and how much is he to ship? Unlike many commodities, motion pictures are not good until used and the makers of them cannot afford to make exportations on a chance of arrival. There is not a man in the business who would take a chance today and make shipment of films to Russia. They might get to some part of Russia, but in time of a war such as the present one there would not be the remotest possibility of securing adequate distribution of the consignment. Many people do not know that Russia is one of the most important countries in film exportations from this side. Mr. Nicholas Power, of the Nicholas Power Company, upon returning from his last European tour, stated that American made films predominated in Russia. The loss of this market alone is a severe one.

* * *

Anyone who tries to discount the claims that American producers of motion picture films having an export trade have been hit hard by the European war does not know what he is talking about. For reasons already given such manufacturers could not profit by falsely making such claims. The only producers who have not suffered are those who make no exportations and have no foreign plants. These are companies who depend solely upon the markets of this country and who remain in the field as competitors of those who have losses to bear.

* * *

One of the most prominent men in the domestic field expresses the opinion that nothing short of peace in Europe will bring back foreign business to the motion picture producers in this country. The resumption of shipping facilities will not relieve the situation. While war continues no one can hope to get the films to the exhibitor. He also expressed the opinion that if the war continues much longer most of the American manufacturers will discontinue big feature productions and go back to the one and two reelers until the people on the other side stop fighting. His reason for entertaining this opinion is that the American market alone will not justify some of the home companies in continuing the expense and labor big features entail. "I have looked the situation over very carefully," he said, "and I find the motion picture industry was never in a more uncertain condition than it is today. I look for some companies to suspend business altogether if the war continues more than ninety days. The United States has thousands of picture theatres, but the number of producers far exceeds in proportion, and I cannot see how some of them will be able to survive the competition in the restricted territory. But there is a good time coming for those who can weather the storm. The survival of the fittest has been repeatedly predicted and I believe a realization of it has been brought nearer by at least a year through the effects of the European war."

* * *

Said a theatrical agency man the other day: "The assumed spirit of patriotism on the part of some people who come to me for stage and photoplay work makes me tired. Day after day they plead for an opportunity to make some money which they may leave their wives and children when their country calls them for service in the war. Some men who come to me are sincere, but the majority use the plea as a ruse to get booked. One fellow told me that his three brothers, who had been the support of his aged parents were called to war and he was obliged to send money from this side to help keep up the support. I made a special effort in his behalf, and felt like kicking myself a few days later when I found out that the fellow was born in this country and of American parentage. His story was a pure fake."

* * *

"Another fellow has been stringing me along since the war was first spoken of. He says the consul of his country has told him to be prepared to sail on five days' notice and wants to raise money to leave with his family. His boasted patriotism has made him such a pest to his club associates that I rather enjoyed a twittering one of the members gave him the other night. 'Why don't you remain here?' asked the member. 'I admire your loyalty to your homeland, but your first duty is to look after your family.' The patriot responded that his two first duties were to stand by God and his country. 'I am no coward,' he exclaimed. 'Then why don't you go and fight?' the member continued. 'Why wait for your country to call you?' Again the patriot replied, saying that he wanted to first save up some money to leave with his family, to which the tormenter answered: 'Well, if you do not cut down on those gin rickies you store away every day the war will be over before you get the savings started.'"

* * *

"This war stuff," continued the agent, "gets on my nerves, especially when I hear it used as I have stated, and for cheap advertising. This is especially noticeable in the ranks of the photoplay people. They are just bubbling with patriotism, but I don't see any of them rushing for the steamers that carry recruits to the other side. Less brave talk and more expression and sympathy for the hundreds of thousands of poor wretches who are in the midst of the terrible struggle would be more fitting."

* * *

"I also think," said the agent, "that something should be done to squelch managers of some of the cheap picture houses who placard the fronts of their places with misleading announcements that they already have pictures taken at the front. Such tactics not only hurt legitimate exhibitors who will bona fide pictures, but also takes money from people under false pretenses. Any exhibitor who knowingly makes false advertisement of war pictures that are not bona fide should have his license cancelled. It is inhuman to fake situations behind which there is such an awful sacrifice of life which the present war involves."

THEATER FOR MEMPHIS, TENN.

A one-story building on the west side of Main street, Memphis, Tenn., has been demolished in order to make room for a motion picture theater. When completed the house will become the property of the Majestic Amusement Company. The cost of the theater is estimated at $65,000, and it will be known as the Majestic No. 1. The opening of the new picture house has been set for some time during the Christmas holidays.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Bad Tactics.

LATELY we wandered down in Maine. Almost the first thing we saw was a medicine show set up right on the main street. Most of you know what a medicine show is, a free vaudeville performance with a chap who can make you think you have all fifty-seven varieties of disease and can cure them with one bottle of the stuff he sells. The doctor with this show was not much, but he had an "orator" who was a peach. Along about Friday he lit into the leading picture man of the place with both feet, also his fingernails and voice. The manager had complained that the chap was not complying with the State license law, and had put the show "in bad" at the next stand. He was a politician of the regnant party and could do it, and he did it, he told us, to get square with the man who came in and stole business with a free show. He had the courage of his convictions, for he made the complaint under his own name, but it was a bad job. Here was a man who was giving a free show—and not a bad one as shows go in Maine—and the public was with him. He quickly found the name of the complainant and he "showed him up" in true medicine show style, and for the time the town people were sore on the picture show for sympathy was with the under dog, and they overlooked the fact that the medicine man was taking between eight hundred and a thousand dollars of the town money out of the place for medicine that could not possibly have been worth $100 in material and that was worth far less than that in curative properties. He didn't think of it, either, probably.

All they thought was that the local manager was sore, and they thought it a shame he should jump on a man who gave them a fine show for nothing, and it will take several months for the local man to get back where he was.

All of which is the same as saying that if you get this outside and manifestly unfair competition, it is better to suffer in silence. Do not let people suppose that you are being hurt. There are two good chances. Get the local board of trade busy. If it is a medical show get the State Medical Association busy, but do not appear personally as the single armed champion of the people or you'll get the aforesaid arm jolted.

It all reduces down to the fact that if you seem to be afraid of competition people will believe that you have reason to be afraid. They look at the main point, not at the fact that you have to pay taxes and license fees and the other fellow does not, and it leaves a bad taste in the mouths of possible and actual patrons.

Something Odd.

The Lyric theater seems to have a new scheme. It's program and five cents is accepted for an admission to the Saturday matinee. The programs, which cover the calendar week are given out Monday and Tuesday. This being the case we think it would be well to include Monday and Tuesday of the next week in the list, or else give them out Saturday. This paragraph gives the idea as they announce it:

Keep this Program. This Program and Five Cents will admit any Adult to our Saturday Matinee, May 16th. Save money by attending our Monday and Tuesday night performances as those are the only nights program will be given out.

Wants to Know a Lot.

J. B. Feinberg, of DuBois, Pa., writes that he has not missed a copy of this paper in three years, when he started with a 190 house. Last year he wrote us about his two-cent matinees. He sold the house in May and it is closed at present. Meantime he has an airdome. He writes:

> I have been watching your paper to see something about airdomes, but as yet have seen nothing, so I guess I have the honor of being first in your paper as well as being the first to build an airdome in this part of the country. (L. J. Scott beat him into the paper. There should have been dozens more. E. W. S.) The weather has not yet been an airdome weather, but I do not regret it as I shall win through. As Richardson says, "If you do something it pays to do it right" (unless it's the hind saddle of that gas bike of his, E. W. S. again). You can judge from the picture. My airdome is 70 by 100 and seats about 800. Floor and benches of new yellow pine, ordinary screen with shadow box six feet deep. Oilcloth covers on wings that can be open or closed in a minute. Under shadow box a place for the piano covered with tar paper. I don't want to take up your space describing the rest, but will send photograph and description to anyone interested. Enclosed find circular which I gave out. I got a lot of opinions. It seems to me that most persons like modern plays. I run a program of five reels for five and ten cents, and expect to get fifteen cents for big features, which I will run when the weather settles. Conditions are very slow at present. One of our best houses has cut out features and has gone back to straight stuff for five cents. I feel there will be a lot of small houses closed and some manufacturers will be forced out of an overcrowded business. I can't say much more, but you know the future (if we only did!). I doubt whether half your subscribers read your paper through, but I read it from cover to cover, and it helps me out a lot.

We are sorry Mr. Feinberg has not sent in a photograph of the interior of the airdome. If he will be so good as to have photographs made of his park and the oilcloth screens (particularly the screens) he can have all the space he wants. His offer is generous, but many will like to see it here.

The man who reads this paper "from cover to cover" keeps fully posted. Lots of times managers tell us that they "even read Richardson's department." Why shouldn't they? They have an operator and pay him to keep posted, but the man who does not read and follow closely Mr. Richardson's stuff each week can't tell his operator when he is wrong and make it stick. It's one of the first things we turn to and we learn a lot from it. Surely the managers should know as much as their employees.

The circular Mr. Feinberg refers to covers a lot of ground, but it is useful and drives home his argument. Here it is:

DON'T THROW THIS AWAY

Fill this out and return to J. B. Feinberg, personal, or drop in box in front of Airdome.

When you go into a store to make a purchase, you buy what you want, and if you don't like what you see, you don't take it.

The Moving Picture Theater is different. You pay before entering, and if you don't like it you must take it anyway.

It's going to be different with the

AIRDOME

We are giving you a chance to tell us what you like. Fill out the lines below, mark "yes" or "no." Also remarks in spaces between. Indicate the kind of Pictures you like:

Classical Dramas.....	Railroad Dramas.....
Society Dramas.....	Educational Dramas.....
Modern Dramas.....	Industrial Dramas.....
Historical Dramas.....	Scenic Dramas.....
Indian Dramas.....	Comedy .....
Western Dramas.....	

Do you like single or multiple reels?.....State how many?.....Do you like vaudeville?..... Would you pay 20 cents for high class vaudeville?..... Name your favorite photo players and manufacturers..... Would you pay 15 cents for "The Lion and the Mouse," 6 reels?....."The Third Degree," 5 reels?..... "The Wolf," 5 reels?.....and other plays of that class?.....

We have installed Two Modern Machines which will give continuous shows.

Do you want your pictures continuous or a short intermission between subjects?..... Do you object to advertising slides?.....

We will show every night during the summer. How many nights will you come?..... Please give us your candid opinion. Our success depends upon your support.

Our intention is to give the best in the best possible way. Remember you don't need fans.

Fill this out and return as soon as possible.

Some advertising of a sort that kicks was used to mark the opening of the house which, from the front, a photograph of which is reproduced here, does not widely differ from other entrances. But we think that the inside offers novel features. If, as we think, the oilcloth screens are designed to keep the benches dry through summer showers, Mr. Feinberg has done something in discovering a means. This is the advertisement:

READ THIS, KEEP IT, AND REMEMBER THE AIRDOME

> When I bought the Lyric over three years ago, some people gave me only two months to continue in business; instead I outlived all the former owners of that place, combined. I

was always looking out for the best. I had to struggle with a small capacity room, but now I assure you you are going to see the best under the best conditions in a big room. I have spared no expense in building the Airdome. I went the limit. My

success depends upon your patronage. Make the Airdome a pleasure visit, not a time killer. Hoping you will be with me.

J. B. FEINBERG, Proprietor.

"Make your visit a pleasure, not a time killer," is a mighty good slogan for any house, whether it has a roof or not.

Information Wanted.

H. P. Kress, Princess Theater, Corning, N. Y., asks for the name and address of someone who has run The Country Store. He wants it for "a friend." We hope he advises his friends to keep out of trouble. It may help business a few weeks, but it does not hold up and it cannot be stopped, once it is started. Worse still, it leads to other evils.

Another One.

Jake Schwartz, of the Pearce Theater, Houston, Texas, writes that he is sending his program under separate cover. Will he please repeat. We did not get it. He adds:

As you will notice in the recent issues, we are combining the Pearce and Crystal Theaters, as we have recently acquired the Crystal Theater, in this city.

In a very short time, at the utmost ninety days, we will have still another theater added to our list in Houston.

I am much interested in your weekly pages, for I find some very good material and suggestions offered by brother managers, that aid materially in carrying out some of my ideas as regards publicity promoting.

We issue a "coupon book" good for thirty admissions for $2.50, acceptable at either of our houses, and good for any attraction that we may play in our theaters.

Thursday and Friday of each week are our special feature days, on which days we mostly play Famous Players productions, and our admission price is twenty cents (20c).

In addition to the above we have also issued a "child's coupon book" and find it has proven quite a good thing, as parents have presented their children with these books, which are greatly appreciated, and a more useful, or acceptable present could hardly be given to a child.

I note in a recent issue of the Moving Picture World that a moving picture was made at night in New Orleans, a couple of weeks ago, the first one attempted in the South. I will have to call a halt on Brother Item.

Last October I made a moving picture of an audience leaving a local theater, and used the scene in an advertising film that I made for a local concern.

We have the confidence of our patrons, and when we add a special feature, they know that they will see something good, and properly projected, as our projection is absolutely perfect.

Where the local laws permit children to visit the theater unattended, the coupon book is an almost positive assurance that the child is somewhere where it will not be trying to butt a street car off the track, wreck an automobile or do any of the other things that generally result in disaster for the kiddie. As a safety first proposition a well-conducted theater is one of the best first aids to parents.

A New Form.

A new one is the "Sacramento Movie Weekly," published by the Edison Theater. It differs from the others in the form and arrangement. It is a "six-by-nine" but the nine-inch measurement is the long way of the sheet. Another novelty in its format is that it is composed of two eights bound one on top of the other by staples through the top and not on the edge. We do not know what kind of local mechanical conditions brought this form, but it is not inconvenient and it looks well all except that gosh-blamed Old English type on the heading. When you try to spell Sacramento in Old English it looks even worse than the average. If they won't do it again we'll like them a lot. There does not seem to be much they have overlooked. Page three, the most important page next the title, has the program, which is the most important stuff. Page two is the editorial page and the rest is given to stories of the film, notes of the players and foreign advertising in just about the right proportions. For a volume one, number one, it is just about as close as they will need to get in volume ten, and all we can do is to pass a bouquet to editor C. W. Alexander and modestly remark that we hope we get on the permanent list. In a talk with advertisers they say: "Frankly, we feel that we have a mighty good advertising medium." We'll beat that and say that if the Sacramento advertisers know a good thing and if the sheet is held to the initial standard, they'll have a thirty-two pager within six months and deserve it. Perhaps some others can use this straight talk in starting or building up their own sheet, but first it will be necessary to get out something really readable. Here it is:

A STRAIGHT-FROM-THE-SHOULDER TALK WITH ADVERTISERS.

This is our first issue of the Sacramento Movie Weekly. In offering it to the "movie" fans of this city we believe that we have something that will fill a long felt want. We will print in our publication each week reading matter of interest to them, together with cuts of scenes from plays and of the people who make them. And this information will be so interesting that they will read every word of it; not only the people who receive this magazine at their favorite theater, but every member of the family into whose home it goes.

Frankly, we feel that we have a mighty good advertising medium. It is so good that we are putting all of our time and a great deal of money into making it a success. But it is necessary that we receive support from the merchants of this city in the form of advertising. The Sacramento Movie Weekly has been indorsed as a legitimate advertising medium. It is more than that—it is one of the best advertising mediums you can use to place anything before the people of Sacramento and the surrounding country. We want to show you that an ad placed in it will bring you returns. It is bound to, for in reading this publication it is necessary to read the ads whenever the information about films is read. We know the value of it to you, and we want to prove that every word we tell you is the truth. The easiest way to do this is to try it out for a few insertions. We went you to know that you are getting more than your money's worth before you go into it. If our magazine does not speak for itself, then let our men come around and tell you the rest of the story.

Stretching It.

From Wellington, New Zealand, a correspondent sends a page advertisement of "Judith of Bethulia," being shown June 8th. The correspondent wants to know if the statement made that "this is the first public exhibition of the subject in the world" is correct. It most assuredly is not, and we do not believe that any person was attracted to the theater by this statement. To the contrary, we believe that this sort of talk throws a question of doubt on the entire advertisement, particularly since liberal quotations are made from papers in cities where it has been shown in England, and even without this it stands to reason that so prominent a subject would not be held until it could first be released in New Zealand. As a matter of fact, a majority of the cities and many of the small towns here saw the subject in May and April.

It is foolish to argue that the public likes to be lied to. They do want to be humbugged now and then if the deception is clever, but such an obviously erroneous statement cannot but operate against the house using it.

At the Empress the prices were a shilling, with half-price in the afternoon and some reserved seats in the evening at two shillings.

Permanent Advertising.

Joseph D. Ashby, of the Orpheum-Stanton Airdome, Washington, D. C., sends in a card carrying cuts of Miss Joyce, Miss Fuller and G. M. Anderson. In type are names of the other licensed stars, and above:

Meet Us
In High-Class Motion Pictures
Every Evening.

The first and third lines are in very heavy black type, while the middle line is in a thirty-point letter. Mr. Ashby has had fifty of these cards on heavy enameled stock printed, and displays them in store windows. He wants to know what we think of the idea.

He does not say what the cards cost him, but he did not get the three half-tones printed for the price of block type, and it costs as much to make the press ready for fifty as for five hundred or five thousand, and we imagine that this was no cheap job. We are inclined to think that he might have saved money and gained in effect (supposing that these cards were costly) had he purchased cardboard sheets and had the matter printed on a light card to be attached to the cardboard base along with actual photographs of two or three stars. In this way he could have gained variety and have at the same time gained in effect.

Considered apart from the probable cost, it is a fine piece of printing, both in press work and general arrangement, and the wording is attractive, but we thing it is a question as to whether the money might not have been more advantageously laid out.

Motion picture enterprises seldom can afford costly advertising, and it is well to study prices and results carefully. Photographs may be had for 10 and 20 cents each. They are more convincing than half-tones. In small lots for really high-class work it is probable that they are cheaper.

Hey!!

Koford and Ryan write: "Enclosed find one of our house organs." We wonder if they are kidding us, or if they merely forgot to send one.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Amateur and Professional.

JUST what do you mean when you speak of an amateur? The dictionary gives two broad general definitions, "one who pursues an art for the love of it" and "as opposed to the work of a professional." But in the sense in which most correspondents use it it means a person who writes first class stories but can't sell them. Every now and then and sometimes much more frequently, we get a letter that asks "What chance has the amateur against the professional?" That seems to worry these self styled amateurs much more than anything else, but there are a lot of variations, like the man out west who wrote "Now my grief is this: How is a man whose time is worth $3 an hour in his regular profession, going to spend more than a year of his time writing plays, only to have them turned down?" Another man says he has written for years but seems to be a "rank amateur" when it comes to getting his plays over and what chance does he stand, &c.?"

Every amateur stands the same chance that every professional stood before he became a professional. No man was ever born into the world a professional playwright. No man ever will be. Some have been born with more brains than others. Some have imagination; others lack it. Some have the persistence that others need, but every last man, woman and child has the same starting chance. The professional is merely the experienced amateur. He was an amateur at one time, but instead of sitting down and worrying because he *was* an amateur and not a professional, he got out and hustled and graduated into the professional class. He did not spend his time in vain regrets. He worked. He knew that he had it in him and that the way to bring it out was to work hard and faithfully, and so he worked hard and long and then he was not an amateur any more. No man ever stands a chance of becoming a professional until he stops worrying himself and others because he is an amateur and not a professional. Now and then a man will seem almost to step into the professional class at once. Others may take a couple of years, but given an intelligent imagination and a sense of the humorous or the dramatic and the only difference between the amateur and the professional standing is merely a matter of work.

Up to a certain point an egg is a good thing. Then comes a time when it is not exactly an egg and certainly not a chicken and then it is not worth much. The professional is the egg of the amateur hatched out into the chicken of the practised hand, but the trouble with the photoplay writing business is that too many linger around the half hatched stage when they are neither a good egg nor a complete chicken, then they spend the rest of the time lamenting the fact that they are useless.

Don't ask what chance you stand against the professional. Grit your teeth, roll up your sleeves and go to work just as all the other professionals had to do. Until you become a professional you have no business expecting to have any chance and you are lucky that you can, occasionally, sell a script during the practice period. Be glad you sell; be grateful. Don't waste time weeping because you do not sell more. Don't complain that Jim Smith sells three hundred dollars worth a week and you sold one script for fifteen dollars. When you have worked as long as Jim Smith has, you'll be selling as much as he, if you have an imagination as good. Until then you have no more right to expect the same success than you have to kick because Mr. Wilson is president and not you. And until you can get this argued out in your brain, dear friend Amateur, you'll be of no use to yourself or anyone else. No one, unless it was the correspondence schools, ever asked you to write scripts. No one urged you to give up clerking or sweeping the streets or whatever it was you were doing, and become an author. You came into the game of your own free will and unless you are willing to play the game, it will be better for you to get out again. This is no place for a kicker or a whiner. Come in and take the knocks and you may win out, but if you spend all your time weeping over your pitiful condition, your eyes will be so filled with tears that you cannot see to write.

Day after day we get letters that speak of "my script" or that says "I have written three scripts, but have not sold one yet," and stuff like that. It's foolish talk. Then there is the woman who finds she must do something to support herself, so she wants to write stories. That is foolish talk too. She would not look for a job as cook without knowing how to cook, but of course she can buy some paper and hire a typewriter and right away make a lot of money and buy a pair of heavy boots with which to kick the wolf from the door.

Photoplay writing is a profession, the same as writing fiction or the practice of medicine or law. It is something that must be studied, and no one should take up the work unless he or she is willing not only to study, but to study carefully. A physician has to kill a few people before he is a good doctor. A lawyer must lose cases before he can become a good practitioner. A play writer must do a lot of seemingly unprofitable work before proficiency comes. The man quoted above who gets three dollars an hour out of his profession never learned that profession in a year. It probably took him several years, and this is his reward, but in spite of that he kicks because he cannot master photoplay in a year and make more. His wail induces a weariness of the spirit. No matter how clever he may be in his profession, he is a boob or he would know better.

You spend several years in school merely to get enough of an education to qualify you for something a little better than ditch digging. Why expect to become a ready-made professional photoplaywright? There ain't no such thing and there ain't ever a-goin' to be. The only way to stop being an amateur is to work over to the professional end. Then you'll have the same chance.

Hobart With Kalem.

C. D. Hobart, who was one of those "rank amateurs" eight months ago has been added to the Kalem script staff. Mr. Hobart started to write scripts eight months ago, but he had literary training back of it.

Inquest Circles.

Numerous applications have been received for charters for Inquest Circles, but there are not yet enough. Before the end of the year we want to see a circle in every city and most of the larger towns. If you want to belong to a circle write in enclosing a stamped return envelope. If you are willing to form a circle in case there is none in your town please state that fact.

Due Warning.

About this time or a little later, that Morning Telegraph Prize Contest is due to be decided. If you do not like the way it was decided, please tell the Telegraph. We have nothing to do with the matter and we are not going to reply to any boom letters. We are still getting a lot of yawps about the Vitagraph-Sun contest, and we had nothing to do with that. One man wanted to know if we could tell him of any in the supplementary list who had received checks, intimating that the supplementary list was a fraud. We personally know a dozen who have received satisfactory checks. Naturally we are not interested in his kick, particularly as he did not have the courage to sign his name.

War Extra.

Do not write stories about the war in Europe. You can't give them away.

Effects.

Even if you have been told that anything in reason is possible to the camera, do not write a series of scripts calculated to show to the fullest just what the camera can do.

Almost anyone who has written a couple of stories can conceive a railroad wreck for the big scene of a play. He can use aeroplanes, balloons, wrecked steamships and all the rest. We know a little girl of ten who has a collection of scripts that suggest the battles, murders and sudden deaths of a whole month's file of sensational newspapers, but not one is a story. Almost anyone can write a white-slave story that will be sensational enough to draw business if it is produced. Anyone can work the "big sensations" and "startling effects" into a story, but it takes a master workman to produce as strong a story with the commonplace things and get his effect from the story.

That's the sort of cuss the manufacturers are looking for; the men who really can write. They are still not finding many of them but they are coming along and making good and most of them are getting tied up to some studio, for good workmen are still scarce.

Don't waste time and stamps and paper sending out stuff that is on at a cost of several thousand dollars, where another man can get the same big effect with a few hundred. Don't tear down an eleven-story building just to give Jim a chance to rescue Geraldine from a terrible death. Let him earn her gratitude in a simpler and more convincing way.

Big effects will not get you anywhere in particular. Big stories will be your passport wherever you wish to go.

Auction Sales.

A writer who should know better, takes us to task because we said we were ashamed that a reader of Technique of the Photoplay (note, we do not say a *student*) should want to sell a script by auction, sending the same script to a number of concerns and asking bids. He points out that players move from one company to another in response to offers of increased salary and thinks that the author is entitled to get all he can for a script.

That is precisely why we urge authors to play the game right and get properly established as real writers. If an author gets fifteen dollars for a story he does not have to offer any more stories at fifteen dollars. That bid is not enough. He tries a presumably more liberal company. But he cannot send out twenty copies of a script to twenty companies and add that the one making the best offer in two weeks gets the script. He can, of course, but no company will deal with such a Cheap John.

Personally, we do not care a whoop in the inferno how a man tries to sell his stuff. He can pack his suit-case and drum trade in person for all we care, but when we are asked for it we give the best advice we know, and it is advice that is based on nearly a quarter of a century of playing the game. If you want to ask questions and do not like your answers please do not try to argue with us. Accept or reject the advice as you elect, but please do not ask us to read five hundred words of drivel just because you don't like the advice. This goes double, while the thermometer is above seventy degrees in the shade.

Your Best.

Every now and then the Editor of this magazine gets out a single paragraph that alone is worth a year's subscription. In a recent issue a writer tells of her experiences as a contributor to the Youth's Companion under its creator, Daniel S. Ford. Like all others, he preaches the gospel of work, revision and study as the means to success. Nothing could be better than the advice he gives in one letter, and it is just as true today as when it was written, and it will be as true a hundred years from now. He says:

"In justice to yourself, and, as a matter of ultimate pecuniary profit, you ought never to allow a story to leave your hands, that after very careful revision, does not seem to you 'better than ordinary.' That course pays in the long run. Trowbridge does not send out a story unless his judgment commends it—and he throws away stories after they are written—even though he knows his reputation would sell them at good prices—because his judgment tells him they are not equal to his reputation. That rule makes his contributions command high prices. You have talent, I am inclined to think, genius. You can, if you choose, command your place and price—only to secure them requires drudgery, time, care, thought, a high ideal, and an exacting literary conscience."

Taking a Vacation.

One author tells us that when he gets tired of doing dramas he takes a vacation by writing a couple of comedies and then goes back to drama with a mind fresh and refreshed. Personally we find that breaking away from comedy to do a drama puts us on the hooks for a couple of days both before and after. The last drama we wrote cost us $105 and we got $50 for it. Here are two modes of work. Find out which way suits you best and stick to that way.

Synopsis Again.

We are afraid that another man has gone onto the switch that leads to the down grade. He writes that he got tired of doing one script lately when he had so many ideas and so he tried writing synopses. One of these went to a company that at once sent back word they would like to see the full script. Now he has been sending to this company for some time and always the stuff came back. He seems to feel that it was through sending the synopsis alone that he gained their interest.

In a sense perhaps it was, but he'll probably find that when he sends the full script it is not likely that the story will go any more than the other stories went. In the former cases, where full scripts were sent, they came back because the development work was poor. Some of the other synopses might have sounded well, though the full script was weak and useless. This synopsis alone sounds well. The full script will not. And so long as he writes only the synopses he will not learn anything about writing full scripts. He'll get queries on the scripts from the synopsis only, but h will not be able to write a good full script of action until his study work brings him to that point where he knows how to do good work, and so he'll be subject to alternate elevations and depressions that will be worse than the constant rejections that eventually will lead somewhere. Meantime the Mutual Film Corporation is interested in synopses only. He might try them until he gets to know better.

Cramps.

Sometimes the helping hand gets cramped. If you have been so fortunate as to find someone who has helped you, don't abuse that kindness. Don't ask all sorts of foolish questions, and demand innumerable criticisms. Try to be as little of a nuisance as possible.

What Is a ———?

Fill in the blank to suit yourself. This afternoon a writer told us he had sold a script to a certain company though it was not a ——— by any means, and we asked him what it was, and pointed out that perhaps he did not know all their style. Most companies do have a general trend toward certain styles of pictures, but do not get the idea firmly rooted that they can make only that style. They might appreciate the story you would like to send them as much as you would appreciate the check they would send you. Don't send an involved character study to a company that seems to prefer lurid melodrama, but at the same time, do not hold back the good drama just because it is too quiet. All companies like to vary their product within certain limits.

Learning.

Find out how much it will cost you in time and money to become a physician, a lawyer, an architect or any other sort of professional man. Find out how much income these professional men average the first two or three years. Then stop kicking because you cannot write photoplays that sell right off the reel.

If You're Good.

Not long ago we ventured the opinion that if you could write good scripts the editors would find you out. Then some self-cocking correspondent did all but call us a liar, arguing to the contrary. We started to put a sheet of paper into the machine on which to indite a lengthy rep'y and in walked John William Kellette. Under his arm he carried three synopses for industrials, explaining that a company had sent for him, and he showed a letter from another company asking him to come and see them about comedies. And he has an editorial job beside, but an easy one that permits him to take on outside work. And last fall "Kell" was just completing his post-graduate course. We think that's a better argument than a page of type. If you can deliver the goods you'll be asked to, but if you merely know you're all right, that's a different matter.

Ones.

If you could only sit in close and hear the low but fervent prayers for really good one-reel dramas you'd drop those padded, piffling two reelers and try and put three reels of punch into one of story. The Edison company frankly advertises for strong ones, because they never did lose their heads over the two-reel idea, but some of the other companies would be begging hard for ones right now were it not that they still have to run off a surplus of twos. There's the idea. Get busy.

Proportions.

It is to be presumed that you know that if you put a pint of pebbles in a pint measure that you still have room between the pebbles in which to pour several ounces of water. If you have large pebbles you can put in more water, because the larger the pebbles the larger the spaces between them. Consider your comedy as a pint measure with plot pebbles and action water. You have been told that the more action you have the better the story. You cannot have both plot and action. Pick out the big plots with plenty of spaces between and you have lots of room for the action. If you have no pebbles you have all water, if you have all action you have no plot. The idea is to have plot, but to pick such plots as give you plenty of room for the action that makes the plot acceptable. If you can thoroughly assimilate this idea you are closer to comedy writing than you have ever been before.

On.

Since he wrote this letter, Arthur Reall has seen a great light, but perhaps others are more genuinely puzzled by the sample scripts they see that start a scene something like this:

14—*Sitting room*—John on &c.

Mr. Real says Webster says: "'On. (prep.) upon.' Was yours a prep.? It also means near. The adverb means 'onward—forward.' But what I thought it meant *lingua filma* was as on, the interjection, meaning 'Jim go on' an instruction from the director. It seems I was off on on."

Mr. Reall's jokes are almost as bad as Bill Wright's, and he recently invited us to visit his cottage and have some cottage cheese. But in *lingua filma*—and we don't see after that what Mr. Reall needs a dictionary for, "on" means on. In full it means "on the stage." Even fuller it means "at the opening of the scene John is on the stage." "On" used directly opening the action means that character is on the stage as the action starts. On used in the middle of the action means that the character enters. It is merely one of the tricks to condense scripts. We hope that Mr. Reall is not on. If he is not "on" from this lucid description he is "off" without getting off, but we think he is getting on.

Signs.

If a script comes back it may not be a sign that it is bad, but it certainly is not a sign that it is good. Look it over again.

Inquiries

NOTE.—Technical questions will be replied to by mail where a stamped and self addressed envelope accompanies the inquiry. A list of addresses of motion picture companies will be sent those supplying a return envelope. Requests for lists should be addressed to the Moving Picture World and *not* to this department.

C. G. F.—There is not as yet an Inquest Circle in your town.

L. B. P.—It is very unlikely that a company would give you a position on the strength of the two scripts you sold them. Build up on the start and then ask. At the same time no great harm would be done in writing in now.

E. H.—We do not think the company the same. You might write them. "Not suited to our wants," is a stock phrase. It means nothing whatever.

E. C. S.—Write the company again. Register the letter. If they do not reply write them again stating that you have withdrawn the script. Then copy the carbon. If you have no carbon interest the Post Office Inspectors.

A. B. M.—The matter is very simple. The other story is an English special which did not have to be passed on by the National Board. After this do not give too much heed to comments written on rejection slips. We've sold more than one story that had been turned down by another company because it would not pass, but did.

B. C. B.—We will need a better identification of the character than you give.

C. M.—Both companies are in the market, but Lubin is not buying largely from the outside. The numbering of scenes in multiples depends on the studio. Number them any way you like. If the story is good it will not matter. A vision in a scene is not a separate scene. A scene used as a vision is a numbered scene. If John sees the murder in a corner of the picture it is a part of that scene. If the scene fades and the vision of the murder is faded in by itself, it is another scene and coming back to the scene John is in is a third.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending 4 cents in stamps (less than actual cost) will receive carbon copy of the department reply by mail without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 46.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high-class men will do well to watch the Roll of Honor.

What is a circular mill? How many c.m. diameter is a wire one-fourth of an inch in diameter? What is its area, and not only tell us how you obtain the answer, but give the rule for obtaining the c.m. area of any circle or wire? What standard is used for measuring square or rectangular conductors?

Roll of Honor.

The Roll of Honor on Question No. 40 consists of Joseph H. M. Smith, Fort Worth, Texas; Harry T. Dobson, Toronto, Canada; Frank Willard, Jr., Marshallstown, Iowa; W. A. Burton, Trail, B. C., and A. C. Stewart, Waitsburg, Washington, but there is a string tied to this, as follows: Burton figured the cost of the private plant current correctly by the year, but he fell all over himself when it came to the city plant, because he did not stop to consider the fact that the city current was at 110 volts, and there is a vast difference between 40 amperes at 110 volts, and 40 amperes at 70 volts. Dobson figured things out all right, but he said "2.8 at 3 cents would be 8.4, or approximately 9 cents." That "approximately" threw him off nearly $10 in the result for a year. I have placed these brothers on the Roll of Honor, notwithstanding these inexcusable errors, because, with this exception, they sent in very good answers, and evidently had taken considerable pains and trouble to study the matter out.

Reply to Question No. 40.

By Joseph H. M. Smith, Fort Worth, Texas.

The Question:

Suppose your manager said to you: "I am thinking of getting a gas, gasoline, or kerosene engine to supply light for the theater. What do you think about it?" Let us see with what degree of intelligence you could point out the advisability or inadvisability of installing such a plant, and what its advantages and disadvantages would be. Suppose 110-volt d.c. from city lines costs 8 cents per k.w., and you can install an engine and dynamo for $500, which will produce current at 3 cents per k.w., including fuel, labor and ordinary repairs. Now, if capital is worth 6 per cent., depreciation amounts to 10 per cent. annually, and you use an average 40 amperes (70-volt generator) six hours a day, six days a week, how would the account stand at the end of one year?

The Answer:

I would advise the installation of a d.c. generator driven by gasoline, or kerosene where city current cost in excess of 5 cents per k.w. Figuring current at 8 cents, the engine and dynamo will pay for itself in eighteen months, and you will, in many cases, get better service, though, of course, a great deal of the performance of a private plant, as to efficiency and general results, will depend upon the ability and intelligence of the man in charge. For one thing you would not have to live in continual fear of the city plant "going dead," or a transformer fuse blowing out at 8 o'clock at night. The plant, if properly taken care of, will always be "on the job," and if it be properly located and placed on the right kind of foundation, with the right kind of a muffler for the exhaust, there will be no perceptible noise or vibration.

If you were using 40 amperes at 110 volts the wattage consumption would be 40×110=4,400, or 4.4 k.w., which at 8 cents per k.w. would be (8×4.4) = 35.2 cents per hour,) and at six hours per day this would be (6×35.2) $2.112 per day. Now our private plant generator would be a 70-volt machine and 70 volts ×40 amperes = 2,800 watts, or a difference in favor of the private plant of 1.6 k.w. Now 2.8 k.w. at 3 cents = 8.4 cents per hour, or 50.4 per six hours as against $2.112, difference in favor of the private plant being $1.61 (disregarding the fraction) per day. City current at $2.112 per day would be $12.67 per week, or ($12.67×52) $658.84 per year, whereas the private plant would be only (50.4×6) $3.02½ per week, which multiplied by 52 gives $157.05 per year, a net saving of $501.79 by the installation of the private plant; but we must subtract from this the interest on the investment at 6 per cent., or $30, which would leave $471.79. Then, too, there is a depreciation of 10 per cent., or $50, which also must be subtracted, which leaves a total saving of $421.79 in favor of the isolated plant. We thus see that the plant has actually paid for itself with the exception of $78.91 in one year of operation, including interest and depreciation—a corking good investment.

I have also concluded to print the reply of Brother Dobson, because it brings out one or two very important points with relation to the character of the plant which Brother Smith did not touch upon, even though the brother did make the error which I mentioned in the Roll of Honor. His reply is as follows:

The question would necessitate considerable study on the party of the operator asked to advise for or against a gas engine and dynamo. He would have to know whether the manager proposed installing a good, large dynamo, that is, one with sufficient capacity to meet all requirements and still not be overloaded. The engine should be of ample horsepower, and the whole machine made by a thoroughly reliable manufacturer who would be willing to guarantee the same to meet the requirements of the service. When using city current the only chance of a tie-up of the show would be the power going off, while with an engine and dynamo there is always the chance of something breaking down and stopping the show temporarily. Of course, there should be a city line arranged as per Fig. 3, Page 102, of the Handbook. Next comes current cost, and the following table will show the difference in the city current and that from the engine and dynamo. If I were working under the conditions named in the question I would recommend the installation of an engine and dynamo. Also, there would be considerable work around a gas engine keeping it adjusted and clean and in good working order, and this labor would be absolutely necessary to get good results from it.

COMPARISON TABLE.

Direct Current 110-volt City Current:	Direct Current 70-volt Engine and Dynamo:
40 amperes, at 110 volts=4,400 watts, or 4.4 k.w.	40 amperes, at 70 volts = 2,800 watts, or 2.8 k.w.
Current cost 8 cents per k.w.	Current at 3 cents per k.w.
4.4 k.w. at 8 cents = 35.2, approx. 36 cents	2.8 k.w. at 3 cents = 8.4, approx. 9 cents
For 6 hours 6×36=$2.16	For 6 hours 6×9=54
For 6 days 6×2.16=$12.96	For 6 days 6×54=$3.24
For 52 weeks 52×$12.96=$673.92	For 52 weeks 52×$3.24=$168.48
Cost for 1 year, $673.92	Cost for 1 year, $168.48

Saving =$673.92—$168.48=$505.44

Initial cost of engine and dynamo.....		$500.00
Capital at 6 per cent.=$30.00+$500.00.....		530.00
Depreciation at 10 per cent.=$50.00+$530.00...		580.00
Expenses for one year and cost of set.....	$580.00	
Saving for one year on engine and dynamo...	505.44	
Total outlay at end of year.....	$74.56	

BOSTON LOCAL 182 HAS A BLOWOUT.

And It Is Some Blowout, Too.

A couple of weeks ago the writer received a very neatly engraved invitation to attend the annual picnic to be given by Local 182, of Boston, Mass., the same being accompanied by an assurance from the business agent of that distinguished organization that unless he then and there appeared on the date named, prepared to join in the festivities, Local Union 182 would send a committee to New York with instructions to shoot him on sight.

Combining the cordial invitation with the gory threat, and looking the matter up one side and down the other, we decided that nothing short of being in jail would keep us away from Beantown on Sunday, July 26th; therefore, Friday noon, July 24th, we pointed the nose of our gasoline steed northward, and in due time drew up in front of the office of Local 182 at 113½ Eliot Street in the town which the bean made famous.

At the office we were welcomed by Business Agent Billy Franke (the "e" is silent, as in fish) and something like a dozen members of the union, and the welcome was a most cordial one; and right here let me add that the cordiality extended all the way down the line, which is saying considerable, since we had the pleasure of meeting practically the full membership of the large and powerful organization. From the office we repaired to the office of the R. D. Marson Moving Picture Company, 597 Washington Street, and clasped the hand of that hustling, ever-smiling gentleman, R. D. Marson, his able assistant, Frank McKay, Joe Mack, our old friend Harry Danto, all of 182, and Burt Bohannan of the Nicholas Power Company, who was there, of course, to knock the Powers machines—I don't think.

Boston has one of the most beautiful park systems in the United States, called the Fenway. I am able to say this because brother Marson owns a great, big, roomy gasoline cart, which he placed at the disposal of brother Franke (e is silent, as in fish), and we just piled in and saw the town. Returning to Marson's, L. W. Atwater, of the Nicholas Power Company, was "discovered," one leg comfortably crossed over the other, a cigar angling upward from the northwest corner of his mouth, busily engaged in telling friend Marson what a really scrumptious piece of machinery the Powers Six A is, and carefully pointing out to him, Marson, the fact that the more Powers Six A machines he sold the more money he would make, and that in the process there was no danger of incurring the enmity of the aforesaid Nicholas Power Company.

Incidentally, and while I think of it, let me say that:

Two motion picture mechanisms have been abstracted, purloined, stolen, or swiped from the office of Local Union 182, as follows: Powers Six head, Patent License No. 3781, serial number 1126, Massachusetts tag number 1253; Edison Model B, Patent License No. 6187, serial number 2990, Massachusetts tag number 1567. Any one having or securing information concerning these heads will kindly communicate with the Boston Local at once.

When the shades of night drew on the writer got brother Franke (e silent, as in fish), on the tandem seat of the go-devil and scared seven kinds of tar out of him in making the trip out to his, the aforesaid Franke's, residence, where we were entertained ("we" meaning self and wife), during our stay in Boston. Of course, just as we expected, they had beans for supper, and let me close this part of the trip right now by saying that Mr. and Mrs. William Franke (e silent as in fish) are a couple of mighty good scouts, any way you take them.

The morning of Sunday, 26th, was bright and beautiful as could be wished for, and the street in front of union headquarters was a wilderness of operators and their invited guests. Glen Echo Park, where the outing was held, was, judging by the time it required to get there, on the eastern edge of Ohio, or extreme western Pennsylvania. However, there was a flock of special trolley cars, and that mob certainly did have a howling good time on the way out. This, to a considerable extent, was due to the activities of Nat Max, a member of 182, who kept the crowd in one continual uproar, impersonating our friend the Hebrew, singing what he termed "ulcerated" songs, and performing other and highly entertaining stunts. For instance, with handkerchief over face he held the mob up at the point of a cast iron pistol in a most approved style, causing a delay of something like fifteen minutes while the motormen were recovering from convulsions of laughter.

The picnic, viewed simply as a picnic, was one great, big success. There was a banquet at two o'clock, boating in both rowboats and power launches free to all operators and guests, greased pig catching, sack races, baseball and many other forms of amusement, including one of the finest balloon ascensions and parachute jumps it was ever the fortune of the writer to witness. The balloon went up as straight as a plumb-bob string, and the aeronaut struck the ground less than a hundred yards from where he left it. The aeronaut was an ex-moving picture operator.

At the banquet the principal address was made by the writer, followed by that well known and exceedingly popular gentleman Ed. Farrell, of the General Film Company, and the equally popular R. D. Marson, of the R. D. Marson Moving Picture Company. Next came Bernard Corbett of the Corbett Theatre Equipment Company, which has just opened for business in Boston. Mr. Corbett was followed by Benifield of the Pathe Company, Joe Mack, Levine of the Box Office Attractions Company, A. C. Langlois and J. C. McDonald of the Boston Central Labor Union, Mr. Stein of the Allen Features, and James F. Burke, ex-president of Local 182. The speakers were all well received and evidently quite popular with the membership of the local. At seven o'clock a Dutch lunch was pulled off, at which there was some speaking, some story telling and a general good time. There was more than plenty to eat and plenty to drink as well.

I have purposely neglected to mention one distinguished visitor, who arrived too late for the banquet, but who spoke briefly, in response to the insistent demand of the men, at the Dutch lunch. I refer to State Senator Edward C. R. Bagley, who, as chairman of the Committee on Mercantile Affairs, aided very greatly in securing the passage of a new law which will go into effect on the sixth day of August. This committee, largely due to the efforts of the Senator, reported the bill favorably. Also, it may be added, that Senator Bagley strongly opposed the vetoing of a similar bill by the Governor in 1913. The bill in question provides that before a person can apply for license as a moving picture operator he must first serve three months as an assistant, if I remember rightly, under a licensed operator. He may then pass an examination for a second class license, which empowers him to operate the projectors in that particular operating room with the particular operator under whom he is serving, *but only when the regular operator is present in the operating room.* At the end of three months he may apply for a first class license, which makes him a full-fledged operator.

In effect this law provides for a six months apprenticeship, and a way which, in the judgment of the writer is the very best possible form, although he is of the opinion that where it reads "three months" it ought to read six months, making a total of a year. However, this law, as it is, is in advance of anything he knows of, and will no doubt pave the way for the enactment of similar laws in other states and cities. The assistant during the first three months is merely allowed to rewind the films, run the slides and keep the operating room in order. He must then, I presume, pass an examination before receiving second class license, and whether this will be granted or not will depend upon how much studying he has done, and what progress he has made in acquiring the knowledge necessary to operate moving picture projectors. The bill was signed on the 6th of July by Governor David I. Walsh.

Local 182 has the distinction of having had a number of their members selected by machine manufacturers to take positions as salesmen, demonstrators, etc. Also several of their men have been made managers of theaters. Just lately a 182 man, Shoemaker by name, was appointed manager of the Unique theater on Washington street, while Tim Fuller of 182 has been made manager of Keith's theater in Orange, N. J., and C. C. Hutchins, president of Local 182, is to be manager of a $100,000 house in Charlestown, Mass. And, by the way, let me say that brother Hutchins, a gentleman perhaps forty-five years of age, whom I had the pleasure of meeting, impresses one as a man of ability and parts. We will gamble that he is a good, careful, painstaking man who will deliver the results either as operator or manager. Success to you, Brother Hutchins.

As to business agent, William Franke, why Billy's middle name is hustle, or if it is not it ought to be, because he certainly is *some* hustler. He is running for the Massachusetts legislature, and there is little doubt but that he will be elected. Franke's heart and soul is in his work. He is capable and conscientious, and, moreover, is one of those men with whom one can reason. If you show him he is in error he will admit it, but first you have got to show him, and that is the kind of man the editor admires.

I did not have the time or opportunity to visit the Boston theaters. I think, however, there is any doubt but that, as is claimed, the work in Boston is good. The membership of 182 impresses one, as a whole, very favorably indeed. They had the appearance of wide-awake, up-and-coming men, the great majority of whom would not be satisfied with mediocre results. Also, beyond any question of a doubt, the effect of the Massachusetts examination has been highly salutary. It has stimulated Massachusetts operators to study. Every one has been more or less scared, because the report has gone out that the examination is something pretty fierce. In consequence the great majority of the men have studied pretty hard before attempting to pass and those who did pass succeeded because they possessed real knowledge of their business. All of which is good.

And now in closing let me say I had the pleasure of meeting Mr. Harry Atkinson, and Mr. Everett E. Ryan who has actual charge of the examination of operators, both these gentlemen being members of the district police. Mr. Atkinson, who passes upon all matters pertaining to operating room construction, and the editor talked for perhaps two hours the conversation hinging upon various matters pertaining to projection. Mr. Atkinson took us to the operating room of the Lyric theater, which he considers as being very nearly a model operating room, and it was, too, with the single exception that the ceiling is not as high as we would like it. In the room, just beside the door as you enter, let into the wall so that its front was flush with the wall, with a gravity closing sliding metal door, was the film cabinet. This arrangement of course placed it to all intents and purposes entirely outside of the operating room. This method is the idea of Mr. Atkinson. The cabinet was perhaps two and one-half feet high by eighteen feet square, with metal shelves one above the other to hold the reels, which lie flat. The metal slide was hung by a counterweight and slides up and down in grooves, but the weight was light enough so that the door closed of its own weight. The vent flue was of ample size and contained a powerful fan. And right here Mr. Atkinson showed that he kept pretty well posted on the work of the department (the office has a Handbook on file), by making several comments, one of which was that I was wrong in advising against the use of fans in vent flues. Mr. Atkinson is one of the men who has charge of the ventilation of public buildings in Massachusetts, and has, of necessity, made an extended study of such matters. As is well known I have not favored the use of fans in vent flues because of the fact that there was always a very good chance that they would not be running when a fire occurred, and then they would simply serve to clog the flue. Admitting this objection Mr. Atkinson still maintained that I was in the wrong, his argument being as follows: In many instances with the wind in certain directions the draught will be downward through the vent flues, instead of up, in spite of everything you can do, and in some locations the draught would practically always be downward. Moreover if the air out of doors be cooler than the air in the theater the draught would be down, and that would be a very bad condition.

Of course, there was no disputing this proposition, and at the time I told friend Atkinson that, granting the advisability of vent flue fans in cities where there was competent inspection and operators competent to take proper care of the fans, I still maintained open vent flues were best; notwithstanding the objection offered, were better in the smaller towns. Since that time I have thought this matter over pretty deeply and continuously, because it is one of very great importance. I have tried to weigh the objections against and in favor of both systems, and on the whole I have decided that, while still maintaining that there is much to be said in favor of the open vent, Atkinson is right, or at least he is nearer right than the writer has been. Therefore, being convinced of that fact, it is, of course, right and proper for this department to shift its position, and in future advocate the installation of vent flue fans.

I am partly influenced in making this change of front by the undoubted fact that operators are now in a far better position to take

proper care of a fan motor of this type than they were a year or two ago.

Mr. Atkinson agreed with the writer that, while the asbestos operating room was the best and most practical type of room in most of the existing theaters where the room was put in after the building was erected, still, in new buildings, where the proper foundation can be had, reinforced concrete or hollow tile is preferable, and this type of room is entirely acceptable to the Massachusetts authorities, when properly designed and built. Mr. Atkinson and the writer discussed many other matters, and the editor found him not only an exceedingly well informed gentleman, but a reasonable man with whom one could argue.

To get back to the Lyric operating room. Its interior is painted a very dark green. The rewinding bench is immediately behind the projectors and under it are cupboards for tools, etc., built of asbestos board and fitted with neatly made doors. The rheostats were all placed outside the room. Just outside the operating room was a roomy closet, in which I saw bundles of carbons, lenses, and supplies of various kinds. The operating room was fitted with a telephone. The observation holes were, at a guess, six inches wide by ten or perhaps twelve inches high, and both they and the lens ports were covered with plate glass, a thing which Mr. Atkinson strongly recommends, both by reason of the fact that it confines the noise to the operating room and shuts off the draught, which sometimes comes through the unprotected observation port pretty strong. I agree with this proposition thoroughly, but I am of the opinion that a shadow box is highly desirable where the observation ports are covered with glass. Both Mr. Atkinson and the operators at the Lyric claimed that, while the glare from the surface of the glass bothered the operator for the first few days, when he became accustomed to it, it ceased to trouble. With all due respect to Mr. Atkinson and the Lyric operators, I do not quite believe this is entirely true, because I think the glare, while the operator might not notice it, will operate at least to some extent to prevent the detection of faint shadows on the screen. If I am wrong, and I may be, all right; but that would have to be pretty thoroughly proven before I would believe it.

I have devoted a lot of space to the Boston outing and the various things which came up in conjunction therewith, but I believe it will be interesting reading just the same, and I feel the various matters touched upon are of sufficent importance to justify the space consumed.

In closing I want to thank Local 182 and its officers for their very cordial reception and the howling good time they gave the editor. It was a very genuine pleasure to me to meet the men of 182, and it was also a genuine pleasure to meet officials of the District Police who have charge of examinations. I enjoyed my visit immensely.

A Challenge.

Kenneth W. Kister, Pittsburgh, Pennsylvania, writes as follows:

> Local No. 171 is doing fine, and prospects are bright. The local challenges any or all locals within reasonable distance to two games of baseball any Sunday. We have *some* team.

Whoops, my dear! I imagine you may possibly hear from Baltimore. Would like to see the game but I would not dare root for either team, and if I kept my mouth shut at a ball game I would simply explode.

An Up and Down Jump.

Harry H. Hiatt, Prairie City, Oregon, writes:

> Judging by your writings you are a friend to the operator, therefore I take the liberty of addressing you. My Moving Picture World has not been coming regularly. Will you please look it up and see what is the matter? I am running my own show here in a very small town. I have not yet mastered all the problems of the business. (Neither have I.—Ed.) For instance: I have an up and down jump in my picture, and it worries me. At first I shifted the intermittent and cam shafts to take up slack in the shutter gears, whereupon trouble began. I calipered the shafts and lined them up as per Handbook instructions, and the picture, after several trials, settled down to a small up and down jump, not noticeable except in light pictures. I then took an old intermittent gear, and reversed the sprocket on the shaft. The first reel showed a six or eight inch jump, two or three times to each crank revolution. Later it became steadier, until now the jump is very irregular, although I think the film is responsible for some of it. The machine is an Edison Model B, about a year old. There is no end play to the intermittent, and very little circumferential play. The mechanism runs very light when the film is not in, but the tension springs are much tighter than they should be if everything were normal.

It is pretty hard to diagnose a trouble of this kind without seeing the machine. You see you have done some monkey doodle business there, and it is hard to say just what condition you have brought about. You say you shifted the cam and intermittent to take up slack in the shutter gears. By this you of course mean that you shifted the shafts endwise, which ought to have no bad effect, except to throw your film out of center in the aperture, but that would not matter if you also shifted the top gate idlers correspondingly, unless you shifted it enough to make the film show the sprocket holes on one side. In fact this should not have any effect at all in the movement of the film. You say you "took an old intermittent gear and reversed the sprocket on the shaft." Now just exactly what you mean by an old "intermittent gear" is too many for me. In the language of Shakespeare, there ain't no such thing as an "intermittent gear."

I think, on the whole, brother Hiatt, you had better send to the Edison Company and get a new cam shaft, cam and fly wheel, assembled; a new intermittent shaft, star and sprocket; a new set of bushings, and a new shutter shaft gear. This will cost you several dollars, it is true, but, on the whole, I believe it is the best thing you can do under the conditions, unless you prefer to send your whole mechanism to the repair shop. Are you sure the intermittent sprocket is tight on its shaft?

For the Manager.

I have in a great many instances had occasion to note the treatment of operators by managers, and while my remarks do not apply, let it be agreed, to a very great many, still a quite large percentage of motion picture theatre managers can with profit to some extent at least read the following quotation:

"IF YOU TREAT A MAN LIKE A DOG
HE IS LIKELY TO ACT LIKE ONE."

> The man who is a man will always respond to good treatment, and the man who is not a man is a mighty good proposition to get rid of—quick. There are very few men possessed of sufficient initiative and creative skill to be successful moving picture operators whose general efficiency can be raised, or in any way improved, by treating them as though they were made of inferior clay. The work of the low grade, uneducated pick and shovel men can usually be improved by the employment of slave driving tactics, but the man who is fitted to be in the operating room of a motion picture theatre is far removed from the pick and shovel. If he is not, then he is not fit to be in an operating room.
>
> It is an undoubted fact, however, that, regardless of the status of a man, if you treat him like a dog he is likely to act like one, and this is the lesson that many managers should take to heart. By this I do not mean they literally treat their operators literally like dogs, but there are all too many motion picture theater managers who seem to have an ingrowing idea that the operator should be "kept in his place" and their idea of "keeping him in his place" is to adopt an air of superiority and endeavor to impress upon the operator the idea that he, the manager, is made of a different sort of mud; and the amusing part of the whole matter is that I have seen this little by-play acted out in cases where the individual operator was in every respect the superior of the individual manager who was patronizing him and trying to "keep him in his place."
>
> I think at this stage of the game there can be little inclination to dispute the fact that the success of a moving picture theater depends very largely upon two men, viz.: the manager and the operator, and I think, too, that their importance in the general scheme of affairs is just about equal, so that there is no reason why one should patronize the other. True, the manager employs the operator, but, rightly viewed, that fact has nothing whatever to do with the matter. The fact that a man happens to be the employer does not surround his cranium with any halo, nor does it set him up on a pedestal of superiority.
>
> "There's many a girl in an automobile who's there because she is rich.
> There's many a man in an automobile who ought to be digging a ditch."
>
> All too often by natural talent, breeding and education the employe is far superior to the employer. Just try laying that patronizing air of yours aside, Mr. Manager, and treating your operator as an equal. If he does not respond satisfactorily, you can make up your mind that he is not the right kind of a man to employ; but I think in most cases he will respond, and that you will find the change to be one for the better.

Making Limes.

R. G. Kittel, Weaubleau, Missouri, writes.

> I noticed a recommendation of the Guil pastil in the department some time ago. I ordered from the Enterprise Optical Company, Chicago, but they did not know where to get them; neither did anyone else in that city seem to be posted. I am using limes of my own make. I go to the lime kiln, just after new lime is taken out, and make enough at one time to last a couple of years. I use an old saw and saw out the limes in squares, and then thin them off with a pocket knife when I have plenty of time. In this way I get the best there is to be had, as I pick my lime, and pick the kind that will shave off to a nice smooth surface. It will shine as if polished after being shaved off with a pocket knife. This gives me a lime which is not too hard, neither is it too soft. However, I want to try the Guil pastil you are recommending, as I desire the best there is to be had. Limes made as I have directed must be packed air tight with lime dust composed of the trimmings of the limes. I use syrup buckets to pack them in.

The importer of Guil pastil is C. E. Lindall, Bar Harbor, Maine. If you will look back over the classified advertisements for the past year I think you will find his ad, though I believe the same appeared quite some time ago.

Address Wanted.

West Newton, Massachusetts, writes:

> Can you give me the address of a moving picture operator's school situated in Boston?

Yes, West Newton, I can give you the address all right, but I won't. I would suggest that instead of paying a fee for a course, the result of which would, to say the least, be very doubtful, you use the money to pay part of your expenses while you *serve a six months' apprenticeship in an operating room.* Let me warn you, however, that the woods is full of operators right now, or rather would-be operators—would-be if they only knew how. There is always a demand for high-class men, who *can* and *will* deliver the goods. We have not only a surplus, but a surfeit of the mediocre.

From Professor Wall.

Professor E. J. Wall, Syracuse University, Syracuse, New York, sends in the following:

> With reference to Mr. James' remarks on page 253, I have come to the conclusion that he does not wish to learn, but would rather believe in his own work, however faulty it may be, than accept the rules of optics that have been known for nearly a century. It is perfectly immaterial whether one talks of projection, photographic, telescopic or microscopic lenses, the fundamental rules of geometrical optics apply. I will not answer in detail all the points raised by him, as it would mean writing a special treatise on optics.
>
> He states that all I have done is to point out his and other people's mistakes. I thought that in every case I had stated wherein the error lay; furthermore that I might be useful, but obviously from his remarks, and the Editor's comments, I cannot. I apologize and I will not again take up the valuable space of the M. P. W.

For the benefit of others I append the geometrical treatment, or the laws of projection, which I sent to Mr. James months ago privately. I ignore entirely all questions of spherical and chromatic aberrations, and the shape of the lenses, which would only cloud the issue and represent the lenses by their nodal planes.

In conclusion let me commend the following works to any earnest student; they should be read in the order given: "Practical Exercises in Light," by R. Clay (Macmillan); "Light for Students," by Edser (Macmillan); "Light," by Preston (Macmillan).

Let S = the source of light.
Let AB, A′ B′ = the condensers.
Let CD = the picture.
Let EF, E′ F′ = the objective.
Let II = the image
and let

u = the distance of CD from EF
v = " " " II " EF
U = " " " S " L
V = " " " X " L
2 l = the length of the projection objective barrel.
r = the distance between L and M
2 x = the diameter of AB.
2 z = the diameter of EF.
F = the equivalent focus of the condenser.
f = the equivalent focus of the objective.
n = the magnification.

then

$$\frac{1}{V} - \frac{1}{U} = \frac{1}{F} \quad \text{hence} \quad \frac{1}{V} = \frac{1}{U} + \frac{1}{F} \quad \text{and} \quad \frac{1}{U} = \frac{1}{V} - \frac{1}{F}.$$

This gives one all the necessary data for dealing with the condenser and objective.

Again: $\frac{1}{u} - \frac{1}{u} = \frac{1}{f}$ and $\frac{v}{u} = -n$

therefore $u = -(1 + n)\, f \div n$ and $v = (1 + n)\, f$.

This gives all the data for picture, objective and image. If the picture is now placed so as to be just illuminated by the cone of light, as in the diagram, the triangles ALX and CMX are similar, therefore, AL/CM = LX/MX or $x/y = V/(V - r)$.

Again, if the cone of light is just to fit the objective mount GH, the triangles ALX, GOX are similar, hence AL/GO = LX/OX or $x/z = V/V - v - r$ l.

These formulas are so simple that anyone can work them out by putting the measurements of his machine instead of the lettering. Naturally the results will not be accurate, unless the measurements are taken from the nodal planes, but they will be near enough to be practical, and they certainly give the relative positions of light, condenser, picture, lens and screen.

I regard brother Wall as an authority in matters optical. He could not possibly occupy the position he does unless he was very thoroughly posted in both light and lens action. However, while I may be in error, I do believe this: that there is a very large and exceedingly important difference as between the action of the photographic lens and the lens system of a projection machine, in that whereas the photographic lens receives light rays at what we might term the front end, and delivers it to the plate at the rear, a motion picture objective receives *converging* rays from a primary set of lenses.

Now this may not require any different application of the laws of optics as applied to ordinary photographic lenses, or lenses used for other purposes. I would not presume to say that it does, but nevertheless to a certain extent I *believe* it does, though quite possibly not *theoretically*. Still, I think it does in practice, and that is where I think possibly Professor Wall errs—in not giving this end of the matter sufficient consideration. If I am wrong it is not going to hurt my feelings at all to be corrected. All we seek in these matters is the truth, and a method whereby the *ordinary operator*, who is not an optician, nor even very well posted in light action, can figure out his lens system and decide what the focal length of his condensing system ought to be in order to match his objective. I see that Professor Wall says, "It is perfectly immaterial whether one talks of projection, photographic, telescopic, or microscopic lenses, the fundamental rules of geometrical optics apply." Now, while I would not for one moment presume to dispute this proposition, still I must claim the liberty of doubting it, and I do this with all due respect to the Professor, and for the reason above stated, to which I might add the further reason that in a projection condensing system we have very heavy spherical aberration to contend with. I assure Professor Wall he by no means owes any apology, and we should exceedingly regret to lose his contributions. The Professor ought to take into consideration the fact that we do not pretend to be expert in the matter of lens action, and if we are to understand his arguments it will be necessary that he start us off with a very kindergarten explanation of this entire matter, but particularly the effect of the converging heavily spherical aberrated rays of the condenser. We do *know* this: we *have* applied the ordinary rules of geometrical optics to projection systems and apparently they do *not* work out in practice.

Cheap Parts.

John Windham, New York City, sends in a card sent out by one Lewis Hetz on Twenty-third street, New York City. The aforesaid card bears a list of prices for repair parts for certain projection machines. He asks what I think about it, and whether I would advise the purchase of these parts.

Brother Windham, it does not reflect highly upon you that you ask such a question. The commonest kind of common sense ought to tell you when a man proposes to sell an intermittent sprocket, a thing which must be made of the very finest grade of steel, and machined down to correctness as fine as one-ten thousandth of an inch, for 38 cents, the proposition is utterly absurd and ridiculous. It cannot be done. Mr. Hetz also proposes to supply star, intermittent sprocket and shaft combination at $1.59. It certainly must be *some* star, sprocket and shaft, but the reprehensible part of this is that the machines will be blamed for the faults of these cheap parts. The manager who has not any more sense than to buy a 38-cent intermittent sprocket, or a 43-cent star wheel, or a 48-cent geneva wheel has not brains enough to understand that the machine is not to blame for the performance of these imperfect parts, and in my judgment these parts are not only imperfect but *exceedingly* imperfect. In my opinion they cannot be otherwise. Neither the material nor the workmanship can possibly be up to standard, unless Mr. Hetz is a philanthropist who is supplying parts at a loss to himself, simply for the fun of supplying them.

If Mr. Hetz can show and prove to me that his parts are mechanically well made and perfect, as parts of this kind must be in order to deliver perfect results on the screen, I shall be glad not only to apologize, but print an apology in the department, and to recommend his parts very highly. I do not think, however, there is any danger of this being done, because, as I said before, the thing is impossible.

Main Strength and Awkwardness.

Nebraska orders a copy of the Handbook, and says:

> I find the longer I operate the less I think I know about it, therefore have decided to quit groping in the dark, secure a Handbook, and get busy. All knowledge I have obtained so far has been acquired by main strength and awkwardness, except for the many useful pointers I have obtained through the Projection Department of the MOVING PICTURE WORLD.

There are many thousands of operators in the country who could read Nebraska's letter with profit. They are groping in the dark. They do not realize the possibilities of the profession they have adopted. They are able to get a passably fair picture on the screen somehow, though they have little or no understanding of the "whys and wherefores." They do not realize that, with proper knowledge, they could not only put on a better picture, but could do it with less effort and do it cheaper, too. They have every need to study, but they are slow in waking up and in coming to an understanding of that simple fact.

The Right Idea.

Harry T. Dobson, Toronto Canada, sends in answers to Questions 41 and 42 with the following comments:

> The questions concerning gas engines are beyond me, since I have had no experience with that particular animal. Still, I won't get anywhere without trying, hence I at least send an attempt, which you will possibly find to be pretty crude.

Now there is the *right spirit*. Dobson is an enterprising man, who, although he realizes he is not posted on the subject, gets busy and makes a stab at it, anyhow. That may seem foolish to some, but really it is anything else than foolish, because Dobson thus fixes the question raised firmly in his mind and when the right answer comes he is going to see where he made his mistakes, and the right thing will naturally remain in memory by reason of the errors he may have committed.

A Second Examination.

Rochester, New York, held a second examination of moving picture operators in the Municipal Building on Tuesday, July 7. Candidates who failed in the first examination were given another opportunity; new applicants were also examined. The examination was by written and practical tests. We are not as yet informed as to the outcome, nor are we posted as to the capability of the examining commission.

Instruction Sheet.

H. Albert, Winston-Salem, North Carolina, one of the department correspondents, has a very neatly printed sheet of general instructions for those in charge of electric plants, which he will mail to any one remitting seven cents in stamps.

Comments on the Films

Licensed

THE LIVING DEAD (Edison), August 4.—Ninth of "The Man Who Disappeared" series. There are many exciting scenes in this offering, consisting of hairbreadth escapes. Most of the scenes take place on the deck of a Hudson river boat and some pleasing views of the river are shown. Marc MacDermott makes a sensational dive from the deck of the vessel. Miriam Nesbitt, Barry O'Moore and Harry Mason are in the cast. A well-done feature in every respect.

HER TRIP TO NEW YORK (Essanay), August 4.—This pictureplay portrays a story of a man's thoughtlessness. Ruth marries Harry, who promises to take her to New York for their wedding trip, but fails to fulfill. Each year he has some excuse. After many years she breaks down from hard work. Harry, who has been told of his wife's longing, promises to do better in the future and take her to New York. A picture that is full of heart interest and a lesson well taught.

THE FAMILY OUTING (Melies), August 4.—This is a very funny comedy picture and gains great laughter. The natural part of it is its merit. A family start out to have a picnic. They hire a cab and meet up with all kinds of trouble. This can be recommended as a good one.

EASY COME, EASY GO (Melies), August 4.—On the same reel with "The Family Outing." This is a photoplay comedy concerning moving furniture from one room to another. The complications embraced in this half reel are wonderful. It gains continued laughter.

THE CHIEF OF POLICE (Kalem), August 4.—The chief in this photoplay discovers a man burglarizing his safe and captures him. The story is rather conventional, as many have been written along this theme. There is something about this photoplay that, while it is interesting, lacks conviction. It is well photographed and acted.

THE ORDEAL (Selig), August 4.—A pictureplay where not only good acting, photography and scenic effects are in evidence, but also impossibilities. A hospital surgeon must certainly have some nerve to be enabled to continue a serious operation with a fire raging around him, such as the picture portrays. It has a fairly good ending.

HE WOKE UP IN TIME (Lubin), August 4.—Although the theme of this picture is not new, it gains lots of laughs. Hans, a hobo, goes to sleep on a park bench and has a wonderful dream, but is awakened by two policemen. Written by E. W. Sargent. On the same reel with "A Fatal Card."

A FATAL CARD (Lubin), August 4.—On the same reel with "He Woke Up in Time," and written by E. W. Sargent. Judge Holder, who has been satisfying too freely his occasional thirst gets into a row. His friend Smith protects him and the judge gives him a card, the ace of diamonds, which, when shown, will secure favors. Next day a score of prisoners show an ace of diamonds. This comedy gets hearty laughter.

PATHE'S WEEKLY NO. 48, August 5.—A timely number, showing intimate portraits of Francis Joseph, King Peter and Prince Alexandria of Servia, the Czar, President Poincare, King George and the Kaiser. There is a good picture of a diver in a 480-pound suit making a descent for a record dive of 212 feet. The best of all, however, are the views of the Parisian celebration of the fall of the Bastille. The smart evolutions of the French infantry, cavalry and artillery prove that no one European nation has a monopoly of military precision. These pictures were all too short.

SECOND SIGHT (Vitagraph), August 5.—An awkward maid breaks Mr. Ponsonby's glasses. He loses his temper and she makes a get-away to the tall timbers with Ponsonby close behind. Being without his glasses, he runs into everything and everybody. Returning to the house he overturns a stove and burns the bungalow. Louis Baudet, Dan Crimmins and Rosa Gore are in the cast. It is a very laughable offering.

THE REPORTER ON THE CASE (Selig), August 5.—This is a story concerning a newspaper reporter who had failed for a week in getting his star story. Carrying a grouch he called on his friend, Detective Barnes. Fortune favored him and he fell unto a story that is full of punches. The scenes are very interesting, also very melodramatic. The best of all, the reporter made a grand scoop. The acting is of a superior nature. The direction and photography are up to the standard. This picture can be recommended to exhibitors.

THE FABLE OF THE BUSY BUSINESS BOY AND THE DROPPERS-IN (Essanay), August 5.—This is another of George Ade's humerous comedies of the tired business man, his funny visitors and too many cocktails. He enters his office in the morning with the intention of doing a week's work during the day, but he is bothered with callers, such as the fruit vendor, the man with the funny puzzle, the insurance agent and last, but not least, the rube. The moral is "Work Is a Snap, but Intermissions Play Hob With the Nervous System."

A CHANGE OF BUSINESS (Edison), August 5.—There is not much in this reel life that is wonderful in interest or really funny. A saloon-keeper determines to win a widow, who objects to his business. He changes it and the widow succumbs. This is on the same reel with "Faint Heart Ne'er Won Fair Lady."

FAINT HEART NE'ER WON FAIR LADY (Edison), August 5.—On the same reel with "A Change of Business." This is quite an interesting little comedy and illustrates the hardships that lovers will undergo to meet. Their persistent efforts finally win over the "old man." It gains many laughs.

THE MAN AND THE MASTER (Biograph), August 6.—This pictureplay gives a good illustration of the strife existing between capital and labor. The acting is admirable and the photography is up to the usual Biograph standard.

SLIPPERY SLIM'S DILEMMA (Essanay), August 6.—Slim is some singer and guitar player. One night he stops beneath the fair Sophie's window and serenades. Pete, his rival, and room-mate, awakens first and paints Slim's face, then spreads abroad the news that Slim has small-pox. After a few comical situations he escapes from quarantine. Pete confesses and Sophie returns to her first love. This offering, while not so full of fun as some of the Slim series, is very humorous.

A MATRIMONIAL ADVERTISEMENT (Melies), August 6.—This is an original plot and has much in it that is amusing. The characters are a young lady, her brother and the brother's friend. A case of love at first sight is brought on by a humorous misunderstanding. This is a good comedy.

THE SKULL AND THE CROWN (Selig), August 7.—A psychological comedy. The idea of this photoplay is not entirely new but, nevertheless, is very funny. The head of an insane asylum plays a joke on a niece and a gentleman friend by telling the niece that the friend is insane and imagines himself to be Hamlet, and telling the gentleman that his niece imagines herself to be Queen of Navarre. They meet on the street, have each other arrested and taken in a padded wagon to the office of Betty's uncle, where everything is explained.

A SIREN OF THE DESERT (Lubin), August 7.—A typical western story, depicting life in a mining camp and dance hall. A young miner engaged to be married becomes infatuated with Desert Siren. A gold strike in another region reaches the town and a rush ensues for the new diggings. The Siren gets lost on the desert and is found by the miner's sweetheart. The finale is a very good one, for the Siren reunites the lovers. The photography and scenic effects are meritorious.

DON'T MONKEY WITH THE BUZZ SAW (Kalem), August 7.—Another of Marshal Neilan's farces, featuring Ruth Roland. Henpeck has an awful time with his wife and mother-in-law, so he goes and drowns his trouble in drink. What happens to him causes roars of merriment from the audience.

THE LOCKED HOUSE (Vitagraph), August 7.—This is truly a Vitagraph comedy with John Bunny and Flora Finch in the leading roles. Mr. Bunny, Mayor of Smithtown, gets a shock on reading of the attempted assassination of the Mayor of New York. To escape the supposed assassin he gets himself into the dumb-waiter, where many laughable complications eventuate.

GREY EAGLE'S REVENGE (Kalem), August 8.—This photoplay has a distorted sort of a plot with many unpleasant scenes. The photography is very clear and the direction and acting are well done. There is too much brutality, and the ending, where a kindly minister is shot, might have been cut out to advantage and improved the picture.

BRONCHO BILLY'S FATAL JOKE (Essanay), August 8.—A western drama of mining life, featuring G. M. Anderson. Through a practical joke Broncho Billy believes himself responsible for old man Rundle's death. To ease his conscious he trades his valuable ranch to Rundle's daughter in exchange for her father's worthless one. During the trade they fall in love and the two ranches become one. It seems to please the audience.

LOVE AND FLAMES (Lubin), August 8.—This comedy has no plot, but is made up of a series of incidents to which there seems to be no head or tail. There is a fire scene caused by Percy, who throws a cigarette in a pile of rubbish in the vicinity of his sweetheart's house. The closing scene is the real comedy one. It was received with considerable laughter.

THEY WOULD BANDITS BE (Biograph), August 8.—Everybody seems to love Broncho Nell, including three cowboys and a bold, bad man, who forces Nell to feed and kiss him. The three cowboys gather up courage enough to interfere and protect Nell. Their finish is a surprise. On the same reel with "The Deadly Cheroot."

THE DEADLY CHEROOT (Biograph), August 8.—On the same reel with "They Would Bandits Be." The plot of this little comedy hangs upon the old idea of the loaded cigar, but this happens to be a cheroot. The results are quite amusing. It is received with laughter.

CARMELITA'S REVENGE (Selig), August 8.—A lost love romance, the theme of which is very conventional. A story of hatred and jealousy which has been used many times, although there is considerable originality pertaining. The scenes are laid in Mexico and New York City. The culprit is a man who deceives a Mexican girl whose determination on revenge terminates in an original manner. In the finale all ends happily. The audience received it with favor.

ONE TOUCH OF NATURE (Edison), August 8.—A comedy drama, directed by Ashley Miller. The cast includes John Sturgeon, Elizabeth Miller, T. Tamamato, Edna Hammel and Andy Clark. A tired man has

a bad case of nerves, and when his automobile breaks down he decides to walk. He meets a little boy going fishing, and enters into all the boy's plans, finally going to sleep on the ground. After sleeping for some time he wakes to find that "the touch of nature" has driven business troubles from his mind. This is a well-directed and acted photoplay; some of the scenes are remarkably pretty.

TOPSY-TURVY (Essanay), August 10.—Auntie visits her nephew, a poet, bringing along with her, her cook "Sweedie," and then things begin to happen. Eventually the distracted writer of verse is forced to abide outside, leaving Sweedie in full possession. This is quite a good comedy.

THROUGH LIFE'S WINDOW (Vitagraph), August 10.—This is a sort of an "Enoch Arden" plot, featuring Maurice Costello. To make his wife happy he goes to war and is reported killed. It is the old story of the mother persuading the wife to marry "the rich fellow," which she does. Later, Costello turns up, having been only wounded; then there is a reversal of things, and it is all done over again. Years of anguish obtain, and after it is over you wonder what it is all about.

THE CONDEMNING HAND (Biograph), August 10.—There is considerable heart interest in the plot of this pictureplay. A crook shoulders the blame for a crime of which his mother is accused. In the working of it out there are many interesting scenes and in the finale both are proved innocent. A very good offering.

ALL FOR A TOOTH (Edison), August 10.—This is an original sort of a comedy, wherein a husband, in a dream, mixes up his wife's lost tooth with an exploring expedition through the catacombs, where he gets bitten by a skeleton. He has many other wild and wonderful experiences, but "he didn't find the tooth." Good comedy, this.

THE ART OF THE FURRIER (Pathe), August 11.—An educational picture showing the making of a moleskin coat, from the capture of the tiny animal.

IRON AND STEEL INDUSTRY (Pathe), August 11.—On the same reel is this interesting educational-industrial, descriptive of a great mill in faraway Bombay. A good reel.

FROM GRENOBLE TO AUX LES BAINS (Pathe), August 10.—A very fine scenic.

A ROUSING RECEPTION (Pathe), August 10.—On the same reel is this story of the amazing difficulties encountered by a burglar. Much ingenuity and patience are displayed in the conception and working out of the action, which is of the trick variety.

TYPICAL RUSSIAN DANCERS (Pathe), August 10.—On the same reel as the foregoing two subjects is this short bit showing the work of thirty-inch high dancers, male and female. It will interest.

Licensed Specials

WHEN WAR THREATENS (Cines), August 4.—This is a very pretentious two-part photoplay with a plot that is full of intrigue. There is much intensity distributed through the scenes, which are laid principally in the navy department. It is the conventional story of a spy endeavoring to obtain papers of certain interest regarding new battleship plans. There is a love theme running through the whole, which has a sad ending.

WARFARE IN THE SKIES (Vitagraph), August 4.—This two-part pictureplay, with Edith Story and Earle Williams playing the leads, is full of thrills and holds the attention of the audience from the beginning. Two men, both aviators, but belonging to different armies, are in love with the same girl. They meet in the air and, after a fierce battle, one is killed and the other injured. The girl goes in disguise to nurse him but is captured. She is rescued by her lover and taken to her father. All in the cast do good work. This is a good release.

THE OPERATOR AT BLACK ROCK (Kalem), August 5.—This is a two-reel railroad drama. E. W. Matlack is the author and J. P. McGowan directed it. This is one of the finest produced on the screen of this nature. It is a story of the iron rails and contains many beautiful scenes that are well photographed. Helen Holmes plays the leading part and is ably supported by G. A. Pulliam, Bert C. Hadley and Hart Hoxie. It holds the interest of the audience with its intensity, though it is very melodramatic. It is original in its punches. It is well worth viewing.

A MAN WITH A FUTURE (Lubin), August 5.—This is a two-reel dramatic picture story with the plot laid among the criminal classes, and contains the usual elements embraced in such stories, the life of a woman, who has been raised among crime, but who finally revolts and is reformed. It contains some interesting characters which are well played. The direction and photography are of a fine quality. A very good offering.

A DAUGHTER OF EVE (Lubin), August 6.—A two-part offering with some beautiful country scenes portrayed. A young lawyer falls in love with a farmer's daughter. He saves the father from being buncoed by the son of a neighbor, thus winning the old man's consent to the marriage of his daughter. There is quite some comedy in this pictureplay, especially where the farmer and neighbor's son have a watery fight in the horse trough. The photography is clear and all in the cast do efficient work.

THE MEMORIES IN MEN'S SOULS (Vitagraph), August 6.—This two-part drama contains many thrilling situations full of heart interest. Van Dyke Brooke, Norma Talmadge and Antonio Moreno have the leading parts. A little child, who is very clever, saves his father from dishonor. He remains loyal to his child and wife. There is a sad ending to this finely-produced offering. It holds the strictest attention.

THE SHIELD OF INNOCENCE (Melies), August 6.—A two-reel photoplay, the character of which is illogical. While it is a well-made picture photographically and splendidly acted, the plot carries with it a theme that is very unpleasant. It is a story of twin brothers, one of whom commits suicide because he has been betrayed by a woman. The other brother revenges him in a peculiar way, and the woman goes out into the world and repents.

THE PRESIDENT'S SPECIAL (Edison), August 7.—This two-part pictureplay has been reviewed at length by Louis Reeves Harrison, and can be found on page 411, issue of July 18.

THE MOTOR BUCCANEERS (Essanay), August 7.—This two-part photoplay is written by Edward Franklin and contains quite a few thrills regarding motor chases and fights. A young lawyer breaks up a daring conspiracy to steal a railroad and thereby wins himself a wife. A famous crook poses as a millionaire, knocks down an old lawyer and leaves him senseless. The young man is accused of murder, but proves himself innocent and all ends happily. This is a favorable offering.

GRATITUDE (Melies), August 8.—This special two-part pictureplay's plot concerns the intelligence of a much-abused dog. The dog was quite attached to the little daughter of his abuser and rescues her from being kidnapped by a gypsy and returns her to her parents. The father then treats the animal kindly ever after. There is much heart interest in this offering.

THE HOUSE ON THE HILL (Vitagraph), August 8.—A two-part pictureplay, the plot of which is not altogether new. The theme is the fulfillment of a wife's ambition. She is imbued with social aspirations to the neglect of her husband, but the life soon wanes and she does not find the happiness she hoped for, and she confesses it to her husband. She is welcomed and finds the happiness she has yearned for with him, back in the "house on the hill." This is a well-made and acted picture with an all-star Vitagraph cast. The audience seemed to enjoy it.

THE RAJAH'S VOW (Kalem), August 10.—This is a two-reel story with the plot laid in the Orient. It is acted by an all-star Kalem cast and is a pretentious photoplay. The costuming has been well attended to and the photography and scenes are beautiful. The story is one of absorbing interest. The director and camera man are to be complimented. The picture is well worth the viewing and gained applause from the audience.

WILLIE (Selig), August 10.—This two-part pictureplay is of the conventional order and developed from a plot that has been used many times. The story could have been told in half the film. A Willie boy is sent west to be manufactured into a man. He meets up with the usual rough experiences. He returns east and makes good.

Independent

UNIVERSAL IKE IN THE DANGERS OF A GREAT CITY (Universal Ike), August 1.—Ike elopes again in this number and the plot is the usual pursuit by the old folks. The chase presents a number of amusing features and the rough-house work in the jail will bring some laughs. This company, however, is going over the same ground quite often.

ETHEL'S TEACHER (Komic), August 9.—One of Edward Dillon's farces that is sure to make laughter. We think the fun in it will make the audience, unless it be a most particular one, readily forgive it its vulgarity. It has a female impersonation at the beach and the funny situation rises from the fact that some bath houses are kept exclusively for men and some for women.

A STRONG AFFAIR (Sterling), August 10.—A low comedy number which will not suit particular audiences. Limburger cheese placed in the groom's shoes by his rival breaks up the wedding. Cheese is thrown freely by the guests at the wedding. This sort of humor has its admirers, but it is very offensive to some. The construction and photography are good.

OUR MUTUAL GIRL, Series No. 30 (Reliance), August 10.—Margaret celebrates her birthday in this number, first by calling upon Daniel Frohman, the noted play producer, and then by receiving a necklace of antique cameos. A thief, with an educated police dog, steals the box containing the necklace. The canine's work was interesting and the next number will picture Margaret's efforts to get back her present. Some of the photography was dim in this.

THE BUTTERFLY (American), August 12.—A fairly pretty picture with no deep dramatic quality, but with some lovely scenes. There's a touch of "Frou-Frou" in the story, but we cannot say that it has been made truly convincing. The "butterfly" sister gets the man the soberer-minded sister also loves. She understands her sister and watches over the family, at one time keeping the Butterfly from making a false step with another man.

SO SHINES A GOOD DEED (Reliance), August 12.—It is just a sketch; but it is very interesting. The idea, too—the escaped convict, who gives himself up in order to get his capture money for a needy family—has been used before, but the surrounding circumstances and the peculiar twist of the story are quite fresh and new, and it is made by good staging and natural acting a picture that leaves a deep impression. Count it a good offering.

MATTY, THE UNIVERSAL BOY, Series No. 3 (Imp), August 13.—In this number Matty develops a sudden interest in war. He becomes a Boy Scout and later goes to Washington, where he meets Secretary of War Garrison. This feature is particularly interesting and the sham battle between Boy Scouts at the close will certainly prove entertaining.

HE NEVER SAID A WORD (Nestor), October 16.—A very original situation is shown in this excellent little comedy number. Eddie visits his doctor chum at the Deaf and Dumb Institute. Here he meets Victoria and each thinks the other is a "dummy." The resulting fun is all that could be asked. Original, well-photographed and altogether pleasing.

MEMORIES OF YEARS AGO (Frontier), August 16.—This shows us a middle-aged man returning to his western town. The names carved on a tree bring up old memories of his unfortunate love affair. The story of the girl's bad choice and her final appearance as a woman of the barroom is quite pathetic. It makes an offering of about the average merit.

THE MIRACLE (Eclair), August 16.—This subject, in which the leads are played by Fred Truesdell and Julia Stewart, will interest more especially those religiously inclined, and surely all women, who undoubtedly will classify it as a pretty picture.

THE HEDGE BETWEEN (Rex), August 16.—An acceptable offering, not very substantial but pretty. The plot in which the widow, who has a son, and the widower, who has a daughter, live in adjoining grounds yet dislike each other, has been used often. The acting is lively, if not especially convincing, and the picture will please, but not awaken enthusiasm.

VIVIAN'S FIRST FELLER (Crystal), August 18.—The country girl quarrels with her rube lover and marries a city chap. The plot of this wanders from one thing to another, without sufficient motive behind it to make the action entertaining. It lacks any definite reason and therefore does not hold the interest.

UNIVERSAL IKE'S HONEYMOON (Universal Ike), August 19.—Ike and Louise are again seen as newly weds in this number. None of the scenes get up much humor and many of them, particularly where the girl smears her face with candy, are entirely lacking in it. This is not a very desirable film.

A BOWL OF ROSES (Rex), August 20.—A picture that will appeal to the ultrapoetic, but will hardly interest those who are looking for substantial entertainment. It is finely photographed and well put on.

THE SLAVEY'S ROMANCE (Victor), August 21.—A story with a plot somewhat similar to the play "Merely Mary Ann." The hired girl puts up her savings to aid the young inventor in patenting his invention. She afterwards becomes a beauty and he gains wealth. The theme is a good one and the characters appealing, but the production does not develop much feeling.

THE DIAMOND NIPPERS (Joker), August 22.—Max Asher and company appear in this low comedy number, which is a very good one of its type. The fun comprises a chase after a diamond thief, who dives into the water from a roof top. The water stunts are funny and this is a pleasing offering of the slapstick kind.

GET OUT AND GET UNDER (Eclectic).—This one-reel farce-comedy contains action aplenty, some of it around and about and under automobiles. The story turns on the anxiety of a wife to get away and of her husband to get her away to the country and on the many events that happen when the wife misses the train. The picture does just what it tries to do—it makes fun.

Independent Specials

THE BANK BURGLAR'S FATE (Reliance), August 8.—This two-part offering was written by C. D. Browne, of the Minnesota Bankers' Protective Association, and shows what a bank burglar can reasonably expect as a result of his crime. It seems about as entertaining as any picture could well be; is one of the best offerings within a month. Full of snap, go and dramatic suspense, it holds the spectator to the very end; there is not a bit of padding nor a spot in it that is not absorbingly interesting. It shows how the yeggs plan and carry out their scheme to rob the bank's safe and get away with the coin. Then it switches to the detectives' side of the matter and shows how their co-ordinated information about the under-world and its doings makes it an easy thing to gather in the criminals. Its author had a dandy story to tell and its producer had the skill to make that story tell powerfully on the screen. Acting, staging, photography, everything about the picture is of the best. It is an offering to make business for the exhibitor.

THE TAVERN OF TRAGEDY (Majestic), August 9.—A strong two-reel offering. In it Dorothy Gish will win the hearty applause of the audience; there's no doubt about it. The story's idea has been used once or twice in pictures before, but is not trite at all and has been freshly developed. It deals with civil war times, but is good enough in itself not to need battle pictures and does without them wholly. The players—there are but three of them—are perfect. F. A. Turner plays a villainous inn keeper, informer for both sides and murderer. Dorothy Gish plays his step-daughter and Donald Crisp plays a Union officer, whom the man intends to kill during the night, but whom she helps to escape. The staging and all that counts in a picture will excite admiration. A fine offering.

THE PERILS OF PAULINE (Eclectic), August 10.—The eleventh episode of this serial contains a thrilling automobile smash following a chase. It is a bump over a ledge and a roll down. There is suspense during the ride of Pauline in the machine driven by a crazy man, a former speed king. The picture is finely staged, both as to interiors and backgrounds; the photography is unusually good.

STRONGER THAN DEATH (Thanhouser), August 11.—This two-reel story—decidedly weak and inartistic—fails to get the spectator's close attention, because its characters do not convince. This reviewer wonders how he would look on this picture—so hopeless from an instructed mind's viewpoint—if he were a plowboy in a lonely country town. Perhaps he would swallow it all and count it a good offering. We don't believe city patrons will admire it. The photography and camera work generally are good.

HONOR OF THE HUMBLE (Victor), August 14.—A two-reel number, the cast including Florence Lawrence, Matt Moore and Wm. J. O'Neill. The scenes are at a hunting lodge belonging to the count, with whom the lodgekeeper's daughter falls in love. The girl would have gained more interest if she had not thrown herself at the count quite so violently. The big feature of this number, and it is a good one, is the struggle between the lodgekeeper and the count on the cliffs. The close is abrupt and a little out of keeping with the general tone of the story; it also leaves considerable to be explained. Faulty in construction, but will hold the interest.

WEIGHTS AND MEASURES (Victor), August 17.—A political story, with Warren Kerrigan as the district attorney against whom the mayor is plotting. Vera Sisson plays the part of a girl with a past, employed to trap him. She falls in love with him and they go through some troubled scenes before finding happiness. The story is not entirely convincing, but the cast is pleasing and the incidents are well pictured. It is an offering that will be followed with interest by the average observer.

THE SEA VENTURE (Gold Seal, Story No. 3), August 18.—On the way to Portland Law is handed another trey of hearts. Judith substitutes herself for Rose in this number and goes aboard the Sea Venture. She here discloses her identity, after Law had made love to her, believing she was Rose. The yacht is fired and much excitement follows. The story continues well in holding the interest.

THE ROBBERY AT PINE RIVER (Broncho), August 19.—Circumstantial evidence picture in two reels. It has action and has been produced in a snappy and gingery way that compensates in part for the fact that the story is not, as a whole, dramatic in the sense that all of its parts help to build up the climax. The backgrounds are in a lumbering camp of the Northwest and the snowy pine-covered hills of the beyond. A snatch of a love story is thrown in and the robbery is committed by a rough character of the village. The lover is accused and cleared easily, then the mounted policeman tracks the real culprit. There are some fine views of snowy wilds and the log village is interesting. It is a fair feature offering.

BRANSFORD IN ARCADIA (Eclair), August 19.—A four-reel number based on a well-known story by Eugene Manlove Rhoades, called "The Little Eohippus." This has an Arizona setting, with J. W. Johnston and Pearl Cooke in the cast. This has that genuine western atmosphere so hard to achieve, either in fiction or on the screen; the characters seem real and the plot develops in an entertaining manner. There is a little jerkiness in some of the scenes, but on the whole the production is a strong, compelling one. This is one of the best western releases we have seen. It dispenses with the more exciting situations in the first reels and winds up on the comedy note.

A MEXICAN SPY IN AMERICA (Bison 101), August 20.—A two-part melodrama written and staged by Henry McRae, and plentifully supplied with action which is about as convincing or unconvincing as that in other offerings of this kind. Such pictures strive to give feeling by their speedy motion that gives no time to think rather than by a skillful arrangement of true, emotion-giving facts. It was taken in Honolulu and has many scenes in an actual army post with plenty of soldiers, which fact helps it not a little. The spy is a friend of the colonel's son and is trying to use the colonel's daughter to further his scheme of stealing the code book. The girl's fiance is, of course, custodian of the book. It is acceptably acted and the photography is beautiful.

ON THE HIGH SEAS (Imp), August 20.—This two-reel number presents the interesting situation of a shipowner's son on board his father's vessel. He is put to work by the captain and quarrels with the latter and the rascally mate. Mutiny breaks out and the captain is shot. The crime was committed by the mate, who afterward completely ends his superior officer's life by stabbing him. Through the efforts of the girl the shipowner's son is cleared and the mate apprehended. This is realistically worked out, though some of the scenes lacked the dramatic effect they might have had. The story is rather brutal in several places, but serves to hold the attention throughout.

A ROMANCE OF HAWAII (Bison), August 22.—A two-reel number contrived particularly to exhibit the cane fields and other industries of the Hawaiian islands. Wm. Clifford, Marie Walcamp and Sherman Bainbridge carry the plot when it finally develops, but the story interest is very slight and the observer must content himself with some fairly interesting scenic effects through most of the offering. The photography is fair.

MILLION DOLLAR MYSTERY NO. 9 (Thanhouser).—This installment of two reels takes up the tale where the last let it drop and carries it on through one of the most interesting episodes it has yet pictured. It begins to have the quality that will strongly invite the spectator to keep his eye open to assure seeing the next installment. Most of the action is laid in mid ocean, where Florence, whom the gang has captured as an insane person and taken on board of the "George Washington," jumps overboard and swims to the New Foundland fishing fleet—beautiful scenes of the fishing smacks out in the ocean are given. The photography is of the quality that helps much.

ALL LOVE EXCELLING (Eclectic).—This three-reel drama is finely and expensively staged and well photographed. For those who dearly love a lord the picture may have attraction in its story, for there is a lord and also a duke. The period ranges from 1840 to the time of the Crimean war. The backgrounds, with the exception of the end of the action, are American. The illusion is not heightened by a tendency on the part of the players to act. Miss Woodruff, as Beth, does good work. Care has been taken in the selection of costumes and in the avoidance of anachronisms.

BATTLE FOR LIFE (Warner's Features).—A three-reel offering made in England and providing a melodrama of the times (1803) when Nelson fought the French in the sea battle of Trafalgar. There's a fine picture of his death on board the ship "Victory," which he commanded and was probably taken on the very ship which is kept, a show place, in England. The picture is filled with delightful glimpses of old-time England—hedges, cottages and the like—that convince us absolutely of the time intended. The hero of the story, just married to "Black-Eyed" Susan, is delivered over to the press gang by a rascally villain who loves her. There is exciting action—not quite as convincing as the best up-to-date pictures, but acceptably setting forth good situations—that holds the attention and makes it a very fair offering. The photography is good.

THE BRAND OF BARS (Warner's Features).—A three-reel western offering of the old style melodramatic type, but filled with exciting action. It was made by the Albuquerque Company and has the good acting and pleasing characters usually found in pictures of their make, but the photography—of this print at least—is badly dust specked and thick in many of its scenes. It is a very good offering for summertime and especially for out-doors service, for patrons are not feeling intellectual these days and in days of war excitement, rough, stirring pictures are wanted. Those who have been in prison are of the "brand of bars," and the story shows how one of them heroically rehabilitated himself and won the rancher's daughter. There are Indians aplenty in it and a rescue of the girl from their village.

WITH SERB AND AUSTRIAN (Austro-Serb Film Co.).—A four-part picture around the opening of the war between Servia and Austria and telling the love story of an Austrian prince who goes to Servia as a spy and falls so deeply in love with a princess of that country that he proves untrue to his mission. There are some fine battle scenes—they show Italian and Austrian troops in conflict and are not germane to the story. Any spectator will recognize the Italian military hats. The story would have been good in an offering of two reels, as it is we count it fair. There is some excellent photography in the offering—not all of it is clear. It is a rather awkward picture and plainly put together in a hurry. It is a posed picture with no reality. A poor offering for a dignified picture house.

THE LAST BATTLE (Warner's Features).—A Milano three-reel production giving a story of political life in Italy and showing the difficulties of a "liberal" newspaperman. His particular friend in college is the son of a banker; but they could never agree on politics and in after life become bitter enemies. The banker's son is in politics and, elected to parliament, becomes a minister. He has systematically opposed the journalist, who has seen that he was using his position to further his own purposes. But the newspaperman, who has had a hard time keeping a place on account of the influence used against him, at length finds proof that the other man has been a briber and shows him up. The minister, confronted by the evidence, commits suicide in the parliamentary chamber. It is clear, interesting and well photographed. An acceptable offering.

Louis B. Jennings

LOUIS B. JENNINGS was born in New York City about forty years ago and started his career in his twenties in the real estate business. About ten years ago he invested considerable money in Canada and the possibilities of Canada's future was so strong, to his mind, that he located in the North Country and soon became interested in many of Canada's natural resources. He had his office in Montreal and was widely and favorably known throughout the Dominion.

Louis B. Jennings.

A little over two years ago Canada's financial condition became very greatly strained and Mr. Jennings, on a visit to New York, and after conferring with friends of his who had gone into the moving picture industry, decided that that was the proper field to give his time and energy to, and as a consequence he moved his headquarters to New York and immediately began a thorough study of the industry, and in conjunction with Mr. Bangs, decided that there was a great opening in the actual developing of the pictures, resulting in the formation of the Bangs Laboratories, Inc.

Since then, Mr. Jennings has become more deeply interested in the industry and is now president of the Standard Film Corporation recently organized and which has secured the exclusive moving picture concessions for the Panama-Pacific Exposition. He still owns considerable property and interests in Canada, but has so arranged these varied affairs that he can give practically all his time to what he considers the greatest industry of the world.

WITH SERB AND AUSTRIAN.

The Austro-Serb Film Company offers a four-part picture of strategy and romance in which is told the love story of Prince Rudolf of Hapsburg and Princess Vera of the Karageorgevich family. She is the daughter of King Peter of Servia. It makes no difference whether this story is founded on fact or not, it is built up around the stirring historic events that led to the greatest war that the world has ever known. It is a posed picture; but it takes account of the preparations for the struggle between Austria and Servia and weaves the love story into the texture of state craft and, latterly, of battle. Count Berchtold, the Austrian premier, is one of the participants and King Franz Josef of Austria also appears. Some of its scenes are in the Kaiserhof, in Vienna, and some are set in Belgrade, while the battle scenes are in the foothills of Servia.

The story opens on the birthday of Prince Rudolf. He is congratulated by his brother officers of the Austrian army and repairs to the Kaiserhof, where the Emperor gives him a double kiss of felicitation. A few hours later he and Berchtold have a conference with Rudolf and he is given a commission to get from the war office of the Servians the plans showing where the dynamite mines are hidden so that the Austrian army can attack that country. He succeeds in getting the plans; but has fallen so deeply in love with the Princess that, in the end, he considers love stronger than patriotism and burns his copy.

FAMOUS PLAYERS POSTPONE "SILVER KING."

Guy Standing, by Sailing to Join English Army, Suspends Picture in Which He Has Lead.

While speculation is rife as to the probable effect on the motion picture industry of the gigantic war now raging through all of Europe, the Famous Players Film Company has already experienced one unusual result of the tremendous conflict, which has compelled this concern to postpone its production of "The Silver King," preparations for which have for some time been under way.

Guy Standing, whose selection for the leading role of the world-famed drama was recently announced, is a captain in a noted English regiment, and when the announcement that England had joined the wholesale war was officially confirmed Standing's military zeal immediately destroyed the poise that is necessary for so arduous a role as that of the Silver King.

Obsessed with the desire to return to his regiment and join the colors, Standing called upon Adolph Zukor, President of the Famous Players, and for the first time in his life really pleaded for the postponement of an engagement. Mr. Zukor, impressed by the patriotic loyalty of the star, consented, and Standing happily began preparations for a hasty departure. He sailed last week on the Lusitania, to take his place in a more vital drama and enact a more heroic role even than that of "The Silver King."

PERFECT ELECTRO AIR STERILIZER.

To purify and deodorize the air in theaters, offices and other rooms where large numbers of people are constantly assembled has presented a difficult problem for a long time and one that has been difficult of satisfactory solution. The perfect Electro Air Purifier is a simple device advertised in another part of this magazine which the manufacturer claims will do this work quickly and thoroughly with the utmost satisfaction. A perforated metal container with a small tank inside holding the fluid which is absorbed by a special fibre packing and is so constructed that it may be attached instantly to an electric fan, constitutes the main features of this device for which patent has been applied. One quarter of an ounce of the perfumed, disinfecting fluid furnished with the apparatus will deodorize, purify and perfume the air in a large theater or office for an entire day. There is a large field and a long felt need for something of this kind for the sick room, workshop, as well as office or theater. Various odors can be furnished according to the provision of the purchaser and the apparatus can be used for scenting a room with a delicate perfume, even where there is ample ventilation and there is no necessity to deodorize or purify the air of the room. It is protected against contagion and disease and the source of comfort and pleasure. The apparatus sells for $1 and the combination perfume, deodorizer and disinfectant for $1 a pound with discount on liberal quantities of one gallon or more.

"ANIMATED SEND CAMERA CORPS TO EUROPEAN WARS."

The cablegram just received from the Universal London offices by Jack Cohn, manager of the Animated Weekly, states that eight cameramen have just been dispatched into European war zones armed with passports, letters of introduction and what not. These men will take special scenes to be incorporated into the Universal Weekly.

Many of the men who are engaged in this work are veterans, having served time with the camera in the Balkan war.

The Universal has opened the purse-strings wide, determined to get the best and most up-to-the-minute filming of the great struggle, which has already smothered Europe.

CHICAGO LETTER

BY JAS. S. McQUADE

Moving Pictures in Vocational Selection.

UNDER the date of August 6, Harry E. Downer, Head Resident of the Friendly House, Davenport, Ia., wrote to me as follows: "Your interesting department in the Moving Picture World became positively luminous in the issue of August 8. That series of paragraphs dealing with the value of motion pictures in vocational selections held more encouragement and aroused more enthusiasm than anything that ever came in the Friendly House mail. I wish you would take the trouble to put me in communication with the Bureau of Commercial Economics mentioned by you. Please let me have the address of the organization. I want to hook up with them and do it now.

"We have in Friendly House, which, by the way, is a social settlement, a theater wholly equipped for motion pictures. We have been giving, each Saturday of the settlement year, entertainments for children since January 1, 1913. We have been hoping to use the theater for just such purposes as the Bureau of Commercial Economics plans. We made a beginning and held two vocational evenings; but the difficulty of securing films of the required sort, sufficient to make an evening's entertainment, stopped us. I am arranging for a series of evenings when those in attendance shall consider the advantages and disadvantages of each calling, the discussion to be led by working men and employers. I have already collected local data on Davenport industries, so far as I have had time. It is a great field for usefulness of films, etc."

For the benefit of others like Mr. Downer, whom I have already answered by personal letter, I will state that the address of the Bureau of Commercial Economics is: The Hearst Building, Room 309, West Madison street, Chicago.

Mr. Downer in his letter also draws attention to the fact that the campaign of enlightenment and helpfulness announced by the Bureau of Commercial Economics in the industrial field is to be "maintained through endowment funds and annuities," and he was kind enough to enclose a printed copy of an able paper read by him before the Contemporary Club, of Davenport, on April 10, 1913. The title of the paper is "The Wholesome Mission of Motion Pictures," and the following extracts, viewed in the light of the mission of the Bureau of Commercial Economics, show that Mr. Downer had the right vision, if not the gift of prophecy, concerning the future of educational films.

There are many enthusiasts who believe strongly in the future of the educational motion picture, even to universal use and benefit. There is already a sprinkling of instances where beginnings have been made. But the observer who ballasts his zeal with a modicum of judgment will be constrained to fear that the day of the general use of instructive pictures is far in the future. This is the case if the present condition of commercialism is not interrupted by philanthropy. The character of the present output of motion pictures will not improve speedily unless a decided effort is made from outside the interests concerned to bring this about. Every means of education has been brought to usefulness by philanthropy. No college ever grows too old or strong to be considered out of the shower of benefaction. Harvard and Yale are still receiving bequests and donations. The usefulness of the secondary school was demonstrated by the privately maintained acadamy before the American high school was possible. The kindergarten was nurtured by beneficence until its value in the course of study was recognized and it was incorporated in the public school system. In many places teachers of drawing and physical culture in the public schools were supported by subscription until the branches they taught were considered proper to be sustained by the public money. Public playgrounds were maintained by beneficence in a number of cities until they made good, and were taken over by the taxpayers. On both the educational and recreation sides a parallel can be found warranting the endowment of worthy motion pictures.

Education has always been the handmaid of philanthropy. It is a service wherein there is no obligation. The educational motion picture is as truly a worthy object of endowment as a school or a public library, and for the same reasons. The need of private beneficence in this new field is akin to the need which prompted the establishing of the Russell Sage Foundation, the Peabody Education fund, the Carnegie Institute at Washington, and the General Education board. It would be most appropriate if some of the great fortunes which have been made in motion pictures could be drawn upon for this magnificent work of universal education. Perhaps no one has a right to make that suggestion. But when one stops to think that multitudes of the patrons of picture theatres, who never step within a school or church or library, could be reached, influenced, enlightened, helped to humanity and contentment by the proper application of this new social force, it seems as if the way must open for its speedy forwarding by philanthropy. It is generally considered admirable that Mr. Carnegie has made it possible for any man to find in a public library the book he needs. Would it not be also admirable for some other thoughtful man of wealth to send a message of enlightenment and good cheer to the 300 other men for whom the library does not exist? The ratio of motion picture theatre patrons to public library patrons is 300 to one, is it not? Or is it higher still?

How could an endowment be made operative? A question not to be answered offhand and in any event by motion picture men probably by men who have studied the subject from all sides. Perhaps the means might take the shape of a series of distributing stations stocked by great collections of admirable films, the rental to be made lower than that of other films, that exhibitors might have the constant temptation to use as many of the wholesome pictures as their patronage would stand. The charge to all benevolent institutions to be nominal. It is a dream, surely, but sometimes dreams come true.

Western and Northern Michigan to Be Boosted by Pictures.

Secretary John L. Gibson, of the Western Michigan Development bureau, is directing the taking of an extensive series of moving pictures to advertise western and northern Michigan. The first of the series was taken recently in Grand Rapids by James S. Falkinburg, of Chicago.

Views of Grand Rapids and vicinity showing the river front and its industrial buildings, the main streets, hotels, public buildings, the important commercial and social centers, public parks and recreation resorts will be included in the films. There will be also views showing western and northern Michigan and its marvelous development. The fine roads of this section of the state; the rich agricultural territory, which is producing wealth and offering abundant opportunities for investment and permanent homes for the home seeker; the great fruit orchards and the thousand industries of thriving cities will be seen in the films. Cadillac, Traverse City, Muskegon, Petoskey, Charlevoix, Manistee, Frankfort and other important towns in western and northern Michigan, with special attention to the shipping industry, both by lake and rail, will be carefully covered.

Three thousand feet of film will be included in the plan of advertisement which Secretary Gibson will energetically carry out during the coming year.

Conditions in the South and Northwest.

Douglas H. Bergh, special traveling representative of George Kleine, has just returned from a six weeks' trip over territory including such important centers as Minneapolis, St. Paul, Dallas, New Orleans and Atlanta.

Mr. Bergh states that none of the large houses, and very few of the small, have closed down during the summer in any of the cities visited. He reports fair business everywhere, with glowing expectations of a splendid fall and winter business. Exhibitors in the cities visited are all busy in making bookings for the fall.

The northwest and western states promise unusually good times for exhibitors, owing to the splendid crops. In the south the European war has played havoc with the prices of cotton, Mr. Bergh states. Previous to the opening of the war, everyone in the south looked forward to a rejuvenation of business in all lines. Now the prices of cotton have fallen from $10.00 to $14.00 per bale, making a difference to the south of from $150,000,000 to $200,000,000.

In this connection it would be well for southern people to remember the sensible advice recently given by the Department of Agriculture to American farmers and bankers who are in close touch with farm credits. That advice is something like this: Use the nation's credit and stanchness to the fullest extent. Withhold cotton from the market for the time being. Bankers should assist both owners and tenant farmers to hold cotton until the situation clears.

Dallas and Atlanta are both very prosperous just now, and picture theaters are doing very well there. In Atlanta there are 22 exchanges, which furnish films to a large territory. Every exchange manager in Atlanta is a member of the Motion Picture Trades Club, of Atlanta, and meetings are held by the members weekly. This club serves to promote harmony among exchange men and the results are felt by their customers. The general welfare of the business is the chief aim of this club. Atlanta furnishes films to exhibitors in North and South Carolina, Georgia, Florida, Alabama and East Tennessee.

The Dallas exchanges also cover a wide territory, embracing Texas, Oklahoma, southern Kansas, Arkansas and part of Louisiana. Mr. Bergh emphasizes that Dallas and Atlanta are the two best distributing points in the entire south. New Orleans and Memphis also do considerable business in the territory controlled chiefly by the cities just mentioned.

Chicago Film Brevities.

Samuel S. Hutchinson, president of the American Film Mfg. Co., is at present in Switzerland with his wife and two sons, Hobart and Winston. It is expected that Mr. Hutchinson and his family, on their way home, will come out through Italy and will probably sail from Genoa. Mr. Hutchinson is not at all uneasy about his return trip. The party is expected to leave Europe for the United States in a few weeks.

* * *

Robert R. Levy, who was the last president of the Chicago branch of the International Motion Picture Associa-

tion, has received the endorsement of the republican county organization for clerk of the Criminal Court of Cook County. This is an important position, carrying a salary of $10,000 per year and the appointment of about 100 men. It is hoped that Mr. Levy will make a successful run in the coming election, as his success will be of considerable benefit to Chicago exhibitors. The primaries will be held on Sept. 9, and every Chicago exhibitor should make it a point to give all publicity possible to the candidacy of Mr. Levy.

* * *

Simeon B. Greiver has disposed of his interest in the National Film Service, Inc., and is again in charge of the booking department of the General Feature Film Co., at 5 So. Wabash Ave., this city.

* * *

George N. Gollos, president of the G. & G. Feature Film Co., of this city, left for New York, Saturday, Aug. 8, where he will buy and contract for state right features for his territory. He will be gone about two weeks.

* * *

David J. Chatkin, formerly connected with the Anti-Trust Film Co., before its purchase by the Universal, was appointed manager of the Chicago office of Warners Features, recently.

* * *

The Chicago office of the Syndicate Film Corporation has moved from 166 W. Washington street, to more spacious quarters in Suite 411 Mallers Building, 5 S. Wabash avenue. This office controls the booking of "The Million Dollar Mystery" in some of the western states. A. W. Frillman, assistant manager, states that the feature has played to good summer business. The Continental Feature Film Corporation, with J. W. Brickhouse, manager, shares part of the new offices.

* * *

W. Rayner, of the Rayner Feature Film Co., with offices in the Arcade Building, Dayton, O., was in the city last week. Mr. Rayner reported fair business for the summer season. This company handles all makes of machines, screens and accessories.

* * *

L. B. Hancock, owner of the Lyric Theater, Knoxville, Ill., paid the Chicago office a visit last week. Mr. Hancock reported fine business at the Lyric, which has a seating capacity of 250. General Film service is used and the admission is five and 10 cents for four reels. Mr. Hancock renewed his subscription for the World.

* * *

George Kleine's "Antony and Cleopatra" has succeeded "The Christian" at the Wilson Avenue Theater. This is the first time that this fine photodrama has been seen outside the loop.

* * *

The first annual "safety first campaign," under the auspices of the South Park commissioners, was held Aug 5 and Aug. 7 in Palmer Park, this city. Band concerts and moving picture exhibitions of "safety first" methods, used in various cities of the world, formed the program. Large crowds of working men and their families from the industrial plants in the southern end of Chicago and suburbs attended. Superintendents and engineers of factories and mills, and men with full knowledge of safety methods, gave interesting addresses and explained the pictures.

* * *

"Traffic in Souls," the Universal Film Company's "White Slave" photoplay, which was rejected some time ago by the Chicago censor board, is now being shown at the Princess Theater for an indefinite run. The permit for the picture was issued by Major Funkhouser under the new ordinance which gives city officials the right to permit the exhibition of certain films for adults only.

* * *

The management of the Illinois Theater announces that up to date 59,624 people have paid to see 'Cabiria." Over 70 of this number have seen the film five times, and eleven have seen it seven times, it is said. It is the intention to keep the big spectacle at the Illinois Theater until after Labor Day, when it will be shown in another loop theater, indefinitely.

* * *

The Chicago Tribune furnished about 130 of the more important moving picture theaters in the city with war news every evening last week. About 30 of the moving picture theaters in the loop were furnished special slides bearing Tribune bulletins. These slides, typed as swiftly as the news reached Chicago, were distributed by Tribune automobiles, and shown to the audiences a few minutes after they came from the typewriters. For the outlying theaters the Tribune adopted the plan of notifying the managers by phone, of the latest news.

The Gold Theater, a beautiful new house devoted exclusively to moving pictures, located at 3411 W. 12th street, this city, was opened on Saturday, Aug. 8. The opening attraction was Vitagraph's big production, "A Million Bid." This theater, which cost $100,000, is claimed to be the most modern picture playhouse in the city. The architectural design is chaste, and the most up-to-date safeguards against fire and the very latest system of ventilation have been installed. Special attention has been bestowed on the safety of patrons. Numerous exits on the sides do away with crowding, and the front of the theater will be used only as an entrance. This plan will prevent crowding or jamming in case of panic.

* * *

Wm. J. Sweeney, a member of the national executive committee of the M. P. E. L. of America, was seen Saturday, August 8, and informed me that the Chicago branch of the I. M. P. A., at a meeting held July 31, had indorsed the action of the mediation committee of the Association, at the late Dayton convention. The manner of procedure to bring about consolidation with the League will be discussed at a later meeting. Mr. Sweeney stated that he had received a letter from George M. Luttrell, president of the Illinois state branch, regarding arrangements for a meeting, or convention, in the near future, when the warm weather subsides.

* * *

I have just received by mail, from E. H. Montagu, Selig's European representative in London, an invitation to attend the initial presentation of "The Spoilers" at the New Alhambra, London, on Thursday, July 30th. The big feature is being presented by Jury's Imperial Pictures, Ltd., who are the owners of the exclusive rights for the United Kingdom. Thanks Monty. Sorry I can't drop in.

MAINE THEATER MANAGERS MEET.

A meeting of theater managers of Maine was held on Auguse 4 at Mitchell's Inn, Cape Elizabeth, Portland, Me. Present were D. D. Leader, Portland; J. W. Greeley, Portland; Moxley Blumenberg, Portland; E. A. Crawford, Brunswick; Wilbur Shea, Eastport; Thomas H. Cuddy, Augusta; W. E. Reeves, Portland; J. A. Emery, Bar Harbor; A. P. Lewistown; Neil Kelliher, Waterville; Frank Hoy, Lewistown; F. E. Mortimer, Freeport; Norman Merrill, Yarmouth; Fred Mason, Livermore Falls; J. M. Goodwin, Hallowell; H. A. Hall, Kennebunkport; Harold Ashworth, Kennebunk; Trisaline Goodwin, Vinalhaven; Charles Rush, Millinocket; C. H. Seymour, Houlton; J. J. Pray, Waterville; E. L. Crawford, Bath; A. J. Pine, Rumford; F. L. Jenne, Lisbon Falls; E. Norman Fowler, Dover; Frank D. Robinson, Waterville; Charles Hablow, Calais; Arthur Allen, Bangor; Fred M. Eugley, Rockland.

The new organization adopted the title The Maine State Theater Managers Protective Association and is intended to include all managers, regardless of the policy of the house, and the object is mutual protection and improvement of the business. These officers were elected:

President, D. D. Leader; treasurer, J. W. Greeley; secretary, Moxley Blumenberg; directors, E. A. Crawford, Wilbur Shea, Thomas H. Cuddy, W. E. Reeves, J. A. Emery and A. P. Bibber.

Mr. Bibber was also elected publicity agent.

It was decided to allow all persons interested in the theatrical business such as booking agents, film exchange men, supply men and others to become honorary members. In accordance with this resolution the following were elected to membership: Fred Marto, Boston Booking Office; Samuel H. Haase, General Film; George Appleby, Mutual Film; Charles Stern, Universal Film; William H. Ankeltelle, Warner's Features; Peter Harris, George Kleine Film; Joseph Donnelly, Electric Film; A. J. Rifkin, Eastern Features; Samuel Merchant, Box Office Attractions.

BEATING A SUNDAY LAW.

All sorts of interesting angles are developing in connection with the Sunday closing proposition in the southwest. Beck Brothers, owners of Riverside Park at Hutchison, Kan., got the local courts all tangled up in the question of what constitutes a theater. The Becks had been forbidden to give Sunday picture shows at Riverside Park, which is in the city. They stationed projecting apparatus and a screen in the Arkansas River, which is outside the city limits and gave a performance of "Traffic in Souls" on Sunday night; the crowd saw it from the park. The city attorney contends the theater includes the crowd and all. The others are tracing the Greek theater from the time when the term referred to the hillside on which the audience sat and watched the performance in the valley. It is probable that the case will get to the higher courts for decision.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

LATEST EDUCATIONALS.

AMONG the latest educationals issued by Pathe are several superior North African pictures which are a combination of scenic, historical and industrial. "The City of Dakar" is unusually picturesque and interesting, and is a splendid type of Oriental life of the upper middle class inhabitants, if such a description may be applied to distinguish these people from the less prosperous people which make the majority of the inhabitants of these regions. Situated upon the beautiful Bernard Bay, it appears a watering place of importance, its promenade, shaded by an avenue of palms, is evidently a "Fifth Avenue" of the east.

Cairo.—This world-wide known city, is presented in carefully studied detail, as the capital of Egypt it is always of importance, and a knowledge of its important places is valuable to everyone. A panoramic view of the city is astonishingly large, its flat roofs giving it the appearance of a great white sheet stretching towards the ocean. Its citadel of 1116 A. D. is a substantial building, as are also its several gates and arch-houses which are notable in architectural beauty and massive construction. The Tombs of the Kalifs form one of the attractions of tourists, these pictures will, therefore, add to the value of kinematographic time-saving travel; Arab cafes and native manners and customs, with the intermingling Europeans, gives also a view of its cosmopolitan character; the picture must, with the others, be added to those of interest to schools.

Military Trained Dogs in Belgium.

This picture is doubly appropriate at this time, its appearance will therefore command increased attention. The dogs seemingly as large as the well-known Great Dane are well cared for. To be groomed like horses is a daily habit they evidently enjoy and appreciate, while their appearance gives evidence of the good results of such careful treatment. With remarkable promptitude they obey and enter into the drill for the daring duties required of them in warfare. For drawing the smaller grade of guns they are of singular usefulness, being able to climb narrow winding paths where no other strong animal could possibly find a footing, in like manner in descending steep ravines they are particularly clever. When in action they lie down totally undisturbed by the noise or concussion of the guns. One of the most important features of their ability is displayed in their going, unaccompanied by soldiers, to different points of vantage at the simple call of the soldier who needs them, thus causing the moving of the guns from place to place in an almost unnoticeable manner. Being a new order of picture, together with the fact that it is a portrayal of trained animals whose training is of such importance, will secure for this picture more than ordinary attention.

Uriage and Vicinity.

This picture from East France introduces a place and country little if not entirely unknown to the majority of people who will see it; to see it, however, in film is a great treat, it is undoubtedly one of the most beautiful of its kind. As a holiday resort the place is certainly ideal, naturally most picturesque, with a seemingly suitable climate, and the resort of people of an artistic nature, it shows itself as possessed of a reputation second only to many and more familiarly known European resorts. As a scenic, perhaps no more beautiful one has ever been released, especially as much of the film is delightfully colored in nature enhancing tints. Magnificent waterfalls at Brenda, the entrancing vistas of Branne Farine, in which tourists are seen enjoying the delights of the places, and the unique methods of travel, will almost prove an attractive advertisement for the place, as no one can see these beautiful surroundings without at least a simple desire to visit them in reality. The film also contains views of Aix le Bains and the snow capped Alps, together with the beautiful Sierroz Falls, the whole making one of the most comprehensive and educational scenic films yet seen. Today Pathe's Weekly is more interesting than ever, always good, it is now of added interest because of scenes which are uppermost in people's minds everywhere. The air navies of France and Germany will attract everyone. Poor, indeed, will be the school that does not take advantage of opportunities never offered to any previous generation. These pictures of European war preparations are an education in themselves, and it is here we see and appreciate the value of the moving-picture as never before. The monster dirigibles of Germany are seen in all their majestic power, while a fleet of 500 aeroplanes on the French fields is a most wonderful sight, giving some evidence of the great and secret advance which has been made in the use of flying machines ready for the present crisis.

Views of English troops being reviewed by King George, and of French troops reviewed by President Poincaire, together with other incidents and personages of active importance, go to make up the most timely and instructive films. There are also pictures of the American interest in these times; the cruiser Tennessee on its important missions to Europe is shown, also the Florida on guard duty in the New York bay. Every week this series will develop new importance, which, while proving a drawing power to every exhibitor, ought justly so to be, for those with the slightest desire for knowledge and information ought certainly to keep pace with the weekly topical films.

Eclair Productions.

The Eclair company has added to its list of educational films, we notice at this time, one from Ceylon on the tea industry, which is of unique interest.

The culture of tea in all its branches is carefully depicted, the growth of the plants, the gathering of the three-year-old leaves, the methods of working by the natives, the drying of the leaves to obtain the black or the green tea products; selecting, drying, winnowing, brewing and tasting are all in turn shown with the final packing and transportation to the foreign users. They have also scenes from North Africa and the most important being the town of Biskra with its instructive local settings together with the surrounding views and attractions.

To those who look to the educational column for advice upon the best pictures to be used in all select entertainments we do not hesitate to advise adding the "Call of the North." This film is fully reviewed in the Moving Picture World so that comment here is not necessary further than to say that the film is one of unusual merit, rich in scenic beauty and other features apart from the interest found in the thrilling story.

Municipal Exhibitions.

From St. Louis, Mo., comes unusual accounts of the success of free municipal exhibitions of moving pictures. The enormous number of forty-five thousand people is given as the first week's total observers, as many as ten thousand being in attendance on one evening. It is interesting to note that the leading film shown and demanded is the topical or "news-film;" this is as it should be, and is an evidence both of appreciation and desire on the part of the public at large. The children liked animal pictures, and the adults approved the travel series; of course, the good drama and the comics were indispensable; thus the programme was such as to please the critic, and satisfy the fastidious. Next week such pictures as the House-Fly will be shown for their hygenic teachings, it is also announced that pictures will not be shown on Sundays in such a way as to interfere with the church services. "Safety First" films are coming to the front, as much for their picture interest as for their information and advice, with life saving results; it is certainly crowning the educative power of the picture to make it a life-saver as well as an educator. In children's games they serve the double purpose of teaching games while depicting the dangers of incorrectly or wildly played ones.

It is reported that the Government may permit a set of films showing the incidents at Vera Cruz and the manoeuvres of the American fleet in Mexican waters. If this is done it will be necessarily along purely educational lines, as of course no films can be produced which could in any way give cause for any unfriendly feeling on the part of our Mexican neighbors.

"The Forbidden Trail"

A Two-Part Tragedy by Kleine-Celio with Marked Suspense and Beautifully Made in Every Way.

Reviewed by Hanford C. Judson.

THERE is art in this picture, not only in the way it was written, but in the direction, the acting and the photography. It is one of those offerings that eminently satisfy our human feeling of pleasure in success. And perhaps this feeling is the keynote in all our delight in the products of art. Perfect art is wholly social. The ideal of any player in portraying a character is to lose himself wholly in the character. This disarms envy; because it is so impersonal. So our pleasure in real art is untinctured by lower feelings. But the sword cuts with both edges and that is why our displeasure in poor attempts at art is so painful—we feel that the artist, obtruding his own awkward hands in the midst of our pleasure, is presumptious and a nuisance.

Humanity is normally charitable with human weakness. Absolute perfection is impossible for more than short passages and only the keenest minds are sensible of anything but glaring differences from perfection. Also when the mind is wrapped in some "pipe dream" story we are the more hypnotized to see nothing but the acceptable fates

Scene from "The Forbidden Trial" (Kleine).

unfolded. Yet in a tragedy such as "The Forbidden Trail"—it is a very poor name for this picture—art is necessary. In it the pleasure that art gives more than counterbalances our sympathetic discomfort in the story of its unpleasant fates. There are many happy moments in it, sincerely acted and wholly convincing; there is that about it that makes us think we are looking at real life in Italy; and there are beautifully photographed glimpses of some lovely parts of Italy in it that are as though we were there to see them ourselves.

The story opens with a picture of an Italian school for girls conducted by Sisters of St. Francis. There is both humor and humanity in this and it is fine. The heroine, a pretty, young girl, is called away by her father and enters social life. An artic explorer is attracted by her and she, too, falls in love with and marries him. We heartily commend the sets that serve for these scenes. The rooms of the heroine's home are at once rich and dignified. There is wisdom in the director's use of pictures and tapistry all through the picture—this is something that too many directors pay little attention to. The heroine and her husband are happy for awhile; but she is a flirt and he grows jealous. Yet the script is so written that one can not take complete partisanship—this partisanship or lack of it is one of the chief distinctions between a "pipe dream" and a work of art—the spectator in this picture blames neither man nor wife; but is kept deeply interested to see how the situation is going to turn out. In time, the husband's jealousy irritates the young wife and makes her reckless. Soon her flirtations become something not so innocently colored as they had been; she goes entirely beyond the permissible. The husband sets a trap and learns of a meeting arranged to be in a cabin. He waits there. The lover comes and he confronts him; hands him a revolver and they go outside. When the woman arrives, he is back in the cabin alone to meet her. He upbraids her and forces her to leave by a side door where she finds the body of her lover lying on the grass.

Submarine Pictures on Exhibition

Unusual Subjects Photographed by Williamson Brothers Being Shown at Museum of Natural History.

THE submarine pictures taken by the Williamson brothers in the waters adjacent to the Bahama Islands, descriptions of which frequently have been printed in the Moving Picture World, were put on exhibition Tuesday, August 12, at the Museum of Natural History in New York. J. W. Kellette directed the exhibition, which was the second public showing of these unusual subjects, the first having been before the Smithsonian Institution in Washington. The pictures were taken last May by the Williamson submarine expedition, consisting of Captain Charles Williamson, the inventor of the apparatus; his sons, G. M. and J. E. Williamson, and Dr. Glover, who at the initial showing at the Museum delivered a descriptive lecture.

The display began with many scenes of Bahama life and landscapes on New Providence and Watling's Islands. Then followed scenes from the bottom of the ocean, with the coral formations and plant life found there, and a number of varieties of fish, which, it was said, had never been photographed before. The film showed the entire processes of the sponge fishery, which is one of the leading industries of the Bahamas. More interesting than this, however, was an excellent display of the diving skill of the negro boys, who surround liners in their skiffs and dive for pennies thrown from the decks.

Another feature was an illustration of the methods used in catching sharks. The submarine cinematograph caught the sharks fighting each other for food, the letting down of the bait, the struggle on the hook, and finally the killing of the man-eater as they were brought to the surface. At the climax of the show was shown a film of J. E. Williamson diving with a knife in his teeth, fighting and killing a shark under water in front of the camera, and returning safely to the outer air, the doer of this deed being present in the audience to receive congratulations at the close of the show.

The Submarine Film Corporation has been formed to put these pictures on the market. The company is organized under the laws of Virginia and has a capitalization of $100,000. Among the incorporators are T. S. Southgate, Nathaniel Beaman, A. F. Cathey, C. R. Capps, G. M. Wilkinson, who will be secretary-treasurer, and J. E. Williamson, who will be general manager. C. J. Hite, president of the Thanhouser Film Corporation, is one of the stockholders and will have charge of the distribution of all the company's subjects. Frank C. Payne, a well-known theatrical man, will have charge of booking and publicity.

"THE VIRGINIAN" (Lasky).

The first release of the Jesse L. Lasky Feature Play Company through the newly formed Paramount Pictures Corporation will be Owen Wister and Kirk La Shelle's thrilling western tale "The Virginian," with Dustin Farnum in the title role.

"The Virginian" in five parts and four hundred scenes, is looked upon by the Lasky people as their best production, to

Scene from "The Virginian" (Lasky).

date. Certainly from the magnificent opportunities afforded by the book, a most interesting visualization is possible.

Many of the scenes in "The Virginian" were laid in the Calistoga, Cal., country. A cast of three hundred players, including James Neil, Winifred Kingston, J. W. Johnston and Cecilia De Mille, daughter of Cecil B. De Mille, Lasky's director general.

"The Next in Command"

Interesting Story of Soudan in the New Pasquali Four-Part Offering—Has Strong Situations.

Reviewed by Hanford C. Judson.

THERE have been few pictures dealing with the Soudan although that land is at present the one spot in the world where romance still lives as of old. The present offering, "The Next in Command," a four-part picture by Pasquali, gets added value as much from the freshness, as from the romance-tincture in its backgrounds. It tells a good yarn, too, which begins with a love affair between a young lieutenant and Zuleika, only daughter of the headman of the Arabs who have been beaten but not pacified and are holding the neighboring country around a camp of soldiers.

Taking this love story for its opening, the picture develops into a drama with some of the finest possible situations. The lieutenant's love affair might have prospered well enough had it not been for a captain, his superior officer, who catches a glimpse of Zuleika and takes an irresistible fancy to her. To get her into his power the captain begins to play the villain in the most approved way. He sends one of the lieutenant's gloves to the Arab princess with an urgent request to "follow the bearer," who conducts her to the captain's tent. The lieutenant, who happens to be passing, hears the struggle and sees through the thin canvas of the tent the shadow of the girl fighting to be free from the hateful arms of the villain. With his knife he cuts a long slit down the side of the tent and jumping through confronts the captain. There is a struggle which ends with the captain's being shot by the revolver of the hero. He and the girl escape together to the city of the Arabs where, for the girl's sake, the chief receives him with a kiss of welcome.

Now, as the statement of the picture already has made clear to us, the father of the lieutenant is a major and when the captain is found dead by the guard after hearing the shot, it is he who comes to investigate. Picking up a bit of wood he realizes that it is his son who has committed the crime, for so he thinks it is. He doesn't want to accuse his son; but there is his duty to the flag and he is true to it. The colonel orders the lieutenant-colonel of the force to take out a company and bring in the escaped lover, dead or alive. It is then reported to him that that officer lies sick and cannot comply. The colonel orders, "Take it to the next in command," not realizing that he is sending out the boy's own father. The father goes as in duty bound.

The Arabs seeing the force coming out against them decide to attack and the little band is soon surrounded and in great danger of being annihilated. This makes the youth, who is with the Arabs, hesitate. He sends the girl back to the camp with the news that the force is being massacred and himself dashes through the investing Arabs back to the flag. The youth and his father, being the sole survivors, hold the ground till help comes and then the major arrests the son. The colonel hears the story and is perplexed till a note is brought out to him from the camp stating that the wound of the captain is superficial so he shakes hands with the lad and they bring back the girl with them, suggesting a happy ending to the love story.

It is a smoothly and clearly told story for the many. With no pretense to art, the tale never fails to interest and, while it is just one of those productions that attracts the captious critic as sugar does the fly, it is also the kind of picture that is sure to go very well with the average patron who comes to be amused and to kill time and not to be instructed or edified. The backgrounds—they seem to have been taken in Africa—are perfect and full of the right romantic suggestion. The acting is satisfactory and the photography is good.

SIGNING UP WITH ALL-STAR.

Owing to the fact that the All-Star Feature Corporation has just completed its first year of producing and that the existing contracts for the majority of territories of the United States and the World begin with the fiscal year, commencing September first, there has been considerable activity at the All-Star general offices during the past ten days.

While it has not definitely been given out at the offices, whom are to be the distributors of All-Star pictures for the coming year, it is generally presumed that the list will remain pretty much the same as it has in times gone by. Already more than 70 per cent. of last year's agencies have signified their desire to negotiate with the All-Star Company for another twelve months' period, and it is expected that with the next issue there will be anounced the entire list of distributors to handle the All-Star products.

MORE LASKY STARS.

Three new stars in the Lasky fold are announced this week in Charles Richman, Theodore Roberts and Charles Cherry, all of whom bear excellent reputations as dramatic artists of ability.

Theodore Roberts, without doubt one of the foremost character actors of the day and star of "The Barrier," "The Confession," and other successes, will appear for the Lasky people in the picturization of George Barr McCutcheon's book, "The Rose in the Ring" which, as a motion picture will be known as "The Ring-Master."

Mr. Richman's latest appearance was as star of Jack Lait's success "Help Wanted," which ran for six months at

Chas. Richman. Theo. Roberts. Chas. Cherry.

Maxine Elliott's Theater and in which Mr. Richman was called upon to portray an extremely difficult role. Mr. Richman will appear in "The Man from Home" for the Lasky concern. "The Man from Home" with William Hodge in the leading role played at the Astor Theater for two years and is one of the most attractive of American plays.

Charles Cherry, star of a dozen Broadway successes, but most recently seen in Charles Frohman's "Seven Sisters" and the Shubert's "Girls," will be seen in a picture to be released by Lasky in December.

This trio of stars added to the long list already under engagement with the Lasky Feature Play Company, gives that firm sufficient stars to carry them over a period of two years with the necessity of repetition of stars a scant possibility.

SAWYER, INC., TO HANDLE LIBERTY FILMS.

Continuing its policy of handling only the best products in the film business, Sawyer, Inc., has this week made arrangements to handle the output of the Liberty Motion Picture Co. of Philadelphia. This company is a new one in the field and is backed by wealthy Philadelphia business men. The company has established a magnificent studio and laboratory in Germantown, a complete description of which was published in these columns a few weeks ago.

This move is an important one for Sawyer, Inc., as the Liberty Company plan to release one four-reeler every month, and one and two reel comedies at short intervals. The first four reel production will be ready to exhibit in the Sawyer Pompeiian Projecting room Aug. 29. It is a subject dealing with the Canadian Northwest and is replete with dramatic situations.

WAR WON'T AFFECT BERLIN ANILINE WORKS.

George Barrows, sales manager of the Berlin Aniline Works, wants it known, that on account of the enormous stock on hand of Metol photo developing chemicals and printing colors, his company, in spite of the European war now in progress, will be able to take care of all of its contracts, also any new business that presents itself, at the regular prices.

RAMO IN NEW STUDIO.

This week will find the Ramo Company in its new studios at Flushing, L. I. Mr. George Gebhart is director, and John Arnold is camera expert. In all future features new faces will be used and only the highest class professionals will be used in the casts.

Manufacturers' Advance Notes

"HIS BROTHER'S BLOOD" (Lubin).

William H. Lippert has in this, written a very strange story and evolved a strong and interesting picture, which will appeal to the students of anatomy. A Dr. Kenneth and his brother Gerald are both in love with an attractive young lady, she favors the younger brother Gerald, an artist, who gets into a quarrel with a companion, who accidentally kills himself. Gerald fearing that he will be accused of murder flees and later is supposed to have been killed in a fire. Years pass and the fugitive has landed in San Francisco. There he reads that his sweetheart is about to marry his

Scene from "His Brother's Blood" (Lubin)

brother. He returns a derelict, and witnessing a love scene collapses. At the hospital the doctor tests the blood of a supposedly tramp patient, and discovers that it resembles his own and by this recognizes his brother. He surrenders the sweetheart to the one she really loves and is rewarded by the fact that he has made a wonderful scientific discovery. The photoplay is cleverly staged by Lloyd B. Carleton, who has assigned the leading roles to Ormi Hawley and Edward J. Peil. The cast also includes a number of the Lubin famous players.

WAR TOPICS IN PATHE'S WEEKLY NO 49.

The issue of Pathe's Weekly of August 8, and numbered 49, contains timely pictures bearing on the European war. There are views of German dirigibles. Then there is shown a large fleet of the 550 aeroplanes on which the French army depends so strongly. They are pictured in flight as well as grouped on the ground. We see the French liner "Lorraine" sailing with reservists, with unbounded enthusiasm afloat and ashore. There is a bit with Prime Minister Asquith of England, prominent. The United States ship "Tennessee" sails with $7,000,000 for stalled Americans. We see in Epinal, France, one of the centers of mobilization. French engineers rapidly build a bridge of pontoons. Albert I of Belgium, famous in a week, as the leader of a humble nation, who has upset the two-score-year-long plans of the greatest military power in the world, is shown. There is a sketch of French troops leaving Paris. Another picture, short but surely impressive, is of Mrs. Wilson, the late First Lady of the Land. She is shown in health.

"CABIRIA" GOES TO THE GLOBE.

"Cabiria" will move to the Globe Theatre on Monday, August 17th, to continue for a further period its remarkable engagement. The previous plans at the Knickerbocker made its remaining beyond August 16th impossible, and realizing the great vogue and success of this attraction, C. B. Dillingham placed his theatre at the disposal of this picture to continue its long run and to remain in New York when the regular season is inaugurated.

SAWYER, INC., TO MARKET "DOC."

Sawyer Inc. put over another scoop this week when they secured the exclusive marketing rights for the world for the first Eleanor Gates motion picture. The picture is in four reels and is a picturization of the story of "Doc" which was featured in the Saturday Evening Post. It is considered one of Miss Gates' best works, vieing with her successful "Poor Little Rich Girl" in popularity. Miss Gates' stories are well known in dramatic circles. In addition to her "Poor Little Rich Girl" she has also written the "Biography of a Prairie Girl," "Cupid the Cow Punch," and others which are well known as "best sellers." She has also written a number of one act plays which have been produced successfully. In the picturization of "Doc" she has incorporated the most dramatic incidents of the story. The

Scene from "Doc."

picture was produced at Mount Kisco, New York, and the rugged quarry scenes and forest backgrounds give some wonderfully life-like effects. The story of "Doc" deals with the experiences of a young M. D. whose struggles for existence are very dramatic and interesting. One of the spectacular scenes of the picture is that in which a serious accident in a granite quarry is shown.

The picture is technically excellent. The photography is particularly fine. A very superior cast of principals has been used, and the picture will take its place as one of the film classics of the season. The subject will be released August 24th, and will be distributed through the Sawyer booking zones.

DAVID HORSLEY SIGNS FAMOUS CLOWNS.

Contemplating a series of one reel comedies, David Horsley, of the Centaur Company, has engaged the services of several clowns of international reputation. They are Harry La Pearl, leading circus clown in the United States; Tommy Mullins, one of the best known pantomimists; Spook Hanson, who enjoys an international reputation as a silent comedian; Jimmie Hyland, famous mule rider, and George Zammett, rizley acrobat. This company of celebrities will be under the direction of Tommie Mullens.

GOLDIN MAKING FEATURE.

Mr. Sidney Goldin, who has been at the head of The Goldin Feature Film Co., has severed all connection with that firm. In the future he can be found in his new offices, No. 12 Broadway Theater Bldg., New York, where he is preparing a feature production, "The Robbers," on which he started actual producing August 9.

"A LUCKY DECEPTION" (Nestor).

They looked upon the wine when it was red and into the lady's eyes when they sparkled, and when they regained consciousness Bob and Lee, his chum, found themselves in a vile dungeon cell playing tag with cock-roaches. That is how all the trouble started in this delicious, romping, hilarious two-reel comedy by the Universal-Nestor Company. Written and produced by Al. E. Christie and featuring the inimitable trio, Lee Moran, Eddie Lyons and Victoria Forde, it is the biggest bunch of fun that has come over the way in a long time.

To comment with justice upon the merits of this comedy is a thing almost impossible; it's just plain, good rich comedy, depending on clever situations and cleverer acting. You have to see it to rightly appreciate it.

Scene from "A Lucky Deception" (Nestor).

In due time, following the incarceration, a fuzzy-faced professor from the college invaded the jail and after arranging for the liberation of the two miscreants, informed them that each had been expelled from the school. When Bob reached home the news of his disgrace had preceded him.

Said his father: "You are forcing me to a course which I abhor, but you must accept my proposition or fare for yourself. If you will marry and settle down to a quiet life within a month I will give you $5,000. If not, out you go."

Such a tame end to a rollicking college career did not impress Bob. Howbeit, Bob carried the news to Lee.

"I will marry you," said Lee. "I made a hit as a woman impersonator in our college plays and now is my opportunity to vindicate myself as an actor."

Bob introduced Lee as his prospective wife. The rest of the comedy does with the adventures—love and otherwise—of the two boys. The release date is August 21.

COMMERCIAL FILMERS AND COMMERCIAL MOTION PICTURES.

W. F. Porter, of the Commercial Filmers, a non-incorporated association which manufactures, advertises and distributes commercial motion pictures, writes to the Chicago office that the contract for the exclusive rights to take motion pictures of the greatest Style Show in the world, has been closed by the members. This Style Show will be given Aug. 18th in Medinah Temple, Chicago, by the Chicago Garments Manufacturers' Association.

Medinah Temple has one of the largest auditoriums in the city, and will seat 4,500 people comfortably. The stage on which the big show will be exhibited is 70x70 feet. About 250 garments will be exhibited on the best living models obtainable, and a scenario will be woven around the display that will highly enhance the interest. Mr. Porter states that this spectacular feature will excel anything that has hitherto been attempted in this line.

A competent stage director has been secured for the occasion, and motion pictures of the big style show will be taken and distributed throughout the United States and Canada by the Commercial Filmers. The office of the Commercial Filmers is located at 1101 W. Randolph Street, Chicago.

Mr. Porter states that the big demand for seats already made will more than tax the capacity of Medinah Temple.

THE ELEVENTH PAULINE EPISODE (Eclectic).

In the eleventh episode of "The Perils of Pauline," Director Gasnier has provided a thrilling automobile pursuit and smash-up. Pauline, determined to attend a wedding, refuses to be balked when Harry, in order to save her from a threatened catastrophe which Owen has planned at the festivities, and has sent away the large automobile, takes the small machine. For a chauffeur she uses a recently em-

Scene from Eleventh Episode of "Perils of Pauline."

ployed gardener, none too sound of mind, but in whom she recognizes a racing driver recently escaped from a hospital following a severe accident. She is not mistaken in the identity, but when the driver feels the wheel in his hand and the wind in his face, the old mania for speed returns. Then follows a reckless run, terminating in a dash over an embankment. Harry, pursuing, is unable to catch up with the fast-traveling machine. All he can do is to pick up the two injured persons and send them to the hospital. The picture is finely photographed.

"THE TERROR OF THE AIR" (Hepworth).

A thrilling two-part drama, brilliantly pictured and enacted by an exceptionally capable cast is the "The Terror of the Air." The story deals with a young engineer who invents a marvelous device by which he is able to explode underground mines from an aeroplane, and as a result of which,

Scene from "The Terror of the Air" (Hepworth).

he is known as "The Terror of the Air." A foreign spy and the boy's own mother are defeated in their attempt to gain the secret of the invention.

A realistic explosion and several mid-air scenes are used with admirable effect. The cast includes Henry Vibart, Tom Powers, Harry Royston, Stewart Rome and Violet Hopson—a scintillant galaxy of the Hepworth Manufacturing Co.'s stock company. This feature will be released August 29th.

"MONEY" (Keanograph).

To get at the truth and stay there in his advertisements is the salient idea of James Keane, President and General Manager of the United Keanograph Film Co., of Fairfax, Cal., in the exploitation of his product.

In the double page advertisement in the last issue of the Moving Picture World, it was noticed that each of the six scenes were half tone cuts made from the film itself and not from drawings or still pictures. Attesting to the truth of this were the marks of the sprocket holes and the push-

Scene from "Money" (Keanograph).

pins which held the pieces of film to the board when the photographic enlargement was taken.

Photographs taken from film are usually dim and faint but the results from these pieces of the positive of "Money" the six reel premiere production of the Keanograph Co., came out clear and sharp, certifying significantly to the quality of the photography.

The richness of the settings at the Million Dollar Dinner, as shown by the cut, indicate to what great financial expenditures the company has gone in making it. The photograph of "The Girl in the Oyster" evinces a novel idea of sensational power.

KLEINE'S "VENDETTA" THROUGH GENERAL FILM

It has been definitely decided that the beautiful five reel Kleine subject, "Vendetta," will be released through the General Film Company, Special Feature Department. Ad-

Scene from "The Vendetta" (Kleine).

vance reports claim that "Vendetta" is headed for a tremendous success in America. Aside from Marie Corelli's sensational story, the settings are the most beautiful that could be found in Southern Italy, the photography superfine, and the acting sensational in the extreme.

Since "Quo Vadis" great things have been expected of the Kleine feature service. In its way this production holds up the reputation of the name.

"THE WAR EXTRA" (Blache).

Actual scenes of the bloody battle of Monclova, combined with a strong story of love and adventure, staged in the very atmosphere of war which it demanded, places the four part drama, "The War Extra," produced by Blache Features, in a class by itself.

In order to stage this remarkable drama in the most effective manner it was necessary to send a company of Blache players to Eagle Pass, Texas, and thence across the border into the middle of the Mexican war zone. During their stay in Monclova the great battle which left that city a mass of smouldering ruins took place around them and was made a part of the photodrama.

Scene from "The War Extra" (Blache).

The leading character of the story is a war correspondent sent by "The Herald" to get "war news," and to get it at any cost. The battle of Monclova gives him his great opportunity, and in spite of the fact that he is attacked by Mexican outlaws as a spy and finally driven to the United States border, where he is rescued in the nick of time by a large band of cowboys and the U. S. Border Patrol, he succeeds in wiring his great news to the paper and scoring a "scoop" which gives him both fame and fortune.

Intimate and interesting scenes connected with the publishing of a war extra by a great American newspaper, follow the arrival of the war correspondent's account of the great battle in New York. Every department of the paper is immediately set in motion and the excitement is intense from the time the first news of the battle reaches the editorial rooms until the "extras" are sent broadcast throughout the country.

SEVEN SEALED ORDERS (Essanay).

Richard C. Travers comes forth as a mystery and a solver of mystery in the new two-act drama, "Seven Sealed Orders," to be released by the Essanay Company Friday, August 28. The story is by Edgar Franklin, and is an adaptation from the Munsey Magazines. Filled throughout with Oriental mysticism and intricate plots and counter-plots, this photoplay is one of the best produced this season. Travers, as Joseph Keene, accepts a commission of twenty thousand dollars, in consideration of which he is to follow seven sealed orders. The story is woven around a huge diamond and a Hindoo. Keene follows the orders, the big diamond is recovered and all ends happily. Thomas Commerford, Rapley Holmes and M. C. Von Betz, have excellent parts in the play.

RENFAX INCREASES CAPITALIZATION.

The Renfax Company announces an increase of capitalization from $90,000 to $425,000. The directors and members of the executive board are John H. Flager, until recently president of the Riker-Hegeman chain of drug stores, and Eugene Meyer, Jr., of the banking firm of Eugene Meyer, Jr., & Co., of Wall street, New York. The officers of the Renfax Company are Arthur M. Hess, president; DeWitt Fox, vice-president and Harold Lewis, secretary. Renfax has made eighty subjects and is adding to its list at the rate of four each week.

Eugene H. Roth

HAVE you been to San Francisco? Well, you'll probably go there during the exposition, and when you do, don't fail to visit Eugene H. Roth, the gentleman whose picture is shown on this page. Take a good look at him and you won't be surprised to know that he is a top notcher, and that he is responsible for the popularity of the most popular moving picture theater in San Francisco, The Portola Theater, the "house of features."

Eugene H. Roth.

Take a tip, there isn't any bet overlooked by Mr. Roth in making the patrons of his theater comfortable, nor is he less successful in securing the films that fetch the fans.

The 1,200 comfortable chairs in this theater are in such demand that you had better secure your seats in advance. The visitor tried to get a seat several times during the run of the "Spoilers" and was courteously informed that the management regretted that the theater wasn't large enough to meet the demand for seats. I understand the same was handed out during the run of the "Christian."

Mr. Roth says that he has no fear of the future for moving pictures as long as the standard of the "Spoilers" and the "Christian" can be kept up, and he believes that still finer things are doing and will be done.

"THE MIRACLE" (Eclair).

A one-reel rural drama which will be released by the Eclair Film Company, Inc., on Sunday, August 23d. This picture brings forward two well-known artists in the persons of Julia Stuart and Fred Truesdell. The story is away from the original hackneyed lines and points out the power of innocent love over sin and greed. Clean and wholesome, with the photography perfect, this Eclair production should prove a drawing card on any program.

Scene from "The Miracle" (Eclair).

WARNER'S TO INVADE CUBA.

Cuba is to be given an opportunity to enjoy the kind of feature films that have already scored hits throughout the United States, Canada and Europe. George Davis, a member of the sales staff of Warner's Features, Inc., leaves for the Island on August 15, to open an exchange in Havana to handle Cuba, Porto Rico and the Caribbean Islands. Mr. Davis speaks a number of languages and is well equipped for his new field. He will operate under the direction of Jacques Spiegel, the well-known manager of Warner's New York Exchange.

At the present time this territory is being supplied with cast-off Spanish, French and Italian subjects. It is expected that the novelty of American actors, the wide range of subjects, and the excellent quality of releases will quickly cause Warner's Features to supplant the foreign films.

Picture Theaters Projected.

CHICAGO, ILL.—Kusel & Harris, 30 North La Salle street, are having plans prepared for a two story theater and store building, 100 by 150 feet, to cost $75,000. There will be six stores on the ground floor.

DANVILLE, ILL.—M. Gwinnup, Decatur, Ill., will erect a one-story moving picture theater, 28 by 70 feet, with seating capacity for 300 persons.

BALTIMORE, MD.—The awarding to J. Henry Miller, Inc., of the general contract for the erection of the proposed theater at the southeast corner of Park avenue and Clay street means that another new playhouse for this city will soon be a reality. There are at present building the Hippodrome on a portion of the old Eutaw House lot and the Club theater at the northeast corner of Light and German streets, on a part of the old Carrollton Hotel site. Work on this latter theater, however, has been interrupted for some time and there have been rumors that the original plans for the completion of the building will not be carried out. Such reports have been characterized as groundless by those interested in the enterprise, who say that there is no question about the resumption of the work and the completion of the theater along the original lines.

BALTIMORE, MD.—The Daly Amusement Company has completed the deal for the purchase of the site for the proposed theater for negroes, which will be located on Pennsylvania avenue, near Greenwillow street. The company has purchased from William H. Daly the property at 1008 Pennsylvania avenue, lot 30 by 100 feet, and the property at 608 to 622 Greenwillow street from W. H. Gruber. The total purchase involves about $70,000.

MINNEAPOLIS, MINN.—The Palace theater, 410-416 Hennepin avenue, is to be equipped with automatic sprinklers. The building is new and the equipment will not be operative until about October 1.

HIGHTSTOWN, N. J.—V. P. Chamberlein is having plans prepared for a modern moving picture theater which he intends to erect here in the near future.

NEWARK, N. J.—William Pearson, of Montclair, is having plans prepared for a one-story moving picture theater, 42 by 120, to cost $15,000.

PATERSON, N. J.—Frank Bell, Citizens Trust Company, is planning alterations and rebuilding to his three-story theater building at 284 Main street.

BROOKLYN, N. Y.—Mary A. Ryan, 146 Monroe street, is planning to expend $8,000 for alterations to her moving picture theater on Fulton street.

ESOPUS, N. Y.—Esopus Lodge Redmen, care Vincent Travis, West Park, N. Y., are having plans and specifications prepared for a two-story hall and lodge building, 30 by 60 feet, to cost $6,000.

KINGSTON, N. Y.—Lewis Fischer, 618 Broadway, has just purchased site upon which he proposes to erect a theater and store building to cost $60,000. Work on the new structure will not start until fall, but in the meantime the building now occupying part of the site will be converted into a moving picture theater and roller skating rink.

MECHANICSVILLE, N. Y.—John C. Simpson, 31 Clinton street, Newark, N. J., is preparing plans for a two-story village hall to cost $20,000 for the borough authorities.

NEW YORK, N. Y.—Charles L. Robinson, Putnam building, contemplates building a theater, 125 by 225 feet, to cost $75,000.

NEW YORK, N. Y.—Frankford & Kirschner, 830 Westchester avenue, are preparing plans for alterations to a moving picture theater and roof garden on Westchester avenue, to cost $7,500.

NORTH TROY, N. Y.—Joseph Soperstein, 166 First street, will erect a one-story moving picture theater, 50 by 75 feet.

POUGHKEEPSIE, N. Y.—Madsen & Wistoft have obtained the contract for converting business buildings into three-story moving picture theater, 40 by 102 feet, to cost $60,000, for Platt & Platt. Lessee, John H. Rye Cab and Transfer Co.

RIDGEWOOD, L. I., N. Y.—Harry Buckman, Foxall street, is planning to erect a one-story moving picture theater, 100 by 97 feet, to cost $12,000.

BELLEFONTAINE, O.—Augustus Sun is having plans prepared for a modern moving picture theater which he contemplates erecting late in the fall.

BELLAIRE, O.—Charles P. Keyser, 4125 Harrison street, has been awarded the contract for remodeling the theater and Commercial Club building of Watson, Kaepner & Dubois, to cost $15,000.

BELLAIRE, O.—James Turnbull, 20th and Belmont streets, will erect a two-story moving picture theater and store building, 50 by 100 feet, to cost $25,000.

CLEVELAND, O.—Charles Erill, 2144 Murray Hill road, will expend about $3,000 for interior remodeling of his moving picture theater. The work will consist of changing partitions and general repairs.

CLEVELAND, O.—William Brown, New Castle, Pa., contemplates erecting a fourteen-story theater and office building, 132 by 289 feet, to cost $1,000,000.

FRANKLIN, O.—E. J. Haberer, Elite Hotel, is planning to erect a two-story theater and hotel building, 75 by 125 feet, to cost $25,000.

IRONTON, O.—A. J. Wellman is having plans prepared for a one-story moving picture theater, 28 by 52 feet, to cost $4,000.

PHILADELPHIA, PA.—Barrist & Co. have sold for Peter C. Fritz and Amandus Riedel the one-story motion picture theater, 415-417 Moore street, to George S. Atkinson for a consideration not disclosed, subject to a mortgage of $16,000. The property is assessed at $16,000.

Notes From the Trade

THE Liberty Motion Picture Company, which is situated at Germantown, Philadelphia, has in its stock company a number of well known professionals. Some of these are Frances Cummings, Edward B. LaRenz, Charles T. Danforth, E. B. Tilton, Katherine Bjorling, Robert Ingraham, Elizabeth Bjorling, Frank McEllen, Joseph J. Kelly, Irene Kingsland and Jack Schultz. N. E. Milligan, producer for the Liberty Company, is at present engaged in a number of Western and Canadian multiple-reel photoplays.

* * *

W. B. Lanicoa, of Sherman, Tex., has just purchased a style "G" Wurlitzer for his new theater (The Bell), which is being erected and which will be a thoroughly modern and up-to-date moving picture theater.

* * *

Victor Potel, the famous "Slippery Slim" of the Essanay Western comedies, has been nick-named "Six O'Clock" by his friends. He is straight up and down, they say.

* * *

The Sterling Camera and Film Co., producers of the splendid feature, "The Land of the Lost," have now in preparation another, but of an entirely different character, yet possessing all the excellent qualities the Sterling Camera and Film Co. is noted for.

* * *

Earl Fox has left the Reliance Company at Los Angeles and has returned to New York City.

* * *

Clever Kathlyn Williams has completed the third of her series of novelettes, which she is writing as a result of her experiences in Selig feature productions. Her first novelette, "In Tune With the Wild," is based upon the picture-play of the same name. The second novelette of the series will be "Chip, of the Flying 'U'," a serial story first published in the Popular Magazine. The third of the series will be "The Fifth Man," the scenario for which was written by James Oliver Curwood.

* * *

The World Film Corporation announces the release of the Shubert feature, "The Lure," in five acts, on August 24, and following the Wm. A. Brady features, "The Dollar Mark," "Mother," "The Man of the Hour" and "The Gentleman From Mississippi."

* * *

Frank Dayton, one of the oldest members of the Essanay Stock Company, is not only a clever actor but is also a poet of great ability. Of late Mr. Dayton has written several poems which have received great praise from the critics.

* * *

The Colonial Amusement Company of Dallas, Tex., are installing a style "R" in their new Colonial theater, Dallas, which will be one of the largest and best equipped residential theaters in the state, having a seating capacity of 650 people.

* * *

W. F. Barrett, former manager of the Feature Film Department of the General Film Company in Canada, has been put in charge of the Toronto office of the World Film Corporation.

* * *

Mr. E. H. Fabian just purchased and installed in the Lyric theater of Ennis, Tex., a Wurlitzer instrument, style "B." Mr. Fabian is remodeling and refurnishing his theater throughout.

* * *

Robert Edeson, in honor of Jesse L. Lasky and Mrs. Samuel Goldfish, who are now at the Lasky studios, Hollywood, Cal., gave a dinner on July 29, at which were present: H. B. Warner, Rita Stanwood, Theodore Roberts, Edward Abeles, Cecil B. De Mille, Mrs. H. C. De Mille, Mr. and Mrs. Max Figman, Mr. and Mrs. James Neil, Charles Richman, Mr. and Mrs. Oscar Apfel, Winifred Kingston and Bessie Barsicale.

* * *

The moving picture outfit shipped to Teguciagalpa, Honduras, over a year ago, but never put in operation, has been purchased by Chas. E. Short, of Portland, Ore. Mr. Short will go south and open up as soon as he can purchase a satisfactory collection of films.

* * *

Ned Finley, the Vitagraph director, who disappeared from Hendersonville, N. C., about three weeks ago, has returned to New York City. He was found suffering from aphasia, with no remembrance of what had occurred and entirely unable to recollect anything that had transpired during his absence. He left the players whom he had taken to Hendersonville, awaiting his return and unable to go on with their work, Finley having taken the scenarios with him or having lost them. It is said by some that during his stay at Hendersonville, in one of his tours in the mountains, he fell into a ravine and injured his head, which may account for his aberration. It is hoped that he will soon recover.

* * *

In our issue dated Aug. 15, on page 912, we stated that the celebrated Players Film Co. controls the rights for Wisconsin for "Neptune's Daughter." It has been called to our attention that this is incorrect; they do not own or control the rights for Wisconsin for this picture.

* * *

The novelty film, "Jess of the Mountain Country," shortly to be released by the World Film Corporation, is probably one of the most remarkable films ever thrown on a screen. The actors, "men-babies," not only play the part of grown-ups, but accomplish some wonderful deeds which would be a credit to any film star.

The Board of Directors of Precision Machine Company has appointed Mr. Joseph E. Graef acting general manager in charge of all departments.

* * *

The first showing of "What's His Name," another Jesse L. Lasky production with Max Figman and Lolita Robertson in the leading roles, was given on the lawn of the Lasky studios, Hollywood, August 1, at which four hundred persons were present. The Lasky Company and the Bosworth Company are affiliated with the recently formed Paramount Pictures Corporation.

* * *

The "Thanhouser Eight," the only expert rowing crew in the moving picture industry, competed successfully in the big amateur rowing regatta, August 8, in Philadelphia. Every large athletic association in the United States and Canada participated in the regatta. The "Thanhouser crew" was taken to Philadelphia by Carroll Fleming, former producing director at the New York Hippodrome, now director at the New Rochelle studio. Those comprising the crew are: Irving Cummings, William Noel, Tootes Brady, William Carroll, Clayton Cole, Frank Murphy, Charles Howe, Robert Marchange, John Scott, coxwain, George Sullivan, substitute. Tootes Brady is the holder of several national records.

* * *

The Allen Feature Film Corp. of Providence, R. I., have purchased the rights of "The Toll of Mammon" from the Excelsior Feature Film Company for the New England States.

* * *

George Terwilliger, Lubin director, has taken a choice selected company to Newport, R. I., where he will open a studio for the fall season, the pictures to be made being all features and masterpieces. The personnel of the company includes Ormi Hawley, Edgar Jones, Louise Huff, Earl Metcalfe, Kempton Greene, Herbert Fortier, Arthur Matthews, Eleanor Barry and a dozen others.

* * *

Charles Cherry, prominent dramatic star, has been engaged by the Jesse L. Lasky Feature Play Company, for appearance in a Lasky production.

* * *

Nicholas Dunaew, one of the Vitagraph players, recently arrived from Russia, has received permission from Madame Tolstoy to picturize Tolstoy's dramatic works for the screen. He has selected the intense story, "The Power of Darkness," as the first of the dramas to be visualized, because of its remarkably vivid description of peasant life in Russia.

* * *

"Love and Surgery," is the title of the first H. Pathe Lehrman comedy being made for release under the new Universal brand, the "L. K. O." It is a characteristic "Lehrman" product and in it two notable actors of the vaudeville world, Billie Ritchie and Gertrude Selby, will be seen for the first time in pictures.

* * *

George E. Cordell, proprietor and manager of the Empress theater, Greenville, Tex., is installing a 29 "C" mandolin-piano orchestra in his theater, which has just been remodeled and refurnished throughout.

* * *

A dinner of sumptuous proportions was tendered to Octavia Handworth recently by the management of the Stevens House, Lake Placid's largest hotel. Some five hundred guests sat down to the tables, among whom were many prominent New York society people.

* * *

Film rights to the popular "Terrance O'Rourke" stories, by Louis Joseph Vance, the distinguished writer and author of the "Trey O' Hearts" series, have been acquired by the Universal Company and production will begin immediately, with J. Warren Kerrigan in the title role.

* * *

Harry Pollard in his production of "The Silence of John Gordon" presents a comedy-drama that will appeal to all classes of movie patrons. Miss Margarita Fischer and Harry Pollard will be seen to advantage while Fred Gamble and Joe Harris have splendid parts.

* * *

On a recent visit to Los Angeles a group of "Flying A" stars, including Louise Lester, Jack Richardson and others, dropped into Brink's cafe for dinner. They had just been seated when a little boy, accompanied by four grown-up people, took a table close by. The child with curiosity looked about. His gaze rested upon Louise Lester. With an excited cry the little fellow jumped down from his chair and ran to his mother. Pointing in the direction of the players, the child called out at the top of his voice: "Oh, mother, there is Calamity Anne."

* * *

The Dramascope Company's production of the $5,000,000 plot in which Wm. J. Burns, the detective, appears in the greater portion of the six reels, proved to be an innovation in detective moving pictures. The picture was produced on Monday at the New York theater for a special engagement of two weeks. Detective Burns prefaced the showing of the picture with a few most interesting remarks.

* * *

R. L. White, special representative of the World Film Corporation, was referred to in our issue of August 8, page 814, as being the special representative of the Mutual Film Corporation. He has never been connected with the latter company.

* * *

Colonel Jasper E. Brady of the Vitagraph has completed the scenarios of "The Island of Regeneration" and "Britton of the Seventh," both from novels written by his brother, the Rev. Cyrus T. Brady, L.L.D. "Britton of the Seventh" is a gripping story of the famous seventh cavalry, dealing with the events leading up to and including the Big Horn campaign, in which Custer and three hundred and twenty-three officers and men perished. The play will be mounted in Montana and Dakota and the real Sioux Indians and United States troops will be used.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

INDIANA.

COOLER weather has helped business among Indianapolis exhibitors and all over the state.

The Sunday closing scare thrown into exhibitors by the Indianapolis Chamber of Commerce and the Church Federation still hangs fire. Mayor Bell, who was a keg by the Church Federation and the Chamber to relinquish control of the charity fund created by the donations of exhibitors keeping open "for charity," has not replied nor intimated that he will let go.

It is viewed as quite likely that nothing more will be done. Mayor Bell has not committed himself one way or another, but is too good a politician not to realize that the Sunday closing would not be popular with the masses. Further than that, the Mayor also is a good attorney, and probably realizes that it would be a tough matter to get a conviction against any exhibitor in event of a test of the law, as it has been pretty clearly established a number of times that the Sunday show with a portion of the receipts donated to charity is within the law.

The Alhambra theater has changed from a ten to a fifteen-cent house, to an all-feature service. The house is the best located of any of the Indianapolis picture houses, and the change in prices has had no effect upon cutting down attendance, as was predicted; in fact the management declares the all-feature service has increased the number of patrons. The Great Northern Film Company feature "Atlantis" is one of the features upon which the house got a first release, and the management expects to keep the service up to the same high standard. No other Indianapolis house is charging as much, but Manager Metz does not feel that he is doing anything revolutionary, as houses in other cities are charging even more.

Farmers and farmers wives, and farmer boys and sweethearts, lined the public square at Dillsboro, Ind, with buggies and autos, on the occasion of Manager Talley's opening of his airdome. He gave two shows and packed them in both times. The merchants kept open and say the opening of the picture house has been a livener.

William Stamp, Tell City, Ind., has thoroughly renovated the old Royal theater building and opened it as a picture house Aug. 1. He calls it the Pastime theater.

B. L. Dolan, manager of the Princess, Tipton, Ind., opened his house Aug. 1. Mr. Dolan has remodeled the building near the traction station into a very comfortable theater.

The new Crystal theater, Boswell, Ind., opened to a good attendance. John Smith, owner of the new house, is a blacksmith. Boswell has never had a picture house and is taking very kindly to Smith's innovation.

Lloyd & Hahn have bought the Colonial theater, Warsaw, Ind., of Charles Butler. The new owners are experienced showmen, and announce that they expect to make the Colonial program very attractive. Some changes will be made in the house.

The Star theater, Winslow, Ind., has changed from a five to a ten-cent house, and is now running three reels a night and two features each week.

The Venus theater, Gary, Ind., after being closed for two months for repairs, has reopened. Manager A. J. Obreshik claims now that his house is one of the most attractive in the state. The front is highly attractive and the interior has many comforts and every device for the safety of the public. The ventilation is excellent, the air being changed completely every three minutes by electric fans. An $1,800 Wurlitzer orchestra has been installed.

The Portland Cement Company, Chicago, is taking motion pictures of the cement road near Bloomfield, Ind., and the traffic upon it.

The Orpheum theater, Michigan City, Ind., opened Aug. 2. About $500 was spent on redecorating the interior, and the hanging of green tapestries.

Perry Thurston opened his new house in Versailles Aug. 1. It is the only picture house in town and a lively interest has been taken by the citizens in the surrounding territory.

Odon, Ind., merchants are well pleased with the drawing power of the free movie shows they have been giving on the public square each Wednesday night.

The Princess, the Moon and the Lyric at Vincennes, Ind., are all resorting to country stores, grab bags and premiums to draw crowds. The Moon is giving away ten bantam chickens each week.

The Crescent theater, Washington, Ind., opened July 27 under a new management, running three films for five cents.

Manager Roy Johnson of the Lyric, Lafayette, announces that he will run four feature films at every performance and give a change of bill daily.

Leopold Dryfus, Lafayette, Ind., will build a flat upon the site of the Dryfus theater, which was burned out some months ago. He said that he might join with a company in reconstructing a theater on the site, but if no one was interested he would utilize the property for a flat.

A. D. Goosey has sold his picture house at Newberry, Ind., to Newberry men. Mr. Goosey has added a new machine at his Odon house.

I. D. Howard, manager of the Isis, Winamac, Ind., has placed S. L. Swihart in charge of his theater, and will start out next week with a vaudeville company as manager. Mr. Howard and R. L. Drumm, of Peru, Ind., are associated in the enterprise. They will exhibit in a 60 x 90 tent, and expect to open in Peru.

Asahel Kelley has bought the interest of Charles Daugherty in the Cozy theater, Union City, Ind., and is now sole owner.

Wilbur Lyons and Frank Nuckols have bought the Badder's picture show at Eaton, Ind.

To help the students of the Normal Institute, Marion, Ind., raise funds for the publication of their annual, Manager Metcalf turned over the house to them for a day on fifty-fifty arrangement.

Kentland turned out enmasse and rose at him. This unodubtedly is the correct way to speak of the reception given George Ade's first photoplay release, "The Fable of the Brash Drummer and the Nectarine," when it appeared before Ade's fellow townsmen July 25.

Business is picking up in Indianapolis and all over the state according to the report of exchanges. Many houses closed for July have opened again to good crowds, that apparently looked on with a freshened interest judging from the enthusiasm with which films have been received.

The Garrick theater, Thirtieth and Illinois streets, Indianapolis, has closed, and the fixtures and equipment sold at auction. The theater was run under the management of the Hyde Park Amusement Company. The house was recognized as one of the finest in the city. Various reasons have been given for the failure of the house to draw, the principal one of which is believed to be the fact that Illinois street is a dividing line between two social classes, the city's very rich, and the middle class. The rich did not rise to the bait, and so half the territory was unproductive.

The International Bible Students film "Creation" being shown free at the Orpheum, Hammond, Ind., has stirred the town into a religious revival, according to the reports of churchmen in Hammond. The film is being highly praised.

The Lyric Theater, Greensburg, is being remodeled, three large windows being added on the west side of the building.

Aunt Jane Cowan and others who had a part in posing for the moving pictures "On the Banks of the Wabash," the state song of Indiana, were guests of the Princess theater, Terre Haute, on the occasion of the first showing of the film.

Goldthwait Park, Marion, Ind., is using free moving pictures as an added attraction.

About 400 friends, a friend for every pound were at the Anderson, Ind., station to see Mike Heffernan, the obese comedian, leave for Chicago to join the forces of the Selig company. Heffernan has been making good on the stage for ten years and expects to register rather large in the movies.

The Grand, Decatur, Ind., is giving away fifty votes on the most popoular boy at every performance. It makes good publicity as well as attendance.

Manager Kahler is redecorating the entrance to the Royal Theater, Newcastle, Ind.

The experiment of using motion pictures in the Whitewater, Ind., schools, was a decided success. The pupils were so enthusiastic over the exhibition that they all pledged themselves to raise ten cents a piece toward purchasing a machine.

Daniel M. Nye, of Laporte, Ind., has bought the Etropal theater of J. C. Held and Alfred Norris. The deed of the theater [illegible] wards gives its location.

The Aubery theater, Hammond, Ind., after being closed nearly three months, has reopened. Morris Greenwald [illegible] made it.

W. A. Fries has bought the National Theater, Brookville, Ind., and announces that he will install a complete change of pictures, music and management.

Asahel Kelly bought the Cozy [illegible] W. Chester, Ind., of Charles Daugherty.

The United Moving Picture Company of Chicago is investigating conditions in Logansport, Ind., to determine whether or not it is advisable to build a house there.

The Indiana Union, the men's organization at Indiana University, will conduct a moving picture show on the campus hereafter. It will The University is claiming the honor of being the first University to encourage the use of the machines. All athletic events of other universities will be shown and films will be taken of the Indiana events.

Roy and Melvin Swain, manager of the Lyric, Elwood, Ind., were each fined $12 for "working on Sunday." County Prosecutor Shuman has declared there will be no Sunday opening while he is prosecutor, but the picture men are disposed to believe they can beat the case. No appeal was taken in the cases of the Swain Brothers, as their action was independent of other exhibitors.

John Larimore has sold the Alhambra, Knightstown, Ind., to O. Wolfard.

The Lyric, Batesville, Ind., had to turn them away two nights that the film of the Knights of St. John drill at the last biennial convention was shown. The drill team of the Batesville commandery was in action as a prize winner. All the members of the team were present both nights.

The Family Theater, Indiana Harbor, Ind., has installed a new pipe organ orchestra.

Pathe men took pictures of the fire ruins at Jasonville, Ind., which was practically wiped out by the big blaze that ate out the heart of the business section.

The Virginia Trust Company gave the Bijou Realty Company, a deed to the Wells Bijou theater, Evansville, Ind., releasing a mortgage of $125,000. Theater property in Nashville and Chattanooga was also included in the transaction.

Mrs. John Malloy has sold the Colonial Theater, Gas City, Ind., to B. F. Leonard of Marion, Ind.

The Liberty Theater Company, East Chicago, Ind., has been incorporated with $5,000 capital stock to operate theaters. Directors, Morris Brenman, East Chicago; A. Blumenthal and P. Blonstein.

W. C. Milliron is remodeling the Rex Theater, Rensselaer, Ind., and will open August 15.

John S. Flannigan will sell out his grocery and run a picture show in the same room, the order for remodeling having been given.

Mayor Bell has delegated the picture show charity fund to William T. Eisenlohr's management. Eisenlohr has opened an office for The Joe Bell Picture Show Charity Fund at 31 East Georgia street. Eisenlohr is working diligently on a card index system to avoid duplications of charity work as far as is possible.

PHILADELPHIA.

ELABORATE plans are now being arranged by the committee in charge of the Reel Fellow's Club for an excursion to Atlantic City, N. J., on Sunday, August 16th. It is the intention to charter a special train to take down the members and their friends. Up to the present time Mr. Libros of the Reception Committee, assisted by J. Solomon, Jay Emmanuel, F. V. Armato, S. Talbert and Mr. Michaels, have already arranged to entertain the participants at the Alamac Pier, formerly Youngs' Million Dollar Pier, with a dinner and dancing in the evening. The pier is to be at the disposal of visiting Reel Fellows from noon till midnight. Jay Emmanuel of the Ideal Theater, Nineteenth and Columbia avenue, this city, will take care of all inquiries regarding this excursion.

The Leader Theater, 41st and Lancaster avenue, this city, is now running a program that comprises the best productions of the leading European and American Manufacturers.

The Box Office Attractions Company, of New York, announces the opening of its Philadelphia branch, with temporary offices at 1326 Vine street, under the management of the well-known film man J. Levy, of the Greater New York Film Company. S. Dembrow, special representative of the firm is now on his way to open more branches throughout the country.

C. L. Bradfield of the Family Theater, this city, is spending his vacation at his summer cottage in Atlantic City, N. J.

George Beihoff, the special representative of the World Film Corporation, who is now managing the Philadelphia branch, has won many friends by his straightforward business methods and his progressive ideas.

J. Fitzpatrick, local agent for the Kimball Organ Company, of New York, announces that

another Kimball Organ will be installed in the new theater which is being constructed by Alexander Boyd, at Sixteenth and Chestnut streets. The new theater will be open for business on or about November 1st.

The Picture Playhouse Film Company, Inc., successor to the National Feature Film Company, 1126 Vine street, Philadelphia, is doing a large business with the recent releases. The producing company is at present in Panama, where a picture called the "Desperado of Panama" is being made. The officials of the canal are giving the company every opportunity to make use of the natural advantages of the Zone, and the military forces are helping in the picture.

A verdict for $20,424, awarded last March against the Vitagraph Company, of America, in favor of Louis M. Swaab, an independent exchange owner, for the unlawful seizure of films on July 24th was sustained by the Common Pleas Court, No. 2 in refusing a new trial asked by the company. The case will now go to the Supreme Court. The jury which tried the case not only denied the replevin suit of the company for the films, but gave Swaab a certificate for damages for $2,000 for films appropriated, $8.424 for the retention of films by the company, and he was also allowed $10,000 exemplary damages.

PENNSYLVANIA.

HUNDREDS of children gathered in the playgrounds of the Shelby Steel Tub Company in Ellwood City and went through their games and amusements while the moving picture man photographed them. Baskets and other articles were made by the children for the pictures. Pictures were taken of the mills in operation and will be shown at the Panama exposition next year. The moving picture operator assisted by T. V. Barnes, proprietor of the Majestic theater, took a number of photographs of the town, including the hospital and the city building, a number of residences and residence streets, together with Lawrence avenue and the fire department building and its equipment, including the motor truck. The film will be shown at the Majestic.

The Columbia Playhouse in New Castle, Pa., will be converted into the finest nickelodeon in the city. The theater is being completely overhauled and redecorated. A smoking room will be added in the basement and the ladies' parlor will be altered and fitted up with new hangings and furniture. The manager, Mr. Genkinger, intends to open the theater September the first with high class feature pictures. He intends to run nothing but big feature films. The small shows will be held at the Park theater.

E. T. Beadle, of Canonsburg, Pa., has equipped his playhouse with two Powers' 6-A motor-driven machines.

The Home theater, South Wheeling, is closed for repairs. The house will reopen Aug. 17.

Two huge railroad locomotives to crash into each other at a speed of 40 miles an hour will be a feature of the Labor day celebration now being planned by the Philipsburg business men. The scene of the collision will be staged on the Pittsburg & Susquehanna railroad at a point between Moshannon and Sterling, while the moving picture man will grind out a film of the wreck. The Lubin company, in order to get a realistic moving picture of a railway crash, are said to have entered into a contract with the railway people to pay $20,000 to have the wreck. A general celebration and a program is being made up to be featured by the movie wreck, by the business men in and about Philipsburg.

Roger Neal, son of Henry Neal, died recently at the residence of his father, 528 Nelson street, Bluefield, W. Va. Mr. Neal was one of the purchasers of the Amuzu theater, on Princeton avenue, some months ago, but his health failing, he disposed of his interest to his partner and returned to Roanoke.

The Garden theater, a new $35,000 moving picture house, is being built in Johnstown, Pa. It is being built by the Garden Amusement Company, which now conducts the Lyric and the Motion Picutre theater, two of Johnstown's movies. The Garden will be housed in a fine corner building, built of rough velvet brick laid in English bond with raked joints, have a seating capacity of about 850 and will be completed about October 1. The company is officered as follows: Maurice Stayer, M. D., president; George Wild, vice-president; Harry G. Gardner, treasurer; George C. Knox, secretary. The latter named was formerly manager of the Grand theater in Johnstown.

V. L. Marks has purchased the Bijou theater, 7707 Frankstown avenue, Pittsburgh, from J. A. Watt. This house has a capacity of 250 and is a popular house in the Brushton district. Marks reports business fair.

Robert Ellic has opened a picture house in the building formerly conducted by William Thomas, in Fulton, W. Va.

Thomas A. Thompson, manager of the Columbia theater, a big "Nickel Shooter" on Fifth avenue, Pittsburgh, is spending a two weeks' vacation at Cambridge Springs. He will also visit Erie, Cleveland and Conneaut Lake before his return. Columbia is the only theater on Fifth avenue that has an orchestra and that a new $800 piano has also been recently installed.

G. W. Lewis, president of the Western Film Company, has withdrawn from that firm, as his duties as manager of the Western Union Telegraph Company employed all of his time and therefore could not participate in the film business.

Mr. Miller, manager of the Olympic theater of Weirton, W. Va., closed his house four days to re-arrange his seating plan. Sixty more seats were installed as a result of the work.

The New Orpheum theater of Chambersburg, Pa., has been sold to Charles W. Boyer, of Hagerstown, for $22,500, of which $2 500 was paid in cash and the balance, $20,000, settled by a first mortgage on an article of agreement executed for the association by G. W. Britsch, Jr., vice-president. Seventy-one of the eighty-one shareholders were represented at a meeting of the Franklin Guards, these terms were agreed upon and the officers of the association authorized to carry them out. All creditors have been, or will be satisfied. Mr. Boyer takes possession at once and expects to be there personally during Old Home Week.

Albert A. Weiland, head of the Weiland Film Company, on August 12 married Miss Aurelia Margaret Reckinger, a charming young lady of Braddock, Pa., the ceremony being performed in St. Joseph's Cathedral church, Braddock. Immediately after the wedding festivities the benedicts left on a wedding tour, which will probably include a visit to the Bermuda Islands.

Francis A. Mackert, formerly owner of the Knickerbocker, in Braddock, reopened the Pitt theater in Indiana, Pa. The Pitt has been remodeled lately and now has a seating capacity of 600. The Feature Film and Calcium Light Company supplied the equipment and the Ludwig Hommel Company supplied the lighting. The "Million Dollar Mystery," which is advertised strongly in that town, was the first feature to be shown at the Pitt.

G. D. Demas, brother of P. J. Demas, of the Minerva, opened a new moving picture house at Wylie and Sixth avenues, Pittsburgh, without a name and offered $10 for an appropriate one. It is understood five persons suggested the name selected and that most of the suggestions came from out-of-town exhibitors. It is a handsome house, of 300 capacity, and has a pool room in the basement. The name selected was the New Court theater.

The employes of the Independent Film Exchange of Pittsburgh held a picnic last Sunday at Bradford's woods. This was the first picnic of the kind held this summer and it turned out to be a success. Thirty-five people gathered at the outing and enjoyed themselves the whole day. Races were held in which everyone took a part for honors, and the athletes of the crowd went through some acrobatic stunts on bars, etc. A baseball game was played between the Independent Film Exchange team and the Millvale Business Mens' team who happened to be holding a picnic also close by. The Independent Film Exchange lost to the score of 8 to 6. Fred Lacey, Lee Hunt, William Leebarton and Ray Miller were on the picnic committee.

The Motion Picture Exhibitors of Pittsburgh held a meeting at the Olympic theater recently for the purpose of discussing the matter of opening the moving picture houses of Pittsburgh and surrounding towns on Sunday and showing pictures to the public for the usual admission. Fred J. Herrington, president of the Motion Picture Exhibitors' Association, presided at the meeting and argued that the exhibitors of Pittsburgh had as much right to open their theaters and run shows on Sunday as the parks have to keep open and run their different amusements to entertain the people who visit them. Mr. Herrington stated that owing to the big expense that the city puts them under by charging them an enormous license, they should not be prohibited to run Sunday shows. The committee finally came to a conclusion and stated that the matter would be pushed to the finish and they would open the movies on Sundays or the parks of Pittsburgh would have to be closed.

Fred J. Herrington, president of the Motion Picture Exhibitors' Association of Pittsburgh, was in New York last week and attended a meeting that was held by the New York exhibitors at the Marlborough hotel. Mr. Herrington said that he had a very interesting talk with Mr. Bush of the MOVING PICTURE WORLD.

The Alvin theater of Pittsburgh is running the Rainey motion pictures, which are much talked about among the theatergoers. The house is full every performance.

Dreamland theater, Natrona's popular moving picture house, goes out of the hands of Schweitzer and Hofner, the former owners, and becomes the property of John Jarzenski. Mr. Jarzenski was formerly with the Natrona Music and Supply Company in the capacity of salesman.

The West Virginia Commission of the Panama-Pacific international exposition, has let a contract for the making of twenty thousand feet of moving picture film of the state's industries, manufacturing plants, points of scenic interest, agricultural and horticultural development, farms, orchards, etc. Ten thousand feet of this film will depict the state's industries. The contract went to the Ray Film Company of New York City. The commission has ordered a change made in the state's building on the exhibition grounds, of which one entire end of the building will be made into a theater. This room will be splendidly equipped with all necessary facilities for projection. The films will be projected at least three times a week throughout the entire forty weeks of the international exposition opening at San Francisco, Cal., February 20, 1915. A large portion of the films will be paid for by the commission, depicting the state's institutions, buildings, etc., and the state's natural scenery, but the manufacturing industries will be asked to pay a nominal sum per foot for the films picturing such industries, to help pay for the making and projecting of the pictures.

Henry B. Hoffman, owner and manager of a moving picture house in Lima, Ohio, has filed a voluntary petition in bankruptcy in the local United States court. He lists liabilities of $15,237.15 and assets of $775, claiming exemption on $275 worth of furniture. Fifteen film companies are included in the list of creditors.

An application for a Pennsylvania charter of incorporation for the Lion Film Manufacturing Company, Pittsburgh, will be made by Mark Chisholm, H. R. Morrow and A. E. Irons. The new concern will manufacture and sell either at wholesale or retail, moving picture machines, films and slides, and all accessories necessary and pertaining to the moving picture business.

An application for a Pennsylvania charter of incorporation for the Casper, Todd and Shafer Booking Exchange, Inc., will be made by Jerome Casper, J. W. Todd and George Shafer. The new concern will conduct a general booking business in Pittsburgh for all kinds of theatrical attractions and moving picture features.

Articles of incorporation have been filed for the Interstate Theater company, of Canton, Ohio, with a capital of $25,000. Robert Hall, Raymond Haggard and A. Geltz were the incorporators.

Ground has been broken for the erection of a two-story brick building, covering 40x110 feet, which will be the home of the first moving picture house in Farrel, Pa. It will cost $12,000, will be erected on Broadway, the main street of the town. The new theater is the investment of F. Burke.

The Greenland theater of Butler, Pa., has closed down for repairs and will open in about a month under a new management. Mr. Sweitzer will open the theater under the name of the "Grand." It will have a seating capacity of 400 and will be one of the finest in the city. Music will be furnished by a Seeburg piano.

Adolph Klein, manager of the Keno Film Company, is spending a few weeks in New York and is expected to return with a number of good feature films. He will also close some other business deals while away.

W. T. Kinson, manager of the General Film Company, is spending his vacation in Cleveland, Ohio.

H. J. Smith, manager of the machine department of the Feature Film and Calcium Light Company, Pittsburgh, wife and family, are spending a two weeks' vacation at Atlantic City. The Feature Film and Calcium Light Company supplied Beadle and Sons, of Canonsburg, Pa., with two motor-driven Powers' 6-A machines, complete; L. J. Drohen, of Dunkirk, N. Y., with two motor-driven Powers' 6-A machines complete and D. W. Burton, of Monessan, Pa., with two motor-drive, Powers' 6-A machines, complete. Business in general is exceptionally good.

NORTHWESTERN NEW YORK.

THE New Regent moving picture theater, Syracuse, opens August 31st. This house is owned by the University Theater Co. Harold Edel, manager of the Strand theater, Buffalo, is president. Harry L. Vibbard, professor of music of the Syracuse University, will preside at the organ. The new Regent theater, Main and Utica streets, Buffalo, will open the first week in September. Henry Marcus, a well-known musician, will direct the orchestra. He has managed the New Lyric and Academy theaters, Buffalo, and for several years was leader of the orchestra of Shea's theater of that city.

Walter H. Foster has become manager of Haven's opera house, Olean, N. Y. This is a Mark-Brock theater.

Grimbsy Beach, located on the Canadian shore of Lake Ontario, recently had a $60,000 fire. This resort has moving pictures among its attractions.

Manager Cornell opens the Star theater, Buffalo, for the season August 24th, with Klaw & Erlanger attractions. This house occasionally shows moving pictures on Sunday. The Star has been improved at considerable expense.

The Majestic theater, Buffalo, managed by John Laughlin, opens its regular season August 21, with Stair & Havlin attractions. Preceding the opening Mr. Laughlin booked the moving picture production; Annette Kellerman in "Neptune's Daughter."

"BILLY BISON."

IN THE MIDDLE WEST.

MOVING PICTURE men of the Middle West have been learning how to properly pack films for shipment in compliance with the regulations of the United States Bureau of Explosives. H. F. Estes, an inspector of the department has been visiting cities from which the shipping is heavy and holding schools of instruction.

Lloyd Gardner will have charge of the operating at the new Mazda theater which has been opened at Aurora, Neb.

Moving pictures were used for entertainment purposes at the annual outing of the Commercial Club of Omaha, Neb., at the Carter Lake Club, near Omaha.

Attractive light bowls of an original design were manufactured by a local pottery in Zanesville, Ohio, for use in the new Imperial moving picture theater on Main street between Fifth and Sixth streets in that city.

R. H. Conant has commenced the operation of a moving picture theater in Benedict, Neb.

W. H. Coleman, owner of the film, "Beasts of the Jungle," and Bert M. Graham, manager and booking agent, who are touring the Middle West with their musical automobile, expect to reach the Pacific coast in time for the Panama exposition in 1915. They have been showing the picture in Michigan houses.

W. E. Carns, formerly manager of the Orpheum theater on La Grange street has opened the New Lagrange theater on Lagrange street in Toledo, Ohio. It is running vaudeville and licensed pictures.

F. H. Mickelson, proprietor of the Mickelson theater at Grand Island, Neb., has leased a building in St. Paul, Neb., for the operation of another moving picture show.

The Majestic theater at South Bend, Ind., has opened its season with three acts of vaudeville and three reels of moving pictures.

Roy Booth has removed his moving picture show from Ainsworth, Neb., to the Knights of Pythias Hall at Springview, Neb., where he has opened a theater.

A cordial reception for "The Reward of Thrift," the two-reel picture of the Savings Bank section of the American Bankers' Association, is promised by the exhibitors of the Middle West. The picture already has been well advertised and a favorable impression made.

Monday seemed to be a bad day for the "Our Mutual Girl" at the Princess theater in Springfield, Ohio, and the regular showing of the serial was changed to Tuesday.

A. M. Davies and A. K. Roth, operating under the firm name of Davies & Roth, have purchased the Crystal theater at Silver Creek, Neb., from Elza Bivens.

H. W. Riddle, Sr., of Ravenna, Ohio, is said to have revived the project to build a new theater on his lot at East Main and North Prospect streets in that city. If erected, the house will seat about 1,000 and will be devoted to moving pictures and theatrical attractions. The management is said to have been offered to Art Lee.

Manager Guernsey of the Star theater at Harvard, Neb., has opened an airdome at that place.

The Badders' picture show at Eaton, Ind., has been sold to Wilbur Lyons and Frank Nuckolls.

T. J. Hanly has retired from the board of directors of the Sixth Street Theater Company at Coshocton, Ohio, and is succeeded by Dr. L. C. McCurdy. Other directors elected are John Williams, N. C. Bush, Joseph P. Callahan, J. C. Adams, and Mrs. William Rodgers.

The Electric theater at Plymouth, Neb., has succumbed to the hot weather and until the breezes chase the patrons back, it will remain closed.

The city council of Fairbury, Neb., decided to call a special election to be held August 25 to vote upon the question of whether the moving picture shows in Fairbury should be allowed to operate upon Sundays. Petitions asking that a referendum be held had been circulated by the citizens.

The new Hippodrome theater, which is to be erected at Gay and High streets in Columbus, Ohio, by John W. Swain, president of the Pastime Amusement Company, will be ready for occupation as a feature film house about the last of October.

George Brott of Tecumseh, Neb., has purchased moving picture equipment and will go on a tour of the smaller towns of that state, giving shows.

The Du-Bly theater has been opened at Sugarcreek, Ohio. It will give moving picture shows every Wednesday and Saturday evening at five and ten cents.

The Gem theater on South Calhoun street in Fort Wayne, Ind., has been reopened with Max A. Elliott as manager. Elliott formerly was connected with the Jefferson theater. The house has been redecorated.

It costs but two and a half cents to see a picture show in Defiance, Ohio. Anybody who buys a ticket to the Elite or Lion theaters for five cents is given a coupon admitting them to the other house free.

The Lyric theater at Beatrice, Neb., has been reopened.

George Ziegenelder, who recently sold his interest in the Bijou theater at Piqua, Ohio, has accepted a position as manager of the Princess theater in that city.

A new moving picture show has been opened at Ceresco, Neb.

Emmet Notestine, owner of the moving picture theater in the Phoenix block at Degraff, Ohio, suffered loss of $500 when the theater was destroyed by fire. The moving picture machine was saved.

The Starland theater—"the center of moving picture refinement"—at Michigan City, Ind., has inaugurated a series of penny matinees on Saturdays when children will be admitted for one cent.

The Auditorium at Newark, Ohio, has a new picture policy which includes a Universal program.

MIDWEST SPECIAL SERVICE.

CINCINNATI.

THE war has hit the motion picture business in Cincinnati, incidentally, of course, with that of the rest of the country, and the several local film exchanges are consequently worrying just a little about what they will do several months hence if the war keeps up and the supply of foreign films, especially big features, is cut off completely. Of course, there is plenty of stuff already in this country to keep things going for some time, but the film men are looking ahead with some anxiety just now. The general sentiment, however, is to the effect that the domestic producing companies will be right on the job to meet the gap caused by any falling off in the importation of foreign goods, the high degree of success with which the several comparatively new concerns specializing on features have met being pointed to as ample evidence of the ability of home talent, so to speak, to take care of the situation.

With the supply of new matter from Europe cut off by the war, the Pathe organization has been compelled to discontinue the "Daily News" in Cincinnati, much to the regret of the several exhibitors who have been using the service with marked success, and a semi-weekly news service has been substituted, making a total of 2,000 feet a week released. Manager Hetteberg, Cincinnati manager of the Eclectic Film Company, which is releasing the Pathe news films, received this news in a letter a few days ago, and promptly notified the exhibitors using the daily accordingly.

Robert Laws, for some time assistant manager of the Cincinnati brand of the General Film Company, has received a well-deserved "boost" into the shoes left vacant by the removal of Manager Frank Smith to the Cleveland office. Mr. Laws has had a large experience in the film business for one of his years, and is, moreover, exceedingly popular with the exhibitors doing business with the office, so that his promotion is highly satisfactory and appropriate all around. Paul Barrington, who was formerly connected with the Chicago offices of the Mutual Film Company, has become assistant manager of the local General offices.

George F. Fish, former general manager of the Empress theater, in Cincinnati, passed through a few days ago en route to Los Angeles, Cal., where he is to manage the Empress theater. He is succeeded at the Cincinnati house by George A. Boyer, who formerly managed the Empress theater at Denver, Colo. Mr. Fish entertained his former employes and associates at the Empress with a farewell banquet while in the city.

Cincinnati business men are highly well pleased with the first three reels of motion pictures which have been prepared showing numerous and varied phases of Cincinnati's civic, industrial, educational and other activities. These were taken under the direction of the Chamber of Commerce, and were shown at the zoo last week, in order to enable Cincinnatians to see what has been done along this line, and what people all over the country will have an opportunity to see of Cincinnati. Two more reels of similar pictures are in course of preparation, and will be used in connection with the city's organized campaign for more and better business. A set will probably be sent to South America, where Cincinnati proposes to take advantage of the fact that European imports have been shut off by seeing what she can do to supply the gap.

The first appearance in Cincinnati of the Jesse L. Lasky production of "The Man on the Box," at the Lubin, took place the first half of last week, drawing exceedingly well. The fact that the leading roles were taken by Max Figman and Lolita Robertson, who had star parts in the big New York success, "Fine Feathers," undoubtedly had much to do with the attractiveness of the film drama in Cincinnati, as the play referred to was one of the hits of last season at the Grand.

The Gold Seal Universal series, "The Trey o' Hearts," has started off in Cincinnati very favorably, the second episode being shown at the Colonial, on West Fifth street, last week, and apparently bringing back to the theater many of those who saw the first part shown the week before. It bids fair to take a front place among the several serials being run.

The Gem, one of the Walnut-Hills houses on McMillan street, which has been closed during the greater part of the summer, reopened last week with an excellent business, and with every indication that it will be able to keep going during the remainder of the summer. The little house is a popular one during the winter season, and its former regular patrons were glad to see its doors open again.

Exhibitors in Covington, Ky., just across the river, are preparing to meet what promises to be an unusually rigid inspection by the city fire officials, who have suddenly made up their minds that a number of buildings in the Kentucky city are not what they should be from a fire prevention standpoint. Several places—not theaters, by the way—have already been closed, and it is announced by the city authorities that a general inspection of the motion picture houses and other places of amusement is next in order. Few exhibitors have anything to fear, however, they declare, as most of the houses comply with all municipal regulations in the matter of exits, aisles and the like.

The promoters of the proposed new Hippodrome theater, in Akron, O., including Gus Sun, of Springfield, O., Jules Hurtig, of New York, and W. C. Norris, of Akron, met in that city last week with P. T. Kearns, head of the State building department, in an effort to make some adjustment of the differences between the building department and the owners of the property. J. P. Callahan, deputy State building inspector, refused to approve of the plans for the theater because he stated that the exits were not properly placed, although it is stated that the plans had previously been approved by the city building inspector. It is probable that all difficulties in this connection will readily be adjusted, however, and that the construction of the building, which it is said will be one of the handsomest and most substantial of its sort in the State, will proceed at once.

Exhibitors who are clamoring for war pictures will have an opportunity shortly to get some matter which ought to be extremely interesting, in the shape of motion pictures of the United States army maneuvers at Camp Perry, O., which will be taken under the auspices of the War Department for use all over the country for educational purposes. Captain C. F. Rogers, of the Fifth Ohio regiment, will be the photographer, being equipped for work in this respect with a complete outfit.

The Marion theater, at Marion, O., now has one of the handsomest electric signs in Central Ohio, which was recently installed in front of the building. The sign is sixteen feet in width and twenty feet high, using over 600 lights in various colors. The sign is a "live" one, being in the shape of a huge flower pot, from which six electric rays ascend, one at a time, each bursting into a letter and the whole spelling out the name of the theater, "Marion." The sign was erected in connection with the construction of a new marquise for the front, which is of copper and glass, and is unusually handsome.

The Marion (O.) Family theater was reopened recently, after being closed for several weeks for extensive improvements. Owner C. E. Merkel now blieves he has one of the handsomest theaters in his part of Ohio. Among the changes made were the construction of a pressed brick front for the building, matching the front of Mr. Merkel's business building just to the east, while the floor was lowered, a new one of concrete being put in. The seating capacity was largely increased, and a new fireproof operating room installed.

The Exhibit theater, at Portsmouth, O., had scheduled for last week a Warner feature which was about as apt as could be asked, this being "The Air Torpedo," which, as its name indicates, deals with the possibilities of war in the air. Newspaper readers have been reading war dispatches telling of the feats of aviators in France and Belgium in aeroplanes and dirigibles and this picture, showing air vessels in actual operation, dropping bombs on hostile troops, had all the effect of stern reality.

A number of motion picture exhibitors in West Virginia have been worrying as to whether it is legal for them to keep their houses open on Sunday under the statutes of that State, as the question had been raised in some towns, and accordingly they presented the matter to the attorney-general recently. That official, with Solomon-like perspicacity, referred the question to the several local prosecuting attorneys to handle, realizing that while a strict and rigid construction of the law might require the closing of the houses, it is better to leave it to local sentiment in each case. It follows, therefore, that under this wise policy exhibitors in towns where the sentiment of the people is against Sunday shows will close, whereas those in towns where the people like to attend motion picture shows on that day will remain open.

CASEY.

SAN FRANCISCO.

THE Princess Theater, Ellis street, near Fillmore, one of the foremost moving picture houses in the Fillmore street district, has been sold to S. Morton Cohn, of Portland, Ore., one of the largest stockholders in the Rees circuit of theaters.

Plans are ready for figures for a class A theater, alterations and additions to the present structure at Mason and Eddy streets, to cost $100,000, for the Mason Improvement Company. The architects are Woollett & Woollett, 269 California street.

"The Christian," the elaborate Liebler-Vitagraph production, has met with such a flattering reception at the Portola Theater that it has been booked for a second week. The doors of the theater are opened at 9:30 o'clock in the morning during this engagement, and all seats in the afternoon and evening are 20 cents.

A number of 5-cent houses on Market street, in the business district, are making the experiment of putting on a double bill on Sundays, and raising the admission price to 10 cents. The plan has been a success, so far.

The Godfrey-Stow Co., which recently secured the concession for making moving pictures on the grounds of the Panama-Pacific International Exposition, has disposed of this right to the Standard Film Company of New York. A complete plant for the making of moving pictures is to be built on the Zone, the amusement district of the Exposition, work to be under way by the first of September. The moving pictures that are being taken at present of ceremonies on the grounds are being made by Miles Bros. The Godfrey-Stow Co., in which George A. Collins is interested, is planning other activities in the local field.

The Panama Theater on the Mission Road, near Onondaga avenue, has been sold by Robt. McNeill to H. Warnock.

The annual Movies Ball, given by the moving picture operators of the city, will be held at the Auditorium on Fillmore street, on the evening of August 29.

The California Motion Picture Corporation has completed "Salome Jane" and is now working on "Mrs. Wiggs of the Cabbage Patch." Blanche Chapman, who created the original role of Mrs. Wiggs, has been brought to San Francisco to take this part. This concern recently sent Cameraman Butler to Visalia, Cal., with a party of six to complete a chapter in an interesting industrial story being made for the California Fruit Canners' Association.

The Panama-Aero Film Company has disposed of the California rights to its Panama Canal picture at a high figure, and General Manager M. B. Dudley will leave shortly for New York and London to consummate other large transactions.

With the idea of promoting better retail sales methods in local stores an enterprising morning paper secured the Savoy Theater for the evening of July 21 and good and bad salesmanship was featured in moving pictures to a large audience of merchants and clerks. A lecture on the subject was given by Ned Mitchell, sales manager of the Owl Drug Company.

Turner & Dahnken have affected a re-organization of the managers of their various theaters, and the resident managers of the houses outside of San Francisco are George Thornton, Oakland; W. F. Hannell, San Jose; E. V. Clover, Berkeley; W. M. Timmins, Alameda; George Langley, Richmond and E. W. Kruckeberg, Sacramento.

Within the course of the next year Turner & Dahnken will open a magnificent new moving picture theater at Oakland, Cal., which is to be the largest outside of New York. The new house will be at Fourteenth and Franklin streets and will be on the style of the Tivoli of San Francisco. It will have one balcony and will seat 3,000 persons. Work on the building will be commenced within thirty days, and it is anticipated that it will require about nine months' time to complete the structure. When the new theater is ready for occupancy the present house on Broadway will be given up.

The Majestic Theater at Chico, Cal., is closed and will be remodeled and enlarged before it is opened again.

Sidney Bramley has disposed of his interests in the Pastime Theater on Haight street to his former partner, H. A. Jorgensen.

J. E. Ericson of the Heidelberg Theater of Emeryville, Cal., a suburb of San Francisco, on the Oakland side of the Bay, has gone to Panama on a business trip and, during his absence, the house is under the management of "Doc" J. H. Hart. Mr. Ericson plans to take some moving pictures while away.

E. P. La Cell has purchased the interests of A. B. Staton in the moving picture business conducted at Santa Rosa, Cal., by McDaniels & Staton.

H. Howcroft has purchased the Castle Theater, conducted at Newcastle, Cal., By W. Goronson.

The Elite Theater, North Berkeley, Cal., recently reopened by B. F. Hall, has been sold to H. P. Matthews.

The National Film Producing Company, one of the latest concerns to enter the San Francisco moving picture field, has moved from its temporary quarters at 111 Turk street, to 220 Post street, where the entire fourth floor of a large building is occupied. General Manager E. N. Dusenberry, and a corps of artists, are burning midnight oil turning out commercial and political work. Plans are now being drawn for a large studio and the Sierra Film Producing Company is to be incorporated with a capital stock of $50,000, among those interested being Harold H. Maundrell, of the District Attorney's office; Joe Hickey, of the Union Lithograph Co.; Wallie Hershey, of the Curtis Biplane interests and Mr. Quinn, with John A. Roebling Sons Co. Al. Aldrich has been appointed director-in-chief.

Building permits have been taken out at Fresno, Cal., for the rehabilitation of the Theatre Fresno, the work to cost approximately $20,000. A new entrance will be installed, a marquise erected in front, the boxes on the lower floor removed, a heating, cooling and ventilating system put in and the house furnished with new opera chairs throughout.

Van Buren & Shields of Los Banos, Cal., have purchased the Star Theater in Oakdale from Ted Shearer and are making arrangements to take over a house at Sonora and a circuit of mountain amusement places.

A contract has been let at over $80,000 for the erection of the new White Theater at Fresno, Cal., being constructed for T. C. White. This does not include the opera chairs or moving picture equipment.

Eckles Bros. are conducting an airdome at Porterville, Cal., this summer. They recently took over the Wigwam airdome, formerly owned by A. R. Moore, but have closed this.

Rico Restano has disposed of his moving picture theater at Sonora, Cal., to June Knowles. and B. R. Shaw, superintendent of the Yosemite Power Company at Groveland.

Howard Davis is having plans prepared for the erection of a reinforced concrete moving picture theater on Railroad street, Auburn, Cal.

The Pasadena Theater Company is preparing to build a one-story theater at Pasadena, Cal., at an estimated cost of $80,000.

The Meadow Amusement Company has been incorporated at Los Angeles, Cal., with a capital of $5,000, by Cecil H. Upper, B. L. Sweazea, Frank Lowrey and George Olson.

Newsboys of the Eagle were entertained at a show by Manager L. M. Miller, of the Princess Theater at Wichita, Kan.

I. W. Saunders, manager of the Ideal moving picture theater at Davis, Okla., has opened an airdome at that place.

Major Thomas J. Dickson, chaplain of the Sixth Field Artillery, U.S.A., is back at Fort Riley, Kan., where he is exhibiting some of the films made on the border near Texas City, in connection with his plan to make a moving picture record of different phases of regular army life. The pictures will be sent to the war department.

MIDWEST SPECIAL SERVICE.

DETROIT.

"NEPTUNE'S DAUGHTER," the seven-reel production of the Universal Company, started its tenth week at the Detroit Opera House on July 27. It is still attracting good crowds twice daily at 25 and 50-cent prices. It is very likely that this picture will continue until the opening of the regular season in the latter part of August. There was some talk of "Cabiria" playing this theater, but apparently negotiations have fallen through for the present.

Big headliner attractions are to be booked for a lecture course to be arranged by the Detroit Board of Commerce, if plans work out satisfactorily, for next fall and winter. Among them will be DeKolb Brothers' remarkable motion pictures taken in the Grand Canyon of the Colorado River.

The Gladwin Park Theater, situated at Water Works Park, will present a beautiful child's automobile to the boy or girl under ten years of age who returns to the office the largest number of coupons on the first of September. During the month of August coupons are being given in connection with every five-cent ticket sold at the matinees, which are daily. Sunday is not included in the contest. The automobile is equipped with electric horn, electric lights, one extra wheel and windshield.

The new Empire on Woodward avenue is distributing among its patrons yellow cards, with the following notice, which is self-explanatory: "Always catering to the wishes of our patrons, we kindly ask that you mark the class of photoplays you prefer. Do you prefer a mixed program consisting of a two-part feature and two single reels, one of them a comedy? Yes or no. Do you prefer one complete play in four or five parts? Yes or no. Do you approve of singing? Yes or no." The management will be probably guided considerably in the future by the suggestions made by its patrons.

A. J. Gillingham, manager of the General Film Company in Detroit, returned August 3 from a two weeks' trip in the East. He combined business with pleasure, visiting New York, Atlantic City and Boston.

The World Film Corporation, located in the Equity Building, will move August 15 to the fourth floor of the building at 97 Woodward avenue, where it will occupy the entire floor. At present it is occupying part of the basement at that address in addition to its offices in the Equity Building. Douglas Dickerson, manager of the Detroit office, says his new quarters will be much larger and more suitable to the needs of the business.

The Wolverine Feature Film Company has moved from the Equity Building to 17 Campau Building, which is directly across the street. Wesley B. Schram, one of the partners in the Wolverine, has resigned as manager and will take full charge of the Monroe Theater in which he is a half owner. C. M. Davis will be in complete control of the executive activities of the Wolverine company.

Jesse J. Goldburg, secretary of the Life-Photo Film Corporation, was in Detroit July 29 in connection with the "Greyhound." Several local film exchanges have been negotiating for this feature.

Miss Dorothy Schoenherr, daughter of M. W. Schoenherr, formerly manager of the Casino Feature Film Company, was married July 23 to a very prominent Detroit violinist.

From a real estate man it has been learned that negotiations are pending for the leasing of the building at 225 Woodward avenue, in which is located the Garland Theater, to a large mercantile company, and that in all probability the deal will be consummated to take effect immediately. In such event it would give Woodward avenue but two motion picture theaters between the Campus and Grand Circus Park, namely: the new Empire and the Woodward. The Garland belongs to the chain of houses controlled by the Casino Amusement Company. The building was leased several years ago by John H. Kunsky and his associates, and for a time played museum attractions on the second floor, animals on the third floor and a picture theater on the ground floor. This did not turn out as successful as was anticipated, so the upper floors were discontinued and the ground floor remodelled exclusively for pictures. While the theater itself is doing a splendid business, it is too expensive a proposition to operate at the annual rental which is approximately $40,000. The location is one of the very best in the city for retail purposes, and should the contemplated deal be effected, it is very likely that Mr Kunsky will be able to realize a very nice profit in turning the lease.

Property with frontage of 87 feet at 3067-3073 East Grand boulevard, having depth of 173.5 feet to the alley in the rear and situated about 275 feet from Woodward avenue, has been leased by Dr. Alois Thurner for 20 years to a syndicate which plans to use the land as a site for a large photoplay house to be known as the Grand Boulevard Theater. The ground floor will seat 1,200 persons. Another condition of the lease is that the lessees may purchase at any time within the life term of it. Application has already been made to the secretary of state for incorporation of the Grand Boulevard Theater, which will own and operate the house. The contract for erection of a theater and office building on the property has been awarded to the Fuller Claflin Company, Detroit. Building operations will be started at once and rushed to completion in an effort to have it ready for occupancy in December of this year. The enterprise, it is said, will represent an investment of about $150,000.

A. J. Smith Construction Company has taken out the permit for constructing the new Rosedale Theater for William Klatt, on Woodward avenue, between Rosedale and Englewood avenues. It will be one story high, of reinforced concrete, 24 by 110 by 35 feet. The permit calls for a building to cost $24,000, which is exclusive of furnishings, decorations and equipment.

Royal A. Baker, former censor of motion picture theaters, is now covering the Woodward avenue "beat" for the local police department. To the Detroit correspondent of the Moving Picture World, Mr. Baker said he was devoting considerable of his spare time to writing scenarios, and that he was working out a number of new and original ideas.

Manager Hagedorn of the National says he is well satisfied with his business since changing the house from vaudeville to pictures, and believes the policy of pictures will continue permanently.

The Medbury Theater on Hasting street, near Medbury avenue, is practically completed and will be ready to open not later than the middle of this month.

On July 28 there was a private exhibition of the Board of Commerce motion pictures at the Liberty Theater. They show the various places of interest in Detroit. At the private exhibition there was present a special committee of the Board of Commerce, besides some of the officers and directors. The pictures will shortly be shown in this city, first at the Board of Commerce auditorium and then at the various motion picture houses.

The walls of the theater at Woodward and Kenilworth avenues are up and it is expected to have the roof on the structure by the middle of August. Contractors are pushing this theater

as fast as their men can work. From present indications the theater will be ready to open about the middle of September. It will be one of the quickest-constructed theaters in the Middle West.

Contracts for the construction of the Strand Theater have been let and work will start some time this month. It will be on the plan of the Garden Theater.

"The Man On the Box" the latest Jesse Lasky release, was shown at the Liberty the week of July 20 and did a capacity business. The Liberty is now paying a monthly dividend of two per cent.; the capitalization is $75,000. By fall it is anticipated that the theater will pay around three per cent. monthly. It is one of the best theater investments in the city.

T. D. Moule, manager of the Columbia Theater, left July 29 on a two weeks' vacation.

SMITH.

MICHIGAN.

THE Grand Theater at Calumet gets fifteen and ten cents for its eight-reel program.

The publicity committee of the Grand Rapids' Association of Commerce will use moving pictures for advertising purposes.

A moving picture show has been opened in the theater at Lake Michigan at Muskegon. Later vaudeville will be added.

Manager W. E. Lawrence, of the Idea Theater at 222 Monroe street, Grand Rapids, is installing a new front in his house.

Harry R. Hiller and Benjamin Jorgensen, of Grand Haven, are the cameramen out with the West Michigan Pike Tourists taking pictures of the towns visited.

The Royal Theater on West Leonard street in Grand Rapids has added an orchestra for Wednesday and Saturday nights.

Manager W. A. Ruscoe, of the Jeffers Theater in Saginaw, was host to the Daily News boys at an appropriate picture show.

B. E. Newman and Leslie Dietz filmed Ishpeming. The pictures were booked for the Ishpeming Theater, Aug. 4, 5, 6 and 10.

The Orpheum and Garden Theaters in Lansing are conducting a popularity voting contest with an automobile as capital prize.

"People are crazy about moving pictures and the tango. Many are in a perfect 'debauchery' of amusement. Instead of forming clubs for boys take a club to the parents." This is a newspaper quotation from an address made by Shaller Matthews, dean of the University of Chicago, to Michigan preachers attending the summer school at Kalamazoo.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

THE management of the Chautauqua assembly at Piasa Bluffs on the Mississippi River, near Alton, recently had a novelty in the form of a "movie day." The admission was reduced to ten cents. In addition to the regular program films were made of the crowds and all the atractions to be shown later at the Chautauqua and at the moving picture houses in Alton.

Leslie Sollis assumed the management of the Gem Theater and the Airdome at Clinton when his father, John Sollis, who had been conducting them, went to Decatur to engage in other business.

Nearly every picture shown at Burr Swan's Knights of Pythias Opera House at Pittsfield seems to have some local significance. When Mary Pickford was booked in "Caprice" Swan recalled the time the local amateur actors pirated the play and put it on. The result was, of course, more business.

Coupons admitted ladies and children free to the matinees of the Alaska-Siberian moving pictures when they were shown at the New Lyric Theater in Danville.

The Orpheum Theater at McLean has been sold by D. B. Ellis to Loren Bennett, of Atlanta, Ill.

Horton & Mayne have commenced the construction of an airdome on the south side of the public square at Albion. Moving pictures will be shown there in fair weather, in rainy seasons at the Majestic Theater.

Four weeks were allotted by the management of Dreamland Theater at Galena for completely changing the interior of the house. Just as soon as the run of "Kathlyn" was finished July 18 the place was closed for the improvements which had been under consideration.

Manager Jules Rubens of the Fox Theater at Aurora will admit free on Monday afternoons, between 2 and 5 o'clock, all grade school children. An Aurora paper, telling of this plan, says: "Mr. Rubens entered the editorial offices this afternoon and suggested this plan, and after it was unanimously indorsed, ordered the announcement made. Mr. Rubens cried when he was telling of the number of children in the city who cannot go to the nickel shows because of not having the money."

The Elite moving picture theater on the east side of the square at Petersburg has closed until the middle of September. Manager and Mrs. Newland have returned to their home at Galesburg until that time.

Manager Miller, of the Kozy Theater at Metropolis, is practically rebuilding his house. Two rooms will be thrown together, doubling the seating capacity, and a stage will be added for vaudeville.

The Adfilm Company, of Chicago, has been incorporated with a capital stock of $10,000, to manufacture and deal in motion pictures, motion picture machines, etc. The incorporators are John A. Kerhoeven, M. L. Minnock and William Feather.

A new opera house will be erected on West Main street at Havana by Dr. L. G. Pullen, a dentist of that city. It will seat about 1,000 persons. It is likely that, inasmuch as Havana is a city of only 3,500, some pictures will be used as attractions.

The moving picture theater at Mackinaw has been reopened and shows are being given each Wednesday and Saturday night.

The Electrophone Talking moving pictures were featured for several days by the Capitol Theater on East Washington street in Springfield. For a recent advertising stunt the Capitol admitted two children for one buffalo nickel.

When "The Christian" was shown at the Orpheum in Aurora, the first four reels were shown two days and the last four two days. One ticket covering both shows was sold for ten cents.

Ed Conley, of Seaton, is now associated with his brother, C. A. Conley, in the moving picture business at La Salle.

Chris Jackson, owner of the Scenic Theater at Bloomington, has let the contract for improvements and extensions which will increase the seating capacity of his house from 440 to 850.

A juvenile automobile will be given to some boy or girl in Champaign or Urbana in order to advertise the Varsity Theater of Champaign.

The board of directors of the Litchfield-Hillsboro Chautauqua has awarded a contract for furnishing a moving picture program each weekday night during the assembly to Ed Fellis, the Hillsboro exhibitor.

Eleven business houses of Sullivan have leased the Gem Theater for every Saturday afternoon and each customer is given a ticket with each one-dollar purchase.

The Bijou Theater at Carrollton has been opened. The house enjoyed capacity business the opening night.

The contract for making moving pictures of Rockford, to be shown at the Palm Theater and then to be used by the Rockford Chamber of Commerce, was awarded to the Zenith Motion Picture Company, of Chicago.

Distributors of a soft drink "sampled" the crowd at the Airdome in Galesburg in the rest between reels one night. Manager Schroeder, who is some press agent, got a local business man to stand for an interview on the little surprises like this that have been sprung at the Airdome.

Braidwood, Ill., as it looked on July 3 and 4, was shown in films to the patrons of the Empire Theater at Morris. Braidwood and Morris are neighbors and celebrated together, so it practically was a local picture.

The Kenilworth Club, which has a lease on a portion of Kenilworth Beach on the north shore of Lake Michigan, has installed wiring and has been giving free moving picture shows for the visitors to the beach.

Joseph M. Lyon, who has been manager of the Vaudette Theater in Evanston, owned by Bodkin & Keane, has been placed in charge of the firm's new Star Theater at 68 West Madison street in Chicago.

Delbridge & Barber have opened a moving picture show at Malta.

"The matinees are as good as the evening performances," is the different way in which the Evanston Theater at Evanston conveys the idea.

A benefit for the Royal Neighbors of America was given at the appropriately-named Royal Theater in Litchfield.

Testimonials from well-known people in Galesburg are being used as readers in the newspapers by the Airdome at that place.

The Industrial Moving Picture Company, of Chicago, took some pictures of the Festal Day parade at Zion City. These films will be used by Overseer Wilbur Glenn Voliva of the noted community in connection with a tour of the Northwest, which he will make this fall.

C. L. Eastburn has sold the Star Theater at Watseka to Merle Eastburn.

MIDWEST SPECIAL SERVICE.

IN THE SOUTHWEST.

THE moving picture show on Lamar avenue, in Paris, Texas, is being remodeled. A balcony will add to the seating capacity.

More electric fans than in any other building in McAlester, Okla., is the distinction enjoyed by the Liberty Theater at that place.

Moving pictures of Texas highways along the Meridian road will be taken during an automobile tour from the Gulf of Mexico to Winnipeg, by representatives of the National Highways' Association.

Manager Howard Cobb has been taking the new Grace Theater at McPherson, Kan., pictorated.

A novelty in rural picture shows is [illegible] by James Hanna, of the Hanna Grain Company of Gas City, Kan. He purchased a [illegible] that city and will have it removed to his farm near La Harpe, Kan., where it will be equipped for giving moving picture shows to the farm boys and girls of the neighborhood.

The Royal Theater at St. Joseph, Mo., has reduced its admission price to five cents.

Miss Anna Clements, who recently purchased the Garden Theater at Cleburne, Texas, is giving five reels of pictures in connection with a vaudeville bill. Pictures will change nightly; vaudeville twice a week.

The story of how a railroad company, through the moving pictures, found a missing freight car is a variation of the tale of finding lost relatives. The general car accountant of the Santa Fe could not locate at any place in the United States car No. 110,098. He was watching a current events film of a flood scene in a Southwestern theater when he saw the significant number on the end of a car sticking out of the water. He got in touch with the film-maker and made a proper accounting for his rolling stock.

Manager J. F. Green, of the Yale and Majestic moving picture theaters at Cleburne, Texas, is branching out, having purchased a half interest in the Orpheum Theater at Dallas, Texas. He will be general manager for the Dallas houses which will be devoted to vaudeville. M. Little, of Cleburne, will be assistant manager. The change probably will result in the introduction of some vaudeville into one of the Cleburne houses in connection with the photoplays.

W. H. Daley, proprietor of a moving picture show in Pittsburg, Kan., the first of fifty men tried for violating the laws by operating his show on Sunday, was acquitted by a jury. A former jury disagreed.

Moving pictures of work done by the Missouri State Poultry Board will be shown at a state poultry field meet to be held at Lake Side Park, Webb City, some time in August or September.

E. H. Hill, Arkansas City, Kan., exhibitor, who attracted attention by his plan of admitting children free for bringing in flies they had killed, put on another stunt. Three hundred boys, under twelve years of age, who had cleaned up their backyards, got to see "Uncle Tom's Cabin" without paying. The youngsters were lined up in front of the theater and filmed for one of the weeklies.

Thomas B. Moore, of the Hotex Film Company, of Houston, Texas, has been negotiating with the Young Men's Committee of the Commercial Club at Orange, Texas, for taking some pictures in that city.

What is said to be a campaign for operating shows on Sunday in Wichita, Kan., lacks backing. The city council has been presented with petitions asking that it pass an ordinance permitting Sabbath shows, and, in the event that the council does not pass such a measure, that the question be submitted to a vote of the people. Although the petitions bore 3,600 signatures, officials at the city hall are quoted as saying that they were brought in by a young girl and that knowledge of who submitted them is not available.

Holton, Kan., was filmed by O. W. Holt, of the Holt Feature Film Company, of Manhattan, Kan.

MIDWEST SPECIAL SERVICE.

LYNCHBURG, VA.

THE summer policy of showing feature motion pictures will be abandoned by the Trenton theater on August 24, after which time Manager Corbin Shield will resume vaudeville and offer four acts daily in connection with two reels of pictures to the patrons of this house. One of the first steps taken by Mr. Shield after assuming the management of the Trenton theater was to secure Jesse L. Lasky's features, and that his selection proved to be what the public desired has been indicated by the big crowds that have visited the theater every night.

Owing to the demand made upon the management to keep the feature over for three days more, "Neptune's Daughter," the big Universal seven-reeler, for which Jake Wells has secured the rights in Virginia, was shown at the Academy of Music six days instead of three, and the picture sustained its reputation as a drawing card during the time it was shown in Lynchburg, the increase in price of admission not standing in the way of those who witnessed the production.

The New theater, which is now in the course of construction on Main street, between Sixth and Seventh streets, already bears the appearance of being the prettiest house in Lynchburg. The theater will hardly be completed before October 1, although the contractors are rushing the work every day. The New will cater to women and children and will show only pictures in which the sensational is eliminated. A splendid pipe organ costing $3,000 is to be installed.

BABER.

(Continued on page 1120)

WAR

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Presents the first authentic F
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WAR

RAULO TRADE MARK

ST. LOUIS.

IN the St. Louis Globe Democrat of July 29, Mayor Kiel is reported as saying: "I consider the establishment of a censorship over public entertainments, particularly moving picture shows, which cater largely to boys and girls, imperative. I am strongly opposed to the exhibition of films depicting crime. Many of such films portray criminals as heroes, and the impression on youthful minds is bad." The Mayor proposes to bring up a bill at the regular session of the Municipal Assembly in September, directing the Division of Parks and Recreation to censor all moving picture films and other theatrical entertainments before their production be permitted in St. Louis.

Moving pictures have been enlisted to help the Equal Suffrage League of St. Louis. Mrs. Alice Curtice Moyer, a local suffrage leader, has written a four-reel photoplay with equal suffrage as the theme, and the St. Louis Motion Picture Company have made arrangements to produce the feature in the near future. The story is said to contain much heart interest, as well as lively action, and it will be staged by a director from the east.

W. J. Flynn, general manager of the Associated theaters, invited a delegation of nuns who are attending a course of lectures for teachers at the Christian Brothers College, St. Louis, to a private exhibition of the St. Louis Pageant and Masque pictures at the Juniata theater, Juniata street and Grand avenue, on July 23. The performance began at 1.30 in the afternoon and lasted until 5. Many of the nuns had never been in a position to witness an exhibition of moving pictures before, and Mr. Flynn's invitations were accepted by all who could possibly attend.

During the first week of the free municipal moving pictures in the public parks and playgrounds of St. Louis, more than 45,000 people saw the exhibitions. Larger crowds are expected as the season advances, and results are being watched with interest by socilogists and heads of city recreation bureaus throughout the country. The films are carefully selected, and those of an educational value are given preference. One reel has remained on the program for two weeks, and will be shown until all the patrons of the free pictures have seen it. It is a Safety First reel, and shows the dangers of children playing on the streets. Acting Health Commissioner Jordan has arranged with Park Commissioner Davis to exhibit a reel showing the dangers of the fly, to aid in the campaign for the extermination of the pest.

Delegates to the convention of Optometrists, which was held in St. Louis this week, were entertained with moving pictures while taking a river trip on the steamer Belle of the Bends Thursday night. A lecture on the "Evolution of the Spectacle," by Dr. L. E. Bull, of California, was illustrated with moving pictures, rare old plates and photographs of old-style spectacles.

Moving pictures were exhibited at a political meeting held at the Marguerite Clark theater, 4031 Olive street, on July 23. The pictures were run between the political addresses, and the admission was free.

The Roseland Skydome, at Old Manchester road and Roseland terrace, has just been opened for business. Chas. Crawford is manager, and General service is used.

GIEBLER.

MISSOURI.

THE Majestic airdome has opened for business at Rockville, Mo. J. W. Melton is the owner of the moving picture establishment.

William Meyn, proprietor of the Phototorium in Kansas City, Kan., has put himself on a diet which provides for little or no food during hot weather. Mr. Meyn has been in bad health recently, and decided that a few weeks without anything to eat was about what he needed. He also has cancelled all engagements with the Goddess Nicotine and expects to be in his former good health when cool weather arrives.

E. P. Churchill, a former exhibitor of Kansas City, has entered the industry on a more extensive scale in Milwaukee, according to information received by Kansas City friends. Mr. Churchill, who formerly managed the Gladstone theater, is now supervising a half dozen motion picture houses in the Beer City.

The Empress theater, a vaudeville and moving picture house of Kansas City, passed out of the hands of Sullivan & Considine, and into those of Marcus Loew on August 1. The policy of the new owner, as far as motion pictures are concerned, will be the same, it is believed.

The White Way theater, the newest in Kansas, opened at Concordia recently, under the management of Robert McGaugh and F. F. Davis. The theater is 100 feet deep and 46 wide, boasting a seating capacity of 500. Even more seats could have been installed, had it not been the owners' idea to sacrifice capacity to the comfort of patrons to some extent. Particular attention was given to the safety idea in the construction of the new house, which is of concrete, brick and steel. Edison projecting equipment is used.

The Bell theater, of Independence, Kan., participated recently in a misspelled word contest handled by one of the daily papers of that city. A page of advertisements was run, a number of words being misspelled. The reader compiling a list of these words was given a cash prize. The plan caused patrons of the paper to read the advertisements with unusual care, and good results were secured.

Sunday openings in Topeka, Kan., are doubtful. One or two of the exhibitors are said to have decided to make an effort to give performances on the Sabbath. Others believe that such a move would prove unpopular and will hold aloof for the present, at least.

Three convictions of moving picture men were secured in the municipal court at Pittsburg, Kan., recently. W. H. Daly, E. E. Frazier and Charles Smither were the exhibitors found guilty of violating a local ordinance. All will appeal to the district court and be given jury trials, in which the municipality has been unable to make any progress. The three exhibitors will continue their Sunday performances pending a settlement of the appeals.

O. W. Holt, a feature film man of Manhattan, Kan., ran into a bit of luck at Holton, Kan., recently, while snapping scenes of interest. A railroad wreck took place near Holton, the cameraman securing some unusual views.

The Kansas City branch of the Mutual Film Corporation, which recently went under the management of Marty Williams, will shortly take new quarters in the Ozark building, at Tenth and Main streets, after three years in the Empress theater building at Twelfth and McGee. The third floor of the Ozark building is now being fitted up elaborately for the entrance of the exchange, which will occupy its new home some time in August. New fixtures are to be installed throughout. The Ozark building already is the home of the Eclectic branch ,under the management of C. S. Edwards. The Universal exchange is the only one now left in the Empress theater.

J. E. Dodson, former manager of the Kansas City branch of the World Film Corporation, has re-entered the service of that company and will work on the road, with headquarters in Kansas City. R. L. White will retain the management of the branch. Mr. Dodson is intimate with conditions in the Southwest and is well fitted for his new role.

Eight thousand Eagles invaded Kansas City with kindly intentions early in August for their National convention. Most of the local exhibitors anticipated their coming by decorating their houses appropriately. The Eagles reciprocated by turning out in numbers for the offerings at the various houses and business boomed during their occupancy of the city.

Joseph Stiebel, manager of the Apollo theater on Troost avenue, also operates an airdome on that thoroughfare. Contrary to general methods, however, the airdome is an addition rather than a replacement, as the regular house is continued through the summer. Both are being filled at present, and Mr. Stiebel is one exhibitor to whom the good old summer time presents little to be feared.

MURRAY.

IOWA.

THE Garrick Theater at Burlington has been sold to Wiley N. McConnell, of Quincy, Ill., and Jack Hoeffler, of Terre Haute, Ind. It will be devoted to vaudeville, using some pictures.

H. W. Johnson has opened a moving picture show at Akron.

Boston & Neibert, who have purchased the A-Muse-U Theater on Sycamore street in Muscatine, will continue to operate that house with a moving picture policy, as well as making the Princess Theater the home of photoplays. Monday night will be feature night at the Princess and Wednesday night at the A-Muse-U will be given over to the specials.

Eastern parties are said to be interested in a plan to erect a new moving picture house on Commercial street in Waterloo.

The building occupied by the Palace Theater at Burlington has been sold and the proprietors are said to be contemplating the erection of a handsome moving picture house at some other location. Several sites are under consideration.

T. A. Black, a member of the "Greater Iowa" committee appointed by Governor Clark to arrange for the state exhibit at the fair, has announced that motion pictures taken in various parts of Iowa will be shown during the entire year at the exposition.

The Princess Theater, now under construction, at Sioux City, is expected to be open about September 15.

State and national censorship of moving pictures will be advocated by the Iowa Public Welfare League along with a number of other reform laws to be sought from the Iowa legislature. The league takes this stand, it is explained, because it has just learned that there is a movement upon the part of moving picture men to block all plans for censorship. H. L. Houghton, of the Associated Charities of Sioux City, which is the mouthpiece of the Welfare League, says that, generally speaking, the shows in Sioux City are good.

Summer prices of five cents are now in vogue at the Best Theater in Clinton.

The Palace Theater entertained the members of the Fifty-third Regimental Band of Cedar Rapids at one of its feature picture programs. The band rendered a short program of popular classics early in the evening.

Dell Hoes has sold the Lyric Theater on Keeler street in Boone, which he managed a short time, to W. R. Summerhayes, of Wilton Junction. The new proprietor has been in the show and picture business nineteen years. A new $5,000 photoplayer will be installed. B. G. Buffington, of Wilton Junction, will be house manager. Hoes has repurchased the American Theater at Carthage, Ill., which he sold sometime ago.

Harry Fairale, of Davenport, has purchased a camera and will film persons, scenes and events in that section of the state.

Herman Hulsebeck will move his picture show into the Stangl Hall at Dedham.

B. O. Gates has opened the Pastime, a moving picture theater seating 200, in the Gates Block at Independence.

Manager Brinton is expending about $1,000 in renovating the Graham Theater at Washington.

A new moving picture theater will be opened in the Johnson Building at Cherokee.

The Majestic Theater at Missouri Valley was sold under the supervision of the Federal Court to L. Brown. It has been operated by Myron Moore.

I. T. Russell has purchased the Majestic Theater at Bloomfield from C. C. Cackler.

The Auditorium, a moving picture show, has been opened at Lewis.

Short features and comedies, designed to attract the patronage of people who have not time to sit through long subjects, will be given especial attention by F. W. Cope and C. W. Page, who have leased the Black Cat Theater in Des Moines. A five-cent admission will be secured. Page is connected with the Page Amusement Company of Des Moines.

The Dodge Amusement Company, of Keokuk, has taken over the management of the Grand Opera House at Fort Madison. It is probable that this company will pursue the same policy announced for its new acquisition in Galesburg, alternating theatrical, vaudeville and feature moving picture attractions.

The Princess Theater at Mason City is conducting a juvenile amateur contest with a $25 gold prize. Several weeks are required to determine the winner.

MIDWEST SPECIAL SERVICE.

WISCONSIN.

DISAGREEMENTS over the question of who controlled the lease of the Rex moving picture theater in Oshkosh were settled, and Ray Cummings withdrew the injunction suit filed to restrain the People's Amusement Company and Andrew Haben from proceeding with remodeling the theater.

F. J. McWilliams, manager of the Casino Theater in La Crosse, has had plans drawn for a new moving picture house to be erected in the south part of the city at Jackson street and West avenue. It will seat 450 and will have a modern heating and ventilating system.

Managers of moving picture houses in Superior are co-operating with the city officials in enforcing the curfew law. Boys and girls under 16 years of age are not admitted to the theaters after 9 p.m., unless accompanied by their parents

The Lyric Theater at Columbus has been reopened under new management, giving pictures and some vaudeville.

The Liberty Theater at Twenty-seventh and Vliet streets in Milwaukee will make an addition to it costing $25,000.

The Wisconsin Panama Commission probably will use moving pictures at the San Francisco fair.

When the Empire Theater at Butternut reopens this fall, after thorough remodeling, it will have a seating capacity of 300. All new chairs have been installed.

More power for the board of censors of moving pictures in Milwaukee is advocated by Judge Neele B. Neelen, who was appointed to that body several months ago. However, he suggests this only as a means of protecting the body in case of lawsuits. As a general thing, the class of pictures now shown in Milwaukee are good and a benefit to education, he says. Only one obnoxious film is recalled and, when informed of the opinion of the censors, the exhibitor immediately stopped its exhibition.

J. F. Heffernan, head of the company controlling the Grace Theater, Twenty-eighth and National avenues in Milwaukee, loaned the house to Rev. S. P. Todd, who is conducting one of the church federation summer Bible schools. One hundred and fifty children bearing banners marched through the streets to the theater where they saw films on the care of teeth and on the medical inspection of schools.

MIDWEST SPECIAL SERVICE.

(Continued on page 1126)

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Calendar of Licensed Releases

Current Releases

MONDAY, AUGUST 17, 1914.

BIOGRAPH—Tim, the Terror (Comedy)
—The Game of Freeze-Out (Comedy)
EDISON—The Adventure of the Pickpocket (Eighth of the "Octavius" Amateur Detective Series) (Comedy)
ESSANAY—Sweedie and the Double Exposure (Comedy)
KALEM—The Old Army Coat (Special—Two parts—Drama)
PATHE—Dakar, the Principal Port of Senegal, French West Africa (Travel)
—Military Trained Dogs, Belgium (Military)
SELIG—The Speck on the Wall (Special—Two parts—Drama)
—Hearst-Selig News Pictorial, No. 49 (News)
VITAGRAPH—Private Dennis Hogan (Military Drama)

TUESDAY, AUGUST 18, 1914.

CINES—When the Beacon Failed (Special—Two parts—Drama)
EDISON—By the Aid of a Film (Tenth of "The Man Who Disappeared" Series) (Drama)
ESSANAY—The Black Signal (Drama)
KALEM—The Storm at Sea (Drama)
LUBIN—Back to the Farm (Comedy)
MELIES—A Slight Mistake (Comedy)
PATHE—Cairo, the Capital of Egypt (Travel)
—Uriage, and Vicinity (Scenic)
SELIG—If at First You Don't Succeed (Comedy-Drama)
VITAGRAPH—An Innocent Delilah (Special—Two parts—Drama)

WEDNESDAY, AUGUST 19, 1914.

EDISON—The Old Fire Horse (Comedy)
ESSANAY—The Fable of "The Two Mandolin Players and the Willing Performer" (Western Comedy)
KALEM—The Bond Eternal (Special—Two parts—Drama)
LUBIN—The Dreamer (Special—Two parts—Drama)
MELIES—The False Rubies (Drama)
PATHE—Pathe's Weekly, No. 50, 1914 (News)
SELIG—When a Woman's 40 (Special—Two parts—Drama)
VITAGRAPH—Taken by Storm (Comedy-Drama)

THURSDAY, AUGUST 20, 1914.

BIOGRAPH—The Smuggler's Wife (Drama)
ESSANAY—Slippery Slim and the Claim Agent (Comedy)
LUBIN—His Brother's Blood (Special—Two parts—Drama)
MELIES—A Surprising Encounter (Comedy)
—A Mason's New Assistant (Comedy)
—The Bull Trainer's Revenge (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 50 (News)
VITAGRAPH—The Woes of a Waitress (Drama)

FRIDAY, AUGUST 21, 1914.

EDISON—The Gilded Kidd (Special—Two parts—Comedy)
ESSANAY—The Masked Wrestler (Special—Two parts—Drama)
KALEM—Sherlock Bonehead (Comedy)
LUBIN—The Love of Oro San (Drama)
SELIG—The Reveler (Comedy)
VITAGRAPH—The Honeymooners (Comedy)

SATURDAY, AUGUST 22, 1914.

BIOGRAPH—The Gypsy Talisman (Drama)
EDISON—In Lieu of Damages (Drama)
ESSANAY—Broncho Billy's Wild Ride (Drama)
KALEM—Kidnapped by Indians (Drama)
LUBIN—Sometimes It Works (Comedy)
—Making Auntie Welcome (Comedy)
MELIES—The Telltale Photograph (Special—Two parts—Drama)
SELIG—What Became of Jane? (Drama)
VITAGRAPH—Lily of the Valley (Special—Two parts—Drama)

Advance Releases

MONDAY, AUGUST 24, 1914.

BIOGRAPH—The Man from the Past (Drama)
EDISON—Nearly a Widow (Comedy)
ESSANAY—Sweedie Springs a Surprise (Comedy)
KALEM—The Primitive Instinct (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 53, 1914 (News)
—Edible Fishes of the English Channel (Ocean)
—Picturesque Normandy, France (Travel)
SELIG—The White Mouse (Special—Two Parts—Drama)
—Hearst-Selig News Pictorial, No. 51 (News)
VITAGRAPH—Ward's Claim (Western-Drama)

TUESDAY, AUGUST 25, 1914.

EDISON—The Mystery of the Octagonal Room (Tenth of "The Chronicles of Cleek" Series (Drama)
ESSANAY—Two Men Who Waited (Drama)
KALEM—The Counterfeiter's Plot (Drama)
LUBIN—The Widow and the Twins (Comedy)
—The Lucky Rube (Comedy)
MELIES—Circumstantial Evidence (Comedy)
PATHE—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel)
—From Havre to Buc by Hydro-Aeroplane (Color-Travel)
SELIG—The Sealed Oasis (Drama)
VITAGRAPH—Rainy the Lion Killer (Special—Two parts—Comedy)

WEDNESDAY, AUGUST 26, 1914.

EDISON—The South African Mines (Industrial)
—Buster and His Goat (Comedy)
ESSANAY—Fable of "the Difference Between Learning and Learning How" (Comedy)
KALEM—The Cave of Death (Special—Two parts—Drama)
LUBIN—The Attorney's Decision (Special—Two parts—Drama)
PATHE—Pathe's Daily News No. 54, 1914 (News)
SELIG—The Decision of Jim O'Farrel (Drama)
VITAGRAPH—Josie's Declaration of Independence (Com.)

THURSDAY, AUGUST 27, 1914.

BIOGRAPH—The Terrible Lesson (Drama)
ESSANAY—Slippery Slim and the Fortune Teller (Comedy)
LUBIN—The Aggressor (Special—Two parts—Drama)
MELIES—The Elopement of Eliza (Comedy)
SELIG—Hearst-Selig News Pictorial No. 51 (News)
VITAGRAPH—The Mysterious Lodger (Drama)

FRIDAY, AUGUST 28, 1914.

EDISON—The Birth of the Star Spangled Banner (Special—Two parts—Historical Drama)
ESSANAY—Seven Sealed Orders (Special—Two Parts—Drama)
KALEM—When Men Wear Skirts (Comedy)
LUBIN—The Better Man (Drama)
SELIG—A Low Financier (Comedy)
—Breaking Into Jail (Comedy)
VITAGRAPH—Such a Hunter (Comedy)

SATURDAY, AUGUST 29, 1914.

BIOGRAPH—Spending It Quick (Comedy)
—Baseball, a Grand Old Game (Comedy)
CINES—To Forgive, Divine (Special—Two parts—Drama)
EDISON—Treasure Trove (Drama)
ESSANAY—Broncho Billy's Indian Romance (Western-Drama)
KALEM—The Car of Death (Drama)
LUBIN—The Kids' Nap (Comedy)
MELIES—The Man Who Smiled (Special—Two parts—Comedy)
SELIG—The Harbor of Love (Drama)
VITAGRAPH—Josie's Coney Island Nightmare (Special—Two parts—Comedy)

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THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

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BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, AUGUST 16, 1914.

KOMIC—Bill Saves the Day (No. 4 of the "Bill" Series—Comedy)
MAJESTIC—Her Mother's Necklace (Two parts—Drama)
THANHOUSER—Her Big Brother (Drama)

MONDAY, AUGUST 17, 1914.

AMERICAN—False Gods (Two parts—Drama)
KEYSTONE—That Minstrel Man (Comedy)
RELIANCE—Our Mutual Girl, No. 31 (News)

TUESDAY, AUGUST 18, 1914.

BEAUTY—The Silence of John Gordon (Drama)
MAJESTIC—The Inner Conscience (Drama)
THANHOUSER—McCarn Plays Fate (Two parts—Drama)

WEDNESDAY, AUGUST 19, 1914.

AMERICAN—Their Worldly Goods (Drama)
BRONCHO—The Robbery at Pine River (Two parts—Drama)
RELIANCE—Izzy Gets the Wrong Bottle (Comedy)

THURSDAY, AUGUST 20, 1914.

DOMINO—The Defaulter (Two parts—Drama)
KEYSTONE—Those Country Kids (Comedy)
MUTUAL WEEKLY—Number 86 (News)

FRIDAY, AUGUST 21, 1914.

KAY-BEE—The Winning of Denise (Two parts—Drama)
MAJESTIC—A Lesson in Mechanics (Drama)
PRINCESS—The Belle of the School (Comedy-Drama)

SATURDAY, AUGUST 22, 1914.

KEYSTONE—(Not yet announced)
RELIANCE—For the Last Edition (Two parts—Drama)
ROYAL—His Long Lost Friend (Comedy)

SUNDAY, AUGUST 23, 1914.

KOMIC—A Physical Culture Romance (Comedy)
MAJESTIC—The Second Mrs. Roebuck (Two parts—Drama)
THANHOUSER—A Dog's Good Deed (Drama)

MONDAY, AUGUST 24, 1914.

AMERICAN—This Is th' Life (Two parts—Comedy)
KEYSTONE—(Title not yet announced)
RELIANCE—Our Mutual Girl, No. 32 (News)

TUESDAY, AUGUST 25, 1914.

BEAUTY—Susie's New Shoes (Comedy-Drama)
GAUMONT—(Title not yet announced)
MAJESTIC—Granny (Drama)
THANHOUSER—Conscience (Two parts—Drama)

WEDNESDAY, AUGUST 26, 1914.

AMERICAN—Lodging for the Night (Drama)
BRONCHO—The Sheriff's Sister (Two parts—Drama)
RELIANCE—The Stolen Ore (Drama)

THURSDAY, AUGUST 27, 1914.

DOMINO—The Village 'Neath the Sea (Two parts—Drama)
GAUMONT—(Title not yet announced)
KEYSTONE—(Title not yet announced)
MUTUAL WEEKLY—Number 87 (News)

FRIDAY, AUGUST 28, 1914.

AMERICAN—The Song of the Sea Shell (Drama)
KAY-BEE—The Old Love's Best (Two parts—Drama)
PRINCESS—The Keeper of the Light (Drama)

SATURDAY, AUGUST 29, 1914.

KEYSTONE—(Title not yet announced)
RELIANCE—Through the Dark (Two parts—Drama)
ROYAL—A Run for His Money (Comedy)

Universal Film Mfg. Co.

SUNDAY, AUGUST 16, 1914.

ECLAIR—A Pearl of Great Price (Society-Drama)
FRONTIER—Memories of Years Ago (Drama)
REX—The Hedge Between (Drama)

MONDAY, AUGUST 17, 1914.

IMP—Love's Refrain (Drama)
STERLING—His Wife's Flirtation (Comedy)
—Close to Nature (Educational)
VICTOR—Weights and Measures (Two parts—Political-Drama)

TUESDAY, AUGUST 18, 1914.

CRYSTAL—Vivian's Best Fellow (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 3 (The Sea Venture) (Two parts—Drama)
UNIVERSAL IKE—Universal Ike, Jr., on His Honeymoon (Comedy)

WEDNESDAY, AUGUST 19, 1914.

ANIMATED WEEKLY—Number 128 (News)
ECLAIR—Bransford in Arcadia (Three parts—Western-Drama)
JOKER—Pass Key, No. 2 (Comedy)
NESTOR—The Creeping Flame (Western-Drama)
—Strange Friends (Educational)

THURSDAY, AUGUST 20, 1914.

IMP—On the High Seas (Two parts—Drama)
REX—A Bowl of Roses (Drama)
STERLING—Lost in the Studio (Juvenile-Comedy)

FRIDAY, AUGUST 21, 1914.

NESTOR—A Lucky Deception (Two parts—Comedy)
POWERS—The Divorcee (Drama)
VICTOR—The Slavey's Romance (Drama)

SATURDAY, AUGUST 22, 1914.

"101" BISON—The Lure of the Geisha (Two parts—Drama)
JOKER—The Diamond Nippers (Comedy)

SUNDAY, AUGUST 23, 1914.

ECLAIR—The Miracle (Drama)
FRONTIER—The Strange Signal (Drama)
REX—The Hole in the Garden Wall (Drama)

MONDAY, AUGUST 24, 1914.

IMP—Jim Webb, Senator (Three parts—Drama)
STERLING—A Rural Affair (Juvenile—Comedy)
VICTOR—There Is a Destiny (Drama)

TUESDAY, AUGUST 25, 1914.

CRYSTAL—Barreled (Comedy)
—Bashful Ben (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 4 (Dead Reckoning) (Two parts—Drama)
UNIVERSAL IKE—Universal Ike at the Dance of Little L. O. (Comedy)

WEDNESDAY, AUGUST 26, 1914.

ANIMATED WEEKLY—Number 129 (News)
ECLAIR—The Character Woman (Two parts—Drama)
JOKER—The Little Automogobile (Comedy)
NESTOR—A Miner's Romance (Western—Drama)

THURSDAY, AUGUST 27, 1914.

IMP—Universal Boy in the Chinese Mystery (Juvenile—Drama)
REX—For the Secret Service (Two parts—Drama)
STERLING—Snookee's Disguise (Comedy)

FRIDAY, AUGUST 28, 1914.

NESTOR—For Love or Money (Comedy)
POWERS—This Is the Life (Comedy)
VICTOR—Counterfeiters (Two parts—Drama)

SATURDAY, AUGUST 29, 1914.

"101" BISON—Law of the Lumberjack (Two parts—Drama)
JOKER—Well! Well! (Comedy)

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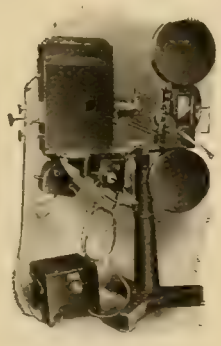

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MONTREAL.

THE Paul J. Rainey African Hunt films opened in Montreal at the Princess theater on July 27, and were shown for two weeks. Three performances were given daily, and Mr. Wonn, of New York, gave explanatory lectures.

The Alexander Theater, St. Denis Boulevard, will be closed during the early part of August, pending extensive alterations. Mr. Eddy, the manager, intends to increase the seating capacity of this North End house.

Mary Pickford in "The Eagle's Mate," was the feature for three days at the Strand theater, beginning July 27. Miss Pickford has a large following in Montreal, and programmes including "Little Mary" are always sure of attracting large crowds.

Mr. McBrien, manager of the Midway, recently offered his patrons the five-part Lasky feature, "The Only Son." Mr. McBrien is doing good business, considering that the hot weather is forcing Montrealers to seek the open-air amusement parks.

The family theater is doing good business. The recent chilly spell of weather packed the house to the doors. Mr. West, the manager, is partial to serials. "The Million Dollar Mystery" and the "The Trey o' Hearts" are booked at this house. The last installment of "Lucille Love" was shown last week.

The Montreal Amusement Company is being formed for the erection of a high-class vaudeville and moving picture theater in St. Catherine street west. The shares are being offered at the present writing—fifty thousand shares of the value of ten dollars each. Of these, thirty thousand are in common stock, while the remaining twenty thousand are seven per cent. cumulative stock. The prospectus which has just been issued, estimates a net profit each year of over $88,000. This is on the basis of a daily income of a $1,060, which the promoters believe to be a conservative estimate.

The company has a thirty-year lease on the site, which is the property of the Stephen estate. The plans call for a theater seating 2,500. In addition to the income derived from the theater itself, there will be an income from the adjoining block of stores and from four other stores, which will stand two on either side of the new structure, while above there will be over forty offices for renting at the figures which prevail on St. Catherine street. The corner of St. Catherine and Peel streets has been rented for a number of years at six dollars a square foot. The site of the new theater, which is about five hundred feet west of this corner, has been leased for the next five years for only two dollars a square foot.

The management intends to put on three performances a day. The scale of prices will be from ten cents to twenty-five cents, and the aim of the management will be to provide performances of a very high grade while keeping the price of admission at a minimum. Each performance will consist of four vaudeville acts and from two to four reels of photoplays. The location of the new house on St. Catherine street, between Drummond and Mountain streets, will place it within easy reach of the business centre, the residential district at the west of the city, and Westmount, while it will be quite accessible to Point St. Charles, St. Cunegonde and St. Henry.

The enterprise is in the hands of Maurice Wolff, who is already well known in the amusement world, having been the former promoter and proprietor of Wolff's Park, Detroit, now known as Riverview Park, and recognized as one of the amusement successes of the Michigan metropolis. With Mr. Wolff will be associated representative citizens of Montreal and men experienced in the management of amusement enterprises.

GALLAGHER.

BRIDGEPORT.

TWENTY motion picture theaters in Bridgeport have raised their admission price to 10 cents since the organization of the Bridgeport Motion Picture Theater Managers' Association was formed. With two exceptions all the big theaters now charge 10 cents. Peter Dawe, who owns the Palace and the Bijou theaters, has made the admission price for matinees and nights 10 cents on Tuesdays, Wednesdays, and Saturdays. On these days his program comprises first run feature films with a five run program. On other days the price is 5 cents.

Another meeting of the Managers association has been called for August 4 at the Imperial theatre in Stratford avenue, when a plan will be discussed to bring about the organization of managers in New Haven, Hartford, Waterbury, Meriden, Norwich, New London, Norwalk and Stamford. The purpose is to secure representation in the lobby at Hartford during the next session of the General Assembly to procure some changes in the laws regarding the admission of minors to picture shows and to watch for and try to prevent legislation considered harmful and hampering to the business.

Although motion picture shows are permitted on Sundays in Waterbury and New Britain, Bridgeport managers have agreed that they will not attempt to secure legislation to allow them to show on Sunday in the Park City. An attempt will be made to discountenance newspaper stories concerning the business which are considered untrue and harmful. An effort will also be made to make a general admission price of 10 cents all over the state.

The prevalence of cold and rainy weather has compelled the temporary closing for a few days of the Star Garden in State street, and the After Hour theater in Broad street, two aerodromes.

Caroline Leighton is having plans made for a theatre at East Main and Jane streets. It will be of white brick and terra cotta with a gallery and a seating capacity of 1,150. It will cost $12,500 and promises to be the finest motion picture theater in the city.

The Star theater in Hartford has been acquired by the Atlas Theaters Company of New York City and it is closed for repairs. The theater was finished this spring. It will be reopened about August 1 and will be renamed The Atlas.

BOOTH.

LOUISVILLE.

BUSINESS continues good with the Louisville exhibitors for the season and few complaints are now being heard. During the latter part of June and the early part of July the weather was almost unbearable, but this condition has changed for the better. Very little comedy is being shown at any of the houses at this time. There are two reasons for the lack of comedy pictures, one of which is that good comedy is very scarce, and the other is that the public prefers poor features to poor comedy.

The Central Feature Film Company has completed its moving and is now installed in the Walker building at Fifth and Market streets.

The Novelty Film Company is getting things in shape to handle some good commercial service in Louisville and out through the state. A quantity of good material formerly used has been secured. This lot of reels is five or six years old, and have been forgotten in this district. The reels are all of the single reel type, and are just the thing for fourth or fifth reel subjects. The commercial service will not be started for some time yet, as the reels are to be gone over thoroughly and inspcted before being sent out.

The decorating at the Majestic theater is about completed and the theater will probably be completed this week. While the scaffolding was up it was impossible to seat the crowds, and the business suffered to some extent.

The Star theater, at Fourth and Jefferson streets, has reduced its admission to five cents as trade is being found rather light on the block.

Business at the Novelty theater has picked up a good deal during the past ten days, and the prospect is for a very good fall patronage.

The work on the new Fourth Avenue Amusement Company's building is coming along rapidly and the roof will be laid within the next two weeks. Tearing out the old building was a larger job than anticipated, and the work has been a little slow in its early stages.

R. S. Shrader, former manager of the Louisville branch of the Central Film Service Company, was in Louisville during the past week, calling on the exhibitors in the interests of the World's Film Corporation, of Indianapolis.

J. J. Hebbert, manager of the local office of the Warner Feature Film Company, leaves this week for a trip down through the Western part of the state. S. B. Kramer, from the Indianapolis office, has returned after a week's visit to the city.

D. Levenson, manager of the Novelty Theater Company, has returned from a two weeks' vacation trip spent at Elkmont, Tenn. He said that he recommends Elkmont to any one who is looking for a real rest. The air is pure and the scenery is wild and rugged.

The Star Amusement Company recently sent out some very attractive formal invitations to attend the shows given at the new theater. Two tickets accompanied each of the invitations, which were gotten up in a very attractive manner, and brought out the strong points in the theater, such as perfect ventilation, polite attendants and a Hungarian orchestra.

The S. & P. Film Supply Company filed articles of incorporation recently in which the capital stock of the concern was listed at $1,500, divided into 100 shares of $15 each. The incorporators are C. A. Pressy, F. M. Sheldon and R. H. Lucas.

Amended articles of incorporation have been filed by the Broadway Theater Company. The capital stock is given as $70,000, divided into 7,000 shares of $10 each. The incorporators are Louis F. Steurle, D. H. Long, E. W. Klapheke and Joseph L. Steurle. Additional capital was needed for building and operating the new theater which is being erected at Shelby and Broadway.

A contract has been let for building a new $20,000 moving picture theater at Frankfort and Pope streets. The incorporators are G. S. Walfiort, J. T. Botts and F. D. Stoll. The stockholders include a number of business men of Clifton and Crescent Hill. The new theater will have a seating capacity of 1,500 and is to be in operation within ninety days.

The Kerrigan theater, of New Albany, Ind., is running a number of pictures manufactured by the M. & C. Film Company, of Straws Mill, Ind., and Louisville, Ky. On Monday, Aug. 3, three subjects were shown, which included "Breaking Into Jail," a comedy; "Moonshine Molly," a drama; and "The Interrupted Wedding," a feature. The picture took nicely and the house was packed, as the pictures were made only a few miles from the theater.

The Mary Anderson theater, which for a number of years was known as the Keith theater, has reopened after being closed for several months for repairs and redecorations. Feature photoplays are to be shown and the start was made with the Vitagraph feature, "Shadows of the Past," which enjoyed a good run in New York. Several Keystone comedies will be shown in addition to the feature, which will be run for six days.

The Louisville News, a weekly newspaper, owned and published by negroes, is very bitter against the Mary Anderson theater, which allows negroes in the gallery only. To reach the gallery it is necessary to go to the alley entrance, and the colored brethren are much put out because they are not allowed to go through the main lobby with the white folks. The News strongly indorsed the National theater last season because it was not necessary to go into the alley to reach the roost, and the News is starting another campaign this season for the National, which is now under the same management as the Mary Anderson. It appears that the ill feeling is not against the management, but against "those alley stairs." It is pointed out that the Anderson was the first theater in Louisville to establish an alley entrance and "Negroes in the gallery only" and in a recent article the News said: "No self-respecting, race-loving colored man or woman will patronize the Mary Anderson."

The new opera house at Barlow, Ky., has been completed and was opened the first of this week. The management has made arrangements to show some excellent programs.

Eradley Brothers, who for some time have been building a new picture house at Warsaw, Ky., report that the work is nearly finished and the house will be ready to open shortly.

The White Theater Company, of Scottsville, Ky., recently installed a new $800 electric piano in its house. A number of electric fans have been installed and the house is being kept at a comfortable temperature. Children under ten years of age are admitted for five cents.

Work on a new theater for Dan Norton, of Ashland, Ky., will start immediately. The brick has arrived and a crew of bricklayers will hurry up the work. The new theater will be on Winchester avenue.

R. S. Bingham, of Pineville, Ky., has opened a new motion picture house in the Taylor & Lewis block on Pine street. Two exhibitions will be run daily, the first from 2 o'clock until 4 o'clock and the second show from 7 o'clock until 10.

The old Assembly Church building, in Harrisburg, Ky., has been leased for a term of years by the Colonial Amusement Company, of Harrisburg, and the fine old building will be fitted up with a gallery and converted into a picture house. J. Pie Williams is manager of the new concern, which was formed by a combination of the Melba Company, William Fisher and Curry Marksbury. It certainly is going some when motion pictures become so popular that churches are converted into motion picture houses, although there have been numerous cases where school buildings were so converted.

Arthur Mitchell, the popular manager of the Dixie theater, of Russellville, Ky., is striving hard to give his patrons the best to be had in the moving picture line. He recently ran the "Adventures of Kathleen" in his new house. This house has been fitted up with electrical fans and made commodious in every way. The last installment was a seven-piece orchestra which furnishes music on Monday, Wednesday and Friday nights. The orchestra has become very popular and the house has been packed on the musical nights. It is more than probable that its use will be continued.

Bound Volume No. 20

APRIL TO JUNE, 1914

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MOVING PICTURE WORLD
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LICENSED FILM STORIES

BIOGRAPH.

THE CONDEMNING HAND (August 10).—The criminal who, under promise of immunity, refuses to betray his accomplices may inspire in us something akin to respect, but there is no doubt of our unbounded admiration when he takes the blame of the crime for which his mother is accused and of which both are innocent.

THE DISTRICT ATTORNEY'S BURGLAR (August 15).—To yield to impulse is essentially human and when the district attorney's wife found herself in a heart-stilling situation the noble sacrifice of one seemingly base saved her for the time, but then, a circumstance over which neither had control righted matters and all were the better for the experience.

THE SMUGGLER'S WIFE (August 20).—The impending fall of the husband drives the wife to desperation and she resorts to measures which he construes as treachery born of vengeance, but in time he comes to learn that she was actuated by motives of deepest loyalty.

THE GIPSY TALISMAN (August 22).—To retaliate upon those who wrong us does not always satisfy though, 'tis said, "vengeance is sweet." But what must be the emotion of one who fancies that he has crushed his victim only to find that after all he has been thwarted.

EDISON.

NEARLY A WIDOW (August 24).—When Mrs. Briggs ordered a very beautiful gown for herself, she did so in the firm belief that her husband would pay for it promptly, and without demur. However, Mr. Briggs was in a rather unpleasant mood, as a result of which he positively refused to pay a cent for the gown.

Mrs. Briggs flatly told her husband that she would go home to her mother if he didn't pay for it. Mr. Briggs, unwilling to back down from his position, told her to go ahead. So Mrs. Briggs went. At least, she went as far as the station. When she got there, she changed her mind, decided that her husband was a poor, abused angel, and started home again.

Meanwhile, Mr. Briggs had come to the conclusion that he was a brute, and that there was no reason why his poor little wife shouldn't have the gown if she wanted it. So he rushed to the station to head her off. He got there just in time to see his wife's train pulling out. So he sadly retraced his steps.

Mrs. Briggs was already home. When she heard him coming, she hid herself. Mr. Briggs discovered her suit case, and realized she had returned. At once,an idea suggested itself to him. He wrote a note to the affect that his wife's extravagance had driven him to the awful deed he was contemplating, and shut himself up in his room with a revolver. Shortly afterward, he fired off the revolver.

Mrs. Briggs' pushed in vain at the locked door. Finally it occurred to her to look over the transom. When, instead of a ghastly corpse, she saw her husband sitting up and laughing.

A little while later, Mr. Briggs, considering that he had taught his erring wife enough of a lesson, came out. His wife was not there, but there was a note on the hall table which read.

"Dear Hubby: I have gone to buy that dress to wear at your funeral."

THE MYSTERY OF THE OCTAGONAL ROOM (Tenth Installment of the Chronicles of Cleek—August 25).—Cleek and Narkom were spending a pleasant vacation on a houseboat in the Thames, when they were called to solve a curious case in the home of Squire Shadbolt. Dollops, Cleek's assistant, ashore one day to buy supplies for the houseboat, heard that Mrs. Shadbolt had mysteriously disappeared. He at once told Cleek, and Cleek and Narkom set out for the Shadbolt home to investigate.

When they arrived there, Cleek discovered the body of Maurice Ward, a solicitor, and personal friend of Mrs. Shadbolt, behind one of the panels in the Octagonal Room in the Shadbolt Mansion. It was hard to tell how Shadbolt had met his death, but Cleek discovered some infinitesimal pricks in the skin of one of his hands. When, shortly afterward, he discovered Mrs. Shadbolt insensible beneath a bank of flowers in the chapel he was able to solve the mystery.

Sartoli, the Shadbolts' Japanese butler, was the agent of a band of criminals engaged in stealing valuable articles from the homes of wealthy people, and substituting imitations in their place. Mrs. Shadbolt discovered his scheme, and called in Maurice Ward. The butler murdered Ward by means of a bunch of roses with poisoned thorns, and attempted to remove Mrs. Shadbolt by poisoning the bill of her pet parrot. Luckily, Mrs. Shadbolt recovered, and by means of her evidence, Cleek was able to lay his hands on the whole gang.

THE SOUTH AFRICAN MINES (August 26).—Johannesburg, the metropolis of South Africa, a progressive city of about the same size as Denver, is the center of the gold mining industry. In its vicinity are the celebrated Rand mines which annually produce more gold than any other group of mines in the world.

Views are shown of the more important mines in this group—The Joch, the Robinson Deep, and the Meyer and Charlton. In the latter mine, the gold-bearing rock is mined at a depth of 3,000 feet, brought to the surface and crushed by rotating tubes, or in the Stamp Mill. The crushed ore is dumped into the cyanide tanks. The cyanide solution dissolves the gold from the rock, and the gold is recovered from the cyanide solution by a simple reduction with heat.

The principal diamond mines are situated near Kimberley and Pretoria. Of all of them, the Kimberley mine is the most famous. The diamonds are found in a sort of volcanic mud, known as "Blue Earth." This is removed from the mine, and dumped on fields known as "The Floors" which are surrounded by an intricate system of barbed wire fences. The "Blue Earth" is allowed to weather here for a year. After it has been thoroughly broken up by the action of the elements, it is removed to the washing plant, where its soluble portions are removed by water. The remaining insoluble "diamond mud" is sent to the pulsator, an interesting series of revolving greased tables. These greased tables catch the diamonds, while all other matter is removed by gentle streams of water.

After a number of interesting views of life in the miners' compound, a portion of a day's output of diamonds, valued at $55,000, is shown.

BUSTER AND HIS GOAT (August 26).—One of Mrs. Brown's neighbors brought her little son over to call one day, and Mrs. Brown sent the child out to play with Buster. Buster immediately conceived the idea of letting the child ride his goat.

As an impressive feature of the occasion, Buster purchased false beards with which he disguised the features of his playmates. The goat was brought on, and the child safely mounted on its back. Tige did not care very much about the goat. In fact, he cared less than nothing for it. As a result, there was a good deal of unpleasantness, before the party was finally straightened out.

When Buster and his companions entered Mrs. Brown's parlor with the goat, complications immediately ensued. The goat, catching sight of Buster's beard for the first time, was properly startled. On the impulse of the moment, he butted Buster out of the window.

An indistinguishable mixture of children, goat and dog, resulted when Tige took a hand in the affair, which speedily grew to the proportions of a small riot, when the situation was solved by shutting the goat out of the yard.

THE BIRTH OF THE STAR SPANGLED BANNER (Special Two Parts—August 28).—It was just one hundred years ago that the national anthem of the United States came into existence. In this film we have attempted to present the dramatic events which led to its creation, in a realistic and accurate manner.

When the combined military and naval forces of the British were threatening Washington during the fall of 1814, President Madison, fearing for the safety of the Declaration of Independence, sent it, in the care of Captain Potter, his aide, to the commandant of Fort McHenry at Baltimore.

On his way to Baltimore, Potter stopped at the house of Dr. Beanes. While they were at dinner, a British reconnoitering party, consisting of General Ross and his aides, invested the house. Potter and Helen Beanes took refuge behind a secret panel in the dining room. From this position, Potter heard General Ross say that Baltimore would be attacked by land and sea within two days.

To save Dr. Beanes from torture when the Captain's hat was discovered, Potter jumped from his hiding place, and, after holding the British officers at the point of his pistol, escaped. Dr. Beanes was taken aboard the British cartel ship, while Potter delivered his mission and warning of the British attack to the commandant of Fort McHenry.

Helen Beanes appealed to President Madison to help her father, and the President sent one of his aides, and a certain Francis Scott Key to interview Admiral Cockburn. Admiral Cockburn agreed to release the doctor, but insisted that both Americans should remain aboard the cartel ship "Minden" until the forthcoming battle was over.

So Key was forced to watch the long bombardment of Fort McHenry through out the long night.

The rocket- red glare,
The bombs bursting in air
Gave proof through the night
That our flag was still there."

But towards morning, the fire of the fort slackened, and Key feared it had surrendered. His feelings, when the first rays of the sun fell on the fluttering flag are embodied in the great song he wrote for his country.

TREASURE TROVE (August 29).—When Bob and Frank went down to the beach to spend their summer vacation, and met Colonel Fairfield's two daughters, they both felt very sorry that they were not rich. For the Colonel, although in all respects a very fine man, had too much regard for his daughter's future welfare to allow him even to countenance the idea of giving either of them to a man not properly able to support them.

Since the Colonel was a man who always believed in saying exactly what he thought, he made no bones about telling the young man exactly where they stood.

The next evening, as Bob and Frank were sitting by their camp fire, they saw a small sloop with an old man at the wheel, plunging heavily in the breakers, a few hundred yards from shore. They signalled to him to come in, but he refused with a shake of the head. The next morning, there was no sign of the sloop, but there was wreckage on the beach, and in it the boys found a paper written in Spanish.

They submitted this paper to a Cuban beach comber, named Mendez. He read a portion of it aloud, and then stopped, claiming that he could not understand it. Luckily, one of the Fairfield girls could read Spanish. They showed the paper to her, and to their astonishment discovered that it revealed the location of treasure buried some distance down the beach.

For the excitement of the thing, the young people went to the given location and started digging. After a time, they unearthed a chest. Just as they discovered that it was filled with gold pieces, Mendez and a couple of villainous compatriots appeared in a launch.

The Cuban and his companions were armed, and after a useless attempt at flight, there seemed nothing left to do but surrender the treasure.

But fortunately, just at this moment, Colonel Fairfield came on the scene in a powerful steam launch and Mendez fled. The Colonel was at first very angry, but the sight of the treasure caused him to modify his wrath, and somewhat change his attitude toward the young men.

ESSANAY.

SWEEDIE SPRINGS A SURPRISE (August 24th).—Sweedie, the cook at the Prim household, is a little too rough to suit Mr. Prim, who is about three feet shorter than herself. He decides to discharge her, but finds it rather difficult. After being handled like a rag doll, he goes to his friend for help and is overjoyed when told he might have their maid, as they are leaving for the country that evening. When Mr. Prim sees the maid, he is delighted. She is smaller than himself. After hiring a taxi and buying her flowers and candy, he takes her to his home where, to his dismay, Sweedie greets her with open arms, exclaiming "A bane sister." Sweedie has found her long lost sister and they walk out arm in arm, leaving Mrs. Prim to do the cooking.

TWO MEN WHO WAITED (August 25th).—Marian a country girl, has grown up with Jim from childhood and he loves her dearly. She has never seen the city and longs for a chance to view the "Great white way." One day she reads in the newspaper of an opportunity for a young girl to go on the stage, so decides to leave Jim and the country life and go to the city. In the city she meets a fine looking chap at the boking agency, who is extremely kind to her. One night he persuades her to accompany him to a cafe. Then comes the awakening. She breaks away, and leaving the city to go on with its merciless traffic in women's souls, she returns to Jim, who is awaiting her with open arms.

THE FABLE OF THE DIFFERENCE BETWEEN LEARNING AND LEARNING HOW (August 26).—Brad and Ote, two brothers, get the knowledge bug and enter college. Ote studies his lessons and is given a medal. Brad gets the Can tied to him. After telling the president where to get off, Brad beats it without a Jitney in his Jeans. He soon lands a sucker and proves that there is "Somebody home," even if he can't get a diploma. At the the end of twenty years, Ote is made a college professor, at about 25 per. Brad is a millionaire. The college gets hard up and the President appeals to Brad for some coin. Brad comes across with $50,000, for which he is given four degrees. Ote was lucky to get one degree and become a "Professor." Moral: Anybody with sufficient coin can be a renowned leader of thought.

SLIPPERY SLIM AND THE FORTUNE TELLER (August 27).—Slim and Mustang are rivals for the hand of Sophie, and when Mustang persuades her to go for a buggy ride,

Slim is mad with jealousy. Slim goes to a fortune teller for advice and a happy thought strikes him as he is about to leave. He gets the fortune teller to induce Mustang to have his fortune told. Slim then hides under the table and tips her off as to what to tell his rival. She tells Mustang that Sophie has poisoned four men, and that he is to be the fifth victim. From that time on Mustang avoids Sophie as he would poison, and the way is made clear for Slippery Slim.

SEVEN SEALED ORDERS (Two Parts—August 28).—Joseph Keene, partner in the firm of Carson & Keene, accepts a mysterious commission of $20,000. With this commission he receives seven sealed orders which he has to follow. The first order is, "Go to the 12th St. Station"; the second, "Take train to Scarburg, Ill."; the third, "Rent room on south side, Central Hotel"; the fourth, "If unable to get this room, buy hotel"; the fifth, "If further money is received, buy adjoining property"; the sixth, "Put guard on room"; and the seventh is to put in bank unopened.

Keene attempts to follow all of these orders, but the seventh order is stolen from the bank. Regan, the former hotel owner, gets possession of this and decides that the old story of the hidden treasure under room No. 3 may be true after all, so buys the adjoining property and refuses to sell it to Keene. He and his pal, Moss, then dig a tunnel from his property under room No. 3 and are caught by Keene and the occupants of his hotel, just as they are entering the basement. Among the guests at the hotel is a Hindoo, whose presence is a mystery to all. He is one of Keene's aides and now steps forward and from a hole extracts a huge diamond. The gem had been stolen from him years before by Moss's brother. He died shortly after and carried the secret hiding place to the grave with him. It is now clear to Keene; he has been working under the orders of this Hindoo, who turns out to be a Rajah of India.

BRONCHO BILLY'S INDIAN ROMANCE (August 29).—Broncho Billy is jilted by the girl he loves and goes up into the mountains with his friend to prospect for gold. His friend is very ill and asks for her constantly. In the meantime, Broncho has saved an Indian maiden from being sold to a chief whom she dislikes. She is very grateful and later falls in love with her rescuer. One day, as she is about to give him a navajo blanket, his sweetheart appears, and the maiden realizes her love for Broncho is hopeless. She is about to stab herself when spied by the disliked chief, who prevents her from doing so. She then realizes that she must mate with her own race, and consents to follow as the chief leads her away.

KALEM.

THE COUNTERFEITER'S PLOT (August 25).—Bruno, leader of a band of counterfeiters, tires of the love lavished upon him by Rosario, a member of the gang. Believing he loves another, the woman becomes insanely jealous.

The counterfeiter meets Ivy, daughter of the village blacksmith. Jack, employed by Ivy's father, is deeply in love with the girl. The boy perceives that his sweetheart has been fascinated by Bruno. Later, he finds a note dropped by Ivy, in which Bruno requests her to meet him that evening.

Crouched in the underbrush that night, Jack sees his sweetheart in Bruno's arms. A rustle in the underbrush attracts Jack's attention, and he comes upon Rosario, who, filled with jealous rage, is watching Bruno.

A desire for revenge prompts the woman to inform Jack of the man's counterfeiting activities. The two plan to bring Bruno to justice. Early next morning, the United States marshal appears in the village in response to Jack's telegram. Several detectives come with him.

Bruno arrives at the spot where he is to meet Ivy, and is seized by the Government detectives. A member of the counterfeiting gang sees the arrest and hastens to warn the outlaws. When the officials arrive shortly afterwards, they find the counterfeiters prepared. A stirring fight ensues. The gang is finally captured when the detectives storm the building.

The scales fall from Ivy's eyes when Bruno's true character is revealed. Filled with joy because of her narrow escape, Ivy begs Jack for forgiveness.

THE CAVE OF DEATH (Two Parts—August 26).—Unca falls in love with Deering. Choco, a brave, is filled with rage upon learning the state of affairs. Later, Deering rescues Downing, Brown and Edna just as the three are about to perish of thirst. Unca becomes intensely jealous when she sees that Deering and Edna have fallen in love with each other.

Brown and Downing visit the Indian village and sell them whiskey; the traders defraud them in a trading transaction. Returning to camp, the unscrupulous men knock Deering unconscious and rob him. The two compel Edna to accompany them in their flight.

When the effect of the whiskey has worn off, the Indians realize they have been cheated. Descending upon Deering's camp, they make him a prisoner. Choco is left to guard him while the rest pursue Brown and Downing. In their effort to escape, the men abandon Edna. Their efforts to get away go for naught and they are captured and slain.

In his hatred, Choco attempts to burn out Deering's eyes. Unca discovers the man's peril and rescues him by stunning the red fiend. The girl conducts Deering to a cave in the hillside were she bids him hide. Choco recovers and tracking his foe to the cave crouches above the entrance, knife drawn, ready to slay the white man the moment he ventures forth.

Unca, perceiving Choco's plot, creeps to a spot above him and dazes him with a heavy stone. Deering rushes out in time to see the red fiend stab Unca. The prospector slays the man. Unca, concealing from Deering the knowledge that her wound is mortal, guides him to the spot where Edna has sought shelter. With a painful smile, Unca watches the lovers embrace. A gasp causes Deering and Edna to turn. Unca falls to the ground, dead.

WHEN MEN WEAR SKIRTS (August 28).—Freddie, a beautiful young manicurist, finds it hard to secure work. While in the park one afternoon, the poor man is insulted by Fannie, a bold, bad adventuress. Freddie is quite distressed until Billee, a barber, comes to his rescue.

Billee knocks the adventuress into the lake, after which she accompanies Freddie home. The man's heart flutters as he bashfully thanks his noble protectress.

The saucy manicurist employed in Billee's shop throws up his job. Freddie lands the position. Billie spends so much time admiring the beautiful man that she grows quite careless as to where she smears the lather, or how she shaves her victims.

Fannie discovers Freddie's whereabouts. Determined to make him hers, she hires a gang of gunwomen to kidnap the manicurist. It happens that Freddie is taken ill. His brother Percival, fair, fat and forty, takes his place. Unaware of the change, the kidnappers throw a bag over Percival's head and carry him to a minister's house, where Fannie awaits him.

Discovering the kidnappers' mistake, Billee hastens to Freddie's home and tells the object of her love of what has transpired. After ardent persuasion, the barber induces Freddie to accompany her to the ministress's home.

They arrive just as Fannie and Percival are made wife and man. At the sight of Freddie, Fannie starts back in amazement. Raising the bag from her husband's head, she takes one glance at Percival's awful face and collapses.

THE CAR OF DEATH (August 29).—Deeming Kate of too frivolous a disposition, the Hopeville School Committee, headed by Rev. Haskins, request the girl's resignation as teacher of the village school. Fond of her work and loving her little charges, Kate feels keenly the action of the narrow-minded members of the committee.

Kate plans to attend the outing of the Hopeville Sunday School. The attitude of the people in charge is so plainly hostile, that the girl decides to stay home. Filled with bitterness, Kate imparts her grievances to her sweetheart, Ira, who is employed as a lineman. While the two are conversing, Adams, the station agent informs Ira that a break in the telegraph wires down the line demands immediate attention.

While Ira searches for the break, the picnic train carrying the children of the Sunday School leaves Hopeville. A dynamite car breaks loose from a freight train and runs wild. Ira sees the death car rushing to meet the picnic train. Cutting in on the line, he wires Adams to sidetrack the runaway.

Terrified, Adams endeavors to reach the switch in time. Old and stiff, the man realizes he cannot make the switch, which is some distance down the track. Calling Kate, he apprises her of the situation. With the speed of a deer, the girl runs down the track and pulls the switch lever, sending the runaway along a sidetrack just as the picnic train flashes by.

The dynamite car is derailed and a terrific explosion ensues. The picnic train comes to a halt and the members of the school committee rush to learn the cause of the explosion. Adams tells them of Kate's bravery.

Filled with gratitude the men beg Kate to return to her old position. The girl is about to accept when Ira arrives and interposes an objection. According to the lineman, Kate is about to assume more important duties—she is to become his wife.

LUBIN.

THE WIDOW AND THE TWINS (August 25).—Dick and Bob Kirby are twins. Dick, who lives in the east, is a reckless spendthrift and owes everybody. Bob, a mine owner of steady habits, resides in the west. Dick is engaged to Diana Jordon, a wealthy widow, but hears that her property will all revert to other heirs if she remarries. They quarrel. The widow declares the engagement off and demands the return of her letters. Dick endeavors to obtain the letters from his desk but is prevented by a swarm of creditors, who take possession

WAR

on "dull nights" has been declared! As captains of the Film Industry (in our territory) and advocates of "Peace on Earth, Good Will Toward Men," we call your attention to the fact that

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5 Parts

SEALED ORDERS
7 Parts

BATTLE OF WATERLOO
5 Parts

NEPTUNE'S DAUGHTER
8 Parts

BREWSTER'S MILLIONS
5 Parts

BANKER'S DAUGHTER
5 Parts

THREE MUSKETEERS
6 Parts

LOVE EVERLASTING
6 Parts

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of the place. Dick, becoming desperate, draws on his brother for ten thousand dollars and sails for South America. Bob comes east to straighten his brother's affairs and meets the widow. She mistakes him for Dick, so do an army of bill collectors. They give him a lively chase, until he is able to establish his identity. The widow becomes interested and finally transfers her affection to Bob and turns Dick's photo to the wall.

THE LUCKY RUBE (August 25).—Si Smith and his wife are peacefully pursuing their agricultural occupation when a crook who is stopping at the village hotel, passes in a touring car and marks them for victims. He leaves his car and pretends to hunt something in the road. The farmer's curiosity is aroused and he and his wife both assist in the search for a valuable diamond ring the crook tells them that he has lost. Failing to find it, the crook leaves his name and address and an offer of two hundred and fifty dollars reward if the ring is returned. The rubes dig up the roadbed before they abandon the search and in the meantime the crook returns to the hotel, disguises himself as a tramp, returns to the truck patch and finds the ring, taking care that the farmer sees him pick it up. The farmer offers him fifty dollars for the ring, which the tramp accepts. The rube hustles into the village to dispose of the ring and is stunned when the jeweler tells him it is glass. To avoid telling his wife he has been buncoed the farmer draws some money from the bank. When he shows it to his wife she proposes taking a long deferred trip to the city. The farmer reluctantly agrees to this, and after looking about the town they sit in a public park to enjoy the doughnuts and ginger bread they brought from the farm. While thus engaged, the crook who swindled them passes. The rubes make a dash for him and hold him until an officer arrives. On arriving at the police station they are informed they have made an important capture and are given the reward of five hundred dollars offered for Jolly Jim, the confidence man.

THE ATTORNEY'S DECISION (August 26).—Alice West gives up her sweetheart, John Travers, a promising young lawyer, to marry Norris Dacre, a broker, who holds her father's fortune and reputation in the hollow of his hand. John leaves town brokenhearted on the day of Alice's wedding. Five years later John is elected District Attorney. He meets Alice at a ball and learns that she is an unhappy and neglected wife. The Governor of the State inaugurates an investigation against the crooked brokers of the city in which John lives. Alice's husband is one of the first on the list. John receives valuable evidence from one of Dacre's dupes which he intends to use in the trial. At this time Dacre is interested in Mimi, a little cabaret dancer, who is paying a great deal of attention to him, thus angering her jealous lover, who plays a violin in the same cafe. Dacre and his friends, worried over the coming exposure, offer John a bribe, which is refused. Dacre, remembering his wife's former association with John, tells her he is innocent and hints that everything will be all right if they can get the District Attorney on their side. After great deliberation she consents to speak to John. He refuses to listen to her at first, but when he realizes that it will be for her happiness he softens, and agrees to be as lenient as possible. That night she discovers her husband's crookedness. Then she knows she has turned John aside from what was plainly his duty. She denounces Dacre, goes to John's apartment and tells him to prosecute her husband to the full extent of the law. Dacre follows, and learning that the incriminating evidence is to be used against him, threatens to drag both Alice and John through the disgrace of a divorce. To save Alice, John wishes to destroy the papers, but she will not let him do this. John tells Dacre he will give him his decision in the morning. Dacre goes directly to Mimi in the cafe. Her lover has discovered that she intends to go to Europe with Dacre. In fury at the idea of having the girl taken from him, the violinist shoots and kills the other man. John destroys the evidence against Dacre at dawn, and in the morning he reads of the tragedy in the cafe. Free at last, Alice gives her heart and hand to John when he calls a little later.

THE AGGRESSOR (Two reels—August 27).—Jim Sloan, a brutal husband, hearing of gold found in the Northwest, draws his money out of the bank and bids his wife Hilda farewell, promising to send for her soon. In Calet, Jim visits the music hall and falls in love with Mazie, a dancer, who soon cleans him out of most of his money and transfers her favors to Carson King, a nephew of old Davie King. Jim and Carson meet and fight, and Jim falls, apparently dead. Old Davie appears upon the scene while Carson hurries to notify the mounted police; but Davie, fearing that his nephew's story will not be believed, removes the body and sends it down the river in a canoe. When Davie confesses his blunder, a search is made for the boat, which is found capsized. In the meantime an Indian finding a spark of life in the body removes Jim to his hut and finally restores him. Hilda not hearing from [illegible] tells her husband good and [illegible] Calet. There she visit[illegible] meets Mazie, who tells her of Jim's death. She also meets Carson, who [illegible] it his duty to protect her. The denizens of the hall torment Hilda with their attentions, and Carson, knocking one of them down, takes her away to his hut. Mazie then tells Hilda that Carson killed Jim. The good woman, [illegible] mother in old Davie's wife and Hilda and Carson fall in love and agree to marry. Jim is nursed back to life by the crippled Indian, who found him. Hilda's wedding day draws near and he resolves to go back to the camp. A stranger going through the woods is seized with a sudden illness and rendered unconscious, he is found by the Indian, who, thinking him dead, rifles his pockets, finds a bag of gold and buries it outside of his cabin. Jim finds it, and making his way back to Calet arrives on the night of Hilda's marriage to Carson. Mazie meets Jim, and being furious with jealousy tells [illegible] news, who determines to claim his wife [illegible] at the reservation a party of mounted police find the sick stranger, who tells of his lost gold, he describes the limping Indian, who, being found, offers to return the gold. Not being able to find it, Jim's absence makes the Indian suspect the truth, and the police dash off to Calet after Jim. Meanwhile Mazie has dragged Jim to the hut to interrupt the wedding. Hilda clings to Carson as the bully husband drags her away. Again these men face each other over a woman. The mounted police enter and Jim is under arrest. His rebellious behavior causes a policeman to draw his gun. Jim strikes it from the officer's hand, it explodes, and the bully falls dead. Carson feels the burden of Jim's death removed and is free to marry the unfortunate widow.

THE BETTER MAN (August 28).—John Lattimer and his brother, Walter, both woodsmen, love Alice Scott. John, the older brother, in a moment of weakness, steals money from a miser living in the vicinity, with which to buy Alice a present. He buys the gift she has longed for—a large Bible. Next day he is accused as the thief. John, overwhelmed with repentance, pleads with the miser to give him a chance. The miser very reluctantly takes from John a written promise by which he pledges to repay the money within a month. Upon his next visit to Alice, she reads passages from the Bible to him, and upon hearing the commandment, "Thou shalt not steal," the simple, plain-thinking woodsman is so impressed with his guilt that he confesses to Alice and tells her of his effort to square himself. Alice forgives him. As the days pass on, the affection borne Alice by the two brothers causes a coolness between them. On the day the note falls due, the miser determined that he shall not be argued out of his just dues, takes the sheriff with him to collect the money from John. John, returning from his day's labor, loses the wallet containing the money he had saved and borrowed to pay his debt. When confronted by the miser and the sheriff, he reaches for the wallet, to find it gone. The miser refuses to believe John's story, and orders the sheriff to arrest John. At this moment Alice enters, hysterical with news that her mother has dropped dead of heart failure. She sees John's predicament at a glance. John, realizing he is doomed to imprisonment, urges Walter to marry Alice. Walter, inwardly satisfied, agrees. But he proves a poor, neglectful husband, and spends most of his time indulging in drink. Finally he deserts her. The young wife, poverty-stricken and helpless, writes a note to John, and encloses a small file in the package. She surreptitiously drops the note and file through the window to John's cell. The next night news of John's escape from jail is flashed into the bar where Walter is drinking. The sheriff has offered a reward of $50 for the capture of the runaway. Walter, penniless and mad with the desire to drink, joins the man-hunt. Through the swamp the posse proceeds, Walter assisting in the hunting down of his own brother. The searching party breaks up into twos and threes. Walter, alone, finally comes upon the escaped prisoner, crawling feebly upon the ground, exhausted. The dense, silent swamp witnesses a desperate conflict of the brothers. The repeated cries of Walter have brought the sheriff and another searcher to their sides. John is captured. Into the hand of the young brother the sheriff counts off $50. John, boiling over at Walter's treatment of Alice, denounces him bitterly. He sees that Walter is now repentant and pleads with him to go back to Alice, using the reward money as a basis for a new start in life. Walter, ashamed and repentant, is only too willing to make amends. At daybreak he returns to Alice. John is led back to jail. A warm hand-shake tendered him by the sheriff conveys a great deal. He is the better man.

THE KIDS NAP (August 29).—Max Heimer repairs to his domicile for his noon-day allotment of victuals. While perusing the contents of "The Daily Con" he observes that kidnappers are operating in his vicinity. He and his good frau fear for the safety of their male offspring. Mike Spitz visits them, and while partaking of the meal, young Max is spanked for

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mischievous behavior and leaves the house to sob out his troubles beneath the front porch. Discovering his absence and not being able to locate him they conclude that the kidnappers have nabbed him. A small riot prevails. They call up the guardian of the city press to assist in the frantic search, and also obtain the services of Hookshop, the world's famous sleuth, whose sleuthing gets them naught. Heimer advertises five hundred dollars reward for his son's return. Various over-zealous citizens of Krunkville corral all available children, ranging from babies in arms to young mountain ranges in size. Young Max, after a siesta, appears on the scene. When they observe him all safe and sound, the tension slacks and they sink into peaceful oblivion, in a startling manner.

MELIES.

A SLIGHT MISTAKE (August 18).—A young girl, reading the stars, believes that they foretell the death of her father. The latter comes home drunk and falls asleep. The daughter, thinking he is dead, calls the undertaker. Everything is arranged, but during the ceremony the father awakes and the mourners flee. The daughter again consults her book on astronomy and finds that the reading meant a wedding instead of a death. Result—wedding bells.

CHILDREN OF FATALITY (August 19).—Harold and Elsie, orphans, are given to the care of their uncle, who in turn leaves them with his valet. The children run away and are adopted by a flower seller, whom they assist. The boy is knocked down by an automobile. The owner of the car becomes attached to the children and takes them home. There they learn that their new benefactor is their mother's brother.

A SURPRISING ENCOUNTER (August 20).—The owner of a farm discovers a board from his fence has been stolen. He buys a new one and, while returning home, has many experiences due to the length of the board. He bumps into three men, who cut the board in two, tying him to it, and throw him in the river. After going over a falls, he lands at the feet of those who cause him all the trouble.

A MASON'S NEW ASSISTANT (August 20).—Charley is not worth much, but gets a job in the masonry line. He is sent out on a call to repair a wall, but instead of doing this he breaks a water pipe. Unable to fix it he calls for help and after getting everybody soaking wet, he calls in a plumber, who turns a wheel within a few inches of the break and the water is turned off.

THE BULLTRAINER'S REVENGE (Two Parts—August 20).—Mrs. Atkinson, through the death of her husband, becomes the possessor of a large cattle ranch. The manager attempts to get possession of the property, but fails. In revenge he turns loose a vicious bull, which charges at Mrs. Atkinson. Thornton, the executor of the estate, saves her. The actions of the bull, however, cause the herd to stampede, and the manager, unable to get out of the way of their run, is trampled to death.

THE TELL-TALE PHOTOGRAPH (August 22).—An innocent man was accused of murder. Circumstantial evidence being against him, he was convicted and sentenced to be hanged. His innocence was established by an aviator, who had taken a photograph of the scene of the crime while in the air. After an exciting race against time he arrived at the prison just as the execution was about to take place, and by placing the photograph showing the real murderer, before the authorities he was enabled to secure the innocent man's release.

PATHE.

DAKAR—PRINCIPAL PORT OF FRENCH WEST AFRICA (August 17).—The harbor of Dakar is one of the busiest commercial centers on the Atlantic coast of Africa. The bay is a beautiful body of water, deep enough to accommodate all sorts of steam and sailing craft. The tourist always sees many interesting sights along the roads and at the station. Like a fortress, the Governor's palace looms high above the surrounding country. The Senegalese troops are unique, present a unique and pleasing appearance. Among them are to be found some of the best sharpshooters on the West African coast, not only of the ordinary small arms and rifle but of the latest designs of the rapid fire machine gun. Senegal is intensely tropical and many luxuriant palm trees along the National Boulevard go to make this a most beautiful thoroughfare. The market place of Dakar filled with its throngs of busy bargain hunters is one of the most interesting parts of the town.

CAIRO—THE CAPITAL OF EGYPT (August 18).—Cairo, the wonderful city of the ancient as well as the modern Egyptians. The panoramic view from the Citadel bridges the narrow congested streets and the quaint stone buildings as they stretch back as far as the eye can see like a great white sheet to the very shores of the river Nile. The tombs of the Khalifs, specimens of early architecture, attract the tourist. In ancient times when the city Cairo was walled for defense, ponderous iron gates closed out the stranger and warrior. In these days of peace the traveller still passes through these ponderous doors, not without, however, a feeling of awe and wonder. The great Citadel built in 1166 is used by the English for governmental purposes. In it are to be found the Viceroy's residence, the arsenal, the mint and the public offices. Mosques, Arab cafes, public parks and military barracks all reflect the peculiar life of the Egyptian, the Cairo Egyptian, the descendant of one of the oldest and powerful nations of the ancient world.

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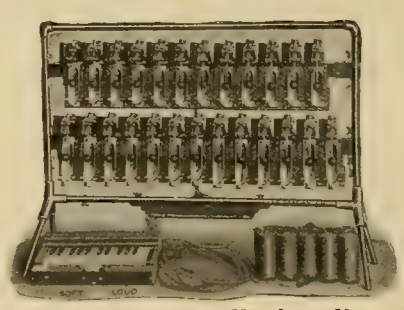

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SELIG.

IF AT FIRST YOU DON'T SUCCEED (August 18).—Jack and Mollie Dixon agree to disagree directly after their honeymoon. Jack has business cares that engage his attention, so that he forgets the gentle little caresses and the sweet sayings that go so much toward making married life what it should be. Mollie thinks she has a soprano voice, but she hasn't, so Jack becomes engrossed with the morning paper at breakfast time and in the evening when Jack wants to enjoy home comforts, Mollie insists on practicing vocal lessons.

They take it seriously and request a lawyer friend to draw up divorce papers. The lawyer announces, to their consternation, that their first marriage was illegal. The minister did not report the wedding. The only way out is to be remarried, so they can be properly divorced. They go through the ceremony again, but while signing the divorce papers, a few grains of rice recall the sweet sentiments of love. No more use for the lawyer.

WHEN A WOMAN'S 40 (Two Reels—August 19).—Lucile Danvers, at the age of forty, still reigns as queen of her social set. Wealthy, aristocratic, supremely confident of her powers to thrill and charm, the first scene shows her in the reception room of her magnificent home, surrounded by admiring friends. A young girl just entering upon her first social duties, magnetizes everybody present and Lucile notes that a number of her heretofore faithful admirers have left her side to enjoy the companionship of this young girl.

Lucile is determined to surmount the obstacles which age has thrown in her path. She gives a magnificent fete in which splendor and magnificence of royalty are mimicked by herself and friends in a grand costume ball. At the ball the young girl whose popularity has aroused the emotions of envy in Lucile's mind, repeats her heart conquests upon this occasion. The proud spirit of Lucile is almost crushed. In her luxurious chamber, she views in visionary scenes her past sucesses and conquests for a score of years. She again sees her manly lover in all his pride of youth and re-enacts in the vision her refusal of his suit; his departure for India on a tiger hunt, and her shock at the news of his death in the jungle. In her vision, she locks the iron gates of her beautiful rose garden when she sent her lover away. The gate has remained closed ever since.

SECOND REEL.

In a self-imposed widowhood, and mourning for her young lover who was reported killed by a tiger in India, Lucile Danvers, at the age of forty, appears among her friends with a new soul shining through her eyes. The generous wealth which fortune bestowed upon her is lavishly distributed in the homes of the needy poor. She founds a home for young girls and helps them to keep their feet in the straight and narrow path. Food and clothing are distributed by her in the wretched tenement districts where she appears as a ministering angel. The children of the slums are taken in her automobile to the green fields. The extensive grounds which distinguish her magnificent home become scenes of youthful rompings. Thus the woman of forty toils bravely through devious and strange paths until she reaches a new kind of happiness where no regrets remain save the shadows of tragedy which left her no wife, yet a widow in spirit.

Still beautiful and graceful, Lucile Danvers rejects the ravages which the years would mark as a toll upon her beauty while the light of a beautiful soul shines through her eyes. Day by day, her mind reverts to the handsome young boy of twenty years ago, who loved her and whom she loved, but who was sacrificed to her social ambitions. Too late she learned the truth, and each day was coming home to her more forcibly that her life would never be complete unless Fate should perform some miracle and return him to her side. In the gentle moonlight of a beautiful autumn evening, she strolls out into the gardens, her mind filled with thoughts of her lost love. The barred iron gates leading to the little rose garden attract her attention. Dry and shrivelled, the dead roses and leaves cling to the rusty bars. She had ordered old Henri, the family butler, who still hobbled about the house, to close and lock the gate forever. A spirit prompted that she should command the presence of the old butler

with the almost forgotten rusty keys, to again throw open the gates. As in a trance, she re-entered the rose garden for the first time in a score of years.

Stephen Landers, dismissed two decades ago because of the ambitions of Lucile Danvers, has always loved her. Cruelly torn by a tiger, he did not die, but spent years abroad, slowly recovering. His return home occurred on the same night that Lucile again entered the rose garden gates. Old Henri thinks him a ghost, but is quickly reassured. The open gate and the pointing finger of the old family butler tell the story to the returned lover. And so love wins the race against time.

BREAKING INTO JAIL (August 18).—Jim aspires to be an author. The story of how he tried to break into jail to secure realism furnishes a funny comedy.

THE REVELER (August 21).—The happy family is grouped around the Flying "U" camp, discussing the departure of Weary after a bunch of stray horses. Everybody shouts farewell to him. Then Happy Jack goes to Dry Lake after the mail. His consternation is great when he sees a man, identically like Weary, flourishing a revolver and terrorizing Rusty Brown's place in Dry Lake. He don't know just what to think about it. It is evidently Weary, but Happy Jack cannot understand how he has accumulated such a "souse" in such a short time. The supposed Weary is absolutely unmanageable. Jack returns to camp to get the other boys to help him corrall Weary. They return to town. After much strategy they capture the supposed Weary, and violently take him home.

Weary is "not guilty." He proves an alibi by returning to camp, where the counterfeit Weary lies asleep under the mess wagon. Weary identifies him as "Irish," the reckless cousin who used to get him into trouble when a boy. "Irish" joins the camp because it would be a shame to "break the set."

WHAT BECAME OF JANE (August 22).—Jane Dawson sings in the village choir with Ben Murdock, her sweetheart. They are very happy until Jane begins to have ambitions for the stage. Ben begs her to stay at home, but she prevails upon her mother and simple old grandfather to let her have a chance to gain fame in the metropolis. It is the same old story when she gets to the city. Jane is pretty and attractive. A theatrical manager "sizes her up" wrong and gets her an engagement with a musical comedy troupe. Jane has no particular talent, but she is pretty and "gets by" through the pull of the manager.

At first she is shocked by the disclosures and scenes in the dressing rooms. But this gets to be commonplace. Then she gets into the habit of going to gay suppers and revels after the show. Jane does not succumb to temptation, but she has difficulty in keeping her feet on the ground. Ben comes in search of her. He finds her with gay companions. There is a scene, and true love wins against the tawdriness and glamour of stage life. They go home to get married.

THE WHITE MOUSE (Two Reels—August 24).—Billy Silver, a young trapper, lives with his wife and little baby up in the region of the snows. Billy is energetic and finds trapping profitable. One morning while he is out examining his traps, the cabin catches fire. In the distance he hears the cries of his wife for help, and hastening to the scene as rapidly as he can make his way on snowshoes over the heaped-up drifts, he arrives just in time to save the baby and a few necessities. Their little home is burned to the ground, leaving them wholly without shelter in the cold winter time. They have no materials with which to build another house. It is too cold to take any chance of exposing the wife and baby to the extreme cold, so Billy harnesses himself to the sledge upon which he loads his family, and in due time arrives without accident at the camp of a party of surveyors, fifty miles away.

Jean, the young wife, is a beauty. Billy seeks work of Lawler, the boss of the camp, but is turned down until Lawler accidentally catches a glimpse of pretty Jean. His brutal mind at once schemes out a plan, and he hires Billy to accompany a party of men about to leave for a lengthy trip. He makes the little family at home in a small cabin. Jean utilizes their pitiful few belongings to make it as homelike as possible, and they are happy with their little one for the few days intervening before the departure of Billy with the surveying party. After Billy has gone, Lawler visits the pretty young wife in her cabin. Receiving no encouragement to pursue his attentions, he goes away, but with his brutal mind still fixed upon his devilish scheme, he returns. It so happens that Billy, after going a few miles with the surveying crew, is sent back to the camp for a map, which has been left behind. His unexpected return saves pretty Jean from the consequences of Lawler's brutal passion. Billy dashes into the cabin upon hearing her cries for help and wrests Lawler from his victim. Billy does not desire to injure him, but his forbearance is a mistake. No sooner does Lawler find himself free, than he draws his revolver and tries to shoot Billy. There is a struggle for the possession of the weapon, and Lawler, in his attempt to kill Billy, pull the trigger when the revolver is pointed at his own heart, with fatal consequences to himself. Others in the camp have heard the shot and rush into the cabin. They find Billy standing with the smoking revolver in his hand. He and Jean explain, but the men who are creatures of Lawler, notify the Northwest Mounted Police representatives, and Billy is locked up on a charge of murder.

SECOND REEL.

Jean plans the escape of Billy from jail. The Northwest Mounted Policemen, who realize the true conditions because they are aware of the brutal character of Lawler, have an inkling of the plan of escape, but shut their eyes to it out of sympathy for Billy and his pretty wife, and believe that he is not guilty. The plan is successful, and Billy makes his headquarters in a deserted cabin several miles away from the camp, where he continues his work of trapping until the snows of winter shall go away, and he can leave the place to join his pretty wife among friends in another country.

Billy has as a pet and constant companion a tiny white mouse, which has an inordinate and mischievous appetite for the moosehide thongs that form the net work on Billy's snow shoes. The little fellow is constantly trying to eat the snow shoe strings, and Billy has considerable mending to do as a consequence.

The creatures of Lawler are angry at the escape of Bill, and they incite Sergeant Brokaw, known as the "human blood hound," to pick up Billy's trail and recapture him. The sergeant finds Billy in the lonely cabin, where his sole companion is the little white mouse. There is a surprise, and Billy finds himself a prisoner with hands and feet bound with moose hide thongs. The sergeant exults in his capture and returns to where he has left his dog team for the purpose of bringing the sledge up to the cabin door, where he can load Billy upon it and take him back to jail. Billy is disconsolate. He fears the result of his trial on the charge of murder in view of the biased and false testimony which he believes will be given by the former employes of Lawler. He is despondent, but cannot do a thing with his hands and feet bound. The little white mouse comes to his aid. The little creature scents the moose hide thongs which bind the wrists of his master, and finding itself unrebuked, begins to indulge its appetite with great gusto. Its needle-like teeth quickly separate the strands and Billy is free. He hears the shouting of the sergeant outside, urging his dog team through the drifts up to the cabin, and by the time he throws the door open to carry out his prisoner, Billy springs upon him and quickly disarms the policeman. A short, quick struggle settles the affair. The police sergeant is locked within the cabin as a prisoner, and Billy escapes through the snowdrifts.

Weeks of arduous adventure and hardship follow for Billy, but at last he makes his way to the distant locality, where pretty Jean and the baby are waiting for him. The little mouse also finds friends of its kind, and the last picture shows a happy family of mice in addition to Billy, Jean and the baby.

THE SEALED OASIS (August 25).—Tom is the capable and clever young assistant of Wm. Brock, a mining engineer, who has retired to a small place on the edge of the desert, where he is recovering from an affection of the lungs. The doctor has sent him to a hot, dry climate to save his life. His exceptionally attractive daughter, Lolita, attends him, and the cleverness with which she performs her housewifely duties wins the approval of Tom, culminating in their mutual love.

The two men decide to go on a prospecting tour. Tom and Lolita are engaged and the day for the wedding has been set. Tom agrees to return to his sweetheart in time, and she busies herself preparing for the approaching wedding. The prospecting venture is unsuccessful. A sandstorm separates Tom and his employer. Each staggers away before the blinding, blistering rain of hot sand. Brock finds his way back to the cabin, where water revives him, but Tom has wandered away off the trail and cannot be found until it is too late. He has paid the toll of the sands in death, and the old tragedy of the desert has been repeated. Lolita waits in vain.

A LOW FINANCIER (August 28).—He was a ragged tramp known as "Bugs." Opportunity came and he grasped it. Fifty dollars to serve as a subject for the dissection table was a lot of money, and Bugs needed the money. "Cash in advance" was Bug's motto. First he would spend the fifty, and then return for dissection. They tried to catch Bugs, but the truth is he fled with the fifty dollars. A fake bomb and a ferocious bulldog help Bugs to furnish the comedy.

THE DECISION OF JIM O'FARRELL (August 26).—Jim O'Farrell owned the best paying livery stable in town. He had always been a good husband, and had a sincere love for his wife, Anita, but the habits and late hours incident to driving traveling men on trips into

(Continued on page 1134.)

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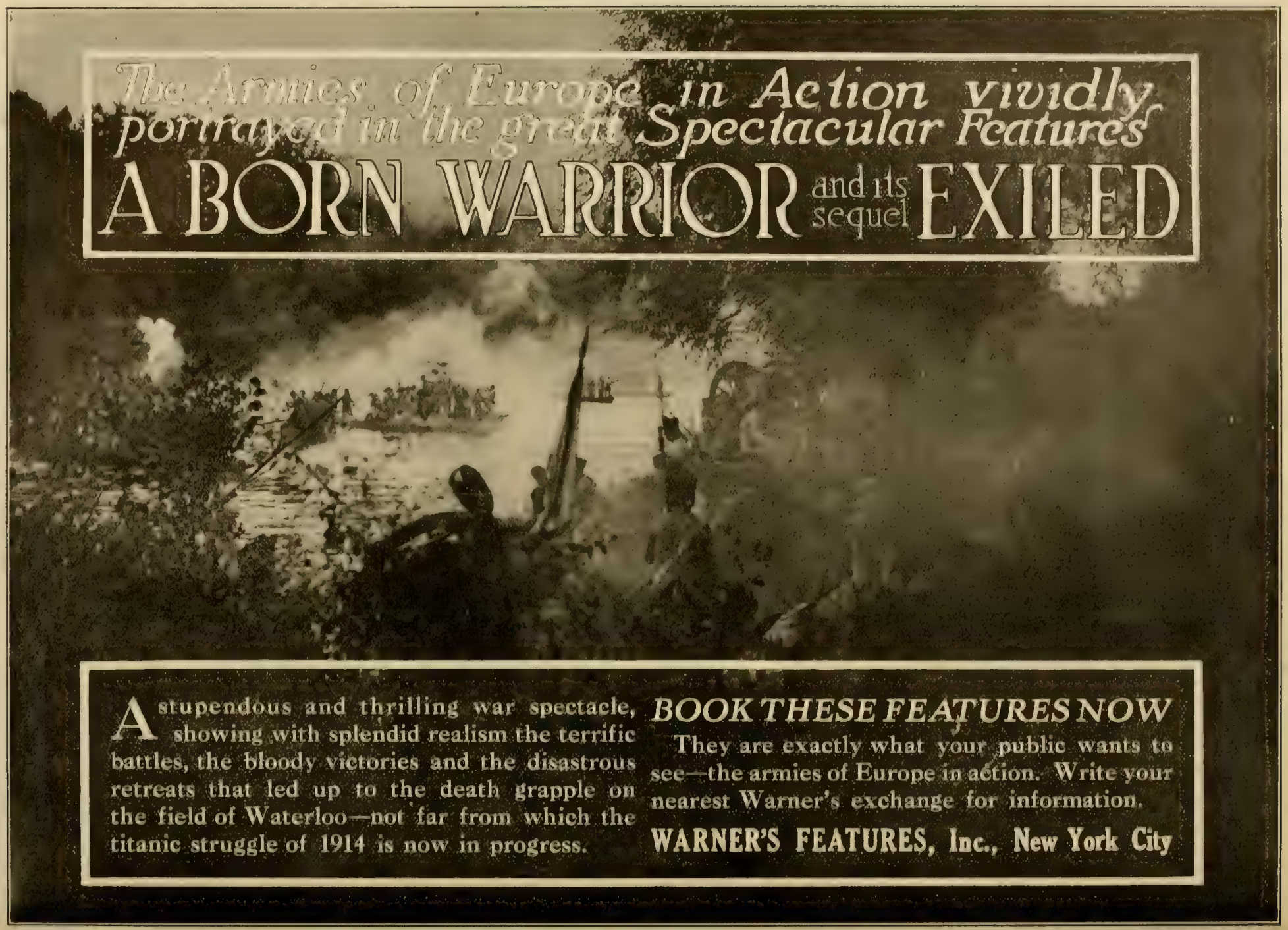
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(Continued from page 1131)

the country had its effect. Mrs. Wilcox, an attractive widow, thought Jim an exceptionally handsome felow and did not discourage the casual attentions which he began to pay her.

In the meantime, Anita nursed her baby at home alone, and at times wondered where her big, strong husband was. It remained for Ellen Collins, the house-to-house distributor of milk and gossip, to put Anita wise to the conditions, which, according to neighborhood gossip, were growing worse all the time. Jim was becoming more and more ensnared of the guileful Mrs. Wilcox. Then it happened all of a sudden. Anita was sick and delirious. Faithful Ellen was nursing her. While Ellen left the room, Anita, in her delirium, sprang out of bed, threw one of Jim's coats over her shoulders, took a revolver from the bureau, and stormed the Wilcox cottage. One shot from the revolver missed Mrs. Wilcox, but it brought Jim home to his wife and baby.

CHIP OF THE FLYING "U" (Three Reels—August 29).—Claude Bennett, a handsome young fellow, occupies a desk in his father's bank, but does not earn his salt. He has an artistic temperament, and has done some clever sketching, but has never earned a dollar in his life. Idling one morning at his desk, he draws a ridiculous cartoon of his father, which comes to the attention of the bank president, who summarily tells Claude that the town is not big enough for him. After a moment's reflection, Claude replies with spirit that he will go West. Claude Bennett develops into "Chip," a lively young cowboy on the Flying "U" Ranch down in Texas.

Whitmore, the "Old Man" of the ranch, is a hard worker, and does not spare himself any more than he does the boys. Chip becomes an all-around man after a number of adventures in which the wildest bronchos test his staying powers as a rider, and one day the "Old Man" tells him to hook up the team and drive to the station. Chip is told to meet the "old man's" sister, who is a woman doctor. While putting on his other shirt to drive to town, Chip discusses the prospective arrival of the "old maid doctor," and they conjure up visions of an ancient she-dragon, with a face like a lemon. Chip awaits around in a dejected manner until the train pulls in. He is delighted to discover that the "old maid doctor" is a very pretty charming, young girl. Chip improves the time during the ride to the ranch to get well acquainted with the "little doctor," as he already begins to call her in his own mind, whereas she discovers in this tanned and sprightly young cowboy many of the elements which go to make up a hero, especially in the mind of a young girl. She demonstrates her skill with the rifle by shooting a coyote, this feat of arms putting Chip absolutely at her mercy. He succumbs entirely to her natural fascination.

Chip still does a little sketching now and then, some of which comes to the attention of the "little doctor," who encourages him to paint a really good picture. An accident occurs in which Chip is thrown from his horse and dragged at the end of a lasso over the plains at a gallop. His pet cayuse breaks a leg and Chip is about to end its misery with a bullet when the "little doctor" announces that she can set the leg with splints. She does so, and another arrow from Cupid's bow goes to the heart of Chip. Then Chip is laid up with a sprained ankle and the "little doctor" takes care of him. During his recovery he gets to work on the picture, which he paints with great natural skill, and the "Old Man's" silent partner, Dunk, who comes to the ranch on a visit, sees the painting and promises to take it to the city and show it to someone with a knowledge of art. The picture sells for a good fat check.

The "little doctor" captivates everybody. Even Patsy, the cook, with his dirty apron, succumbs to her charms, and when she makes a professional visit to the kitchen and orders him to "clean up," he obeys after much grumbling. The "Old Man" hears the rattling of tins and kettles in the kitchen and makes an investigation. Patsy has the floor covered with soap suds, and is scrubbing away with great spirit. The "Old Man" dashes into the kitchen and sprawls all over the floor, sliding on the soap suds. He has it in his heart to murder Patsy and starts after him, but Patsy slides through the door on another installment of soap suds, and the "Old Man" toboggans down the steps after him.

The "little doctor" is always up to something. She has all the cowboys her slaves, with Chip the worst of the lot. She gets a letter stating that Dr. Cecil Grantham, whose name Chip has heard her mention before and whom he looks upon as a formidable rival, is going to arrive on the next day's train, for a visit to the "little doctor." Chip feels very much disturbed in spirit. He imagines that Dr. Grantham is coming to claim his bride, and the "little doctor" mischievously leads him to think so. So Chip is chosen as the instrument to bring his rival to the ranch, being ordered to accompany the "little doctor" in the buckboard, and greet the expected visitor. They pull another one on Chip, for the formidable Dr. Cecil Grantham is a sweet and saucy Miss, a classmate of the "little doctor." Chip is so happy over the outcome that he visibly shows it and the girls have a great deal of fun at his expense, in consequence.

The "Old Man" becomes infatuated with the new arrival. Dunk, who has fallen in love with the "little doctor," finds himself outclassed by Chip, and that he hasn't a chance. He shows his jealousy, whereupon he is given to understand in unmistakable terms, that he is not in it. Dunk "beats" it for the railroad station. Then follow gay days at the ranch. Chip saves the "little doctor's" life when she is pursued by a locoed stallion, and there is no more coquetry on her part. The "Old Man" wins the "little doctor's" chum, and when the announcement is made and each loving couple confesses to the others, the "Old Man" sends Patsy for a bottle of wine, so that they an all drink to each other's health.

THE HARBOR OF LOVE (August 29).—Lola Grant, a beautiful young artist, paints the portrait of Governor Hart, a splendid and successful young politician. He falls in love with the fair artist, and she is flattered by his attentions. However, she loves Carl Danby, the governor's secretary, but she refuses to marry Carl, who resigns his position and goes to the seashore, where he meets a beautiful waif of the sea, Bess, the daughter of an old fisherman. Bess falls in love with him, and Carl begins to forget the fickle Lola.

Back in the city Lola is unhappy. She goes to the seashore to find a subject for her picture, and Bess poses for her. Carl comes upon them unexpectedly, and Lola realizes that he alone possesses her love. Lola confesses her mistake, but Carl reproaches her for his many weeks of suffering. He realizes that the heart of Bess has given him the imperious call of love. Lola returns to the city, where she accepts the offer of marriage from Governor Hart. Carl and Bess drift peacefully on into the harbor of love.

VITAGRAPH.

WARD'S CLAIM (August 24).—While working his claim one day, Old Ward, a prospector, strikes it rich, and just has sufficient time to tell the rest of the prospectors of his good luck when he is stricken with a fatal sickness. His young friend, John Hanson, watches Lopez, a Mexican, sneaking around Ward's claim, hastens to tell the old man, and finds him dying. Ward gives Hanson a sealed envelope and asks him to send it to the rightful heir to the claim. John sends the message on its way, and receives a reply, asking him to hold the claim until the heir arrives. The Mexican, meanwhile, tries to jump the claim, but John proves more than a match for him, and in the midst of the struggle, Shirley, a beautiful young girl, appears as the heir. John promptly falls in love with her and she with him. The Mexican tries to force his attentions upon her, but she snatches a revolver and drives him out of the place. That evening, with the aid of two bad Indians, he succeeds in abducting her, but is seen by a friendly Indian, who tells John. John and two other prospectors give chase. They catch up with the fugitives, the Indians are

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shot and the Mexican, holding the girl on his horse, determines, rather than be captured, to ride over a precipice a short distance beyond. John realizes the man's intentions, and by desperate riding, succeeds in snatching the girl from the Mexican's saddle, while Lopez goes headlong over the brink of the cliff. Riding home together, Shirley softly tells John she feels "Ward's claim needs a man to manage it," and buries her head confidingly on his arm.

RAINY, THE LION-KILLER (Special—Two Parts—August 25).—Jack Brown, hotel proprietor of Sachville, mentions his daughter, Lucille's future, to his old friend, Colonel Tubbs, who suggests a match between the girl and Peter Rainey, a wealthy nephew of his. Jack is delighted and arrangements are made for Peter's visit. When the young man arrives with his hunting togs, the townspeople mistake him for Paul Rainey, the big game hunter. Peter does not undeceive them and meets with a great reception at the hotel from all but Jack, who takes a dislike to him. Colonel Tubbs, being out of town, Peter's little deception is successful. The supposed "lion-hunter" proposes to Lucille and is accepted. Next day, during a big celebration in his honor, some bears, being used by a moving picture concern nearby, escape and create a panic among the villagers. The crowd yells for the hunter to save them. Peter is not over-anxious, but is forced to lead the "bear hunt." They meet with some lively adventures, at last being driven back into the village with a rush. Jack and Peter get into a ludicrous mix-up and Jack calls the latter a "Fine Lyin'-Killer!" Peter, however, regains his nerve, and wildly chases the bears through the village streets into the woods, for which he is loudly hailed as a "Preserver." Jack, now certain Peter is not Rainey, the hunter, is disgusted and about to "show him up" when Colonel Tubbs arrives. Then Peter in introduced to the Brown family and the mistake in identity explained. All are laughing heartily over the affair when Peter spies a crowd of natives preparing to congratulate their "hero" and taking Lucille's hand, bolts into the hotel to avoid any more of the "idol worshipping" business.

JOSIE'S DECLARATION OF INDEPENDENCE (August 26).—Josie gets a position as maid of all work in the Marshe family. She certainly does all the work, while the children and her overbearing mistress drive her to distraction. In the midst of her troubles she receives a letter from her sweetheart, Hank, who invites her to join him at a dinner given by the Nutwood Outing Club. She asks Mrs. Marshe for permission to go, but is refused, as the Marshe family intend going out themselves. Josie is very unhappy, but feels she must do as her mistress says.

On Independence Day, while returning from the store on an errand, she stops to listen to Hiram Hicks holding forth on the greatness of Washington and Lincoln. She does not understand much of what is said, but the words, "Declaration of Independence" set her to thinking, and she decides to have a declaration of independence all her own. She accordingly locks up the house and after leaving the following note for the Marshe family's perusal, goes to meet Hank: "I agree with George Washington that all men (also women) are free and equal, and I am going to the banquet in pursuit of my own happiness. I will get back when I am here. Josie." When the Marshes return they find her "declaration" and are furious. Josie, after whooping it up, is escorted home by Hank, and she finds a note reading, "You're free and equal to anything, we admit. You're free to look for another job. Signed, Marshe Family." Josie and Hank retaliate, thrusting the hose through the dining-room window and turning on the water, while Mrs. Marshe is proposing a toast. The result may be imagined. Josie and Hank walk off, laughing boisterously.

THE MYSTERIOUS LODGER (August 27).—Returning home from a matinee, Ralph Brent, a poor actor, finds his step-child dead. The child's mother returns intoxicated, having purchased drink instead of medicine for the child, with the money he had given her. He accuses her of causing the little one's death, and snatching the bottle of liquor from which she is about to drink, throws it away. Infuriated, she springs at her husband with a bread knife, stumbles and accidentally kills herself. Fearing that he will be suspected of murder, Brent hastily makes up in the disguise of an old man and leaves the house. He secures board and lodging with Mrs. Lane and Lucy, her daughter, who regard the "old man" as somewhat of a mystery. He reads in the newspaper that he is wanted by the authorities, and decides to continue in hiding for the present. One day Lucy discovers Brent's identity when his wig slips off. He admits he is the husband of the woman supposed to have been killed by him, and after telling his life story, she is convinced that it was an accident. Lucy has fallen in love with Brent and sympathetically offers to help him escape. She persuades her uncle to lend him the money to go to Canada, and sees him to the train. They tenderly clasp hands, and he suddenly stoops and kisses her as the train pulls out. One year later Lucy receives an affectionate letter from Brent, who is now a prosperous farmer, asking her to come to him on the next train. The note also asks her to bring her mother, and encloses a money order for $100.00.

SUCH A HUNTER (August 28).—While Percival talks grandly of his hunting, fishing and golfing achievements to Eva Spurling and little Cicero, his rival for her hand; they listen in open-mouthed wonder. Eva invites her two admirers to a picnic in the woods. Cicero carries all the burdens and does all the hard work, while Percival lolls about and enjoys himself. At lunch, Percival sits next to Eva and monopolizes the conversation, leaving his rival out in the cold. While Cicero and Eva are washing up the dishes, a little bear cub runs up behind Percival, who promptly breaks all speed records in reaching a tree on the edge of a lake. With the little bear close at his heels, he swarms up the tree and out onto a branch hanging over the water, into which he is precipitated with the branch. After struggling ashore he tells the others an appalling tale of an encounter with a four-footed monster, topping off with a recital of his daring adventures as a war correspondent. Just then a huge mother bear noses up behind them. Eva sees the old bruin first and, with a shriek, jumps to her feet. Percival looks inquiringly around, then does another cross-country run, compared to which his first effort was slow. Little Cicero, however, calmly takes the ribbon off Eva's candy box, and to her amazement, ties it gently around the bear's neck, and after feeding it a piece of candy, bids Mother Bear run along home. The beast trots off and Eva, exclaiming, "My Preserver!" throws her arms around Cicero's neck. When next they meet Percival, that young man receives the "cold shoulder" and Eva and Cicero turn their backs on him.

JOSIE'S CONEY ISLAND NIGHTMARE (Special—Two Parts—August 29).—Our old friend Josie becomes interested in a new book, "The Castaways," depicting the adventures of beautiful Ethlinda and her lover, cast ashore on a desert island. Hank invites her to Coney Island. On their way, Hank gets into a strenuous argument with the conductor, and the two are put off. They finally arrive at the huge amusement place, and there everything seems to remind Josie of her book. While dining in a restaurant, the colored waiter spills soup on them and another row follows. After a day's excitement spent in the Zulu village, and getting mixed up with some of the other amusements, Josie and Hank sit out on the rocks of the seashore to have their lunch, and they fall asleep. The combination of the day's experiences and too much cheese for lunch gives Josie a terrible nightmare, in which she sees Hank and herself cast on a desert island from a big yacht commanded by the villainous car conductor. They are captured by a band o ferocious man-eating savages and sentenced to death by the Cannibal King, who seems to be the colored waiter with whom Hank had th rumpus. After some terrifying adventures an hair-raising escapes, they manage to get the island in a small boat. Josie suddenl awakens, rouses Hank, and to their disma the pair find they are practically marooned, as the tide has risen while they were asleep an the rocks on which they are lying have been converted into islands. After an awful struggle, they get across to the mainland. Josie, in disgust, casts "The Castaways" into the water, and as the book sinks, tells Hank her adventures in Slumberland have cured her of a desire for "Thrillers."

THE WRONG FLAT (August 31).—Occupying adjoining suites on the same floor of the Maddox apartments, Hildo Brown and Henry Brown, strangers to each other, become acquainted and fall in love. In another part of the city, Hope Crewes and Charlie Hollis, sweethearts, have a quarrel and separate. Hope, who is a friend of Hilda's, writes she is coming on for a visit. The note also requests Hilda to leave her key with the janitor should she happen to go out. Charlie and Henry are also friends, and the former sends a similar letter to the latter. Hope arrives first and, Hilda having gone out, she is given the key to Henry's apartment through the blundering stupidity of the thick-headed janitor. Charlie arrives a little later and another mistake occurs when he is given the key to Hilda's apartment. Hope enters Henry's rooms and proceeds to make herself at home, while Charlie does likewise in Hilda's apartment. When Henry returns, he is puzzled and angry to hear some one in his bed room, and is cogitating what to do when Hilda, who has discovered Charlie in her room, locks him in and rushes to Henry for help. She is highly shocked at seeing some ladies' wearing apparel in Henry's room, and when he is unable to satisfactorily explain matters, a severe quarrel is the result. Simultaneously, Charlie and Hope get out on the fire scape and come face to face. After more apologies and frantic explanations of each other's presence, the ludicrous affair is straightened out when all four chance to meet in the hall. When it is made clear how the error occurred, all roar with laughter, Hope and Charlie make up, as do Henry and Hilda, and soon they are laughing about how they got into the "Wrong Flat."

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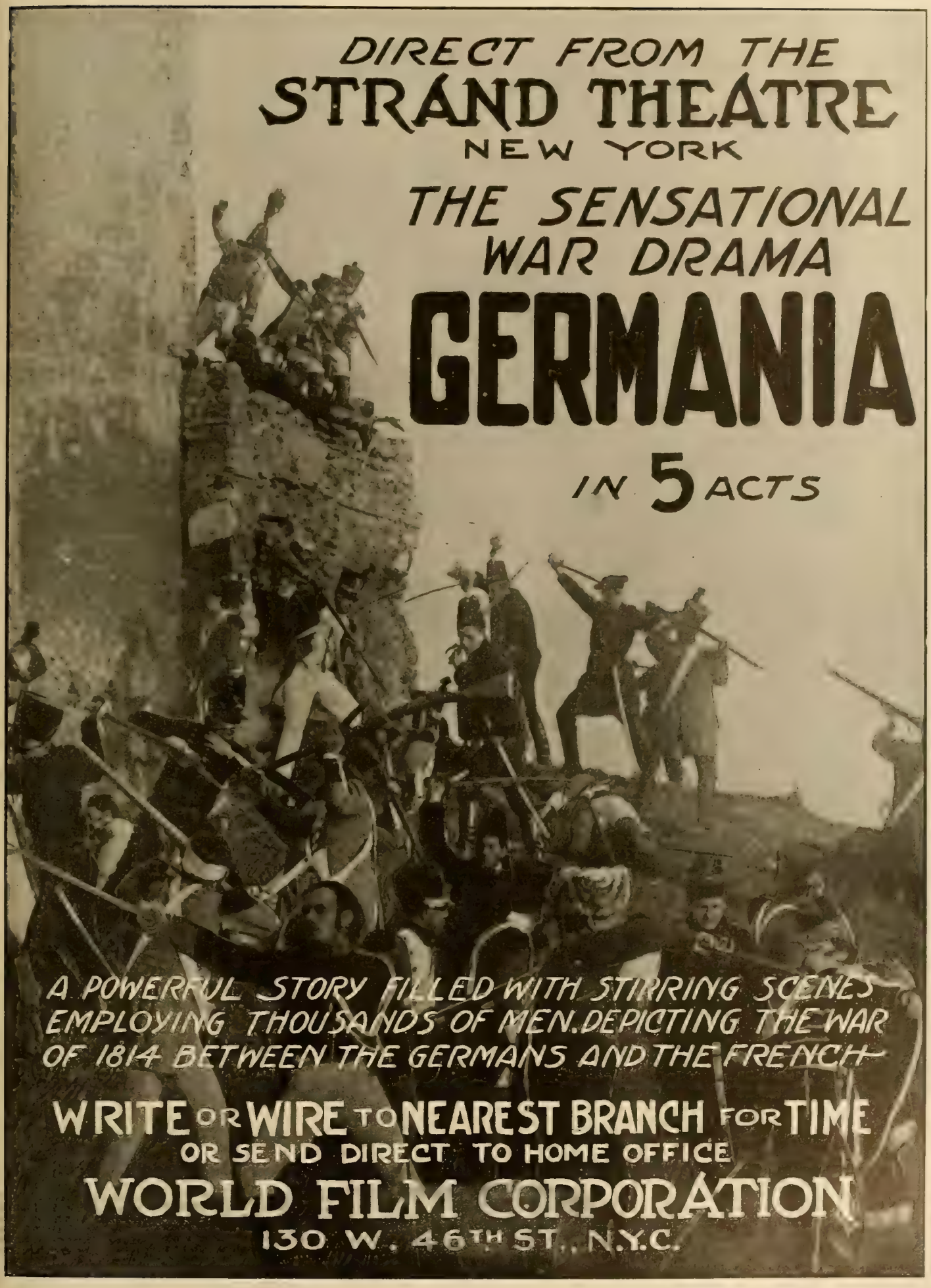
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INDEPENDENT FILM STORIES

UNIVERSAL

ANIMATED WEEKLY, NO. 127 (August 12).—King George and Queen Mary on recent visit to Kaiser Wilhelm—Berlin, Germany. Zeppelin airship the most powerful war craft of the air. Kaiser Wilhelm reviews the First Berlin Brigade.

The British navy passes in review before His Majesty King George—Cowes, Isle of Wight, England. King George reviews regiments from various parts of the United Kingdom. Great Britain's King and Queen returning from the regimental review—London, England.

High officials of the army and navy leaving Elysee Palace after war conference with President Poincare and his cabinet. President Poincare witnesses departure of garrison to fight for the colors—Paris, France.

To avoid the depreciation of securities New York's Stock Exchange closes its doors for the first time since "Black Friday," 1873, when the Gould-Fiske co-operation sought to corner the gold market.

Large sums of Uncle Sam's golden eagles arrive in New York sub-treasury to insure banking stability in the metropolis.

Armored cruiser "Tennessee," with eight million dollars in gold, leaves New York for European ports to aid stranded Americans marooned by the war.

With both hands and feet manacled Commodore Elionsky swims through Hell Gate, roughest sheet of water along the United States coast.

Prominent men become clowns for amusement of thousands at annual Beach Day celebration—San Francisco, Cal.

Cartoons by the famous caricaturist, Hy. Mayer, of Puck.

101 BISON.

THE LAW OF THE LUMBERJACK (Two Parts—August 29).—Bill Jones, foreman of the Hume Lumber mill, deeply admires Mary Clark, sister of Marshall Clark, the head cutter of the Hume logging camp. Tom Jackson is the foreman of this camp and he also is an admirer of Mary.

As there is always a feeling of enmity existing between the lumber Jacks and the mill hands, Jackson and Jones are bitter enemies. This ill-feeling is increased by the desire of each to win Mary's affections.

Mary's brother, Marshall, dislikes Jackson and favors Jones. Jackson, aware of this feeling, takes advantage of his position to place him in the most dangerous position possible during the felling of the giant redwoods. The result is that Marshall is seriously injured. Jackson realizing he is directly responsible for the accident, has Marshall carried from the logging camp to the mill doctor accompanying him on the hazardous trip over the flume. This flume is for the purpose of carrying lumber some sixty-five miles through the mountains, travelling at the rate of a mile a minute. A ride over this flume would be attempted by no man other than one with nerves of steel.

Jones promptly recognizes his enemy's calibre and character through this trip upon which Jackson ventures over the flume. Upon learning, however, that Jackson is responsible for the injuries sustained by Clark, he accuses him of the deed. Jackson resents the accusation. The two giants engage in a terrific fist fight. Jackson is completely knocked out by Jones.

Mary, in the meantime, deeply concerned about the condition of her injured brother who was being attended by the mill doctor, has requested the services of a new arrival in camp, Dr. Wm. Clifford, a prominent young physician from the city. Clifford is attending her brother, when Mary is notified of a fight between Jackson and Jones in progress in the dance hall. Knowing the intense hatred of her two admirers for each other, she appeals to Clifford to accompany her to the dance hall and separate the combatants. Clifford consents; with the result that he is painfully thrashed by Jones.

Mary's sympathy for Clifford impels her to have him carried to her own home. Here she tenderly nurses him. This so angers Jones that he visits Mary's home with the intention of murdering Clifford. Mary intervenes successfully; her appeal is so strong that Jones is made to realize he has indeed a rival in Clifford. This situation is more forcefully brought home to him after Clifford's recovery. Clifford and Mary are discovered in a loving embrace. Jones' first impulse is to kill Clifford, but his great love for Mary deters him. He watches their actions, however, closely and learns that Clifford has arranged to return to the city, without any expressed intention of coming back to the girl with whose affections he has trifled.

Here the law of the Lumberjack is called into play. He himself, loves Mary with an honest, loyal heart. He compels Clifford to return to her, with the promise that he will marry her within the hour, or as soon as a minister can be brought. Clifford at first shows a spirit of reluctance, but realizing the wrong he has done this girl he consents.

CRYSTAL.

BASHFUL BEN (August 25.)—Geraldine has two beaus, Ben and George. Ben is bashful and George is bold. Ben calls on Geraldine. Too bashful to tell her of his love, he fortifies himself with "Dutch Courage". It proves of no avail and only makes Geraldine wonder at his funny actions, Ben learns the address of a Professor who teaches "Self Control." He takes a course and becomes bold. In order to make sure he has lost all sense of bashfulness, he experiments on different people. In the meantime, while Ben has been trying to master his bashfulness, George proposes to Geraldine and is accepted, so when Ben boldly calls he learns his efforts have been in vain. He is consoled by a lady in the Professor's house. He makes love to her, only to find that she is the professor's wife.

BARRELED.—Charlie is in love with Vivian. Pa does not favor his suit, so is compelled to call when Pa is out. Pa returns unexpectedly. Charlie tries to escape. Pa hears the noise, mistakes him for a burglar and shoots. Vivian thinks Charlie is shot, but he has made his escape by diving out the window. He lands in a barrel head first and in trying to extricate himself upsets the barrel. The barrel starts rolling on a long journey, with Charlie still in it. Finally comes to a stop in the woods. They are met by a tough who holds them up and forces Pa to hand over his cash. At this point Charlie escapes from the barrel and rescues them. Pa rewards him with Vivian's hand.

ECLAIR.

THE CHARACTER WOMAN (Two Parts—August 26).—The character woman has grown prematurely old with the heavy burdens placed upon her shoulders; she sees her hold slipping and knows that her age will soon prevent her from securing an engagement. While her companions of the company enjoy life, she stints at every turn to save pennies. And then "the man," in the person of the new company manager, crosses her path.

The character-woman says nothing; the time for that has long since passed. She can only look on in dumb hope that some day justice will find him out. Yet she watches him—and she, of them all, observes the manager's violent courtship of the leading woman. Still, she says nothing.

One night the old actress, her mind on the mission that seems rising before her, forgets her cue. The leading woman, believing herself insulted, demands either an apology or the dismissal from her. It is on this night that the character woman discovers the preparations for an immediate elopement between the leading woman and the manager. She hesitates; in fancy she lives again her bitter experience of years ago with the same man; her mind is made up.

As the young actress is emerging from the stage door after the show she is met by the character-woman; she is forced back into her dressing room, protesting the while, and told the story of the manager's previous love affair, of how he deserted the character woman after wronging her. And the girl has to believe—there is something in the way the tale is told that makes her believe.

With her eyes open, the leading woman takes the train for New York, while the manager waits in vain. The character woman has played her best part and willingly she resigns herself to the dreary routine of one night stands as she sits back in the day coach.

GOLD SEAL.

DEAD RECKONING (4th of the Trey o' Hearts Series—Two Reels—August 25).—Rose, waking from her drugged sleep in the hotel in Portland, is smuggled out of the hotel, driven from Portland to Gloucester, where she is conveyed aboard the fishing schooner that intercepted the Seaventure. The schooner immediately sets sail. When Judith comes aboard Rose is locked up in a stateroom.

Alan and Barcus, having got ashore on Nauset Beach, stretch out panting and half exhausted, and watch the Seaventure burn into the water's edge and sink. A mile farther off shore Judith's schooner lies at anchor. Judith and five male confederates, all dressed as fishermen (including Judith), pile into a dory, leaving Rose imprisoned in her stateroom, and row cautiously ashore to capture Alan and Barcus. When not far from the beach, they burn a blue flare on the water. Judith, with a rifle in the bows, fires at the two men. They retreat down the beach, and strike off inland. Beaching the dory Judith strikes off in pursuit.

Eventually throwing off the chase, Alan and Barcus squirm, unseen, up to the lip of the bluff, where they overlook the dory and its guard. As the latter, unconscious of danger, lights his pipe, Alan clubs him down. Then Barcus and Alan steal the dory and make for the schooner. Judith and her companions return to learn of their loss. They fire upon the dory but without effect. Alan and Barcus take possession of the deserted vessel. Alan finds Rose in the cabin.

Judith's party tramp several miles to the nearest life-saving station which they find deserted. Breaking into the boat house they bring out and launch the motor-driven life boat. In the cabin of the schooner Rose tells Alan of the manner in which she was brought aboard. On deck Barcus fidgets with impatience because of the delay and finally calls Alan. Alan, cutting the anchor, they take in the lights and proceed to get under way. Judith and her party in the stolen life boat pursue. The schooner and the life boat round Monomoy Point. Day breaks and a fog closes in.

Judith at length runs across the schooner in the fog. The life boat bumps into it forward and the five jump aboard. The life boat, abandoned, drifts down the side and sheers off. Alan jumps for the companionway, where he has left his rifle, but slips. Before he can recover he is seized by two of Judith's party. The others grab Barcus. One man holds Rose a prisoner.

At this juncture a huge coastwise steamship, running through the fog at full tilt, runs down the schooner. Alan, Barcus, Rose, Judith and the five men, all in the stern, are thrown into the water. The steamship slips past and out of sight in the fog, then stops and lowers a lifeboat.

Barcus and Rose come to the surface together and the latter, aided by Barcus, swims to the abandoned motor lifeboat. He helps Rose into this. Alan coming to the surface, observes Judith swimming at a little distance but cannot tell whether she is Judith or Rose. He swims to her, offering her assistance. Judith changes her position and tries to drown him by clutching his throat. He manages to break her hold. Barcus finds him, draws him to the side and helps him aboard. Alan recognizes Rose, is much relieved, but is horrified by the thought of Judith drowning. Barcus restrains him from making a fool attempt at a rescue—and starts the engine, steering the life boat away from the scene. Judith comes to the surface unconscious. The boat from the steamship eventually discovers and rescues her.

IMP.

JIM WEBB, SENATOR (Three Parts—August 21).—Jim Webb, a new Congressman, arrived in Washington, after bidding his little mother in the southern village goodbye, dressed as his father dressed before him—with the wide-brimmed black hat, the "Prince Albert" and the flowing tie. But what Jim lacked in style, as city style goes, he made up for with his sturdy tongue, his ability to mould the opinion of others. Time soon found him the chairman of one of the important Senate committees.

Certain moneyed interests are desirous of having a bill passed. Through its lobbyists, Jim is approached and offered a bribe to throw his influence to the bill's support. Knowing the bill is crooked, Jim turns the offer down. Other means failing to reach Jim, the "interest" sets one of its most fascinating women lobbyists against him with the object of furthering the crooked measure. The plan works so successfully that Jim ultimately falls desperately in love with her. As an incident in her plan, she induces him to abandon the ante-bellum style of clothes for the latest thing in dress.

At the close of the Congressional session Jim has engaged himself to the lobbyist, Marion. He induces her to return with him and meet his parents. On arriving, Jim's constituents look askance at the change in his appearance. "He ain't the same old Jim" is their comment.

It is during Marion's stay in Jim's home town that she first awakes to her position; the associations with Jim's mother awakens the best in her woman nature.

At the beginning of the next session the crooked bill is brought up for its first reading. Marion, in the meanwhile having fallen in love with Jim, informs the men who have employed her that it is impossible for her to continue in the scheme. Later, she confesses all to Jim. This comes like the proverbial thunderbolt from a clear sky to Jim. Marion had become such a part of his life that he had, to please her, promised to put the crooked bill through.

The play closes with the last desperate effort of the lobbyists to shut Jim out of the meeting, their failure and denouncement, the foregiveness of Marion by Jim and a glance at the new road of happiness streaching out for the two young people.

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MATTY JOINS THE JUVENILE POLICE FORCE (August 27).—Yearning for a dog, our Universal Boy adopts one from the Home for Lost Dogs. Returning home with it, he is scolded by his aunt, but she finally consents to him keeping it. Later, the dog is stolen by a hobo. The hobo trades the dog at an East Side saloon for a glass of beer.

Heartbroken over his loss, Matty seeks aid of the newly-organized Juvenile Police force, admiring the snappy appearance of the boys. At this juncture we are shown how these boys train for their work in regenerating the bad boys of the neighborhood. Matty himself is instrumental in breaking up a gang; this gang afterwards become policemen and assist in reclaiming their companions.

Sometime later, while Matty is doing duty on a side street, he notes a little girl entering a saloon for beer. He follows and causes the arrest of the saloon-keeper. As he leaves the saloon he hears a familiar bark; running behind the counter he discovers his stolen dog. There is a happy reunion and Matty takes the dog to the station. Further on, the dog, trained to understand Matty's commands, assists by carrying messages in his mouth in rounding up miscreants.

JOKER.

THE LITTLE AUTOMOBILE (August 26).—Wife becomes disgusted with hubby's Ford car. Because he refuses to buy her a large touring car she goes home to her mother. Hubby receives a telegram from his father saying that he is coming to give him the $5,000 promised upon his getting married. Hubby fears that he will lose the money as he has no wife to present. Wife's brother, however, comes to the rescue. He gets a chorus girl friend of his to act the part of Hubby's wife. Father is fooled, but when Wife reads of Hubby's good fortune in the papers, she hurries home to be in on it. She discovers the other woman. Hubby tells her it is his father's wife. What she happens to overhear, however, lets her in on the true facts in the case. Meanwhile the chorus girl, at the instigation of hubby, has been making violent love to father. Hubby hopes to thus extort a further $5,000 from the "old boy," as heart balm for making love to his wife. Father "falls." Wife interferes. The chorus girl leaves and explanations follow, bringing the story to a happy ending.

WELL! WELL! (August 29).—Mrs. Henry's old well has gone dry. Mrs. Henry is a rich widow with many suitors. Among them are two who pester her much. One is Farmer Jones, and the other is Hank, her hired man. To decide between the two she set them to work digging the well, promising to marry the one who first strikes water. They dig like mad.

Matilda, the widow's maid-of-all-work, is deadly in love with Hank, the hired man. She schemes so that Jones shall be honored with the water's discovery. Meantime the widow meets the deacon, he proposes and they hie themselves to the village and are married.

Jones supposedly finds water first and rushes in search of the widow to claim her hand. Hank, disconsolate, will not heed the love avowal of Matilda, preferring to remain at the bottom of the well. Matilda leaves. Hank climbs out and, filled with jealousy, shovels the dirt back into the well.

Jones discovers that he has been deceived—that the widow has double-crossed him. Matilda returns to find the well filled with dirt; she imagines that the walls caved in and that Hank is at the bottom. Wild with excitement, she calls out the villagers; they all join in the work of digging the well over again. But Hank is not found at the bottom. He is found back of the barn filled with joy and a flask in his hand. As punishment he is made to marry Matilda. All are happy in the end but Farmer Jones. He goes to Nancy for comfort. Nancy is a donkey.

NESTOR.

A MINER'S ROMANCE (August 26).—John Burns, "villain," meets a bear which chases him. Burns falls over a cliff. Bob Jenkins, a young miner, finds the unconscious Burns and carries him to his cabin.

The injured man is cared for by Bob and they become pals. Dave Williams and his daughter, Lucy arrive in the mining town. The girl and Bob begin to write for themselves the first chapter of the old, old story.

Burns meets the girl and at once loves her. She likes him but repels his advances. He finds that she cares for Bob. The worm of jealousy eats the heart out of him. Crazy with his love, Burns arranges a gun in the cabin with a string running from trigger to the door latch, so that Bob will be shot when he comes in. Fate, however, sends two mice who gnaw the string. Bob finds the gun and realizes the treachery. He fires his revolver.

Burns hears the shot, thinks Bob is dead and hurries to Lucy. With a tale of Bob's hurting himself he drags her away into the hills, determined that she shall be his. Bob has brought the men and the death of Burns ends the picture.

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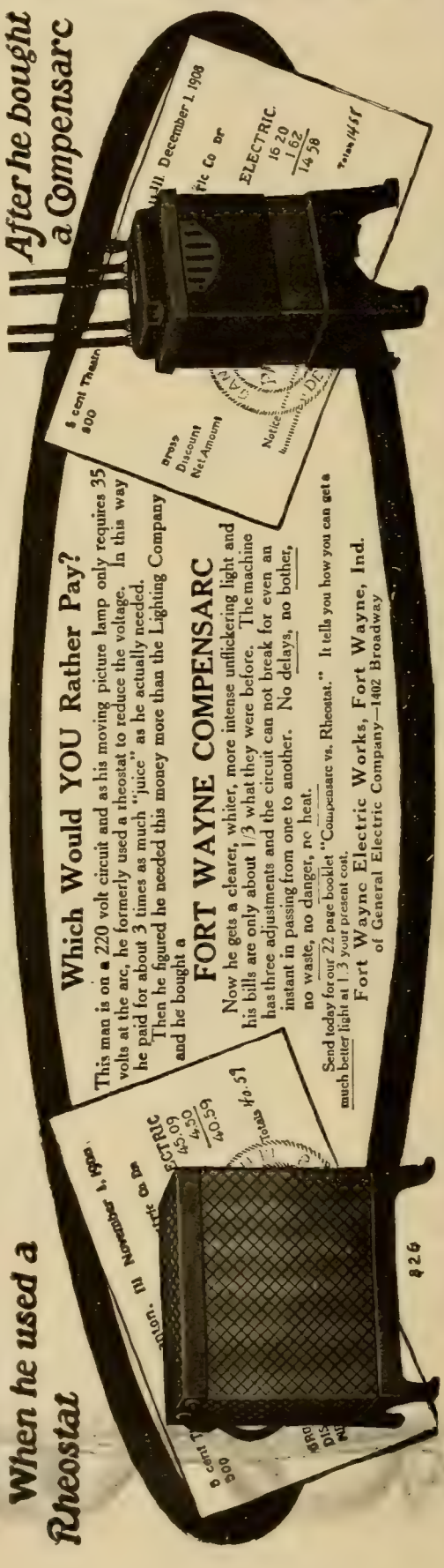
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FOR THE LOVE OF MONEY (August 28).—Three stunning young men at a seaside hotel and not a girl in the place. They sit on a bench and look out upon the ocean yearningly.

Presently the thing that must happen, happens. Victoria, the slender, beautiful and red-lipped, arrives with her father and mother. Buck, the unblushing, sets his eyes for her and receives a smart slap upon the cheek.

To relieve the monotony each of the four chums puts twenty-five dollars in a pot. The first to kiss Victoria is to win the money. Buck gets on her trail, as he thinks, and kisses a young negro woman.

Joe is determined to win the money, even at the expense of propriety. He grabs Victoria and kisses her. Victoria screams. Buck runs to her rescue and kicks the ungallant Joe. Victoria allows Buck one kiss.

Then Walter, the romantic and prim, comes upon the scene. He alone uses the right tactics. He swears eternal love and she listens. After awhile she listens a little closer and pretty soon she listens very close. He promises he will never tell and Walter, in turn, receives his kiss.

In the meantime the three chums are fighting over the bet. Each claims to have won and Victoria is summoned to settle the matter. She is chagrined and ashamed and she weeps. Walter alone recognizes the fine opportunity. He denies indignantly that he kissed her. She turns to him as her natural protector and from thence onward until the end Walter has smooth sailing.

POWERS.

THIS IS THE LIFE (August 28).—Edna and Beatrice, two typists, go to the beach for a holiday, each betting the other her bracelet that she will make the better male catch of the day. Beatrice meets a charming young fellow and feels sure that she has won the bet. Edna, however, soon has her efforts rewarded and feels confident she has made the better catch of the day.

Imagine the consternation of Beatrice, when she finds her hero enacting the role of Bell Hop at the hotel and later, that of Edna, when she discovers that her Beau Brummel is none other than a waiter in the dining room. Both girls are pretty sore until new quarry appears in the person of a prosperous looking broker. Both exert their charm upon the newcomer. To her great chagrin Beatrice learns that he is a married man.

The broker is astounded when he recognizes in the waiter his only son, whom he has sent from his door several months previous to earn his own living. He is taken into the paternal bosom and all is well. The broker's son seeks to have his father square him with Edna, which the father gladly does.

Beatrice sees that she is thoroughly beaten and, discovering the happy couple upon the beach, slyly slips her forfeited bracelet to Edna.

REX.

THROUGH THE FLAMES (Two Parts—August 13).—Bert Daley and Bill Hampton are firemen and close pals, although Bill is years older than his friend. Bert's sweetheart is Anna Jones, a seamstress, who lives with her tiny sister Olive in a tenement house.

One day Frank Carter, owner of the tenement, decides to collect some rent from tenants in arrears. Anna has found life difficult supporting the tiny tot who must have nourishing food and her child pleasures. Carter meets the girl and becomes fascinated with her. His advances are, however, met with disdain by the poor seamstress. He persists, and Bert comes in. Without fuss and feathers of any sort Bert tweaks the wealthy man's nose and throws him out of the place.

Carter, determined on revenge, waits for his chance. He is a member of the Board of Fire Commissioners. Visiting the fire-house, he sees the great friendship of the two men, and, having no way for a direct attack on Bert, strikes at him through Bill. The latter is retired on half-pay because of his age. Bert sees through the act, however. That night Carter, intoxicated, goes to Anna's door, but she refuses to open it. At the solicitous landlady's sugestion he decides to occupy an empty apartment for the night.

Fire from his lighted gas jet breaks out and soon the tenement is in flames. Bert rescues Anna, and Bill takes out the baby. They think all are saved, when the landlady thinks of Carter. She tells Bill. All thoughts of personal wrong are forgotten. Into the flames he darts and up the burning stairway. He drags Carter into the hallway; but the landlord, recognizing his rescuer, breaks away. Dazed, still under the influence of drink, Carter falls through the stairway before Bill can get to him. Escape cut off, the heroic fireman is soon overcome.

But Bert, too, is made of stern stuff. Into another building, over the roofs, down an elevator shaft he goes and pulls out his friend.

A month later, the Fire Commissioners, realizing that a wrong has been done, reinstates the convalescing Bill.

FOR THE SECRET SERVICE (Two Reels—August 27).—Bosnovia, a strong foreign power noted for its advances in aerial navigation,

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succeeds, through its diplomatic secret service, in getting possession of the first model of Carlton's invention for detecting the coming of an aeroplane. The spies have injured the model by trying to disclose its secrets. Prior to this, Constance Chambers, United States Secret Service agent, has been assigned to the case and in carrying on her operations she has met the young inventor and fallen in love with him. Carlton has fallen in love with the girl also.

While trying to rescue Carlton from danger, Constance is captured by the Bosnovian spies. Through threats of injury to her, Carlton is forced to give in to the demands of his captors and repair the machine which they have broken down in endeavoring to extract its ominous secret with their lack of experience.

Constance, however, escapes with the aid of her chauffeur. The exciting pursuit by the Bosnovian secret agents and her wild ride for help on the desolate country road is shown to the bound and helpless Carlton on the reflector of his invention and his prompt use of the wireless to save the day and win the girl he loves supplies plenty of excitement and a happy ending to the drama.

STERLING.

A STRONG AFFAIR (August 10).—Mr. Heim has a daughter engaged to marry Schultz, the baker. Miss Heim, getting ready for the marriage, finds her slippers need repairing. Going to the cobbler shop she is admired by Mier, the cobbler, who forces his love on her. She resents and leaves.

During this time Schultz finds his shoes need mending. Going over to Mier he tells him of the wedding, and inviting him, shows the picture of the girl. Mier is sore, and swears revenge. Finished fixing Schultz's shoes, he goes into the side room to polish them. He discovers an idea smelling his Limburger cheese. He puts it in Schultz's shoes.

When Schultz arrives at the wedding everything goes lovely till the minister drops his book at Schultz's feet. Getting the smell from the shoes the minister looks Schultz over. Mier, arriving, takes this all in from the other room. Miss Heim, excited and nervous, drops her handkerchief at her lover's feet. In picking it up she smells and then the trouble starts. She stops the minister, telling him she can't marry the man. The father grabs Schultz and throws him out. Schultz takes his shoes off and finds the trouble. Going to the window he sees Mier, the cobbler, getting married to his sweetheart. He takes the cheese and throws it, starting a general fight. The minister runs out and calls the police. But the smell is too great for them. They retreat and seek refuge in a wagon with a sign "Limburger Cheese" on it.

AT 3 O'CLOCK (August 13).—Ford's sweetheart flirts with a gangster and finally turns Ford down in the gangster's favor. Ford determines on suicide, but has not the courage to carry out his intentions. Prof. A. A. Sassan offers his services in removing him from this vale of tears. The time is set for his death at 3 o'clock.

In the meantime Ford's sweetheart tires of the domineering gangster, and feeling her love returning, goes in earch of Ford. Overjoyed at the reunion, Ford forgets his appointment with the man-killer at 3 o'clock. Prof. A. A. Sassan finds it is getting time to kill Ford, and so drinks his killer liquid, which puts him in shape to do the deed. Ford fails to show up. The professor starts hunting his man.

Ford and his sweetheart approach the undertaking place. Ford is reminded of his appointment. Observing the professor's approach, he grabs his sweetheart and runs. The gangster gets the gang together to find his rival. They give chase. By this time the professor and his undertakers are on his trail. Ford and his sweetheart run into the professor's laboratory. Unknown to them the place is filled with explosives of all kinds. The gangster and his gang arrive. Ford and his sweetheart escape. The place explodes just as the professor and his undertakers arrive, blowing them to kingdom come. Ford and his sweetheart have a happy reunion.

UNIVERSAL IKE.

UNIVERSAL IKE, JR., IN THE DANGERS OF A GREAT CITY (August 11).—Ike, having produced the roll of money from the leg of Louise's father's trousers, rents a speedy automobile, and with Louise starts for the beach.

Meanwhile, father, ma and the sheriff, having extricated themselves from the roof of the hotel, start out in mad pursuit. Ike finds a notice in the paper that $100 will be given to any couple who will be married at Venice on that date. He and Louise decide that this is their chance.

The street car line running to Venice is robbed by Black Pete, a terrible bandit. The only thing of real value which the bandid procured was a silver vanity case. Leaving the scene of his crime, he runs into the road and holds up the very machine which is carrying Louise and Ike to the beach. He forces Ike to change clothes with him and attempts to get away in the machine. The nimble Ike springs on to the trunk rack at the back and the journey to the beach is continued.

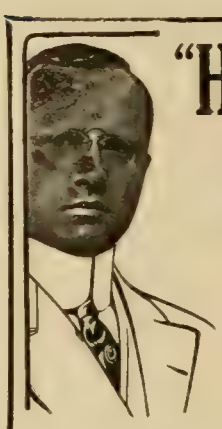
Ma, pa and the sheriff, short of money, take the street car. The sheriff's hat blows out the window and he attempts to stop the car by pulling the bell rope. He mistakes the cord and rings up several dollars on the car register. The irate conductor forcibly ejects him, also ma and pa from the car.

In the loot which the bandit has thrown away is a gold-headed umbrella. The party eventually arrive at the beach and are mistaken for the robbers of the car. Ike is arrested and put into jail with Louise. Ma is also arrested on account of having the incriminating umbrella. She sights the real bandit in Ike's clothes and denounces him to the police. Ma hikes herself to the jail and demands the release of her children. This is refused, and having knocked the guard out, she proceeds to pry the jail bars apart and rescue them.

VICTOR.

THE HONOR OF THE HUMBLE (Two Reels—August 14).—The Count de Marigny, a wealthy French nobleman, tiring of city life, makes arrangements to visit his lodge in Brittany. He is cared for by Jacques Soule and his good wife Martha, peasant folks, who have a beautiful daughter, Flo. The Count arrives, and the little family receive him warmly. He, in turn, is pleased with their attentions. Flo is especially attentive to him, being attracted by his polished manners and genuine manliness. Her beauty and simplicity in turn appeal to the Count. She is different from the type of women he has met in his social circle, and they seek each other's company frequently. This is done without the knowledge of Flo's parents.

One day, while hunting for game on the estate, Jacques captures a poacher, and is about to turn him over to the authorities, when the poacher pleads for mercy and promises to tell him something concerning his (Jacques) daugnter if he will let him off. He tells him of seeing Flo and the Count seated on a rock in the bushes, kissing. Jacques does not believe it at first, but to convince himself starts a search for the couple. Much to his humiliation, he finds the poacher's tale true. Realizing the attentions of a man of such high station could re-



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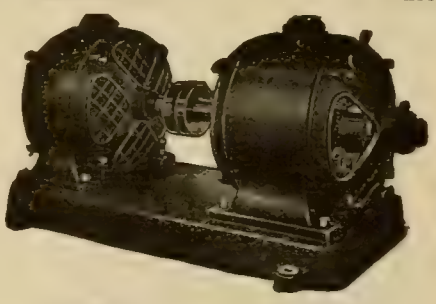

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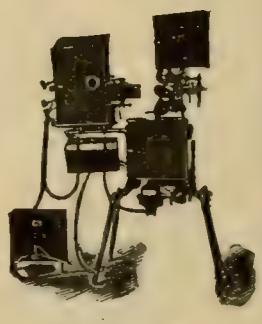

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sult in no good, he seeks revenge upon him by cunningly leading him to the edge of a great cliff. Turning upon him, he endeavors to hurl the Count upon the rocks below.

Thwarted by the superior strength of the younger man, Jacques fails in his attempt, and is only extricated from a perilous position by the heroic efforts of the Count. Flo comes upon the struggle just at its end, and misinterpreting it, orders the Count to leave. He returns to his city home.

Still harboring hatred toward the Count and obsessed by the thought that because of him Flo is unhappy. Jacques goes to the city, and gains entrance to the Count's home. Again he is foiled in his attempt to kill the Count. Leaving his lodgekeeper in the custody of his servants, with instructions to release him in one hour, the Count returns to Flo with protestations of his love. She accepts him. The lodgekeeper returns only to find he has misjudged his master. He finds that the Count is sincere in his love for Flo.

COUNTERFEITERS (Two Reels—August 28).—When Flo discovers that her mother is bent on having her marry the Count Bonci she appeals to her father, the judge. The judge, however, is one of those meek, mild-mannered men who fails to rule except where the law is back of him. To Flo's appeal he turns his hands down. Jack urges Flo to fly with him and Flo prepares to do it; but the Count learns of the scheme and, through the mother, has Flo made a prisoner in her own home.

Until Flo consents to renounce Jack and marry the Count she is to be kept a prisoner. She remains a prisoner. The Count calls and, putting his best manners to the front, attempts to win the girl over the flowers and candy. Flo tries to put her worst manners to the front to discourage the Count. As time goes on, however, Flo commences to weaken under her mother. She sends a note to Jack to that effect.

Jack is desperate. He writes a note to Flo urging her to stand out and assuring her that he has a plan to bring them out of the difficulty. His scheme, though, does not develop until after a healthy brain-storm. It is Tony and Marie, grinding the organ and begging pennies under his window that suggests a way out. Jack buys Tony's whole outfit, clothes and all. A short time later Flo finds him under her window thoroughly disguised with a trained monkey who carries a note to her. It is a matter of a few minutes before Flo is out of the window disguised in Marie's clothes.

The first break in their plans comes when they are surrounded by children and forced to carry out their roles as beggars. At this juncture Mattes comes along and recognizes the outfit of his brother, Tony. He makes a fuss, has Flo and Jack arrested and hauled off to the police station. More trouble comes when the pair refuse to give their names and explain. Meantime, Count Bonci and the mother have discovered the absence of Flo. They rush off to the judge's office. Flo, at the police station, has been glancing over the rogue's gallery. She recognizes a picture as that of Bonci. Assured by the police that they want to capture the party, she tells them to call up the judge and ask for Count Bonci. The climax comes when Flo and Jack stand before the judge and are recognized when Tony and Marie, who have been summoned, recognizes in Count Bonci their long-lost brother, when the mother is completely crushed with the embarrassment of it all and the judge, coming into his own, decides that Jack is the man for his daughter after all.

SIMPLE FAITH (August 10).—Amos Hartley, dean of the fishermen, has a beautiful daughter, Irene, who is loved by Henry Smith, a young fishermman. Albert Simpson is his rival. Irene favors Henry; he asks the father for her hand. Amos consents, making the condition that Henry first show that he can make a good living by his trade as fisherman.

Simpson overhears this, and that night, before Henry starts out to the fishing ground, he cuts his nets. Henry bids good-bye to Irene, and, with his helper, leaves. The following night he returns disheartened and shows the girl and her father his damaged nets. Shortly after the father asks Henry to join him as his helper, as his own is sick. Simpson has attempted to force his attention on Irene and has been repulsed. In revenge he damages the boat that is to take the girl's father and the rival out to sea, hoping to drown them.

At the appointed time the old man's boat fails to appear. The returning fishermen say they have seen nothing of it. As Simpson has planned, the boat had gone to pieces. Henry had assisted the old man, however, and they had found succor on a rock.

Irene meets Simpson and begs him to assist in the search for her father and sweetheart. Simpson, remorseful and softened, consents. The pair leave together. They find Amos and Henry on the rock and bring them off. Simpson is thanked for his aid and nothing is said of the boat's sinking. Simpson, thoroughly repentent, bids them good-bye and departs to start life over. Henry finds happiness with Irene.

MUTUAL FILM CORP.

AMERICAN.

THE SONG OF THE SEA SHELL (August 28).—Roy, a shepherd of the hills and a dreamer is lured from his flock by the "song of the sea shell" as created by Lydia, the beautiful fisherman's daughter, who has just found the wonderful seashell in the surf where she has been wading. Roy and Lydia meet on the big sea coast rocks and become fast friends. One day Lydia shows Roy where she lives and they are surprised upon reaching the house to discover that a traveler, the great musician Rolla, has arranged with Lydia's folks to shelter under their roof for the night. Roy returns to his flock of sheep and sitting under a big tree soon falls asleep and dreams that Rolla has stolen the heart of his new friend Lydia. Troubled over the dream, Roy returns to the house and finds Lydia and her folks and Rolla together. Lydia has been making music upon her shell and the professor, in great admiration for her musical ear, offers to take Lydia to the city and make a great lady of her. Roy has entered unseen by the group and overhears the professor's offer. Jealousy enters Roy's heart and stealing back to his flock sits under his favorite shade tree and again falls asleep this time dreaming that Lydia elopes with Rolla. Roy follows them to the city where meeting Rolla strolling in his beautiful gardens, he attempts to stab Rolla, but Rolla drawing a revolver shoots Roy. Immediately Roy awakes to find Lydia and Rolla bending over him. He tells them of the dream and when Lydia hears that he was killed she loses control of her feelings and clinging to Roy's arm tells him "you must not die Roy, not even in a dream." Roy gazing into her eyes sees the love there that he has hoped for and gathering her close to his bosom calls her "Sweetheart." Rolla retreats leaving them alone.

THIS IS TH' LIFE (Two Parts—August 24).—Farmer Brown, a man who clings to old ideas, is so set against the wheels of progress and modern science, that his son John is compelled to steal away from home in order to complete his education in electricity.

In contrast, Brown's neighbor, Farmer Miller, installs modern ideas and machinery. His farm products and stock thrive and bring great results, while his daughter Rita, can attend boarding school. Rita and John are sweethearts and Rita applauds and encourages John in his struggle toward progression. John becomes a genius and invents many electrical meters and a powerful X-Ray, but time nor success will soften his father's heart or reconcile them.

Miller even lightens his wife's household burdens by installing electrical washing and ironing devices, while Brown's frail daughter, Mary, is a slave to the heat and drudgery of the old methods of housekeeping. One day Mary, while lifting a heavy wash boiler strains her back and falls to the floor. Brown finds her and for the first time fully realizes the necessity of a telephone. Rita just home on her vacation comes to his aid and rushing over home summons a doctor, then by long distance summons John to bring a surgeon and his new X-Ray. The country doctor announces that Mary has suffered a paralytic stroke and will never recover. Brown's heart is crushed, but the next day John and the surgeon arrive. After an examination the surgeon declares to Brown that through the aid of the wonderful X-Ray and modern science his daughter will be permanently restored to health. The wedding day of Rita and John arrives and Brown's gift to the couple is in the nature of a new home completely equipped electrically even to the stove and cooking utensils. He becomes a convert to progress and modern science, and declaring "this is th' life" takes his neighbor Miller for a drive in his own electric car.

LODGING FOR THE NIGHT (August 26).—When Bob returns from a long tramp and starts to take his fiancee to his arms, a surprise awaits him. She returns his ring and he discovers that she loves another. Crushed he turns back and starts out again on a long tramp.

In a remote section of the mountains, Mara, a girl of the wilds lives unhappily with her parents who are unscrupulous, cruel and cold and do not hesitate to rob a traveller or treat Mara with cruelty. She makes one attempt to run away but is unsuccessful and is brought back roughly by Durkey.

Bob arrives at the foot of the mountain where Mara lives. He sees a faintly marked trail leading up into a section of wooded land and learns that it is seldom used. Just the place to forget the girl who jilted him he feels, and so he turns off. Here with the near approach of night he meets Mara, who is caught bathing in a secluded pool and an acquaintance is struck up. She leads him home with her to get "Lodging for the Night." At the cabin Bob incautiously shows his large roll to Durkey in meeting the demand for payment in advance and Durkey and his wife plan to rob and do away with Bob. But Mara suspects their plan and takes measures to protect the man who has just come into her life. At midnight Durkey steals in to rifle Bob's pack, etc. Bob wakes and Durkey is about to kill him when a well directed stone is sent through the window by Mara, destroying Durkey's aim and allowing Bob to grapple with him. In the struggle Durkey is shot and falls to the floor.

With the coming of dawn Bob leaves, sorry for little Mara. But, with Bob gone, the mother turns on the daughter and drives her from the house. Mara feels there is nothing to do but go to Bob. She does. Bob surprised suddenly realizes that he wants her and they start off over the divide together.

BEAUTY.

THE SILENCE OF JOHN GORDON (August 18).—A new parson arrives in the little village of Millville and, having a mother and sister dependent upon him, is more or less of a shabby appearance. Moving into the little house provided by the church, he settles down to do what he can for his new flock. The people of Millville are aristocratic and do not over-love a parson whose shabby clothing will permit of but little public intimacy. The parson later meets the Rector's daughter, Helen, a proud village belle, but she spurns him and flaunts her favoritism for Tom Black, a small town disciple of Bacchus, who has been called to account by the parson for his public dissipations.

One evening Black elopes with Helen and of necessity calls upon the parson to marry them. The parson has ideas of his own regarding the match, however, and as a result remonstrates. A quarrel follows which quickly comes to blows much to the amusement of a passing village lad, and the drunkard is forced to give up his matrimonial intentions. Friendship forms as a result of the fight and Helen becomes interested in the parson who, upon appearing in his pulpit the following Sunday with a black eye and refusing to tell where or how he got it, is dismissed from his parish. As he is about to leave town with his mother and sister, the rector who has been informed of the fight by the town lad, forces a confession from his daughter and hurries to the depot in time to right matters and reinstate the parson into the good graces of the villagers and once again place him in the little church pulpit.

The Parson ultimately wins the heart and hand of Helen and settles down to a happy life of peace and quiet in the midst of his little Millville flock.

BRONCHO.

THE SHERIFF'S SISTER (Two Parts—August 26).—Anna Mason, sister of Jim Mason, the sheriff, is in love with Jack Lewis. Lewis gets into a dispute in the gambling house, and the sheriff hustles him out, just as Anna is passing. She breaks the engagement. Lewis returns to the saloon to drown his sorrows in drink. An escaped bandit, his eye on the faro bank, waylays the gambler that night, murders and robs him. Finding a revolver in the path, he leaves it near the body. The weapon belongs to Lewis, who in his tipsy state has dropped it going home, and in its identification leads to his arrest and a prison sentence.

Shortly after, however, he makes his escape, and appeals to Anna Mason to hide him. The bandit and a companion enter the house, ransack it and threaten Anna, who is defending the sheriff's money. Lewis comes to her rescue killing one of the thieves and mortally wounding the bandit. His dying confession exonerates Lewis, and Anna and her lover are reconciled.

DOMINO.

THE VILLAGE 'NEATH THE SEA (Two Parts—August 21)—Red Elk, a young Indian brave, marries Little Fawn of the Sioux, and takes her home with him to his village on the California coast. Big Bear, fired with jealousy, tells Red Elk that he will not keep his bride many moons, and one night while they are sleeping, Big Bear enters the tepee and carries Little Fawn away. Red Elk pursues them all night, overtaking them at last by the sea. A glimpse of the Indian girl's face tells him that she is dead. The young brave returns to his people, half crazed. An aged woman of the tribe relates to him an old, old legend of the village under the ocean where Little Fawn awaits his coming. At midnight Red Elk throws himself into the sea.

KAY-BEE.

THE WINNING OF DENISE (Two Parts—August 21).—Jean St. Croix is dispatched from the frontier post of the Arctic Trading Company to Montreal with important messages. En route he is accidentally shot by Denise, daughter of Pierre De Luce, an independent fur trader. St. Croix is taken to Pierre's house, but the old man, on discovering whom he represents, orders him, wounded as he is, to leave. De Luce cannot forget that he was bitterly wronged by the Trading Company many years before. That same night a thief attacks the

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house, and only St. Croix's timely help saves the life of the aged trader. In gratitude, De Luce takes him into partnership and gives him his daughter's hand in marriage.

MUTUAL WEEKLY NO. 85.

1. Europe is now ablaze with the conflagration of war.
2. Aviators will do tragic part in the great conflict.
3. New York crowds anxiously watch bulletin boards for war news.
4. Trans-Atlantic shipping practically abandoned on account of European war.
5. Three attempts to cross the Atlantic in small boats are started simultaneously.
6. Motor boat regatta at Lake George, N. Y. Baby Speed Demon II wins the championship cup.
7. "Two Moons," of Custer massacre fame, visits President Wilson at the White House.
8. Destructive forest fire burns several big lumber mills and menaces Portland, Ore.
9. Ceremonies at opening of the canal which makes an island of Cape Cod.
10. Burned bridge causes fatal wreck near San Antonio, Texas. Brave engineer saves passengers by emergency brakes.
11. Mrs. Woodrow Wilson, wife of the President, dies at the White House. This picture was taken shortly before her last illness.

PRINCESS.

A RURAL ROMANCE (August 14).—John Winslow and Henry Jameson, who have been old business rivals, decide to bury the hatchet and seal a lasting peace with the marriage of Jameson's son, Boyd, to Winslow's daughter, Kate. When Boyd meets Kate, however, he decides that while she is a charming girl, he does not care to marry her. His father disowns him and, accompanied by his valet, the young man tours the country. In a remote village he falls in love with a delightful girl who is visiting her aunt. They are in the act of eloping, when they meet Jameson and Winslow. Then Boyd learns that his sweetheart is Kate's sister.

RELIANCE.

OUR MUTUAL GIRL (No. 31—August 17.)—The Tiffany necklace that Mrs. Knickerbocker gave her niece for a birthday present was stolen in Chapter 30, by Anni, the German police dog, now turned thief, at the command of her master. It is now the next morning. Margaret, in her hurry to keep an appointment with Robert W. Chambers, the famous author, dresses quickly, and in the very novelty of the necklace, quite forgets its existence. So she doesn't miss it until, as her aunt keeps her waiting, she bethinks herself of it and goes back to her boudoir to have a little peep.

It is gone! Margaret cries out and brings Mrs. Knickerbocker to her rooms. At that moment Kid Joseph is brought to the drawing-room and the two, aunt and niece, are hastily summoned. For Kid Joseph has brought in the white satin case in which the jewels lay, but the case is empty.

The Kid has seen something. His innate hostility to Dunbar and a rather too quick mind have made him certain Dunbar is guilty. Kid Joseph found the box in the area-way of Mrs. Knickerbocker's house. When he finds out from the two women what has happened he instantly accuses Dunbar of the crime.

Thereupon Margaret determines to take the matter of catching the thief into her own hands. Mrs. Knickerbocker, firm in the belief that her servants are honest, starts an independent investigation and gets a private detective. Margaret goes to Police Headquarters and learns how to take and tabulate finger-prints.

For on the outside of the box is a grimy thumb-print. Clever as has been the thief in devising a new way to steal, he allowed himself to make that one break without which no criminal ever could be caught. And so, when Dunbar calls a little later in the day, Margaret, hearing him accused by Kid Joseph, decides to hold a finger-print party, and in this way the theft is traced to Dunbar.

THROUGH THE DARK (Two Parts—August 29).—Anne and May, two sisters, work in a jewelry store. May borrows a necklace from the store to wear at a dance, intending to replace it early next day. But in the morning she is late. The necklace is found to be missing, and to avoid discovery, May hides the jewelry in Anne's coat. Silent through fear, May sees her sister arrested and sent to prison.

On her release, Anne is hounded by Kane, a fellow prisoner. She escapes to a distant town where she eventually marries. Kane turns up, blackmails her, and reveals to her husband her prison record. May, who is living in the same city, married and happy, save for the torturing thought of her sister's punishment for her guilt, learns of the situation. She confesses the truth to Anne's husband.

THANHOUSER.

A DOG'S GOOD DEED (August 23).—Mr. and Mrs. Gladwin, a wealthy, childless couple, make the mistake of lavishing upon a dog all the affection and care which should have gone to some forlorn human being. The dog is not happy in his unnatural surroundings, and on the first opportunity, he runs away to the home of Mrs. Smith, the Gladwin's washerwoman, where he is in his element frolicking with Bobbie Smith's dog. When the Gladwins find him there, they see their error. They take Mrs. Smith and her boy home to live in their beautiful house, and the two dogs are given a kennel in the yard.

McCARN PLAYS FATE (Two Parts—August 18).—McCarn, a veteran police detective, has a protegee, Anderson, a young patrolman. Anderson captures "Bull" Klein, a noted crook, but through the influence of friends, Klein is released. Later, however, McCarn arrests Klein and he is sent to prison. When he gets out, he plans to revenge himself. McCarn is advised that Klein intends to fake a fight in the saloon so that when Anderson interferes they can put him out of the way. By a clever ruse, McCarn succeeds in turning Klein and his accomplice against one another. Anderson escapes the trap laid for him, and the two crooks are brought to justice.

HER BIG BROTHER (August 16).—Little sister was much looked down upon by brother Roy, two years her senior. He was always telling her what little girls could not do. Worst of all, he would not teach little sister how to swim. But Doris found another instructor, where only a very bright little girl would have thought of looking for help. She watched her pet dog in the water, and by imitating "dog paddle," became an adept, unknown to big brother. When the school swimming contest came around, Doris "swam rings" around Roy. And after that big brother had to admit that little girls could do lots of things even better than boys—sometimes.

FEATURE FILM STORIES

IVAN FILM PRODUCTIONS.

SINS OF THE PARENTS (Five Parts—August 25).—Laura Henderson, an orphan, is brought up by her aunt, Mary Sherman, who keeps a boarding house. Among the boarders is Angelo Angelini, an Italian violinist. Laura is infatuated with the handsome Angelo, who loves her, and they are engaged to be married. Angelo betrays the girl, and later leaves her, with the explanation that he is to make a western concert tour. A month later, the poor girl receives a letter from Angelo telling her that he has returned to Italy, where he has a wife and child.

Later a daughter is born to Laura, who is named Ruth. Unable to obtain employment in her own town, the unfortunate mother abandons her child to the care of her aunt, Mary, and goes to New York. Ill and weak from hunger, the poor young mother is picked up in the street by Reverend Henry Bradley, who takes her to his home. Dr. Bradley and his mother offer Laura a home, and work as secretary to the minister.

Later Dr. Bradley falls in love with Laura, and asks her to become his wife. Laura accepts his proposal, and she marries Dr. Bradley, without telling him that she has an illegitimate child, and she secretly sends money to her aunt for the support of her child, Ruth.

Nineteen years later, Dr. Bradley is now chaplain of the City Prison of New York. They have a daughter, Aline, who is about to be engaged to Walter Jordon, who comes from one of the finest families in New York.

Ruth, now a girl of 20 years, believes that Mary is her mother. One day she happens to find out through a letter that Laura sent to Mary, that she is not Mary's daughter. Ruth forces Mary to tell her, who, and where her mother is, and at last Mary confesses the truth. Ruth determines to go to New York and seek her mother.

Meanwhile Angelo has returned to America and, under the assumed name of Angell, lives in New York with his son, Tony. The boy refuses to work and becomes one of the vilest of all human creatures, a "cadet." Tony pretends to rescue Ruth from an attack by one of his pals, prepared by himself, and the poor girl, believing him to be a decent man, accompanies him to a restaurant. Then Tony takes Ruth to his own room, telling her it is the home of his "highly respectable aunt."

A letter sent by Tony to an accomplice, offering to sell the girl to him for white slavery in New Orleans, is seen by Ruth, who realizes her perilous position. She tries to escape from the room. Tony threatens her with a pistol, and in the struggle which follows Tony is shot dead. Angelo enters the room just as his son has been shot. The poor girl is arrested and taken to prison, where she meets Chaplain Bradley and tells him her sad story.

Unaware that it is his own wife's daughter, he is helping Ruth. The chaplain takes Mrs. Sherman to visit Ruth in prison. Mrs. Sherman is confronted with a terrible situation.

Laura's legitimate child, Aline, is celebrating her engagement to Walter Jordon in the magnificent home of the latter's parents. Mrs. Sherman decides it is her duty to the unfortunate Ruth to acquaint her mother with the terrible facts.

Laura while celebrating the betrothal of her younger daughter, learns that the child of her first love languishes in prison charged with murder. The unfortunate mother becomes temporarily deranged. Aline, the younger daughter, on learning of her mother's disgrace, is heartbroken, breaks off the engagement with Walter, and later her dead body is found by her father and lover, the second victim of the Sins of the Parents.

At the trial of Ruth for the killing of Tony, Angelo appears as a witness. The father is about to speak the words that will condemn his own daughter to the electric chair for the killing of his son, when a commotion in the rear of the court room causes him to be silent. Laura, the mother of the prisoner, has escaped from her nurse and has forced her way into the court room. She recognizes Angelo, the man who betrayed her 22 years ago, and who is now about to condemn his own daughter.

Angelo now learns, for the first time, that his own daughter killed his son; he suffers keenly, refuses to speak. The half demented mother is led out of the court room by her husband and court officers in a hysterical condition.

The jury brings in a verdict of acquittal on the ground of self-defense. Ruth is free, but alone in a great city. Dr. Bradley takes Ruth into his home to her mother. Laura, realizing the noble stand of the minister, and feeling that she is unworthy of her husband she has deceived, decides to leave the house with her daughter, Ruth, in hope that the disgrace she brought upon her husband will be forgotten, but Bradley resigns as minister and insists upon Laura staying where he will stay. He folds both, mother and daughter, in his arms, gives them his blessing, thanks the Lord that to him it has been given the honor to help two suffering souls into the light.

Angelo, sugering as the result of his youthful sins, decides to commit suicide, but has not the courage to do so.

Bradley receives a reply from the board of directors of his congregation, stating that they have looked into the misfortune that has befallen upon his family and tney congratulate him for his noble act, and ask him to remain with them, and as their minister.

Bradley shows the letter to his wife. Laura, heartbroken, falls on her knees and begs forgiveness of her husband.

LIFE PHOTO FILM CORP.

NORTHERN LIGHTS (Five Parts—August).—Captain Gray, of the United States Army, detailed to quell the Indian uprising, is wounded. A courier is dispatched to Gray's home with the news. Mrs. Gray, about to become a mother, receives a violent shock at the recital of the details of her husband's injuiry by the courier.

The child born at this inopportune time is Wallace Gray. The prenatal influence exercised over the child at the time of his mother being informed of her husband's injury marks him as a coward. The report of a shot or the sound of an explosion throws the lad into spasms of fear.

He is sent to college and there forms a strong comradeship with Swiftwind, an Indian, sent by his tribe to be educated.

Wallace also forms a strong attachment for Florence Dunbar, a ward of his father, who is now Colonel Gray. Swiftwind is made acquainted with the moral defect inherent in Wallace and pities and protects him whenever the lad is made the subject of the jeers of his friends because of his born defect.

Swiftwind becomes a graduate physician and receives a commission as assistant army surgeon, detailed to Fort Terry, in command of Colonel Gray. His immediate superior is Dr. Sherwood, an unscrupulous man.

Florence Dunbar and Wallace Gray, traveling in a stage coach to Fort Terry, are attacked by Indians. Wallace, with a cringing fear, deserts his companion, who is saved only by the timely arrival of Dr. Sherwood and troops.

Sherwood marries Florence, nothing more being heard of Wallace, who, however, enlists in another regiment under General Crook, deserts under fire, and ultimately surrenders himself to his father, in the hope that he will be condemned to death. The boy, however, is sentenced to the "pyramids."

While working under "ball and chain" he hears that his father and a small band of Americans are hemmed in a canyon by Indians with no hope of relief. The latter, having observed the Northern Lights in the heavens, follow their belief that the "Lights" fortell victory in battle and start on a massacre.

General Crook calls for a volunteer to pass

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through the Indian lines to deliver a message to Colonel Gray. Swiftwind volunteers, but being weak from exhaustion and privation, falls as he is about to commence his ride.

Wallace begs for the opportunity to redeem himself, and mounting his horse, arrives with the message to the besieged band just as they are about to recognize a false flag of truce of the Indians.

Sherwood attempts to kill his wife by substituting cholera germs in a bottle labelled morphine. He is injured, however, and Swiftwind, intending to alleviate Dr. Sherwood's suffering with morphine, inoculates him with the cholera germs, unwittingly putting an end to him.

Wallace's redemption restores him to the affection of Florence, whom he marries.

APEX.

THE SECRET SEVEN (Four Parts).—London, the refuge of political and criminal outcasts of all countries, adds yet another to its list of secret societies. This society, known as The Mystic Seven, the members of which have successfully carried out several daring raids, has for some considerable time been a menace to public safety.

The outcome of one notable robbery, the theft of Lady Seymour's valuable necklace, is that the famous detective, Paul Sleuth, is called upon to endeavor to put an end to the infamous exploits of this gang.

The loss of the necklace being discovered, Sleuth is immediately sent for and introduced as an old friend of Lord Seymour. The robbery was perpetrated by one of the Seven, who contrived by a clever ruse to be included in the list of guests invited to join the house party. Not satisfied with one haul, he endeavors to accomplish another, but is frustrated by Sleuth, who obtains possession of the plunder by adopting the disguise of an outside accomplice, whom he has overcome.

Collecting the servants, Sleuth strives to arrest the thief, who escapes through his bedroom window; an exciting chase ensues, culminating in the successful flight of the latter.

By similar means a rich heiress, the guest of the Duke of Axminster, is kidnapped, being carried off in a balloon, and held for ransom.

In this case also Sleuth's services are requisitioned, and while tracing the footprints he encounters the local postman, who tells the detective that, when emptying the pillar box the previous night, he saw a balloon ascend from the grounds at the back of the house and travel in a westerly direction.

Determined to follow up this clue, Sleuth charters an aeroplane and scours the surrounding country in his search. Eventually he discovers the balloon, and goes in pursuit. On overtaking it, he hovers above the balloon, and finally leaps on to the envelope, leaving the aeroplane to descend pilotless; clinging to the net he climbs down into the basket, where finds the girl a captive of one of the gang. A fierce fight ensues in which the detective is overcome and forced out of the basket.

Luckily he falls into a river, and except for the shock, Sleuth is little the worse for his hairbreadth escape. Returning to his clients, he tells of his failure and they decide to send the ransom, but devise at the same time a means whereby the haunts of the gang may be located. A cinema camera is fitted in one of the head-lamps and the car driven to the appointed spot, when the gang blindfold the driver and take over control. The girl is brought back safely; the film developed, and thus the headquarters of the society discovered.

Accompanied by a force of plain clothes men, Sleuth has the house surrounded, but a determined resistance is offered. Eventually after a fierce struggle the great detective has the satisfaction of seeing six of the gang in custody, while the leader lies at his feet lifeless, having jumped from the roof, preferring death to the fate which now awaits his late companions of the Mystic Seven.

COSMOFOTOFILM.

WHAT A WOMAN WILL DO (4 Parts—August).—Alice, the second wife of Philip Lewis, proves an unkind stepmother to his little daughter Dolly. The husband and his wife quarrel over Alice's treatment of the child and in a fit of passion the woman runs away with Frederick Bryce, an old lover. Heartbroken, Philip Lewis devotes his future life to guarding the welfare of his daughter. Ten years pass by. Lewis having met with business reverses, his daughter, now grown to a beautiful woman, is forced to seek employment and becomes a chorus girl. Frederick Bryce, now a ruined man owing to Alice's extravagance, meets Lewis in the street and recognizes him. He writes to Lewis saying that he is on the verge of ruin and contemplates suicide. He begs his former enemy to visit him and after some hesitation Lewis decides to grant the man's request. On reaching Bryce's home he finds the man, half crazy with drink, about to take his own life, and before Lewis can prevent the tragedy, Bryce shoots himself and the police, rushing in, the man he sent to prison. In starting back in horror from her Bryce overturns a pile of books and from the leaves of one falls the letter Lewis received from the suicide. Dolly, who has been searching everywhere for this letter, recognizes it at once and Bryce tells her that they will now be able to obtain a new trial for her father. Dolly hastens to Jack's side to tell him the news and through her careful nursing the young man recovers. Meanwhile Judge Bryce has exerted his influence on Lewis' behalf with the result that the man is released from prison. Father and daughter are reunited and Bryce at last gives his consent to the engagement of Jack and Dolly.

GENERAL FILM CO.

VENDETTA (Kleine—5 Parts—Sept. 1).—Fabio Romani is the husband of beautiful Nina, an Italian girl. They have a charming daughter, Stella by name, and their life in Naples on Romani's great estates is one of love and happiness. Both husband and wife are fond of Guido Ferrari, who is a constant visitor at their home, and whose friendship for Fabio has been lifelong.

A great cholera plague ravages the populace of Naples and Fabio one day decides to go to town in spite of the danger, on an errand of importance. On his return he is seized with the cholera, and drops to the street. He is picked up by the hooded doctors, pronounced dead, and, as a precaution against infection, his body is immediately placed on a cheap wooden casket and buried in the long disused Romani family vault.

After some hours of apparent death his body stirs. He breathes, feels, moves and his casket slips from the niche and falls to the floor of the vault, taking with it a coffin that had lain undisturbed for many centuries on a lower tier. Romani struggles to his feet and the truth dawns on him. He immediately plunges into the casket now broken open and finds tremendous riches in gold, silver and diamonds with a note stating that they had been placed there by a pirate many generations ago. Almost overcome by his adventure, and suffering an agony of mental torture, Fabio's hair turns white in a single hour. He finally breaks free of the tomb and rushes through the garden to his mansion. From behind an ornamental column he sees his old friend Guido embracing his wife and determines upon a horrible revenge. He hurries to the nearest town, buys a pair of green spectacles and a suit of clothes. Armed with almost inexhaustible riches of the treasure chest, he assumes the name of Count Oliva and after a lapse of time, returns to the scene of his misfortunes. He succeeds in obtaining an introduction to Guido and in course of time the two become fast friends. He professes himself to be an old friend of the dead Count Romani's father. In course of time he meets his faithless wife and soon becomes an almost daily visitor at his own home. At this time his child Stella is taken sick and dies. Before the little girl passes away, Fabio makes himself known to her.

The wealth of Fabio dazzles Nina and, being faithless, selfish and mercenary, he has but little difficulty in laying the foundation of his vengeance. Guido leaves town for a period and during the interval, Fabio receives the consent of Nina to become his wife and to jilt Guido. Fabio then announces a grand dinner in honor of Guido's return and, at the psychological mo-

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ment, announces to the assembled guests the engagement of himself and Nina. Guido, stung to the quick, strikes Fabio and a duel follows, in which Guido is mortally wounded. Before he expires, Fabio removes his green glasses and reveals his identity to the dying Guido.

The night of the wedding arrives with its hundreds of guests. On that night just before the supper, Fabio takes Nina by the hand and leads her to the vault, telling her that he will show her the source of his fabulous wealth and the ever mercenary Nina follows to the door of the vault where she hesitates. Fabio seizes her and throws her through the open door and then follows himself. Safely in the vault, he discloses his identity and the shock drives Nina insane. The sight of the once beautiful woman now a crazed being with distorted face, playing among the jewels in the treasure chest, almost causes Fabio's cold heart to relent. Suddenly the earth moves beneath them. There is a rush and roar of crashing pillars, a mighty stone hurtles through the roof of the tomb, striking Nina and killing her instantly. Fabio, believing it the vengeance of the Gods, rushes from the ruined vault in panic. Thus is the Vendetta accomplished.

FAMOUS PLAYERS.

THE BETTER MAN (Four Parts—August 10.)—Mark Stebbing and Lionel Barmore are two young clergymen in a metropolis, both friends, both earnest workers for the cause in which they have enlisted, but of distinctly opposite types. Both love the same woman, the beautiful Margaret Wharton, the daughter of a proud and wealthy old capitalist, and a strong supporter of the fashionable church of St. Hilda's. The Bishop of the Diocese has two vacancies for which he must recommend rectors; one of the churches is that of the rich St. Hilda's, the other that of St. Osmund's, the broken and deserted church of the slums. Stebbing, the uncouth and self-made man, chooses the poverty-stricken church of the poor and sinful as the place that needs him most, while the polished and brilliant Barmore is glad to see the beautiful church of St. Hilda's fall to his lot. Barmore and Stebbing confess their love to Margaret on the same day, and she, in doubt as to which is the better man, answers them both evasively. Barmore takes his leave, gallantly desiring he may hope for a definite answer in the future; but Margaret's little coquetry is mistaken by the straightforward Stebbing for a disguised "yes," and he seizes her in his arms and fervently kisses her. Margaret is shocked and resentful, and in anger sends for Barmore and accepts him in Stebbing's presence. Stebbing, feeling that he has been ungentlemanly, in self-revulsion leaves her presence, and goes back to the slums. The old Bishop dies, and Barmore and Stebbing are both named as candidates for the Bishopric. The men naturally cease to be friends during the struggle for the two prizes, but Stebbing himself tells the people that Barmore is better fitted for the exalted position. Wharton's workmen go on strike, and Stebbing learns of a dynamite plot against the works, and stops it just in time to save Wharton's entire property from ruin, though much is destroyed. He pleads with Wharton to yield to his employes' demands, but without success. On the day of the election of Bishops, Stebbing leaves the Church to rush to the yards where he has heard strikers are rioting. He finds that the toughs among the infuriated strikers have placed Margaret in a shed in which deadly explosives are stored, which are about to be set on fire. He saves Margaret, and prevents the militia from firing upon the strikers, being himself nearly killed in the struggle. The Bishopric is given to Barmore, but through these circumstances the strength of Stebbing's character is revealed to Margaret, and she gives him her promise as "the better man."

R. AND M. (GRIFFITH).

THE AVENGING CONSCIENCE, OR, THOU SHALT NOT KILL (Six Parts—August 24).—A baby has been left in the care of a bachelor uncle, who lavishes all his love and tenderness on his charge. He plans a great literary career for his nephew; for the boy has shown promise of future greatness.

But he had reckoned without thought of a possible obstacle—woman. In the freshness of his youth, the young man meets a beautiful girl, whom he calls in the joy of his poetical nature, "Annabel Lee." The twain soon grow to love each other, with all the power which Poe has so vividly portrayed in his poems of the affections.

But the old uncle, his heart set upon the boy's future, interferes. When "Annabel" calls to invite her young swain to a garden party, the uncle insults her by accusing her of pursuing his nephew "like a common woman," hoping thereby to prevent her ever returning. The insult sinks deep into her heart, and, realizing that the boy's obligations to his uncle are too great to be honorably broken, the two decide to part forever. Meanwhile, however, the uncle undergoes a change of heart, as the young people, griefstricken and all unknowing, say their final farewells. Now comes to the young man thoughts that are black and evil. It seems to him that all Nature is but a series of systematic murders. He sees the spider devouring the fly, the ants consuming insects of other kinds. Only that day he had been reading the poems and stories of Edgar Allen Poe, among them the story of "The Tell Tale Heart." If only the old man, his uncle were out of the way, there might yet be joy and happiness with the girl he loves.

To make all the stronger this powerful impression on his mind, his uncle has only one eye, just as had the poor victim in the story of "The Tell Tale Heart." Brooding over the tragic blackness of the impending separation, he forms a diabolical plan.

With all the consummate skill of Poe's character in "The Tell Tale Heart," the plan takes form and execution. It is then that the great and saving grace of conscience demonstrates its power.

Avenging thoughts, such as Poe, himself, might have conceived, are visualized to the quaking youth. The subtle working of the inner conscience, beyond the power of mind to control, finds expression in the weird and terrible visions which torture the culprit brain. Relentless fate pursues him to the brink of the pit and then—a sudden awakening proves that part of his mental disturbance is a dream, and the dream is what causes him to realize the horror of murder and to abandon the idea of it.

HEPWORTH-AMERICAN.

THE TERROR OF THE AIR (Two Parts—August 29).—Gabrielle Townsend, an actress who retired from the stage on her marriage, wearies of the life of poverty which she seems condemned to lead, and, leaving her husband and child, returns to the footlights. Her husband, Philip, leaves the child in the doorway of the shop of Mr. Jacob Doubleday, a dealer in curios. Old Mr. Doubleday, having no one to care for, decides to adopt the child and bring him up as his own son.

Sixteen years pass, and the boy, now known as Roger Doubleday, has become a great inventor, and is already famous for an invention by means of which he can explode a mine upon the ground while flying in mid-air in his aeroplane. He has refused an offer of $50,000 for his invention from a foreign government, being determined that none but his own country should have the benefit of his invention. The foreign government having failed to get it by fair means, resolves to get by foul, and their chief spy has orders to secure the plans and the model at any cost. The spy makes several efforts, but none of them are successful, and he is about to give up in despair when fate sends him a strange instrument.

Gabrielle Townsend having failed on her return to the stage, and being unable to obtain any more parts, is rescued by the spy when on the point of committing suicide. He has already learned that Roger is only an adopted child and not really Mr. Doubleday's son, and he persuades Gabrielle to pretend that she is Rogers' mother, and when in his confidence to steal the plans and model and hand them over to him. Seeing nothing else before her except starvation or the river, the unhappy woman consents, having, of course, no idea that she is really going to rob her own son. In due course Gabrielle presents herself, and is accepted by Both Roger and old Mr. Doubleday as the boy's mother. Her better nature revolts against the part she has to play, but seeing no way out of it, she seizes an opportunity which presents itself a few days later, and hands the model and the plans through the window of Roger's labratory to a confederate outside. A few minutes later, however, Roger enters the room and, finding his mother there, and the plans missing, accuses her of the theft. Gabrielle confesses that she is the thief, at the same time announcing that she is not his mother at all. At that moment there is a strange interruption. Mr. Doubleday enters the room with a gentleman, who he presents to Roger as his real father, he having shown him absolute proof that it was he who left Roger on his step sixteen years ago. Turning round Gabrielle recognizes her husband, and, in a terrible moment, realizes that she has indeed robbed her own son. Attempting to repair the damage that she has done, she gives them the address of the spy's house to which the plans have been taken, whence they dash off with all possible speed. On gaining the house Gabrielle pleads with the thieves to return what they have stolen, only, of course, to be laughed at for her pains. But they find, however, that a little knowledge is a dangerous thing, for on attempting to experiment with Roger's model, it not only explodes the mixture on which they are testing it, but several other dangerous chemicals which are also in the room. The room is wrecked, and the thieves are rendered insensible, and thus the plans and the model are saved for the home government after all.

THE CHIMES (Three Parts—August 29).—While the last sound of twelve o'clock was humming through the steeple of St. Dunston's church, Trotty Veck was pacing up and down the sidewalk far below the belfry. It was New Year's Eve and the day was cold. Trotty is a ticket-porter awaiting just outside the church door for odd jobs. In his fancy he seems to hear the bells say that a job is coming presently and to keep a good heart. A voice arouses him from his reverie and he finds himself facing his daughter Meg. She carries a covered basket in her hand at which Trotty gazes curiously. The basket contains a repast, steaming hot, such as Trotty has not tasted in many a day. He and Meg repair to the steps of a house nearby to partake of the food. It is then that Meg tells him that she and Richard are to be married on New Year's Day. Richard, who had been standing aloof during this time, now approaches the couple. Trotty is about to address the old man when, without any warning the house-door opens and a footman comes forth, followed by three gentlemen. One of the trio, Alderman Cute, upon learning of Meg's and Richard's intentions of marrying, lectures them on the follies of matrimony. He then gives Trotty a note to deliver to Sir Joseph Bowley, who is a member of Parliament and who professes to be a friend and father to the poor. On his return home, Trotty happens to meet Will Fern and child Lilian. He takes Fern and the child to his humble dwelling and offers them lodgings for the night. When everyone has gone to rest, Trotty, seated in his chair by the fireside, falls asleep. He fancies the bells are calling him and he leaves his house to go to church. He imagines himself climbing to the belfry where monsters uncouth and wild arise. The spirit of the chimes is his companion and accompanies him through many weird scenes. He sees his daughter, Meg, the child Lillian, and he sees Will Fern, in the guise of a convict, break in upon a banquet, given at Bowley Hall by Sir Joseph Bowley. He sees him plead for better treatment of the poor. The vision of his daughter having been driven from her home and about to hurl herself into the river appears, but the bells ring in the New Year so lustily and merrily that he leaps to his feet and breaks the spell that had bound him. He collects his thoughts and realizes that it is his New Year's Day and his daughter's wedding day. Neighbors rush in to wish a Happy New Year and offer congratulations to Meg and Richard.

ECLECTIC.

GET OUT AND GET UNDER.—Wifie can't stand city heat and begs to go to the country. Hubby drives her to the station in the machine and then goes to the office, where he fires the chauffeur and tries to get a mash on the stenographer. Chauffeur, sore, gets another car and comes to take the stenographer for a ride. At the crucial moment it balks and hubby stealing the march drives off with the stenographer.

Missing her train, wifie rushes up in time to see hubby disappearing down the street. Chauffeur gets his machine under control and with wifie beside him races after hubby. Policemen, nurse girls, peddlers, hats, caps, shoelaces and skirts in fine pot-pourri, finally land in a park lake. Then comes the reconciliation on all sides.

THE MASHER'S MISHAP.—Hubby is a prize winner-flirter and Wifie is wise. Also Miss Beauty Eyes across the areaway doesn't care for Hubby's attentions. Wifie and Beauty Eyes get together and invent a scheme to cure Hubby of his flirting. Just when he thinks he is motoring with Beauty Eyes, Hubby finds himself dragged into an asylum and locked up.

Then Wifie relents and helps Hubby escape. Free again, he takes to the woods while a reward of $500 is posted for his capture. In his ramblings he meets a couple of campers. Each one wants the reward, and is suspicious of the other. Tricky Hubby's actions incriminate them all, and all are taken to the asylum in much humiliation. There Wifie and Beauty Eyes appear and a bunch of funny explanations sets everything aright. Hubby is "cured."

THE PERILS OF PAULINE (Eleventh Episode—Two Parts).—Owen, Pauline's rascally guardian, is growing desperate as the time of his guardianship passes, and is ready to resort to desperate measures and take great risks to secure Pauline's fortune. Although he has been ready with an alibi in each accident to Pauline, Harry has grown very suspicious and has decided that he will bear watching. Pauline receives an invitation from one of her girl friends to a wedding. A personal note accompanying the invitation mentions the fact that in order to make the wedding conspicuous arrangements have been made with a lion trainer to perform with some of his trained lions. Pauline accepts the invitation. A little later Owen enters the library and reads the letter. Harry sees him read the letter and decides to have him watched. Owen immediately proceeds to the animal camp and makes arrangements with the trainer to accidentally allow a couple of the lions escape when Pauline is standing near the cage. Harry, who has been following from a distance, sees Owen make these arrangements and decides to prevent Pauline attending the wedding. He fixes it up with his chauffeur so that the automobile will break down, and then arranges with the chauffeur to fake a telephone message to him from the office calling him away on important business. Owen overhears the chauf-

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HUGH HOFFMAN

feur's telephone message and tells Pauline, who is furious, not understanding Harry's reasons. Earlier in the day Harry had been approached by a man who asked for a job, and needing a gardener, Harry had given him the position and had taken Pauline to introduce her to the new gardener.

In this man Pauline recognizes a racing automobile driver whose photograph she had seen in the magazine in connection with an account of an accident in which he had been severely hurt, causing the loss of his memory. After the chauffeur had telephoned Pauline that the car had broken down and it would be impossible to use it that evening, Pauline goes to the gardener and asks him to drive her to the wedding. He disclaims all knowledge of an automobile, but Pauline persuades him to get into the driver's seat. The feel of the driving wheel and the hum of the motor evidently brings back some realization of the past, and he starts with her for the wedding. Pauline being late urges him to drive faster, and finally he evidently imagines that he is again driving in a race. The speed at which he drives alarms Pauline and when he will not slow down at her request, she foolishly seizes the driving wheel. This causes him to lose control of the car, and leaving the road it plunges down an embankment, throwing both of them out and severely injuring them. Harry on his way home from the office, satisfied that his plans have been successful, recognizes in an automobile which passes him at great speed his gardener and Pauline. He follows them, sees the accident, and arrives in time to have them both taken to the hospital.

THE MASKED MOTIVE (Five Parts).—Two girls in entirely different stations in life are very fond of each other. Sophie, the daughter of rich parents, and Marie Jean, her maid. Both are engaged to be married; Sophie to Count Rene and Marie Jean to Bertrand, a workman. Philip, the secretary to Sophie's father, is in love with Sophie, but dares not tell her of it. Finally the two girls are married the same day and are very happy. Count Rene, however, falls under the spell of Dr. Renault, whom he thinks a very good friend of his. In reality, Renault is in love with Sophie and is planning to have Rene put out of the way so that he can press his suit. He invites Rene to a dance and there has him meet a duelist who insults him. Rene to vindicate his honor meets the duelist and is killed.

Bertrand, Marie Jean's husband, has also fallen into evil ways and is led to drink by a friend. In course of time a child is born to both the girls. Sophie's daughter is very sickly and the doctor advises that the child be sent to the country to be nursed by an old lady, but the child dies. Doctor Renault sees an opportunity to get into Sophie's good graces and when Marie Jean becomes poverty stricken, owing to Bertrand's actions, he advises that her child be sent to the care of some institution. On the way there he contrives to steal the child from its guardian. He takes it to Sophie and tells of the care he has taken of her child in order to restore it to health.

Sophie, not knowing that her child had died, believes him and is very grateful. Philip, the secretary, who had been in love with Sophie before her marriage, hears of the death of Count Rene and returns to Paris to see if he can be of any aid to Sophie. When he hears of the loss of Marie Jean's baby he decides to help her recover it. While on the search he finds the death record of Sophie's daughter. This arouses his suspicions of Doctor Renault and he has the doctor watched. The shock of the loss of their child and the realization of the trouble he has caused forces Bertrand into a different mode of life. He swears never to touch another drop of liquor and gives every assistance to Philip in his quest. They are finally successful in running down several clues, and as a result of their efforts the lives of the two girls take a turn that assures happiness.

COL. HEEZA LIAR, EXPLORER.—Of course the Colonel's up to date, as well as snuff, but his trip down the wonderful River of Doubt tested him as he never was tested or bested before. With much care he starts down the Doubtful Stream in a novel boat of his own construction, and gets wrecked in the rapids on a desolate island. A man-eating cannibal tries to get him out of his fortress and fails. Then a man-and-cannibal-eating lion tries to make a beach sandwich out of them both, and gives up in despair.

But the poor Colonel catches the Doubting fever and is carried to the tin-can camp of the cannibals, where instead of being cooked he cooks the cook and frightens the guttapercha king into grotesque cannibal fits, gets crowned king, and then escapes. But fate never lets up on the ingenious old Colonel for long, and before he finishes his milk and honey explorations he makes a hero of himself in a number of side-splitting escapades, which serve to keep the spectator in one continual round of convulsive laughter.

NICK WINTER AND THE LOST PRINCE (Three Parts).—Prince Alexis of Granovia is traveling incognito under the name of H. Leslie. On his travels he meets Cecile Dubois, with whom he falls desperately in love. At the time she feels sure he is about to propose to her. He is suddenly recalled to his own country on account of the state of his father's health. He writes to Cecile telling her who he really is and that he is going away, never to return. Cecile does not propose to be cast off in this manner and gets her sister, Helene, who owns a hotel in the mountains, to let her come to see her. There she writes to the prince, asking for a last interview before he goes away. He goes to the hotel, which is an old converted castle. The sisters realize that they have a good opportunity to levy blackmail on the prince so they lure him to one of the old dungeons and lock him up to stay till he signs a paper agreeing to marry Cecile. The disappearance of the prince causes an awful furore and Nick Winter, the great detective, is called in to solve the mystery. He gets a clue and suspects that the sisters have some knowledge of the whereabouts of the prince. He has them watched and when he is sure of his ground he disguises himself as the father of the prince and comes to the hotel to stay. The sisters decide to risk everything on one great coup so they drug the people who they think are the court of Granovia.

As they are searching through the effects of their guests Nick comes to. He has been pretending all the time. Caught redhanded the sisters are in a predicament, and are forced to release the prince. The girls are lured to the kingdom of Granovia and are there cast into prison. The prince, however, remembering his former attachment for Cecile, arranges for their escape. He delegates Nick to get them out. Nick succeeds by employing his utmost ingenuity.

THE BOUNDARY RIDER (Five Parts).—The revenue men in New York are after the smugglers of opium and find that a certain Chinaman is in the habit of receiving a supply of the drug at stated periods. They follow him in the hope they will be led to the headquarters of the international band, who they feel sure are back of the traffic. The Chinaman fails to pay on time for the last supply he has received, and in turn the New York distributor is unable to send the money to the headquarters of the gang. This brings the chief to New York to investigate. While there he visits his broker, John Maxwell. He intends his visit to be secret, but is seen by one of the stenographers. This incenses him and angry words pass. In the meantime the Chinaman comes to the office and pays his bill. As the clerk is making out the receipt the detectives raid the place and find the dead body of the broker. All suspicion points to the clerk, who is accused of the murder of his employer. He is taken away by one of the detectives, but makes his escape. He goes to the North Country, makes application to join the Boundary Riders, and after a probation is accepted as an agent of law and order. On one of his patrols he finds a note that gives him a clue to the headquarters of the opium smugglers. The detective from the New York office of the Revenue Service comes to the camp of the riders to continue his investigations. There he recognizes the clerk. The clerk employs a clever woman investigator, who in guise of a Chinaman gets employment as a cook at the smugglers' headquarters. With the information she secures, he leads the revenue men to the headuarters of the gang. The raid is successful, but as all are congratulating the new member on his success the detective steps up and arrests him on the charge of murdering his employer. The investigator, however, has done her work well and produces a coat belonging to the head smuggler from which are torn two pieces which exactly match two pieces of cloth found in the hand of the dead man. This exonerates the clerk and puts added power in the hands of the government men.

BLACHE.

THE WAR EXTRA (Four Reels—August).—Twenty minutes before press time the Herald has received no news from the front in Mexico, where the interest of the nation is centered, and the editor is desperate. He listens to the pleading of the ambitious cub reporter, Fred Newton, and orders him to Mexico, with instructions to send back real news, regardless of the censors.

Accompanied by a telegraph operator assistant, Fred boards a steamer for Key West. He is fortunate enough to pass a battleship and transports bound for Vera Cruz, and communicating with them by wireless he gets some live news for his paper before he has reached the Mexican border. Flushed with success he pushes into Mexico by way of Eagle Pass, Texas, and succeeds in reaching the center of the Constitutionalist activities at Monclova, where he builds a shack and runs a wire of his own to the nearest telegraph line.

While delivering supplies to the shack, Dolores, the adopted daughter of a Mexican storekeeper, is set upon by outlaws and her rescue by Fred makes her his devoted friend, but also causes him to be hated by the men he opposed.

Prevented from accompanying the main body of the army, Fred and his telegrapher go on a scouting trip. They hear firing and, climbing a tree, witness the great battle of Monclova through field glasses. When the defeat of the Federals by the Constitutionalists is assured, they ride back to the shack and wire the important news direct to their paper.

At the Herald office all of the machinery of the issuing of a great daily paper is set in motion as the news of the battle is received from Fred. The story is edited at the copy desk, set up by linotypes, made up in the forms, and stereotyped and placed on the presses. As the papers are distributed and the bulletin boards announce the scoop of the "young reporter on the firing line," Fred's future as a newspaper man is assured.

But, as the dispatch is being received and published in New York, the outlaws, reinforced by Mexican irregular troops who have been told that the Americans are spies, attack the shack which is vigorously defended. Dolores attempts to stop the bandits and, failing, rides to the border to summon assistance. She enlists the aid of a large band of cowboys who arrive at the shack in time to engage the bandits in a fierce battle and rescue the now wounded Fred and his companion and make a dash for safety over the American line. A wild chase, in which many shots are exchanged, is about to end disastrously for the Americans just as they begin to cross the Rio Grande to United States soil, but the American regulars appear upon the scene and fire a volley across the river which sweeps a score of Mexicans from their horses and drives the rest to cover.

As Dolores dare not return, Fred persuades her to accompany him to New York and an enthusiastic welcome by his newspaper friends is quickly followed by his marriage to the beautiful little maiden, who is received with open arms by his mother and sister.

WORLD FILM CORPORATION.

UNCLE TOM'S CABIN (Five Parts—August 10).—Geo. Shelby is forced to sell his faithful old slave, Tom, and the infant son of Eliza Harris, in order to save his property from Haley, the slave trader and holder of the mortgage. Eliza hearing she is to be separated from her baby makes her escape to join her husband, George Harris, who with Vance, were well on their way to freedom.

Learning of the departure, Haley immediately puts the hounds on her trail. The searching party arrives on the river bank in time to see Eliza leaping over the broken ice, upon which the dogs and men feared to tread. A second party is organized by lawyer Marks, but fails to capture the fugitive, who has been befriended by a kindly Quaker and has in the meantime joined her husband.

During the sail to Haley's plantation Tom's attention from his Bible is attracted by the cry of "Overboard!" Making a bold rush, this wonderful old man leaps into the water and brings little Eva St. Clair, who had wandered from her Aunt and fallen overboard, to safety. This noble deed caused his purchase by St. Clair, who treated him with every kindness, making him a companion for his small daughter Eva, who joyed in Uncle Tom's explanation of the Bible.

Sadness finally comes when little Eva dies and a second calamity when her father is killed while separating two roughs in a quarrel. This necessitates the sale of his slaves and property.

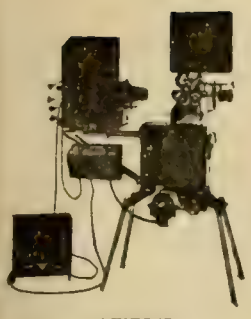
Uncle Tom falls into the hands of Simon Legree, the most brutal slave owner of the South. His life here is simply a matter of how long it can last under the terrible strain and treatment he receives. The final blow came when Legree's housekeeper, Casey, and his favorite slave, Emmeline, escape during one of his debauches. Going to Tom, he demanded to know their whereabouts. Being unable to give this information, Tom is flogged and cast into a corner to die.

Young Shelby, now a man, searches the South to fulfill his youthful promise to buy Tom. He reaches the little hut just in time to cheer the dying hour of his old slave, who has just enough life left to show his gratitude.

THE LURE (Five Parts—August 24).—While attending dancing school, Charlotte Baker meets a fascinating youth, Paul, with whom she becomes infatuated. Not being able to resist his declaration of love and promises to marry, she decides to elope with him, only to find herself drugged and taken to a resort of the underworld.

Bob Macauley, the celebrated detective, is called by the family and the case placed into his hands.

Bob Macauley visits a department store, where his life would have been taken in making an arrest of a pickpocket, had not the blow that was intended for him been warded off by Sylvia, a dainty little saleswoman, at whose counter the arrest was made. Bob becomes very much in love with her, but due to her poverty, she does not allow him to call. The task to keep her humble home and sick mother is a hard one. Light dawns one day when a handsome woman calls at her counter and offers her employment in odd hours. Going home one evening, she finds her mother's condition necessitated the services of a physician. The physician prescribed country air with the aid of a medicine, which is very expensive, as



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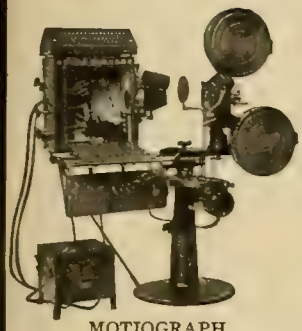

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the only means of possible recovery. Being unable to meet these extra expenses, Sylvia applies to the manager of the store in which she is employed for an advancement on her salary. This is refused, and a short time after loses her position. With poverty and the approach of her mother's death facing her, she is reminded of the kind lady who offered her employment and decides to call. Once inside of the house, she is trapped and made an inmate.

Bob disguised as a gas man, enters a house in search of Charlotte Baker, and to his surprise finds the girl he loves. Thinking this to be her reason for not allowing him to know her dwelling place, denounces her, but finally finds that she has been trapped and at once plans her escape, during which many thrilling adventures take place. She is finally restored to her sick mother, at the same time Bob has filled his mission as a detective in the employ of the Baker's and has succeeded in jailing the youth, Paul, with the man higher up.

WARNER'S FEATURES.

THE DAY OF RECKONING (3 Parts—August 10).—The Civil War was at its height. Donald and James Lorne were step-brothers. Donald, the elder, loved Dolly, the rich ward of his step-mother, but Mrs. Lorne was very anxious that her own son, James, should win the hand of the wealthy orphan.

To bring this about, she arranged to send her step-son away. But the lovers frustrated her. Dolly and Donald were secretly married before he departed.

The girl's guardian intercepted Donald's letters, and not aware that her ward was already married, made her a prisoner in her room in her efforts to force the girl to marry James.

Donald, sorely worried at his wife's strange silence, returned unexpectedly. In answer to his demands to see Dolly he was told that she loved him no longer, and had pledged herself to his step-brother.

Wishing for nothing but Dolly's happiness, Donald, with heavy heart, took James' place in the army, hoping to be killed and thus free Dolly so that she might wed the man of her choice.

Dolly, still held a prisoner in her room, heard that her husband had returned, but was now gone to the war. She escaped and followed him to the training camp, only to find him gone. She was overcome with grief and fell unconscious. The minister who had married her was at the camp, and had her removed to a neighboring house.

Mrs. Lorne and her son followed the girl, and found her dead, and a new-born infant in the doctor's arms. James, in order to get into his own, hands the dead mother's fortune claimed the child as his own—and disappeared.

Donald, at the front, was fighting in the armies of his country, in ignorance of the tragic fate of the woman he loved, and of the birth of his child. One night, while pacing the sentry line, he beheld a vision of Dolly. The spectre lured him far from his post. He was found wandering about, and was arrested for desertion in the face of the enemy. At the court martial he was still so dazed that instead of making a satisfactory explanation he incriminated himself by his incoherent replies. He was sentenced to be shot at sunrise. However, a comrade who knew the circumstances saved his life. He returned to his native village. Here he met a Captain Walling who told him the true story of Dolly.

Walling was later arrested for treason. He turned State's evidence, confessing that in partnership with James Lorne he had robbed the government on false contracts of fabulous amounts, and accused Lorne of double-crossing him. The U. S. Secret Service at once took up the trail of his accomplice.

Twenty years rolled by. James had gone West, where he was leading a double life. With him lived Dolly's baby, now grown to young womanhood, and bearing her mother's name. She supposed that James was her father. In the hills near James' ranch, a mysterious shepherd lived a life of solitude. Old before his time, sad, gentle and kind, he exerted a strange influence over the impressionable girl, who often sought his company, and confided in him her troubles and innocent secrets.

The false-hearted James recognized the shepherd as Don and planned by accusing him of stealing all the cattle that had been missed, to have him strung up by the outraged ranchmen.

An Indian girl who had been wronged by James and cast off overheard the plot. She told Dolly, who rode to warn her friend. She reached the shepherd's hut just as the cowpunchers were about to lynch him.

She begged for time, swearing that she could prove the shepherd's innocence. The men, respecting her word, left her with the hermit. In tears she told him that her father had forbidden her to see him again. As she was leaving she accidentally dropped her locket. The shepherd found and opened it. He was dumbfounded. It contained the picture of his wife, the Dolly of the past.

The girl, discovering her loss, returned. He asked who the picture represented.

"It is my mother," replied Dolly. "She died when I was born."

Without telling her that she was his daughter, he went to his step-brother to claim her. During the controversy that followed matters took an unexpected turn. Walling, now a secret service agent, appeared on the scene. After twenty years of searching he had found his man. As he was about to place the handcuffs on his prisoner, an interruption occurred. An Indian chief, leading a girl of his people, confronted James.

The guilty wretch, in desperation, broke away from his captors and fled.

But the day of reckoning had arrived.

The red-skinned maiden sighted him fleeing across the edge of a cliff. Seizing a rifle she fired. Horse and rider fell to death.

The gentle shepherd advanced to the girl's side. As he drew her to his bosom, he pointed to the faded face looking sadly at him from the locket.

"The mystery of my love for you is explained," he said. "Dolly, you are my own flesh and blood. The woman of the locket was your mother and my wife!"

THE EAGLE'S REFUGE (3 Parts—August 17).—The season was at its height when the charming Marquis of Terrefranca arrived at the Kulm Hotel, a fashionable Alpine resort. Although none of the guests had ever heard of him before, his gracious and engaging manners soon made him the lion of the ladies, and a source of envy to the gentlemen. Lucy Williams, an American girl, and her fiance, John Cook, were stopping at the hostelry.

One of the Marquis' first acts was assisting Lucy, who had been injured while skating, back to the hotel. She was much impressed by his gallantry, and, by often accepting his company, caused John to become jealous.

With the Marquis it was love at first sight, and with good-natured disregard of the prior claims of his American rival he pressed his suit with energy. Lucy wavered between her duty to John and a growing regard for the nobleman.

As the season advanced the hotel was disturbed by several cleverly executed thefts, which appeared impossible of solution. The proprietor, unable with the means at his disposal to check the robberies, placed a celebrated detective on the case. His first act was to request all the ladies to place their jewels behind the steel doors of the hotel safe. In the middle of the very night after his coming a loud explosion awakened the guests. They thronged the corridors and learned that the safe had been blown open, the valuables taken, and a note left in their place, which read:

"I cannot begin to express my grateful appreciation. I shall always remember your kindness, and will call again. Until then I beg that you accept these assurances of my highest esteem and respect."

The visitors were loud in their protests against the outrage, and none were more emphatic than the Marquis. The jealous American fiance said nothing. But he suspected that the nobleman knew more about the matter than was supposed. Seeking the detective, he expressed his suspicions. Leaving the Marquis engaged with the ladies in the hotel parlors the two made a thorough search of his apartment, discovering that the mysterious thief's note was written on paper that corresponded exactly with the suspected man's stationery. Returning to the parlors, the detective astounded the assembly by declaring the Marquis of Terrefranca under arrest. During the excitement, the lights were suddenly extinguished. A black object was seen leaping from a window. When they were turned on again, the nobleman was gone.

But out in the mountains the clever rogue was struggling through the deep snow. Arriving near the Eagle's Refuge he was met by a party of rough-looking men. To one of them he delivered a bag. The man hurriedly opened and peered into it. For a second the missing jewels glittered in the moon-light. The group were suddenly startled by the sounds of approaching voices. The Marquis' accomplices hastily covered their leader under a bank of snow, placing a tube in his mouth through which to breathe. A party from the hotel drew near in their search. The searching party went to the Eagle's Refuge, telephoned to the hotel that their search had been fruitless, then retraced their steps. The rogue escaped across the border.

John was overjoyed at the turn affairs had taken, but Lucy could not drive from her mind the image of the other man who loved her. The season was almost over when Lucy received a letter. It was from the Marquis. In it he ardently declared his undying affection for her, and said that his only aim in life now was to make reparation for the past, to redeem himself so that he might be more worthy of the love she bore him. He begged that she forgive him, cast her lot with his, and by her love help him work out his atonement for the past. He said he would be at the Eagle's Refuge the following Saturday night and begged that she would not fail to come to him.

Lucy, torn by conflicting emotions, decided to throw everything to the wind and fly to of snow she saw a lantern twinkling at the foot of the glacier. It was the penitent lover.

Lucy was ready to steal away when her fiance came to bid her good-night. He was surprised to see her attired in her climbing costume at such an hour. As she was trying to explain, the telephone rang. John, taking the receiver, heard the weak voice of his old rival, telephoning from the Eagle's Refuge. In husky whispers he said an avalanche had struck the hut, and he was being crushed under the falling timbers. His last faint words were that his lantern had been overturned and had set the ruins in flames.

Lucy in terror implored John to go to the rescue. For a moment he refused, but realizing that after all the nobleman was a fellow-being in distress he consented. Together with Lucy, without the aid of a guide, they started out over the perilous drifts. Arriving at the demolished hut, they found it in flames. Hearing the cries of the imprisoned man, John rushed into the ruins and carried out his helpless rival.

But help had come too late. The hand of death was upon him. The flames cast their lurid light on the face of the dying rogue, and as his life ebbed he asked forgiveness of all whom he had wronged. Lucy knelt at his side and wept.

THE TRAGEDY OF ROOM 17 (3 Parts—August 3).—Elsie and Amy Bertrand were two orphan sisters. They lived their life in great want and privation, and arriving at womanhood they parted. Amy went to a distant part of the country to earn her livelihood, while Elsie fortunate in her love affairs became engaged to a wealthy young count.

Amy, in the meantime, met a young civil engineer, Alfred Mason. A baby was born to them. Alfred went to the Congo, hoping by embracing the opportunities offered in a new country to make his fortune, and forever remove Amy, their child, and himself from want. He had not been away long, when Amy received a message stating that Alfred had died from tropical fever, expressing with his last breath the anguish he suffered in leaving Amy and the baby unprovided for.

Amy was prostrated with grief, and took to her bed. Feeling that death was near she sent for her sister Elsie, who immediately came to her. On her death bed Amy implored her sister to take care of the child, and keep locked in her heart the secret of her unfortunate love. Amy died and Elsie placed the child in an asylum.

Returning to her home, she was married to the Count. The wedding was barely over when she read in a newspaper that the asylum had been destroyed by fire, and all the children but one had been claimed. It added that this child had been placed into the hands of a physician named Firth. Elsie sought Dr. Firth, only to learn that he had just given the infant to a man named Bunting. In the company of the doctor she searched for Bunting. The address and references he had given were false, and their efforts to unearth even one clue by which he might be traced were fruitless. After engaging a detective with but fain hopes of success, she returned to her home grief stricken.

Welton, the detective, discovers that Bunting was the assumed name of a notorious child stealer and, by tireless efforts, he finally runs down his man, just as the latter was about to embark on shipboard for a distant port, with a number of children whom he had obtained by kidnapping and misrepresentation.

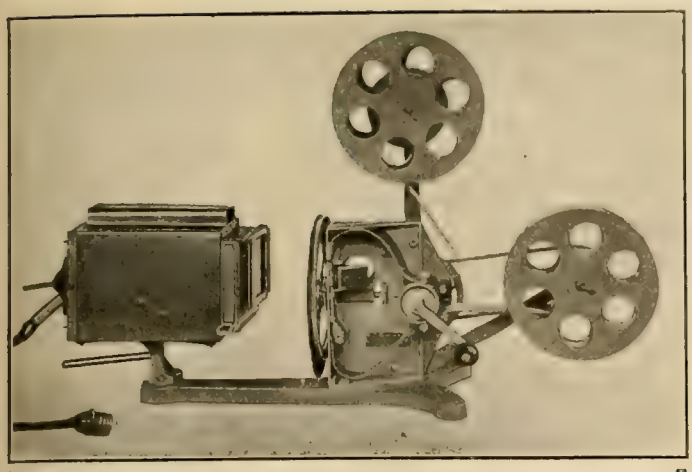
The suspense was telling on Elsie, and her husband fearing that she was ill, decided to take her to Lugano, a resort where she could regain her health. As they were about to start she received a telegram from the detective announcing the recovery of the child. She replied instructing him to meet her with the infant at the Helvetion Hotel, near Lugano.

The afternoon of Elsie's and her husband's arrival, while sitting in the hotel lobby, the Count became acquainted with an old guest of the hostelry. The elderly man noticing the number of the key to the room which the Count had been assigned, No. 17, appeared surprised. When questioned, the old man said that owing to a tragedy that had been enacted within the room, it was never used unless the hotel was entirely filled. The Count becoming interested urged the stranger to relate the tragedy of Room 17.

"Forty years ago," the old man said, "Countess of Chalant visited the hotel. While there she met and fell in love with a young nobleman also a guest. Count Chalant arrived unexpectedly one night and thinking to agreeably surprise his wife went directly to her room—it was empty—the sound of a kiss came from the room opposite room 17. The Count peered through the keyhole, saw his wife in the arms of the young nobleman. In a rage he battered down the door, rushed in upon the pair, and shot them both."

Count Charles was so absorbed in the tale he did not notice a man carrying a child enter the hotel, and signal the Countess, nor did he see his wife follow the stranger upstairs.

When the story was finished he was surprised to find her gone. Arising in haste, he ran to her room, No. 17. It was empty; as he stood her lover's aid. Saturday night arrived. Peering from her window across the wide expanse there in wonderment, he heard the sound of kisses coming from the opposite room. Shak-



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ing in a jealous rage he grasped his revolver, bounded like a madman brandishing the weapon into the room, only to see his wife kissing a baby. He calmed down. Elsie explained about her sister and the child; then, introducing the detective, told of his work.

The Count adopted the child, banished jealousy from his mind, and thus what might have been a second tragedy of room 17 was averted and turned to happiness.

ACROSS THE BORDER (3 Parts—August 24).—Curley Smith, a lieutenant of the Texas Rangers, while patrolling the International line became suspicious of a load of hay which he saw going southward. Leaving a note telling of his intention for his comrade, he trailed the wagon into Mexico. After traveling half a day he saw the wagon descend into a deep gulch. Curley drew near and, peering from the overhanging bushes, saw at the bottom of the ravine a smugglers' camp. The men unloaded the hay and, as he suspected, the bottom of the wagon was filled with high-powered American arms and quantities of ammunition.

His presence was discovered. The outlaws in great numbers pursued the lone American. In the chase his horse plunged over a steep hill throwing its rider. Anita, the smuggler chief's daughter, who was taking part in the chase, found him lying unconscious and after reviving him helped him to her father's cabin. After dressing his wounds she and her mother placed him in bed.

Dean, a renegade American, who was deeply in love with Anita, recognized the prisoner and gave orders that he be closely guarded and not allowed to escape. Dean loaded his ponies and started off across the mountains to deliver the contraband to the Mexican general. During his absence Curley and Anita fell in love with each other. When Dean returned his jealousy was aroused and he determined to remove Curley by means fair or foul.

During the absence of his chief, Amador, he seized the American, bound him to the ground and tied a rattlesnake close at his side and left the helpless prisoner to die a horrible death. Anita, missing her sweetheart, went in search of him and arrived just in time to shoot the snake and save him. With her aid he escaped and in the attempt to swim down the river past the sentry he was again captured and brought back to the smuggler's camp.

In the meantime Dean had been trying to smuggle a load of Lydite bombs across the border, but in a fight with a party of Texas Rangers the bombs were exploded and Dean's men were forced to flee. He arrived at camp in a very ill humor and was enraged to find that his rival had not perished from the rattler's deadly fangs.

Amador, the chief, reproved his lieutenant for the treatment of the prisoner and Anita, horrified at her former lover's cruelty, spurned him. Dean, maddened by jealousy and his desire for revenge, planned a mutiny, and in the dead of the night again entered the cabin and laid violent hands on the prisoner, determined that nothing would interfere with his plans to make Curley pay with his life for Dean's misfortunes.

Anita, fearing evil and unable to protect her lover, stole from the outlaws' camp and rode at breakneck speed in the moonlight across the border to the American army camp. She begged that assistance be sent to the aid of the American. As the first streaks of the coming day lit the sky the American Cavalry with the Mexican girl at their head galloped forth to the rescue.

In the meantime Curley had been dragged to the plains above the outlaws' camp, his hands were tied behind him and a squad of greasers were about to send a death volley into him, when the cavalry came thundering down from the foot hills and charged the Mexican smugglers. A battle ensued and the Americans were victorious. Anita freed her lover. Dean, seeing that the game was up, determined to kill Curley and then sell his own life dearly as possible, but Curley, seizing a sabre which had fallen from a wounded American's hand, in a fierce encounter killed the renegade.

Curley went back to his regiment and after peace was declared he returnd, claimed Anita and brought her back to his own country as his bride.

MILLION DOLLAR MYSTERY.

THE MILLION DOLLAR MYSTERY (Syndicate Film Corp., Sixth Episode—Two Reels—July 27).—Still firmly convinced that Florence Gray knows where her father's million is hidden, the Countess Olga and the conspirators, led by Braine, plan a coaching party to a suburban inn, where they have engaged the Egyptian room. Accordingly the Countess Olga calls upon Florence who is still unsuspicious of her supposed friend and invites her to join the coaching party.

Hidden behind the curtains in the Hargreaves' home, Jones, the butler, hears of the invitation and at once telephones Norton, the reporter. Jones conveys his suspicions of the Countess to Norton and the two follow the coach and four in a small cycle car of great speed.

They watch the party dining while they hide in the woods near the inn and are amused for a part of the time by the paid entertainers, who dance all the latest steps. While the entertainers are busy tripping the lulufardo and the maxixe, Jones and Norton creep up on Braine and a fellow conspirator and overhear their plans to lure Florence to the Egyptian room.

In one of the inn attendants Norton recognises an old nurse and the aged woman, eager to entertain, shows the reporter a secret passage leading out of the Egyptian room. A few minutes later they return to the spot where the party is still being amused and are just in time to trail one of the conspirators, who, disguised as a French count, leads Florence away from the table on the pretext of showing her the park.

Closely followed by Norton and Jones Florence and the conspirators stroll through the numerous apartments in the inn. When the conspirator has inveigled Florence into the Egyptian room he distracts her attention for a moment and then swiftly locks the door upon her. Florence turns to find herself a prisoner.

Vainly she beats upon the doors of the room. The conspirators, however, have taken good care to draw the great bolts and Florence finally sinks exhausted on a lounge. She realizes that for the second time she has fallen into the trap laid for her by her enemies. This time, she knows, they will not hesitate to use any means to force her to reveal the hiding place of her father's millions, information which the conspirators are unaware she does not possess.

The bogus count hurries back to the garden party and secretly tells Braine and the Countess that he has succeeded in entrapping the girl again and that they once more have the opportunity of using any means that they find necessary to force the girl to their will. Headed by Braine and the Countess Olga, the conspirators excuse themselves from the other unsuspicious guests and hurry to the Egyptian room.

Meanwhile, Norton and Jones, realizing from the actions of the conspirators that they have succeeded at last in trapping Florence, plunge into the mouth of the cave in the woods, which is hidden by shrubbery, and rush along its dark interior to the Egyptian room. They find Florence weeping hysterically with fear. Norton explains his intentions, hurriedly calms her and assists her into the tunnel.

They have barely reached the other end of the secret passage when the Countess Olga and the conspirators enter the Egyptian room. A hasty examination of the room discloses the manner in which Florence made her escape and the conspirators reach the end of the tunnel just as Norton, Jones and Florence mount three horses which they have hastily procured and gallop down the road.

The conspirators engage a powerful motor car and start in pursuit. Jones realizes that they will soon be overtaken and while Florence and Norton gallop on ahead he hides at a turn in the road. When the auto slows up the butler plunges a knife into both rear tires of the car and then runs back through the woods to his horse and gallops off. The conspirators, unable to follow, give up the pursuit in disgust.

THE MILLION DOLLAR MYSTERY (Syndicate Film Corp. Seventh Episode—Two reels—August 3).—Private detective and amateur sleuths kept Jones, the butler, busy answering the thumps of the great silver knocker on the front door of the Hargreaves' mansion for several weeks following the disappearance of the millionaire's treasure. Jones refused admission to many, but when the Duke of Manchester and Archibald White, two friends of the butler's missing master, asked to look over the ground in an effort to solve the mystery they were instantly admitted.

The Duke examined the safe and the relative positions occupied by the conspirators, Jones and his master on the night the house was broken into and Hargreaves was obliged to escape in the balloon of A. Leo Stevens, the aeronaut. He was unable to offer any suggestions which might lead to the capture of the conspirators, however, and left the mansion much puzzled by his old friend's disappearance. Later, Mr. White also examined the safe carefully, but was unable to detect any secret compartments in it within which the money might be concealed.

The conspirators, well aware that the money had been securely hidden, still clung to the theory that Florence Gray, Hargreaves' daughter, held the key to the solution of the mystery. A third time they began to weave their net for the girl, confident that on this occasion she would not escape them. Realizing that Florence and Norton and Jones must be aware of their identity the conspirators made no attempt in person to shadow their prey. Instead, they hired a gangster to keep track of their intended victim.

From a loose-mouthed groom in the Hargreaves' stables, the gangster learned that Florence each morning took a drive along the lake shore road near her home. The tip was sufficient and once Braine and the Countess Olga were in possession of this information they laid their plans accordingly.

Dressed as a feeble old man the conspirator, who already has been seen as an organ grinder and a French count, places himself in the roadway along which Florence was accustomed to take her morning drive. Leaning heavily on a gnarled cane and disguised in a workman's cap and a long beard the conspirator completely deceives Florence. As she rounds a bend in the road the conspirator falls upon his back, apparently in a fit. Florence leaps from her horse and is about to lift the suposed old man to his feet, when the latter turns upon her and drags her from the roadway. Her frightened horse runs off down the road.

Florence is taken to an abandoned cabin where she is placed in the care of a bully, who bears a resemblance to the original Bill Sykes. The conspirator dashes off to inform the other conspirators that for the third time the girl has been entrapped.

Meanwhile, Jim Norton, the reporter, is busy buying Florence an engagement ring. Their little love affair has progressed to a stage where words are not necessary to a complete understanding. Florence has confessed her love for the gallant young reporter.

Returning to the Hargreaves' mansion Jim learns that Florence has left for her morning gallop. Knowing her route and hoping to overtake her in his cycle car, Jim speeds along the country road. He has gone scarcely half a mile, however, when Florence's frightened mare gallops madly past and farther on he discovers her bouquet he had sent her that morning lying in the dust. Only a short distance away he comes upon her riding whip and hat lying by the roadside. A confused trail of footprints as though someone had been forcibly dragged along, convinces Jim that Florence again has fallen into the hands of her father's enemies. Hurriedly he trails the footprints to the deserted cabin where he rescues Florence after a desperate battle with the bully.

They have barely reached the woods leading to the road when the conspirators return and at once give chase in their high powered automobile. Putting on all speed they rapidly overhaul the small cycle-motor which Norton is driving with Florence.

The chase soon brings them into a small town, which is divided by a stream spanned by a drawbridge. Realizing that he will be overtaken before he reaches the river Norton takes careful aim with his revolver and succeeds in puncturing one of the tires of the pursuing car just as it reaches the open drawbridge.

The mighty splash which follows hides the conspirators from view. After a lapse of a few moments it is only too evident that at least one of the conspirators has been carried down to death beneath the car. The body of another shortly afterward rises to the surface and floats down the stream, while Florence looks on in horror at the catastrophe.

When Norton is assured that spectators and authorities will take care of the survivors of the accident, he and Florence, unwilling to be involved further in the affair, hurry from the scene. Reaching the Hargreaves' mansion Jim finishes the self-appointed task he undertook earlier in the day, before the conspirators interfered and, in the last scene of all slips an engagement ring on Florence's finger and gathers her to him in his arms.

THE MILLION DOLLAR MYSTERY (Syndicate Film Corp.—Eighth Episode—Two Reels—August 10).—Raging at the defeat of their efforts to capture Florence which ended in the tragedy of the drawbridge, as told in episode seven, but still determined to gain the secret of the millionaire's treasure, which they are sure she possesses, the conspirators form another plan. Jame Norton, the reporter, is the one man, who, with Jones, the old butler, has thus far successfully thwarted them at every turn. With him out of the way they argue it will be an easy matter to get Florence in their toils. Neither Braine nor the countess Olga as yet know of the closer bond, which now exists between Florence and Norton, although the latter's woman's intuition leads her to suspect something of the kind. Nevertheless, a little bird has whispered the secret abroad, and the Duke of Manchester and the Princess Troubetzkoy, both of whom had been warm friends of her father, together with some of their friends, call to extend their felicitations and good wishes to Florence. Also they seek to aid her in gaining a trace of the missing million, but are forced to leave the Hargreaves' mansion quite as much in the dark as when they entered it.

In the meantime the conspirators have not been idle. One of them (Albert C. Froome) has enlisted the aid of a band of thugs and cutthroats and to them he unfolds the plan which Braine has evolved. He shows them a manhole cover made to look, in every respect, like one of the big iron disks used to cover sewer openings, but which in this case is made of flimsy papier mache. He explains that they are to replace the regular iron manhole cover at the corner of a certain street at a given time with the papier mache duplicate and then await the coming of the victim.

One of the gang becomes a taxi chauffeur at

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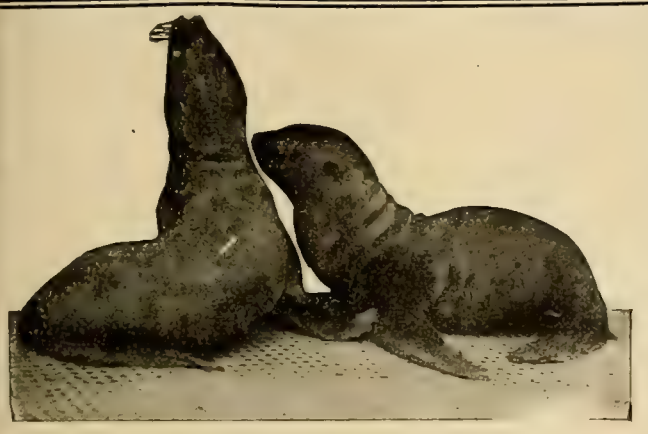

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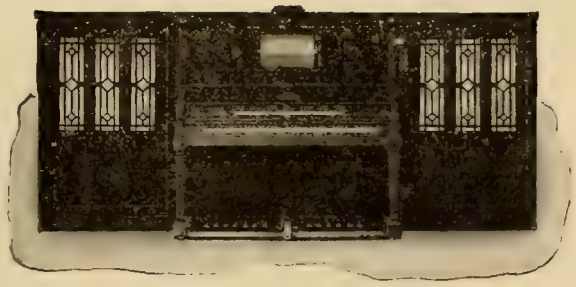

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the instigation of Froome, as none of the chief conspirators wish to take direct part in carrying out the plot, fearing that Norton will recognize them no matter how cleverly they disguise themselves. This man having received his instructions, waits in his car outside the newspaper office where Norton is employed. A telegram, purporting to be from Florence, is then sent to Norton, urging him to come to her with all speed, as she is in danger. Norton's face pales as he reads its contents and seizing his cap he leave the office without delay.

Hailing the nearest taxi, which happens to be that of the conspirators, he rides off, never suspecting that he is a victim of a plot, his only thought being to hasten to the side of the girl he loves. He urges the chauffeur to put on all speed, but suddenly, as the car comes to the place where the trap is set, the man brings it to a dead stop opposite the manhole with its papier mache cover.

"Something's the matter with the motor," volunteers the chauffeur with a leer, in response to Norton's hurried inquiry. "You'd better walk it or get another machine."

And Norton, his whole thought centered on Florence's need and quite unsuspicious, steps from the car and plunges into the blackness of the sewer.

The conspirators, who have been nearby, replace the manhole cover and hasten away. But the accident has been seen and a few hours later the bulter brings the news to Florence and her companion Susan, in the library of the Hargreaves' home, where they had been awaiting the reporter's coming.

They are still reading, with horrified feelings, the accounts in the afternoon papers of Norton's tragic taking off, when the door of the library opens, and he enters, little the worse for his terrifying experience. Florence embraces him tearfully, while he tells them how, unconscious, his body had floated out of the sewer into the river, where he was picked up by some boatmen. He narrates the clever plot of the false manhole cover by which the conspirators have endeavored to make away with him and vows that he will not again so easily be a vicitm of their wiles.

The next day, the Countess Olga calls to condole with Florence over Norton's disappearance and learns to her astonishment and disappointment, that not only is he not dead or missing, but extremely alive and well, considering his mishap. Dissembling her real feelings before Florence, who thus far does not suspect her, the Countess returns to the headquarters of the conspirators and upbraids Braine and the others for consistently making a fizzle of their plans for sequestrating Florence, making away with Norton and learning where the missing million is located.

"You men have done your best—and failed," she says scornfully. "Now let a woman try. I'll show you how to break up this friendship between Norton and the girl. The rest will be easy."

The Countess' plan is simple. Florence has promised to call upon her the following afternoon and, by a subterfuge, Olga gets Norton to call also, but shortly before Florence is due. Previously she arranges with her maid, that when the latter arrives, the girl shall press an electric button which lights a handsome standing lamp in the drawing room where she and Norton are seated.

When this signal comes, she knows that an instant later Florence will enter the room.

Norton arrives and is listening to her rambling talk, wondering just why she has sent for him, when the light flashes. The Countess staggers to her feet, pressing her hand to her heart.

"I am ill," she gasps, tremblingly, her voice full of appeal.

She totters as if about to fall, and Norton, who has also risen, catches her for an instant in his arms. A fatal instant, for within its brief space, Florence has entered the room, seen all, and indignantly withdraws, with Norton none the wiser. A little later, the Countess having now fully recovered, he, too, leaves the house.

When he arrives at his lodgings he is startled and pained to find a coldly formal note from Florence severing their engagement and returning his ring. He is wounded and hurt by this action and the sudden change in her attitude toward him, which seems quite inexplicable, and all his efforts to obtain an explanation are balked. Nevertheless, he sends candy and flowers and pleading notes without end to the Hargreaves' mansion in the hope that she will relent.

But Florence is obdurate. Convinced that she has seen unquestionable proof of Norton's fickleness, she refuses herself to all callers, even declining to discuss her trouble with the sympathetic Susan. Outwardly, she is not unlike the Florence of yore, although coldly indifferent to the things that were most wont to interest her. But inwardly, she is a veritable volcano of conflicting emotions. For she realizes, that in spite of all she has seen, she still loves Norton dearly. And as she battles with herself, torn between pride and love, the conspirators lay their plans for another coup.

NEW THEATERS.

ST. PAUL, Minn.—A permit for a motion picture theater on the east side of Ohio street, between Winifred and Robie streets, St. Paul, was issued by the building inspection department yesterday. The structure will be of brick 36x80, and will cost about $6,000.

QUINCY, Ill.—Buerkin & Kaempen have been awarded the contract for the construction of the new Orpheum theater on Hampshire street between Sixth and Seventh. The contract price is $40,000.

CHICAGO, Ill.—The West Side has another beautiful theater devoted entirely to the "movies." The Gold Theater, 3411 West Twelfth street, opened recently with "A Million Bid." The theater cost $100,000, the plans being prepared by Architect Alex L. Levy, and it is said to be one of the most modern picture playhouses in the city. A feature is that exits are at the side, while the front of the theater will be used only as an entrance, which is expected to eliminate crowding.

NEW YORK, N. Y.—Edgar Allan and N. S. Epstein, Inc., of New York, will take title quite soon to a large plot at South Broadway and Prospect street, Yonkers, which they have purchased from J. Romaine Brown for a five-story office and theater building. It is announced that a playhouse seating 2,000 will be erected.

RICHMOND, Calif.—A theater and office building will be erected on the corner of Ninth street and Macdonald avenue.

WAVERLY, Ill.—The new Eijou movies were opened to the public recently. Cloud and Son having completed the remaining work at their new location on the south side of the square.

IOWA FALLS, IA.—One of the finest motion picture houses in Iowa will be opened at Iowa Falls about the middle of August by Middleton and Gebhart. The new house is a credit to the city as well as to the men behind the improvement. It will seat 350 people and will be equipped in the most approved manner. It will be known as the Rex theatre, and makes a fine addition to the business part of the city.

PARKLAND, Ky.—The management of the Parkland theater, at 2817 Dumesnil street, announced July 22, the opening of the new moving picture theater.

FROSTBURG, Md.—Work on the Colborn and Watts theater is being pushed rapidly and if the present calculations are carried out, the auditorium will be open for business early in the autumn.

CARROLTON, Mo.—Jarboe, Rupe and Miller, who are erecting a new theater on South Main street, have constructed an air dome within the walls of the main building, and will show there until the main building is completed.

CLEVELAND, O.—Plans are being prepared by Architect J. D. Aley, 151 E. 138th street, for a moving picture theater to rise at East 148th street and St. Claire avenue, Collinwood.

WILLMAR, Minn.—The contract was let recently by the Wilmar Opera House Company to Contractor John Skoolheim for the remodeling and rebuilding of the opera house, the purpose being to put up a structure that will be modern in appearance as well as adequate handling of theatrical attractions.

TRACY, Minn.—Tracy is soon to have one of the most complete and up-to-date opera houses in this part of the state. J. C. Filkins, who for some time has been studying plans for such a building on the corner of Fourth and Morgan streets which he acquired this past spring, has let the contract for the construction of the building, H. B. Fulton of Marshall being given the general contract. The architects are Van Dusen and Stevens of Winona.

FRANKFORT, S. D.—Will Gay received the machinery and fixtures for the new moving picture theater which he intends to open in the Oak's building on Main street.

CINCINNATI, O.—It is understood I. Frankel is back of the plan to construct a picture theater on Monmouth street near Seventh, Newport, which will be the largest playhouse on the other side of the river, having about 1,700 seats.

AUSTIN, Texas.—Local capitalists have signed contracts for the erection of a $200,000 theater building in Austin on the site of the present Avenue Hotel. John Eberson of Chicago, who has designed some noted playhouses, is the architect. Those behind the new venture are Ernest Nalle, Eugene Tips, Wilbur Allen, M. E. Milligan and two or three others. The structure is to be completed by Feb. 1, 1915.

DYERSVILLE, Ia.—Mr. A. V. Lippert, manager of the Photo-Play, is arranging to secure plans for the erection of a modern fireproof theater building, with a large seating capacity. Work on the same is to begin in the near future.

SPOKANE, Wash.—Plans for the Liberty theater, to be erected on the site of the Lauman building, north side of Riverside avenue, were filed recently with City Building Inspector George Mackie by William Cutts, general manager for the theater company erecting the building.

The structure will be of steel fireproof construction, three stories high, and will cost about $75,000. Francis P. Rooney of Spokane is the architect.

DETROIT, MICH.—Property with frontage at 3067-73 East Grand boulevard, having depth of 173.5 feet has been leased by Dr. Alois Thurner for 20 years to a syndicate which plans to use the land as the site for a large photo-play house to be known as the Grand Boulevard theater. Cost about $150,000.

PHILADELPHIA, Pa.—The Walton Amusement Company purchased the lots at 733-735-737 East Chelten avenue. At the present time the lots are improved by a two-story brick dwelling but this will be razed for the erection, it is reported, of a motion picture parlor.

THEATER TRANSFERS.

BILLINGS, Mont.—A deal has been completed whereby lease on the Broadway theater was transferred from Woods and Snidow to a firm composed of E. C. Keefe, manager and proprietor of the Luna theater, and V. D. Caldwell, a member of the clerical staff of the American Bank and Trust Company.

The buyers announced that they will run a strictly feature photo-play house, with the price of admission slightly higher than that of the ordinary "movies."

DELAVAN, Wis.—The Hexagon Light & Amusement Company has taken over the moving picture business recently installed by Mr. Pierce at the Delavan Lake Assembly. The new company has leased the auditorium for the balance of the season and each evening are putting on a high class motion picture show. The members of the enterprise are: F. F. Lewis, Janesville; R. S. Young, Darien; J. C. Elakey, Union Grove; William Topping, Elgin, Ill.; C. T. Schlada, Delavan.

OCONOMOWOC, Wis.—The Palace theater has been sold by Harry Strand to E. C. Main and John A. Cook of Oconomowoc, who took immediate possession.

MALVERN, Ark.—Emmett Nunn has purchased the Princess theater and the Airdome, both motion picture houses, from the old owners, Joe Chamberlain, Ralph Adams and Hogan Stevens.

ODON, Ind.—A. D. Goosey has sold his moving picture theater to parties at Newberry, who will give free shows in that little town every Saturday night.

BILLINGS, Mont.—A deal was completed whereby lease on the Broadway theater was transferred from Woods and Snidow to a firm composed of E. C. Keefe, manager and proprietor of the Luna theater and V. D. Caldwell, a member of the Clerical staff of the American Bank and Trust Company.

TIPTON, Ia.—The Gem Theater of Tipton has changed hands and will reopen on or about the first week in August. Mr. Kerwin and Mr. Dvorsky are the new proprietors. Mr. Kerwin has been associated with the Princess theater at Iowa City for the past year and has been actively engaged in the amusement business for the past ten years. Mr. Dvorsky comes here from California where he has conducted several large and prosperous motion picture theaters.

LOUISVILLE, Ky.—The Brown-Weiss Realties bought from the McKinley Square Casino Co. (W. H. Weissager, Pres.), the three-story building, 98.11x109, at Nos. 773 to 781 East 169th street, together with the three buildings at Nos. 1283-87 Union avenue, 668x122.9. The Brown-Weiss Co. gave in part payment the Temple theater and office building at Camden, N. J., Market street, 90x175. Alfred Furst secured a long term lease on the Casino last March just after it had been renovated and remodelled. The deeds in the transaction were placed on record.

CRYSTAL FALLS, Mich.—The Stolberg Bros. who have managed the Uno since it was started in this city will surrender the show house next week to W. H. Needham, of Escanaba.

SAN FRANCISCO, Cal.—A. J. Rich & Co. announce, the sale of the Princess theater to S. Morton Cohn of Portland, Oregon.

This theater is well known to San Franciscans. It is a steel and concrete fireproof building, with a seating capacity of 1,500, on the southerly line of Ellis street, between Fillmore and Steiner streets, built on a lot 86 by 137½ feet. The property was owned by J. Chas. Green.

ANDERSON, Ind.—G. E. Gerhart of Indianapolis, has purchased the Star Theater of S. B. Sampson. It is reported that the new owner will take possession immediately. The deal was made by Cornelius and Son.

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MANAGER OR OPERATOR.—Six years' experience; married; can give best references. State all first letter. Address LOGAN, 143 N. Main, Wabash, Ind.

PIANIST—Wants position; used to moving picture work; sober and reliable; single. Address George Reynolds, 1520 Market street, Galveston, Tex.

CAMERAMAN GLOBETROTTER. — Expert studio and laboratory. Will consider only first-class proposition, traveling or studio. Owns outfit. Address C. A. N., care M. P. World, N. Y. City.

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CAMERAMAN.—Expert and experienced, desires position with reliable people; also first-class practical photographic and film manufacturing experience. Address G. E., care M. P. World, N. Y. City.

MOTION PICTURE MAN.—Expert on projection, also own and operate moving picture camera and understand developing, etc. Desire position in studio, high-class theater or showroom; can furnish best references. Address RELIABLE, care M. P. World, N. Y. City.

ORGANIST, PIANIST, LEADER.—Fine improvisor, with comprehensive library for orchestra, having held present position two years, wants position with or without organ, where artistic methods, similar to those employed at Strand Theater, New York, would be appreciated. No ragtime on organ. Atlantic or Pacific coast preferred. Address ORGANIST, care M. P. World, N. Y. City.

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WANTED.—Cameramen, all sections, owning their own outfit, to submit undeveloped negative of current news events to "Pictorial News Film." Only experts, whose photography is first class need apply; by mail only. S. J. VAN FLEET, 141 West 142d St., N. Y. City.

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A FINELY-EQUIPPED film exchange in Oklahoma is for sale. It is now netting a good sum weekly. This is a rare opportunity, as the owners want to withdraw from the business. Nothing but cash will be considered. A chance to step into a well-established business that does not come often. Address B. A. C., care M. P. World, N. Y. City.

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PICTURE THEATERS—Wanted in Colorado, Nebraska and Wyoming. If you have one to sell, write Denver Theatrical Exchange, 1554 California street, Denver, Colo.

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MODERN EQUIPPED THEATRE (moving picture) in city of 3,000; no competition; capacity 400; stage, curtains, scenery all complete; $1,100 cash. Address D. C. BROWN, Star Theater, Box 31, Madisonville, Tex.

MOVING PICTURE THEATER, seating 250, on main street in Bloomington, Illinois; city of 30,000; good reason for selling; big chance for live wire. Address G. W., Gen. Del., Bloomington, Ill.

FOR SALE.—Coleman Theater, Southington, Conn., seating 800, fine building, large stage, two machines, only place in good manufacturing town; population 10,000; long lease; price, $3,000, half cash, balance easy terms; real bargain. Address CARL MICHELFELDER, Montclair, N. J.

PALACE THEATER, Pleasantville, N. J.; Capacity 800; population of city, 6,000, thickly populated surrounding country to draw from; completely equipped; no capital required, except rent security; a good proposition for a live wire. Personal interviews only. Address S. M. BRAUNSTEIN, 1420 Atlantic avenue, Atlantic City, N. J., owner.

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PRINTING MACHINE WANTED—Step type with pressure gate; used machine in good condition. Name lowest price. Address Wm. V. D. KELLEY, 105 Liberty street, Brooklyn, N. Y.

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MOVING PICTURE CHAIRS.—2,550, new; 98c each in small lots. Second hand chairs, 65c to 75c each on hand at all times. ATLAS SEATING CO., 501 Fifth Ave., N. Y. City.

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WANTED.—To buy one wild animal feature, one sensational western feature, one detective feature. Must be in fine condition, with plenty of paper. Nothing less than three reels to a subject. Territory must be unrestricted so they may be played anywhere in the United States. A. L. Brown, Orpheum Theater, Lansing, Mich.

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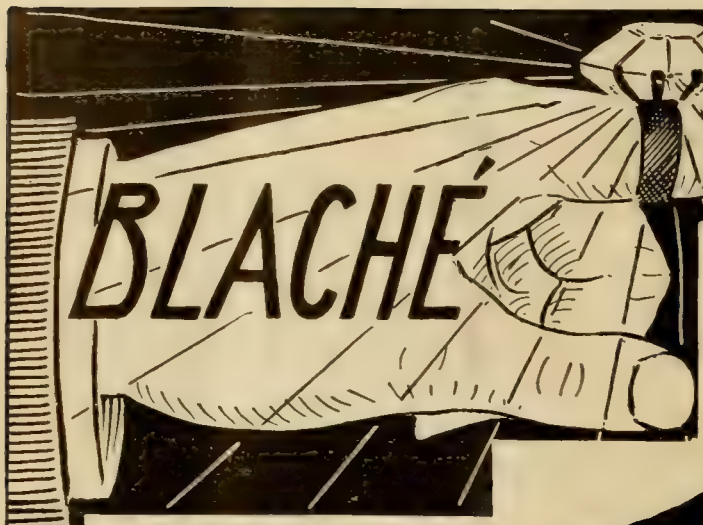

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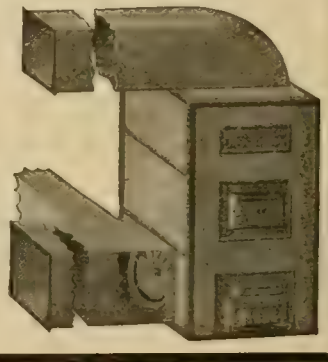

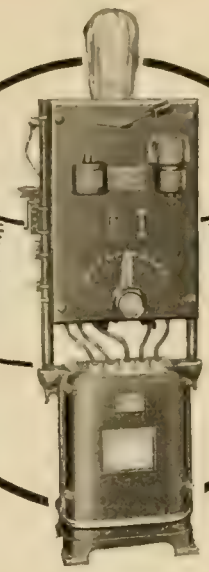

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If you want any information regarding the rectifier just let me know; if you have any one that must be shown send them to me and I will surely put them wise."

H. H. JOHNSON

The above tells the story in a nutshell of the G-E Mercury Arc Rectifier.

Shall we send you further particulars in Booklet B-3274?

General Electric Company

General Office Schenectady, N. Y.

SALES OFFICES IN ALL LARGE CITIES

5095

INDEPENDENT RELEASE DATES

AMERICAN.
Aug. 24—This is th' Life (Two Parts Dr)....
Aug. 26—Lodging for a Night (Drama).....
Aug 28—The Song of the Sea Shell (Dr.)....
Aug. 31—The Aftermath (Two Parts—Drama).
Sept. 3—The Wrong Birds (Drama).....

BEAUTY.
Aug. 11—Suzanna's New Suit (Com-Dr.).....
Aug 18 The Silence of John Gordon (Com-Dr.) .....
Aug. 25—Susie's New Shoes (Comedy-Drama).

"101" BISON.
Aug. 15—The Oublette (Three Parts—Drama).
Aug. 22—The Lure of the Geisha (Two Parts—Drama) .....
Aug. 29—Law of the Lumberjack (Two Parts—Drama) .....

BRONCHO.
Aug. 12—Shorty and the Fortune Teller (Two Parts—Drama) .....
Aug. 19—The Robbery at Pine River (Two Parts—Drama) .....
Aug. 26 The Sheriff's Sister (Two Parts—Drama) .....

CRYSTAL.
Aug. 11—Some Crooks (Comedy).....
—Willie's Disguise (Comedy).....
Aug. 18—Vivian's Best Fellow (Comedy).....
Aug. 25—Barreled (Comedy).....
—Bashful Ben (Comedy).....

DOMINO.
Aug. 13—A Romance of the Sawdust Ring (Two Parts—Drama) .....
Aug. 20—The Defaulter (Two Parts—Drama)..
Aug. 27—The Village 'Neath the Sea (Two Parts—Drama) .....

ECLAIR.
Aug. 12—The Price Paid (Two Parts—Political Drama) .....
Aug. 16—A Pearl of Great Price (Society Dr.)
Aug. 19—Bransford in Arcadia (Three Parts—Western Drama) .....
Aug. 23—The Miracle (Drama).....
Aug. 26—The Character Woman (Two Parts—Drama) .....
Aug. 30—Mosquite Pete's Fortune (Western-Drama) .....

FRONTIER.
Aug. 16—Memories of Years Ago (Drama)....
Aug. 23—The Strange Signal (Drama).....
Aug. 30—The Janitor's Son (Drama).....

GOLD SEAL.
Aug. 11—The Trey o' Hearts (Series No. 3) (White Water) (Two Parts—Dr)..
Aug. 18—The Trey o' Hearts, Series No. 3 (The Seaventure) (Two Parts—Dr.)
Aug. 25—The Trey o' Hearts. No. 4—Dead Reckoning (Two Parts—Drama)....

IMP.
Aug. 13—Universal Boy (Series No. 3—Comedy—Travelogue) .....
Aug. 17—Love's Refrain (Drama).....
Aug. 20—On the High Seas (Two Parts—Dr.)..
Aug. 24—Jim Webb, Senator (Three Parts—Drama) .....
Aug. 27—Universal Boy in the Chinese Mystery (Juvenile-Drama) .....

JOKER.
Aug. 15—What Happened to Schultz (Com.)..
Aug. 19—Pass Key No. 2 (Comedy).....
Aug. 22—The Diamond Nippers (Comedy).....
Aug. 26—The Little Automogobile (Comedy)...
Aug. 29—Well! Well! (Comedy).....

KAY-BEE.
Aug. 14—The Stigma (Two Parts—Drama)....
Aug. 21—The Winning of Denise (Two Parts—Drama) .....
Aug. 28—The Old Love's Best (Two Parts—Dr.)

KEYSTONE.
Aug. 6—A New York Girl (Two Parts—Com.)
Aug. 8—A Coat's Tale (Comedy).....
Aug. 10—The Face on the Barroom Floor (Comedy) .....
Aug. 13—Recreation (Comedy) .....
—The Yosemite (Educational) .....
Aug. 15—Such a Cook (Comedy) .....
Aug. 17—That Minstrel Man (Comedy).....
Aug. 20—Those Country Kids (Comedy).....

KOMIC.
Aug. 16—Bill Saves the Day (No. 4 of the "Bill" Series—Comedy) .....
Aug. 23—A Physical Culture Romance (Com.)..
Aug. 30—Bill, No. 5—Bill Organizes a Union (Comedy) .....

MAJESTIC.
Aug. 18—The Inner Conscience (Drama).....
Aug. 21—A Lesson in Mechanics (Drama)....
Aug. 23—The Second Mrs. Roebuck (Two Parts—Drama) .....
Aug. 25—Granny (Drama) .....
Aug. 30—Frenchy (Two Parts—Drama) .....

NESTOR.
Aug. 14—On Rugged Shores (Drama).....
Aug. 19—The Creeping Flame (Western Dr.)..
Aug. 21—A Lucky Deception (Two Parts—Comedy) .....
Aug. 26—A Miner's Romance (Western-Dr.)..
Aug. 28—For Love or Money (Comedy).....

POWERS.
Aug. 14—The Barnstormers (Comedy).....
Aug. 21—The Divorcee (Drama).....
Aug. 28—This Is the Life (Comedy).....

PRINCESS.
Aug. 14—A Rural Romance (Comedy).....
Aug. 21—The Belle of the School (Comedy-Drama) .....
Aug. 28—The Keeper of the Light (Drama)....

RELIANCE.
Aug. 15—The Wagon of Death (Two Parts—Drama) .....
Aug. 17—Our Mutual Girl, No. 31 (News).....
Aug. 19—Izzy Gets the Wrong Bottle (Com.)..
Aug. 22 For the Last Edition (Two Parts—Drama) .....
Aug. 24—Our Mutual Girl, No. 32 (News)...
Aug. 26—The Stolen Ore (Drama).....
Aug. 29—Through the Dark (Two Parts—Dr.)

REX.
Aug. 13—Through the Flames (Two Parts—Drama) .....
Aug. 16—The Hedge Between (Drama).....
Aug. 20—A Bowl of Roses (Drama).....
Aug. 23—The Hole in the Garden Wall (Dr.)..
Aug. 27—For the Secret Service (Two Parts—Drama) .....
Aug. 30—Out of the Depths (Drama).....

ROYAL.
Aug. 15—Cupid Dances a Tango (Comedy)....
Aug. 22—His Long Lost Friend (Comedy)....
Aug. 29—A Run for His Money (Comedy)....

STERLING.
Aug. 17—His Wife's Flirtation (Comedy).....
—Close to Nature (Educational).....
Aug. 20—Lost in the Studio (Juvenile Com.)..
Aug. 24—A Rural Affair (Juvenile-Comedy)...
Aug. 27—Snookee's Disguise (Comedy).....

THANHOUSER.
Aug. 16—Her Big Brother (Drama).....
Aug. 18—McCarn Plays Fate (Two Parts—Dr.)
Aug. 23—A Dog's Good Deed (Drama).....
Aug. 25—Conscience (Two Parts—Drama) ....
Aug. 30—Arty the Artist (Comedy) .....

UNIVERSAL IKE.
Aug. 11—Universal Ike, Jr., in the Dangers of a Great City (Drama) .....
Aug. 18—Universal Ike, Jr., on His Honeymoon (Comedy) .....
Aug. 25—Universal Ike at the Dance of Little L. O. (Comedy) .....

VICTOR.
Aug. 17—Weights and Measures (Two Parts—Political Drama) .....
Aug. 21—The Slavey's Romance (Drama).....
Aug. 24—There is a Destiny (Drama).....
Aug. 28—Counterfeiters (Two Parts—Drama)..

FEATURES.

ALL STAR FEATURE CORP.
July—Dan (Five Parts—Comedy Drama).....
August—The Nightingale (Drama).....

APEX.
July—The Secret Seven (4 parts—Drama)....
July—The Midnight Marriage (4 parts—Dr.)...
August—The Devil's Fiddler (Three Parts—Drama) .....

AUSTRO-SERVIAN FILM CO.
August—With Serb and Austrian (Four Parts—Drama) .....

BLACHE.
August—The War Extra (Four Parts—Top.)..

COSMOFOTOFILM.
August—What a Woman Will Do Four Parts—Drama) .....

ECLECTIC.
August—Whiskers (Comedy).....
August—The Boundary Rider (Five Parts—Drama) .....
August—The Masked Motive (Five Parts—Dr.)
August—Perils of Pauline No. 11 (Two Parts—Serial) .....
August—Get Out and Get Under (Comedy).....
August—All Love Excelling (Three Parts—Dr.)
August—The Siren (Five Parts—Drama).....
August—The Masher's Mishap (Comedy).....
August—Nick Winter and the Lost Prince (Three Parts—Drama) .....

FAMOUS PLAYERS.
July 20—The Scales of Justice (Five Parts—Drama) .....
Aug. 10—The Better Man (Four Parts—Dr.)..

GAUMONT.
July 25—The Curse of the Scarabee Ruby (Dr.)
August—War (Drama) .....

GEORGE KLEINE.
August—Anne Boleyn (Three Parts—Drama)..
August—A Kingdom at Stake (Three Parts—Drama) .....
August—Othello (Five Parts—Drama) .....

HEPWORTH-AMERICAN.
August—The Tragedy of Basil Grieve (Three Parts—Drama) .....
August—The Girl from the Sky (Comedy Dr.)..
Aug. 29—The Chimes (Three Parts—Drama)..
—The Terror of the Air (Two Parts—Drama) .....

HISTORICAL PICTURE CO.
August—The Indian Wars (Five Parts—Dr.)..

IVAN FILM PRODUCTIONS.
Aug. 25—Sins of the Parents (Five Parts—Dr.)

ITALA.
August—Cabiria (Twelve Parts—Drama).....

THE KAISER FILM CO.
Aug. 15—Kaiser William II (Topical).....

LASKY.
July 13—The Man on the Box (5 parts—Drama)
Aug. 10—The Call of the North (Five Parts—Drama) .....

LIFE PHOTO FILM CORP.
August—Northern Lights (Five Parts—Drama)

PICTURE PLAYHOUSE FILM CO.
Aug. 10—The Oath of a Viking (Three Parts—Drama) .....

RAMO.
August—The War of Wars, or the Franco-German Invasion of 1914 (Drama)....

SAWYER.
Aug. 20—The Envoy Extraordinary (Five Parts Drama) .....
August—Zingara (Three Parts—Drama).....
August—Her Brother's Disgrace (Three Parts—Drama) .....

SELECT PHOTOPLAY PRODUCING CO.
August—At the Old Cross Roads (Five Parts—Drama) .....

THE DRAMASCOPE CO.
August—$5,000,000 Counterfeiting Plot (Six Parts—Drama) .....

THE I. S. P. CO.
August—Held for Ransom (Four Parts—Dr.)..

UNITED KEANOGRAPH.
August—Money (Six Parts—Drama).....

WARNER'S FEATURES.
Aug. 3—The Tragedy of Room 17 (Three Parts—Drama) .....
Aug. 10—The Day of Reckoning (Three Parts—Drama) .....
Aug. 17—The Eagle's Refuge (Three Parts—Drama) .....
Aug. 24—Across the Border (Three Parts—Dr.)
Aug. 31—The Kidnapped Heiress (Three Parts—Drama) .....

WORLD FILM CORP.
Aug. 10—Uncle Tom's Cabin (Five Parts—Dr.)
Aug. 24—The Lure (Five Parts—Drama)...

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CHICAGO

LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGRAPH.

Aug. 8—They Would Bandits Be (Comedy)..
—The Deadly Cheroot (Comedy).....
Aug. 10—The Condemning Hand (Drama).....
Aug 13—The Mix-Up at Murphy's (Comedy)...
—Cheering Mr. Goodheart (Comedy)....
Aug. 15—The District Attorney's Burglar (Dr.).
Aug 17 Tim, the Terror (Comedy).....
—The Game of Freeze-Out (Comedy)..
Aug 20 The Smuggler's Wife (Drama).....
Aug 22 The Gypsy Talisman (Drama).....

EDISON.

Aug. 8—One Touch of Nature (Comedy).....
Aug. 10—All for a Tooth (Comedy).....
Aug. 11—A Tale of Old Tucson (Drama).....
Aug. 12—Andy Learns to Swim (Ninth Adventure of Andy—Comedy)
Aug. 14—The One Who Loved Him Best (Special—Two Parts—Drama).....
Aug. 15—While the Tide Was Rising (Drama).
Aug. 17—The Adventure of the Pickpocket (Eighth of the Octavius, Amateur Detective, series—Comedy) .....
Aug. 18—By the Aid of a Film (Tenth of "The Man Who Disappeared" Series—Drama) .....
Aug. 19—The Old Fire Horse (Comedy).....
Aug. 21—The Gilded Kidd (Special—Two Parts—Comedy) .....
Aug. 22—In Lieu of Damages (Drama).....
Aug 24—Nearly a Widow (Comedy).....
Aug. 25—The Mystery of the Octagonal Room (Tenth of "The Chronicles of Cleek" Series—Drama) .....
Aug. 26—The South African Mines (Industrial).
Buster and His Coat (Comedy).....
Aug. 28—The Birth of the Star-Spangled Banner (Special—Two Parts—Drama)..
Aug 29—Treasure Trove (Drama).....

ESSANAY.

Aug. 8—Broncho Billy's Fatal Joke (Drama).
Aug. 10—Topsy-Turvy Sweedie (Comedy).....
Aug. 11—Stopping the Limited (Com. Dr.)....
Aug. 12—The Fable of the Manoeuvres of Joel and Father's Second Time on Earth (Comedy) .....
Aug. 13—Slippery Slim and His Tombstone (Comedy) .....
Aug. 14—A Gentleman of Leisure (Special—Two Parts—Drama) .....
Aug. 15—Broncho Billy Wins Out (Drama)...
Aug. 17—Sweedie and the Double Exposure (Comedy) .....
Aug. 18—The Black Signal (Drama).....
Aug. 19—The Fable of the Two Mandolin Players and the Willing Performer (Comedy) .....
Aug 20—Slippery Slim and the Claim Agent (Comedy) .....
Aug. 21—The Masked Wrestler (Special—Two Parts—Drama) .....
Aug. 22—Broncho Billy's Wild Ride (Drama)..
Aug 24—Sweedie Springs a Surprise (Com.)...
Aug 25—Two Men Who Waited (Drama)....
Aug. 26—The Fable of "The Difference Between Learning and Learning How" (Comedy) .....
Aug. 27—Slippery Slim and the Fortune Teller (Western-Comedy) .....
Aug. 28—Seven Sealed Orders (Special—Two Parts—Drama) .....
Aug. 29—Broncho Billy's Indian Romance (Western-Drama) .....

KALEM.

Aug. 8—Grey Eagle's Revenge (Drama).....
Aug. 10—The Rajah's Vow (Special—Two Parts—Drama) .....
Aug. 11—Old Man Higgenbotham's Daughter (Drama) .....
Aug. 12—At the End of the Rope (Special—Two Parts—Drama) .....
Aug. 14—A Substitute for Pants (Comedy)....
Aug. 15—Near Death's Door (Drama).....
Aug. 17—The Old Army Coat (Special—Two Parts—Drama) .....
Aug. 18—The Storm at Sea (Drama).....
Aug 19—The Bond Eternal (Special—Two Parts—Drama) .....
Aug. 21—Sherlock Bonehead (Comedy).....
Aug. 22—Kidnapped by Indians (Drama).....
Aug. 24—The Primitive Instinct (Special—Two Parts—Drama) .....
Aug. 25—The Counterfeiter's Plot (Drama)....
Aug. 26—The Cave of Death (Special—Two Parts—Drama) .....
Aug. 28—When Men Wear Skirts (Comedy)....
Aug. 29—The Car of Death (Drama).....

GEORGE KLEINE.

July 14—The Rival Actresses (Cines—Special—2 parts—Drama).....
July 21—The Stronger Tie (Cines—Special—Two Parts—Drama).....
July 28—On Temptation's Toil (Special—Two Parts—Drama) .....
Aug. 4—When War Threatens (Cines-Special—Two Parts—Drama) .....
Aug. 11—The Forbidden Trail (Celio—Special—Two Parts—Drama) .....
Aug. 18—When the Beacon Failed (Cines Special—Two Parts—Drama) .....

LUBIN.

Aug. 8—Love and Flames (Comedy).....
Aug. 11—He Wanted Work (Comedy).....
—The Cook Next Door (Comedy).....
Aug. 12—The Downward Path (Special—Two Parts—Drama) .....
Aug. 13—The Heart Rebellious (Special—Two Parts—Drama) .....
Aug. 14—Latin Blood (Drama).....
Aug. 15—They Bought a Boat (Comedy).....
—The Puncture Proof Sock Man (Com.)
Aug. 18—Back to the Farm (Comedy).....
Aug. 19—The Dreamer (Special—Two Parts—Drama) .....
Aug. 20—His Brother's Blood (Special—Two Parts—Drama) .....
Aug. 21—The Love of Ora San (Drama).....
Aug. 22—Sometimes It Works (Comedy) .....
—Making Auntie Welcome (Comedy)...
Aug. 25—The Widow and the Twins (Comedy).
—The Lucky Rube (Comedy).....
Aug 26 The Attorney's Decision (Special—Two Parts—Drama) .....
Aug. 27—The Aggressor (Special—Two Parts—Drama) .....
Aug. 28—The Better Man (Drama).....
Aug. 29—The Kid's Nap (Comedy).....

MELIES.

Aug. 8—Gratitude (Special—Two Parts—Dr.).
Aug. 11—The Burglar Alarm (Comedy).....
Aug. 12—Sinews of the Dead (Drama).....
Aug. 13—A King by Force (Comedy).....
Aug. 13—The Biltmore Diamond (Special—Two Parts—Drama) .....
Aug. 15—Voice of the Bells (Special—Two Parts—Drama) .....
Aug. 18—A Slight Mistake (Comedy).....
Aug. 19—Children of Fatality (Drama).....
Aug. 20—A Surprising Encounter (Comedy)...
—A Mason's New Assistant (Comedy)..
Aug. 20—The Bulltrainer's Revenge (Special—Two Parts—Drama) .....
Aug. 22—The Tell-Tale Photograph (Drama)..

PATHE.

Aug. 4—Training Army Dogs (Sweden) (Military-Edu.) .....
A Basque Wedding (Manners and Customs) .....
Aug. 5—Pathe's Weekly, No. 48 (News).....
Aug. 10—From Grenoble to Aix Les Bains (Travel) .....
Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 49 (News)....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel).
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).

SELIG.

Aug. 8—Carmelita's Revenge (Drama).....
Aug. 10—Hearst-Selig News Pictorial No. 47 (News) .....
Aug. 10—Willie (Special—Two Parts—Comedy)
Aug. 11—The Jungle Samaritan (Drama).....
Aug. 12—The Family Record (Drama).....
Aug. 13—Hearst-Selig News Pictorial No. 48 (News) .....
Aug. 14—Meller Drammer (Comedy).....
—The Day of the Dog (Comedy).....
Aug. 15—Nan's Victory (Comedy-Drama).....
Aug. 17—The Speck on the Wall (Special—Two Parts—Drama) .....
Aug. 17—Hearst-Selig News Pictorial, No. 49 (News) .....
Aug. 18—If at First You Don't Succeed (Com.-Drama) .....
Aug. 19—When a Woman's 40 (Special—Two Parts—Drama) .....
Aug. 20—Hearst-Selig News Pictorial, No. 50 (News) .....
Aug. 21—The Reveler (Comedy) .....
Aug. 22—What Became of Jane? (Drama).....
Aug. 24—The White Mouse (Special—Two Parts—Drama) .....
Aug. 24—Hearst-Selig News Pictorial No. 51 (News) .....
Aug. 25—The Sealed Oasis (Drama).....
Aug. 26—The Decision of Jim O'Farrell (Drama) .....
Aug. 27—Hearst-Selig News Pictorial No. 52 (News) .....
Aug. 28—A Low Financier (Comedy).....
—Breaking Into Jail (Comedy).....
Aug. 29—The Harbor of Love (Drama).....

VITAGRAPH.

Aug. 8—The House On the Hill (Special—Two Parts—Drama).....
Aug. 10—Through Life's Window (Drama)....
Aug. 11—David Garrick (Special—Two Parts—Comedy Drama) .....
Aug. 12—The New Stenographer (Comedy)....
Aug. 13—The Horse Thief (Drama).....
Aug. 14—Polishing Up (Comedy).....
Aug. 15—The Wheat and the Tares (Special—Two Parts—Drama).....
Aug. 17—Private Dennis Hogan (Drama).....
Aug. 18—An Innocent Delilah (Special—Two Parts—Drama) .....
Aug. 19—Taken by Storm (Comedy Drama)...
Aug. 20—The Woes of a Waitress (Drama).....
Aug. 21—The Honeymooners (Comedy).....
Aug. 22—Lily of the Valley (Special—Two Parts—Drama) .....
Aug. 24—Ward's Claim (Western—Drama).....
Aug. 25—Rainy, the Lion Killer (Special—Two Parts—Comedy) .....
Aug. 26—Josie's Declaration of Independence (Comedy) .....
Aug. 27—The Mysterious Lodger (Drama).....
Aug. 28—Such a Hunter (Comedy).....
Aug. 29—Josie's Coney Island Nightmare (Special—Two Parts—Comedy)....

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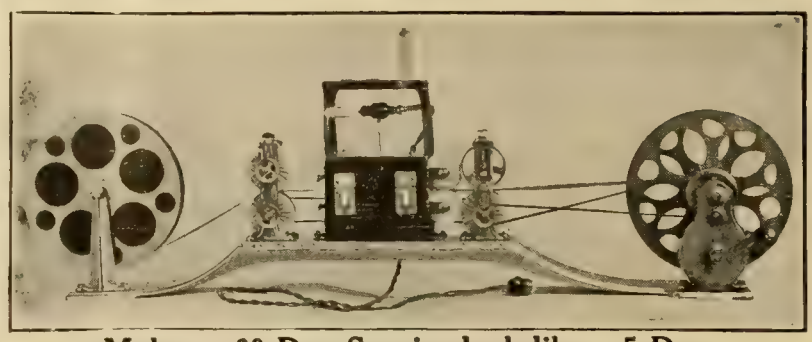

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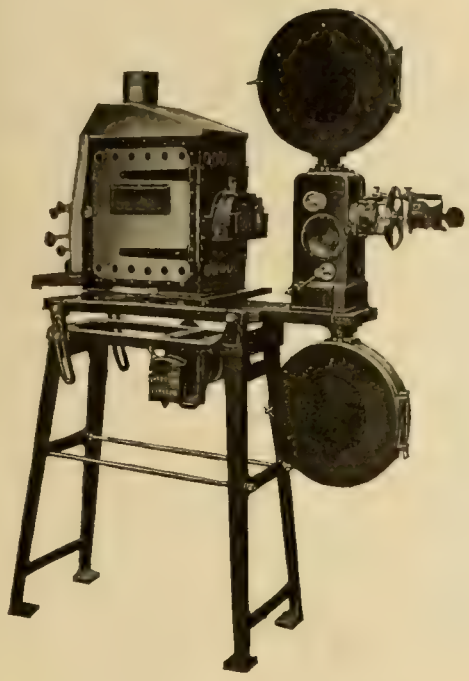

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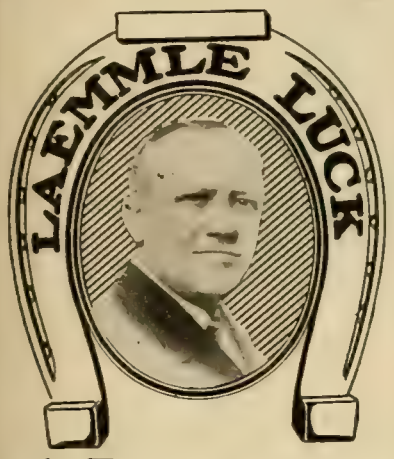

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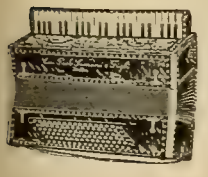

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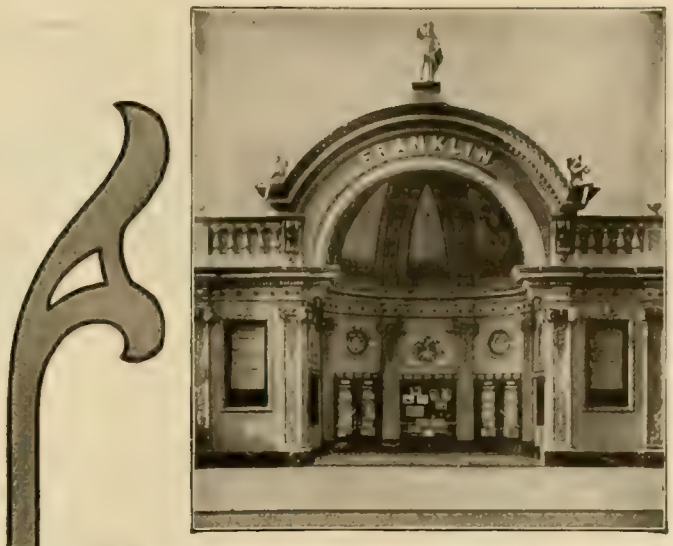

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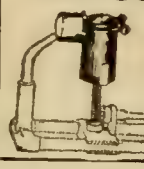

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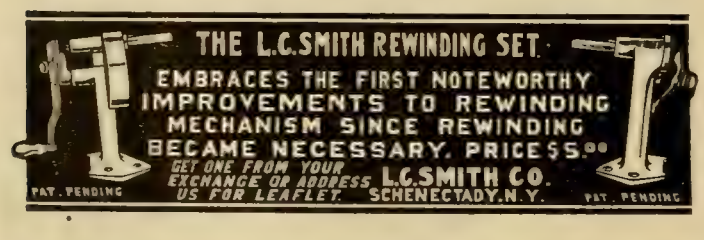
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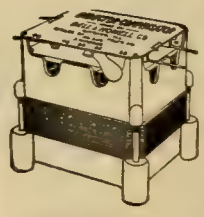

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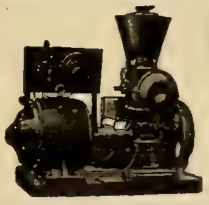

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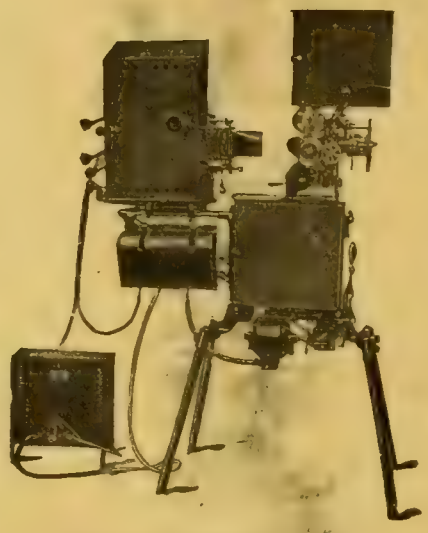


POWER'S CAMERAGRAPH NO. 6-A

But it is never found in any theatre that isn't a model of what a good theatre should be

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 21, No. 9 August 29, 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Avenging Conscience" (Mutual).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

It's Packing Theatres

The startling story by Harold MacGrath, the exceptional motion-pictures, the all-star cast enacting this play, the $10,000.00 offer for the best 100 word solution—these things are responsible for the public's keen interest in The Million Dollar Mystery. The result is PACKED HOUSES everywhere on "Million Dollar Mystery Night."

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath Scenario by Lloyd Lonergan

Thanhouser's Million Dollar Motion Picture Production

10 two-reel episodes have already been released. The entire production will take 23 episodes. One episode released each week. Many great thrills are still coming. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used. Bookings may be arranged by applying at once to

SYNDICATE FILM CORPORATION

71 W. 23rd Street, New York Room 411, 5 S. Wabash Avenue, Chicago
or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada

THE THANHOUSER THREE-A-WEEK

Tuesday, Aug. 25th. **"Conscience."** A two-reel drama of modern life, featuring Irving Cummings, Mignon Anderson, Mrs. Farrington, Edward N. Hoyt, Eugene Moore, Jr., E. C. Ward and N. S. Woods.

Sunday, Aug. 30th. **"Arty The Artist."** A clever one-reel comedy and love story, featuring Vic Forsythe, Lydia Mead, Fan Bourke, Justus D. Barnes and Mr. Crane.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program

41

JESSE L. LASKY

PRESENTS

THE PEER OF AMERICAN DRAMATIC ACTORS

ROBERT EDESON

IN THE ARTISTIC SCREEN CLASSIC

THE CALL OF THE NORTH

BY GEO. BROADHURST FROM THE NOVEL "CONJUROR'S HOUSE" BY STUART EDWARD WHITE

THE WRITING ON THE WALL

"The Greatest American Classic"
W. STEPHEN BUSH, — MOVING PICTUE WORLD

"Movies as they should really be"
W. A. JOHNSTON, — MOTION PICTURE NEWS

"An Artistic Symphony"
MABEL CONDON, — MOTOGRAPHY

"The Greatest Picture of the year, excepting none"
FRED. J. BEECROFT, — MIRROR

"It is really art in all the term implies"
LLOYD ROBINSON, — TELEGRAPH

THE VOICE OF THE CRITICS AN UNBROKEN LINE OF PRAISE

NOW PLAYING

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE — W. 48TH STREET

JESSE L. LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B. DEMILLE
DIRECTOR GENERAL

FEIGNING DEATH RICHELIEU OUTWITS THE MOB

"GO, DO BATTLE—SEEK HONOR IN DEATH"

RICHELIEU—LORD OF FRANCE
MURDOCK MAC QUARRIE

Book "Richelieu"

I wish every Universal exhibitor would make a special effort to exhibit and boost

"Richelieu"

our next 4 reel Universal special—released week of August 31st

To miss this is to miss one of the choicest productions the Universal ever attempted

Carl Laemmle

UNIVERSAL MOVING PICTURES

ALEN DWAN DIRECTING "RICHELIEU"

"ENTER DE MAUPRAT, HIS HIGHNESS AWAITS YOU"

"FOR HONOR, FOR FRANCE, AND JULIE DE MORTEMAR"

"ADIEU, DE BERINGHEN, THE CARDINAL'S WILL BE DONE!"

BOOK THESE ALSO!

You never had such a chance for features in your life—all of them released week August 21st:

IMP—**Mr. Burglar, M. D.,** with Mary Pickford.

VICTOR—**The Man from Nowhere** (Two Reel Kerrigan).

GOLD SEAL—**The Trey O' Hearts**—Episode No. 5, The Sunset Bride (Madison and Larkin).

ECLAIR—**The Jackpot Club**—(Two Reel Dr.)—Edna Payne and Bob Frazer.

STERLING—**A Bogus Baron**—with Ford Sterling.

VICTOR—**The Derelict and The Man**—(Two Reel Dr.)—Irene Wallace and Walter Miller.

BISON 101—**The Return of the Twin's Double**—(Three Reel Detective Dr.)—Grace Cunard and Francis Ford.

IMP—**Tempest and Sunshine**—(Two Reel Dr.).

AND DON'T FORGET THE BEST OF THEM ALL FOR THE WEEK—RICHELIEU

CARL LAEMMLE, President

UNIVERSAL FILM MANUFACTURING COMPANY

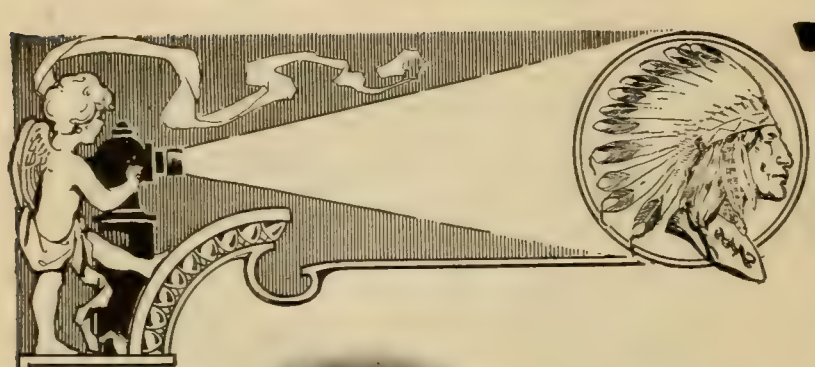
1600 BROADWAY, NEW YORK CITY

JULIE DE MORTEMAR
PAULINE BUSH.

UNIVERSAL MOVING PICTURES

"I SEEK YOUR MERCY, O! DE MAUPRAT—RICHELIEU'S WILL BE DONE"

"HOLD! THE CARDINAL IS DEAD! LONG LIVE FRANCE!"



ESSA
Six - A

Three Big Laughs

Three Big Thrills

FRANCIS X. BUSHMAN

Released Monday, August 31

"Love and Soda"

A side-splitting comedy, in which a plumber shows his marksmanship in hurling eggs.

Released Tuesday, September 1

"No. 28, Diplomat"

How a little clerk played Cupid and made possible her own marriage. Adapted from the Munsey Magazines.

Released Wednesday, September 2

THE FABLE OF

"The Regular Beanery and the Peachy Newcomer"

By GEORGE ADE

How the occupants of a "Hash Repository" discover the Beautiful New Boarder is a Married Woman.

LILLIAN DREW

Released Thursday, September 3

"When Macbeth Came to Snakeville"

As usual, an extremely funny comedy, showing how Sophie nearly frightened a "ham actor" to death with a butcher knife.

Released Friday, September 4

"Under Royal Patronage"

(In Two Acts)

Adapted from the Munsey Magazines.

One of the most realistic dramas of the year, with gorgeous European settings and costumes that alone make it distinctive and unusual. FRANCIS X. BUSHMAN featured.

Released Saturday, September 5

"Broncho Billy, the Vagabond"

A heart interest drama in which Broncho risks being hanged to get food for a starving family—featuring G. M. ANDERSON.

G. M. ANDERSON

Superb Films
Famous Stars
Unequaled Service

MARGARET JOSLIN
as the famous "Sophie Clutts"

Essanay Film

Laboratory and Studios, 133 Argyle St., Chicago. Downtown Offices 152 First

-Week

A Few Big Features

A Scene from "One Wonderful Night"

"One Wonderful Night"
(A great mystery drama)

A scene from "Blood Will Tell"

"The Good-for-Nothing"
(A drama in 4 acts, featuring G. M. ANDERSON)

A Scene from "The Good-For-Nothing"

"Blood Will Tell"
(A Colonial drama in 3 acts)

"Ambushed"
(A new 3 act drama of adventure)

A scene from "Ambushed"

Manufacturing Co.

National Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.

What Service

MR. EXHIBITOR, WHAT SERVICE ARE YOU GOING TO USE THE COMING SEASON?

WHEN YOU DECIDE, DON'T OVERLOOK THE FACT THAT THE MONEY GETTERS OF TODAY ARE

Kay-Bee ***Keystone***
Domino ***Broncho***

ALL MADE UNDER THE PERSONAL DIRECTION OF THOS. H. INCE and MACK SENNETT

Lobby Display

8 x 10 PHOTOS OF OUR PLAYERS CAN BE HAD BY SENDING TO PUBLICITY DEPT. 15 CENTS FOR ONE, 50 CENTS FOR FOUR, ETC.

A SET OF **"KEYSTONE MABEL"** IN FOUR POSES, 50 CENTS.

PENNANTS OF OUR FOUR BRANDS, 35 CENTS FOR ONE
$1.25 FOR SET OF FOUR

New York Motion Picture Corporation

Longacre Building, 42nd St. and Broadway, New York

WORLD'S LARGEST

SAWYER INC.

FILM MART
1600 BROADWAY-NEW YORK
A. H. SAWYER
Pres. and Gen. Mgr.

The Climate is Healthy

IN THE

SAWYER "ZONES"

FOR THE EXHIBITOR WHO PLAYS

SAWYER'S FEATURES

YOUR NEAREST ZONE MANAGER WILL BOOK YOU

SAWYER HAS BEEN SECURING PICTURES ALL SUMMER TO SUPPLY YOU ALL FALL

Twenty-five Features NOW
Ten More in SEPTEMBER
IN OCTOBER=WELL

WATCH FOR THE THUNDERBOLT!

IT WILL STARTLE THE FILM WORLD

FOUR New ZONES This Week

EXHIBITORS!
Book from the NEAREST "ZONE"

30 in All Before October 15

ZONE 1-New York
"Sawyer," 1600 Broadway

ZONE 2-Boston
Phoenix Feature Film Corporation, 164 Federal St.

ZONE 3-Newark
State Film Co., 60 Bank St.

ZONE 4-Albany
"Sawyer," 29 N. Pearl St.

ZONE 5-Montreal
"Sawyer," New Birks Bldg.

ZONE 6-Philadelphia
"Sawyer," address next issue

ZONE 7-Pittsburgh
"Sawyer," 115 4th Ave.

ZONE 8-Buffalo
"Saywer." Open Sept. 1st.

ZONE 9-Dayton
Edwards-Zettler Feature Film Co., U. B. Building
(Will move to Columbus, Sept. 1st.)

ZONE 10-Detroit
Progressive Film & Equipment Co., 97 Woodward Ave.

ZONE 11-Indianapolis
Progressive Film & Equipment Co., address next issue

ZONE 12-Chicago
Union Film Company, 166 W. Washington St.

ZONE 13-Davenport
"Sawyer," Cor. 2nd and Main Sts.
(The Davenport office to move to Omaha Oct. 1st)

ZONE 14-Minneapolis
Sherman Feature Film Service, Temple Court Bldg.

ZONE 15-St. Louis
"Sawyer," Lasalle Theater

ZONE 16-Knoxville
Frank Rogers, Knoxville, Tenn.

ZONE 17-Dallas
Will open Aug. 31

ZONE 18-Denver
Will open Sept. 1

ZONE 19-San Francisco
International Film Producers' Co., Pacific Bldg.

ZONE 20-Seattle
International Film Producers' Co., Pacific Bldg., will open Aug. 24

ZONE 21-Washington, D. C.
Heffert National Film Co., 225-227 Woodward Bldg.

ZONE 22-Syracuse, N. Y.
"Sawyer"

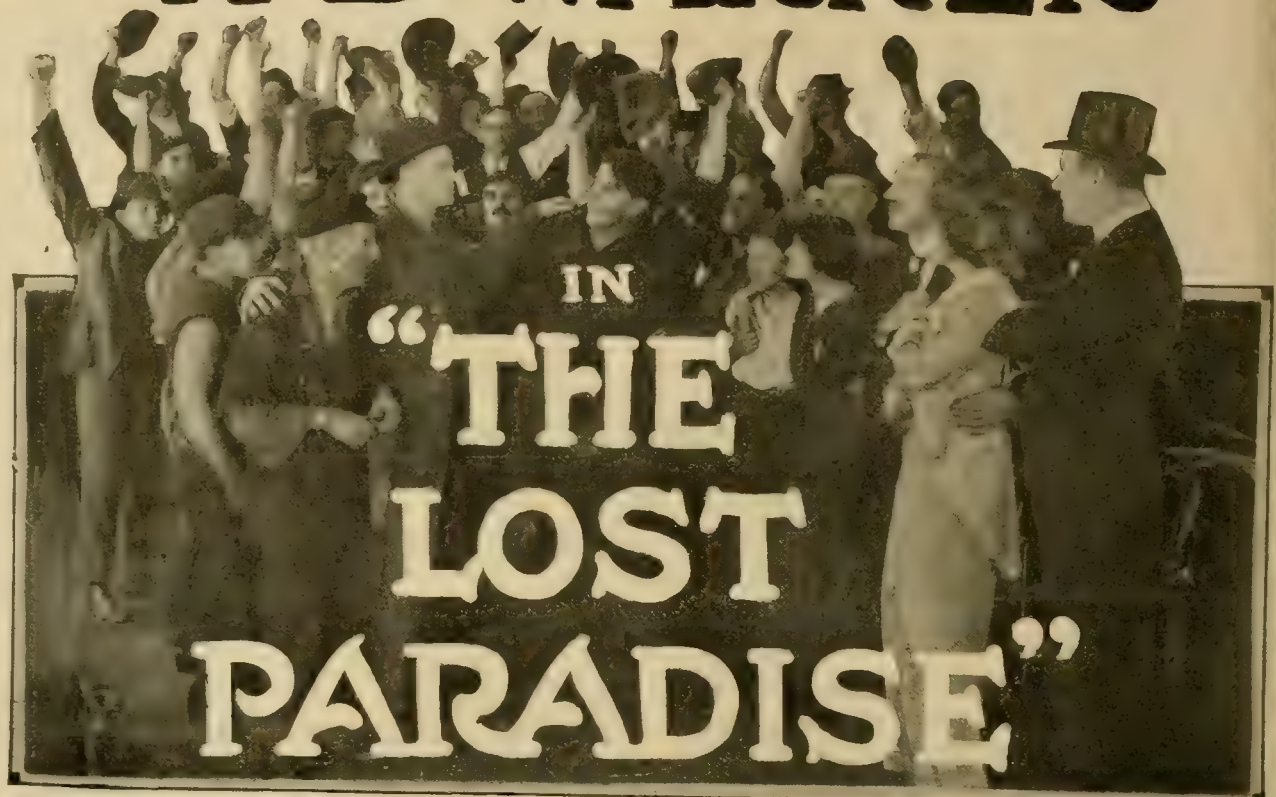
"36 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
Presents

H. B. Warner's first appearance in motion pictures

The Eminent Star,

H·B·WARNER



IN

"THE LOST PARADISE"

The World-Famous Drama of Capital and Labor

By Ludwig Fulda and H. C. DeMille,

In Five Reels of Motion Pictures,

First Paramount Release—AUG. 31st.

SPECIAL LABOR DAY FEATURE.

"36 FAMOUS FEATURES A YEAR"

FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

The subject is an inspiration

"36 FAMOUS FEATURES A YEAR"

"WHERE IS THE LEAF YOU TORE FROM THE LEDGER?"

"The Lost Paradise" is universally conceded to be the greatest capital and labor play ever written. It portrays with vivid realism the gigantic struggle between the two master forces of industry. Mr. Warner plays the part of the man who strives to reconcile the contending elements.

I CANNOT TELL YOU THE SECRET OF THE MISSING PAGE.

WARREN MAKES A DISCOVERY

"THE LOST PARADISE" will appeal to those on both sides of the great dividing line of poverty and wealth.

FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

"36 FAMOUS FEATURES A YEAR"

A BORN WARRIOR

and its sequel

EXILED

Vividly portraying the armies of Europe in deadly conflict. A stupendous and thrilling war spectacle, showing with splendid realism the terrific battles, the bloody victories and the disastrous retreats that led up to the death grapple on the field of Waterloo—not far from which titanic struggle of 1914 is now in progress.

BOOK these Features NOW

They are exactly what your public wants to see—the armies of Europe in action. Write your nearest Warner's exchange for information.

WARNER'S FEATURES, Inc., New York

The BATTLING BRITISH

a stirring picture of

NAVAL WARFARE

Terrible fighting on the high seas near Trafalgar, with the crash of battle so realistically produced that you can almost hear the deafening din. It's a case of hand to hand and steel to steel, as the men-o'-war's-men board the enemy.

WRITE FOR INFORMATION

To-day is the time to arrange your booking of this great, new war feature.

WARNER'S FEATURES, Inc., New York

A Thrilling, Gripping, Stupendous

5 Part Production

ALONE IN NEW YORK

From the Famous Play of that Name

With MR. STANDING, the Celebrated Actor
In the Leading Role

EXCLUSIVE BOOKING RIGHTS CONTROLLED BY

WARNER'S FEATURES, Inc.

SPECIAL DEPARTMENT

GET IN TOUCH WITH THEIR NEAREST EXCHANGE

A TERRIFIC SENSATION

AN OVERWHELMING SUCCESS

12 Styles of Photos A Big Line of Paper

Plenty of Advertising Matter

WORLD'S LARGEST
SAWYER INC.
FILM MART
1600 BROADWAY-NEW YORK
A. H. SAWYER
Pres. and Gen. Mgr.

Beautiful! Stupendous! Gorgeous!

And Every Other Adjective of Praise

CAN TRUTHFULLY BE USED TO DESCRIBE

THE TYRANNY
OF THE
MAD CZAR

PRODUCED BY THE COIGNE MOTION PICTURE COMPANY

FOUR PARTS

A DRAMATIC REPRESENTATION OF THE TRUE STORY OF

PAUL THE FIRST OF RUSSIA

ALL SAWYER ZONES WILL BOOK YOU

THE WAR IS ON RUSSIA IS IN IT THIS SUBJECT IS TIMELY

THE LITHOGRAPHS

MAGNIFICENT!

RAMO FILMS, Inc.

ANNOUNCE

TWO WEEK ENGAGEMENTS OF

THE WAR OF WARS

OR

The Franco-German Invasion of 1914

Commencing MONDAY, AUGUST 24th:

FORREST THEATRE - PHILADELPHIA, PA.
NIXON THEATRE - - PITTSBURG, PA.
GRAND OPERA HOUSE, TORONTO, CANADA

Others Will Be Announced In Next Issue

WE WILL ONLY DEAL WITH THE BEST THEATRE IN EACH CITY OR TOWN

Remember: It's the "KICKIEST" Two-Hour Show Ever Presented in Motion Pictures

An Eternal Masterpiece of Tremendous Magnitude

FOR BOOKING OR TERRITORY—WIRE

RAMO FILMS, Inc.
C. LANG COBB, JR., Mgr. Sales and Publicity
Columbia Theatre Bldg., New York

BOSWORTH
INC.

PRESENTS

JACK LONDON'S

ODYSSEY OF THE NORTH

Featuring Mr. Hobart Bosworth

in a tremendous acting part, in fact the greatest part that he has ever played. This is Mr. Bosworth's first appearance since his masterful production of the Sea Wolf. Mr. Bosworth is admittedly the leading legitimate screen actor of the world. The Odyssey of the North is easily his masterpiece.

RELEASED SEPTEMBER THIRD

Exclusively by

PARAMOUNT PICTURES

110 West 40th St. New York

The Patchwork Girl of Oz

Was recently given a preliminary showing to 3500 people at the Los Angeles Athletic Club. The crowd was carried away with enthusiasm. Endless laughter and applause greeted scene after scene.

"Taking it all in all, nothing of its kind has ever been seen before, and from a commercial standpoint, The Patchwork Girl of Oz will be a drawing card throughout the world for years to come," says one review.

"The scenic settings are the most wonderful ever made."

"The costuming was pronounced the most wonderful and elaborate ever seen in any picture."

"A splendor that is far above imagination."

"The children laughed to their hearts' delight and the grown-ups became children again."

We are now busily producing our second Big Feature Film—another winner!
This is a photo-visualization of L. Frank Baum's

The Magic Cloak of Oz

EVERY LIVE EXHIBITOR WILL DEMAND THESE FILMS

The Oz Film Manufacturing Company

STUDIO AND LABORATORIES:

Santa Monica Boulevard, from Gower to Lodi Streets

Los Angeles, California

WORLD'S LARGEST
SAWYER INC.
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A. H. SAWYER
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HERE'S ANOTHER

The King of the Bowery

(FOUR PARTS)

Real Life in New York's Most Interesting Locality

SEE
The Bowery
The Political Ball
The Christmas Dinner to the Poor
The Bread Line
The East Side Election

All Actual Views of the Bowery and shown in this

DRAMATIC SENSATION

Now Ready in All Sawyer "ZONES"

NEXT WEEK

ANNOUNCEMENT OF FIRST RELEASE OF THE

Liberty Motion Picture Co.

MR. OWNER OF FEATURE PICTURE

SEE SAWYER

AND HAVE 30 PRINTS MAKE MONEY FOR YOU

UNITED KE

JAMES KEANE - PI

MOR

WRITTEN AND PRODUCED

OVER 60

DIVIDED INTO

TWO HUNDRED AND SIXTY TWO

INTENSE
RAPID
EXCITING
ACTION

RELEASED

UK

Cop

STUDIOS - FAIR

NOGRAPH
ENT AND GEN. MGR.

NEY
BY JAMES KEANE
OOFEET
SEVEN PARTS
SPECTACULAR SCENES

EVERY
INCH
TINTED
AND
TONED

IN SEPTEMBER

ght 1914
CALIFORNIA
UK

WAR WAR

Appropriateness is the scaffolding of success. The best speech given at the wrong time falls flat and it's the same with moving pictures—they must be timely. All Eclectic releases are timely. Today your patrons want war pictures and the Eclectic has on hand the most complete set of multiple reels featuring European War obtainable. Don't hesitate—be appropriate.

HERE THEY ARE—The Eclectic's Offering of War-Time Feature Films

The Last Volunteer

A 5-reel American made patriotic drama, showing how International relations are strained and broken. Laid at the seat of the present war So real you can see the damage of the bullets. War on land and in the air—a faithful presentation of modern engines of destruction and the resulting carnage. Wonderful 1, 3, 6 and 24-sheet Posters.

Faithful Unto Death

France and Germany in their relentless struggle for the mastery of Europe. A rousing 4-part war drama showing actual engagements and the pathetic sacrifice of a woman to aid her nation. Bursting bombs, blown-up bridges, severed telegraph wires, sparing none of the horrors of war. 1, 3, 6 and 24-sheet posters.

"War is Hell"

4 reels in natural colors, featuring modern war in the air. An aeroplane duel, burning war balloons, and the last desperate stand of a fallen aviator are incidents of this unsually absorbing film. **1, 3 and 6 sheet Posters—the kind that get the crowd.**

Napoleon

Warfare by one man against the whole of Europe, which is comparable with the present situation of the German Emperor. A historic drama recounting the meteoric career of the world's most famous warrior in the last great struggle for European supremacy. **1, 3 and 6-sheet Posters.**

All Love Excelling

Another war-time story in 3 reels—a tale of a woman's undying devotion, which carries her through the Crimean War—France and England at war with Russia. **1, 3 and 6-sheet Posters.**

BASEBALL

McGraw Wins

Napoleon of Baseball Shines as Photoplay Star in Detective Swift

In this release, a 3 part detective story, Manager McGraw proves his skill as a moving picture actor in the leading role. The plot deals with the detective's pursuit of an International crook. Real Arabs on a real desert are connected with this story, which draws World Series crowds.

BASEBALL

In the Lions' Den

A 3 part feature in natural colors showing the adventures of a day old bridegroom among the lions of a former sweetheart. The woman, a prominent moving picture actress, is the possessor of jealousy as wild and untrammeled as that of her great African cats and she betrays her faithless lover to their mercy. A great climax to scenes of intense excitement.

Eclectic 4-a-Week

Monday—The Perils of Pauline every two weeks. Short subjects alternate weeks.
Tuesday—American one or two reel comedy.
Wednesday—Super-excellent multiple reel production.
Friday—Surpassing attraction of several reels.

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE.
Atlanta, 61 Walton st.; Boston, 3 Tremont Row; Chicago, 5 So. Wabash Ave.; Dallas, Andrews Bldg.; Los Angeles, 114 E. 7th St.; Minneapolis, 4th and Hennepin Sts.; New York, 115 E. 23rd St.; Pittsburgh, 715 Liberty Ave.; San Francisco, 67 Turk St.; St. Louis, 3210 Locust St.; Syracuse, 214 E. Fayette St.; Cincinnati, 217 E. 5th St.; Salt Lake City, 68 South Main St.; Cleveland, 622 Prospect Ave., S. E.; Portland, 392 Burnside Ave.; Philadelphia, 1235 Vine St.; Washington, 7th and E Sts. N. W.; New Orleans, 910 Gravier St.; Seattle, 810 Third Ave.; Omaha, 1312 Farnam St.; Denver, Nassau Bldg.; Kansas City, 928 Main St.

The Eclectic Film Company

110 West 40th Street — New York City

ECLECTIC FILMS PARIS NEW YORK

"The Cream of American and European Studios"

The Perils of Pauline

Pauline stepped into favor with her first bow on the screen and she stepped into trouble too. With each episode she steps into more trouble but she always steps out again while she **stays** in favor. She's so entertaining—that's what makes her the favorite with patrons, and she's so reliable—that's what makes her the favorite with exhibitors. She can be depended upon to fill the house always.

Pauline Fills Your Seats and Doubles Your Receipts.

WAR NEWS

Convert the Public's War-Time Interest Into War-Time Profits

There's only one sure way to make money—give the people what they want at rates satisfactory to all. You make the rates and

. . . THE . . .

PATHÉ DAILY NEWS

will give your patrons what they want just when they want it. Just now they want war news and the PATHE WAR NEWS will show them more about the war in Europe than any other medium. Get new patrons—hold them—now's the time to do it and the PATHE DAILY NEWS IS THE WAY TO DO IT. (Issued semi-weekly.)

The Pathé Daily News

1 Congress Street **Jersey City, N. J.**

Atlanta, 61 Walton St.; New York, 115 E. 23rd St.; Cleveland, 622 Prospect Ave., S. E.; Denver, Nassau Bldg.; Minneapolis, 4th and Hennepin Sts.; Cincinnati, 217 E. 5th St.; Seattle, 810 Third Ave.; Boston, 3 Tremont Row; Pittsburgh, 715 Liberty Ave.; Portland, 392 Burnside Ave.; Omaha, 1312 Farnam St.; Chicago, 5 So. Wabash Ave.; San Francisco, 67 Turk St.; Philadelphia, 1235 Vine St.; Salt Lake City, 68 South Main St.; Dallas, Andrews Bldg.; St. Louis, 3210 Locust St.; Los Angeles, 114 E. 7th St.; Syracuse, 214 E. Fayette St.; Washington, 7th and E Sts., N. W.; New Orleans, 910 Gravier St.; Kansas City, 928 Main St.

VENDETTA

FROM THE NOVEL BY MARIE CORELLI

Five Parts (5071 Feet)

Quite the Most Beautiful, Realistic and Absorbing Novel the Famous English Novelist Has Yet Written

A Man Buried as Dead, returning to consciousness in his coffin, knocking it by his struggles from its niche in the wall; thereby breaking open a casket filled with jewels; smashing his way out the tomb to his castle only to find his wife and dearest friend unfaithful to him; plotting a revenge Hellish in its execution; the killing of his faithless wife in that self-same tomb by earthquake the night of his second marriage to her—these are the essentials of a story we firmly believe unrivaled in the annals of filmed Novels. One thrill treads upon the footsteps of another. Pantomime finds its highest expression in "VENDETTA."

The settings are more than beautiful—the photography as clear and brilliant as a mountain stream. In "VENDETTA" we offer all that is possible in Motion Photography.

For Release Through Special Feature Department, General Film Company, September 1

(Complete publicity campaign, including 1, 3 and 6 sheets. two styles, 3 and 6, heralds, slides, etc.)

GEORGE KLEINE

166 N. State St., Chicago

WE ARE NOW BOOKING

European Armies in Action!

4000 FEET

Of Timely, Up-to-the-Minute Views of Christendom's Greatest Catastrophe, Showing Intimate Glimpses of Statesmen and Generals of the Nations Involved with Interesting Pictures of Soldiers and Sailors now Engaged in the Mighty Struggle for World Supremacy.

CONTAINING THE FOLLOWING:

1. GLIMPSES OF HIS IMPERIAL HIGHNESS CROWN PRINCE FRANCIS FERDINAND of Austria, reviewing the Austrian Military Forces. (His assassination by Servians precipitated the War.)

2. THE FRENCH ARMY IN ACTION. The French Artillery Corps is said to be the finest in the world. See them at work, moving, loading and firing the great guns.

3. LIFE ABOARD A FRENCH BATTLESHIP. Showing close-up views of sailors aboard the Edgar-Quinet, one of the mighty men-of-war, now with the French squadron.

4. GERMAN ARTILLERY MANOEUVRES. See the Crown Prince of Germany directing the manoeuvres of the Famous German artillery corps. There's a noticeable difference between their methods and those of the French. See if you can find it.

5. BELGIUM CAVALRY IN ACTION. The success of Belgium cavalry in repelling German attack at the outbreak of War has been a great surprise to the Civilized World. See these wonderful men and horses in action!

6. THE SERVIAN AND MONTENEGRIN ARMIES will be tremendous factors in settlement of the War. They're fresh from the Battlefield now and all Veterans. Splendid pictures taken during the Balkan War showing them in Actual Battle. It's interesting to note the difference in their military operations and those of the big nations farther north.

7. BRITISH FIELD GUN EVOLUTIONS. The Great English Fighting Machine at its Best. Entertaining and Educational Views of the British Marines, showing how an entire army crosses a chasm thirty feet wide; how quickly the big artillery guns can be unlimbered and again brought into service!

8. SWISS ARMY MANOEUVRES. Clean-Cut, Courageous-Looking soldiers equipped with the latest and best in field artillery. See them at their exercises. The pictures will convince you that Switzerland will play a large part in the Land Battles.

9. HOW THIRTEEN-INCH GUNS ARE MANUFACTURED. Timely, highly interesting views of the manufacture of mammoth naval guns. See the hot metal as it comes from the furnaces, its long and careful treatment and its final completion as an awe-inspiring, death-dealing Monster.

NOW BOOKING THROUGH THE FOLLOWING GEORGE KLEINE OFFICES

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43 Moore Bldg.

DENVER, COLO.
405 Railroad Bldg.

MINNEAPOLIS, MINN.
210 Temple Court Bldg.

PITTSBURGH, PA.
509 Lyceum Theatre Bldg.

SEATTLE, WASH.
213 Orpheum Theatre Bldg.

SAN FRANCISCO, CAL.
407 Monadnock Bldg.

LOS ANGELES, CAL.
701 Majestic Theatre Bldg.

WORLD FILM

— NOW READY —

THE SENSATIONAL WAR DRAMA

GERMANIA

IN 5 ACTS

DEPICTING THE WAR BETWEEN GERMANY AND FRANCE IN 1814

THE ATTACK

The Strand Theatre
(NEW YORK)
PLAYED THIS WONDERFUL PRODUCTION TO A FULL HOUSE FOR A SOLID WEEK —
YOU CAN DO THE SAME

ATLANTA
BOSTON
BUFFALO
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Wednesday,	Sept. 9	GETTING ANDY'S GOAT	1,000 "	Comedy
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"Ward's Claim"
Drama.....MONDAY, AUG. 24

To get possession of the claim, the Mexican abducts the girl. A young prospector snatches her from the Mexican's saddle while her abductor dashes on his horse headlong over the precipice. **MYRTLE GONZALEZ** and an all-star cast.

"Henry Stanley, the Lion Killer"
Two Part Comedy.....TUESDAY, AUG. 25

He is mistaken for the famous hunter. He has a hard time living up to his reputation. He unexpectedly makes a hit and wins a lot of undeserved glory. **SIDNEY DREW** in the title role.

"Josie's Declaration of Independence"
Comedy .....WEDNESDAY, AUG. 26

She takes a day off to celebrate. She loses her job and retaliates with the garden hose and Hank's assistance. They have a lot of fun and excitement. **BILLY QUIRK** and **JOSIE SADLER** are the leads.

"The Mysterious Lodger"
Drama.....THURSDAY, AUG. 27

He doesn't disclose his identity until he is far from the possibility of being wrongfully accused. The woman who shares his secret also shares his happiness. **MAURICE COSTELLO** is the principal.

"Such a Hunter"
Comedy.....FRIDAY, AUG. 28

BUNNY is a better talker than hunter. His modest rival makes him look like a four-flusher in the eyes of **FLORA FINCH**, the girl they are both courting.

"A Coney Island Nightmare"
Two Part Comedy.....SATURDAY, AUG. 29

After reading a book of adventure and indulging in cheese and sausages, Josie sees things at Coney Island. She wakes up just in time. **BILLY QUIRK** and **JOSIE SADLER** are the leads.

SIX A WEEK

"THE WRONG FLAT"		"THE UPPER HAND"	
Comedy	Monday, Aug. 31	Drama	Thursday, Sept. 3
"THE HIDDEN LETTERS"		"THE BARREL ORGAN"	
Two Part Drama	Tuesday, Sept. 1	Comedy	Friday, Sept. 4
"THE LOST CORD"		"TOO MUCH UNCLE"	
VITA-LAUGH Comedy	Wednesday, Sept. 2	Two Part Comedy	Saturday, Sept. 5

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The Fuse of Death

Princess Mona Darkfeather in a Two-Act Western Drama
In a drunken stupor, the villainous trader fails to notice the sputtering fuse which leads to the hidden powder. The terrific explosion which hurls the man to his doom is shown in an extraordinary climax.

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About to operate on the maimed fireman, the surgeon discovers the man to be his successful rival in love. What follows is shown in one of the most remarkable situations ever filmed.

Released Saturday, September 12th.
Attention-attracting 1 and 3-Sheets.

KALEM COMPANY, 235-9 West 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1294.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, August 29, 1914.

Facts and Comments

OUR esteemed contemporary and namesake, The New York World, after looking with favor upon the motion picture and prophesying nice things for it has suffered a relapse into its worst form and launches one of its editorial thunderbolts against the higher possibilities of the art. In an article bearing the title, "The Movies' Highest Art," the paper adverts to a sensational detective story in films and records its belief "that photoplays of underworld life with films fresh from police records and detectives' note-books are the things that count in the movies." The esteemed contemporary then proceeds to re-discover that strange body known as a "typical movie audience." Such an audience, we are informed, likes "the dime-novel flavor and wants to see cowboys riding across the plains and Indians fighting, burglars at work, white slavers foiled, lost wills discovered in secret drawers and wronged heirs restored to their heritages." We do not know what special revelations the editor had in regard to typical "movie audiences," but if the daily observation of such audience by experts is any criterion our friend is much mistaken.

*

Just let him or one of his reporters try to book a film of the description he mentions and see how far he will get. Cowboys and Indians are absolutely at a discount and exhibitors fight shy of them. Producers have long ago called a halt on the overproduction of such films. Four or five years ago at least three big companies specialized in Western films; today we only see an occasional Western. We urge our friend to study the list of regular and special releases of films and he will find that the day of the dime novel film, the lurid detective feature and the cheap and stereotyped melodrama have very little room in the exhibitor's program. The pen far more than the picture is guilty of an elaborate description of crime. The columns of our esteemed contemporary are largely given up to stories of crime and scandal, which no reputable producer of films would dream of putting on the screen. Just now, of course, war takes up a good deal of space, but in piping times of peace the burglar and the hero of the melodrama have never lacked space and appreciation in the columns of The New York World.

* * *

SUBMARINE photography, for the beginnings of which the world is indebted to three young Americans, is no doubt destined to play a most important part in scientific research. It will have its commercial value, as it will be the best instrument ever devised for discovering hidden treasures and locating wrecks. By means of the new invention it will be possible to watch and accurately record many phases of submarine life. In time this branch of kinematography will develop as a science of its own. The results we may confidently look forward to will be of benefit to the whole human family.

* * *

THAT there should be any misunderstanding between the factions of exhibitors in New York State upon the question of getting together is a matter of regret in view of the very positive statements on the part of the representatives of the Independent Motion Picture Association that they were satisfied with the terms agreed upon at Dayton and that they would all be back in the fold within thirty days or less. The New York member of that committee was especially vociferous in declaiming his allegiance to the new administration of the Motion Picture Exhibitors' League of America, and everyone, taking him at his word, was correspondingly jubilant. Recent developments tend to cast some suspicion upon his sincerity. Elsewhere the MOVING PICTURE WORLD prints the substance of a set of resolutions adopted by a committee appointed to consider plans of amalgamation which appear to dictate the terms upon which that much to be desired end is to be accomplished. It would seem that the Dayton resolution was sufficiently explicit upon the subject, especially as to the procedure, to remove all doubt as to how amalgamation is to be effected.

Just now the eyes of all members of the League are turned toward New York. It is not forgotten that much was sacrificed at Dayton in the interest of harmony when practically all of the demands of the representatives of the Independent Exhibitors' Association were granted, and it will be expected of the New York adherents of that organization that they keep their word.

Morals and the Film

By W. Stephen Bush

THE most brilliant and withal the most frivolous mind of our day and generation has entered the arena of discussion touching the morality or immorality of the motion picture. George Bernard Shaw scintillates for the space of a few thousand words in a most entertaining contribution to the literature of censorship.

Before he dashes at his opponents, tumbling them from their horses with one or two clever thrusts to the roaring delight of his audience, he makes a very pretty bow to the motion picture itself. He says there is no doubt "that the kinema is going to form the mind of England." "The national conscience," says he, "the national ideals and tests of conduct will be those of the film." One cannot be too sure when George Bernard Shaw is serious and when he is not; indeed there are many who doubt whether he is capable of being serious at any time. We are inclined to think that in this instance he speaks more in sober earnest than in mere jest. The Moving Picture World in an article printed in June, 1911, undertook to prophesy "that in a year or two the public taste will be molded altogether by the products of the film-makers, and thus molded will manifest itself in plain and numerous ways." We are not ashamed to be seen in a line of prophets standing next to the most distinguished G. B. S.

Very curious are the deductions which Shaw draws from the universal effort to make the motion picture conform to every dictate of conventional morality. First, he states his own observations of the motion picture theater. He says that "certain people who have never been inside a picture palace are alarmed at the hideous immorality of the film plays and are calling out for a censorship and for the exclusion of children under sixteen. Certain others who, like myself, frequent the kinemas, testify to their desolating romantic morality and ridicule the moral scare."

Shaw probably knows nothing of the censoring mania in this country and is unacquainted with the horrible examples of legal censorship. If he knew his argument might be made ever so much stronger. He does, however, say a very true thing when he tells us that the "kinema must be not merely ordinarily and locally but extraordinarily and internationally moral." Yes, indeed. It must meet the views of the censor who has the militia back of him as in Ohio and Pennsylvania, and it must likewise meet the views of self-constituted private and semi-private censorial institutions with which this land of ours is afflicted. It dare not advance above the level of the copybook maxims on pain of fine and imprisonment. Here our friend cannot refrain from scoffing. Says he: "The result may be studied at any picture palace. You have what an agricultural laborer thinks right and what an old-fashioned governess thinks properly sentimental."

Unwittingly, of course, Shaw has hit at least two of our official censors pretty hard.

We go along with him still sympathizingly until he breaks out into the following savage indictment of the motion picture:

> The melodramas are more platitudinous than melodrama has ever been before. The farces, more crudely knock-about than any harlequinade ever enacted by living performers, are redeemed only by the fantastic impossibilities which the trickery of the film makes practicable. There is no comedy, no wit, no criticism of morals by ridicule or otherwise, no exposure of the unpleasant consequences of romantic sentimentality and reckless tomfoolery in real life, nothing that could give a disagreeable shock to the stupid or shake the self-complacency of the smug. In the early days of the kinematograph, when it was a scarce and expensive curiosity, some of the films were clever and witty. All that is gone now. The leveling down has been thoroughly accomplished. The London boy is given the morality of the mining camp; and the Chinese pirate has to accept with reverence the proprieties of our cathedral towns.

Some of the things he says are true, others are emphatically untrue. We have had scores upon scores of motion pictures which gave a disagreeable shock to the stupid and shook the self-complacency of the smug. Shaw has not seen many film plays or he has been singularly unfortunate in the choice of his "picture palace" if he alleges that there has been no criticism of morals by ridicule or otherwise. We are glad to be able to assure him that there is a school of film playwrights and of directors who specialize in this sort of thing and whose productions have met with decided approval at the hands of the public. There is not enough of this kind of film drama and there never can be too much of it, but it is only just to say that there has been some of it. Let us keep the record straight. The promise of Shaw to contribute "a few sample scenarios" we look upon as a most welcome assurance and earnestly hope he will lose no time in fulfilling his promise. We need the pungent spice on the film, there is altogether too much of the dull and the commonplace and the conventional, which means the moral gone to seed.

Between the censor argus-eyed and little-brained on the one hand and the ambitious satirist who wants to use the kinematograph as a weapon for social betterment the road of the film is beset with many thorns. Take any film, no matter where made or by whom, and submit first to Breitinger or Maude Murray Miller and then George Bernard Shaw and what would be left of it? Nothing whatever, I am afraid. Whatever was unconventional would be expunged by the sturdy guardians of morals on the Schuylkill and the Ohio, while every thing conventional would rouse the destructive ire of George Bernard. The producer would be lost.

We agree with Shaw when he says that there are but two attitudes possible in the relation of the state toward motion pictures—one is ignorant meddlesomeness and the other is to let them alone and allow them to work out their own salvation. As we have often said before the censorship mania will die out in the natural course of events. There never has been any honest, widespread demand for official censorship. The "demand" was created by self-seeking politicians who thought it was time to exact a toll from this rich and growing industry. The attempt to induce Congress to pass a censorship law has failed miserably. In fact, the Smith-Hughes bill never got out of the hands of the committee. It would have been otherwise if there had been a genuine, nation-wide sentiment in favor of the legalized censorship of motion pictures. The legislatures of more than a score of states will meet in a few months. Let us all get together and work hard to influence public opinion to the end that legalized censorship may be kept off the statute books of every state in the Union.

Drawing the Audience

By Louis Reeves Harrison

OUR people differ widely in their ideas of religion, politics and society, but they are moved in common by a few very powerful motives. Those of foreign birth came here to seek better fortunes for themselves and families. A certain portion of these newcomers have the same spirit as colonial Americans. They found Old-World conditions intolerable and hoped to here realize liberty of existence in accordance with their own ideals. They are willing to brave dangers and endure hardships in order to attain freedom of thought and action. Americans, old and new, are therefore very much in accord on the question of personal liberty and in a state of continuous revolt against conditions which operate to restrain ambition and achievement. Any man who has closely studied our people knows this. He knows this and a great deal more, and it would seem only reasonable that a creator of moving pictures should understand the spirit of a people whose interest in his product he expects to enlist.

Who studies the audience? Look around you at an exhibition of moving pictures. Attention is fastened upon the screen. An occasional exhibitor seeks an expression of opinion among those who patronize his place, or he may judge of what pleases by the noise of the unthinking and easily pleased, but there are larger ways of getting at public taste. The unexampled prosperity of moving pictures has made many of us indifferent to what stirs universal feeling. We must get close to the life, literature and varied expression of sentiment among the millions who attend the picture show to formulate any generalizations about themes for the picture play. What are our people reading about, thinking about and talking about? What are the themes universal as distinguished from those provincial or purely sectional?

A fact, pleasant or unpleasant, as the case may be, is that exhibitors place great stress on what is commonly designated as "paper." Not being an expert on poster publicity, I dislike offering any opinion on that subject. I am not in a position to know exactly what proportion of drawing power the billboards exert in all parts of the country. In this immediate neighborhood, merely a straw in the wind, I have seen some theaters fail after covering their entrances with lurid announcements and others succeed on quality alone. The loudest outside advertisers of what proved unsatisfactory within have closed their doors, while others prosper on merit of presentation alone. Steady good quality seems to win its way within my limited field of observation, and I am naturally inclined to think that the same policy would succeed among intelligent people elsewhere. The question of quality, therefore, is supreme in any views I may offer, and it alone will be given consideration, other attractions, such as music and general comfort, being equal.

"Let us go to the picture show!" says one of a social group, home entertainment having palled on the members. "Where shall we go?" is the first query. There will be a difference of opinion on most occasions, but a certain amount of insensible attraction is exerted by the most dependable house in the neighborhood, the one whose offerings have been most uniformly good. "Let us go where we get the best for our money," is a very common conclusion. The red poster, like the "Country Store," may have its attractions for the younger element, but those who pay the bills will oftenest decide in favor of getting some adequate return from expenditure, judging from past experience rather than deciding on impulse. Among people of intelligence and constantly developing taste, that exhibition will be chosen which honestly attempts to supply what the people demand.

It is beyond discussion that cleanliness and comfort count, that good music is one powerful factor and fine projection another. In fact, it is paradoxical that an argument for quality should be made. However, the truth and absurdity of expecting to hold patronage by inferior exhibitions is well known. There are plenty of men who still regard an audience in the abstract as a body of irresponsible human beings who take an actual pleasure in being fooled. Besides, there is a question of criterion involved. By what standard of judgment shall quality be manifest? What universally valid principles exist by which pictures under consideration can be tested? Are published criticisms dependable? Are critics, even when unmoved by other influences than their own perceptions of right and wrong, capable of making nice distinctions and of determining the merit of a production? A very large proportion of press critics are fearlessly honest and incorruptible, but they are under constant strain, under pressure brought to bear by advertising producers, particularly those who regard a review as part of the publicity game.

Are we not brought back to a judgment of our people as a whole? Believing as I do in criticism of an honest and capable sort as the life of development in an art, I am constrained to admit that an exhibitor must exert his own intelligence of selection in supplementing what is offered in reviews. He should make a study of his business, should get at the impressions of his audience in a general sort of way, *apart from what he has shown them.* Our present forms and methods are far from perfect, and our present themes may be remote from the ideals of an audience. Whether the strongest message is from dead lips or from hearts beating in our midst, it has always seemed to me that this new art has more than one tremendous mission. It can help us to perfect ourselves by new ideals. It can help us shield ourselves from the perils of existence.

Let us closely examine a play. Why was it produced? Is it a cheap product, made at a minimum of cost, to sell for a large profit irrespective of the general result? Is it a mere corpse revival? Do we feel a sense of purification or of satisfaction after it has been shown on the screen? Is there a punch in it that justifies a concentration of energy in its making? Do we get anything out of it besides watching a lot of actors move through varied situations? Is the crisis interesting enough to warrant the elaboration of incident leading up to it? Does it excite curiosity and awaken suspense during the period of preparation? Watching the screen day after day, studying his audience as often, considering all that goes to make a photodrama worth while, why should not the exhibitor be a fairly good judge of quality himself? He *is*, when unaffected by prejudices.

The exhibitor who makes a serious effort to give his patrons the best he can find in the market is up against only one obstacle to large success and that is a lack of such photodramas as people really care to see. That he cannot obtain these in sufficient numbers at reasonable prices is due to the indifference of producers, an indifference fostered by those exhibitors who howl for red "paper" and explosions. Drawing larger and better audiences, therefore, appears to be up to the organization. It is now so strongly knit as to demand and get such improvements in quality as will endear moving pictures to an audience comprising all humankind.

"Vendetta"

A Five Part Photodrama of Tremendous Interest, Adapted from Marie Corelli's Story of That Name, to Be Released by George Kleine.

Reviewed by James S. McQuade.

LEST her readers should deem her story of the "Vendetta" one of improbability and evolved solely from imagination, Marie Corelli, in her preface to the work, asserts that "its chief incidents are founded on an actual occurrence which took place in Naples during the last scathing visitation of the cholera in 1884." And possessed of a wonderful imagination she sets down in the same preface that "the romances planned by the brain of a novelist or dramatist are poor in comparison with the romances of real life—life wrongly termed commonplace, but which, in fact, teems with tragedies as great and dark and soul-torturing as any devised by Sophocles or Shakespeare." As the photodrama follows the story closely in the main incidents, some of them positively terrific in their visualization, it is well to remember that there are more things in real life than are dreamt of in our philosophy.

The story has been filmed by Eclipse, and very worthily. We are treated to views of several fine exteriors, notable among them being the Villa of Count Fabio Romani. Whether the original is located in Naples or not matters little, as the effect is charming. The gloom and horrors of the family vault of the Romanis are also vividly recreated. The effect of the earthquake shock as shown in the Romani ballroom, where the guests are gayly celebrating the wedding of their host, and in the gruesome vault, where the avenging husband is meting out the full measure of his own sufferings to a false and heartless wife, are really terrifying in their realism. The fall of the ponderous stones from the roof of the vault on the unhappy woman makes one shiver with fear. It is difficult to understand how Mme. Regina Badet, the impersonator of the Countess Romani, escapes injury in this instance, even granting that the dislodged stones are made of stucco work.

The cast is exceptionally strong. Mme. Regina Badet, as the Countess, carries the difficult role with the convincing art of an accomplished actress. With feline, sinuous grace she betrays, by physical deportment, the treachery and serpentine mazes of an unholy mind. That smile and her twining attitude before her victims give us a clear insight of the soul of the most strongly drawn character of this Corelli story. In the vault scene Mme. Badet is truly great, especially so when the Countess has been driven mad by the awfulness of her impending fate. It will be interesting to know that Mme. Badet is a celebrated opera singer in Paris, and that many of her successes have been made in the Sarah Bernhardt Theater.

Count Fabio Romani is in the able care of George Baud, whose fine physique and good looks fit happily with the description of the Count in the story. Charles Angelo is also well cast in the role of the artist, Guido Ferrari, who betrays the noble-minded Fabio and in turn is betrayed by his heartless paramour, the Countess.

Special mention is due the quality of the photography in these films. It is, indeed, a delight to study the soft and well-defined effects throughout.

Count Fabio Romani lives happily in his beautiful villa in Naples, delighting in the smiles of his beautiful wife and in the companionship of his little daughter, Stella. He is proud, too, of the friendship of Guido Ferrari, whom he treats as a member of his family.

One day, while cholera rages in Naples, he spies a victim of the plague during a walk through the city. He attempts to succor the unfortunate and is himself taken suddenly ill. A good monk takes charge of him. The malady quickly reaches its climax and the Count, fearing for the safety of his wife and child, begs the good priest not to inform them until his remains have been laid away in the Romani vault. There he is buried (the evening of the day of his attack) by several monks.

But it must have been a case of sunstroke, instead of cholera, this illness of the Count; for that same night he

The Challenge Scene from "Vendetta" (George Kleine).

awakens in his flimsy coffin. Horrified, and in his fearful struggles to break open the thing that shuts him in with death, the coffin falls from its niche and is broken to pieces. The Count soon afterwards escapes from the vault by a secret passage, providentially discovered.

Soon afterwards he arrives at his home, to which he gains access by a lattice door to which he had a key that was left in one of his pockets at his hasty burial. Entering he seeks to surprise his adored wife. A laugh that he knows well falls on his ears. A few steps more and he discovers

Scene from "Vendetta" (Kleine).

Guido and his wife love-making, and listens to words that convince him of the falseness of both.

How Count Fabio steals away and assumes the role of Count Oliva; how he shoots Guido in a duel; how he contrived to marry his own wife the second time and wrought vengeance on her in the ghost-peopled vault of the Romanis is told in the films.

The release date is Sept. 1, through the special feature department of the General Film Company.

Three Cosmofotofilm Offerings

Three New Offerings Each Four Reels in Length With Pleasing Choice of Atmosphere and Treatment.

Reviewed by Hanford C. Judson.

PERHAPS the most noteworthy of the three offerings is a four reel picture, "The Foreign Spies." It is a product of the Regent studio and is a detective story. The hero is one of a type—a Sherlock Holmes kind of man—and the quarry is a trio of foreign spies. The object of these three, one of whom is a beautiful woman, is the new

Scene from "The Foreign Spies" (Cosmofotofilm).

design of a rapid fire gun which the British government has purchased from the inventor. The action is clearly portrayed and there are some brand new and exciting incidents such as one expects in this kind of tale. The acting is competent and altogether it makes a very interesting and serviceable offering.

The story opens in the home of a government official who has just been intrusted with the plans of the new gun. He has a pretty daughter, and there is a butler whom we soon catch at an attempt to steal the secret papers. The pivotal point of the early part of the action is the unwillingness of this butler to get and deliver the plans except for a larger sum than the conspirators will offer. He is too crafty to take them in and bargain with the plans in hand; for he knew that they would force him to give the plans up for nothing. They are, indeed, waiting for just that chance. The butler gets papers and hides them under a stone in the walk leading from the house and has the location indicated in shorthand; this is what he intends to sell. But there is a fight and the butler is killed. It is after this that the detective is placed on the job and ferrets out the band. They capture him at one turn, but he escapes from them and then he follows them down to a capture.

Another four reel offering is "What a Woman Will Do." This is also pleasingly acted and well staged and is also a product of the Regent studio. It is very melodramatic; but has plenty of that romantic quality that goes with many, especially the young among the spectators. The heroine is very attractive and the photography is clear and often beautiful. The picture has a very poor title we think; a title that is more on the "ten, twenty, thirty" scheme than the story, although the story is decidedly melodramatic. It is a pleasant offering and should furnish good entertainment.

The third offering is "The Bandit of Port Avon;" it was made in the Aquila studio and tells an Italian story. This is in its favor in many neighborhoods where there are many Italian patrons. The story interests, the scenes are often

Scene from "The Bandit of Port Avon" (Cosmofotofilm).

delightful, and the acting is acceptable. It tells one of those yarns somewhat strung out but, although never deeply dramatic, yet entertaining all through. It is also one of those tales that are plausible without being really convincing. The center of interest changes from a daughter of a marquis, who has made a secret marriage, to her child whom her husband has intrusted to a fisherman, and then to the fisherman's sister who comes to a tragic fate trying to escape the solicitations of her miserly landlord. Then the fisherman, who has been absent but returned and is accused wrongly of murder, takes the center. This is now given to the son of the miser, the real bandit of Avon, who kills the husband of the marquis's daughter. Then the child, who has grown up under the care of the fisherman, now a steamboat captain, becomes again the hero. But no matter who holds the attention, the spectator is fairly glad to give his attention all the way through.

"SOME BOOK."

Columbia, Pa., August 5, 1914.

Editor Moving Picture World:

Dear Sir:—Inclosed is your check for $3 for subscription of the World for the coming year, beginning September 1. It is indeed some book, and every exhibitor should have it; in fact, I do not see how any live one can get along without it. Wishing you success in the future as in the past, I remain,

Yours truly,

T. JOHNSON KRODEL,

Happy Hour Theater. Owner and Manager.

"Cricket on the Hearth"

A Two-Reel Biograph of Clear Delineation of Dickens' Charming Christmas Story.

Reviewed by Louis Reeves Harrison.

CAST.

Caleb Plummer.....B. Jack Drounier
Edward Plummer .....Alan Hale
Bertha Plummer .....Marie Newton
Dot .....Betty Gray
May Fielding .....Gretchen Hartman
John Peerybingle.....Robert Drouet
Tackleton .....William Russell
Mrs. Fielding .....A. C. Marston

OF ALL Christmas stories, "The Cricket on the Hearth" is very generally declared to be the best, but it is not so generally known that it is also a marked exception in its suitability for dramatization. It has the completeness, motive and structure in itself that go to make a play, especially one designed for screen visualization. The two distinct plots are artfully woven together just as in the photodrama of more than one reel.

Scene from "Cricket on the Hearth" (Biograph).

Something new to the photodrama lies in the human way Dickens had of treating his arch-villain, Tackleton, in "Cricket on the Hearth" is seemingly an arch-villain. It is he who steals the betrothed of Edward Plummer, when the latter is reported lost at sea, and it is he who poisons the mind of John Peerybingle in leading the honest husband to suspect his sweet little wife, when Edward Plummer returns in disguise on the eve of Tackleton's wedding. Out of sheer goodness of heart, Dickens brings about a last minute conversion in the character of Tackleton, causing the conspirator to convey his own wedding cake to the celebration of his rival's nuptials.

Scene from "Cricket on the Hearth" (Biograph).

The difference between us and the man Tackleton, in spite of the fact that he dated back a century, may be a certain sense of superiority that we feel over those who had the misfortune to live before we did, but our habit of telling stories has not greatly improved. Those of the screen seem too often molded in one eternal form, developed through a sense of incidents antagonistic to the course of true love with the inevitable embrace at the end, as soon as possible after the villain dies or is otherwise disposed of. Tackleton is punished, but he exhibits a philosophy worthy of screen imitation.

The visualization of such stories as "Cricket on the Hearth" during the present outburst of screenic art is worth while, particularly when as honestly done as the Biograph version. It is exquisite in setting and costume, and the types of importance are admirably chosen. The construction is almost exactly that of the author, and nothing has been spared in outlay to make an accurate presentation of the story. But it is cold. The optimistic warmth of Dickens is probably there, and it may be felt by the non-critical, but it failed to reach me. One fault is that of introducing a large number of characters at the outset; another is that of destroying suspense by beginning with scenes that should be held up to excite curiosity. Another is the lack of mental revelation by dissolving views, and the free use of subtitles from the text might have been very effective. The spirit of Dickens was very largely in the terms he employed.

The acting is well balanced, uniformly good and it does not over-reach the action. This and the beauty of well-selected backgrounds constitute the real charm of the play, and rank it far above the average. It is a clear-cut cameo as a picture and may take on greater warmth to the accompaniment of appropriate music.

PICTURE PLAYER HAS NARROW ESCAPE.

The zeal of the California Motion Picture Corporation's producing corps for realism would have undoubtedly proved fatal to Miss Beatriz Michelena, the celebrated prima donna whom it is featuring in the first few of its big productions, had it not been for the heroism of House Peters.

During the latter part of last week it was decided to devote a day in making a number of retakes for "Salomy Jane," the film dramatization of Bret Harte's story which is to be released shortly in six reels. One of the big scenes was the escape of the leading man from the vigilantes. During his spectacular flight the rowboat with which he put out down the river became swamped and he then went over the rapids clinging to a log.

Scene from "Salomy Jane" (California).

At just this point Miss Michelena, in the role of Salomy Jane, was supposed to swim out to mid stream and join him. Meantime the posse and horses were floundering up stream in the quicksand. Miss Michelena is an excellent swimmer and was making fine headway against the broadside of the swift surrent when she was taken with a sudden cramp. The rapids were already driving her under a steep embankment when House Peters reached her just in the nick of time and pulled her, very much exhausted but still safe, on to the log.

"In the Lions' Den"

This Three-Part Brilliantly Colored Eclectic Is an Animal Picture With Good Dramatic Interest.

Reviewed by George Blaisdell.

IN this fine production of the Pathe Berlin studio we see an excellent example of finished picture making. "In the Lions' Den" is not only elaborately staged, well acted and well photographed, but its brilliant, rich coloring gives it value above the ordinary as a desirable release.

It is a story in which, as the title indicates, there is a den of lions—good husky ones, none of those superannuated bags of bones which sometimes are thrust upon us as the fierce article. There are no revolting scenes, but there are some thrilling ones, as when the former lover of the actress, hanging to the chandelier, swings back and forth over the animals.

While of course, the suggestion in a sub-title would be artistically impossible, still it is to be regretted there were no means of indicating to the many who will view this subject that the enormous glass-roofed building shown in the first part is the Pathe studio in Berlin, now closed on account of the war. We get a fine view of it. So, too, do we see a part of its spacious interior. This is shown when Herbert, a young medico, has appealed to his friend the producer to permit him to meet Miss Aut Nissen, a young actress with whom he has fallen in love through watching her work on the screen—an occurrence well within the bounds of probability, as many of those who follow the telling of the story will appreciate. The director promptly brings forward the inevitable chair and the visitor watches

Scene from "In the Lions' Den" (Eclectic).

the taking of an interesting scene and afterward is introduced to the actress.

The actress in leaving the studio drops her purse, which of course is picked up by Herbert. This most unfortuitous incident provides the young man with a sufficient and happy excuse for calling upon Aut. It is the beginning of a friendship which leads the actress to assist Herbert when he is obliged to aid his mother. The friendship ceases when Aut is too free with her endearments at a reception. Herbert breaks the engagement. Aut tells him in a strongly worded note that he will come to her one day which he will remember. That time comes when following his marriage to another Herbert responds to Aut's insistent notification to call on her. He is led into the lions' den by the woman he has scorned. He escapes injury only to die of shock. The repentant coquette then throws herself over the balcony among the lions. The animals are shown in a compact group. What is below them we cannot see. We may assume it is Aut.

The picture will interest all the way. Strengthening this undeniably are the richness of the settings and the splendid coloring. Miss Nissen—her name is given to the character—is extremely youthful, but she is experienced. She finely portrays the woman who is naturally a coquette, but who, through pride, is perverted from revealing to the man she has offended her deep love for him and to promise there will be no more "unregulated moments." Miss Nissen is finely supported.

"A Suspicious Wife"

Alternative Solution of Carman Murder Mystery Offered in Four Reels by 20th Century Feature Film Company.

Reviewed by Hanford C. Judson.

OF COURSE, the general tone of this picture is rich in what is often termed "yellow." Yet why not? one might quickly ask. Has not everyone read all the minute details of the Carman murder mystery? Have not most of us offered our own solution? If the 20th Century Film Company has a solution, is it anything out of the way? No, not at all. Yet there are some who deplore the newspapers as purveyors of the morbid details of murders. This picture is likely to "get" that kind even more than do the yellow newspapers. In certain quarters the yellow sensational papers are popular, in others not so much so. Every exhibitor knows what his patrons like and, if they want pictures like this, they'll like this one and be thankful for it.

The picture, "A Suspicious Wife," shows and explains the crime that recently was committed in Freeport, N. Y. There is nothing in it, except this clear parallel all through, as far as the facts are known, that refers to any specific living in-

Scene from "A Suspicious Wife" (20th Century).

dividual. As far as the spectator can tell, it is fiction solely. In the picture, which has some tremendously and at one or two points almost gruesomely realistic scenes, the wife of the doctor is shown to be innocent and the criminal is made out to be a trained nurse, a cocaine fiend, who passionately loves the doctor, her employer. The doctor does not love her and has ordered her to leave the house. The shooting takes place a few nights later when the dope fiend, thinking she sees the doctor's wife, fires through an open window and kills a woman she didn't know, who looks something like the doctor's wife.

Some one asked us if we thought that Dr. Carman had anything to do with the picture. We answered at once, no. There is more fiction in it than truth, and the position in the doctor's house as "trained" nurse of the slum girl who as the picture opens is resuscitated by him is not quite convincing. She had jumped off Brooklyn Bridge, but had been dragged out of the river.

It is a well written picture and has been acted effectively. The work of the camera man is not up to standard. The story is clear and will be followed and understood by even the simplest.

THE ADVANCEMENT OF THE ART.

Gainesville, Ga., August 6, 1914.

Editor Moving Picture World:

Dear Sir:—We inclose check for $3 in payment of renewal of subscription from September 1, 1914, to August 31, 1915. We wish to express our hearty appreciation of your publication.

It is, in our opinion, the only trade paper which has aimed solely at the advancement of the art and the betterment of conditions in general. In these respects it has undoubtedly worked wonders. Very truly,

THE PIEDMONT AMUSEMENT CO.,
A. R. Nininger, General Manager.
Grand and Alamo Theaters.

Lubin's First Serial Noteworthy

"The Beloved Adventurer" Features Arthur V. Johnson and Lottie Briscoe—Story Published in Book Form.

"THE BELOVED ADVENTURER" is the general title under which the Lubin Company will release its first serial, consisting of fifteen single reel installments, the first part appearing on September 14, the remaining reels on Monday of each week for the fourteen weeks following.

Several factors appear which render the success of this series a certainty, the tremendous popularity of Arthur Johnson and Miss Lottie Briscoe being the first to suggest itself. These talented photoplayers will appear at their best, moreover, the parts which they play having been drawn with especial reference to their particular characteristics and capabilities. From a dramatic standpoint, the series will take high rank, it being unquestionably the best work so far turned out by Emmett Campbell Hall, who has established an unusual reputation as a photoplaywright, and who has, in this work, demonstrated not only creative ability, of exceptional vividness, but a thorough mastery of technique. No expense, time or pains have been spared in the production, all the enormous resources of the Lubin plants at Philadelphia and elsewhere being freely drawn upon.

Emmett Campbell Hall.

In the series there appear fifteen separate casts, yet so unique is the formation of the story as a whole and so distinctive the unit or single reel, that this large number of characters is not in the slightest degree confusing. Each of the fifteen parts of the series is a dramatic unit, telling a complete story, and yet the entire fifteen combine to make a single master-story of perfect continuity of consistent and unbroken theme, this being a feature destined to set a new standard for serial photoplays, the greatest objections to which have hitherto been that the incidents of the various parts were so interwoven as to make it impossible to grasp the thread of the story, if a single installment should be missed, or that the installments were really independent incidents with little or no real relation one to the other.

In "The Beloved Adventurer" there is a constant freshening of interest through the shifting of atmosphere and location, every variety of life, from aristocratic drawing rooms of London to the raw mining towns of the West being depicted. There is tragedy, humor, pathos, and romance with the scarlet thread of real adventure running through it all. In "Lord Cecil," the character created for portrayal by Mr. Johnson, and "Betty, the Girl From the West," played by Miss Briscoe, Mr. Hall has given us friends we will love and remember.

An entirely new idea, and one which it is believed will prove extremely popular, is the publication in book form of the complete story of "The Beloved Adventurer." Emmett Campbell Hall has written the novel as well as the photoplays. This book is a handsome volume of 160 pages, full cloth binding, with fifteen full-page illustrations consisting of portraits of the leading players appearing in the series and scenes from the plays. It will be supplied to exhibitors at a very low cost, and will be a source of direct profit as well as a means of increasing patronage by creating an interest in the series among many who will see the book but who might not have attended the theater, and will practically assure the continued attendance of all who see one installment—after reading the thrilling tale each person will desire to see the events described and portrayed upon the screen.

Bon Ray Film Plant

Large Structure at Woodside, N. Y., Adapted to Needs of Picture Trade and Now Ready for Business.

WITHIN the last week the Bon Ray Film Company announced the completion of its big plant at Woodside, L. I. The factory is now in operation and is daily turning out a product of which the makers are proud. The Bon Ray property comprises nearly twenty acres of land within a few minutes' walk of the Woodside Station, which in nine minutes out on the Long Island Railroad from the Pennsylvania Station at Thirty-third street and Seventh avenue, New York City. In addition to this the Jamaica Station surface cars, leaving from the New York side of the Queensboro Bridge, pass directly by the plant. The new Long Island elevated system and subways, when completed a few months hence, will have stations within five minutes' walk of the Bon Ray factory, the latter transportation bringing the plant within six minutes of Times square without change.

The Bon Ray Film Company took over an enormous brick and concrete building some months ago on Betts avenue and Queens Boulevard, and it has had a large force of men at work ever since converting the property into a motion

View of Bon Ray Plant at Woodside, N. Y.

picture manufactory. About $25,000 was spent in interior improvements and a great many more thousands have been spent in installing machinery of the most modern type. Most of this machinery has been built especially for the Bon Ray Company and constitutes a distinct departure from the usual motion picture producing mechanisms. A number of Duplex Step printers have been installed for old or defectively perforated film, but all ordinary film is put over the company's continuous printers, of which there are four. These four printers can be speeded up to a capacity of one hundred thousand feet an hour if necessary. The machines have been run at this speed and have turned out perfect results. The source of light used in the printing machines is absolutely new and unique and has never been utilized before in any motion picture plant, each machine having a specially constructed lamp giving three thousand candle power. All the printing machines are equipped with automatic negative racks, which enables one man to attend to the entire printing room. It is only necessary to reload the positive side of the machine from time to time. This obviates the necessity of rethreading the machine each time a negative passes through it. The films are dried by an original method which calls for the services of but one man and a boy to dry sixty thousand feet an hour. The title machine is also a new device, which by a simple adjustment will give a title of unlimited length.

The Bon Ray plant is absolutely fireproof, equipped with every modern means of preventing and fighting fire. Its water supply is drawn from its own 300-foot well and is not only double-filtered, but between the filters passes through a bleaching process. Water at that particular point on Long Island is said to be the purest within fifty miles of New York City, but after it has passed through the various processes in the Bon Ray factory, it is absolutely free from all organic, metallic or other substances.

The plant represents a total investment of nearly $150,000. The president is F. E. Holliday and the treasurer is A. B. Roberts.

"Sheep's Clothing"

A Two-Reel Edison Melodrama of Strong Suspense and Artistic Presentation.

Reviewed by Louis Reeves Harrison.

CAST.

Thaddeus Craven.....Bigelow Cooper
Mrs. Thaddeus Craven.....Marjorie Ellison
Lydia, their daughter (aged 8)..Elsie Wartemburg
(aged 18)...Gertrude McCoy
"Southpaw" Paw Smith.....Joseph Girard
"Colonel" Gordon.....Harry Bates
Matron of Boarding School..Mrs. Wallace Erskine
Betty Merriles .....Mabel Dwight
Mrs. Beggarstaff.....Mrs. William Bechtel
Peter Trait .....Edward Earle
Addison Quoin, a detective.....Frank McGlynn

ADAPTED for screen purposes from a novel by Vance, appearing in the Associated Sunday Magazines, Inc., "Sheep's Clothing," is an artistic presentation and holds interest tight throughout in spite of an ending that is obvious and conventional. Interest is enlisted more by the plight of an innocent and attractive young girl, whose father

Scene from "Sheep's Clothing" (Edison).

is an arch-villain of the dress-suit variety, than in the outcome of his machinations. He is a fascinating villain as portrayed by Bigelow Cooper, and a human one in most respects. Having been saturated with underworld habits during most of his life, there is no conversion promised, nor is it needed. He is what he is to the last, with the redeeming traits of loyalty and love for his daughter.

Craven, handsome gambler and crook, is unaffected by his

Scene from "Sheep's Clothing" (Edison).

wife's death and leaves his little daughter Lydia in charge of the matron of a boarding school. He returns to old haunts and strikes up an agreement to work the Atlantic steamers in conjunction with two professional thieves, "Colonel" Gordon and "Southpaw" Smith. They are deeply impressed by his superior skill, but become in the end distrustful and notify him that if he does not play square with them that he will receive three notices in the nature of warnings, the Jack of Diamonds, the Jack of Clubs, and Jack of Spades, the latter meaning that he will meet with sudden death. They are "bad guys to double-cross."

Lydia grows up amid refined surroundings abroad, but becomes intolerant of restraint when the matron attempts to exercise selection in the matter of a husband for the beautiful young girl. She runs away and boards a steamer with the idea of joining her father in New York. She is given part of a double stateroom and makes the acquaintance of a wealthy society woman, Mrs. Beggarstaff, known as the "Dowager Dragon." Through this latter, Lydia meets the man of her natural choice and their courtship advances rapidly aboard ship.

She has chanced, however, to take passage on a liner which becomes the scene of operations for her father and the two crooks with whom he has been associated. He is about to attempt a grand coup on his own account. He has secured a paste imitation of a diamond and pearl necklace which has been purchased by an American lady of wealth and he manages to substitute the imitation for the genuine article. The latter he places in a case and intrusts to his daughter, with instructions to guard it carefully, as it contains documents of an important nature.

Craven's cronies discover that they are being "double-crossed" and rob Lydia, but they are forced by a secret service man to make restoration. All this action and reaction keeps the play going at a high melodramatic pace. Lydia discovers in the end that her father is responsible for the substitution and restores the jewels to their rightful owner. This last theft proves her father's undoing. He is not punished by the law, but he is relentlessly dogged by his pals and dies miserably. Lydia is restored to the life for which she was fitted, and all ends well.

The character of Craven is made fascinating by the personality of Bigelow Cooper, his mantle of theatricalism laid aside in this interpretation, his interesting individuality given more freedom than usual. He is strongest when he forgets that he is an actor and remembers that he is a man of striking characteristics. Miss McCoy adds natural charm and beauty of costume to her role and plays well up to her opportunities. The rest of the cast is more or less obscured by the centering of interest on two individuals, but their work is that of an intelligent and well-balanced company, one that seems to grow stronger by virtue of certain eliminations.

"Capt. Jack" For the Screen

Widely Known "Poet Scout" and Campaigner for Peace Under Contract With Group of Williamsport Business Men.

CAPT. JACK CRAWFORD, idol of the "common people" from coast to coast through his dissemination of the doctrine of peace in verse which has given him the name of the "Poet Scout," is soon to appear on the moving picture screen.

"Captain Jack" hails from the anthracite coal mining district of Pennsylvania and it was from this district that he enlisted as a soldier in the War of the Rebellion in 1861. In recent years, starting from his headquarters in his home district, he has been covering the lyceum field, appearing in a program made up for the most part of readings and poems of his own composition. Some days ago a group of well known Williamsport, Pa., business men, who had organized a company for the purpose, secured Captain Jack's signature to a contract permitting the use of his poems and readings on the photoplay screen and also providing that the author appear in the productions. Jacob A. Brown, C. Thomas McClaren, W. E. Villinger and J. Harry Rakestraw are the Williamsport men whose names appear in the contract of agreement between Captain Jack and the company.

Plans have already been made for the production of the first of the photoplay elaborations, which is to be entitled "The Poet Scout's Pledge," and will visualize a number of picturesque incidents in Captain Jack's life.

GRIFFIN TO STERLING.

Frank C. Griffin, for the past year or so one of the Lubin comedy directors, has left that connection to direct for Ford Sterling. He arrived from Jacksonville last week and departed for Los Angeles on Wednesday.

He had a narrow escape from drowning just before he came north. He was playing in a picture in which he is supposed to be fished out of the ocean by the anchor of the Clyde liner "Lenape." The cable slipped and the anchor fell, carrying him down with it, the fluke becoming entangled in his vest, but he managed to tear the buttons loose and make the surface just about in time.

"The Barefoot Boy"

A Three-Part Kalem Subject in Which Young Miss Courtot Does Work Beyond Her Years.

Reviewed by George Blaisdell.

THE Kalem Company will shortly release "The Barefoot Boy," a three-part drama, in which Miss Marguerite Courtot has the leading role; she is chiefly supported by Alice Hollister, Tom Moore and Robert Walter. Mrs. Owen Bronson is the author of the story. Robert G. Vignola produces it. Mr. Vignola has laid his scenes in the far South, and he has chosen for his exteriors backgrounds that charm. The plot is one of gradual and extended development, with situations of real strength in the concluding reel.

Miss Courtot has the part of Frances, a girl deserted in her babyhood by a mother who tires of her surroundings and returns to her home and the lively social circle of which it is a part. Her father goes into the woods and takes up a life of seclusion. Hating women, he raises his daughter as a boy. When the father is killed years later by a falling

Scene from "The Barefoot Boy" (Kalem).

tree the child is taken to the city and adopted by a surveyor. She meets Rives, an artist for whom in the woods she had posed as a boy. Rives falls in love with the girl and proposes marriage, to the despair of the woman who had been his companion so many years. Rives does not know the miss is the daughter of his mistress, nor does the latter know the identity of Frances. The best of the story is in the scenes following the adoption of Frances by the surveyor and the gradual revelation of the truth.

Miss Courtot is charmingly naive in her characterization of the child of the woods and as the girl of the city. Alice Hollister is strong in her interpretation of Eleanor, the woman who makes her choice of a well-to-do man, a good man surely as women would describe him, and becomes discontented for no apparent sufficient reason. The action in which she participates covers a range of two decades. She is shown as a girl, as a discontented young married woman, and as the mature woman who clings to one man, all the stronger perhaps as she has no legal claim to his protection.

Tom Moore as the artist who in his struggling days is jilted by Eleanor gives a good performance. He faithfully portrays the man who yields to the importunities of a woman married to another, although his heart is not in the unsanctioned union; that he is capable of love is shown in his affection for the daughter of Eleanor. His death by his own hand when Frances spurns him is evidence of this. Robert Walker capably fills the role of the husband.

The picture is well produced, although so far as the story is concerned it may strain the credulity to understand how Frances in the garb of a boy could have misled all with whom she came in contact. The best scenes are of the artist's studio, where from a floor above Eleanor watches Rives making love to the girl for whom he has such an infatuation, not knowing that it is her own daughter; and the uncovering of the identity of Frances.

S. S. HUTCHINSON IN SWITZERLAND.

Word comes by cable via London that S. S. Hutchinson, president of the American Film Co., accompanied by Mrs. Hutchinson and their two sons, Hobart and Winston, are in Switzerland. All avenues of egress excepting via Italy and the Mediterranean Sea are cut off, but no anxiety is experienced as the Swiss Government is well able to care for all tourists within its boundaries.

James B. Kelly

IT was with pleasure that we recently "met up" with James B. ("Smiling Jimmy") Kelly, who, when he is at home in Dallas, Texas, represents William Oldknow, the boss of the Consolidated Film and Supply Company. Mr. Kelly's jurisdiction covers, besides Dallas, Memphis, El Paso and San Antonio, the southwest portion of "Bill" Oldknow's bailiwick. Mr. Kelly has been on a trip to New York, which, of course as is said by every man who comes to this old town was for business purposes. As "Jimmie" gave utterance to this assurance he smiled. To prove that the smile was not in this instance entirely Pickwickian he said that there was going to be a big exposition in Dallas, and that he had come north to interest in the project the moving picture manufacturers. And then "Jimmy" smiled again. He has been successful in his mission.

James B. Kelly.

The exposition will be held simultaneously with the state fair in the last two weeks of October. The public will be expected to pay the freight, to the tune of 25 cents apiece. "Film men in the South are very enthusiastic over this big show," said Mr. Kelly; "they realize that it will be a big thing for the moving picture business in that section.

"How is business as I see it down South? Conditions right now are very good for us, speaking generally, and for the Consolidated particularly they are excellent. Of course, we do an immense supply business. I do not think the war will affect us to any great extent, unless it ties up cotton. In that event we might feel it. We have got some mighty fine houses in Texas. In Dallas alone we have five houses devoted exclusively to pictures. These structures represent an investment of over half a million dollars. In Houston there are four big theaters. In San Antonio there is a picture house costing $125,000. Fort Worth has three, each of which cost from sixty to seventy-five thousand dollars.

"The public down our way is getting crazier every day about pictures. So it naturally follows that in the exchange business film rentals are strong. When I look over things up North here I don't mind saying I am glad I am in the South. The boys certainly have a lot of competition here. Of course, a feature has got to be good to get by in my section. Southerners are skeptical; you have got to show them."

In Dallas the film men have organized the Motion Picture Trades Club. Every week the members hold a dinner, and every month there is a ladies' night, at which dancing follows the discussion of an elaborate menu. At these latter functions there is issued at times an eight-page program, containing among other things paragraphs in which are thinly veiled facetious allusions to the various members. Such organizations must do good and be good for the film business and the men who are engaged in it.

Mr. Kelly following his visit to New York went to Atlantic City for a bit of recreation before returning to his warmer home town. More power to him, "and the likes of him."

MURRAY LEAVES MORGAN LITHO.

Geo. R. Murray has severed his connection with the Morgan Lithograph Co. of Cleveland, O., with which he has been connected as special New York representative for the past two years. Mr. Murray has decided to seek new connections: whether he will return to the theatrical business in which he has been identified many years or take an active part in the lithograph or motion picture industry will shortly be determined, as he has several propositions now under consideration. In the meantime he is taking a well deserved rest at his country home, Port Washington, L. I.

Ad. Film Folks Meet To Discuss Organization

Enthusiastic Representatives of Specialized Branch of Motion Picture Industry Foregather at Brighton Beach

COMMITTEE ON PLANS IS APPOINTED

Problem of Providing Circulation for Industrial and Advertising Pictures Which Big Business Agencies Are Anxious to Use Is the Knotty One to Be Solved—Some of the Achievements Already at Hand Are of Interest.

REPRESENTATIVE men of the specialized branch of the motion picture industry which has to do with the manufacture and circulation of industrial and advertising films were present at an informal gathering at Reisenweber's Casino, Brighton Beach, Saturday afternoon, August 15, for the purpose of discussing ways and means of furthering the interests of their business through the organization of a co-operative association. While the only definite result accomplished was the appointment of a committee to formulate some comprehensive working plan, it may be said that the gathering was a particularly helpful one and one which is likely to be remembered as having given initial impetus to a movement of great importance in the motion picture industry.

The committee, which is to meet again in New York City Tuesday, August 25, is constituted as follows: Alfred Sommerville, of the Topical News Co., New York; J. L. Davis, of the Knickerbocker Film Co., New York; John H. Gill, of Thomas A. Edison, Inc., Orange, N. J.; H. K. Elkins, of Pathe Freres, Jersey City; W. R. Rothacker, of the Industrial Motion Picture Co., of Chicago; Nelson M. McKernan, of the Colonial Film Co., Washington, D. C., and Arthur N. Smallwood, of the Smallwood Film Corporation, New York. H. K. Elkins, who had been called away from his home office in the East just before the time appointed for the meeting, was the only man appointed on the committee who was not in attendance on Saturday. In addition to the remaining members of the committee the following gentlemen participated in the conference at Brighton: Charles R. Fox, of the Smallwood Film Corporation; N. J. Balmer, of the Lifeograph Co., Chicago; R. W. Davis, of the Knickerbocker Film Co.; Nat Burgess, of the National Advertising Motion Picture Weekly, Inc., also representing the Dadmun Co., of Boston; J. M. Torr, of Moving Picture Publicity, New York City; G. T. Ames, of the International Educational League, New York City, and L. G. H. Smith, of the Society for Electrical Development.

A lot more men than those at present actively engaged in the production and circulation of industrial and advertising motion pictures hold the opinion that a great future for animated photography lies in its use as an advertising and sales agent. The little group at Brighton, individually and collectively, were enthusiasts in this doctrine and most of them were enthusiastic in the light of what they had already accomplished with pictures as a strictly commercial agency.

Circulation Plan Needed.

The thing that is holding up the industrial and advertising picture is the fact that up to the present time there has been no way devised to give the industrial and advertising agencies which are expected to buy them. Advertisers and advertising agencies have been convinced of the "punch" of motion pictures as a supplementary selling force, it is said, but they persistently decline to buy such pictures as suit their needs until they can be shown just how these pictures can be kept working on a screen before the eyes of the countless thousands of motion picture fans throughout the country and not allowed to repose peacefully in their cans to be taken out every now and then and exhibited as a mark of progression on the part of the advertiser.

The plan of the industrial and advertising picture men, although it has not yet been worked out, aims to provide this circulation which is essential to the complete success of the business.

Organization Plans Discussed.

The desirability of forming an association in the industrial and advertising field for the purpose of solving the various problems which are now presented was discussed at great length at the meeting at Brighton. There was not even a temporary organization of the men in attendance; as a consequence there is no record of any motions or resolutions to indicate that any progress toward the formation of the association was made. There was no enthusiastic agreement that the association would be of any great value in solving the big problem of circulation although it seems quite likely that an association will eventually be formed to further the interests of the various manufacturers.

Suggestion From Smallwood.

Arthur N. Smallwood, of the New York concern which bears his name, was sponsor for the association idea, in its broadest sense, proposed at the gathering. Mr. Smallwood outlined a plan which called for each individual company in the industrial and advertising fields securing contracts from the exhibitors in its district through which they would agree to show, for a specified consideration, such industrial and advertising motion pictures as were provided them. The "circulation" so secured, according to Mr. Smallwood's idea, was to be sold to the association of industrial and advertising picture manufacturers at a slight advance in price over what it had cost to secure, giving the individual manufacturer a small initial profit. This combined circulation—or such part of it as was desired from time to time—was to be salable to any member of the association upon application at a small advance over the cost price to the association, the profit to the association providing funds for general maintenance and further promotion of the association.

In the hands of the individual manufacturer, the combined circulation provided by the association was planned to be the selling argument which would induce advertisers and advertising agencies to authorize the manufacturer of industrial and advertising pictures and, moreover, pay the manufacturer for circulating them. Mr. Smallwood expressed the belief that if the plan which he outlined was followed it would soon be possible for any member of the association to guarantee any advertiser that motion pictures advertising his products could be exhibited in as many as 5,000 theaters throughout the country, reaching 30,000,000 people each week, figuring the average daily attendance at each of the theaters at 1,000.

This plan of exchanging circulation met with much favor on the part of the men assembled, but not all of them were confident of their ability to line up the theaters in their districts. A counter plan to place the exchange of circulation in the hands of a specially formed corporation allied with the organization was also presented—this one by Mr. Rothacker, of Chicago—and met with considerable favor.

Was an "Experience Meeting."

In many ways the conference at Brighton was an "experience meeting," a number of the conferees relating in intimate detail just what progress they had made in the business of pushing their special product of motion pictures for industrial and advertising purposes. That more of the actual experiences were not related and that there was, every now and then, an undercurrent which made itself felt and prevented dealings which were genuinely frank, is probably the reason that no definite movement toward the formation of an association, or a circulating corporation, was made.

Alfred Sommerville, of the Topical News Co., Inc., with a pad and pencil constantly in hand, made it quite evident that he was present at the meeting for the purpose of garnering all facts which might prove helpful to him in his business. In return moreover, his recital of just what his company had accomplished in the matter of securing circulation for industrial and advertising pictures must have proved quite helpful to the other members of the assemblage. The Topical News proposition is the one backed by the Duke of Manchester, Lord Winburne, Zimmerman, the Cincinnati capitalist, and others. The company's plan is to provide exhibitors throughout the country with a service of topical news events on reels totaling 1,000 feet in length. In consideration of the company's being allowed to include in this reel, on space not to exceed 200 feet, "a picture of advertising intent," the topical news service to the exhibitor is to be given free. Mr. Sommerville exhibited a sheaf of contracts which his company has already signed with some of the foremost exhibitors throughout the country and said that his concern was already in a position to guarantee an advertiser motion picture publicity in a chain of theaters which would thoroughly cover the South and would provide a very respectable showing in other sections of the country.

Mr. Burgess, of Boston, representing the National Advertising Motion Picture Weekly, Inc., told of the plan which his company had worked out. The latter part of this month Mr. Burgess' concern is to inaugurate an advertising service in picture theaters in New England. The Bowdoin Square in Boston and other houses of similar class are among the sixteen which are already signed up to use the N. A. M. P. W. service for a period of twenty-six consecutive weeks.

The pictures to be shown are reels which will run about five minutes and will be introduced as straight advertising. Each reel will exploit the wares of five or six advertisers, a minute's time being devoted to each subject. A close-up demonstration of the working of some particular brand of suspenders for which superiority is claimed, trade-marked characters in actions which tell a straight advertising story, etc., are some of the things which will be shown.

Not the least enjoyable thing about the gathering at Brighton was the luncheon which was served. It was between such toothsome tidbits as soft shelled crabs on toast and tender young broilers served a la Creole that the discussion went on.

Much Litigation.

Motion Picture Patents Company Sues on Edison Re-issue Patents—Some Copyright Cases.

THE legal campaign instituted by the Motion Picture Patents Company to protect its rights under the Edison re-issue patents has extended to the retailer. Maurice G. and Gustav C. Gennert, trading as G. Gennert, photographic supplies, at 24 East Thirteenth street, are named as defendants in an action on file in the United States District Court to secure injunctive relief and an accounting of profits.

John Robert Taylor, counsel for the plaintiff, has procured an order from Judge Grubb directing the defendants to show cause why a temporary injunction should not be issued restraining them from selling cameras which are alleged to embody claims described in the patents in question.

Accompanying the application were affidavits submitted by agents of the plaintiff reciting that they had visited the store operated by the defendants and inspected the machines offered for sale and found them to be similar to the cameras embodying the Edison inventions. A catalogue prepared by the defendants containing elaborate cuts and descriptions of their cameras was presented with the papers.

The Motion Picture Patents Company also filed suits against the Broadway Picture Producing Company, Leon Wagner, proprietor of the Sterling Camera & Film Company; the Photo-Cines Company, the Progressive Motion Picture Corporation, the All-Star Feature Corporation, the Gene Gauntier Feature Players, Inc., the Mittenthal Film Company and Whyte's Motion Picture Enterprises, Inc., in the United States District Court during the past week, alleging that the several defendants have infringed on the claims described in the Edison re-issue patents which were recently sustaind by Judge Mayer as valid. An accounting of the profits which it is alleged has accrued to the various defendants and injunctive relief is sought in each case.

Judge Grubb in the United States District Court has approved a decree enjoining the Gaumont Company from using a motion picture camera embodying the claims contained in the Edison patents, but the operation of the injunction was suspended upon the filing of a $6,000 bond to enable the defendant to dispose of the cameras it has on hand.

Copyright Cases.

As a result of a stipulation entered into by counsel for the Vitagraph Company and Jerome K. Jerome, author of "The Passing of the Third Floor Back," the deposition of the latter will be taken by John L. Griffiths, the American Consul at London.

The author has brought an action in the United States District Court through his attorneys, Ernst & Cane, to recover damages against the film company on the ground that it produced the story in photo play form without his knowledge or consent, depriving him of royalties which would otherwise have accrued to him, he alleges.

The trial of the suit has been stayed for a period of 60 days to enable the opposing attorneys to submit a list of interrogatories and cross-interrogatories for Mr. Jerome to answer.

The Broadway Picture Producing Company and the Eagle Feature Film Company, which have been manufacturing and leasing a photo play entitled "The Trail of the Lonesome Pine," in an answer to an infringement suit instituted against the film companies by Klaw & Erlanger, Charles Scribner's Sons and John Fox, Jr., deny that the play was presented in the movies without acquiring full rights.

The defendants allege that Mr. Fox, the author of "The Trail of the Lonesome Pine," assigned all of his rights in the publication or dramatization of the work to Charles Scribner's Sons, the publishers of the novel. Subsequently it is admitted the publishers granted Klaw & Erlanger the rights to dramatize the story, but it is claimed by the film companies that this grant applied only to the presentation of the work on the stage and not on the screen.

Last April the film companies assert in the answer that they negotiated with Frank H. Rice, as agent of the publishers, with a view to obtaining the rights to present the work in the movies. As the result of the negotiations the defendants assert the publisher's agent executed an assignment transferring those rights to the film companies.

Abraham Polacoff, who operates the Quality Feature Film Company at 145 West Forty-fifth street, is named as the defendant in an action on file in the United States District Court involving the rights to the photo play entitled "The Golden Beetles," which was produced by the Societa Italiana Cines, Ltd., of Rome.

George Kleine, of Chicago, who is the plaintiff in the action, alleges that he procured the American rights to the play from the Italian company, but notwithstanding his rights, he asserts, the defendant leased films of the production for exhibition in motion picture theaters without his knowledge or consent. The value of the American rights exceeds $10,000, the plaintiff asserts, and he asks that the defendant be compelled to render an accounting and that he be enjoined from continuing the acts complained of.

Leslie Wins Again

Supreme Court Decides All Stamp Cases in His Favor. Decision of Importance to Motion Picture Industry.

Arthur Leslie has just won another decisive victory in the Supreme Court, which settles his right to use the portraits of motion picture actors and actresses on portrait stamps. Two weeks ago he won a case in which Lillian Walker was mentioned. The decision, in Leslie's favor, denying motions for injunctions sought for, was most sweeping in character, practically declaring that no cause for action was shown by the Pakas Company, the plaintiff in the case.

James H. Westcott, counsel for the defendant, who makes a specialty of motion picture cases, in speaking of the suit, said it was "one of great importance to every motion picture actor and actress and to every motion picture producing company."

Motion picture folk generally are much interested in the outcome of the case for personal reasons, as it establishes the fact that they have no legal right to give exclusive rights to any one to a photograph that has already appeared for publicity purposes. There also arose the question as to whether the individual actor or actress has any personal rights in a picture issued by the company with which they hold an engagement. All the portraits Leslie used were from photographs that had appeared in his newspaper syndicate page and thus came within the first category.

The actresses whose portraits attempt was made to prevent Leslie from using were Lottie Briscoe, Edith Storey, Dorothy Kelly, Leah Baird and Ormi Hawley. They all made affidavits in his favor and against Manfred Pakas, of the Pakas Company, who sued on the strength of alleged contracts he claimed to have made with them to control the reproduction of their portraits on stamps. The affiants said they never intended to give Pakas any exclusive rights, that they had received no money or other consideration from him and that therefore any such contracts, if they existed, were null and void; and, further, that they had no objection whatever to the use by Leslie of their portraits on his syndicate page or on stamps. Their affidavits were indicative also of indignation at Pakas for making them unwilling parties to his lawsuit.

SAWYER TO RELEASE A COMEDY.

Lorimer Johnston, chief director of the Santa Barbara Motion Picture Company, has been known in the moving picture industry as a very versatile director. His comedies made for the American Company have been equally successful with his dramatic productions. The second picture to be released by the Santa Barbara Motion Picture Company which will be handled through Sawyer, Inc., is entitled "Thirty Minutes of Melodrama." In this picture many well-known theatrical managers and stars are humorously caricatured and the result should be a big scream. The picture will be in two reels. The scenario is a burlesque on a barnstorming troup, playing tank towns, and the situations that occur and the complications that arise when the troup try to secure money enough to pay their hotel bills are very funny. Although the story is a farce comedy it does not contain anything to suggest slapstick methods, all the comedy effects being secured legitimately. This picture will be ready for exhibition in New York the latter part of August.

CHICAGO LETTER

BY JAS. S. McQUADE

ON the European continent the picture industry is at a complete standstill. All factories are closed and picture theaters as well. In Great Britain and Ireland business is carried on almost as usual. The London representatives of American manufacturers have made no complaints about business to their home offices thus far, as nearly as can be ascertained. There is a fear, however, of a slump in the near future.

George Kleine, the heaviest importer of films in America, was seen the other day and he viewed conditions calmly. What with the features and negatives he has on hand, together with the films now being made, or to be made, for him, he will have sufficient to meet the demands of his business for the next four or five months.

Many men who entered the manufacturing field recently are being caught hard by the new conditions created by the war. They are frantically seeking a market for the few films already made or partly made, for money is tight and loans are hard to arrange.

The fall outlook looks very promising for Chicago exhibitors. Few can grumble over the business done during the summer, as it has been the most moderate season we have had for years. Indeed, Chicago has been a great summer resort, where cool breezes and fair skies have been the rule.

Chicago's Ordinance Governing Moving Pictures.

Chicago has gained much publicity by reason of the rigorous censorship of moving pictures indulged in by its police department. The code of 1911 has been amplified by a recent ordinance governing the exhibiting of moving pictures adjudged fit for viewing by adults only, the age limit being fixed at 21 years.

This office has been so often requested to mail a copy of the ordinance that the code of 1911 governing moving pictures and the adult ordinance passed recently are given herewith in full:

1625. PERMIT REQUIRED TO EXHIBIT MOVING PICTURES. It shall be unlawful for any person, firm or corporation to show or exhibit in a public place or in a place where the public is admitted anywhere in the city of Chicago any picture or series of pictures of the classes or kinds commonly shown in mutoscopes, kinetoscopes, cinematographs, and such pictures or series of pictures as are commonly shown or exhibited in so-called penny arcades, and in all other automatic or moving picture devices, whether an admission fee is charged or not, without first having secured a permit therefor from the general superintendent of police of the city of Chicago.

1626. APPLICATION FOR PERMIT. Before any such permit is granted, an application in writing shall be made therefor, and the plates, films, rolls or other like apparatus by or from which such picture or series of pictures are shown or produced, or the picture or series of pictures itself as shown or exhibited, shall be shown to the general superintendent of police, who shall inspect, or cause to be inspected, such plates, films, rolls or apparatus or such picture or series of pictures and within three days after such inspection he shall either grant or deny the permit. In case a permit is granted it shall be in writing and in such form as the general superintendent of police may prescribe.

1626a. It shall be unlawful for any person, firm or corporation to show or exhibit in any public place of amusement in the city of Chicago any immoral or obscene picture or pictures, or any picture of a riot or other disorderly or unlawful scene, or any picture which has a tendency to disturb the public peace, or to take a picture of or photograph any riotous, disorderly or other unlawful scene for the purpose of showing or exhibiting the same in any such place of amusement.

1627. IMMORAL PICTURES—PERMIT NOT TO BE GRANTED. If a picture or series of pictures for the showing or exhibition of which an application for a permit is made, is immoral or obscene, or portrays any riotous, disorderly or other unlawful scene, or has a tendency to disturb the public peace, it shall be the duty of the general superintendent of police to refuse such permit; otherwise it shall be his duty to grant such permit.

1628. NO TRANSFER OF OBJECTIONABLE FILMS—CONFISCATION PENALTY. In case a permit shall be refused for any such moving picture plates, films, rolls or other like articles or apparatus from which a series of pictures for public exhibition can be produced, it shall be unlawful for any person, firm or corporation to lease or transfer the same to any exhibitor of moving pictures or otherwise put same into circulation for purposes of exhibition within the city.

In every case where such objectionable moving picture plates, films, rolls or other like articles or apparatus from which a series of pictures for public exhibition can be produced shall be put into circulation contrary to the provisions of this section the same shall be confiscated, and in addition thereto the person, firm or corporation so leasing, transferring or putting the same into circulation shall be fined not less than fifty dollars nor more than two hundred dollars for each offense.

1629. FEE FOR PERMIT. The permit herein provided for shall be obtained for each and every picture or series of pictures exhibited, and shall be required in addition to any license or other imposition now required by law or ordinance.

The fee for each of such permits shall be fifty cents and shall be paid to the City Collector before same shall be issued.

1630. NOTICE OF TRANSFER OR LEASE DELIVERY OF PERMIT. When a permit to show a picture or series is once granted to an exhibitor, the picture or series of pictures may be shown by any other exhibitor; provided, that the written permit is actually delivered to such other exhibitor and that a written notice of the transfer or lease to such other exhibitor is first duly mailed by the transferee or lessee to the general superintendent of police. Any number of transfers or leases of the same picture or series of pictures may be made provided always that the permit is actually delivered to the transferee or lessee and that such written notice be first mailed to the general superintendent of police. Said written notice shall contain the name and a brief description of the picture or series of pictures, the number of the permit and the location of the building or place where the transferee or lessee proposes to exhibit such picture or series of pictures. The exhibition by any transferee or lessee of any permitted picture or series of pictures, without first mailing such notice, shall be considered a violation of this article, and a separate offense shall be regarded as having been committed for each day's exhibition by a transferee or lessee of each picture or series of pictures, without the mailing of such notice.

1631. POSTING OF PERMIT. The written permit herein provided for shall be posted at or near the entrance of the theater, hall, room or place where any permitted picture or series of pictures is being exhibited, at such a place and in such a position that it may easily and readily be read by any person entering such theater, hall, room or place at any time when any such permitted picture or series of pictures is being exhibited whether in the daytime or in the nighttime. The exhibition of any such permitted picture or series of pictures without the posting of the permit as herein provided shall be considered a violation of this section, and a separate and distinct offense shall be regarded as having been committed for each day's exhibition of any such permitted picture or series of pictures without the posting of the permit as herein provided.

1632. PENALTY. Anyone violating any of the provisions of this article shall be fined not less than fifty dollars nor more than one hundred dollars for each offense. A separate and distinct offense shall be regarded as having been committed for each day's exhibition of each picture or series of pictures without a permit.

ADULT ORDINANCE OF 1914. SECTION 1. That in all cases where a permit for the exhibition of a picture or series of pictures has been refused under the provision of Section 1627 of The Chicago Code of 1911, as amended, because the same tends towards creating a harmful impression on the minds of children where such tendency as to the minds of adults would not exist if exhibited only to persons of mature age, the General Superintendent of Police may grant a special permit limiting the exhibition of such picture or series of pictures to persons over the age of twenty-one years: provided, such picture or pictures are not of such character as to tend to create contempt or hatred for any class of law abiding citizens.

SECTION 2. Whenever a special permit has been issued for the exhibition of a picture or series of pictures limited to persons of twenty-one years or over, as provided for in Section 1 hereof, it shall be unlawful for any person, firm or corporation exhibiting same to allow any persons under the age of twenty-one years to enter the place where same is being exhibited or to remain in said place while any part of said picture or series of pictures is being shown. Any person, firm or corporation violating the provisions of this section shall be fined not less than ten ($10) dollars nor more than twenty-five ($25) dollars for each offense, and the admission of each person under twenty-one years of age, or permission to remain of such person under twenty-one years of age, shall constitute a distinct and separate offense; and in addition thereto the Mayor may, in his discretion, revoke the license of any person, firm or corporation conducting a theater where the provisions of this section are violated

Chicago Film Brevities.

J. D. Frazier, owner of the Lowell Theater, Lowell, Ariz., wrote as follows to the Selig Polyscope Co. recently: "Gentlemen: My patrons, in the majority, accuse me of only charging half enough for 'The Spoilers,' and I charged 50 cents for regular admission and 75 cents for loge seats. It was a most pleasing success, and greatly appreciated by all who saw it. The Lowell seats 375 people in all and the house was packed for four shows, for the two afternoons and two evenings. I have been in the game for about 12 years, but 'The Spoilers' is the first moving picture I ever saw." Mr. Frazier lives in a small town of 2,500 inhabitants. He paid $100 per day for "The Spoilers," but he managed to pull out with good profit to his credit. How did he do it? He went around and sold tickets by subscription. Before he had paid rental for the films, he had already in hand considerably more than the rental called for. His patrons believed in him and he did not abuse their confidence. There is nothing of the "Cheap John" about Mr. Frazier.

* * *

F. L. Frazer, owner of the Palace Theater, Mendota, Ill., paid a visit to the World office last week. The Palace seats 310 people, and admissions of 5 and 10 cents are charged for programs of General Film Company's and Famous Players' features. Mr. Frazer reported good business.

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E. Andrew Barrymore, Western manager of the Morning Telegraph, has announced that he will move his office from Room 201, Schiller Bldg., to Room 403 in the same building, on Sept. 1.

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The Essanay News, issued weekly by Essanay's publicity department, now presents quite an attractive appearance, being typographically neat. It also contains interesting news paragraphs, which treat of the weekly doings of the Essanay forces and of the success of the output.

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"Cabiria" has reduced its prices at the Illinois Theater.

It now costs only a quarter to see the matinee, and 25 and 50 cents at nights.

* * *

Statistics gathered by the Selig Polyscope Co. from reports of social workers and others, show that out of a total of several thousand school children interviewed, 90 per cent. of them visited moving picture theaters about five times a month. Comedies were in demand by a great majority of the children. Selig animal pictures were next in favor. The investigation also showed that historical subjects and travelogues were in high favor among the older pupils.

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E. H. Calvert, the producer of "One Wonderful Night," is a graduate of West Point. He distinguished himself in the Spanish-American war, in Cuba, and at its close received his commission of captain. Mr. Calvert left the army for the stage, and later entered the moving picture field. In addition to his success as a directing producer, Mr. Calvert is an actor of sterling merit.

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"My Friend from India," an Edison three-part feature adapted from H. A. DuSouchet's comedy, is now being presented with great success at Orchestra Hall, sharing honors with "The Wolf."

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A recent cablegram to this city from the well-known traveler and lecturer, E. M. Newman, announces that when hostilities began in Germany, Mr. Newman was in Berlin with a complete photographic outfit. This fact brought him pretty near to arrest. Mr. Newman arrived safely in London with some hundreds of negatives taken during his recent trip through Egypt, the Holy Land, and along the Riviera, for use in his travel talks this winter. The pictures and story of his hasty departure from Berlin will be a feature of the coming season's travel talks.

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The Quebec government has appointed Pierre Gravel, of Montreal, as inspector of the moving picture theaters for that province. His duties enjoin him to visit the various picture theaters and keep strict watch that no uncensored pictures are being exhibited.

* * *

The police closed a moving picture theater recently in San Francisco and arrested the owner on a charge of inciting to riot, because the pictures shown were represented as being scenes of the present war between Germany and France. Hotel managers throughout the city have ordered their orchestras to play no national or patriotic airs, in order to prevent clashes among their guests. The playing of national airs of the countries at present involved in strife, especially when partisanship is at high fever, should be carefully supervised in picture theaters.

* * *

John Pribyl, personal representative of Wm. N. Selig, who has been undergoing treatment at the Michael Reese Hospital for several weeks, returned to his home in Winetka, Sunday, Aug. 16. His many friends throughout the country and in the trade will be much pleased to hear of his recovery.

GEORGE AMES NOW HANDLING EDUCATIONAL FILM.

George T. Ames, formerly of the General Film Company and recently assistant manager of the Mutual Film Exchange, is leaving his post at the Mutual to take charge of the newest and most important organization yet formed for the booking and exploitation of educational film. The name of this company is the International Education League, of which the Duke of Manchester is the president. Mr. Ames is to be the assistant general manager of this concern as well as general manager of a sub-coroporation known as the Church and School Service Bureau, Dr. Wm. Carter, president.

Mr. Ames is one of the most widely and favorably known men in the film exchange business in New York, and the fact that he has elected to enter the field of educational film renting is significant as showing the serious attention that even the most experienced and conservative of the "regular" film showmen are devoting to this new branch of the business. Mr. Ames states that it is the intention of the new corporation eventually to make educational and historical film as well as to market it, and that within a few months the concern will have its own companies in the field all over the world. Mr. Ames' new address is 18 East 41st street. He assumed control of his new office Monday, August 3.

STAMP OF NATIONAL CENSORSHIP.

The campaign against all forms of legalized censorship, which is being inaugurated by the National Board of Censorship under the direction and management of J. W. Binder is receiving the hearty support of all interested in the industry. During the past week, the board has received assurances of support in its campaign from men who make raw stock, musical instruments, projection machines and screens, as well as from the largest manufacturers and exhibitors of motion pictures in the country. One of the largest theater managers' associations in the country, speaking through its president, has not only indorsed the movement, but has also promised financial support.

The new insignia by which the Board will register its approval of films is being very favorably received by all legitimate manufacturers. It will be used on their film approved by the Board from now on. The insignia is copyrighted and the signature of Chairman Frederic C. Howe, which appears on it, will make the unauthorized use of it a forgery punishable by law. This is a reproduction of the new seal:

OFFICIAL STAMP

One of the features of the Board's campaign of education will be an advertising campaign to tell the general public just what this seal stands for when it appears on a picture. This will be done through the magazines and newspapers as well as through the trade press. In the advertisements the names of the concerns who habitually bring all of their pictures before the Board for criticism will be printed so that the public at large will be enabled to know who it is that makes high grade pictures. How these pictures are passed upon by the National Board, what the standards of criticism are that are applied to them, and who the persons are that constitute the Board will also be brought out in the advertisements.

BLANCHE CHAPMAN JOINS CALIFORNIA CORPORATION.

Blanche Chapman, who created the role of Mrs. Wiggs for the legitimate stage and, according to the estimate of the Liebler Co., interpreted the part with greater success than any other actress, arrived recently in San Francisco for a special engagement with the California Motion Picture Corporation.

This concern is now filming "Mrs. Wiggs of the Cabbage Patch" and Mrs. Chapman is playing the title role. The fact that the producing company should have brought one of Mrs. Chapman's reputations away across the continent for one production is indicative of the character of feature photoplay that the firm is striving for.

It is understood that Alice Hegan Rice, author of the novel, "Mrs. Wiggs of the Cabbage Patch," and co-author of the play, was instrumental in securing Mrs. Chapman's services for the California company. Mrs. Chapman had already signed a contract for the coming theatrical season and was to open with an engagement in Winnipeg on the first of August. The motion picture people, however, bought her release for a period of sufficient length to complete their production. Mrs. Chapman herself welcomed the picture engagement since she is very partial to the part of Mrs. Wiggs.

The cast for "Mrs. Wiggs of the Cabbage Patch" appears to be one of the best balanced ever assembled for motion pictures. Miss Beatriz Michelena is being starred as Lovey Mary, House Peters is playing Mr. Bob and Andrew Robson is essaying the part of Mr. Wiggs.

Music for the Picture

Conducted by CLARENCE E. SINN

E. RUSSELL SANBORN of Boston, Mass., promised us something about organ music for the pictures. Mr. Sanborn is an organist of exceptional ability and I am sure anything he may have to offer upon this subject will be interesting to the fraternity of moving picture organists. Here is his first letter:

"A word from this quarter regarding the musical setting for pictures. Realizing the education of public thought is a very serious matter, and knowing what an influence the daily press has in shaping public affairs, is it not easy to conceive how deeply the lesson told by the picture on the screen imbeds itself into ones thought? Therefore, if each one connected with the important work of producing the films—from the conception of the story itself to the presentation of the same upon the screen, would realize

E. Russell Sanborn.

his individual responsibility in the shaping of the public thought, what a change would ensue. The moving pictures could advance the world's condition many a 'league in a night,' so to speak; but here we come to a point of divergence—the most contested one perhaps in the continual discussion. The cry is, 'the people do not want the best; they want the tragic, the sensational. We want to keep the people coming. We do not care for art.'

"I will give an illustration showing the lack of responsibility in the musical end. A musician employed in one of the largest and best known houses in this country recently said to me, 'Oh, it's easy; just improvise and play most anything you want to; quick in the hurried scenes, slow in the sad ones, etc.' A few months ago I heard him accompanying a picture, and will speak of a place which called for the national anthem. He was improvising for a hurried scene, and although he brought the national anthem in at very nearly the proper place,—played it in the same hurried sense and rhythm. The whole thing fell flat from almost every standpoint. Had he been a man of high ideals, what could he not have made out of that one point? The speed with which he took it was beyond all reason. It would seem, had he been a musician trained in the higher branches of the art, and had seriously studied the rudiments of music,—that the feeling of the audience could have been completely changed. Play it, not as a scherzo or rondo, but in a thoroughly dignified manner, approaching it if you can, by a contrasting tempo and rhythm, thus making it stand out in bold relief, giving it itself rightful prominence.

"My work is that of a concert organist (having given recitals from coast to coast), and in all probability I have the largest and most modern pipe-organ in any private studio in America. Previous to last September I had never accompanied a picture. My first experience was with the great photodrama 'Les Miserables.' It was given here in one of the largest church auditoriums in the country. When one of the owners came to me, I was reluctant to accept the offer for fear it would hurt my musical reputation. However, upon his urgent request, I agreed to play and went with the determination to put the music for this picture upon a high musical level. I continued throughout its long engagement here, and 'credit to whom credit is due,' I feel that Mr. Gordan of the Gordan theaters gave me my first valuable points in regard to pictures.

"After 'Les Miserables' came 'David Copperfield' for an extended engagement. The sub-titles and synopsis of the suggested music were given me. I selected my own music, however, which seemed better suited for the scenes and it was frequently said how beautifully it fitted the picture.

"Then came 'Quo Vadis?' and the music which had been arranged for this was sent me. This I laid aside, again making my own selections. My request for additional instruments was granted, having with the organ, violin, cello and harp. The best of music was given which was appreciated by crowds of people. Picture men who heard it said it was without doubt the finest music ever put to pictures. Music which the majority of people know naturally appeals to them more than that which they do not know. Consequently I feel that the bringing in of some old fashioned tunes of the 'long ago,' some present day good ballads, some familiar opera airs or favorite hymns in their natural places, appeals to all classes of people and brings out the picture more strongly than a lot of cheap music having no association or value. I firmly believe good music judiciously selected and properly rendered will appeal to the masses and make the picture more effective than a lot of faked stuff which is served up to them.

"Yours for an ideal picture setting
"E. RUSSELL SANBORN, Boston, Mass."

Perhaps Mr. Sanborn can be induced in the near future to give us some hints as to how he goes about "laying out" his musical settings. We all understand the difficulty of explaining exactly why certain scenes suggest the musical themes they do when we see the picture for the first time, but may be if the writer will tell us something in detail of what he has used in some picture it would be of great value to others who play for the picture in the future. These big and really good features will be shown for a long time to come, and anything tending to help in their showing will be duly appreciated by our constituency.

An Orchestral Setting.

Roy J. Bassett, Hartford, Con., favors us with the following:

"We played 'Antony and Cleopatra' (George Kleine's master picture), which was a great feature, and I enclose the music I used for its accompaniment. This picture had a piano score, but I did not use it as we have an orchestra and it would have taken too long to arrange the music for us. The enclosed program brings out the picture very well. This was given at the Star Theater; at present we are at the Crown. Had a ten-piece orchestra all winter, but for the summer season have four pieces. When I get time I will write an article on how I play pictures. Your music section of the Moving Picture World is very interesting."

(Thanks for your appreciation of this department, and hope you will soon find time to send us that article.—Ed.)

"Antony and Cleopatra."

Introduction: First part of "Light Cavalry Overture" (Suppe—published by C. Fischer) until "Act I. Part I." "Fresh from Victory at Phillipi."

(2) Selection "La Tosca" (Puccini-Ricordi). N. B.— This selection will bring you to the third reel (Part III of Act I).

(Act I, Part III) "In Rome One Year Later."

(3) "Cheops." Egyptian Intermezzo (Cheops-Cobb-Jacobs) until entrance of Cleopatra.

(4) "Egyptia" (Alman—Rossiter) until Flight of Charmian.

(5) Dramatic music; after flight, go back to "Egyptia" until: "Oh! Mighty Queen!"

(6) "Zallah" (Loraine—Feist).

Act II, Part I: "Unconscious of Danger, Antony, etc."

(7) "Amina" (Linke—Stern) until: "Charmian Hastens to Cleopatra."

(8) Dramatic music until cue: "Stand Back!"

(9) "Ballet Egyptian No. 1 segue to No. 2 same suite" (Luigina—C. Fischer) until end of act.

Act II, Part I.

(10) "War March of the Priests" (Mendelssohn) until: "Departure for Rome."

(11) "Shubert's March Militaire" until end of Act II.

Act III, Part I.

(12) "Cleopatra Suite No. 1" (Cleopatra Suite of Four—Oshmler: published by C. Fischer) until "Landing by Night."

(13) "Attaque des Ulans" (Bohm—Fischer) until: "Tragic Awakening."

(14) "Ballet Egyptian" (No. 3 of the suite) segue to:

(15) Dramatic music until: "Antony—All Is Lost."

(16) "No. 2 of Cleopatra Suite" until: "Thou Art the Last of the Race."

(17) "Solvig's Song" (Peer Gynt suite No. III. Greig) until: "Brooding Lends Wings, etc."

(18) "March Pontificale" (Gounod) until end of Part II

Act III, Part III.

(19) "Evening Star" (Wagner) until Cleopatra is discovered dead.

(20) No. IV of Cleopatra suite until "Triumphal Return of Octavius."

(21) "Marche Russe" (Ganne—C. Fischer) until end.

THE EUROPEAN WAR.

By the Rev. E. Boudinot Stockton, S. T. B.

As the present war in Europe is not only one of the most important events of modern history, but also an engrossing timely topic, the following catalog of "educationals" released during the past two years is recommended not only to the attention of educators but also to the up-to-date exhibitor, who wishes to give his patrons what they want when they want it. As heretofore, the synopses (marked "S") and the comments on the film (marked "C") published in the Moving Picture World are indicated by giving the volume number before and the page number after a colon.

The Contending Armies.

French Army.

BATHING CAVALRY HORSES. Pathe 20 Ap 1912. S. 12:162; C. 12:426.

THE FRENCH ARMY IN WAR MANOEUVRES. Pathe 12 Ja 1912. n.s. or c.p.

FRENCH ALPINE MANOEUVRES. Gaumont 4 F 1913. No S.; C. 15:466. An unusual and exceptional picture of how troops and guns are transported over mountain passes.

FRENCH ARMY MANOEUVRES. Pathe 7 F 1913. S. 15:498; C. 15:780. A very interesting picture of large masses of troops engaged in mimic warfare, showing how temporary telegraph lines are laid, pontoon bridges built and cavalry transported across rivers.

EXERCISES OF THE 23D FRENCH DRAGOONS. Pathe 21 Je 1913. No S.; C. 17:427.

A SCHOOL OF GYMNASTICS. Pathe 18 Ap 1913; S. 16:200; No C. Military gymnastics of the French army.

FRENCH ARTILLERY MANOEUVRES. Pathe 11 Mr 1913. S. 15:1020; C. 15:1220.

THE FRENCH ARMY IN ACTION. Eclipse 24 July 1912. S. 13:268; C. 13:545. An excellent picture of the French troops in action, defending a bridge, bringing forward artillery, etc.

Belgian Army.

CAVALRY TEST MARCHES IN BELGIUM. Pathe 15 June 1912. n.s. or c.p.

British Army.

ENGLAND'S KING AT LIVERPOOL. Kalem 28n 1913. 518:896; C. Good view of British army at work and play.

German Army.

GERMAN CAVALRY MANOEUVRES. Eclipse 30 Ap 1913. S. 16:408; No C. The Crown Prince of Germany commanding his world famous regiment in manoeuvres.

Russian Army.

COSSACKS IN THE URAL COUNTRY. Mutual Educational 20 Mr 1913. S. 15:1134. No C. Also Eclair Educational Catalog No. 93 (123 Oural).

In addition to the above and excellent release illustration the use of aeroplanes in warfare is

ARMY AVIATION PRACTICE. Lubin 19 F 1912. S. 11:710; C. 11:780. Manoeuvres of the U. S. army aviation corps at Governor's Island, N. Y.

The Contending Navies.

FRENCH NAVAL MANOEUVRES. Pathe 27 D 1912. S. 14:1224; No C. An excellent picture of severe tests of French naval efficiency, taken during a storm in the English Channel.

FRENCH FLEET MANOEUVRES. Gaumont 4 F 1913. No S.; C. 15:574. The French Mediterranean battle fleet.

EXHIBITION DRILL ON H.M.S. "EXCELLENT." Eclipse 24 Ap 1912. S. 12:256; C. 12:527. An excellent picture illustrating the handling of the big guns on a battleship.

In addition to the above the following releases will illustrate other naval practices and manoeuvres.

TORPEDO PRACTICE—U. S. NAVY. Vitagraph 28 F 1912. No S.; C. 11:961.

TEN DAYS WITH A FLEET OF U. S. BATTLESHIPS. Edison 11 Je 1912. S. 12:950; C. 12:1127. An excellent picture of routine life at sea.

TARGET PRACTISE OF THE ATLANTIC FLEET, U. S. N. Edison 19 Je 1912. S. 12:1060; C. 13:42. A remarkable picture of the firing of big guns and the effects of the missiles.

BATTLE PRACTICE ON A CRUISER. Gaumont 19 N 1912. n.s. or c.p.

THE NEWEST METHOD OF COALING BATTLESHIPS AT SEA. Edison 26 F 1913. S. 15:920; C. 15:1103. Showing how battleships replenish their coal supply from colliers.

THE SWEDISH SUBMARINE MANOEUVRES. Pathe 4 F 1913. S

Joseph A. Golden

HERE is a good likeness of the new president and treasurer of the Crystal Film Company, Joseph A. Golden. It is only recently that Mr. Golden purchased the interest of and succeeded in office Mr. Erb, who has severed connections with the company in which he has been so prominently connected and in the organization of which he took so prominent a part. The Crystal Company is well known not only for being the producer of Crystal films and special features, but also as having exceptional facilities at its big studio and laboratory at 430 Claremont Parkway for commercial work, the quality of which has been of the highest. Mr. Golden will be aided by Ben Goetz, formerly studio manager who now becomes general manager of the company. Mr. Goetz thoroughly understands the film business and will be a most efficient right-hand man.

Joseph A. Golden.

Mr. Golden is one of the veterans of the motion picture business. His first work for the screen was as a producer with the Biograph in the early days of that pioneer company. For the Crystal Company Mr. Golden has written and produced all of the subjects issued on its program. He has besides directed the production of "The Resurrection," in which Blanche Walsh was starred; "Monte Cristo," with James O'Neill, the old-time stage star, and "Oliver Twist," the medium in which Nat Goodwin made his bow to picture followers. We feel sure that Mr. Golden will enjoy the success in his new sphere to which his technical training, natural ability and personal qualifications entitle him.

THE EXHIBITORS' FRIEND.

Columbus, Miss., July 29, 1914.

Editor Moving Picture World:

Dear Sir:—Please find enclosed check for $3.00 as payment for one year's subscription to the Exhibitors' Friend. I had just as soon be without my films as to miss an issue of the Moving Picture World. We are operating the Princess Theater and Princess Airdome. Business is especially good at the Airdome; the program consists of four reels of General Film pictures and an eight-piece orchestra. The matinee business is poor at the theater at present on account of the extremely warm weather.

With sincerest best wishes for the Moving Picture World, I remain,

Sincerely,

E. KUYKENDALL.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE local exhibitors who are sacrificing personal interests in order to devote the time that should be given them to bringing about an amalgamated organization of all exhibitors in this state were keenly disappointed over the past failure of some of the up-state people to put in appearance at the first meeting called to perfect arrangements. The representation at the meeting was very gratifying, however, and the prospects for accomplishing the work the committee was appointed for are very bright. One of the most active exhibitors in the movement said he believed everything will be satisfactorily adjusted within a few weeks. Time is required for all movements of such a character, he said, some people require more time than others to get into their minds the significance and ultimate results of amalgamations, especially when they involve surrender of some charters and adoption of others. "We hope to have have all concerned fully convinced within a short time that if the exhibitors of this country are to be protected they must amalgamate," said the exhibitor. "Experiences of the past year demonstrated conclusively that we have lost many advantages through being divided."

* * *

At the national convention in which amalgamation received its first boost the exhibitors declared official censorship as an unwarranted and illegal measure. Many of the delegates returned to their homes assuming that this proclamation was a knock-out blow to the repugnant regulations. Some of them have been heard declaring that the sentiment of the exhibitors would sway public sentiment against official censorship and they will not be victimized by it in the future. All this is but a dream. All the resolutions the Dayton convention adopted, combined with a unanimous public sentiment, must fail in effect if not followed by action. So long as the various ordinances and state laws remain as they are the motion picture people will continue to be victimized. Two things must be done. One of them is to have a decision of the United States Court on the constitutionality of official censorship. The motion picture people have a right to know why county and state courts bar them from that part of the Constitution of the United States which protects all others against the abridging of free speech and freedom of the press. For several years both manufacturers and exhibitors have contended that it is unconstitutional to muzzle the screen and allow newspapers, magazines and books almost unlimited license in the publication of pictures. The question has never been adequately tested. It should be and all the exhibitors should get together and assume their share of the work with the Ohio people in having it done. The Ohio courts practically only touched upon the subject and left the final adjudication to the highest court of appeal. Should that court sustain the decision now in force, then the amalgamated exhibitors should resort to their political power and have the unjust laws revoked. They are in a position to go before the people and show that every official censorship board that has acted thus far has been glaringly capricious and the only actual results attained have been the creation of soft political berths at the expense of the taxpayers.

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An amalgamated body of exhibitors will also be able to conduct a country-wide campaign to show the people that there is a safe and sane system of censorship which every city and town in the country can adopt with satisfaction to all and injustice and expense to none. Every legitimate exhibitor in Greater New York is in hearty accord with the system Commissioner Bell has in operation in conjunction with the National Board of Censors, which has been doing admirable work. But the honor and pap seekers in other places do not want such a system and befog the people with arguments that the motion picture people do not want any kind of censorship.

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Another advantage to be secured by the exhibitors through amalgamation is an opportunity to get in closer touch with the manufacturers of films and thus bring about a better understanding between each other. Now that the fall and winter seasons are drawing close many exhibitors are heard declaring what they are going to do with certain exchanges and certain makes of film. They place emphasis on their value of certain productions and tell their fellow exhibitors what they will pay and will not pay for certain reels. It is noticeable, however, that such statements do not come from exhibitors who are willing to pay a price that is commensurate with quality. Affairs of this kind keeps alive a feeling of distrust on the part of exhibitors against manufacturers and could be wiped out if an opportunity were given for exhibitors and manufacturers to understand conditions on both sides. This understanding can never be reached by individuals. A standard value cannot be placed on films by individual exhibitors. It is not uncommon for some exhibitors to say they would rather have a certain one-reel subject at a price asked for some feature subject, and others would not take the single reel at any price.

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Speaking on this subject a manufacturer said: "Every legitimate manufacturer in the business would welcome an amalgamation of the exhibitors and a spirit of co-operation with us. We are continually striving to keep in touch with the pulse of the public, but dealing individually with exhibitors we cannot do so. We seek their suggestions, but receive replies so varied in character that our time in trying to strike a fair average is almost wasted. We must contend with the differences of opinions on the part of audiences as well as managers. We long ago gave up trying to satisfy everybody and are content if we reach a majority of the people. If the exhibitors were co-operating with each other we feel that conferences at their meetings, or with their committees, would bring about the results we have been trying to accomplish by individual solicitations. Most exhibitors fail to realize that the motion pictures are on the same plane as stage productions. Scores of plays that meet with success in New York fail on the road and the results are frequently reversed when plays come into this city. You cannot expect more from the pictures. In fact not as much. A bad play in action and scenic effects is frequently saved by the lines of the players. A bad picture cannot be rescued by lines. But in proportion to the number of productions the successes on the screen far exceed those on the stage. For this we seldom receive credit. There is another thing some exhibitors do not understand and that is the excess of labor and expense required for some subjects over others, when companies are making varied productions. Many will not believe that features are often produced at a loss, owing to the demands of the people along the lines of elevating the standard of photoplays. Hundreds of exhibitors who have never seen studio operations fail to realize that a fortune is expended on some productions before even the negative is finished. I understand, and I believe it to be true, that over $60,000 has been expended on a photoplay by one concern and not a film has yet been placed on the market. I told an exhibitor one day that our largest profit was derived from single and double reels, and he laughed. He told me I was trying to make him believe that our features were the result of a philanthropic spirit. He either refused or failed to understand that we are obliged to make features to keep up with the procession. The features have brought to the box offices people we could not reach with small subjects. They are responsible for the large houses that are now operating and for the number that will be opened during the coming season."

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"Let me tell you this," continued the manufacturer, "large picture houses are coming fast and the greater they increase in number the sooner the smaller theaters will be able to get features nearer to their prices. As our sales increase the more certain we will be of realizing profit on the original investment and we will be able to meet the smaller exhibitors on terms. Of course, the latter complain that the large houses get the cream, but what else can be expected? A ten-cent house cannot compete with the houses getting higher prices and which can afford to pay for early runs. But the small houses will eventually profit by the advertising the subjects that are successful and people who cannot afford to pay the higher prices will go to see them. I do not agree with exhibitors who claim that the large houses will eventually drive the small ones out of business. The poor will always be with us and so will the cheaper grade of picture houses, but they will be reduced in number. It is all a matter of location. The cheaper houses located in places where people can afford to pay higher prices for a better grade of show will naturally suffer. All these problems could be solved with reason if there was a disposition to let the exhibitor and manufacturer get together and discuss them, and the theory that the latter is unfavorable to the small exhibitor would be dissipated. If, at the present time, the manufacturers were to depend solely on the large houses many of them would have to go out of business, and if the small houses were to be solely depended upon features would be greatly reduced in number."

ANNOUNCE NEW RELEASES.

Sawyer, Inc., have been silently gathering new pictures and producing companies into its fold as the following list of new releases will show: The Santa Barbara Motion Picture Company's initial release, "The Envoy Extraordinary of the World's War" This is in five parts and was written and produced by Lorimer Johnston. "Doc," the first release of the Bosburn Photo Play Company, was written by Eleanor Gates. The picture is in four parts; "Her Brother's Disgrace," a three reel production made by the Canadian Bioscope Company, and one of the best yet turned out by this company; "The Zingara," a thrilling three reel subject of life among a band of traveling gypsies; "The Tyranny of the Mad Czar," is the production of the Coigne Motion Picture Company and is a big spectacular production.

H. B. WARNER IN "THE LOST PARADISE."

The first release of the already celebrated Paramount Pictures Corporation scheduled for August 31 is a notable Famous Players' production, H. B. Warner in the world-famous drama of capital and labor, "The Lost Paradise," by Ludwig Fulda and H. C. De Mille, collaborator in the famous Belasco-De Mille successes.

The subject marks the first appearance in motion pictures of the eminent dramatic star, who recently won such a distinguished triumph in "Alias Jimmy Valentine."

The production was exhibited at the Strand Theater during the week of the Exhibitors' Exposition.

"The Lost Paradise" portrays with vivid realism the gigantic struggle between the two master forces of modern industry. H. B. Warner assumes the role of the man who strives to reconcile the contending elements and who is willing to sacrifice name and fame for the woman he loves.

By reason of its strong labor note, the production is a powerful Labor Day feature.

OHIO CENSOR LAW IN FULL FORCE SEPT. 1.

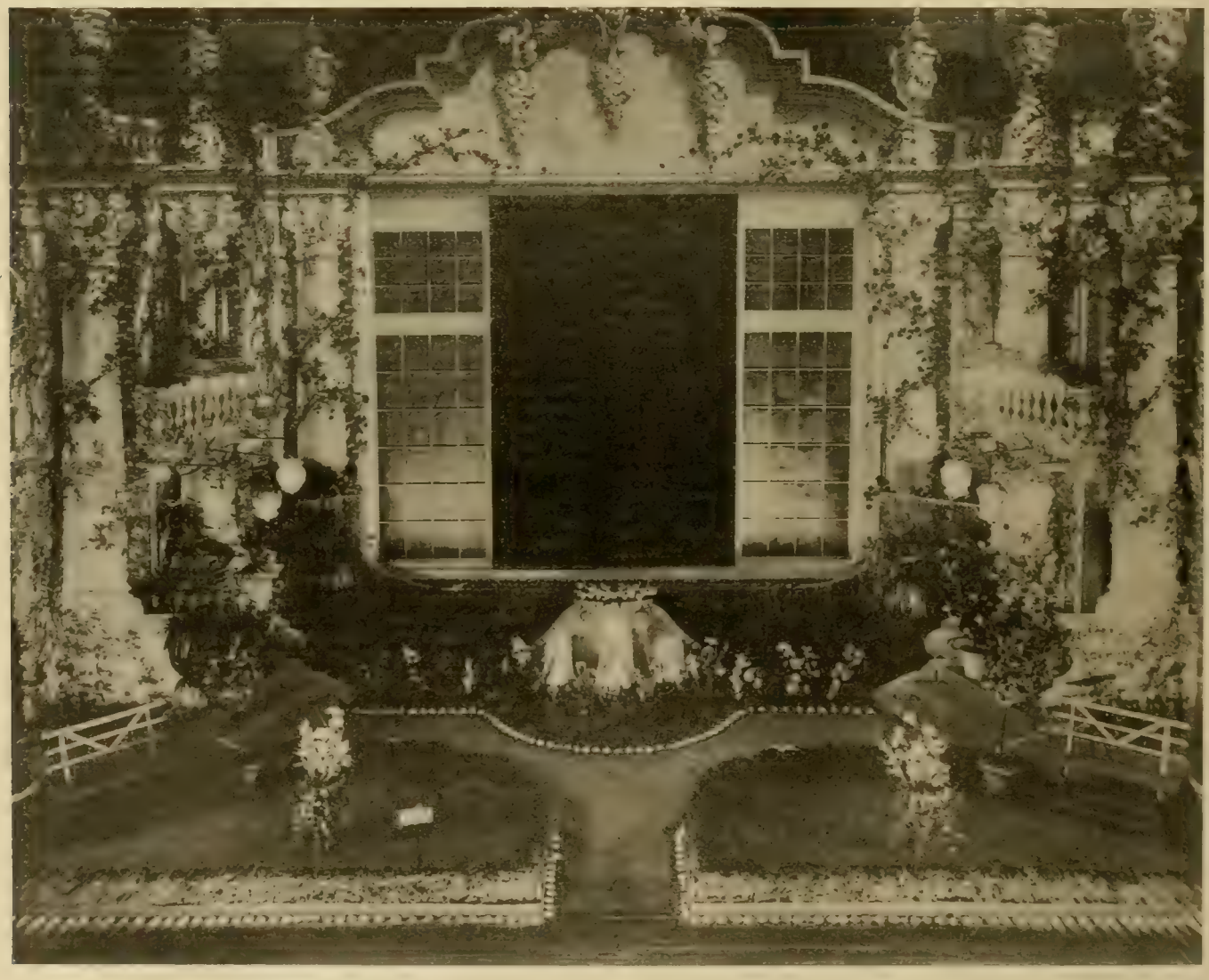
H. E. Vestal, chairman of the Ohio Board of Censors, states that by August 18, 1914, all leaders for all films that have been censored up to that date will have been shipped, and further advises that it is the sense of the Censor Board and The Industrial Commission of Ohio that on and after September 1, 1914, no films should be shown in the State of Ohio unless they be shown in full compliance with every requirement of the censor law. In other words, the Commission feels that all causes for delay being past, there can exist no reason whatever why full enforcement of the law shall not be insisted upon.

FINE STAGE SET AT THE STRAND, NEWARK.

Jules Gerstle, assistant manager of the Strand Theater, Market street, Newark, N. J., sends in the accompanying photograph of the unusually artistic and splendid stage setting at that theater, which setting was designed by himself. By this it will be seen that the Strand is another of those progressive theaters that are rapidly coming to the front as the higher exponents of the motion picture art, and whose managers form growing aristocracy in the exhibiting ranks.

The stage at the Strand Theater has been metamorphosed into a Japanese fairy garden. Japanese flowers spread their fragrance through the house, Japanese birds and butterflies flutter about, their gay plumage vying in iridescence with the sparkling colors of the electric fountain. Sand-covered walks lead from the beautiful French chateau's porticoes at each side of the stage to the fountain, which sends forth its scented streams high up into the air in the background, behind which is seen the charming facade of the central wall of the chateau.

To add to the realism of the park-like effect, a sign, "Keep off the grass," has been put up.



Beautiful Stage Setting of the Strand Moving Picture Theatre, Newark, N. J.

Canada Enters the Film Field

Dominion General Film Corporation, Ltd., of Montreal, to Manufacture Motion Pictures in Canada—Policy Outlined.

WHILE the United States holds—and probably always will hold—the supreme position in the film industry, Canada is making a strong bid for showing her natural resources and majestic scenery to the world in purely Canadian motion pictures.

Careful organization and the injection of American enterprise have created the Dominion General Film Corporation, Limited, with headquarters in Montreal, a large and well-equipped studio at Longueuil and a vast tract of land in the Laurentian Mountains, where the outdoor scenes will be produced.

View of Dominion Studio.

The company has been organized with an authorized capitalization of $300,000, made up of $100,000 preferred stock and $200,000 common stock, with the preferred stock carrying a bonus of 40 per cent. in common stock.

So great has been the interest manifested by Canadians in the broad operations planned by this company that financial as well as moral support has been drawn from all classes of society in Canada, including the dignitaries of the church, statesmen and the leading business men throughout the Dominion.

Canada and Canadian history lend themselves so thoroughly to moving picture productions that it needed only the master hand of a clever producer to insure the success of this undertaking. The company has already arranged for the services of a well-informed man in this line.

The directors are men of wide experience and keen business acumen—men who are familiar with public tastes and requirements in both the United States and Canada. They realize that the former will naturally be a big market for Canadian films, and for that reason Rudolph Bergman, treasurer of the National Society of Music, of New York, and Leslie Harris, secretary of the same organization, are members of the Board of Directors.

M. Marcelot and J. W. Peachy, of Montreal, both of whom are intimately familiar with the film industry, largely represent the Canadian interests of the company.

Already arrangements have been made for a very wide distribution of the films throughout this continent and Europe, for the field of historic interest is so wide and dramatic that it naturally lends itself to pictorial treatment at the hands of a successful producer and a highly skilled company of artists.

Not merely will the productions be devoted to stirring and epoch-making scenes from Canadian history, but three-reel photoplays of the most striking character will form a very large part of the program that has already been mapped out as part of the company's policy.

So much depends upon the plays and the players that a carefully organized committee of selection has been brought together, while the artists will be drawn from the principal film companies of the world—and very largely from the United States.

Active operations are already in progress for staging these Canadian feature plays and pageants, and in a very short time important announcements will be made regarding their casts and other matters of interest to the moving picture world.

FAVORITE PLAYERS SIGNS EDNA MAYO.

EDNA MAYO, a dazzling beauty of the blonde type, has signed a contract to play leads for the Favorite Players Film Company at their studio in California.

After carefully considering several hundred applicants, the directors of the Favorite Players Film Company decided that Miss Mayo's beauty and vivaciousness, combined with a natural talent for acting, would make her a valuable support to Carlyle Blackwell.

Edna Mayo.

This is not Miss Mayo's first venture in motion pictures, she having played leads with the Pathe Freres Company. She has also had considerable experience on the stage, having played important roles in the New York productions of "Help Wanted," "Excuse Me" and "Madame X."

The first release of the Favorite Players will be a photo dramatization of Charles Neville Buck's famous story, "The Key to Yesterday," with Carlyle Blackwell, who will be featured in their production of popular novels and stage successes.

Interior View of Studio Sun Room, Dominion General Film Co.

Doings at Los Angeles

THESE are indeed busy days for western film makers. Nearly every studio around here is working at high speed, and but few people are out of work. Of course there has been a spell of fog and high clouds, but most of the companies have arranged their work so as to make it correspond to the varying weather conditions. The industry from the manufacturer's point of view is as it should be, and no war scares have as yet struck the coast colony.

Many new theaters are being built in different parts of the city, and several are being erected in a number of out-of-town places. California made films are particularly popular with the people who live here, and many watch the bulletins to see when their favorites appear and when certain brands of films are to be shown. One theater in a small town near here makes a specialty of heralding the local films, and many people patronize the theater on that account.

A trip to Long Beach, which means the Balboa, disclosed several changes in the personnel of that company. Arthur A. Lotto, who assisted H. M. Horkheimer as manager, is no longer associated with the company, and Clifford Howard, who attended to the scenario end of the business, also has severed his connection with the firm. William Wolbert is starting to direct some comedies. William D. Taylor is as busy a director as there is, being engaged at present on a whopper of a five-reel story which is a feature production. He was measuring a deep set when spoken to and only had time to tell a few details of the play. Mr. Horkheimer is overjoyed at finding so good a director in "Cap" (Alvarez), and has highly commended the young producer by saying that his work is the best that has been turned out of the studio, and that's going some.

H. Pathe Lehrman, who came back to the coast a short while ago, has decided to remain here some time and make this part of the sphere his home. In making his residence here he has decided that single blessedness is no way to live and so the engagement has been announced. Miss Selby is the young lady who is soon to be Mrs. Lehrman. One of the monster Fiat cars has been bought by the former Keystone and Sterling director and he intends taking some long trips while honeymooning. He goes to the altar with our best wishes.

Jessie J. Robbins and his electric system of lighting has proved that time is worth money, for the company is always busy, even if the fog does keep out the sun. The young maker of Robbins' films has had quite a row to hoe, but now things are running smoothly and everything points to a good season. He is working industriously on "The Escape," which is not a travesty on the other escape. It is a good, wholesome rube comedy with plenty of action. "When a Woman Loves," made by this company and shown here, has made quite an impression on local picture fans.

"Broken Nose Bailey" is a detective drama being put on at the Mutual by Jack Adolfi. Bailey has a fractured nose which disfigures him for life and in his work he needs disguises, so a little putty on the olfactory member does wonders, and the film shows the wonders.

Bertram Bracken, whose middle name ought to be Balboa, has gone on a vacation to the mountains to be away from the comedy grind at the Long Beach studios. Henry King, the handsome leading man, has taken the reins and will produce in the place of Bracken, having as his leading lady Miss Nell Franzen, who last week joined the Balboa company. William D. Taylor has been made an official of the Photoplayers.

A young woman's struggle to keep a valuable mine, her woes and work, and the outcome of the efforts of a band of crooks, is told in "The High Grader," a drama directed by Sheriff Mackley at the Mutual studios. The studio is a busy place with its army of directors and actors.

The first private running of the Oz company's first production, "The Patchwork Girl of Oz," was made this week in the gymnasium of the Los Angeles Athletic Club. There were many hundred members present who saw the beautiful film, and if their opinions coincide with those of the exhibitors this film company has certainly struck no slippery rocks in the river of prosperity, for their films are good. They have started on the second story, and the third is being prepared for the director, Joseph F. Macdonald. L. Frank Baum, author of the fairy myths, has returned from a vacation spent at Del Mar. The studio is a-humming with many workers and everything is lively.

Down at the Balboa they are building something all the time. Only recently a few feet were added to the stage and an addition put up on the property room. Now they have completed a large addition to the carpenter shop and furniture storage room. Mr. Horkheimer announced that the negative output has been increased from six thousand to nine thousand feet, and in September it will go clear up to twelve thousand, which is quite an output.

The Kinney company, which runs the resort city of Venice, near here, has bought a camera and plan to make pictures of all local interest events. They shot about 500 feet of the annual Catholic picnic on the 8th and then did some quick developing and exhibited the film in their theatre the following week.

Many new members are being added to the ranks of the Photoplay Authors' League, and the organization seems to be stepping in the right direction, for many writers are asking about the league and "The Script."

CLARKE IRVINE.

BRITISH NOTES.

THE trumpet blast of war has echoed its first notes over Europe and although yet only a few days advanced there is scarcely any department of commerce upon the whole Continent that is not beginning to feel the pinch of the international conflict. So far as it is possible to judge the moving picture industry in Great Britain is in no immediate danger of paralysis, although there is good reason to suppose that a graver state of affairs exists across the Channel. In the first place imports and exports of stock between the principal Continental centers have been abruptly suspended, even from such countries that are not actually involved in the struggle. Secondly, not only in France, but in this country, too, a vast number of producing and renting houses have suffered depletion of their staffs through the call to the colors. Fortunately some of the French firms and most of the American have laid in a stock of films to maintain the normal supply until well into the Autumn, and only today the Flying A Co. announce their intention of marketing all the releases on their calendar without alteration until September.

* * *

The Eastman Kodak Co. has a manufacturing plant near London and it has already assured manufacturers that there will be no shortage of stock, so should the worst come to the worst we shall be able to make out with reissues.

* * *

Quite conceivably an occurrence like this stimulates public appetite for any pictures in the slightest degree military. This has not been satiated by the illustrated press, for I have not yet seen a single war photograph, but co-incidentally three or four feature subjects, all military or naval dramas, are down for release next week. One in particular has been taken full advantage of by exhibitors and is a lengthy naval drama entitled "England's Menace," by the London Film Co. This and another entitled "The Curse of War" constitute the principal attraction at a vast number of exhibitions in England next week, many prearranged programmes being suspended. Shortly we may expect a rush of reissues of all the army and navy pictures of the past year or two. Even now old topical films of bygone army and navy maneuvers are given pride of place at some of our leading London theaters.

* * *

A large number of American people are stranded in London and Paris, owing to the curtailed steamship service, and I hear that one or two men engaged in the moving picture line in America are among the unfortunates. Mr. Bland, who portrayed in such a reverential manner Christ in Kalem's great religious picture, sailed yesterday for New York.

* * *

Twelve moving picture operators are reported to be already upon the Franco-German frontier, but I very much doubt whether any films worth screening will be taken. Special restrictions and censorship accompanies the proclamation of martial law, and should views of the actual fighting be secured it is doubtful whether they would be allowed to be exhibited. Belgium has announced the prohibition of such pictures.

* * *

The Blackpool Corporation, not satisfied with circulating extra good scenic films of their seaside city among exhibitors, made a new experiment the other day with moving pictures for advertising purposes. Two noted comedians were commissioned to enact a local comedy to be taken by the Kineto Co. Beginning at the station they performed a diversity of mirth-provoking activities and kept them up at all of the sights and places of amusement they visited. This idea is one that might be copied by enterprising exhibitors.

* * *

The Hepworth Co. is now exceptionally busy preparing an important film version of "Barnaby Rudge," and early reports indicate that the result will be one of the finest Dickens pictures yet released.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

We Think He Can.

A CORRESPONDENT who writes that he has been in business since March and who thinks this paper largely responsible for his success, wants to branch out. In a nearby town is a house built but not opened because the original backer's money gave out. There are two going houses, one using Mutual and the other Universal service, four reels and two vaudeville acts, reels from 60 to 100 days old. Five and ten cents. Population, 6,000. He wants to know if he can get into the town with a thirty-day licensed service, no vaudeville, and good music.

We certainly think that he can if he goes about it right. In the first place there are a lot of people who do not like the sort of vaudeville that comes to a small town. Not all the population of a town that size care for a comedy act made up of profanity, obscenity and the American flag, the good old standbys of the incompetent. They do not want their children to see that sort of thing. The kiddies simply *will* have pictures. Make a good big stand on the fact that vaudeville is not used, and why. Show how it is possible to put the salaries of cheap acts into a better run of films and better music. Don't say that the Star and the Gem run rotten vaudeville. Don't know that there is a Star and a Gem, or whatever the houses may be. Don't say *they* run vaudeville. Tell why *you* don't. Hit right out from the shoulder.

Then take up the question of service. Do not decry the other services. Simply brag up your own. Tell why it is that a thirty day service is apt to be better than one twice that old.

Show how and why it is that better music makes a film seem better. Talk a little of the care and attention the big city managers give this feature. Intimate that you are going to run your house big city style because you think the people of Dashville as just as capable of appreciating something good as the New Yorkers or the Chicagoans or whatever is the nearest big town. Artfully suggest that the only reason they didn't know this before is that they never did hear pictures properly played. Then labor with your players. Work them a week before the house opens to show them how. If you have one of those reels where everyone gets killed don't let your orchestra play "Everybody's doing it," even if it does sound appropriate. Don't let them play the so-called "popular" songs at all except in farces. Get them the lighter classics. The Mendelssohn Spring Song is every bit as tuneful as "I used to do the tango but now I hesitate." Advertise good music and then be prepared to deliver the goods.

Work up interest in all these points before you open, and do not open until you are absolutely certain that things are right. The other day we dropped into a new shop in a town of 15,000. It was a nice little house with an alert and attentive manager, but the projection was so poor that we quit on the second reel. The man knew how, but he was out of focus and half the time did not seem to be pulling enough juice. The house had a black eye right at the start. Run your house all by yourself for a whole day before you open. You'll lose a day's receipts, but you'll be sure it is right.

Talk modestly and positively about what you are going to do, but don't know (officially) that there is another house in the same State. Do that and with a proper service and a properly run house you are all right.

Uses Criticisms.

The Best theater, Hillsboro, Texas, uses in its program criticisms taken from this paper, with this explanation:

> For the benefit of our patrons we give below the criticisms of the photoplays constituting our week's program. These are taken from the "Moving Picture World," the highest authority upon such subjects. The World is the most authentic critic of the trade and does not fear to condemn a picture that is not up to the standard. As an instance of this we find that it has scant praise for one of our Wednesday's films and in line with our policy to show only the best we have booked a special to take the place of that film.

Kind to the Dying.

There is only one thing we do not like about G. S. Clarke, of German, Texas. He does not run a typewriting machine. But we think enough of his letter to copy it off, having some respect for the printer, who is paid by the job and who can set type faster from even the sort of typewriting we are able to do. Mr. Clarke sends in a piece of advertising and says it is partly borrowed from this department, but completed by himself. He says in part:

> I am one of the small town exhibitors who get suspected of being in the John D. Rockefeller class. The doctor (and he is a good doctor) butted in and after he had satisfied the public's curiosity to see the new place, I personally put one of these in each house in town and also gave one to the older boys and the single men. Then my medical friend stood in front of his place and watched them come to me and wondered why they did not come to his show. But the best part of it is that my house was crowded nightly and mostly with money, comparatively few of the recipients using the pass. Now the doctor (he ran six reels a night up to the night he had one paid patron for each reel of film) is offering to sell on the purchaser's terms and is willing to confine himself to the practice of medicine. Notice that I did not, in my advertising, say anything about *his* profession. Just blew my own horn.

There is a lot in the last few words. A physician sees that Mr. Clarke is doing business. He starts a show. For a time people want to see what the new house is like. They cannot be kept away. Mr. Clarke knows that. He does not buck against the impenetrable. But comes the time when the novelty wears off, and he shoots this circular into every home and makes certain himself that it gets there:

> DON'T BE LONESOME.
>
> Follow the crowd and you will find yourself in one of the comfortable seats at the Moving Picture Show. Years of experience, we think, qualifies us for running the kind of show the people want to see. We don't know how to repair an auto, or run a bank, that is not in our line, but running a picture show is.
>
> We get the very best films that money will buy, and pernaps you did not know it, but all our pictures bear the approval of the National Board of Censorship of Moving Pictures, the majority of said board being ministers of the gospel of the leading denominations, and they certainly will not approve of a suggestive or immoral picture, or one calculated to set the example for the commission of a crime.
>
> We are honestly trying to give the people of this town the most and the best for their money of any town, regardless of its size anywhere.
>
> If you can think of anything which will improve the show your suggestions will be gratefully received and carefully considered.
>
> We want to know the kind of pictures you like, and will appreciate it if you will write your preference on the back of the coupon below, and present same to cashier, who will admit the entire family free on any night you choose to come, in accordance with terms stated in coupon.
>
> We hope you will use this free coupon at an early date and that we may have the pleasure of seeing you often at the show.
>
> Yours very truly,
>
> G. S. CLARKE.
>
> This coupon, if presented to our cashier, on any night except Saturday or when we have a special program, will admit one entire family absolutely free. Not good for children unless parents accompany them.
>
> The Moving Picture Show,
> G. S. Clarke, Owner.
>
> (Tear off on line above, and write your name and the kind of pictures you prefer on back.)

Maybe Mr. Clarke is too well known to need more than "The Moving Picture Show" as identification, but we would have a real name for the house and make that name familiar against the time some other doctor starts making experiments. Outside of that, the circular is well done. After the first signature there is a perforating rule to make the detachment of the coupon easy. Mr. Clarke admits he knows nothing of banking or automobiles. Everyone knows he means medicine, but he has not said so and they cannot and will not hold it against him. He adds that the allusion to the Censorship pulled him through two weeks of a church revival meeting. Just to clinch things he ran the Passion Play for the benefit of the churches and netted them twenty dollars. Mr. Clarke seems to be "all there" all the way around. We like his circular immensely and recommend it to others. We don't believe that he cares much what the people write on the back of the slips. A man like that already knows what goes best and gets it when he can, but he creates the impression he is doing his durndest to please, and most people like to help advise.

It certainly does seem odd that only one per cent. of the good stuff in this department comes from the cities. Don't ANY of you big town men ever do anything? We pause for a reply—and we hope we get it.

There It Goes Again!

J. L. Frazier, of the Lowell Theater, Lowell, Arizona, writes:

> Herewith please find inclosed two of my regular weekly programs. I have noticed in the Advertising for Exhibitors' Department of the World that there are a number sending in their house programs regularly, and I have held back, thinking, perhaps, my effort would hardly be worth your time to look over. However, I'll try it once, and if they do not meet with your approval I will not annoy further. They are getting the business just the same. Our printers are not equipped for high-class work, and this is about their limit.

There it goes again! Any time that we grow annoyed because some one sends in advertising matter we are going to plead with the boss to bounce us if he doesn't beat us to the idea. We like

to be "annoyed" with programs and other advertising and photographs of unusual advertising displays and anything else that pertains to this column, and the more we get the wider our smile of "annoyance." We hope that Mr. Frazier continues to "annoy" us in precisely the same way.

Getting over to the program, we think that there must be something Japanese in Mr. Frazier's make-up. They have a habit of decrying what is their own, and this Lowell program needs no apology. For that matter it may interest Mr. Frazier that he and the printers in combination are turning out a good job. He uses the railroad folder style printing in brown and purple on white, the brown being used for border and emphasized type on the two outer pages only, the issue being an eight-pager, with pages 4 by 9, heavy paper. Five of the eight pages are used by the house, with small advertisements top and bottom on three of those pages. The other three pages are all advertising. Two of the inside pages run the program and the other inside page is gossip. We think it would make for a better layout to set the gossip in eight point, or even six, adding a little and using a couple of inches in four pages, so that each page carries "pure reading," so much desired by the intelligent advertiser. It will cost a little, perhaps, to break up the solid ad pages each week, but not much, and the effect would be decidedly better. The typographical display is excellent and the press work reasonably good. Purple, as a rule, works well on the forms where some colors give trouble. We think that Mr. Frazier cannot complain of what he gets. He gets better than most.

Three in One.

The Elite, Fifth Avenue and Alhambra Theaters, Nashville, Tenn., combined in their program and present a sixteen-page issue with a cover of coated paper, twenty pages in all. The inner pages are on news stock, but the few illustrations used show up well because the right screen is employed. There is a good but not obtrusive showing of advertisements. In spite of the size there is no general reading matter, the text being confined to the daily program given by readers of the subjects, with casts where these are obtainable. It would pay to cut these down a little, using the page or so gained, for matters of interest to the patrons of all three houses. As the Crescent Amusement Company, which owns these houses, also has houses in seven other cities, the cost of getting up a snappy page or two could easily be distributed among the eight cities, and in a city the size of Nashville some clever newspaper chap could be found to do the work for five or ten dollars a week. There is no reason why an eight-page form could not be gotten up for all eight towns, the other eight being prepared for each special town or combination. It is beyond argument that general matter gains readers for the program and so for the house announcements. More than that general reading makes friends and helps the odvertiser as well.

Thinks It a Record.

Manager Block, of the Victoria Theater, Beaufort, N. C., thinks he is the first manager in a town of his size to put on Kleine's "The Last Days of Pompeii." He writes:

> I am inclosing herewith a copy of a recent issue of a local paper containing a page advertisement of "The Last Days of Pompeii," which is to be produced at the Victoria Theater in this city June 18—matinee and night. Beaufort has a population of only 2,500, one-fourth of which are colored, and are therefore not to be considered in this connection. I am calling your attention to this for the reason that I doubt if there is another town in the United States with a population no greater than that of Beaufort that would put on as expensive a play as "The Last Days of Pompeii."

If anyone can beat this, let's have the facts. The advertisement is well planned. The title is set in a sixteen line letter and the smaller text is all attractively phrased and well set. And he is getting a quarter for the attraction in a town of that size where it is but recently no one in Denver could be convinced that any picture was worth more than a nickel.

From Houston.

The missing Pearce program from the Pearce Theater, Houston, Texas, has turned up. It is a four-page issue of good size and tends strictly to business. There is the usual calendar program, and the rest is given over to house stuff and comment on the films. This clipping may be useful to others. It is set in large type directly beneath the program for the week. In some of the issues the heading carries what newspaper men call "ears"—small rule boxes on either side of the heading, calling special attention to the biggest of the coming attractions.

> **PICKEMOUT** It's a new game easily played by any number of players. Close your eyes, place the index finger or any of the above dates, open your eyes, go to the telephone and call up your best girl, invite her to Pearce's Theater for the date selected. You will be surprised how pleasantly you will spend the evening. This game can be played every day during the week without becoming monotonous; try it out. For any further information call at Pearce's Theater.

Later on we think the issue will go to eight pages with some general matter, for they are climbing down there in Texas. What there is is decidely good, but the modern program gives a little general film reading in addition to the specific data for the week.

They Stick.

Herschel Stuart, one of the few press agents in a picture theater, sends in the folder he devised for the Queen Theater, Dallas, Texas, and says that only a very small percentage of the 10,000 he distributes weekly are thrown away on reaching the sidewalk, a trouble they had when a larger program was used.

It is a card roughly, 4 by 4½ inches and is folded once. The front gives the title of the house, the town and the date covered by the program. The back carries a cigar advertisement. Inside the weekly program is given in brief, the column running across the page and not being broken into two pages. It is printed on marble stock of excellent quality. The house is now preparing a mailing list of 5,000 names.

Mr. Stuart will be glad to send a sample to any interested manager who will inclose a stamped and self-addressed return cover. For those who desire a vest-pocket program, this model will be hard to beat. It can be put out so cheaply that it can be used to supplement a larger program where there is a demand for a larger issue.

Know About Strings.

Some of you door-knob specialists might be able to come to the aid of Hay and Nicholas, of the Haynic, Fairmount, Minn. Listen:

> We wish you would publish this inquiry in the interests of all the "Doorknobbers" of the country.
>
> Who can tell us where to buy strings in large quantities for our "Door Knob Specials"? The biggest problem connected with getting out the program is the tying of these hundreds of strings every week. There is some places somewhere these strings can be bought, ready tied, in large quantities. Will some user tell us where it is?

Going Up.

You know enough of the advertising of the feature companies to realize that when you can read 60 per cent. of a feature house organ with real interest and amusement there must be a real editor in charge. One of the best is George E. Carpenter, of Real Reels, Salt Lake City, put out by the Notable Feature Film Company. A recent "Open Letter" is good enough to pass along, and back of the jesting is sound common sense. How do you treat your own exchange?

"Mr. Exhibitor: Far be it from us to criticise your house and the way you operate it; our relations have been most pleasant in the past and they are going to continue so to be. We are writing you this letter, however, so that you may co-operate with us in saving a young and blithesome soul, to wit, that of our handsome and debonair shipping clerk.

"Publish it not abroad, but between you and us and the office cat this worthy gentleman is exhibiting symptoms of breaking out into a chronic case of spontaneous profanity. We have diagnosed his case and traced it to its source, and it would appear that his lamentable condition is occasioned by the thoughtlessness of the man you have in your employ whose duty it is to return cuts, slides and photographs.

"Please take him kindly, but firmly, by the ear, lead him to some secluded spot and place this lamentable case before him. He is human and will promptly aid you in this glorious soul-saving proposition. Break it to him gently that in best film circles it is not considered au fait to drop a slide loose into a film box and ship it back to the exchange. Broken glass is apt to cut the finger of our shipping clerk, and then he gets peevish. The slides are shipped to you in a neat separate box. Should your employee need a box wherein to place his matches, cigar stubs and other effete bric-a-brac, we will gladly present him with an extra one.

"Then, in the little matter of photographs: It is not advisable to tack them in your lobby frames with horseshoe nails. However, if your man feels called upon to utilize a nut and bolt on each corner please instruct him to use a monkey-wrench rather than rip the picture out of the frame in impetuous fashion. The photograph is apt to get torn; then sometimes when pictures have not been returned promptly we have to ship a few wrecks along for lobby display—and then another exhibitor writes us a torrid letter and says unkind things that hurt our feelings. We realize that all our pictures are works of art and that your man is starting an art gallery of his own. Nevertheless, we would esteem it a favor if the pictures were returned.

"We note that your employe is a smoker. However, we would suggest that he refrain from striking matches on the surface of fine screen cuts, because this habit is responsible for some very bizarre effects. This habit, too, of going over to the newspaper office once a month and indulging in one grand cleanup of cuts is to be frowned down, because the cuts are liable to get all balled up and eventually reach their wrong destination. Cuts exploiting Barnum's Circus are of no use to us, so it is hardly worth paying expressage on this dead metal. We don't want to rob the rightful owner of these works of art. All we want is our own returned promptly. A cut of Douglas' $3 Shoe, for instance, despite the visible fact that it bears on the back of the label, "Mary Pickford in 'Hearts Adrift,'" is absolutely worthless to us, as we do not contemplate going into the shoe business just yet.

"We might add a few lines on the inspection of films, the cute patterns cut by the take-up sprocket wheel, ripped leaders and titles and general chaos superinduced by careless operators, but we refrain. We feel if we continued in this strain that we might be misunderstood."

Has he got your number, or are you the other fellow?

Too Cheap.

Admission is two for a nickel over in Newark. The Majestic theater is issuing a card which, with five cents, will admit two persons to "a three hour show." That's less than a cent an hour, a little too cheap, but can a man stand three hours of the sort of show he probably will get?

They Did It.

Evidently the Third Street Theater, Easton, Pa., got away with their determination to put out their own reels. Their first release, A Willing Lover, has been shown, apparently with success. We think the Third Street is the first house to produce its own dramatic production. More power to them. We didn't think they could do it, but they did.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

The Situation.

ONE of those trouble hunters wants to know what is the use of learning to write plays. "More and more directors are writing their own plays," he remarks, "and it must come to a time when there will be no chance for the outside writer."

Now that is the way it looks to the outsider and in a way we do not blame the correspondent for feeling discouraged, but we take it that he is in a position to make money elsewhere at present, and we think that nothing is going to help the outsider more than the fact that more and more directors are writing their own scripts.

We can imagine nothing more likely to drive the manufacturer to the open market than some of the scripts these puny-minded directors write. It needs only a glance at the synopsis pages of each issue to see that the stories are getting poorer and poorer, and it needs but a slight acquaintance with the fans to see that the present popularity of the pictures is based on the personal pull of the individual stars. Were this not so the motion picture business would dry up.

Fully half of the directors in the Western studios of the Universal are writing their own scripts. It is only a question of time when the discovery will be made that many of them are writing rot. It is the same on the licensed side. Then, when that time comes, the people who can write will be encouraged to write by being offered more money.

Just so long as manufacturers think they are saving money by having the directors write their own stories, they will keep on standing for the same old thing, but the public is not going to be as complacent and it will not be long now before some of the makers who are addicted to this practice will realize that if the director writes his own script, saving the company twenty-five to one hundred dollars, and the script he writes costs the company several times that in lost prestige, there is no real saving.

At this very moment the best pictures are being made by companies that hire writers to write scripts and directors to direct. If you are observant you can tell from merely reading the stories of the films which companies have writers and which think they are saving money. It is only a question of time when manufacturers come to their senses and save money by spending it and fire the men who protest that they must write their own scripts. Between the only half intelligent director and the non-intelligent cutting room man it is a wonder, sometimes, that we get anything at all, but hold fast, for a better day must come.

It's Serious.

Lately Arthur Hotaling, of the Lubin company, came up to the home office for a chat; at least he says it was a chat, though we know what the temperature in Jacksonville has been and even in Philadelphia it is cooler. But that's another matter. The point is we introduced him to a friend and the latter could not believe that a man who looked so stern and forbidding could make comedies. A couple of days later William Lord Wright quoted from a letter from Mrs. Emily Brown Heininger, the Essanay star comedy writer, in which she says "The slap stick comedy business is a near tragedy in every stage of the game."

It all works out to the one point that writing comedy is a business and not a matter of a jovial disposition. One of the meanest tempered men we ever knew was a comedian and one of the saddest comedians we ever knew was a most amusing cuss when you got him off the stage. He thought he was a comedian because he could crack jokes, but on the stage he stuck to a dreary routine of work.

Don't think that because you are regarded as a natural born comedian by your friends that you are destined to write great photoplay comedies. Comedy writing is a serious business and must be approached in a business-like manner. The only difference between writing comedy and drama is that in one case you aim at creating laughs and in the other seek to bring tears. Comedy requires the same intense concentration for the moment, the same careful plotting and an inherent sense of what will look funny on the screen. The village cut-up seldom has the concentration necessary to the work. His comedy is what the stage calls "ad lib stuff," dependent on the situation of the moment.

The comedy writer is not a heaven-sent humorist who just bubbles out on paper. He is the more or less serious minded man who puts this situation and that situation together because he knows that the combination will gain a laugh as surely as the chemist knows that sugar and chlorate of potash will form an explosive mixture. He does not sit down to his machine, giggle a couple of giggles and dash off a screaming farce. He works like any artisan with care and certainty, knowing that certain causes will produce certain effects. He is a student of idea, of situation, of business, and he works with the same careful earnestness that the dramatic writer displays.

Just because your friends think you are "real funny," do not regard it as a call to write comedy. There are too many of that sort now. Try drama, for that is more simple.

Beatimtoit.

One of our correspondents thinks it would be nice if we had a regular department in which some author would tell just how, when and where he got the idea for some story success. We would point out that this has been done several times already and we do not think that it would pay to give space to such a department each week for the reasons that it would be repetition in a way and confusing at the same time since there is a wide difference in method.

No two writers work in precisely the same manner and the trained man does not always work along the same lines. He may get his idea from a chance remark, a picture, a happening, or some idea. Now and then we even take the synopses printed in this paper and get a comedy hint from some dramatic story. We recently wrote an acceptable farce on the title alone of Kalem's "The Show Girl's Glove." The whole thing can be put into a nutshell. There are plots all around you, in the papers, the magazines, on the streets, in the conversation of your friends—anywhere, and the trick is merely to train yourself to look for the idea.

Wasn't at Home.

One of the real writers started to write to a title the other day. Then when he got it back he held a private inquest and came to the dual conclusion that it takes more than a title to make a story and that it is no use trying to write of unfamiliar matters.

Both conclusions are sage, but the second is the more important. Up to a certain point a good writer can write about anything, but he writes best of what he knows, whether the knowledge is acquired at first or second hand. If he writes about India he gets books of travel and guide books and railroad maps. He picks off a lot of points that give reality to the story. It is the same no matter what locale he takes, but in this case the author did not know the people, yet he wrote about them, and they were unreal and they sounded unreal and after it came back he realized his mistake and swore off.

Something besides imagination is needed. One of the best propaganda plays ever written was spoiled for the use of the propagandists because one of the minor characters did something so utterly at variance with the teaching of the story that the effect was lost. A little study would have obviated the trouble. Study people, places and things, and then you'll be at home when you write.

Titles.

Harry Hoyt says he saw a script the other day titled "The F is Silent as in Fish." Of course that is a mighty poor title, but it is a certainty that editors at least read the story to see what it was all about. It would have been better had the title been catchy and available, but there was something to it.

On the other hand a drab colored title will hurt a chance of a sale. We saw one the other day that ran "Here and There With a Promoter's Wife." In the first place it was too long and in the second it sounded more like a magazine article by a traveler. We suggested instead "Mamie's Millionaire."

Give a little thought to your titles. Make them catchy and attractive as well as short. And do not make it too revealing. "Saved by an Airship." might look well on the posters, but it detracts from the suspense because now we know beforehand just how the girl is to be saved. Get something to pique curiosity and you'll get the editor and later on the exhibitor will get the patron. Don't figure that any old thing will do and that the company can fix it up. Do it

Comedy Leaders.

All experts agree that the ideal script contains no leaders because it needs none, and that the script with the fewest leaders is apt to be the best. That is true, in the strict sense, but now and then a leader will point up comedy and get a laugh. Somehow an inserted remark seems to point the humor of a scene where the action is not too violent and bring to a focus the smile that has been lurking on the lips.

Few of these laugh leaders should be used, but some can be used with decidedly good effect. Their most useful function is to connect the idea with the action. We see Jack drenched with water from a hose and we laugh. We know that he is on his way to meet a girl, but we do not connect that fact, at the moment, with the wetting. There flashes a cut-in—"I've got to meet Julie in five minutes!" Now the scene is funnier than it was an instant before because the player is not only wet, but in that condition he must present himself before the lady of his love.

Next to the plotting of the action, the intelligent use of leaders, rather than their non-use, is the most certain sign of the experienced play writer.

Takes the Advice.

Here is a letter from a man in Atlantic City. He is tired and is going to take our advice and quit,—but read it for yourself:

> Some time ago you struck a keynote that has stuck. It is to "Curl up and die," and that is what I am about to do, I give in, why write, if you cannot sell? But why this change. The house I usually go to, to see pictures, runs the independent films, so have not seen many of the Lubins, but, tonight I made a change and saw I think your record script of forty-three minutes produced on the screen, the one I saw was "She wanted to know." Of course you were not out to break any records, when writing that, if a record of time was your object, I think twenty-three would have been the thing, don't you? Of course, Mr. Sargent, I don't blame you for writing it, but when the sting comes, you say, why do we ask how to sell? Yes how do you sell? The answer is, work, WORK! Study, plot, rewrite, etc., and what is the answer to the outsider—"not wanted."
>
> This is the first picture of yours that I have seen, to my knowledge, and now to me the question is not how to write, but, how to sell, but so long that there is no satisfactory answer coming, the matter of writing photoplays is dead.

You know what you are doing and it is your own business, but I have submitted good ideas to Lubin, and have been told by one of their editors that they did not care about technique, did not care if it was written on wrapping paper, just so it was an idea, they would buy, well, some of my stuff was good, probably not good enough, but equal to what they produce on the average, and you can sell and I cannot, so what's the use. I was not writing as perfection but writing ideas, and they always came back—your story was good, I understood the general action and construction of it, enjoyed the suspense and it was new and novel—but so easy, and yet so hard—but I have written, along the same lines, and had them rejected, so I give up.

And there you are. Here is an author who tried to sell one company. He could not. He quits. Perhaps it is better so, for the writing game, from any angle, is no place for a quitter. But, on the other hand, if he can write good stories, perhaps Biograph or Kalem or Keystone, or Edison, or Mutual might have liked his stuff, but no, he takes one look at one of our cute little comedies and curls up. Usually the stuff we write does not have so violent an effect.

Perhaps the trouble was that he did write ideas. You cannot have much plot and a lot of action, too, in a half reel, and of the two the action is the more important. But the main point is that, lacking persistence, and easily discouraged, the correspondent has quit after apparently a half hearted effort to land on one company. It takes a better fight than that to win. Lots of persons do sell comedies to Lubin, and if they do not sell them to Lubin they sell them to someone else, the moral being that the way to win is to keep on plugging. That's what every winner has done.

Building Up.

Instead of writing in to tell how remarkably bad the stories you see on the screen have become, why not see what you can do to improve them? Do not take the same idea, but look and find the story that the author might have written, then go and write that. A real writer can take almost any poor story and write a better story from it and one that is absolutely unlike the one supplying the start. It is good training, too, for you will come, in the fullness of time, to improve your own stories the same way. One of the tricks is to be able to keep on improving your plot until you get a really good story instead of one merely passably good. But just remember that building up is one thing and over elaboration is another.

Love Interest.

Having told a writer that her scripts lacked novelty, she promptly came back with the remark that she was trying to get away from the almost universal love interest and do something different. That was not the point at all. We did not object to the stories because they were not love stories, but because the factors were, for the greater part, so old. By all means write a story without love interest if you want to and if you think you can get something equally interesting, but give some touch of newness to your plot whatever you write and remember that love stories are in greater demand than others because all the world loves a lover. A good adventure story is not to be passed over with contempt, but even an adventure story is the better for a love interest, not a mushy, sentimental interest, but a clean cut suggestion of "and so they were married."

For Old Authors.

Not so much on account of the money as because he hates to be licked by any part of the writing game, an old newspaper man regrets that he cannot write photoplays and asks for a diagnosis. It is very simple and the chances are that other old timers are having the same trouble.

Here is a man who can dash off a short story or magazine article and be reasonably certain of a check. He does it more on style than idea. All of his writing life he has been doing the same thing, and he cannot understand why it does not work in photoplay. But style counts for nothing in photoplay. Give Rudyard Kipling and some studio employee the same plot and Kipling might write a story that was a work of art while the hack writer would get a hack story. But given the same plot, the hack man would get as good a story on the screen, even if Kipling knew as much about photoplay construction as the studio man, for style would be lost in the photography.

If you are an old timer and find you cannot sell, see if the trouble does not lie in the fact that you are trying to sell style instead of ideas.

Sane Stuff.

Here are a few remarks from a worker that are worth passing along:

I got $15 from ———, which satisfied me. They said that they would be glad to see more of my work, which also satisfies me. Sufficient is it to say that I sent it to them Feb. 15. I did not hear from it, or did not write until the latter part of June. They said that they were sorry that confusion in their studio delayed them in making me the present offer. However, I got the money, which I might not have done if I had yelled as soon as it ran over time a week or so. I may be curious that way, but you know, I don't want my scenarios back, and if they want to keep it, and see if they can use it a couple of months from now, why let them keep it. I am satisfied if they want to consider it, and if they buy it, O. K.

On the next to the last script I sent to ——— (sold) I signed the agreement, and cashed in the check, and wrote them, and told them that I thought it was more valuable than the price they had paid me. I told them that with twice as much plot, and twice as much action (and newer) I thought it was worth more than another I sent them, of half the number of scenes. And it was too.

They told me to put a price on my scripts, if I thought them more valuable. That was all. But the next scenario I sent them, I noticed that the check was made out for $20. Maybe it did some good after all. That was the effect I hoped for, more than a bonus, which I hardly expected.

I am going to make a big scramble to get in with ———, by sending them some good stuff. I guess that's the best way.

I have a friend who started in last fall to write picture plays. To date he has written 15. He has several held, but has sold none yet; and he has a good head. He'll make good. The other day he said "You know, I'm just beginning to find out how little I know about scenarios."

I remember when he wrote his first one, and showed it to me. It was O. K. but a rather old situation, not made the most of or developed beyond the bare outline, because he didn't know how. I encouraged him, and told him to take a chance, and send it, also telling him how hard they were to sell. Another fellow, looking it over, said "Why did you tell him to send it out. It was no good." Yes," I said, "but he thinks it is." That is, I didn't want him to get discouraged, and quit, as he is original enough, and a hard enough worker, to make good at it. The other fellow wrote several, more clever, perhaps, than the first ones, in some ways, but he didn't sell them; so he quit, and has given it up as "too much work for the money in it." And yet he could write better scenarios than I can, if he got busy at it, as he has a good sense of humor, pure fun, and can get it on paper, and is original. But—you know how it goes. You can't, it seems, in this business, make the big fish float, or keep the dead ones off the top of the water.

He had the right idea on leaving the story with this particular studio. Only the other day the same director remarked "I almost made ——— the other day, but something came up and I put it back in the box." The story had been sent him July 22, 1913. It may be another six months or a year before he does make it, but he handed over slips for six recent stories at the same time and there was no kick coming. In the same way he bought a story from another man because there was half a day when there was nothing else in work and he could use a lot of people. Had the story been queried it would have gone back at once, not because of any affront, but merely because the director knew he might make it some day but did not know when. It is hard to work with such long delays, but with a proper string and some patience it is possible to do a good business and still let some lie. We have some stuff that was turned in in February of last year and has not yet even been reported on.

Bromide Plots.

Yesterday we looked over a lot of plots for a lady. They were not bad plots, but they were not good ones, they were the same sort of plots that ninety eight out of every hundred middle grade writers evolve. There was the hidden will, the fortune in the old chair, the lover who did not know his sweetheart's brother and some more like that. They were good for practise work, but no editor has to buy this stuff. All he has to do is to dig in the back files and do the same thing over again a little better.

If only authors could and would realize that something better is needed, they would save a lot in postage and editors would have an easier time of it. Set out with the determination that you will do something vastly better; that you must, of necessity, do something vastly better, or you'll find your percentage of acceptances small indeed.

Anyone can write the story of how Mary marries Paul against her father's wishes and is disinherited until her little baby wins the old man's heart before he knows it is his own grandchild, but it takes a thinker to get up a story in which the grandfather reconciles the child to its parents. Anyone can write the story of how the workman was fired and came that night to shoot his employer but instead saved his boss from being robbed and got the job back and was taken into partnership. Anyone can write that, and most of us probably have, but there are different endings to the story that the clever man can invent, and a new climax might make a sale.

Anyone can write the story of the man roused to fight burglars, only to find it was the cat, but the clever man will write of the man who goes down stairs to put the cat out of doors to find that it is a burglar instead of the cat.

There is nothing whatever to prevent you from writing the good old plots again and again, but please don't expect to sell them.

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Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 47.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the mill foot standard of resistance? How is it used in measuring the resistance of wire? Using the mill foot standard, what is the resistance of a circuit of No. 6 wire, the total length of both wires being 156 feet? Show us how you obtained the answer.

Roll of Honor.

The Roll of Honor on Question No. 41 consists of Harry T. Dobson, Toronto, Canada; Frank Willard, Jr., Marshalltown, Iowa; L. B. Minges, Lestershire, New York, and Joseph H. M. Smith, Fort Worth, Texas.

I have decided to publish both the answers of brothers Minges and Smith. Smith's reply is excellent, but it is, I think, rather too deep for the average operator. However, there are doubtless some who can make use of the valuable data it contains.

Answer to Question No. 41.

By L. B. Minges, Lestershire, N. Y.

The Question:

Supposing the decision as to question 40 to be in the affirmative, and there was available for fuel, gas, natural and artificial, gasoline and kerosene. What would you do to determine which would be best from any and all points of view.

NOTE.—As matters now stand, any operator is likely to be confronted with precisely this proposition at any time. Are you preparing, or are you prepared to "deliver the goods" on such questions as this, or even make an intelligent stagger at it?

The Answer:

In considering the economic excellence of the various fuels which may be used in an internal combustion engine, it would be well to first thoroughly understand the action of these various fuels when compressed and ignited in a cylinder; also their advantages and disadvantages should be thoroughly examined into. It will be found that gasoline is the most widely used fuel for internal combustion engines, and that it is peculiarly adapted for this work on account of its extreme volatility; also because it forms an explosive gas, when mixed with air, through a wide range of temperature. Moreover, the deposit of carbon on the walls of the cylinder is comparatively slight when it is employed for fuel. Gasoline is a fractional distillate of crude petroleum. It has a widely varying density, the variations being as much as from 85° down to 60°. The specific gravity of gasoline is an index of its volatility. The higher the specific gravity the more volatile the gasoline. For this reason a test of specific gravity is important when purchasing the same. It has been my own experience that gasoline from 70° to 72°, Beaum's, is most suitable for internal combustion engines, particularly in cold weather when it is hard to get the engine started. There is but little difference in the amount of heat energy contained in different grades of gasoline, consequently engines which operate at low speed will develop just as much power with a low grade gasoline as with high grade. The objection to the lower grades are found in the difficulty of carbureting the mixture properly at high speeds, but at lower or medium speeds this trouble is not encountered, and the lower grade fuel is the cheapest. This must be qualified, however, through and by the fact that the lower grades cause carbon to deposit on the cylinders more rapidly than the higher grades.

The compression of any gas fuel should be carried as nearly as possible to the ignition temperature of the gas. The temperature at which gas will ignite varies with its calorific value, and, because of this fact, every fuel has a limit to which compression may be carried, the average being about as follows: gasoline, 70 pounds per square inch; kerosene, 60; natural gas, 75, and city gas, 80 pounds. The richer gases require less compression than the leaner ones, and the compression of small kerosene engines would be only about 60 pounds per square inch, though if the same engine used gasoline the compression should be increased to 70 pounds. The rightly designed gasoline engine will consume about one pint of gasoline per brake horse-power per hour, the cooling water should leave the cylinder at about 200° F. When considering kerosene we find that it does not form an explosive mixture when mixed with air at ordinary temperature. When employed as a fuel for an internal combustion engine it must first be vaporized by heating the liquid to about 200° F. before its gas, or vapor, is compressed or ignited. As a result the specific gravity of the charge that is taken into the cylinder is greatly reduced.

Kerosene is a fractional distillate of petroleum, having a specific gravity of approximately 48° Beaum's. When kerosene is used as a fuel its high heating value causes the cylinders of the engine to heat unduly unless a spray of water be injected with the charge. This, and the difficulty of vaporizing, coupled with the rapid carbonizing of the cylinders and rings, make its use as a fuel objectionable as compared with gasoline. The consumption of kerosene per brake horse-power per hour is about the same as that of gasoline. It will be found that in localities where it can be readily obtained natural gas is almost exclusively used as a fuel for gas engines. The fuel consumption in a gas engine running at its rated load when using natural gas is from 13 to 17 cubic feet per brake horse-power per hour. When considering artificial gas such as coal or water gas, we must remember they are only intended for illuminating purposes and are put through refining processes in order to increase its illuminating power, which process adds to the price of the gas, but does not add to its efficiency as a fuel. The consumption of gas of this kind would be about 15 to 19 cubic feet per brake horse-power per hour. As the cost of fuel varies with the localities it would be impossible to say just how much it would cost to run an engine of given horse-power per hour on any of the four mentioned fuels. However, I have given the average consumption of each, which will enable the operator to figure out the approximate cost in his locality.

Reply to Question No. 41.

By Joseph H. M. Smith, Fort Worth, Texas.

The manager who intends to purchase an engine is not usually well enough posted in mechanical matters to appreciate the great difference in value as between one engine and another engine, or to determine whether the plans for the installation conform with the best practice or not. Innumerable types of engines will be offered him by manufacturers' agents, each of whom claims to have a better engine than his rival. This naturally tends to confuse the uninformed purchaser who, not knowing which really is best, as a rule ends by buying the cheapest, only to find, as time goes by, that his installation is far from perfect. Some manufacturers' agents, rather than miss a sale, will sell an engine which they well know will not meet the requirements of the work it is supposed to perform. And the unfortunate part is that, as a general proposition, when the engine fails to deliver the goods the engine company will immediately proceed to unload the blame on the operator, which is nothing short of an outrage. I would, therefore, by all means, advise managers who are not thoroughly acquainted with the different makes of gas, gasoline, or oil burning engines to employ an expert consulting engineer to select the engine best suited to the needs of the proposed installation. This engineer would proceed about as follows: first, he would study the installation from a mechanical point of view, and consider

local conditions so as to not order an engine too large or too small, or of a type which would not fit handily into the space available. Second, he would examine the precautions taken to avoid, or reduce to a minimum, certain inconveniences which attend the operation of explosive engines; third, he would draw up specifications with the terms of which the engine manufacturers must comply; fourth, he would prepare an estimate of cost, and a contract not couched in terms altogether in the engine manufacturer's favor, providing to the purchaser important guarantees; fifth, he would supervise the technical and actual installation of the plant and engine; sixth, he would make tests after installation, and see to it that the makers have fulfilled their guarantees.

I give the above for the simple reason that gas and oil manufacturers, as a rule, seek to make the utmost possible profit, and this is often done at the expense of the quality of material used, care and construction, etc. Often they will deliver an engine too small in size, but operating at very high speed, or they will select an old type, or carry out certain details with lack of care. The majority of manufacturers, unfortunately seem to prefer to get the orders at any cost.

And now to the question proper. First I would ascertain the minimum cost of gas, gasoline and kerosene. In the case of natural gas I would figure the amount in pounds per h.p. per hour. In what is known as producer gas I would not use gas under 80% colorific energy of carbon, and the same test would be right for blast furnace gas. It is figured thus: (33,000, 1 h.p., 60 seconds ÷ 778) · (1 ÷ 1.283 colorific power × 25 per cent energy) = 7.93 pounds of gas per horse-power of blast furnace gas.

In the case of kerosene I would see that it was about five times as heavy as air (specific gravity), so that one pound of kerosene vapor would occupy 12.387 ÷ 5 = 2.47 cubic feet. Hence the ratio of volume would be 188.4 ÷ 2.47 = 76.2 volumes of air to one of kerosene. This would give you a gas or oil that would give combustion slow enough to allow complete union with the necessary oxygen for combustion under the proper exposure of distilling or gasification. Mostly all kerosene deposits its carbon in the form of a hard cake, and therefore for complete combustion a lamp wick would do much to eliminate the deposit of carbon. (There goes my goat again. A lamp wick where? Ed.).

Gasoline should be 3.05 as heavy as air, hence a pound of vapor will occupy 12.387 ÷ 3.05 = 4.06 cubic feet and requires 189[52] C. F. of air. The ratio of volume would be 189.52 ÷ 4.06 = 4.06. The argument in its favor as against kerosene is its ease of vaporization in starting and running in spite of the difficulties of maintaining proper proportions of the mixture of fuel and air for varying conditions of load and speed. It is very difficult to make a test based on energy on account of the many elements which enter and because very few operators can figure the quality of gas, gasoline and kerosene as to colorific power. All they get is the cubic feet used per horse power.

The kind of engine one buys will depend upon the kind of fuel which will be used. Question 41 has made me rake my brains and then some, but my slight chemical experience has helped me considerably.

Brother Smith also gave some tables, but I think they would be entirely beyond the operator, or the average man who must run such an outfit. In fact, some of the dope he has set forth is too many for me. I have given brother Smith's answer by reason of the fact that those posted in these matters, whom I have asked, say that it is essentially correct. For myself, frankly, I do not know. My own view would be that if an operator be placed in the position as suggested by question 41 the only practical thing for him to do would be to get the lowest prices on the various fuels available, and then submit them to engine manufacturers, together with a statement of the average proposed k.w. load, and *require of them figures as to the cost of operation of their engine per hour under the conditions named, informing them at the same time that an iron-clad guarantee would be required that their engine would make good on their figures*; a part of the purchase price to be withheld for a period of thirty to sixty days until a thorough test had been made. While the data contained in brothers Minges' and Smith's answers is no doubt of value, still it seems to me that the foregoing would be the practical thing for the operator to do.

From China.

The Arcade Amusement Company, Tientsin, China, writes:

> We are having a serious trouble with our Powers Cameragraph. There is a switch attached to the machine to cut out the light whenever necessary. I do not know whether it is owing to its poor workmanship or some other cause, but whenever I cut the current with this switch there is a flame set up in the switch which keeps burning until I open the switch cover and blow it out. I use 40 amperes from a 480 volt main, reduced by resistance. At the Arcade I use an Urban Silent Knight machine and a 60 millimeter Pathe anastigmat lens. The projection is from behind the screen, which is a Pictoria Transparent screen. On the left of the curtain, looking from the machine room, there is a ghost about three feet from the lower end and three feet from the left side. Any letters or solitary white objects flash out upwards and are distressing to the eye. This trouble has been there for nearly two years but is much more pronounced just now. I shall be greatly obliged if you can tell me how to overcome it.

The trouble lies in the switch, but it is no fault of the Nicholas Power Company. You are using 480 volt current with a 220 volt switch. You should take this switch off and put on a 500 volt quick-break switch. It is possible you can use the present switch by first striking it open quickly; that is, striking the handle a sharp blow, but the quick-break switch would be the proper thing, and it should be a 500 volt switch. True, your resistance reduces the voltage to about 50 when the arc is burning, but when you pull the switch to shut it off the voltage at the switch instantly rises almost to the normal line voltage, and that explains the trouble. I am sending, by mail, a picture of a quick-break switch, such as you need; also a picture of a quick-break attachment, though I am not sure this could be put on the switch you have.

As to the ghost, from what you say it is a travel ghost. Very likely the reason it has become worse of late is that your shutter gears are becoming worn. I am not acquainted with the shutter of the Urban Silent Knight projector. However, the trouble lies either in the fact that the blade of the shutter is too narrow, or else the shutter is not set correctly. Take a piece of cardboard and cut a strip long enough to reach from the inside edge of the shutter blade to its outside edge and, using heavy paste, glue it on the shutter in such a way that it projects over one side of the main shutter blade one-quarter of an inch. Now try the machine and if the ghost is still there, without any change, take the strip off and put it on the same position on the opposite side of the main blade of the shutter. If this does not quite eliminate the ghost, slide it further out until it does. If this does eliminate the ghost, then slide it further in until the ghost appears, and then out until it just disappears. By "in" and "out" I mean slide it further out over the light opening or in on the shutter blade, the idea being to make the main blade of the shutter wider on one side. After you have found where the cardboard will just eliminate the travel ghost cut a piece of metal and rivet it on the blade in place of the cardboard. This may increase the flicker slightly and will cut more light. I would advise you before doing this to try resetting the shutter. Read "The Shutter," pages 219 to 223 inclusive of the Handbook carefully.

Outlook Good.

George C. Knox, secretary of the Garden Theater Company, Johnstown, Pennsylvania, writes:

> Possibly you may recall the writer, as he was a booster for the MOVING PICTURE WORLD from the very first number, and has remained so up to the present time; he hopes to continue so for the future. The cut on our letter-head is almost an exact likeness of the new theater now under construction in this city, which, when completed, will be one of the prettiest in the state. It will represent an expenditure of about $200,000, and will be a four-story building on the best corner in the city. We expect to seat about 900, including first floor and balcony. There will be a roof garden on the fourth floor. We are straining every effort to have our opening the last of September. We expect to have some of our officers down in New York within the next few days, and would like to have your advice concerning what company you would recommend to take the contract for decorating and equipping this house. Do you know of a party by the name of Brady who several years ago was with the Miles Brothers' Film Exchange? I would like to get in touch with him. I have been connected with the picture business for the past fourteen years; was connected with the first house in this city, the Amuse U. Opened the Stadium and the Grand, resigning the management of the latter to join others in organizing the Garden Theater Company. The Garden Theater Company at present owns the Lyric theater in this city, seating about 350. The outlook for business is good. This is a ten-cent town, and I feel that the sooner exhibitors wake up and make it a general ten-cent proposition all over the country, the better it will be for the business as a whole.

The last I heard of Brady he was somewhere in New Jersey—I do not remember where. Should he chance to see this, and communicate with the editor, he will be put in touch with brother Knox. If the theater looks anything like the picture it certainly is a very beautiful one, at least as to its exterior. The letting of contracts for decorating is a little out of the writer's line; he is not in touch with that end of things, but will see what he can do in locating responsible theater decorating firms, and when your people come down we will make every effort to see that they get in touch with the right people.

Book on Operating.

John Condon, St. Louis, Missouri, makes the following inquiry:

> I have seen some literature advertising a book called "Motion Picture Operation, Stage Electrics and Illusions," by Horsmann & Tousley, published by some firm in Chicago. Can you advise me as to whether this book is a desirable purchase from the operator's point of view?

With regard to the book in question, I have not seen a copy, but I have seen the advertising matter put out and it says: "A practical handbook dealing with every feature of motion picture operation and electricity for the theater. A guide for managers of theaters and productions. Full description of all portable and permanent stage equipment; theater wiring; optics and optical illusions," and then right on top of that it announces the fact that the book contains 393 pages.

Brother Condon, it can't be done, and done in anything like a complete manner. Here is a book written by two men, neither one of whom, I am reliably informed, ever actually operated a moving picture machine in a theater, or under theater conditions, in his life. In my humble opinion and judgment no man can write a competent work on motion picture operating unless he himself be a practical operator. Messrs. Horsmann and Tousley are undoubtedly expert electricians, and proficiency in electrics is essential to the writing of a book of

this kind, but, after all, this is but one of many things which go to make up the profession of operating.

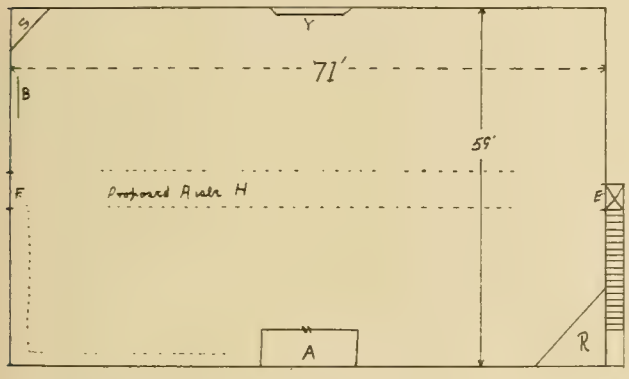
For myself, when I came to write the second edition of my own Handbook I found that if I only covered the field of operating, and covered it *completely*, it would require at least 800 and probably 1000 pages, with not less than 500 illustrations, yet here is a book which calmly claims to cover motion picture operating, electricity for the theater, a guide for both theater managers and producers, and a full description of portable and permanent stage equipment, theater wiring, and optics, and optical illusions, and all in 393 pages. Well, all I can say is that Messrs. Horsmann and Tousley must be genuine wonders, or else that part of the work which would be of value to operators must be very brief indeed, and therefore something rather more than inadequate.

I do not like to review books of this kind when I am myself the author of one. It lays me open to the accusation of being unfair, but, on the other hand, operators look to this department for advice in matters of this kind, and I would prefer to run the risk of being accused of unfairness than to keep quiet and let the boys get the worst of it. Now, please do not misunderstand this last remark. I am not saying they *would* get the worst of it in purchasing this book, but I do make the assertion that it is not and cannot be anything like a complete operators' handbook. If it had 393 pages devoted exclusively to moving picture operating, then that would be something else again, but the claims made in the advertising matter are altogether too broad, and cannot possibly be backed up by the facts. Moreover, I repeat, the book is not written by practical operators; therefore its value to practical operators is certainly, to say the least, open to question. If it really is a book of merit it will be heartily welcomed by this department when that fact has been demonstrated to its editor.

Y. M. C. A. Going Wrong.

Frank Willard, Jr., Marshalltown, Iowa, says:

> The Handbook is simply "it." It is a book which will certainly help any man to put better results on the screen. Will you kindly answer the following question: The diagram is of the floor plan of the gymnasium of the new Y. M. C. A. in this city. They have decided to place the lens hole at A and the screen at B; E is the fire-escape and F is a door. They say the people will come in at F and go around as per the dotted line, and in emptying the audience will pass out both at F and E.



> I told them the longer the throw, up to 100 feet, the better the picture; also that the results would be unsatisfactory in other ways. What I wish to know is where would you place the machine, taking into consideration the comfort of the audience, the distortion of the picture, and the number of people to be seated.

Why, brother Willard, the problem presented is reasonably simple. I would either place the operating room at A, with the screen at Y, or else I would place the operating room at R with the screen across corner S. The R-S proposition is the best, viewed purely from the picture point of view, but is objectionable in that it would make an odd looking room, and the aisle proposition would not work out very well. The objection to the A-Y combination is that people sitting at X-X would see the picture in a badly distorted form, due to the extreme width of the room. Far the better proposition would have been to have placed the exit near corner R, with the entrance near corner S, or vice versa, with the operating room where the fire-escape now is, and the screen where the entrance now is. If the operating room is located at A and the screen at B, the screen will have to set somewhat in the position shown by the dotted lines, else there will be very heavy distortion, in fact it would be impossible to have the machine at A, and the screen flat against the wall at B.

Wonderful Invention.

J. C. Brennan, Braddock, Pennsylvania, has evolved a marvelous and ingenious invention of which he sends in quite an elaborate drawing, and, incidentally, the drawing is fairly well done, too, but not quite good enough to reproduce. It is too bad, too, because I am sure the managers of high-class houses would instantly install this particular device for the comfort and convenience of their operators. Friend Brennan describes his apparatus as follows:

> John C. Brennan, operator at the Knickerbocker theater, Braddock, Pa., has evolved the following invention the purpose of which is to save time and enhance the convenience of the operator. The knob is removed from the carbon feed handle of the lamp (the rod which brings the carbons together), and a rod is taken from the stereopticon attachment and fastened thereto, so that it acts as a crank. A string is run from the end of this crank up to a pulley at the ceiling, and out through into another room where it comes down from another pulley to a convenient position beside a chair. Now the operator can, by the means of this device, take his seat outside the operating room, and if he has a motor driven machine, can sit there in comfort, away from the heat of the arc, throughout the whole reel, feeding the carbons when necessary merely by pulling the string.

Friend Brennan then very naively remarks: "If this is fit to publish please notify me as to the week it will appear, so that I may see it, for although we get the MOVING PICTURE WORLD I seldom read it."

I guess friend Brennan seldom "reads it" all right. I have, of course, merely published this "invention" as a rather good piece of comedy. However, I will invite our correspondents to comment on the same, and tell friend Brennan their impression of the device he has evolved. For myself, I would suggest that the operator have a couch and a few novels handy in an adjoining room, with a winuow in front of the couch so that he could glance up occasionally, say at the end of each chapter, and jerk the string if it seems necessary. But, after all, why annoy the operator?

From Dear Old Lunnon.

Jack Titford, 33 Haggerston Road, London, N. E. England, writes:

> Since you think the boys of the Stars and Stripes would like to know how operators are treated on this side of the pond, I will try and convey an idea, in as little space as I can. First, with regard to wages: they are rotten. In the small houses 25 to 30 shillings a week is the rule and £2 10 is about the limit in the best houses. Perhaps £2 a week would be a fair average. (£2 would be little less than $10.—Ed.). You doubtless know, however, that money has a greater purchasing power over here than it has in America. Most of the shows in the large towns open at 2 or 3 o'clock and run until 11 p. m. Others run continuously from 6 to 11 o'clock or twice nightly. The usual duties of the operator consists of running the 'graph (Cinematograph.—Ed.), looking after the motor generator, fans, inside lighting, flame arcs, etc. An assistant is provided to rewind, etc., and if he has had any experience and has been with you for some time he runs the projector on alternate reels. Nearly every house has two projectors, which are run alternately. Motor generators delivering 60 volts are nearly always used for projection current, though small shows sometimes, if the supply is a.c., use a static transformer to reduce the voltage to 60 a.c. Rectifiers are very seldom seen. Gas or petrol engines and dynamos are used when there is no juice, or where it is costly. All cables in the box (Operating room.—Ed.) must be in screwed iron barrel. (Probably meaning B. X.—Ed.). Iron shutters must be fitted to the port holes, which are covered with plate glass, and the box itself must be made of fireproof material, usually brick, and there must be a separate room for rewinding, and another for the generator. The doors must be fireproof, open outward, and be self-closing. A pail of water, one wet blanket, and a pail of sand must be kept inside the box when the projectors are working. The observation port is usually six inches square and we cordially dislike the glass in it; in fact, we take it out whenever we get the chance, as the stray beams of light turn it into a mirror, and you cannot see through unless you put your eyes right up against the glass. Our projectors are nearly all motor driven. Dynamos where used are usually compound wound, with shunt regulator to control the load. Resistance is always placed in the a.c. circuit to cut down amperage when striking up. Fairly high amperage is common, owing to the popularity of the plaster screens. As much as 120 amperes is sometimes used in big shows, and I pity the school taught operator who tries to handle it, because it is *some* job. Fortunately for us the managers are prejudiced against the school taught experts (?), so they drift out of the trade they want to ruin by offering to work for next to nothing, though I will say that is about what they are worth. Projection is pretty good wherever there is a decent man in the box, and when it is not up to the mark you can guess there is a "muggins" in charge. Another thing: a great many of our operators are very conceited, and fearfully pig-headed. There is only one good picture, and the one he projects is *it*. He can find plenty of faults in everyone's else work, but none, dear me, no, in his own. In fact, there is only one better operator than himself, and he's dead. Well, I think this is quite enough for once, and I am going to close by wishing yourself and the boys over there the best of luck.

I was somewhat amused when the brother said "fairly high amperage" and then sprung that 120 stunt. Why, brother Titford, if you put our American boys up against 120 amperes they would drop dead with heart failure. Over here we consider 50 amperes d.c. about the limit, and very few go above 60 amperes a.c., though in rare cases I have known of a little more being used. However, Kinemacolor men have pulled as much as 80. Personally, I do not see much logic in using 120 amperes with a condenser 4½ inches in diameter, and, by the way, I understand that many of the English condensers are only 4 inches. You get some additional light, but my experience is that when you go above 50 amperes d.c. your crater becomes so large that a 4½ inch condenser is only able to utilize a very small fraction of the added light. Your letter will be very interesting to our men. Come again when the spirit moves you.

Architect of Projection.

In a recent speech before a gathering of moving picture managers a certain well know individual said he hoped in the near future to see an architect of projection in the field—someone who thoroughly understood the various points involved, and who would take up the work of improving projection, or words to that effect. I wrote this gentleman, rather taking him to task for his remarks, and now have his reply which in part reads as follows:

> I did not make myself quite plain as to what I meant by an "Architect of Projection." I meant there should be someone who had no affiliation with any line of business who would really and truly build up projection. There is no question at all about the great value of your work in that line, and it ought to be even more popular with the exhibitors than with the operators, because, the way I look at it, your work is of great benefit to the exhibitor because he is given a chance of knowing what is what, and knowledge is power. There is no question but that you have done more than any other living person to disseminate knowledge on projection. I believe, however, there are many exhibitors who feel that you are stronger for the operator than you are for the exhibitor. That is the only criticism I ever heard. Of course, it is natural the exhibitor would rather have you fighting his battle, and, personally, I would like to see you do it.

I am not printing this letter to toot my own horn, but because I want to use it as a basis for certain remarks, and it happens to be a mighty good basis for those remarks, too.

The brother says he hopes to see an architect of projection "not affiliated with any line of business." Well, if he expects to find an architect of projection who is not affiliated with the business in any financial way he had better hunt up a list of philanthropists and philosophers, because only there will he find what he seeks. The architect of projection he talks about might not be affiliated *directly* with any manufacturer or any other line of business, but you can take it from me that, in ninety-nine cases out of a hundred, he would be literally swamped with sub rosa affiliations. The writer of this department has absolutely no affiliation of any kind whatever, either directly, indirectly, sub rosa, or any other way, except with the Moving Picture World, which publication pays him a liberal salary for conducting the department, and a royalty on the sales of his Handbook. He absolutely defies any man, company or corporation to come forward and point out any instance where he has ever accepted one solitary cent from anybody, directly or indirectly, except in one instance where he allowed a certain manufacturer to pay his expenses to go a considerable distance to look at a certain article and watch its performances. That happened two or three years ago.

On the other hand, take the man who enters the business purely and wholly as an architect of projection: Do you think for a moment that such a man would refuse "commissions" from manufacturers to recommend certain products? Well if you do you have got a lot of faith in human nature, and considerable more, I think, than the facts would warrant. But, anyhow, even supposing he did, this architect would be in the business for the fees he would receive, and not from any philanthropic point of view.

And now as to my being "strong" for the operator, which is the real thing I wanted to talk about anyway. Whether I am strong for the operator or the manager depends entirely upon the point of view. As a matter of fact, according to my perverted ideas, I am not fighting the battles of one any more than I am fighting the battles of the other. I have simply taken the position that projection is one of the very foundation stones of the whole business—not *the* foundation stone, but one of several, and it is one of the important stones, too, which, if it be of poor material, will very largely weaken the whole structure. I take the position that it is to the very best interest of the manager to have high class projection, in all that that term implies; I take the further position that high class projection, low salaries and rotten operating room conditions do not, can not, never have, and never will sleep in one bed. Therefore my contention is that in demanding better salaries and better operating room conditions I am not only fighting the battle of the operator, but I am at the same time fighting the battle of the manager, and of the business as a whole, even though I am doing it against the will of the aforesaid managers, too many of whom are trying to do the impossible by seeking to add up one and one and secure three as a result, one and one representing low wages and poor operating room conditions, and three excellence in projection.

Let me ask why don't the Vitagraph theater, the Strand theater and other houses of that class employ fifteen-dollar-a-week "operators"? The answer is easy. The fifteen-dollar-a-week man is a cheap man, and a cheap man puts cheap results on the screen, and that doesn't pay. Why is it that out in San Francisco you will find a clear, brilliant screen and high-class projection in any theater you may choose to enter? The answer is again simple. In San Francisco the operators receive from $30 to $40 a week. The manager is paying for high-class results, and when he pays for high-class results you can bet your everlasting old woolen socks he is going to get them or know the reason why. Do you think if the salaries in San Francisco were reduced to $20 the results on the screen would be the same? Not on your daguerreotype! Not in a million years! It is a matter of plain, ordinary, horse sense, gentlemen; it is a matter of one and one makes two, not three.

Of course, you could hire a man for $40 and not get results either, but when a manager does pay $40 he does not accept anything and everything that is shot at the screen; he is paying for good work, and he is *going to have it*. Also when he pays big money he is going to study a little himself, and find out whether he is getting value received or not, but over and above all else high salaries attract high-class men, and low salaries the reverse. Again, gentlemen, it is a proposition that one and one makes two, and therefore I can say in demanding higher salaries and better operating conditions the editor of this department has for the past five years fought the battle of the manager just as much as he has that of the operator, the difference being, of course, that the operator could see the benefit because it came to him in dollars and cents and better working conditions, whereas the manager could not see the benefit largely by reason of the fact that nine out of ten of him doesn't know the possibilities of projection. They simply regarded Richardson as a crank, and some of them went to the extent of saying a "damned" crank on projection. One exhibitor at the last convention summed the matter up when he shook hands with me and said: "Well, Richardson, since I have visited the Vitagraph and some of the other theaters on Broadway, I see what you are talking about. I thought I had a fine picture, and that you were just talking to hear your mouth rattle, but I am going back home and there is going to be a cloud of dust around my operating room as soon as I get there, and that dust will represent the shaking up that is coming to my operator." I asked him how much he paid the aforesaid operator (his house is in a city of probably 60,000 population) and he said $17. I just looked at him. Of course, $17 in that town is considerably more than $17 in New York City would be, but I told him he had better shake up his pocketbook, too, if he wanted to get the real thing on his screen, and come across with at least $25.00.

"Opportunities Have No Schedule Time—You Must Be at the Station When They Arrive."

Now, Mr. Operator, I want you to put on your strongest pair of specs, use a condensing lens for a magnifying glass, and study the above carefully; I may even say prayerfully. The editor of this department has for lo, these many years, been telling you that the profession of operating was on the up-grade, that there was coming a time when there would be managers who would be willing to pay the price for high-class work. But, Mr. Man, *are you preparing yourself, so that when the opportunity arrives you will be ready to grasp it?* Are you combining your daily work with study and preparing yourself to be a credit, not only to yourself but to the organization to which you may belong, or are you dallying along, depending chiefly upon the main strength and awkwardness of your organization to increase your salary, instead of helping out by being really worth more money? There was a time when main strength and awkwardness was THE thing, but in this advanced age progressive labor organizations only resort to main strength as a final and last resort, when all things else have been tried and have failed. The Brotherhood of Locomotive Engineers, which typifies perhaps the highest there is in labor organizations, would no more think of assisting an incompetent engineer to maintain his position than it would to blow up the general manager's office with dynamite. Only the low-class union does that now-a-days, and only the low-class man expects his union to maintain him in his position when he cannot or does not deliver satisfactory service, meaning by satisfactory service the best projection that *can* be delivered on the screen, under the conditions surrounding the individual case. But, anyhow, laying those matters aside, there are right now plenty of opportunities for high-class operators to secure salaries far above the union scale. Right here in New York City there are a very considerable number of members of Local Union 306 who are being paid from five to fifteen dollars above the union scale, but when the opportunity came they were *right there at the station, ready to climb on board;* in other words, they had learned how to place high class results on the screen and, moreover, they had the energy to apply their knowledge. They had established a reputation for high-class work, and when the time came that the manager said: "Send me your best man; I am willing to pay thirty, thirty-five or forty dollars for *a man who can and will deliver the goods,*" they were ready at the station. The opportunity pulled in, they climbed on board, and left the idler—the self-satisfied don't-need-to-study fool, stuck on the low-price bench, where he will probably remain until he drops down and out. And so I say, my brothers, study the heading of this little screed. Think it over. Hold a little communion with yourselves, and see if you are preparing to meet the opportunity when it arrives. Are you on the way to the station, or are you sitting in idleness by the road side, dividing your time between swearing at the manager and cursing your "luck?"

Damaged Film.

S. B. Lewis, Winchester, Ky., submits 12 inches of film with the following letter.

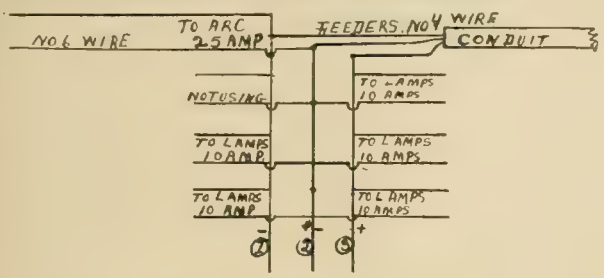
> Will you examine the inclosed sample of film which I have just received from my exchange which charges me with damaging a whole reel. Am using a Power's Six A with motor, and am at a loss to know just how this happened, as I have had no trouble either before or since. Have made careful examination of machine and everything seems to be O. K. Could this have happened before I ran the same, and then my running it caused more trouble? I have a boy to rewind, and the picture was perfect at all times while I was using the film. I should, of course, have examined the film before returning it to the exchange.

Yes, but, still more important, my brother, you should have examined it before you ran it. The reel is ruined if it is all like the sample. but it is exceedingly difficult to say what caused the damage. The celluloid bars between the sprocket holes on the right hand side, that is right hand side as it would be in the machine, are cracked all the way along, some of them clear through and some only partly through. There is no evidence of scratching, but there is evidence of a heavy indentation, though the strange part is that the indentation seems to have been made with something sharp, just half way between the sprocket holes. At first I thought it was possible that the fault was an imperfection in the celluloid itself, but examination under a powerful glass shows that something has punched the film just halfway between the sprocket holes; what this could have been is beyond me, because it occurs between every blooming one of those sprocket holes, and it looks just as though you took the point of a lead pencil and punched it into the celluloid just exactly halfway between the holes. I give it up. Anyone who has had a similar experience and has located the trouble will kindly inform us as to what caused the damage.

Three-Wire System.

Brooklyn, New York, writes the following somewhat curious letter:

To whom it may concern: I would like to know a little more about the three wire system. The one principal thing I want to know I have been unable to find, though it is simple. When I have an overload on the negative side of the panel board, which is the left-hand side of the diagram I have made so you could understand it better, I would like to know which is the positive wire of the negative side when I have an overload, and if the dynamo on the negative side runs positive to the



15 ampere overload. I would like to know which of the two wires go to the positive of my two arc lamps the leads for which I have connected directly to the mains. I want to know if there are two positive wires in this case, the one that carries the 15 amperes and the one that runs in series to balance the load. Let me know as soon as you please.

The brother's letter is somewhat amusing, but what he is driving at can be plainly seen, I think. I will again try to explain the action of the three wire system, because there are many licensed operators right here in New York City who do not thoroughly understand it. In the first place, taking the diagram for an example, there is no positive or negative side to the panel board, taken as a whole. The three-wire system is, in effect, two two-wire systems so arranged that they work in series with each other up to the balancing of the load, and separately with regard to anything more than the load balance. I have marked the wires 1, 2, and 3, in circles, for my own convenience in reference. Wire No. 1 is connected, let us assume, to the negative terminal of one dynamo, while wire No. 3 is connected to the positive terminal of the other dynamo, each dynamo being a 110 volt machine. Now if you simply connect the positive brush of the first machine to the negative brush of the second machine you would have a 220-volt straight two-wire system, the same as though it were operated by one 220-volt generator. With the three-wire system that is exactly the connection that *is* made. The negative of one dynamo is connected to wire No. 1 and the positive of the other dynamo to wire No. 3; then the positive brush of the first dynamo and the negative brush of the second dynamo are connected together and to wire No. 2, called the neutral. The action is, so far as positives and negatives be concerned, that the neutral wire will be positive to the machine which has its negative connected to one of the outside wires; in this case No. 1, therefore the neutral, will be positive to wire No. 1 and negative to wire No. 3.

On one side the operator has 30 amperes flowing to incandescent circuits, and on the other side 20 amperes, but on the 20-ampere side he has 25 amperes going to the projection arc, which makes a total of 45 amperes on one side and 30 on the other, thus throwing an overload of 15 amperes on wires 1 and 2. The action in such a case is as follows: Up to 30 amperes the current works in series at 220 volts, and the neutral wire performs no duty whatsoever between the panel board and the dynamo, but there is a 15-ampere surplus on wires 1 and 2 so that the dynamo connected to wires 1 and 2 will actually be producing 15 amperes more than the other machine, and this 15 amperes will come in on wire No. 2, the neutral, which is the positive of this dynamo, and go back on wire No. 1 which is the negative.

There is no way of telling which wire is positive and which is neutral except by testing the matter, which may be done in a number of ways, as has been described many times in the department. The three-wire system is quite puzzling to a great many, but it is, in fact, a very simple proposition indeed, and one which it seems as though the average man ought to grasp very readily through a study of what is set forth in the Handbook.

Old Law and New Conditions.

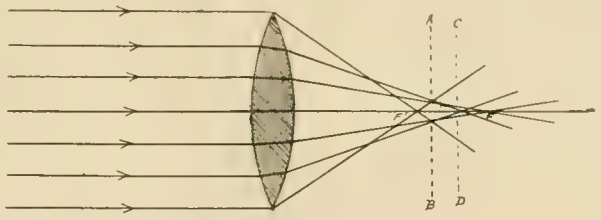
A year or two ago the Legislature of New York, in its wisdom, without consulting anyone in any authoritative way directly connected with practical projection matters, passed a law fixing the minimum floor space of operating rooms. At that time this minimum did not leave any spare space. The minimum size for two machines is 9x8 feet. This was based on the Power's Six, the Edison Model B, and the Motiograph old style machine, and for two of either of these projectors the good Lord knows it was small enough.

Strange as it may seem, however, times change, and, yet more strange, machines also change, but the law in its mighty majesty remains fixed and unalterable. Imagine placing two Baird projectors in one of those operating rooms, or even two Simplex, or two Power's Six A of the latest type. The operator would pretty near have to climb in through the vent hole in the ceiling and sit on top of one of the lamp houses while he operated the machine, and yet it is a cold-blooded fact that moving picture operating rooms are actually being built to contain these projectors, using the minimum fixed by law for old style machines which were by comparison about in the same proposition in size as a Mississippi River steamer is to a modern battleship.

This comment has been called forth by the fact that one of our New York boys came to the office for certain information and mentioned that two Power's Six A are to be put in an 8 x 9 operating room, and that he did not quite know how he was going to get along, or rather get around. I don't, either. My sympathies are with him. But the queer part is that the manager of this house will expect the operator to deliver results, and will probably raise a tremendous howl if he does not. Also to show the further heights of intelligence to which builders of theaters arise, there is, in this particular house, no basement, and no other place in which to locate the motor generator which is going to be used. I suppose the operator will be expected to strap it on his back and carry it around with him, or maybe it will be placed under one of the machines in that "operating room," or perhaps it will be bolted to the ceiling upside down. There is no telling what some of these supposed-to-be intelligent architects of moving picture theaters will do when it comes to the operating room.

Three Lens Condensers.

This department has, on several occasions, called the attention of managers, operators and manufacturers to the desirability of a three-lens condenser combination in projection machines. We have also, particularly of late, insisted on the use of a condenser holder which would eliminate breakage. We have come to the conclusion that such a holder is entirely practicable, and that the Elbert holder very nearly fulfills the conditions, as does also the new Simplex machine holder. We believe that machine manufacturers should, without exception, adopt a holder of this kind. Our reason for this recommendation is, we again repeat, so that we can, in turn, insist upon theater managers supplying their machines with high grade condensers—a condenser system costing, perhaps, as much as $10.00. Why do we want these high grade lenses, you ask?



The above picture represents what is called spherical aberration. The same cut, together with a description of what spherical aberration is, will be found on page 352 of the Handbook. It will be observed that, whereas light rays A and B cross at one point, light rays F cross at another point, C and D at a third, and F at a fourth point. As a matter of fact these rays are numbered by the millions, and they have millions of different crossing points, each at a different distance from the surface of the lens. This is what is called "spherical aberration." Its effect is not only a direct loss of light, but an injury to the definition of the picture on the screen. Spherical aberration is always present where a single lens is used and in an ordinary plano-convex two lens condenser combination, and it is present in an increasing degree as the quality of the lens decreases; also as curvature of the lens increases. The addition, however, of a third lens acts to very largely correct spherical aberration, and with three lenses, each of comparatively high grade, we shall have this trouble very nearly eliminated. But first, as I said before, we have got to stop condenser breakage, and again, as I said before, condenser breakage *can* be stopped. We used to think it could not, but we used to think a lot of things could not be done which have since been done, and now are so common that we think nothing of them. Yes, condenser breakage can, at least to all intents and purposes, be eliminated; of that I am firmly convinced. It is simply a question of careful experiment and some added cost, but the cost will be more than compensated for by the saving in lenses.

Another effect of the addition of the third lens is to shorten the equivalent focus of the combination, without adding to the lens curvature, which has the effect of bringing the arc up closer to the front combination, and thus utilizing a greater percentage of the light, or rather securing the same amount of light with a less amperage, and if the back lens be made meniscus, this effect is still further enhanced. In the old days the average manager would have objected to the added cost of a high-class three-lens condenser system, and heavy condenser holders, but the manager, or a goodly percentage of him, is now getting to the point where he is willing to pay, if you can show him he gets value received for his money, and, most certainly, in a proposition of this kind he would not only get value received, but value received several times over.

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Comments on the Films

Licensed

THE JUNGLE SAMARITAN (Selig), August 11.—A very interesting and plausible story is engrafted in this plot, which holds the closest attention. One cannot help but sympathize with the widow's stepson. There is some beautiful scenes in the African wilds and incidents that are very exciting. The shooting of a lion, for instance, and a struggle with a tiger with bare hands. In the finale there is a beautiful scene where the lovers walk away together down the long road to happiness.

THE BURGLAR ALARM (Melies), August 11.—A vamped over burglar story, concerning an automatic burglar alarm, which is installed on account of numerous burglaries in the neighborhood. It "works." A depredator is captured and the women take him in hand. What is left of him is thrown into jail for sixty days. This is a lively offering.

HE WANTED WORK (Lubin), August 11.—There is a whole lot of fun in this offering, if it does bear the brand of inconsistency. A colored man makes up as an Irishman to obtain a job. He gets it and also several other things. On the same reel with "The Cook Next Door."

THE COOK NEXT DOOR (Lubin), August 11.—On the same reel with "He Wanted Work." This is a worthy little comedy. A cook inherits a house in a fashionable part of the city. Her neighbors try to humiliate her, but she wins them over, also the policeman of her choice. E. P. Sargent is the author of both.

OLD MAN HIGGENBOTHAM'S DAUGHTER (Kalem), August 11.—This is a rural pictureplay, the plot of which contains heart interest throughout. An obdurate father is the cause of most of the trouble. It contains many scenes which are worked out in continuity. There is one intense scene where the husband of the girl who has been forbidden to marry almost loses his life. There is a happy ending where they are all brought together by the inevitable little "youngster." It held the interest of the audience. Irene Boyle is featured as the daughter.

STOPPING THE LIMITED (Essanay), August 11.—A story of an elopement which is rather original in its way. The limited train accidentally stops at Bangor, and the daughter of a wealthy manufacturer and her lover jump aboard and elope. The girl's father informs the railroad that the limited took on passengers at Bangor. The father to prove his information true is forced to forgive the young couple and the railroad makes Bangor a regular stop. This is a mild comedy.

A TALE OF OLD TUCSON (Edison), August 11.—This is the old tale of the foreclosure of a mortgage, on a ranch in the west this time. The mortgage is held by a Mexican. Mistrust, treachery and intrigue are the predominating features. There is some beautifully photographed scenes which take in a wide expanse of desert and foothills. The acting is adequate.

THE NEW STENOGRAPHER (Vitagraph), August 12,—A silent comedy by J. Stuart Blackton. It has been reviewed in the Moving Picture World; also enacted at the Vitagraph Theater, Broadway, two hundred and fifty times.

THE FAMILY RECORD (Selig), August 12.—This is a very meritorious pictureplay, with a plot that is interesting and contains humanity. It concerns a sea captain who wins a woman away from his employer, who after their marriage discharges him. He ships as a sailor on a boat bound for the South sea, is wrecked and cast upon a desert island. He is rescued after having found a quantity of valuable peals. Returning he locates his wife from a combination of interesting circumstances in which the old family Bible figures prominently. This release holds the closest interest.

SINEWS OF THE DEAD (Melies), August 12.—A more harrowing conception than the theme of this picture could hardly be dug up. It is illogical, disgusting and not deserving of further comment, except that it is well acted, directed and photographed.

THE FABLE OF THE MANOEUVRES OF JOEL AND FATHER'S SECOND TIME ON EARTH (Essanay), August 12.—This is another one of George Ade's fable pictures and is certainly a corker. A son gets his father to sign over his property to him to relieve him of the worry of taking care of it. As soon as he obtains the deeds he places the old man in a home for the destitute. The father tires of his condition, escapes, gets a lawyer who picks holes in the papers and the father fires the son out and gets married. Moral: "Bring your father up so he won't be ungrateful." A continuous laugh.

ANDY LEARNS TO SWIM (Edison), August 12.—Andy did not care much for water, either internally of externally, but one day when it was swelteringly hot he visited Coney Island, and seeing others disporting themselves in the water, he indulges and learns to swim. He saves a drowning little girl and makes another hero of himself.

THE HORSE-THIEF (Vitagraph), August 13.—This is a western picture which contains a very pretty plot. While some cowboys are enjoying a scrap, an excited foreigner who is in a hurry to obtain a doctor takes one of their horses. He narrowly escapes being lynched, he tries to convince them that he did not intend to steal the horse, but was going for a doctor for his wife. The sheriff's daughter saves him in the nick of time and explains to the boys. They all go for the doctor and hustle him to the foreigner's cabin, where a little baby is born. The boys all chip in and present the baby with the contribution. There is a great deal of human nature in this offering and it is well worth viewing.

A KING BY FORCE (Melies), August 13.—Omar Fatima is forced to become king of a Balkan estate. The salary is so meagre that he cannot support his harem. It gets into such a state that he gives it away, then he strikes for higher wages. A revolution occurs and he puts up a good fight, overwhelmed, with his wife, he leaps into the sea and they swim home. Funny, but foolish.

SLIPPERY SLIM AND HIS TOMBSTONE (Essanay), August 13.—Mostly every body laughs at the adventures and misadventures of Slippery Slim, Mustang Pete and Sophie Clutts. This release compares favorably with those that have gone before. There are many funny scenes. Pete has plans, but Slim knocks them galley-west.

THE MIX-UP AT MURPHY'S (Biograph), August 13.—A laughable farce comedy. Murphy is giving a costume party. A tramp steals a chicken and being pursued mixes in with the mummers. A series of mistaken identity incidents go to make the fun. On the same reel with "Curing Mr. Goodheart."

CURING MR. GOODHEART (Biograph), August 13.—Another farce comedy where a man, like Happy Hooligan attempts to lend a helping hand to everyone in trouble, but which always results in misfortune to himself. It gains some very good laughs.

WHILE THE TIDE WAS RISING (Edison), August 14.—Considerable exciting interest to the spectator pertains in this offering. Ungratefulness is shown by an aviator who is saved from a watery grave by the lover of a girl whom he persuades to elope with him later, in a motorboat. The lover follows, overtakes and thrashes his rival to a finish. The girl has been left in a shack which is engulfed in the rising tide. The lover rescues her in the nick of time. There is lively action in this picture, and beautiful scenes have been well photographed.

POLISHING UP (Vitagraph), August 14.—This is a very funny Vitagraph comedy in which Bunny and Flora Finch "cut all kinds of capers." The complications that occur, involving all the characters, including the doctor, are well handled and cause continuous laughter. At one time it looks like war, but the humor of the whole thing dawns on the belligerents and they conclude to abide by mediation. For a one reel this is chock full of meat.

MELLERDRAMA (Selig), August 14.—This is mellerdramar pure and simple. There is the villainous villain who marries the girl and abuses her cruelly. Her former lover mixes in and attempts to befriend her. There is a side issue which includes a miners' fight and a murder; then the house is set on fire to destroy evidence of the crime. The girl is rescued and all ends happily. If it is a comedy it is funny. It gets laughs anyway. On the same reel with "The Day of the Dog."

THE DAY OF THE DOG (Selig), August 14.—On the same reel with "Mellerdrama." The tale of a poor little pup looking for a home. He finds it through a stick of dynamite. An interesting little comedy that takes greatly with the audience.

A SUBSTITUTE FOR PANTS (Kalem), August 14.—A comedy pictureplay written by Marshall Nielan and featuring Ruth Roland. This is a story of a divided skirt, and a politician who is running for office. He finds the skirt beats trousers all hollow in landing the feminine vote. There is a great deal of good comedy in this picture and it goes finely with the audience.

LATIN BLOOD (Lubin), August 14.—A visualization that is most egregious in its plot. Inconsistencies seem to be the main feature. By a combination of circumstances and a mixing of notes a man who plots to have his rival killed is himself stabbed by mistake. Only a fair offering.

PATHE'S WEEKLY NO. 50, August 15.—A good without being an unusual number. There are views of the Czar drinking to the success of his soldiers, some of whom pass in review; auto race in Angers, France; race of the Corinthian Yacht Club of Marblehead, Mass.; the human side of the Kaiser, shown greeting a number of children; French soldiers at St. Quentin, France, and the great tennis match at Forrest Hills, L. I.

THE DISTRICT ATTORNEY'S BURGLAR (Biograph), August 15.—The incidents developed in this plot are essentially human. The leading characters are the district attorney, and his wife. There are several interesting complications which eventually work out satisfactorily. There is suspense in this offering that holds to the end. It is a well directed and photographed picture and the acting is of the first-class brand.

NAN'S VICTORY (Selig), August 15.—The plot of this comedy-drama contains a love story illustrating the old saying, " 'Tis better to

have loved and lost, than never to have loved at all." A little fisher maiden risks her life to save her rival. Rather something out of the ordinary and contains heart interest, also some comedy scenes. There are some beautiful scenes of wonderful scope and clear photography shown. It seemed to take well with the audience.

THE PUNCTURE-PROOF SOCK MAN (Lubin), August 15.—On the same reel with "They Bought a Boat." The inventor of puncture-proof socks becomes so wrapped up in them, and getting orders for them, that he forgets everything else. He even forgets to eat he is so worked up over his invention. There is good comedy in this offering.

THEY BOUGHT A BOAT (Lubin), August 15.—Yes, and having bought it they start on a cruise. It is a motorboat and they must have a cabinboy. They engage one, a three hundred pounder, and put out to sea. The boat springs a leak. While they bail the cabinboy pumps water into the boat. An old salt informs them that they are aground in ten inches of water and that they had better wade ashore. On the same reel with "The Puncture-Proof Sock Man."

NEAR DEATH'S DOOR (Kalem), August 15.—The plot of this story is somewhat conventional. It contains a secret marriage, an angry and obdurate father, a combination of circumstances and a striking resemblance, that causes jealousy. There is a sensational scene where the side of a hill is blown out by dynamite, which causes a landslide that buries three persons. This is an original and intensified scene. The photography is beautiful and the acting up to the standard. A good offering.

BRONCH BILLY WINS OUT (Essanay), August 15.—Broncho Billy falls in love and is accepted by the school teacher in his "district." Of course he has a rival in the affections of his fiancee. There is a mock hold-up scene, inaugurated by the rival, wherein Broncho's sweetheart shoots him with a blank cartridge. The rival's duplicity is discovered and he is "shooed" out of the state. Billy marries the school teacher. The interest is rather mild.

SWEEDIE AND THE DOUBLE EXPOSURE (Essanay), August 17.—This is a real funny comedy that causes almost continuous laughter. A kid takes a picture of Sweedie sitting on a bench; he takes one of his father sitting on the same bench, forgetting to turn the film. The double exposure gives the effect of Sweedie sitting on his father's lap. He shows it to his mother; things happen to father. He shows it to the iceman and the milkman who are rivals for Sweedie's affection. Imagine the result.

THE ADVENTURE OF THE PICKPOCKET (Edison), August 17.—This is an "Octavius" comedy. He visits Coney Island to spy out pickpockets. He arrests the leading lady in a motion picture scene, thereby getting into trouble. During lunch he offers his protection to a lady who steals his pocketbook; however he gets credit for her arrest.

TIM, THE TERROR (Biograph), August 17.—While this comedy is illogical it is nevertheless comical and gains many laughs. A desperate outlaw is the hero. He discovers a poor widow who is about to be evicted, being unable to pay off a mortgage held by a Dutch magistrate. The outlaw forces the Dutchman to eat the mortgage and then "jine" him to the widder. On the same reel with "A Game of Freezeout."

A GAME OF FREEZEOUT (Biograph), August 17.—On the same reel with "Tim, the Terror." Two lovers, an admirer and an ice-box are the leading characters that furnish the comedy in this. The ending is considerable of a surprise.

HEARST-SELIG NEWS PICTORIAL, NO. 49 (Selig), August 17.—Many topical scenes are shown in different parts of the world, including military manoeuvers, etc.

PRIVATE DENNIS HOGAN (Vitagraph), August 17.—This is a military drama, the action of which takes place in the far west, and to view it fires one with patriotism. Dennis Hogan is an expert telegrapher, out of a job and broke he joins the army. By his knowledge of telegraphy he saves his detachment, standing between his comrades and death, thereby losing his own life. Darwin Karr and Charles Wellesley play the leading parts. This is a splendid offering and is well produced in every respect.

DAKAR, THE PRINCIPAL PORT OF SENEGAL, FRENCH WEST AFRICA (Pathe), August 17.—Interesting scenes in and about the principal seaport of West Africa. One of the best is a view of native soldiers drilling.

MILITARY TRAINED DOGS, BELGIUM (Pathe), August 17.—On the same reel as the foregoing is this unusually timely picture, showing how the Belgian soldiers have trained their four-footed servants to aid them in making war. The dogs are used as beasts of burden, and most willing ones, in hauling small rapid-fire guns mounted on bicycle-wheeled carriages. The bright animals draw these weapons through places where horses could not go, and are particularly efficient on the skirmish line.

CAIRO, THE CAPITAL OF EGYPT (Pathe), August 18.—There is a panoramic view of the great city and many scenes of the principal points of interest.

URIAGE AND VICINITY (Pathe), August 18.—On the same reel as the foregoing is this marvelously beautiful series of views of Eastern France. The picture is in brilliant and clear colors and well photographed. An unusual release.

Licensed Specials.

DAVID GARRICK (Vitagraph), August 11.—This is a two-part visualization of the old comedy-drama. Several others have been made by different companies. This one is, perhaps, the best that has been released. It features James Young and Clara Kimball Young, with an all-star cast. To the older people in the audience it is very interesting. The acting is admirable.

AT THE END OF THE ROPE (Kalem), August 12. A two-part photoplay story of the west, featuring Princess Mona Darkfeather. It is filled with many exciting scenes, thoroughly melodramatic, some of which are probable and many of them full of shudders. The ending leaves an outlaw in an awful predicament. If he climbs a rope he will be killed, if he lets go of it and drops he will be murdered. It is certainly lurid enough to please the most fastidious.

THE DOWNWARD PATH (Lubin), August 12.—This two-part pictureplay is almost identical in plot with one which was released by another company several months ago, and is of just about the same merit. How either of them passed the censors is to be wondered at. A son shoots his father and attempts to throw the blame on a burglar, who escapes. He then shifts the crime, or attempts to, on the shoulders of his sister's sweetheart. Finally his conscience forces him to confess to the awful crime.

THE BILTMORE DIAMOND (Melies), August 13.—A two-part pictureplay wherein a woman, who is the owner of a valuable diamond, foils two scoundrels who are determined to rob her. The working out of the plot is very interesting. It contains several intense and exciting scenes and also a good punch, wherein an exciting automobile race occurs, ending with the car occupied by the robbers being hurled over a cliff. The photography is well done and several beautiful scenes are shown.

THE HEART REBELLIOUS (Lubin), August 13.—A two-part, mildly melodramatic offering, with a plot that carries with it complications concerning a man who falls in love and marries an adventuress. He takes her to his western ranch where she is rebellious. He attempts to break her spirit by force, but fails. She falls over a cliff, accidentally, and is seriously hurt. He nurses her tenderly, thus winning her love. She prevents her father, who is a crook, from robbing her husband. In the finale there seems to be assurance of future happiness. A well made and acted picture.

THE ONE WHO LOVED HIM BEST (Edison), August 14.—A two-part picture which develops an interesting story concerning a father and his two daughters. The elder, a selfish creature, and the younger directly opposite in nature. The father is induced to make his will in his elder daughter's favor. Shortly afterwards he dies. Mabel Trunnelle, Bigelow Cooper, Marjorie Ellison and Herbert Prior have the leading characters. The scenes are on the southern coast and are beautiful and finely photographed. There is a satisfactory surprise in the ending scene. It is written and produced by Richard Ridgely. It is a very pleasing release.

A GENTLEMAN OF LEISURE (Essanay), August 14.—A two-part pictureplay adapted from a story in Munsey's Magazine. The plot contains complications enough for ten reels. It is somewhat melodramatic in nature and contains a regular villain, who has everything his own way, until the finale when he comes to grief. There is a good mob scene and thrilling incidents, an attempted kidnapping scene, etc. Everything is explained satisfactorily and all is happiness in the end.

THE WHEAT AND THE TARES (Vitagraph), August 15.—This two-part Vitagraph pictureplay lacks much of originality. It introduces the villain with the mortgage on the farm who gives evidence against the farmer's daughter's sweetheart, convicting him of her father's murder. He is foiled by an unexpected confession, is arrested for perjury and his victim and every body concerned rejoice in his downfall. Dorothy Kelly, James Morrison and George Cooper have the principal parts.

THE VOICE OF THE BELLS (Melies), August 15.—In this two-part offering two men are rivals for the affections of the same girl. The story is rather old. The rejected lover is the bell ringer for the church and in pique he refuses to ring the bell at the marriage ceremony of his rival. Years later, the child of the couple dies and again he refuses to pull the bell, but he is forced to make the voice of the bell speak. A pleasing but not very strong offering.

THE OLD ARMY COAT (Kalem), August 17.—A special two-part picture drama. This release has been reviewed at length, and can be found on page 945, Moving Picture World, issue of August 15, 1914.

A SPEC ON THE WALL (Selig), August 17.—A special two-part picture-drama. The plot of this production is not at all wholesome nor is it logical. A husband who is supposed to have committed suicide, and who is found dead with a revolver lying beside his body has possessed an old friend, a detective, who suspects foul play and who investigates and discovers that the man's wife and her lover had killed him by means of an explosive cigar; not very convincing.

DETECTIVE DAN CUPID (Nestor), Aug. 7.—Man sees pretty girl in a San Francisco park and steals a bag from her so that he might find occasion to return it and get acquainted. She puts a detective on the case and sails away. He gets on the ship and is carried to sea. The detective, after a comical chase, is likewise. The whole is carried forward with Nestor sprightliness and makes a likable, light and amusing offering. The photography is, as usual, excellent.

Independent

A COAT'S TALE (Keystone), Aug. 8.—In this low comedy number the Yiddish tailor's assistant exchanges two coats. This leads to a wild chase on the part of the angry owner. The scenes are of a rapid-fire, knockabout order. This would have been funnier with a little more plot to begin with.

THE SAVING FLAME (Majestic), Aug. 11.—Francelia Billington and Robert Harron appear in this number, portraying seacoast scenes. The fisherman's wife becomes infatuated by the city man. He tries to make love to her, the husband returns and there is a knife duel proposed. The wife prevents this by knocking the lamp over and setting fire to the house. This is well pictured and full of action.

THE FACE ON THE BARROOM FLOOR (Keystone), Aug. 10.—A very amusing burlesque on the famous poem that has been recited so

many times. The poem itself is altered in places and the action is entirely of the low comedy sort. Chas. Chaplain wins new laurels in the leading part. This is bound to please.

ANIMATED WEEKLY, No. 127, Aug. 12.—Timely picture of King George and Queen Mary visiting the Kaiser, revewing troops, etc. These familiar views have now taken on an additional interest. Pictures of the treasure ship, Tennessee, and drawings by Hy Mayer are also shown.

RECREATION (Keystone), Aug. 13.—A nonsencial half reel in which Chas. Chaplain gives his familiar tramp characterization. These park scenes, in which everybody lands in the lake, will amuse admirers of this company's performances.

THE YOSEMITE (Keystone), Aug. 13.—On same reel with above. A number of views taken in the famous national park, showing the high Sierras, waterfalls and other rugged scenes.

A RURAL ROMANCE (Princess), Aug. 14.—A business man desires his eldest daughter to marry one of his friends, but the girl refuses. Later the friend meets the youngest daughter at a country place and falls in love with her. The story is agreeable in tone but lacks any big moments and is not treated in a very novel way.

CUPID DANCES THE TANGO (Royal), Aug. 15.—The members of the bachelor club are woman haters, but each decides to take lessons from the Hobbs sisters in the tango. All meet on the dance floor. There is an idea in this, but the plot lacks complication and does not rise to the necessary climax. The characterizations were acceptable.

HER "BIG" BROTHER (Thanhouser), Aug. 16.—A little girl does not listen to the domineering advice of her brother and insists on going in bathing with the boys. She wins a swimming race and gets a medal. This is a good little plot but did not seem to be worked up very skilfully. The swimming race was handled in too perfunctory a way, when it should have aroused more suspense.

BILL SAVES THE DAY (Komic), Aug. 16.—This is No. 4 of Bill, the Office Boy series. It demonstrates entertainingly how Bill induces the manager to buy an electric fan. Later he holds the anxious financial callers by leading them to play roulette with the fan. A good comedy plot worked out in a pleasing manner.

HIS WIFE'S FLIRTATION (Sterling), Aug. 17.—This tells the story of a flirtatious young wife. The traveling man loses his clothes and goes through most of the scenes in a bathing suit. Some of the situations are too suggestive and the humor is not strong.

OUR MUTUAL GIRL, No. 31 (Reliance), Aug. 17.—In this number Dunbar is cleared of suspicion of having stolen the jewls by a demonstration of finger prints, conducted by Margaret. The girl also tries on some of the garments made by a well-known sporting house. The next number continues the jewel-hunt. This number is only fairly interesting.

THAT MINSTREL MAN (Keystone), Aug. 17.—The Keystone company appears here in black face. A genuine minstrel show setting is presented and the Fat Boy is dressed as a huge dusky belle. She loans her jewels to the magician on the stage, and this starts a riot. The usual slapstick methods prevail and this will undoubtedly please lovers of that style of humor.

THE INNER CONSCIENCE (Majestic), Aug. 18.—This is the story of a neglected wife who falls in love with her physician. Later the husband proves a hero by saving both from drowning. There are some good effects in this and the cast and photography are pleasing.

THE SILENCE OF JOHN GORDON (Beauty), Aug. 18.—This story of a young minister who knocks down and punishes a married man trying to elope with an innocent girl, proves very pleasing. The garden scenes are attractive, the characterizations good and the photography clear. Harry Pollard and Marguerita Fischer are in the cast.

THEIR WORDLY GOODS (American), Aug. 19.—Vivian Rich, Wm. Garwood and Jack Richardson appear in this number, the latter as a particularly villainous looking thief. The young wife, who took the money from the safe to spend it, succeeds in keeping it away from the marauder. Her husband gives her credit she really does not deserve in consequence. This makes very fair entertainment, though not powerfully handled.

THOSE COUNTRY KIDS (Keystone), Aug. 20.—Mabel and the Fat Boy disport themselves in a lively manner in this reel. There are shooting, brick-throwing, a police raid and numerous other rapid-fire scenes. The fine photography helps out this slapstick comedy.

LOST IN A STUDIO (Sterling), Aug. 20.—Little Billy visits the moving picture studio in this number and gets lost while playing with some kittens. Pictures of Ford Sterling and his director, Robert Thornby, are shown. The plot is not very strong in this and it depends largely upon Billy's popularity for interest.

HIS LONG LOST FRIEND (Royal), Aug. 22.—A tramp drops into a hotel and writes a note to a girl he had once known in early life, telling her he will call. His reception by the family is very chilly. He crawls up the chimney and there is a lot of slapstick comedy. This was not sufficiently strong in plot to prove very entertaining.

A PEARL OF GREAT PRICE (Eclair), Aug. 23.—A story featuring Fred Truesdell and Julia Stewart. The introduction is not overclear, but aided by good acting and a story that develops into a bit of a punch the picture will interest.

THE STRANGE SIGNAL (Frontier), Aug. 23.—The scheming brother plans to hold Joe a captive while he marries the girl and inherits the property. But Joe flashes a signal to the sheriff's office, by means of a bit of looking glass, and thus obtains relief. The rather unique plot is the strongest feature of this production, which has an ordinary Western town setting.

THE HOLE IN THE GARDEN WALL (Rex), Aug. 23.—A pretty story, written by Rupert Julian, who also plays the lover. Elsie Jane Wilson is the girl. The scheming rival brings about a change in the roses, leading to a misunderstanding which it took years to right. Felix Walsh makes a charming little cupid, who finally reunites the lovers. His adoption was shown rather obscurely, but the film as a whole proves attractive.

THERE IS A DESTINY (Victor), Aug. 24.—A seacoast story with Warren Kerrigan and Vera Sisson in the leads. The natural acting and development of this story makes it particularly pleasing. The love scenes are especially attractive. These features, together with good photography and fine scenic effects, make the film a desirable one.

BARRELED (Crystal), Aug. 25.—Charlie DeForrest, pursued by the girl's father, dives into a barrel and then wears this over his head through numerous scenes. Nothing particularly new in this half reel eccentric offering, but it is has amusing moments.

BASHFUL BEN (Crystal), Aug. 25.—This, on same reel with above, shows the efforts of a bashful young man to get up nerve enough to propose. When he does so the girl turns out to be already married. Mildly amusing.

THE LITTLE AUTO-GO-MOBILE (Joker), Aug. 26.—This offering ranges from straight comedy to farce and then drops into plain burlesque. Ernest Shields and Bess Merredyth play the married couple, who quarrel over their automobile. The plot is quite pleasing and the photography good, though the manner of developing the story could have been a little more consistent.

MATTY, THE UNIVERSAL BOY No. 4 (Imp), Aug. 27.—In this new number Matty takes a strong interest in wireless telegraphy. Later he plays detective and saves a white girl from Chinese wireless operators. The photography in this number was not quite up to standard in places. The story itself works up to quite an interesting situation, but is not to be classed as strong.

WELL! WELL! (Joker), Aug. 29.—Max Asher and Hank dig a well to win the hand of their loved one. The scenes are in the country and the comedy is of a low order. It will get some laughs, as some of the action is funny, but it is not a highly sucessful effort.

THE JANITOR'S SON (Frontier), Aug. 30.—A story within a story, in which the janitor tells his son of the fruits of crime. Later the mother restores the wallet and saves her son from arrest. This is developed in an ordinary way and the photography is only fair. Yet the plot has sufficient action and ingenuity to hold the interest. It makes a fair number.

THE BOOB'S NEMESIS (Rex), Aug. 30.—Robert Leonard here appears in his familiar character of the country boob. His chase to the city to rescue his girl from the snare of the city man was full of action and proves very entertaining. Ella Hall and Harry Carter also appear. A good offering.

THE MASHER'S MISHAP (Eclectic).—A Hartigan comedy and a good one. It is farcical in its action, which is a story of the troubles that befell a married man who paid too much attention to a handsome woman just across the airshaft. It is finely staged and photographed.

Independent Specials

A NEW YORK GIRL (Keystone), Aug. 6.—A two-reel farce with many things in it that are comical and sure to waken laughter; but somewhat uneven taken as a whole. It is a good offering; for though it is not up to the richest comics made by Keystone, it has little of the very rough work that some of them have had, and more situation. Nothing in it is wholly new, but much of it is quite fresh. Mack Sennet, himself, has a role.

THE WAGON OF DEATH (Reliance), Aug. 15.—A two-reel story of the California oil fields. This would have been stronger and more compact if told in one reel; as it stands there are many jerky, unnecessary scenes. The photography and general atmosphere of the production are agreeable. The story concerns an attempted theft from a nitro-glycerine wagon, which is exploded by a gunshot from a distance in order to save the girl. The situations toward the close are interesting, but the story as a whole is not strongly handled.

HER MOTHER'S NECKLACE (Majestic), Aug. 16.—A two-reel story of domestic life, featuring Dorothy Gish as a young girl jealous of the woman her widowed father intends to marry. Irene Hunt is the widow and Howard Gay the father. This makes a good study of child temperament and Miss Gish handles cleverly the part of the sensitive daughter. There are no intensely exciting scenes in this, the nearest being where the girl holds up the thief, but the scenes throughout are pleasing and the story develops easily and naturally.

FALSE GODS (American), Aug. 17.—This makes a good story of character development, and it is handled with considerable skill by a cast including John Steppling, Ed Coxen and Winnifred Greenwood. It begins in the West, showing how the young wife grubstakes Bad Penny Tom, who strikes gold and makes them all very rich. Then John, the husband, gets into high society, when the wife fails. This point seemed a little improbable, but is of small consequence to the story. The husband's later career in politics was convincingly shown; he falls into the clutches of a widow lobbyist, who deserts him after his financial failure. Tom then reunites the family. This is well constructed and entertaining throughout.

THE LURE OF THE GEISHA (Bison), Aug. 22.—A two-reel number, made in Japan, with William Clifford and company in the cast. The Japanese scenes are very attractive, though some of them have an effect of having been thrust in without regard to the plot. The later developments are tragic and hold the attention strongly. The lover of one of the Geisha girls becomes jealous of Clifford, through the machinations of the villainous Bainbridge. The girl is killed in the struggle. A good offering of its type.

McCARN PLAYS FATE (Thanhouser), Aug. 8.—A two-reel detective photoplay from a story written by Henry Oyen. F. A. Kelsey, Irene

Hunt and Thos. O'Brien are in the cast. The photography is very good throughout. This deals with a gang of political gun-men and winds up with a fatal brawl in a saloon. The detective in the case, learning that the gun-men are laying for a certain officer, frames up things so they shoot each other by mistake. The fighting is dramatic and well staged. The production as a whole deals with rough city life, but will hold the attention of the average observer.

THE WINNING OF DENISE (Kay-Bee), August 21.—A two-part feature play written by Thomas H. Ince and Richard V. Spencer. Walter Edwards is the director. This is a story of the Northern Canadian country. It contains some good scenes of the north woods. A trapper is sent to the city for some money for the fur company. On the way he is mistaken for a deer and shot by a trapper's daughter. She takes him to the cabin of her father, who is very angry. During the action of the picture the father's life is saved by the young trapper. The young people fall in love and the father, through gratitude, forms a partnership with the younger man. This is a strong release.

THE CHARACTER WOMAN (Eclair), Aug. 24.—This two-reel offering gives Julia Stuart her big opportunity, and she makes the part of the "character" actress a strong and convincing one. The manner in which she saves the young actress from her former husband's clutches makes a story of strong appeal. This is a stage drama which gets away from commonplace incidents and depends more upon good acting than ordinarily happens. It catches the interest and holds it throughout the entire production.

JIM WEBB, SENATOR (Imp), Aug. 24.—A strong three-reel political number, with King Baggot and Leah Baird in the leads. Mr. Baggot makes an interesting figure as the upright young country politician just entering the senate in Washington. The gang of corrupt politicians pick him for a victim, but fail. Then they employ a bewitching female lobbyist to ensnare him. Jim falls in love with her, but she never betrays him, as her heart is won by a visit to his old home. Mrs. Allan Walker appears as the mother. This is a well-rounded story, convincingly acted and well photographed throughout. The scenes toward the close get up good suspense. A strong offering.

THE DEAD RECKONING (Gold Seal, Series No. 4), Aug. 25.—This new installment of the Trey O' Hearts series finds Rosa a prisoner on the schooner. Alan and Barcus sight the vessel from the desert shore and go to it after capturing a boat in a very neat manner. The sudden appearance of Judith and her friends on the schooner precipitates a very active series of events, so active in fact as to almost obscure the motive in places. But Rose and her friends finally escape another time, and the second reel closes with them rowing out into the darkness in a small boat. This holds the interest well.

THE SHERIFF'S SISTER (Broncho), Aug. 26.—A story of rough Western life, in which the young lover is accused of a murder committed by another. Later he escapes from prison, saves the girl and the gold and is cleared by the confession of the villain. The situations are none of them very new but are put on with such fine action and suspense that the story is followed closely by the observer. The hold-up of the stage and Jack's defense in the cabin were done with spirit. Throughout the scenic effects and general atmosphere are commendable.

MADEMOISELLE ANDREA (Rex), Aug. 27.—Quite out of the beaten rout, this two-part offering by James Dayton and put on by Joseph De Grasse is especially well acted. The story, after stating a situation which normal human emotions make deeply interesting, takes the heroine's desire for vengeance as its theme and shows what comes of it, to the happy ending. The theme is made plausible; yet the general spectator has much less personal interest in it. To make up for this lesser humanity (a thing that only a Shakespeare can do in some Hamlet) it is made sensational and startling. The most convincing acting is done by Agnes Vernon as the very pretty sister of the clearly drawn story's hero (Rupert Julian). The vengeful Andrea is played well by Elsie Jean Wilson. On the whole an offering stronger than most and one that will probably be quite acceptable to patrons.

THE VILLAGE 'NEATH THE SEA (Domino), Aug. 27.—A two-part offering in which the cleverly contrived conceit of showing an Indian village as though seen through clear waters is the most commendable thing. The story seems made to set this one thing out and lacks the convincing liveliness that makes a picture really interesting. The love story in which all the characters are redmen is rather trite in outline and depends for suspense on its incidents. We never get deeply interested in the lovers or the villain; but to see frail canoes amid the breakers of the ocean is, in itself, something of an experience. The photography is clear.

THE LAW OF THE LUMBERJACK (Bison), Aug. 29.—This story of the Redwood lumber camps is alive with interest and action. Val Paul does some effective work as the lumber camp bully. The story itself is of secondary importance compared to numerous scenes in the big forest. A giant redwood is shown crashing to earth, carrying smaller trees before it. Huge logs are lifted and rolled on their way to the mill. The ride down the flume with the injured man is one of the best features of the kind we have ever seen. An out-of-doors yarn that will meet with wide appreciation. Clifford, Bainbridge and Marie Walcamp are also in the cast.

THE MAN FROM NOWHERE (Victor), Aug. 31.—There is a touch of genuine romance in this two-reel Western offering. Warren Kerrigan appears as the mysterious stranger who comes riding up out of the desert. He flirts with the barmaid and later defends the heroine. The saloon is shot up in traditional fashion and the stranger then bears away the young girl as his bride. The rough Mexican setting is good and the story proves absorbing. Vera Sisson is appealing as the girl, and George Periolat gives a fine piece of character work as the Mexican bartender. A good number.

DELIVERED BY DEATH (Warner's Features).—A three-reel picture that will astonish most spectators. It is a good picture of such bad morals that the astonishment will amount to a sense of pleasure almost. It is not at all suggestive and the crimes committed in it are the usual melodramatic crimes; but in this case they are convincing. The characters are aristocratic Europeans and the place is Stamboul. They are sweet characters; the only decent people in the picture are the Turks. Quite new in what it shows and fresh in the way it is handled, it is a wholly entertaining offering. Sunday schools better leave it off the program; but for almost any public show anywhere it is fine. The act is of the best.

THE PUPPET'S DOWRY (Warner's Features).—A three-reel offering from the Milano studio and a very interesting and likable though not strongly convincing picture. There are two points of great interest in it, a little girl lost after a fire and her mother, who is too poor to support her in the early scene, and who marries a count. The child is adopted by a puppet showman and grows up to have her own pretty love story. It stands on its prettiness and on the pleasantly colored thread of romance that runs through it. The acting and photography is commendable.

NICK WINTER AND THE LOST PRINCE (Eclectic).—This elaborate three-reel production will please and entertain. It is one of the series of stories in which Nick, the detective, figures so conspicuously. In this case, as the man for whom he is searching is a prince, there are scenes of courts and courtiers. The action is heightened by many scenes taking place in a hotel made over from a castle. There are blind elevators and mechanical contrivances facilitating unexpected appearances and disappearances. There are good dramatic situations, several of them thrilling.

BON RAY TAKES LARGE CONTRACT.

What is perhaps the largest industrial film undertaking yet assumed by any company is the combination of contracts recently made by the Bon Ray Film Company of Woodside, L. I., with practically all of the Southern States. The Bon Ray Film Company has agreed to have something like 250,000 feet of film descriptive of the industries, scenery and advantages of the Southern States completed by November first. These films will be exhibited in the respective State buildings of the Southern States at the Panama-Pacific Exposition. The contracts were negotiated by F. E. Holliday, president of the Bon Ray Film Company, within the past two weeks, while on a trip over the South. The business details of the work are being handled by S. I. Connor, G. W. Brennan and Albert Blum, and the camera work by Otto Gilmore, Wm. J. Kraft and William Colfax. These men are now all at work in the South.

$58,000 PICTURE THEATER IN ONEIDA, N. Y.

The Oneida Amusement Co., Inc., has leased the Madison, a $58,000 house in Oneida, N. Y. The officers are F. A. Scanlan, president; C. H. Skinner, vice-president; J. B. Coughlin, treasurer, and Frederic Hathaway, secretary and general manager. Mr. Hathaway has been identified with the motion picture industry for twelve years and is an enthusiast in raising the standard of photoplays.

The policy of the theater will be the exploiting of the best in motion pictures, with an occasional high-class legitimate attraction, the spacious stage 52 x 35 feet being adapted for A1 productions. For picture presentations the stage will be dressed with an elaborate setting while the operating booth will be equipped with two Power's 6A machines. The house will open the season about August 25 with a seating capacity of 1,200.

ROLAND BLAISDELL TAKING A REST.

Roland Blaisdell, treasurer of the Centaur Film Company, is spending two weeks at Hulette's, Lake George, N. Y.

Marie Dressler in Her 120 hp. Motor Car, Featured in a Side-Splitting Keystone Comedy.

De Mille "Talks Shop"

Tells of the Great Advantage Pictures Afford in Producing Dramatic Effects.

THE broad chasm between the production seen upon the screen and the same piece on the legitimate stage perhaps best tells why producers and directors of note are daily deserting the theater for the studio.

One of the first legitimate directors to abandon the theater for the motion picture was Cecil B. De Mille who, one year ago, after fifteen years of activity in the spoken drama, became director general for the Lasky Feature Play Company, and who stands today one of the foremost. To wit, his excellent work in "The Call of the North," which he directed himself, after writing the scenario and selecting the entire cast.

When asked why he had deserted the spoken for the silent, Mr. De Mille talked at length on the subject and compared theatrical productions with motographic—and in the comparison, the spoken drama suffers not a little, and Mr. De Mille, the youngest of a brilliant theatrical family, long identified with the better things of the stage, knows whereof he speaks.

"The scope of the photoplay," said Mr. De Mille, "is so much wider than that of the legitimate. We do things instead of acting them. When a big effect is necessary, such as the burning of a ship, blowing up a mine shaft, wrecking a train, destroying a block of houses, we do not have to resort to trickery. We actually do it. If it is necessary to burn a house, or raze a bridge, to gain atmosphere, we do not employ the time honored lycopodium torches. We buy the house, or bridge, and burn it.

"We do not resort to the illy costumed stage fireman. We hire the fire department. Secure a battalion of police—and if the action of the piece demands, we call out the militia.

Cowboys Scooping Out a River, Solving a Problem.

"If we have a great physical struggle on stage in the legitimate we would have to so arrange the 'business' that the actors participating would not in any way be injured, for the struggle would have to be gone through at least ten times a week. In the screen struggle, where the scene is enacted but once, the combat is real, and, aside from the ultimate victor being known in advance, the struggle rings true. Many times the actors are incapacitated for several hours, but the wonderful effects on the screen act as balm to his bruised being. Each scene is set, each artist engaged, with a view to fidelity to type or race characterized. Every characteristic of a race must be shown. The flaxen hair of the Teuton, the high cheek bones of the Indian, the sturdy physique of the Scotchman, the airy, nonchalant, breezy manner of the Frenchman—all stand out as lasting details. In the case of 'The Call of the North' eighteen Tiger Tribe Indians were used. Permission was obtained from the Dominion Government. Several canoes from the museum at Montreal were loaned us. No stone was left unturned to make the picture absolutely true to the life it portrayed.

"In the photoplay, in contrast with the stage production, ofttimes expensive sets are required which entail the outlay of large sums of money, days of time and attention, yet which appear on the screen but an instant. Yet the same attention to detail in the set must be given as to the one which is before the eye throughout the entire picture.

"Dramatic expression can better be brought out on the screen than on the boards. This is due to the long explanation to which the dramatist is frequently required to resort. In the photoplay there is no long story. The explanation is pictured and shown.

"In 'The Virginian' we needed a deep water hole in a certain river, which, upon investigation, proved too shallow. It was intended to have a stage coach, driven by a supposedly drunken driver, wander from the road and become submerged to the very top, as though caught in the mire. At our wits' end, eighty miles from the nearest railroad and forty miles from our studios, we were about to abandon the scene, when lo—the cowboys solved the problem. Stripping to the waist, making harness of their lariats, taking the bowl of the camp stove, they used their bronchos as dray horses and within two hours had scooped out a hole deep enough for our purpose."

Other interesting examples of the work of the picture maker were mentioned by Mr. De Mille, all tending to the conclusion that the motion picture was superior to the speaking stage in telling a dramatic story.

Concerning "Little Mary"

President Laemmle, of the Universal Film Company, Denies That He Is Guilty of Misleading Statements in His Advertising.

RECENTLY the Moving Picture World and other trade publications have been carrying advertisements ordered by the Universal Film Manufacturing Company announcing that re-issues of pictures made by the old Imp Company in which Mary Pickford was featured would form part of the Universal program. So far as we have been able to ascertain there have been no statements made in the World that could be twisted into inferring, even remotely, that "Little Mary" had left the Famous Players and had joined the producing forces of the Universal. It would not be surprising if such inferences had been drawn, for have we not received many inquiries as to the date of the death of Maurice Costello or of the marriage of John Bunny and Flora Finch.

Under the circumstances we do not wonder that the Famous Players have felt that it was necessary to deny in strenuous terms that "Little Mary" had left their employ, for they have undoubtedly been required to answer many inquiries to that effect.

Believing that his company is the only one advertising the re-issue of "Little Mary" pictures it is not unreasonable that Mr. Laemmle should protest against the charge that he was guilty of unfair advertising methods. He does so in a letter to the Moving Picture World in which he goes into the subject at length, but the substance of his protest is summed up in this printed paragraph:

"Instead of trying to mislead exhibitors I took pains to impress upon them that those releases are re-issues, first because I have always maintained that exhibitors are entitled to know the truth about everything the Universal does; second, because exhibitors who were in business four years ago were well acquainted with the Imp's work and were familiar with the fact that these old releases of Miss Pickford were of excellent quality."

It is a fact, as stated by Mr. Laemmle, that the Imp Company was the first to give "Little Mary" the publicity her ability deserved and, through that ability, Imp pictures in which she appeared were the mainstay of the independent movement at that time. Others have since profited by the popularity of "Little Mary" created partly by the Imp Company; there is no gainsaying that fact. Nevertheless, those who now enjoy her services are extremely jealous of their rights.

The situation presented is interesting. There is no parallel in the theatrical business, for there the dramatic star can appear in but one place at a time. But the motion picture star appears in hundreds of theaters and under the auspices of as many different companies as she has previously worked for.

In the case of the re-issue of "Little Mary" pictures made by the Imp Company there can be no question of the right of that company to issue those pictures at this or any other time. The pictures are its property and all rights are owned by it. So long as it does not advertise them in such a way as to lead the public to believe that it controls not only the pictures but "Little Mary" as well no fault can be found. In this case President Laemmle disclaims having so offended.

It is not uncommon for a situation of this kind to arise in the book publishing business, where the appearance of an exceedingly popular book by some prolific author gives occasion for publishers of books by the same author to profit by his vogue.

We have never heard that any complaint was made of that practice; rather has the publisher of the latest book profited by the extra advertising of his competitors. We believe that the Famous Players and its affiliated companies or distributors will enjoy the same advantage from the Universal campaign.

Irish History on the Screen

Walter Macnamara, Back from the Old Sod, Talks Interestingly of the Making of His Latest Picture.

By George Blaisdell.

TO be arrested in Dublin on one day on a charge of importing arms into Ireland and then on the following day to be entertained in the Mansion House by the Lord Mayor and the high municipal functionaries is a unique experience. As Walter Macnamara puts it "Such a thing could happen to no man on earth but an Irishman, and in no land on earth but Ireland. It was all most characteristically Irish."

Over there the natives alluded to Mr. Macnamara as a "Yankee." Here in New York, where he has lived since coming to America less than three years ago, every man who knows him speaks of him as a "sure-enough Irishman." The dwellers in the Emerald Isle have justification for the appellation they bestowed on their fellow-countryman, if by the term "Yankee" be meant a man of force, quick wit, keeness of perception and rapid speech. Mr. Macnamara has more than these—and this to film followers is of immediate interest—he has imagination and the constructive, creative ability to erect into tangible, physical being the ideas that crowd his busy brain.

Mr. Macnamara has recently returned to New York from Ireland, where for the better part of five months he directed the exteriors and necessary interiors of an elaborate review of the history of Old Erin from 1798 to 1914. The remaining indoor scenes have been completed and next week will see "Ireland a Nation" ready for the screen. The picture will be 7,000 feet in length. It introduces many famous Irish characters, including John Philpott Curran, Robert Emmet, Michael Dwyer, Father Tom Murphy, Castlereagh, Lord Norbury, Sarah Curran, Ann Devlin, Daniel O'Connell, Smith O'Brien, John Mitchel (the grandfather of the present Mayor of New York City), Thomas Davis and Charles Gavin Duffy.

Walter Macnamara.

There will be scenes of the famine, of the emigration to America, the "land of hope"; the sentencing to death in the Manchester police court of Allan Larkin O'Brien, the release from prison of Michael Davitt, the formation of the new Irish party in 1880, with Charles Stewart Parnell as the leader; the imprisonment of the Irish members, and the famous Kilmainham treaty of the eighties; leading through many vicissitudes to the year of hope, 1914—home rule for Ireland enacted into English law—and the carving by Mother Erin of an epitaph upon the tombstone of Robert Emmet, in accordance with the terms of the injunction he laid upon his fellow-patriots just before his death.

Mr. Macnamara was unable to find a studio in Ireland suitable for picture making, so he erected many of his interiors in a greenhouse, which he found very satisfactory. This obviated bringing back to America many of his players. In the photographing of the scenes of the trial of Robert Emmet, of the sittings of the Irish Parliament, of the interior of Emmet's house and also the home of the Currans the producer faithfully followed old prints for his settings. Among those taking part in the discussions of the Irish Parliament were ten Irish M. P.'s. Mr. Macnamara's work received an unusual amount of attention from such papers as the London Times, Daily Mail, Evening News, Westminster Gazette and Pall Mall Gazette.

Mr. Macnamara in the course of his trip had many interesting experiences, not the least of which were the initial episodes of the arrest for importing arms and the immediately subsequent events. The producer stirred officialdom in Dublin when he insisted upon his unconditional release and a restoration of his property. "And 'props' they were all right," he said the other day. "Every gun was over a century old and you couldn't get a shot through any one of them on a bet. It made no difference, however. While my release followed the reading of a stiff cable dispatch I had prepared, they still have the guns and the costumes; I never could get them back. It was at the height of the Ulster agitation, and I was told there was a condition of revolution."

Mr. Macnamara got a quiet revenge for his loss, however. He entered heartily into the political campaign. He made speeches for the Nationalist cause and on one Sunday enrolled 680 men as Irish Volunteers. On Clapham Commons, in London, he addressed audiences of from three to five thousand persons. Of course, it was the natural thing for an Irishman with oratorical powers—all true sons of Erin possess these, to be sure—to take sides on this great question.

"Did I have any difficulties in finding locations?" replied Mr. Macnamara in response to a question. "Yes, in one instance, certainly, when I tried to find a mud hut and failed. Parnell wiped those out. I did, though, get some wonderful backgrounds, as I think you will agree when you see the picture." Taking up some stills, the producer continued: "Here is a fort built by Oliver Cromwell. To this day no real son of the old sod passes it without spitting—that's the only way he can adequately express his feelings for the builder. In this photograph here, of Glendalough, you see the ruin of a structure destroyed by the Danes nearly a thousand years ago—no one knows when it was built. I have

Dwyer's Men at Glendalough.

tried to get absolute accuracy in my backgrounds—authentic locations—and I think I have succeeded.

"Were any obstacles placed in my path in the making of 'Ireland a Nation'? Yes, indeed, by the soldiers. Sometimes we would start to take a scene with not a soul in sight. It seemed sometimes that in two minutes soldiers would come from everywhere and demand to see a permit. Think of having a permit to take the side of a mountain! Of course, the picture was revolutionary in character, and the military tried in every way to handicap us. That's why we were five months over there. The people? They couldn't do enough for us. The Nationalist party gave us unofficial sanction."

Mr. Macnamara has been in the picture business but eighteen months, but he has done things. The first twelve of this period he was with the Universal Company, at one time being associated with George Tucker, now producing for the London Film Company; later Mr. Macnamara had an Imp company of his own. It was during the alliance with Mr. Tucker that Mr. Macnamara wrote and Mr. Tucker produced "Traffic in Souls," the melodrama that is reported to have yielded a profit to the Universal alone of a quarter of a million dollars in the first three months. It was the first picture not taken from a novel or a play to receive a Broadway booking—and it had a long run. So, too, it is the first picture play ever used as the basis of a novel. "Traffic in Souls" has been showing for four months in Free Trade Hall, Manchester, England. Mr. Macnamara wrote many Imp successes.

"In the picture business the story is the thing," said Mr. Macnamara. "It is the factor that will win right along the line. I look upon the screen as the instrument for solving in the near future many social problems, of bringing classes nearer each other so that the one may see the other's viewpoint. A big story ought to carry a big message; and it must feed the eye as well as the heart. Properly to make a big picture requires the expenditure of money, and especially of time. One of the secrets of Griffith's success is that he takes time and does his work properly. As to the future? I am going to confine my attention to big stuff—psychological, yes; I am going to try to contribute to the forces that make for the broadening out of humanity. I doubt if there is a villain in the world, if there is a hero in the world. We are all to a great extent creatures of circumstances."

European Film Star Joins Centaur

Baroness Von Dewitz Resumes Professional Career Under David Horsley—Has Approval in Big Production.

MLLE. VALKYRIEN, one of the most celebrated motion picture actresses of Europe, has been engaged by David Horsley for the Centaur Film Company of Bayonne, N. J. During the last year, Mlle. Valkyrien appeared in the productions of the leading motion picture concerns of Denmark and Germany, including the Great Northern and the Danish Biograph, and achieved considerable popularity.

While at the height of her fame Mlle. Valkyrien, who is but twenty years old, gave up her professional career to become the wife of the Baron Hrolf von De Witz, a lieutenant in the Royal Danish Navy. She accompanied her husband to New York last June, believing at that time that she had quit the stage forever. Like many another person of rank both in and out of the profession, the Baroness' plans were changed entirely by the present great war in Europe.

Mlle. Valkyrien.

Immediately after the outbreak of hostilities between France and Germany, the Baron von De Witz, who during his active military service was aviation expert of the Danish Government and inventor of the devices by which projectiles are dropped from aeroplanes, became "War Editor" of one of the big New York daily papers. His work in this connection has become so exacting as to keep him at his desk from twelve to eighteen hours a day. In consequence the Baroness has been left without the companionship of her husband the greater part of the time. She finds herself to be very much "alone in a strange land." In order to occupy her time and stall off a threatening attack of homesickness, the young star resolved to return to active work in the studio and under the circumstances there was nothing for the Baron to do but consent.

David Horsley heard of Mlle. Valkyrien's great reputation during his visit to Denmark last summer and was much impressed with her work before the camera. When he saw the newspaper stories concerning the arrival in this country of the Baron and Baroness, he immediately sent the Baroness an offer to appear as the star in a big feature he then had in contemplation.

This offer was refused, but fortunately the letter was retained, and when the decision to "come back" was reached, Mr. Horsley was the first producer to be considered, and received an offer from the Baroness on Saturday of last week. Mr. Horsley snapped it up like a flash and on Monday of this week the Baroness was rehearsing for her first Centaur picture, under the direction of Milton Fahrney.

It is Mr. Horsley's intention to create a special brand of refined comedy, featuring Mlle. Valkyrien, to be known as the "Baroness films." This brand will be included in the recently announced program of seven comedies a week to be made at the Centaur studios.

Previous to her entrance into the silent drama, Mlle. Valkyrien was a member of the regular company of the Royal Theatre in Copenhagen. This was an appointment by the crown, and is considered the highest honor in the realm next to a lady-in-waiting to the Queen, that can be achieved by a Danish woman, not of royal blood.

It was while appearing in the Royal Theatre that Mlle. Valkyrien was chosen by the King as Valkyrie of Denmark. Contestants for this great honor are chosen by representatives of the Crown in every city in Denmark, and are called to appear for selection at a special function at the Royal Theatre, the object being to find the woman who most thoroughly typifies the beauty and racial characteristics of the legendary Danes. Mlle. Valkyrien had created a Valkyrien dance especially for the occasion. The King was impressed with her talent as well as her beauty, and conferred upon her the title of "Valkyrien, year of 1914, A. D." From that time until her departure for America, she was the toast of every cafe, club and home in Copenhagen.

Catholic Film Association

New Educational Organization Headed by Dr. Condé B. Pallen—Has Ample Capital.

A NEW organization has entered the educational side of the moving picture field with a view to the entertainment, edification and education of every Catholic parish in the United States if possible. It is called the Catholic Film Association and is headed by Dr. Condé B. Pallen, managing editor of the Catholic Encyclopedia, who is also known to hundreds of thousands of Catholics as a lecturer and writer of note.

Dr. Condé B. Pallen.

Dr. Pallen has associated with him in the venture the following didectors: Dr. James J. Walsh, Joseph Frey, Condé Nast, Frank W. Smith, Bird S. Coler and Blair Frazer. The offices of the organization are to be found on the fourth floor of No. 18 East 41st street, New York City.

The head of the movement talked of his plans at that address this week with the enthusiasm of one who is entering new fields in which he feels that he will find the most congenial of employment.

"I have been watching the motion pictures for some years," he said, "and I have been struck with the tremendous influence for good or evil which the motion picture may have on modern civilization. For one thing, its facility for reaching the general public even to the most remote hamlet has caused me to sit back in astonishment. Its enormous growth has been another source of wonderment to me. And it reaches every class of humanity.

"In some places, Catholic pastors have established moving picture exhibitions for their parishes and their parish schools. Wherever this has been done, it has met with remarkable success. In the way of this success, however, there has been the great difficulty of getting films suitable for exhibition in Catholic churches.

"The Catholic Film Association has entered the field with ample capital and a thoroughly equipped organization to furnish an entire moving picture outfit to every parish, school, society and institution in the country. Every film furnished by the Catholic Film Association is strictly censored from the Catholic standpoint.

"Moreover, the company will manufacture specifically Catholic films. It will furnish the entire equipment on the installment plan, so that no financial burden will be laid even upon the poorest parish. Not only will no money outlay be required and the plan more than pay for itself, but it can make a profit from the very start.

"Besides religious themes in our moving pictures, we shall furnish secular subjects of a good character and dramatic interest. We realize that the people of a Catholic parish must be entertained as well as instructed. Wholesome entertainment is natural to human nature, and we propose to supply in this line pictures, under our censorship, which will be attractive to our people. Our field is immense; in fact, we suffer from an embarrassment of riches in subjects, historical, devotional, legendary and religious.

"With a business organization such as ours, with ample capital at our disposal, we can give a service unequaled by any in the world. We have relation with a number of other companies, that puts all their resources at our immediate command."

The Motion Picture Exhibitor

TRYING TO AMALGAMATE IN NEW YORK.

New York Association Executive Committee Holds Meeting and Adopts Resolutions.

THERE was a meeting of the executive committee of the New York State Exhibitors' Association at the Marlboro Hotel last week at which were present these members of the committee: S. H. Trigger, president; W. A. Douque, secretary; W. H. Linton, treasurer; B. E. Cornell, John F. Miller, L. G. Smith, Max Samuels and H. W. Rosenthal. Others present were A. Baurenfreund, A. A. Corn, Grant W. Anson, William Hilkemeier and S. P. Weissman of the New York Association, and T. A. Keppler, M. L. Fleischman, James L. Deegan, Louis Harris and Mr. Feinblatt of the Cinema Club, representing the New York Local No. 1, of the New York State League No. 11, M. P. E. L. of A.

A discussion of the best method of getting was had and Mr. Douque moved that a resolution be drawn on the question. This was adopted, whereupon Mr. Smith offered this resolution:

WHEREAS, The resolution passed at the Dayton Convention evinced the desire of all motion picture exhibitors in the United States of having only one National organization, now

THEREFOR, to consummate that purpose the state organization of the Motion Picture Exhibitors' Association of New York herewith tender the resignation of all their officers to become effective only after there is but one state organization. The members of the state organization of the International Association are willing to attend a special meeting of the state organization of the Motion Picture Exhibitors' League of America, the program of which shall only be as follows:

The meeting to be opened by the state chairman; a committee to be appointed, two from the Exhibitors' League and two from the Motion Picture Association, this committee to pass upon the qualifications of the representatives permitted to participate in the meeting. The representation to be upon the basis of the Ohio state constitution of the M. P. E. L. of A. After the qualification of the delegates have been passed upon the following resolution is to be offered:

WHEREAS, It is the intention of all exhibitors in the State of New York to have but one State organization, now, therefore, be it

RESOLVED, That the members of such State organization shall consist of the members of the Motion Picture Exhibitors' League of America and the members of the Motion Picture Exhibitors' Association of the State of New York. That the resignations of all officers of both the league and the association shall then be tendered and accepted and a new election held.

Seconded by Mr. Linton and carried unanimously.

From the report of the meeting it is gathered that the above proposition was communicated to President Wolff of the State League at Rochester, N. Y., and was rejected by him as not in conformity with the Dayton Resolution, whereupon the Executive Committee of the New York Association reported the substance of their proceedings to President Pearce of the National League and adjourned.

ROSENTHAL URGES UNIFICATION.

Says I. M. P. A. Members Should Prove Their Sincerity by Joining League at Once.

NEW YORK, Aug. 18, 1914.

William A. Douque, secretary Utica Local Motion Picture Exhibitors' Association.

Dear Sir: Having always deplored the existence of two separate and distinct organizations of motion picture exhibitors—although at one time it was practically unavoidable—I rejoice with the rest of the exhibitors of the country, in the action taken in July last at Dayton, Ohio, which has cleared the road for a solid unification of all exhibitors of America into one grand, solid, effective organization.

I feel personally that every exhibitor who was identified or allied with the International Motion Picture Association is in duty and honor bound to abide by the action of the committee on unification which was elected at our convention in New York, with full power to act.

Whether any of us feel that the action of this committee at Dayton was not in full accord with our own individual sentiment and ideas, yet no other course is open to us, if we be really sincere in our oft repeated protestations favoring a single organization of exhibitors, but to accept the action of the committee as final, and govern ourselves accordingly.

From the very inception of the I. M. P. A. our contention was that if the M. P. E. L. of A. would elect a new president and abandon its censorship propaganda, we would come back to the fold. There is no denying this; and now that these ends have been accomplished, by the splendid action of the late president of the league in refusing to be a candidate for re-election, there is nothing left for us to do but prove that we were sincere, and act according to the resolutions adopted by the joint committees at Dayton. These resolutions provided distinctly, by word and implication, that we members of the I. M. P. A. were to affiliate ourselves with the league in our respective states and locals without the payment of any initiation fees.

Now is not the time for quibbling over words or terms or dignity. Now is the time for action.

In New York State and city our course is a simple one. It is to follow out in its fullest sense the Dayton resolutions. In New York City we should apply for membership and join the existing local of the league; and in the state our various locals can secure local charters from the existing state branch of the league; and as the state convention will be held in the near future, we will be eligible to vote for officers, and if we be in the majority, will be able to make the state branch our own. So why quibble about "amalgamation," "surrender" and similar foolish terms, if we really mean to get together.

Although not myself a member of it, I wish to show my faith in the committee elected by the association, of which I had the honor of being national secretary, and have already become a member of New York Local No. 1, of the M. P. E. L. of America, in accordance with the Dayton resolutions of the joint committees, and shall henceforth, as in the past, do all in my humble power to advance the interests of the exhibitors everywhere, and to promote the welfare of the one great exhibitors' organization, the Motion Picture Exhibitors' League of America.

Kindly bring this matter to the attention of your local at the earliest possible moment, so that we may all be united in New York state by the time of the forthcoming state convention. With best wishes, I remain fraternally yours,

HAROLD W. ROSENTHAL, 630 Fox St.

OHIO CONVENTION CALLED.

Official Notice to the Members of the Ohio State Branch No. 1 of the M. P. E. L. of A.

A meeting in honor of the fourth anniversary of the Ohio State League will be held in Columbus, O., at the Southern Hotel, the place of the birth of our league. Every member is not only invited to attend the fourth anniversary meeting but is urged to attend, that you may see the growth and hear and realize the many benefits the exhibitors of the State of Ohio have derived through the Motion Picture Exhibitors' League of our state. We also cordially invite the film manufacturers, the newspapers, film exchanges and non-members to attend, assuring them in advance that we will do our best to make their visit pleasant and profitable.

The fourth anniversary of our league is to be a grand, old-fashioned love feast, a hearty welcome to our friends and an evidence of our strength and thorough organization. The meeting will be convened at 2 o'clock p. m., Tuesday, September 15, and will adjourn at 5 o'clock p. m. A big free get-together banquet will begin at 8 o'clock Tuesday evening. Speakers of national reputation will be present and address the gathering. The convention will reconvene at 10 o'clock Wednesday morning, September 16, and will adjourn in ample time to give each member an opportunity to catch his train for home. There will be big doings, business and social. Make your calculations now, so you can be there.

Every question of interest to the Ohio State League will be discussed and every member will be given an opportunity to express his views. If you are for or against censorship, be there. Let us hear what you have to offer as a solution to the problem. If you are for or against a short program, use of motors, Sunday opening, city license, or any other question pertaining to the good and welfare of our business, we will be glad to hear you express them at the meeting. Do not stay at home and then after the meeting is over kick on the action of the meeting.

Remember, we elect all state officers and a legislature this fall, who will make and enforce the laws for two years. We should know our friends and legislative matters will come up at our meeting and, if you are not present, it's your own fault and we will expect you to stand by the decision of the meeting. The original eleven charter members will be present with the exception of our lamented brother, Mr. W. O. Yard; however, Mrs. Virginia Yard, his widow, will be at meeting as the eleventh representative of the original number that organized our league.

(Signed) M. A. NEFF, President.
JOHN H. BROOMHALL, Secretary,
Ohio State Branch No. 1 of the
M. P. E. L. of A.

CALIFORNIA STATE CONVENTION.

The annual state convention of the California Exhibitors' League will be held at Sacramento, Cal., early in October, 1914. Preparations for a large meeting are being made.

"The Film Detective"

Picture Playhouse Film Company Releases an Interesting and Well-Made Four-Part Drama.

THE Picture Playhouse Company will release on August 26 a four-part drama that is well produced. Competent players fill the cast. Among them are Gustav Serena, Maria Jacobini and Luigi Mele. The photography is exceptional; well worth while, too, are the settings. The story interests; the closing scenes are strongly dramatic. There is a lion in this picture, but he is not particularly fierce. He is not one of the features of the plot; he is merely an incident. The picture holds on account of its straight value.

The story is of Jack Daingerfield, a young man in financial difficulties who considers a suggestion from one of his creditors that he marry Mary Delmar, a young woman of means; when Jack meets Mary he falls in love with her. Unknown to him, the two are placed in a compromising position after they have mutually pledged their love—and

Scene from "The Film Detective" (Playhouse).

it is sincere on the part of Jack. Mary learns of the conspiracy and breaks the engagement. Jack turns over to his creditors his life insurance and goes lion hunting for a film company. Lytton, a former rival, and his creditor get together to do harm to Jack while away. One stands to get Mary and the other the money if harm come to Jack.

The hunter is shot while in the act of shooting at a lion. In the range of the camera are the would-be assassins. Returned to civilization, Lytton wins Mary's consent while Jack is convalescing. Jack gets back to the studio as his employer is reading an invitation to a reception given for the purpose of announcing the engagement of Lytton and Mary. Jack shows him the film revealing the attempted murder. On the night of the reception the picture is shown on the wall of the ballroom. Jack enters the room at the psychological moment, to the discomfiture of the conspirators, and of course there is a reconciliation between the former lovers.

The picture combines views of ocean and desert. The natural arch under the cliff through which the lovers pass on the way to the island on which they are left overnight is an unusual spot. The interiors, especially those of the home of the Delmars, are luxurious as well as elaborate. The concluding scenes of the reception and reunion make a most happy as well as a stirring finish.

FRED R. SEATON DEAD.

Frederick R. Seaton, well known as a motion picture actor, was instantly killed at his home at Bogota, N. J., on Thursday, August 13. Subsequently the Coroner's jury, upon holding an inquest over the remains, gave as its verdict that Mr. Seaton came to his death by pistol shot wounds inflicted by a person or persons unknown. Testimony of some of the witnesses called cast suspicion upon the wife of the deceased and she has been held upon a homicide charge. Mrs. Seaton is reported to have said that her husband shot himself.

Fred Seaton was especially good in his portrayal of Indian character and was seen in many early Kalem pictures in Indian roles.

"Sins of the Parents"

Ivan Film Productions Co., Inc., Have a Dramatic Story the Strength of Which Overshadows the Unquestioned Ability of Mme. Sarah Adler, the Star.

Reviewed by Randall M. White.

AT first blush, the most impressive thing about "Sins of the Parents," the Ivan Film Productions Co., Inc., five-part feature photoplay, now ready for release, would seem to be the fact that the featured player is Mme. Sarah Adler, the well known emotionalist whose art has charmed thousands of patrons of the Yiddish drama throughout the country. When one sees the picture, however, one is constrained to say that the success of the production will depend upon its remarkably human and virile story, rather than upon such ability as Mme. Adler is permitted to display. Certainly the story is the thing and it is unfortunate, indeed, that there are not greater opportunities for the star of whose abilities as an actress there can be but little doubt.

The story is that of a young girl who is wronged by an ardent lover, in whom she reposed her trust only to be

Scene from "Sins of the Parents" (Ivan).

thrown upon the world to support herself and little daughter as best she could. The girl (Mme. Adler) marries a clergyman without having told him of her previous unfortunate experience, and the tangle which results when the daughter of the early love, the clergyman's daughter and the son of the lover who had wronged the girl cross each other's life paths in later years.

In comment it may be said that, despite the fact that there are crowded into the five parts of the picture more harrowing and distressing incidents than one would like to imagine could occur in the combined lives of a score of people, there are few, if any, faults in the logical construction of the plot. Everything that is pictured as happening could very easily happen in real life—indeed, the dramatic climaxes presented are ones to be expected after the foundation of the story has once been laid.

Technically the feature is very well made. The photography is first class and there are only one or two lapses in the staging—a notable one being the representation of a general delivery window in a New York postoffice, the scene suggesting all that New Yorkers like to imply when they speak of Tottenville or Hoboken.

Mme. Adler does very well in view of her limited opportunities. The supporting cast has been well chosen, the exception being in the casting of the juvenile lead, who is not convincing as the son of a New York banker.

"Sins of the Parents" has a just claim to the consideration of photoplay patrons who admire producers who take their work seriously.

KELLETTE GIVES CREDIT TO WILLIAMSONS.

John William Kellette writes to the World that credit for the direction of the submarine pictures at the Museum of Natural History on August 12 should have been given to the Williamsons, the inventors of the apparatus, and to Carl Louis Gregory, of the Thanhouser Company, who photographed the scenes in the Bahamas.

DRAMATIC MIRROR REMOVES OFFICES.

The publication and editorial offices of the New York Dramatic Mirror have been removed to Suite 209 of the Putnam Building, 1493-1505 Broadway.

Answers Call to Colors

Claude Patin, General Secretary of the Eclair, Going Back to Fight for France.

CLAUDE PATIN, general secretary of the Eclair Film Company, who has been located in New York City for a number of years, has engaged passage on the steamship France, of the French line, sailing from New York Tuesday, August 25, in response to a call to the French colors which he has received. Upon his arrival in Paris he will report to the Minister of War, and within a few weeks will actively be engaged in defense of his native land as a participant of the gigantic struggle which has thrown Europe and the entire world into an uproar.

Claude Patin.

Mr. Patin's departure from the United States and his giving up of the more or less peaceful pursuits of the film business to engage in actual fighting provides one concrete example of the effect the European war is having upon the production and handling of photoplays throughout the country. Just as Mr. Patin, high in the business counsels of the Eclair company in his position of secretary of the executive force controlling the concern's business throughout the world, has felt it necessary to pass pictures up completely for the time being, so have actors, mechanicians and business men by the hundreds engaged in the picture business abroad, turned their attention to fighting. It is said that every French and German studio has been closed for some time and that not a single new production has been made in either France or Germany for a number of weeks. None of the American firms depending upon European shipments has received a foot of film from its foreign correspondents for a long time, and few of them have been able to secure cable advices as to when their service is likely to be renewed.

Mr. Patin's direct call to return to France is the result of his honorable association with the Ecole Coloniale, an institution of learning which, in some respects at least, corresponds to the American military and naval schools at West Point and Annapolis. The Ecole Coloniale is the institution of learning in which France trains her young men for service in the administration of her colonial affairs. At the expiration of the two years' rigorous course which is provided each graduate is appointed an administrator at one of the French colonies. Mr. Patin attended the college after he had pursued his studies at several other schools in France and, upon his graduation, was given a commission as administrator of the French colony at Madagascar. During the year which intervened between his appointment and the time it became effective, he came to the United States and took a commercial position in Buffalo, N. Y. When the time came for him to set out for Madagascar, by way of Paris, the lure of life in America had so enmeshed him that he tendered his resignation from the service.

Following the film business in the employ of Gaumont and Eclair, Mr. Patin has been back to France three or four times. His loyalty to his native land and his close association with it, even while in America, has kept him from becoming an American citizen, although he says that he likes America and American institutions very much. As a French subject and a graduate of the Ecole Coloniale, Mr. Patin will be assigned to service in the present war in some position of considerable authority. "I am going back to do whatever is required of me," is the way he expresses the purpose of his return to France. That England and France are allied in the present struggle, with English troops helping to protect the French frontier, makes Mr. Patin believe that he is likely to be sent to the front immediately upon his arrival in Paris to serve as an officer with the English troops where his knowledge of both the French and English languages would be of value.

Mr. Patin is married and his wife and six-year-old daughter are living in their native land about sixty miles from the frontier along which battles have already been waged. They are with Mr. Patin's people and well protected. The trouble in Europe has interfered greatly with their plans for the future, inasmuch as Mr. Patin had planned to bring them to America within the next month for the purpose of establishing a permanent residence in this country.

The Eclair executive is not greatly concerned with the dangers which he expects to encounter and is already planning bigger things in the picture business for the future upon his return to America.

Love Feast at House Opening

Good Feeling Among Exhibitors, Manufacturers and Photoplayers Shown at M. Needles' "Party."

MEN prominent in the affairs of the Motion Picture Exhibitors' Association of New York, photoplayers connected with the Vitagraph Company of America, and others well known in the film industry, were present at the formal opening of M. Needles' remodeled photoplay theater at Twenty-third street and Seventh avenue, New York City, Tuesday evening, August 18, and participated in an informal program of ceremonies which sent the new enterprise off on its road to success with a grand hurrah.

Mr. Needles has been an active exhibitor in New York City for a number of years and is one of the stanchest members of the association. The conduct of his house, it is pointed out, has always been in strict conformity with the ideas which have been advanced by the association as most helpful to the business in general. The theater he opened August 18 is called the Lyric, but was originally known as the Auditorium and was one of the Marcus Loew possessions in the days before Mr. Loew advanced to his present position of affluence. As the Lyric, after having been remodeled at a cost of $7,500, the house seats 600 people and is particularly attractive, both inside and out. The policy adopted calls for the use of only General Film Co. features, the program to average four reels.

The picture chosen for the opening night was "Shadows of the Past," the Vitagraph special feature originally shown at the Vitagraph theater, New York City, and as a special treat for his patrons, Mr. Needles had been able to arrange for the attendance of a number of the principal Vitagraph photoplayers. Sam Spedon, publicity promoter for the Vitagraph people, convoyed the party which was brought to the theater in autos provided by Mr. Needles. Mr. Spedon introduced the players, who were received with that wild and enthusiastic applause which is characteristic of audiences in the habit of assembling in Mr. Needles' locality. "Bill" (Kalem) Wright, vice-president of the Kalem company, who has been a close friend of Mr. Needles for a number of years, was also introduced and enthusiastically received.

Following the opening ceremonies at the theater the guests of the evening repaired to Cavanaugh's cafe on West Twenty-third street, where they were tendered a banquet by Mr. Needles. There were the best and most tasteful of foods to eat and everything one wanted to drink, from democratic beer to plutocratic champagne.

The Vitagraph folks in attendance were: Miss Flora Finch, Miss Leah Baird, Miss Edith Storey and her mother, Mrs. M. Storey; Miss Norma Talmadge and her mother, Mrs. Margaret Talmadge; Miss Julia Swayne Gordon, Hughie Mack, Wallie Van, Mr. and Mrs. Ralph Ince, Miss Kate Price, Mr. and Mrs. Harry Morey, and Mr. Spedon. Others in attendance were Samuel Trigger, Grant W. Anson, W. A. Rogers and A. Coleman, respectively president, treasurer, counselor and member of the Board of Directors of the Exhibitors' Association; Jack Harvey, of the Thanhouser Company; George Wiley, late secretary of the Motion Picture Exhibitors' League of America; R. L. MacNabb, late vice-president of the League; "Bill" Wright, of the Kalem company; Miss Annie Owens, and Mr. and Mrs. M. Coleman.

Mr. Spedon officiated as toastmaster upon the conclusion of the banquet and there were short speeches by Mr. Trigger, Mr. Wright, Mr. Needles, Miss Storey, Mr. Moray, Miss Gordon, Miss Price, Miss Finch, Miss Baird, Miss Talmadge, Mr. MacNabb, Mr. Rogers and Mr. Anson. Hughie Mack told a couple of funny stories and Wallie Van obliged with a Scotch song which made a decided hit.

Throughout the affair was a splendid example of that spirit of friendliness and co-operation which is being built up among manufacturers, exhibitors and photoplayers to the great benefit of the industry.

"Northern Lights"

Life Photo Film Corporation Presents a Five-Part Adaptation of This "Psychological" Western Drama.

Reviewed by George Blaisdell.

FREQUENT applause marked the initial showing of the Life Photo Film Corporation's five-part adaptation of "Northern Lights." It was a gathering composed in part of friends of the players appearing on the screen. The story is produced by Edgar Lewis. Mr. Lewis makes much use of big fields, of large numbers of men; he has selected many charming spots, scenes of grass-banked stream and brush-dotted plain, of hill and valley; such as in themselves sharpen the interest and enhance the dramatic side of the subject. He has also effectively used the camera in fading in and out. Mr. Lewis has not been so happy in the radical changes he injected into the script.

Iva Shepard finely portrays the role of Florence Sherwood, the adopted daughter of Colonel Gray, who has married the forceful foreign bacteriologist who displays so much fondness for his own drugs. William H. Tooker is strong as

Scene from "The Northern Lights" (Life Photo).

Dr. Sherwood. Harry Spingler, as the cowardly son, does well in a hard part. David Wall, as the roughly garbed scout in love with the deserted wife of Dr. Sherwood, adds interest to one of the subsidiary actions. Harry Knowles is a convincing army officer and gives a fine performance. Catherine La Salle is superb as Helen Dare, the deserted wife of Dr. Sherwood.

There are good situations in this story of several sides. "Northern Lights" will have wide appeal by reason of its double amusement value—on the dramatic side and on the spectacular. There are battles between soldiers and Indians; there is a desperate defense by the few soldiers of the post from the besieging Indians; and there is a long ride by the just-released prisoner in his effort to rehabilitate himself by taking a message through an Indian-infested country, the latter none too convincing.

UNIVERSAL CITY MOVES.

Big Undertaking Conducted Rapidly by Large Force of Employees—Many Improvements in Big Plant.

THE work of removing Universal City from its temporary location a few miles outside of Hollywood, California, to its permanent site on the new ranch, purchased by the company for that purpose is going forward with a rush. Under the direction of Wallace Kerrigan, buildings that have long seen service in the production of the famous Universal dramas and western comedies, are being razed to the ground, loaded upon big auto trucks and flat-topped wagons and hauled over two miles of mountain roads to the new ranch.

The first part of the original city to be moved to the new site was the Zoo, and the day of its removal was one of intense excitement to everyone about the ranch, particularly to Mr. Kerrigan and to James Barnes, the head animal trainer for the Universal Company. Lions and tigers, leopards and coyotes, bears and wolves, together with the hundred odd animals that go to make up the menagerie were loaded cages and all, upon the trucks and driven growling and roaring along the canyon road to the New City. The roads are rough and rutted and for the most part built "on end," and a dozen times as the wagons lurched and twisted this way and that, the danger of overturning the wagons or of tipping off the cages was imminent.

As for the construction of the New City, itself, only by actual observation can any time be gained as to the speed with which it is going up. Already the new cages and pens for the animals have been built and most of them are occupied. Box stalls have been partitioned off for the thoroughbred English saddle-stock, corrals strung for the heavier draft animals and hay barns stand finished and partly filled with bales. The foundations for fully one-half of the buildings have been started and the frameworks for the greater part of these are already being raised, while several of the buildings stand completed and ready for occupancy. William Horsley has charge of this work.

Among these is the quarters for the Universal crack cavalry troop. It consists of a long, well-lighted living room and equally large, light bunk room, concrete floored baths and lavatories and everything that Manager Bernstein of the Hollywood Studios, could think of to add to their comfort. Electricity is used for lighting, and running water has been piped in from a clear, cold spring in a neighboring canyon. Needless to say the boys are overjoyed and are waiting anxiously for the orders to move in.

A quarter of a mile of concrete side walks has been laid and many times that amount soon will be in. A temporary cook house has been erected to serve until the permanent dining room has been completed.

The old original Universal City will soon be a thing of the past, but, like the Phoenix of old, up from the ashes is arising the head of a newer and better Universal city, destined to be the western home of the leader of film manufacturing companies.

C. O. BAUMANN TO ISSUE PROGRAM.

President of the Popular Photo Plays Corporation Announces the Coming Production of Twenty-eight Reels Weekly.

AN announcement of importance in the film world is made this week by Charles O. Baumann, president of the recently-organized Popular Photo Plays Corporation, who for six years has been so prominent a figure in the motion picture industry. It is the issuing of a program of twenty-eight reels weekly, of one, two and three reels in length, which, he says, will be "all features." The new and extensive Willat Studios at Fort Lee will be the home of the new companies. It is Mr. Baumann's intention to reproduce on the screen old plays and recent plays, too—that is, those adaptable to portrayal by the camera. One of the features of the new program will be the method of its distribution. Franchises will be given for stated territories, which will be controlled absolutely by the concessionaires. Contracts with these exchanges will be for a period of ten years, with renewal privileges. More than half of these territories have been already arranged for. Associated with Mr. Baumann will be W. C. Toomey, formerly vice-president and general manager of the Mutual Film Corporation and also president and general manager of the Continental Feature Film Corporation.

Fourteen brands will be included in the releases of the Popular Photo Plays Corporation. These will be produced by the best and most experienced men and women Mr. Baumann can secure. Mr. Baumann lays stress on quality—in scenario, direction, cast, photography and distribution. On the dramatic side there will be brands known as CeeOBee, Willat, Niagara, Palisade, Longacre, Canyon and Continental. In the comedy division there will be the Jester, Luna, Owl, Frolic, Gayety, O. K., and Pastime.

KENNETH CASEY IN SOUTH AFRICA.

Word from Johannesburg, South Africa, states that Master Kenneth Casey, the erstwhile "Vitagraph Boy," is scoring a tremendous hit as a vaudeville entertainer. Here is the letter:

Empire Theater, Johannesburg, South Africa, July 12, 1914.
Editor Moving Picture World, New York City.

Dear Sir: It may be of interest to the readers of your good paper to know that Kenneth Casey, a New York boy, has "made good" on the vaudeville stage in Great Britain and in South Africa. No doubt most of his moving picture admirers—not to state his large personal acquaintance made through both his moving picture and vaudeville introductions—would be pleased to learn of his doings. Well, he has been a headliner in the halls in London, Birmingham, Leeds, Liverpool, Glasgow, Manchester, Southampton, Preston Hanley and Newport, and now in Cape Town and Johannesburg.

His journey to South Africa has taken 17 days from England and from Cape Town to Johannesburg 1½ days—the voyage consisting of a stop at Madeira.

As to his success you can gather same better from the reports which are sent under separate cover. Any other available news which I can procure I shall be pleased to send same to you.

Yours respectfully,

M. A. CASEY.

Manufacturers' Advance Notes

"UNDER ROYAL PATRONAGE" (Essanay).

A story of Germany, involving royal intrigue and romance, although it has absolutely no connection with the present war, is told in the new two-act Essanay photoplay "Under Royal Patronage," which is to be released Friday, September 4.

With Francis X. Bushman in the leading role of an adventurous American who gets into numerous difficulties and finally ends by falling in love with a beautiful Princess, the play has not a dull moment from start to finish.

Beverley Bayne as the Princess, and E. H. Calvert, Bryant Washburn, Thomas Commerford and Charles Hitchcock, show to unusual advantage in this wonderful drama. The settings probably are the most elaborate ever used in a two-act photoplay.

The story is of Francis, reigning Prince of Hofgarten, who wishes to unite his kingdom with the adjoining principality, Strelitzburg. To do this it is necessary for his nephew, Philip, to marry Stella, sister of the neighboring

Scene from "Under Royal Patronage" (Essanay).

Prince. She has been away to a convent for years and her brother has no idea as to her appearance. Philip, who has also been in Paris at school for fourteen years, receives a letter from Francis, telling him that should he refuse to marry Stella before he is of age his allowance will be cut off.

Frederick is anxious for his sister to marry Philip, as Francis has promised to redeem the state jewels, which he has pawned, if the marriage is brought about. Philip, upon receiving the letter, is very disconsolate, as he has learned to love another girl, but never disclosed to her that he is of royal birth. He strikes upon a plan. He will send Richard Savage, an adventurous American, to pose as himself. His uncle has not seen him in years and will never doubt the American's identity.

Savage agrees to carry out the scheme, but upon seeing Stella really falls in love with her. Much to his disappointment she spurns his affections, telling him their marriage would be one of convenience, not one of love. Meanwhile, Philip, in Paris, has declared his love for the girl of humble birth, and when he tells her of his royal family, matters are completely changed. They decide to journey to Strelitzburg, as he has only eighteen hours before he becomes of age.

Philip and his fiancee enter the throne room just as Savage and the supposed Princess are to take the solemn vows. Then comes the unexpected—Philip's fiancee is the real Princess and to save herself from a marriage of convenience, substituted her friend, Helen Churchill, of Philadelphia. Both Prince and Princess have sent Americans as substitutes for themselves, and after this is explained the Bishop performs a double ceremony and all ends happily.

"TEMPEST AND SUNSHINE" (Imp).

"Tempest and Sunshine," the novel by Mary J. Holmes, has been read by countless thousands in this country and England. Standing in the same class with such books as "East Lynne" and "Jane Eyre," it has remained as a popular masterpiece of emotional fiction. Realizing its splendid qualities and broad appeal the Universal, first of any, has adapted and produced it upon the screen. That its success will be immediate and big is not to be doubted, for not only has the dainty and picturesque atmosphere of years gone by been retained with fidelity, but the characters have been interpreted by a cast of artists of the finest type, most important among whom are Alexander Gaden, Dorothy Phillips and Howard Crampton, Imp favorites.

"Hell hath no fury like a woman scorned" is an old saying that has somewhat passed out of use. But does it carry the truth today that it was supposed to carry when coined? Are women, as the famous English author and poet, Rudyard Kipling, says, "the deadlier of the two"? One thing is certain, the average woman's love is a jealous one —and there are cases on record where she has resorted to

Scene from "Tempest and Sunshine" (Imp).

methods to achieve her love that the average man would hesitate at. Tempest, the villainess of this story, was not essentially bad or criminal in her tastes, but love prompted her to acts of a horrifying nature. Yet, was she to be censured? Was "all's fair in love and war" to be applied in her case? In the end she repented and attempted reparation, and while the man she loved and sacrificed for her lay in cold death, still compassion must be felt for her, for she was, in all, a woman with the possibilities of gentle wifehood and motherhood, though the cards of fate had been stacked aginst her.

While "Tempest and Sunshine" was written years ago with its locale in the New England states during the seventies, it bears a moral which can be applied in this day with absolute surety. The action has suspense, but its main appeal is to the emotions. The play, in two parts, was directed by Frank Crane. It will be released September 7.

VITAGRAPH RESUMES EUROPEAN BUSINESS.

Three weeks ago the European ports were closed to all communications between them and the moving picture interests of this country. The Vitagraph Company's factory at Paris was shut down on account of the employees being drafted in the French army, and all moving picture business was practically suspended. The business, however, has been resumed this week. The marine service between this country and the Old World has been resumed. The Vitagraph Company was the first to take advantage of this resumption between its home and foreign trade.

"THE AGGRESSOR" (Lubin).

This story depicts all the vigor, atmosphere and circumstance of the Golden West in the seventies. Mazie, the dancing girl and adventurer, is a picturesque type of the Siren of the period and locality, and the men are true characters of the reckless and daring gold seekers—men who were admitted to be all equal by the law of the colt revolver. The mounted constabulary of the great northwest take considerable part in the story and add a picturesque atmosphere. The story is written by Mildred Mason and has been staged by Edgar Jones, who in picture plays has well earned the title of the Lubin Dare Devil. Louise Huff and several other of the Lubin famous players have contributed to an excellent cast.

Scene from "The Aggressor" (Lubin).

"NICK WINTER AND THE LOST PRINCE" (Eclectic).

The great detective and the puzzling mysteries he solves furnish amusement to thousands with whom he is a prime favorite. In this offering Prince Alexis of Granovia, is traveling incognito as an ordinary citizen, and meets Cecile Dubois, with whom he falls desperately in love. Just at the time when she feels sure that he is about to propose to her, he is summoned back to his own country because of the state of his father's health. Writing to the girl, he tells her who he really is, and that he is going away, never to return. Cecile does not propose to lose the opportunity of making a match so advantageous and plots with her sister, Helene, to force the prince to marry her. Helene owns a hotel in the mountains, built over an old castle which is a labyrinth of secret passageways and dungeons. The prince is invited to the hotel for a last interview, is lured to an old dungeon and locked up, being told that he will be kept there until he signs a paper agreeing to marry Cecile.

The mysterious disappearance of the prince causes consternation in Granovia and Nick Winter is put upon the case. He finds a clue which throws his suspicions upon the sisters and at once goes to the hotel.

Scene from "Nick Winter and the Lost Prince" (Eclectic).

"THE VOICE OF INNOCENCE" (Kleine).

From the offices of George Kleine comes the announcement that his unusually interesting two-part subject, "The Voice of Innocence," will be released through the General Film Company Tuesday, September 1. "The Voice of Innocence" is a modern dramatic photoplay which deals in novel fashion with the tense situation produced by the rivalry of a daughter and a young stepmother for the father's love. A series of powerful scenes are splendidly portrayed by the Kleine players.

Scene from "The Voice of Innocence" (Kleine).

The story is gripping from start to finish. A novelist marries his stenographer while his young daughter is away at school. When the girl comes home she and her stepmother find that they strongly dislike each other at first sight. Things go from bad to worse until the daughter discovers that the older woman is using her practiced powers of fascination upon her own lover. Angered when the girl accuses her of unfaithfulness to her husband the stepmother seizes a revolver and fires just as the father enters the room. He receives the bullet intended for his daughter.

How the guilty woman makes it appear that the girl is the one who fired the shot, how after his sweetheart is imprisoned the young lover unearths the truth and how justice is finally done, makes a story of absorbing interest and many thrills.

PLUCKY FIGHT SAVES KERRIGAN FROM SHARK.

While acting before the camera in the breakers on the coast of Southern California at a point midway between San Pedro and Redondo, on August 7, J. Warren Kerrigan, who is featured by the Universal in Victor brand dramas, was attacked by a man-eating shark and suffered severe lacerations of his left leg and right shoulder. That he was not drawn under the water and drowned or more severely bitten was due to the fact that he wore a small wrist watch. When the shark first attacked him, it tore a seven-inch gash below the knee, in his left leg. Mr. Kerrigan was drawn under the water for an instant and the teeth of the big fish tore into his shoulder. He grappled with his enemy but the fish was too slippery for him. At this instant, however, the watch caught and clung fast to the fish's head. Mr. Kerrigan thinks that the stem of the timepiece caught in the shark's eye, as, had it caught in its mouth, he would probably have lost his hand.

Its attack checked for an instant, Mr. Kerrigan fought his way to the surface and swam shoreward. He was hurried to an emergency hospital at San Pedro, and when it was ascertained that none but flesh wounds had been inflicted, he was removed to a Los Angeles hospital, where he was cared for by the Universal physician.

HYMAN WINIK SENDING OVER WAR PICTURE.

Hyman Winik, European representative of the Apex Film Company, sends a cable dispatch to the home office that he has just bought a three-reel production, entitled "Called to the Front; or, Europe at War," which, in his words, is "positively the most wonderful kinematograph picture ever seen—actual scenes." He adds that he is sending a sample copy on the Adriatic, which will be followed by a goodly number of prints.

ECLECTIC HAS FINE NEW YORK CITY EXCHANGE.

Jules Burnstein, manager of Eclectic's New York City exchange, "points with pride" these days to his company's new local quarters. Well he may. They are ideal in every respect. Situated at 115 East Twenty-third street, near Fourth avenue, the company has the entire fifth floor of a large new structure. Mr. Burnstein is comfortably fixed in a spacious office near the entrance, where the glad hand is always out for his customer friends and non-customer friends—he has a host of each sort. The poster room fronts on Twenty-third street; it is noticeable that provision has been made for ample expansion. The booking room is large and occupies the east center of the floor. At the rear is the examining room, where the films are inspected in a flood of north light.

The projection room is one of the best in New York. It is wide and deep, and furnished with a carpet and comfortable chairs. Best of all, however, is the projection, which is of a quality ranking with that of the best theaters. A ventilating fan helps things, too. The projection booth is of steel and concrete, likewise ventilated, and contains two new machines, with plenty of space for the operator. The films are stored in a safe with a capacity for holding 200,000 feet.

"THE CHARACTER WOMAN" (Eclair).

One of the strongest dramas yet released by the Eclair Film Company, Inc., is "The Character Woman," listed for Wednesday, August 26. This two-reel story of the stage brings forward as a star Julia Stuart. She is ably supported

Scene from "The Character Woman" (Eclair).

by Belle Adair, the Eclair leading lady, and these two sterling artists furnish many a tremor and thrill in the unfolding of the plot. The story deals with the sacrifice of the old character woman to save the young star from the fate such as she has suffered. The theatrical atmosphere is perfect and the film affords the onlooker a peep behind the mysterious scenes.

PICTURES OF THE LATE MRS. WILSON.

A moving picture of Mrs. Woodrow Wilson, who died at the White House, about ten days ago, has been presented to President Wilson by the Gaumont Company. The picture shows Mrs. Wilson and her youngest daughter, Miss Jessie—now Mrs. Frances B. Sayre—on vacation in New England last summer and is the same picture which was shown in the Mutual Weekly No. 85, issued shortly after Mrs. Wilson's death.

In the belief that the President might care to have such a picture showing his wife at one of her happiest moments, the Gaumont Company requested its Washington Representative to get in touch with Secretary Tumulty and through him offer the picture to the President. This was shortly after Mrs. Wilson's funeral. Secretary Tumulty conveyed the offer and the President was so gratified that he asked if he might have two pictures. His request was granted. The picture showed Mrs. Wilson and Miss Jessie arriving at the railroad station at Concord, N. H., on their way to their summer retreat in the mountains.

"AT THE OLD CROSS ROADS" (Select).

A play of the old south always brings to our minds memories of feuds, bloodshed, love and chivalry. All these play a prominent part in The Select Photo-Play Producing Co.'s production of Arthur C. Aiston's greatest success, entitled "At the Old Cross Roads." This play has been on

Scene from "At the Old Cross Roads" (Select).

the road for a period extending over 14 years and Miss Estha Williams, who has been featured in it for eight of the fourteen years, will be seen on the screen for the first time in her original role of Parepa. Miss Williams is ably supported by an all-star cast, including the well-known Mrs. Stuart Robson as the old colored mammy, Miss Rae Ford, Arthur Morrison and Master Martin.

FILM STOLEN—$10 REWARD FOR RECOVERY.

A motion picture company at Room 1012, Candler Building, New York, advertised in the newspapers last week for a "hustler" to do exchange work. Beginning at 6:30 o'clock on Tuesday morning the self-confessed "hustlers" began to gather. They overflowed the hallways on the tenth floor and formed in battle array on the sidewalk in front of the building.

One lad, acting alone, probably inasmuch as he would not be likely to know his competitors, looked around for something to occupy his time—and his hands. The door opposite to Room 1012 was partly open. Conveniently, temptingly near was a small pile of tin boxes, containings prints of "Master of the World," the three-reel feature subject of the Film Releases of America. A girl in this office was at the far corner of the room. Hearing a slight noise, she turned to see an arm disappear through the door, a can of film going with it. Running to an outer office she told an employee, who rushed out. The corridor was empty. Both elevators were guarded, but the film was not recovered.

Detectives are working on the case. The Film Releases of America offer a reward of $10 and no questions asked for the recovery of the film, which being only a part of a feature, could have no value to the thief or to any one to whom he might sell it.

LIGHTNING KILLS CAMERAMAN.

On Tuesday, August 11th, Chad Fisher, a Vitagraph cameraman, while taking pictures near Grassy Spring Reservoir at Yonkers, N. Y., was instantly killed by lightning. Captain Lambart, the director, had taken a company of Vitagraph players to this locality and were in the midst of their work when a terrific storm burst upon them and they were obliged to flee for shelter. They ran to the French House on the Sawmill River Road when a bolt of lightning struck the front of the building, killing Mr. Fisher and severely burning and stunning Captain Lambart and Miss Lillian Herbert, one of the Vitagraph players. The other men of the company were so dazed they could scarcely realize what had happened.

Chad Fisher, who had only a few months ago come to the Vitagraph from the Imp, was one of the best liked men at both studios. He was a young man of splendid physique and refined manners. He was an only child and the blow fell upon his parents so heavily they were completely prostrated. They are people of very comfortable circumstances, his father being a retired business man, and Chad had every personal advantage in his favor, which showed in his whole bearing towards others and among his associates.

Notes of the Trade

LIEUTENANT GUSTAVE EHRHARDT of the 24th Infantry, Le Havre, France, has received a call to join his regiment immediately. Lieutenant Ehrhardt for some time has been a member of the Essanay motion picture stock company in Chicago and has shown much ability as an actor for the movies. No one at the Essanay studio knew of Lieutenant Ehrhardt's connection with the French army until a telegram calling him back to his regiment arrived. He will go direct to New York, where he will attempt to get passage on a French boat.

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A new phase on the old bribery plot is graphically told in "Every Man Has His Price," a western drama, produced by (Sheriff) Arthur Mackley at the Reliance and Majestic Mutual studios. The sheriff accepts a "bribe" of $10,000 from his prisoner, who has been involved in a crooked deal, to release him. The officer in accepting the bribe also forces his prisoner to sign a document in which the property, which he has secured through fraud, reverts to the original owner. Aside from directing the production, Mackley also plays the lead. The scenario was written by W. M. Ritchey.

* * *

Henry McRae, director of the 101 Bison (Universal) Company, writes from Hume, Cal., the center of a big forest district, that he is filming some of the most remarkable logging scenes, in connection with his story, "The Law of the Lumberjack," ever caught in a camera. The dangerous scenes in a logging flume, the water in which travels at the rate of a mile a minute, were completed without mishap of any description. In exchange for the numerous favors accorded him and his company, members of the motion picture troupe gave over one night to the entertainment of the lumbermen.

* * *

"Sierra Jim's Reformation" is the title of a stirring drama of western life, being produced by Jack O'Brien at the Reliance and Majestic Hollywood Studios. How an outlaw reforms and leads a better life, through the influence of the sister of the pony express rider, is told in this picture. R. A. Walsh, Wallace Reid, Gertrude McLynn, Eagle Eye, Dark Cloud and Fred Burns appear in the cast.

* * *

With Herbert Brenon directing the Imp Company headed by William Shay, Violet Merseregau, William Welch, Hobart Henley (assistant director), Mrs. Walker and little Katherine Lee are in New Preston, Conn., busily producing several rural and mountain plays. A two reel feature just completed is "Redemption," and it is the story of the transition of a reckless highwayman through love of a little child, into a decent man.

* * *

Leading Players Film Corporation have sold the United States rights for the Savoia Masterpiece, "Germania," to the World Film Corporation. This production is a picturization of the famous libretto by Leeiga Illica. Every scene in this gorgeous spectacle is a reproduction of a famous painting, recognizable by everyone interested in works of art.

* * *

"The Mascot," a rollicking farce comedy by Russell E. Smith, featuring Fay Tincher, is being produced by Eddie Dillon at the Reliance and Majestic Mutual studios. A Hindu image is responsible for a stern father giving his consent to his daughter's marriage to the man of her choice. Max Davidson and Tod Browning also take prominent parts in the cast.

* * *

During the week of August 31st, "Richelieu," a four-part "Special," will be released by the Universal Film Manufacturing Company. According to report, however, "Richelieu" will exceed the expectations of exhibitors. Staged at the Universal's Pacific Coast Studios, the company has spent a small fortune on this one production.

* * *

Allen F. F. Corporation, of Providence, have purchased the rights for New England on Leading Players Corporation features, "Gap of Death," Mlle. Polaire in "The Sparrow," and a Features Ideal production, entitled "By Power of Attorney."

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Francelia Billington is being featured in "Turned Back," a one-reel Reliance drama, being produced by Jack Adolfi. The scenario was written by Russell E. Smith. A burglar in attempting to rob a house, makes a prisoner of a physician who had just been called to treat the burglar's sick infant. Sam DeGrasse and Eugene Pallette also appear in the cast.

* * *

Sol Lesser, of the Golden Gate Film Exchange, has purchased the rights for his famous eleven western states on Leading Players feature, "The Lunatics," and has also signed a year's contract with Agnes Egan Cobb for two Scientia subjects each week.

* * *

Dorothy Gish is being featured in "Granny," a heart interest drama produced by the Majestic. The sacrifices of a poverty-stricken young girl to secure a home for her aged grandmother, and how she succeeds is graphically told in "Granny." W. C. Cabanne is directing the production. W. A. Lawrence, A. T. Sears and Ida Wilkinson also appear in the cast.

* * *

The Belfry of Grandpre, depicted in "The War of Wars," the latest photoplay of Ramo Films, Inc., was modeled in miniature on the Belfry of Bruges, made famous by Longfellow's poem. Soon after the company's photographer filmed it, a shell destroyed it. He returned to Grandpre to find it in ruins. The priest, stone dead, still knelt before his altar.

* * *

Tammany Young is being featured as the office boy in the fifth of the well-known "Bill" series, written by Paul West. In this picture Bill organizes the office boys into a union and then leads a strike for higher salaries. Fay Tincher and Tod Browning also appear in the cast.

* * *

While filming a country adventure for a forthcoming release the notable "Universal Boy" series, at Greenwood Village, N. J., little Matty Roubert (Universal Boy) narrowly escaped death. The accident occurred in an old mill, when a rickety old staircase gave way under the combined weight of Matty and one "Raffles." The pair plunged headlong down through the decayed flooring, and into the mill-stream below. The god of chance stood by them, and they emerged from under the building spluttering and wet, but unhurt.

* * *

It has remained for the Imp company to produce on the screen the well-known and once widely read emotional novel by Mary J. Holmes, "Tempest and Sunshine." After the order of "East Lynne" and "Jane Eyre," the story abounds in telling emotional situations and vivid melodrama, disclosing the length to which some women will go to attain the fulfillment of their love for a man. The leads are Alexander Gaden, Dorothy Phillips and Howard Crampton. It has been produced under the direction of Frank Crane.

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A miniature portrait in a watch plays an important part in "A Saved Illusion," a gripping one reel Majestic drama, by Russell E. Smith, produced by W. C. Cabanne, at the Reliance and Majestic Mutual studios. Robert Harron and W. A. Lawrence take prominent parts in the picture.

* * *

Miss Vivian Rich is playing a dual part in "A Modern Rip Van Winkle," now being produced at the American Flying-A Studios under direction of Sydney Ayres. Miss Rich was the only woman who accompanied the rest of the players to Los Angeles, where a number of the principal scenes were taken. In putting on one of the scenes in the police station a bit of "real" realism was injected when what was intended to be imitation call proved to be a rush call in a murder case.

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The Edwards-Zetler Feature Film Company of Dayton, Ohio, has purchased the rights for Ohio, Indiana and Kentucky on the Leading Players feature entitled "Mlle. Polaire in the Sparrow."

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The Liberty Motion Picture Company, Inc., in which a number of wealthy Philadelphians are interested, have signed contracts with the A. H. Sawyer Company of New York whereby the Sawyer Company will market the forthcoming Liberty feature photoplays.

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The laboratory of the Commercial Motion Pictures Co., Ltd., at Grantwood, N. J., is now working on double shifts of eight hours each, in order to catch up to the large amount of orders on hand from motion picture manufacturers.

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In producing "For the Last Edition," a newspaper story, director Fred A. Kelsey and his Reliance company became impromptu fire fighters while dynamiting a railroad box car in San Bernardino. After dynamiting the car, the adjoining car caught fire and for several hours all members of the company were kept busily engaged in extinguishing the blaze. Irene Hunt, who is being featured as the sob sister in the production, had her hands severely burned in putting out the fire

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Henry Otto, of the Flying-A Studios, is producing a seashore and mountain story. The leading role will be taken by Charlotte Burton, who will play the little fisher-maid, while Ed Coxen will play the shepherd lad. Both parts call for strong dramatic action. George Field will take the part of an Italian music master who discovers wonderful talent in the little fisher-maid.

* * *

Agnes Egan Cobb is doing herself proud these days, and reports she is having lots of fun booking Scientia films in and around New York. Mrs. Cobb claims that the demand for the educational product is growing so strong that the customers are signing up yearly rental contracts with her for the Scientia films for which she thanks the Censorship Board.

* * *

George Fitzmaurice of Pathe, who this spring stepped from the ranks of scenario editors to become a director, announces the completion of his first picture, "The Brahmin Diamond." Mr. Fitzmaurice spent nine years in India and he has drawn upon his knowledge of the unchanging East in this picture the scenario of which he wrote himself.

* * *

"The Bank Burglar's Fate" is the title of a stirring two reel Reliance drama being produced by Jack Adolfi at the Reliance and Majestic, Hollywood, Cal., studios. The scenario was written by C. D Brown, manager of the Protective Department of the Minnesota Bankers' Association. Sam De Grasse and Eugene Pallette are featured.

* * *

"The Aftermath," a two-part Flying-A subject, based on a labor strike and giving a vivid interpretation of one of many sidelights that never become visible to the public. William Garwood as leading man plays his part exceptionally well and is ably supported by Vivian Rich, Jack Richardson, Louise Lester and Harry Von Meter, with about 200 extra people. The subject is produced by Sydney Ayres and is well handled. It will be released Monday, August 31st.

Leon Wagner of the Sterling Camera and Film Company, producers of "The Land of the Lost," is busy on a new multiple production now in preparation. Mr. Wagner is working on a novelty effect scene in which a flash of lightning is to be introduced with startling effects. Just how Mr. Wagner is to accomplish this is not now known but leave it to Wagner; he will "show you."

* * *

There seems to be no limit to which the worthy motion picture producer of today will go in his search for realism and correct atmosphere while staging a photodrama. Herbert Blache of Blache Features, Inc., has recently announced a four reel picture entitled "The War Extra," which is an excellent illustration of the lengths to which the really ambitious producer will go to present a story in the best possible manner.

* * *

A young boy who has become a typical coward, through the efforts of his coddling mother, visits a picture theater, where he sees the splendid courage displayed by the hero in the picture. Remembering the picture, the youth gathers sufficient courage to capture a desperate character. All this is told in "The Milkfed Boy," a comedy drama, written by Frank E. Woods, and produced by Donald Crisp, at the Reliance and Majestic Mutual studios.

* * *

Miss Winifred Greenwood received a warm and hearty welcome when she reported for duty. Miss Greenwood is taking the leading role of "Lola," a two-reel subject now being produced by the American Film Mfg. Co., under the direction of Henry Otto. This is Miss Greenwood's first appearance in pictures for nearly a month, having been severely injured in a motorcycle accident.

* * *

Mr. James Vincent of the Sterling Camera and Film Co. has returned from Florida, where he has been the past ten days seeking locations for a new multiple production now in preparation by the Sterling Camera and Film Co.

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Bringing with them an international reputation for the production of screaming riots of comedy films, the Pathe Lehrman Company, with Billie Ritchie working in the lead roles, has recently come into the Universal fold at their Hollywood studios. Although the company has been located at Hollywood but a few days, Manager Bernstein, with his customary promptness, has already had erected a special stage 100 feet square, built exclusively for the new company.

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"So Shines a Good Deed" is the title of a heart interest convict drama being produced by (Sheriff) Arthur Mackley at the Reliance and Majestic, Hollywood, Cal., studios.

* * *

In the Beauty release of August 25th, under title of "Susie's New Shoes," Miss Margarita Fischer displays her versatility under numerous conditions. Her remarkable ability and sweetly seasoned rendition has endeared her to the moving picture fans.

* * *

George Kleine announces that there will be no interruption to business or any inconvenience to exhibitors in obtaining the Kleine output as a result of the war. Mr. Kleine is well fortified to withstand protracted hostilities in Europe.

* * *

H. B. Reynolds, well known among the film men in connection with the launching of sensational successes, announces that he has procured motion picture films showing actual scenes from the theater of the great world war now raging on the other side. The pictures, which in length approximate 2,000 feet, were taken with the full consent and permission of the governments of the respective countries in which the camera men work. The films will be ready for release on August 15th. Offices 110 West 40th street, New York, room 704.

* * *

The majestic is producing "Frenchy," a thrilling drama of western ranch life from the pen of George Pattullo, the well known writer of western stories, at the Hollywood studios. Donald Crisp is directing the production. Francelia Billington is featured, assisted by Lester Pegg and Fred Burns.

* * *

Mayor James Rolph and Mrs. Rolph make their first appearance in the movies in the Flying-A studios. The production is entitled "A Modern Rip Van Winkle" and the popular western city official and his wife appear in a roof garden scene to splendid advantage.

* * *

Despite repeated published notices that George Kleine is not in the market for scenarios, manuscripts continue to arrive at the Chicago and New York offices of that concern in large quantities. George Kleine is an importer of motion pictures and does not manufacture on this side of the Atlantic, in so far as regular scenarios are concerned. All Kleine offices have been returning to writers a considerable quantity of such mail.

* * *

The two reel comedy drama, "Caroline," written by Ruth Ann Baldwin and produced by the Turner Special Feature Company, gives promise of being one of the most successful of recent Universal films. With Otis Turner, known to the moving picture world as "the dean of directors," directing the production, and with Anna Little in the title role and Herbert Rawlinson playing opposite her as the Prince of Balzovia, little more need be said.

* * *

Francelia Billington and Billie West are being featured in "Through the Dark," a two-reel Majestic feature, directed by Jack Adolfi at the Reliance and Majestic studios. An interesting love story is interwoven in the picture. Sam De Grasse and Eugene Pallette also appear in the cast.

* *

Ethel Lloyd won the silver cup offered as a prize to the best dancer of the Vitagraph Company by the Hotel Shelburne management on August 6th last, the occasion being known as Vitagraph Night, given in honor of the Vitagraph players. The affair attracted many nearby society people as well as some four score of the Vitagraph Players.

* * *

Attendance at the "Cabiria" shows in New York, Cleveland, Chicago, Salt Lake City and San Francisco has been stimulated by the war, according to the reports received from the company managers. The mind of the public is now especially open to martial subjects such as "Cabiria" and interest is aroused in this magnificent spectacle which visualizes the glories of ancient Rome and Carthage and the colossal struggle of the Punic wars.

* * *

Eclectic will release early in the fall a five-reel picture, "A Pawn of Fortune," produced by the Whartons that has all the ear marks of a real winner. The plot is most unusual, the interest is kept up to the very end and the picture is noteworthy for artistic finish and clever workmanship that is a joy to behold. The South American scenes will make a lasting impression on all who see the film.

* * *

Thomas M. Mackey, secretary and treasurer of the Electric City Amusement Co., now operating the Alcazar Theater in Little Falls, Mont., was a caller at this office. From reports, business with the Alcazar, a 470 seat house, projecting a general film program through two Powers 6A machines, is very good, and plans are under way for the erection of a new 1,000 seat house some time in the early fall.

* * *

E. E. Campbell, Dallas, Texas, is looking for B. M. Wise. If any exhibitor knows anything about him or where he is, I wish he would notify me. I would esteem it a very great favor if he would wire me, care of the Wigwam Theater, El Paso, Texas. I have the state's rights for Arkansas and Texas for "Smashing the Vice Trust."

* * *

That moving picture cowboys and girls are not merely artificial fixtures adorned with chaps, spurs and gaudy bandanas to make western productions more realistic, was clearly demonstrated when members of the western Essanay Company entered a rodeo at Livermore, Cal., and won almost every event.

* * *

At 11 o'clock Tuesday morning, August 18th, at the Midgar projection rooms, the Weinberg Feature Film Co., of New York City, gave a special exhibition of "The Land of the Lost," of which they control the Greater New York rights. It was an invitation affair intended for the benefit of Mr. Weinberg's booking patrons, but the responses to the invitations were so great the projection room facilities at the Midgar was uncomfortably crowded.

* * *

The contracts of William H. Tooker, heavy lead, and Harry Spingler, juvenile lead, of the Life Photo Film Corporation, were renewed by that company with both men for a further period of one year at a substantial increase of salary.

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the eye of the PASSERBY, if it is decorated with our large hand-colored pictures of the stars. This display will make NEW BUSINESS for any house. If you want to keep them coming, give 'em a PHOTO PLAYERS POST CARD.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

DETROIT.

THE Broadway, after being closed for a number of weeks, reopened August 9 with "The Spoilers." The engagement may be extended if the attraction proves a good drawing card. The Broadway will go to melodramatic stock the latter part of August. The theater is leased by B. C. Whitney, owner of the Detroit Opera House. Bert St. John is the house manager.

Moving pictures of the annual summer outing of the Society Automobile Engineers held this year at Cape May were shown at the meeting of the Detroit section, S. A. E., at the Stevens building on August 6.

W. D. Ward, formerly Detroit manager for the Mutual Film Corporation, and A. W. Blankmeyer, proprietor of the Grand Circus Theater and also formerly in the film exchange business, have joined hands under the style of the Progressive Film & Equipment company, and will handle feature films for Michigan, buy and sell moving picture theaters and carry a full line of motion picture supplies, machinery, parts, etc. Offices temporarily have been established at 97 Woodward avenue, room 51. H. B. Schantz, a local attorney, is treasurer of the company. It is planned later on to open an office in the city of Indianapolis, which will take care of business in Indiana. To start off with the Progressive will represent the Sawyer Film company in Michigan. Plans are under way for the further extension of the business.

Another moving picture house is announced for Detroit that promises to be among the best in the city. It will be erected on Jefferson avenue, at the Belle Isle Bridge approach. Frederick Ingersoll and Francis O. Gaukler, comprising the Ingersoll-Gaukler Company, have formed a company with a capital stock of $100,000 to build a modern theater and an amusement palace. The buildings will occupy a lot having a frontage of 145 feet and depth of about 125 feet on the north side of Jefferson avenue, just east of the boulevard. The plans call for a theater seating 750 on the lower floor and 385 in the balcony. It will be of fireproof construction, having cork flooring on concrete, opera chairs and all the latest ideas in modern theater building. The theater proper will cost $70,000 and the amusement building $30,000. Makepeace & Makepeace, architects with offices in Chicago and Toronto, are now drawing the plans for this enterprise. Building operations are to start in the fall and the structure will be ready for occupancy early in the spring.

The Grand Boulevard Theater Company, who as announced last week will build a motion picture theater on the east Grand Boulevard, has been incorporated for $100,000, the principal stockholders being Fuller Claflin, E. Henry Griffin and Daniel H. Kerney. Mr. Claflin, by the way, is a contractor who specializes in theater building and has offices in the Temple Theater building.

Will Levington Comfort, Clarence B. Kelland and Frank H. Pipp, novel and short story writers, all of Detroit, will supply the literary material for the productions to be placed on the market by the Esperanto Film Manufacturing Company, articles of incorporation for which were recently filed in this city. The capital stock is $75,000, with $50,000 paid in. The firm will produce all kinds of motion picture films. Mr. Pipp has already signed over 21 scenarios, while Mr. Comfort is under contract to write scenarios for 25 reels the first year. Mr. Kelland has contracted to provide material for 20 reels.

There seebs to be an idea in Detroit that since Mr. Lester Potter was taken off as official police censor for motion pictures that censorship is "off" entirely. Such, however, is by no means the case. Mr. Potter is still censoring films and will continue to do so. The police department will keep an eye on the moving pictures as it always has, but will not censor each film individually before being shown. Just last week Officer Potter seized the film "Lieutenant Petrosino" which was being shown at a small house catering to the foreign element. It was condemned on the grounds of being educational to crime and detrimental to public morals, as well as being offensive to Italians. The picture was seized while being shown to an audience. It was returned to the film exchange people, who were told that if an attempt was made to show it again the whole film would be destroyed and the persons responsible for its exhibition taken into court. "We will continue to keep an eye on 'wild cat' stuff and anything that tends to incite the 'Black Hand,' and if necessary will bring the responsible parties into court and prosecute them," said Mr. Potter. "Undesirable films will be eliminated as they have been in the past."

The Addison Theater, at Woodward and Watson streets, was formally opened Sunday, August 9, with high-class motion pictures. The theater is owned by Charles Pudrith, formerly a carpenter-contractor. The architectural style is of the Adams period in every detail and was planned by C. Howard Crane, of this city. Mr. Pudrith has been unsparing in his efforts to have every innovation in modern theater construction incorporated in The Addison. The theater has a seating capacity of 600. There are three shows daily, one in the afternoon starting at 2:30 and two at night, the first starting at 7:30. Music will be furnished by an orchestra.

August 1 was the day for the issuance of new licenses for the ensuing year. The fee for motion picture houses is $50 per annum.

At a recent meeting of the Detroit Motion Picture Exhibitors' League it was unanimously decided to charge five cents for three reels and 10 cents for five reels. In this connection the film exchanges are co-operating with the association. Several firms who operate two motion picture theaters will also discontinue the "coupon" system—that of charging ten cents at one and giving a coupon which with an additional five cents would admit the bearer into the other theater. "We are gradually wiping out all irregularities in the business," said President Jeup. "Members are slowly, but surely, coming to realize that we can all make more money and uplift the business by getting together and co-operating instead of trying to run our theaters without the aid of an association."

The New Medbury Theater on Hastings street, near Medbury Theater, was completed earlier than expected and was formally opened July 27. T. Gardner is manager. The theater seats 400.

Arthur Shore has brought suit in the circuit court against Sigmund Hirsch in connection with the moving picture theater at 742 Franklin street. Shore alleges that Hirsch bought $3 worth of tickets in order to swell the receipts and make believe the theater was a better paying proposition than actually was the case. He seeks to have Hirsch return part payment on the theater and promissory notes he gave. Shore says when he bought the theater Hirsch declared the profits were between $35 and $50 weekly, but that instead there is a weekly deficit of $100. A former cashier testified that the biggest days' receipts were $8 and that just before Hirsch sold it he bought $3 worth of tickets himself.

"Dan," a stirring tale of the civil war by Hal Reid with the famous minstrel, Lew Dockstader, did a very nice business at the Liberty the week of August 3.

While the whole city is discussing the European war, it has in no way affected the attendance at the moving picture houses. Business continues to hold up satisfactorily.

After September 1 the Casino Feature Film Company will occupy all of the upper floors of the building at 34 Farmer street, the main floor being occupied by the Royal Theater. The second floor will contain the shipping department and the inspection department. The third floor will contain the general stock room for posters and all kinds of supplies. The floors are 30 by 150 feet each.

The only five cent moving pictures in the downtown district of Detroit are the Bijou, Park, Garland, Casino, Princess and Monroe. None of them show features. The Empress on Woodward avenue, which up until recently was a five cent house, is now proving very successful with features, most of which are shown after being exhibited for a week at the Liberty.

The Casino Feature Film Company have purchased a second copy of "Tess of the Storm Country." It is booked solid until the end of September. The Casino Company is making preparations for the Paramount service which starts September 1.

The Progressive Film & Equipment Co., 97 Woodward avenue, Detroit, will open an office in Indianapolis around September 5 or 10. Mr. Blankmeyer, who has a financial interest in the new concern, will not be active but will continue to devote his time to Grand Circus theater, of which he is proprietor.

The World Film Corporation has moved to the fourth floor of 97 Woodward avenue. Manager Douglas Dickerson reports that he has arranged for the following features, which will be received here about the latter part of August, "The Lure," "The Chimes," "The Dollar Mark," "Mother," "The Man of the Hour," "The Gentleman from Mississippi" and "The Pit."

It is reported that Louis A. Grosslight has a lease on the quarters now occupied by the Casino theater on Monroe avenue, which adjoins his pawn shop, and that as soon as he takes possession (said to be the first of January, 1915) will remodel the structure to 600 seats, by taking in a portion of the space now occupied with his pawn shop.

The Circle Theater Company, operating the Circle Theater on Hastings street, is now a $60,000 corporation, the principal stockholders being Nathan Norman, Nathan Schreiber, Jacob M. Marshall, Jacob Oppenheim, Herman M. Wartell, David Rosenthal and David King. Mr. King is the general manager of the National Theater, and is also one of the principal stockholders in the Calvert Theater.

The Rosebud on Gratiot avenue, near Brush street, opened its doors as a picture house on August 8. It is under the same management as the Woodward Theater.

The New Empire on Woodward avenue, under the management of Mr. Starr, is now running a big feature every Monday and Friday; on the other days of the week four reels of General Film Company pictures are shown, with a change daily. On August 3 Mr. Starr showed the Giants-White Sox tour of the world pictures, and invited as his guests newspapermen, visiting sport writers and members of the Detroit and New York baseball teams who happened to be in the city that day. Sam Crawford, who was on the tour, was an interested spectator, as well as Cyrus Raymond Cobb, the world's greatest hitter. The new Empire did a big business with "The Stain" on August 10. Mr. Starr is running Biograph pictures of Mary Pickford twice a week, the first one being shown on August 11. This is done on account of the great popularity which Miss Pickford enjoys in this city. The New Empire has a six-piece orchestra, as well as a pipe organ, and gives special attention to its musical program.

A meeting of the stockholders of the Palace theater is to be held in the near future for the purpose of determining whether the house will continue vaudeville or change over to feature photoplays, the latter being favored by a great many of the stockholders.

One of the most enthusiastic readers of the Moving Picture World is Howard O. Pierce, manager of the Liberty theater. The writer dropped in on Mr. Pierce last week when he had just finished "scissoring" at least a dozen news items from the Moving Picture World. "I do this every week," said Mr. Pierce. "There is not an issue that I do not find many things of interest, and I always cut them out and save them for future use. Many are reproduced in our weekly house organ, which we distribute to our patrons. How any successful moving picture manager or proprietor can get along without the Moving Picture World is more than I can understand. And I mean it."

Political candidates in Detroit and throughout Michigan who had contemplated having their "faces" reproduced on the screens of moving picture theaters are disappointed. Attorney-General Fellows has ruled it is a violation of primary law which limits the size of campaign cuts for advertising purposes. Many of the small picture houses were throwing slides of candidates, but when the Attorney-General announced his ruling they were immediately discontinued.

Fuller Claflin, architect for the new Grand Boulevard theater, to be erected on the Boulevard, east of Woodward avenue, announces that the new playhouse will be built as a "duplex." It will afford those who arrive after a long photoplay has started an opportunity of viewing several short pictures until the long one starts again. As it is now, they have to wait until they see the picture from the start, which means that they see the last part often before they do the first part. Not only do those seeing the last part of a long play first, fail to understand its story, but the first part is spoiled for them by reason of their knowing how it will end. The duplex idea consists of a first and second auditorium. If a long picture is on the screen before the first auditorium, the visitor seats himself in the second auditorium in which is a screen on which he can see short productions. When the long picture is through on one screen it immediately shifts to the other screen and the short films are then shown on the opposite screen. In this way, no matter when the patron arrives, he can be entertained with pictures that will be understood from the very beginning. The auditoriums will be separated as to sound but not as to a view of each from the other. In effect, they constitute what might be termed a single auditorium transversely divided near the middle of a proscenium arch faced by seats on each side. Drawings are now being prepared which, with more complete details, will appear in a later issue of the Moving Picture World.

SMITH.

IN THE NORTHWEST.

"WE ARE not faddists or prudes, but, for one, I am seeking only that which will prove of general public benefit," said Mayor Albee of Portland, Ore., speaking of a movement for a stricter censorship of moving pictures in that city. "The people who patronize the movies must of course be the final arbiters in the matter; no ordinance or regulation would stand unless backed by public sentiment. Some say that the people are satisfied; that they want certain types of 'thrillers', but this I do not believe, as I feel the people of Portland want the highest grade photoplays and that they will patronize them liberally if given the opportunity. I specially request that the people examine from time to time the kind of films that are shown to them in this city and judge whether they are the proper ones to be shown to children." The mayor declares himself a champion of the motion picture and asserts that it has just started as an agency for good. All he seeks, he says, is to put aside the blood and thunder type of film and those depicting crime. The voluntary board of censors now working in Portland has been able to make little headway in keeping the screens clear of this class of pictures. Mayor Albee proposed an ordinance giving power to a board of seven members. He expressed his regret that the exhibitors already had begun to fight because there was no appeal from the decision of the proposed board to a jury in the municipal court. The mayor also announced that as soon as he had a draft of the ordinance exchange men and exhibitors would be asked to give their opinions upon it.

A. A. Ashley has been remodeling his building on Main street in Crosby, N. D., for use as a moving picture theater.

Thursdays will be Mary Pickford days at the Curran theater in Boulder, Colo.

J. R. Good & Co. have been remodeling the Pastime theater at Colfax, Wash. The building has been lengthened in order to increase the seating capacity.

The Berghuis building at Clara City, Minn., is being remodeled for use as a theater.

Protest against the moving picture is reported from Brigham City, Utah, where a meeting was called by the parents' class of the Third Ward Sunday school to make plans for an active campaign. It was also said that lines had been laid in the other three wards of the city for meetings at which the moving picture evil was to be discussed. The depiction of crime and the general bad influence of the photoplays upon the minds of the young are the reasons given for the attitude of the church workers who are taking the initiative in the matter.

The Whitney Building on Front street in Beach, N. D., has been leased by C. S. Dickinson, who will operate a moving picture show.

The Rex theater of Duluth, Minn., Thomas W. Furniss, manager, has ordered from Cassavant Brothers of South Haven, Mich., a large organ to be used in accompanying the pictures.

Candy matinees for the children are Saturday stunts at the Deadwood theater in Deadwood, S. D.

At a meeting of the South Dakota Panama-Pacific Exposition Commission held in Aberdeen, it was decided that the state should join the many others in conducting moving picture shows at the San Francisco fair. Details of the plan and the contracts for the films will come up later.

Starland theater in St. Paul, Minn., has returned to a program of first run licensed service.

D. C. McClelland, formerly operator of several moving picture theaters at Pekin, Ill., and later manager of a house at Decatur, Ill., is now traveling for the General Film Company out of Minneapolis, Minn.

The Empire theater has moved to a new location at Kalispell, Mont.

Manager Bauer of the Orpheum theater at Bismarck, N. D., has found it impossible to maintain a standard of vaudeville during the summer that will satisfy his patrons and therefore has adopted a strictly moving picture policy and changed his admission price to five and ten cents.

Photoplay patrons of Duluth, Minn., are reveling in the delightful new Zelda theater, which has been opened at Third avenue west and Superior street by W. M. Abrahamson, pioneer theatrical man of Duluth. The house, which cost $50,000 has a handsome terra cotta front of Doric architecture, the ornaments of which harmonize with the general color scheme of cream and green. The mezzanine room is equipped in quarter-sawed oak with cane panels and finished with a forest green touch. For the music a Kimball pipe organ and a Knabe Grand piano have been installed. The automatic ticket seller is the first in the city.

Grant & Swanson, who leased the new theater in Lake City, Minn., from its owner, D. C. McKenzie, christened it the New Grand after the old show operated by Grant for several years and later sold to Swanson. For the formal opening of the new picture house the mayor of Lake City delivered the address and congratulated both the proprietors and the city upon securing such an attractive and safe theater. Only 540 seats were placed but room is left for expansion. The new house will run "The Million Dollar Mystery" as its first serial. Vaudeville may be run later.

A. McGavan has opened a moving picture theater in the F. A. Stewart building at Puyallup, Wash. The place has a seating capacity of 190.

Demand for the Selig film, "The Spoilers," was so heavy that Manager Pangle of the new Heilig, Broadway and Taylor streets, Portland, Ore., booked it for a return engagement of another week. The film, "Creation," has been running at the old Heilig.

Local moving pictures were a profitable venture for the Savoy theater at Eugene, Ore.

Charles E. Bell, representing Raths & Seavolt, moving picture manufacturers, was a member of the party of St. Paul, Minn., boosters which went on a special train to the larger cities of the Northwest.

Manager Charles Herald of the Tacoma theater at Tacoma, Wash., booked Cabiria for the last week in August.

After a prospective patron has just about decided that a program at the Dime or Arcade theaters in Walla Walla, Wash., is too attractive to miss the advertising man strikes right at the sense of luxury with: "Plus the comfort of a good theater—10 cents," or "All this great program in a comfortable theater—10 cents."

H. O. Frochbach, in an address before the Commercial Club at Ashland, Ore., urged that the city be advertised by means of moving pictures or slides.

All the important things that happened while the camera man was trailing the Elks at their convention in Denver, Colo., were shown to patrons of the Curran theater at Boulder, Colo., which got the films ahead of Pueblo, Colorado Springs and other eager large cities.

G. S. Hoffman and C. T. Smithers of Aberdeen, S. D., have been taking moving pictures about the state capitol at Pierre and at the Soldiers' Home at Hot Springs. These pictures will be exhibited in order to raise a fund for the erection of a memorial arch for civil war veterans on the capitol grounds.

James H. Hill has sold his moving picture theater at Redfield, S. D.

Knecht & Holbrook have sold the Lux theater at Colome, S. D., to J. W. Meloy and W. E. Dean

The Pastime theater at Mankato, Minn., has reduced its admission five cents except for the dates of big attractions.

The moving picture show at the Oaks Park at Portland, Ore., made quite a feature of its film made on the Fourth of July, showing the merry-makers. "A Day at the Oaks" proved an attraction for some time after the festivities.

The opera house management at Canon City, Colo., is giving music with effects in connection with the pictures.

The opera house at Willmar, Minn., is being remodeled.

Val F. Kordus has sold the Majestic theater at Eureka, Mont., to J. C. Parker.

A new opera house, costing $15,000, is contemplated at Elk River, Minn., by Mr. Prescott of Princeton.

Hunn & Lakie is the name of the firm now operating the Bijou theater at Barnesville, Minn., M. I. Lakie having purchased the half interest of A. F. Peterson.

Woods & Snidow have sold the Broadway theater at Billings, Mont., to E. C. O'Keefe, manager of the Luna theater in Billings, and V. D. Caldwell of the American Bank and Trust Company of that city. Formal opening under the new management was fixed for the last of August, many changes to be made in the house in the interval. After the reopening the theater will be known as the Regent and the policy will be the ultra-features at prices slightly higher than the average admission in Billings has been. O'Keefe will continue to manage the Luna.

The Laemmle Film Service at Minneapolis secured a contract from the New England, a local furniture store, to furnish films for five weeks of free moving picture shows at Eighth street and Second avenue south. A sample program included a dramatic, three reels of comedy and a local scenic.

"It is not so much the name or make of photoplays but the artistic manner in which they are presented that makes the Empress photoplays unexcelled."—The Empress theater, Fort Collins, Colo.

Erection of a business block, which will contain an opera house and a moving picture theater, has been started at Cascade, Mont., by Henry W. Menth, until recently a grocer of Helena, Mont. The photoplay house will be conducted by Mr. Menth.

Nothing longer than two parts—this is the announcement made by the Class A theater at Seattle, Wash. This house has switched over to licensed films.

Frank M. Malcolm has opened a moving picture theater in the Sullivan building on Main street in Genesee, Idaho.

W. J. Sternberger and W. M. Smith cameramen for the Universal Film Manufacturing Company, recently were near Cripple Creek, Colo., filming the scenery.

The Savoy theater at Eugene, Ore., which has been featuring the Famous Players pictures, especially those starring Mary Pickford, has announced that no rehash or rebirths will be shown and is directing some of its advertising at competitors who are featuring pictures already shown in Eugene.

The multitudes of employes of the Puget Sound Traction, Light & Power Company and their friends who were filmed at the big picnic thronged to the Clemmer theater at Seattle, Wash., to see themselves as the moving picture camera saw them.

Enthused because 30,000 persons who attended the Elks' convention at Denver, Colo., were interested in the motion pictures showing the advantages of Colorado, the Denver Chamber of Commerce plans to begin a film advertising campaign for the state. It is proposed to take pictures of the mining, commercial, agricultural and economical resources of the state and conduct a continuous picture show at some point where it would prove inviting to tourists. The commercial clubs of other Colorado cities favor the plan because many tourists go to Denver and leave without knowing that there are many other attractive cities in the state.

Some of the most attractive newspaper advertising in the Northwest is being done by the Colonial theater at Seattle, Wash. Twenty-five words tell the story of each film in a way that makes the reader want to go and plank down his (Always) 10 cents and the printers seem to have devoted a little time to the makeup or have had some very definite orders from the theater's advertising man.

Boys and girls of Denver, Colo., were the guests of the Denver Times and the Rocky Mountain News at a North Pole party given at the Broadway theater when the Kleinschmidt arctic pictures were shown.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

ONE or two big first class theatrical attractions a week and the rest of the time devoted to only the highest class motion pictures is the announcement of policy made by General Manager Louis M. Rubens for the new Lincoln theater (formerly the Joliet) at the Joliet, which opens for 1,000 patrons August 27. The Federal Amusement Company of Joliet has been incorporated to operate the Lincoln. It is authorized to have capital stock of $10,000. Max Goldberg has been elected president, Louis Rubens, general manager and Mrs. Louis Rubens secretary.

Local pictures had a good run at the Evanston theater in Evanston, especially as some new views of Northwestern University were included. A free matinee was held one afternoon so that some of the 1,300 school children caught by the camera could see themselves.

"The Romance of Geraldine," the first of Bodkin & Keane's productions, was a winner when shown for three dates at the Star theater in Evanston. It was a comedy produced under the direction of J. E. Byrnes, featuring an all-Evanston cast. Milton Hosking is now playing the piano at the Star.

Construction of the Hoyburn building at 615-17 Davis street in Evanston, which includes a new moving picture theater, has begun.

Frank A. Barr of Lacon has been fitting up a room in the new Knights of Pythias block in that city for use as a thoroughly modern moving picture theater.

Work has begun of remodeling the Elliott building on Illinois street in Chicago Heights into a moving picture theater to be operated by Contos, Sarros & Gregory.

The Orpheum in Collinsville gave a benefit performance for Peter Bagahin, a local miner, who lost his sight in a mine accident.

A. R. Thickson has closed the Woodman moving picture show at Philo because of the hot weather. Announcement was made that the house will be reopened early in September. David Godfrey is still operating his airdome at Philo.

The moving picture theater at Malden has been closed because extremely hot weather has practically killed business.

In one of his heart-to-heart talks with the people of Pittsfield, Burr Swan, manager of the Knights of Pythias opera house, tells them: "Another thing—when you slip your little old ten cent piece through the window to Little Eva, let it sink in that seven pennies out of the ten stay right here in Pittsfield. Yes, only three of the pennies get out of town; seven of them stay right in Pittsfield to pay the janitor, the operator, the drummer, the piano player, the ticket seller, the coal man, the light man, the printer, the butcher, the baker and the candle stick maker. Ask any other business man how much money HE has to send out of town." This is an effective silencer for the ultra-thrifty who decry the large amount of money exported by the picture shows. Swan has certainly done a great educational work in Pittsfield with pictures. And he has done less talking about it

than most men would. The following summary is certainly impressive, showing that when there is any sort of a gathering in Pittsfield the people in charge of the program call on the local moving picture man.

"Old Salem Chautauqua, the biggest in the state, advertises the Kalem picture, "From the Manger to the Cross," as a star attraction for their 1914 meet. Pittsfield more than a year ago got it as a gift. It costs a quarter at Petersburg. The National Society for the Prevention of Tuberculosis wages its war against the Great White Plague with motion picture films—and Pittsfield has seen them all in the daily picture programs. County Superintendent Hollis asks the local picture house management for a special series of educational programs during the week of the teachers' institute in August—and the management will get them. Survivors of the Ninty-Ninth Illinois Volunteers, who hold their reunion in Pittsfield August 22, want to see some of the scenes of 1861-to-65 and the local picture man will get Shenandoah, showing little Phil Sheridan's ride and the rally of the Union troops. Members of the Pittsfield Women's Club want help in their campaign for better health, better sanitation and better living—and the local picture management will get just what they want. Anti-liquor people want a powerful sermon on the iniquities of alcoholic drink—and Pittsfield's picture house will show 'John Barleycorn.' The liquor interests offered $25,000 to suppress it. It will be shown in Pittsfield. Yes, pictures are cutting some ice these days and Pittsfield is getting the best there is."

"It is easy to see why Swan's patrons understand when he says: "Moving pictures are not a luxury, they are an education, a recreation, a home institution."

Moving picture attractions, including Cabiria and most of the releases of the Famous Players are about as prominent in the 1914-15 bookings of the Empire Hippodrome at Quincy as the other shows. The Empire is one of the Middle West houses which hopes for a revival of business for theatrical attractions this winter, but will not surfeit their patrons with these shows, and instead are safeguarding the treasury by the dependable process of running high-class feature pictures.

Scott's Airdome at Jacksonville recently celebrated its anniversary bargain week, giving six reels of pictures and a play by a stock company for ten cents. "Les Miserables" was shown at the Airdome for fifteen and twenty-five cents and the proceeds shared with the Jacksonville Cleanup Committee.

The Orpheum theater, which has been operated in the Marks, Weber & Co. building at Edwardsville by W. A. Edwards, has been closed until October 1, because the affairs of the Wildey theater, just taken in charge by Mr. Edwards, will occupy most of his time. Under the new management the Wildey has been redecorated and otherwise improved. Six reels of pictures, including one feature, will be shown for ten cents each Monday, Tuesday, Thursday and Friday night. The other nights vaudeville will be added and twenty cents admission charged for the first floor.

The Central theater at Danville gives away an electric iron at its Monday and Thursday matinees—a proceeding popular with its women patrons.

Recommendations for a church-owned moving picture show to be operated in Bloomington were made by Rev. F. A. Havighorst, pastor of a Methodist church in that city, after a visit to the East. He advocates a plan whereby a union of several local religious organizations could be effected and the members of the congregations given regular moving picture programs. Although he wants Biblical and religious films to predominate, the inclusion of many educational, comic and dramatic reels probably will be encouraged. The tentative plans have been circulated among churchworkers in Bloomington and have been favorably received. If there is a surplus after operating expenses have been paid, local charities or some other worthy causes will be aided.

Little folk of Keithsburg are great boosters for the Gem theater at present as the house is giving away a cute little Shetland pony rig in a voting contest.

Harry Lewis will again be manager for the Gaiety theater at Ottawa. Vaudeville and road shows will be the principal attractions this season.

Manager C. A. Conley of the Majestic theater in La Salle had cameramen taking pictures at the clock factory where the "Big Ben" is made, the films to be featured at the Majestic.

Miss Mina Straley of Canton has gone to Valley City, N. D., where she became the manager of the Grand theater, owned by George Repole of Minot, N. D. Miss Straley assumes a half interest in the house.

One criticism, by patrons of Dellwood Park, at Joliet, was that the Kinemacolor pictures did not always seem to be correctly focused. Slips were passed among the passengers on the street cars, runing to and from the park in an effort to find out their photoplay tastes.

P. W. Gebhart has opened his moving picture theater in Turner Hall at Decatur.

C. D. Caster has installed a new Motiograph in his new moving picture theater, which he opened in the W. H. Ryan building at Minonk.

Capacity business marked the opening of the new Gem theater at Stonington.

Plans for a practically new motion picture theater have been dropped by Manager Joe Quinn of the Majestic on Eighteenth street in Moline. The project may be carried out next summer. The house, however, was closed for two weeks for redecorating and rearrangement of the box office and lobby.

The Owbridge Amusement Company of Pekin is said to have been negotiating for a five-year lease on the Winn Building in Sycamore with a view to remodeling it into a high class moving picture theater. If the house is opened it will be at five cents admission.

Albert Schultz of Spring Grove has been operating at Schlaegerville the moving picture outfit recently purchased of Mrs. Frances D. Hastings.

Free moving picture shows are being given every Wednesday evening on the streets of Rossville by the management of the Idle Hour theater at that place.

John Egan and Thomas Burrell of Cuba have purchased a camera and will take pictures to be shown in Central Illinois moving picture houses.

Joliet photoplay lovers had their first glimpse of a real live moving picture star when Francis X. Bushman, at the Princess theater, told them all about the production of "Dear Old Girl." Reporters avowed that Bushman's feminine admirers were so numerous at the station that night that he was barely able to wade through and catch the last step of the last coach.

Dreamland theater at Kewanee gave a two days' benefit for William Boyd, former high school football star, now in an afflicted condition.

Canoeists are about as numerous along the Rock River at Rockford as at any place in the Middle West. The Commercial Arts Shop of Rockford made up an interesting scenic reel including the activities of these clubs.

Moving picture lovers of Leland can again attend their favorite shows, the epidemic of smallpox which resulted in their closing having abated.

The Princess theater at Joliet will make a regular feature of the Biograph re-issues of the Mary Pickford pictures, seting aside each Friday for the exhibition of these films.

Mrs. Herman Coons has returned from Chicago to resume her position as pianist at the Cort theater in Monmouth.

A baby show, using slides of the youngsters instead of exhibiting them in the flesh, is being conducted by the Palm theater at Mound City.

Delmar Lee has been conducting a free moving picture show on the streets of Chicago Heights, securing advertising from the merchants to defray the expense of the film service.

After their trip to California the films of the Fulton county picnic in California were returned to the Princess theater in Canton, where they drew another large crowd. This picture has been shown three times in Canton and arrangements were made for a return date in most of the towns in Fulton County. It was made for the Canton Register at a picnic of former residents of the county who are now living in California.

The Commercial Filmers of Chicago have been incorporated with capital stock of $2,500 to manufacture, produce, sell and rent motion picture films, slides, machines, etc. The incorporators are H. C. Porter, W. F. Porter and Charles N. David.

The musical part of the production of the film, "The Christian," at the Capitol theater in Pekin, was well handled. The special score was arranged and rendered by E. A. Stein, who played the original attraction at the Grand Opera house in Peoria several years ago.

Moving pictures of Rock Falls, including the scenes at the corn carnival, were made for exhibition at the Grand theater.

The Egyptian Amusement Company of Harrisburg has been incorporated with capital stock of $20,000 to consult places of amusement of all kinds and to lease or hire films for moving picture and other performances. The incorporators are J. M. Pruett, O. L. Turner, J. H. Woolcott, J. V. Capel and W. T. Turner.

The Savoy theater at Delavan had a local attraction of interest when Frank Hatton, a resident of the city, who had been at work on the Panama Canal, gave an illustrated lecture.

"Family Week" at the Cort theater in Monmouth meant that the house had a well-mixed program and for five days conducted a bargain sale of twelve tickets for a dollar. The tickets were honored at any show during the week.

The remodeled Nickellete theater in La Salle will be opened for the fall moving picture season some time in September. A new front is one of the changes made.

Manager Berman of the Fox theater at Aurora has been doing some educational work. He had a free day for all children under fourteen years of age. One of the pictures shown was the House and Garden Clubs, formed under the auspices of the Department of Agriculture. The film tells how youngsters are kept out of mischief and raise produce to sell. Professor Benson expects to show these pictures in a great many houses in Illinois as a part of his missionary campaign.

A film showing 1,000 feet of Rockford beautiful was part of the 5,000 feet of film shown to the patrons of the Grand opera house in Rockford for five cents. This film was notably free from the advertising scenes which generally mark these local pictures.

The Drexel theater at Joliet put into effect July 27 a hot weather policy of showing daily five pictures for five cents. Thursdays and Sundays, however, were left for state right features at five and ten cents. Miss Maud Baxter, a local soprano of ability, has been singing at the Drexel.

Hot weather caused such a curtailment of patronage in Sterling that Manager Wilson McKim of the Lyric theater decided to keep his house open only four days a week. Until cooler weather he will give no shows on Tuesdays and Thursdays.

St. Paul's Emmanuel Lutheran Church at Aurora has a cement outdoor pavilion which is used for showing travel moving pictures. Rev. A. M. Loth, who has traveled extensively, explains the films. Band concerts are given in connection with the picture shows.

Where advertising efforts are not confined strictly to the photoplay program and the merits of the house, the stunt adopted by Scott's Airdome at Jacksonville might prove popular. A flashlight was taken one night of the crowd in attendance. Later it was shown on the screen.

Manager Sansone of the new moving picture show at Nauvoo is giving exhibitions Tuesdays, Thursdays and Saturdays.

Saturday matinees have been resumed by the Yales theater at Carbondale.

The beautiful little Fischer theater in Danville has gone over to moving pictures. The Allardt Theatrical Company, now operating the Fischer as a vaudeville house, has taken a lease on the Lyric theater, which is running pictures. About the first of September the vaudeville will be switched to the Lyric and the Fischer will become the photoplay medium. A new $10,000 pipe organ and an electric fountain sign are contemplated among other improvements for the Fischer.

F. C. Fielding could not decide upon a name for his new moving picture theater at Third and Market streets in Alton and offered a season ticket and another prize to the lady suggesting the most suitable name.

Manager Al Yaeger of the Princess theater at Mount Carroll secured Brein & Saltain, cameramen of Morrison, to make some pictures of scenes in and around Mount Carroll to be shown on the screen at that house. Yaeger recently introduced an old folks night at which all persons over fifty years of age were admitted free.

Stephen T. King of Chenoa has traded the Knights of Pythias opera house at Pittsfield to Ab Houchins. This will not affect the lease on the house held by Burr Swan, who operates a moving picture show.

C. N. Jacobs, the new manager of the Gem theater at Clinton, has had the house remodeled and renovated. In the future it will be known as "Dreamland." It was expected to reopen the middle of August with a photoplay policy in which serials played a large part.

The Masonic opera house at Albion, idle for the last year, will be reopened under the same management as that of the Majestic moving picture theater. It will be used on special show nights, for theatrical attractions and it is likely that motion picture equipment will be installed and picture shows given at both houses during the week ends.

While the feature, "The War Bonnet Round Up," was on at the Apollo theater in Princeton the house published coupons which with one ten cent paid admision admitted free two children under twelve years of age.

Films made in Alton, along the Mississippi River and at Piasa chautauqua were a good box office attraction at the Princess theater in Alton.

Moving pictures of the National Elimination Race of Balloonists starting from Portland, Ore., showed the Illinois Society of Oregon paying a tribute to Roy Donaldson who piloted the balloon "Springfield." Donaldson, who is a local man, lectured this film when it was shown at the Princess theater here.

The Lyric, Vaudette, Vogue and Amuse-U theaters of Springfield are getting quite a little free advertising in connection with a series of feature articles which Beverly Bayne of the Essanay Company is running in the Illinois State Journal.

MIDWEST SPECIAL SERVICE.

TENNESSEE.

A BRIGHT future is ahead of the motion picture business in Chattanooga, and a spirit of optimism prevails among all of the exhibitors. A total of sixteen theaters are running at this time, none of which cater exclusively to white patrons, while five theaters in the colored district are being well patronized by colored people. Feature films are proving very popular, and it is the opinion of one of the exhibitors, who has made a careful study of the situation, that the future of the business will hinge on real features.

The contract for remodeling the Old Sprague Dairy lunch of Chattanooga, at 719 Market street for a modern motion picture theater was recently awarded to Ernest J. Henderson, by the Lyric Company, incorporated. This theater will probably be completed by September 1, according to tentative plans of the Lyric Company. Selection of a name for the theater will be deferred until just before the opening, when a contest will be conducted to decide on a name for the new house. The building, occupied until two months ago by the Sprague restaurant, has been partially demolished and only the side walls and roof timbers are being used in the new building. New floors and interior walls are being constructed. The Griffith-Graham Shoe Company's store is to make use of the rear of the old restaurant building. Planned along the general design of the Majestic theater in Chattanooga, the new home for the Lyric company will have an entrance lobby fronting on Market street, with waiting rooms for women immediately in front of the main theater hall. The seating capacity will be 750, which will make it the largest theater in the city. Unique among the special features of the new theater is to be its ventilation system. Air from the Broad street end of the building will be drawn in by two large suction pipes, cooled by being forced through a refrigerator system and filtered through silk cloth. Four outlet pipes will be arranged on the roof of the building to suck out the stale air. A steady current will pass through the theater all the time by this arrangement. The designers claim that all of the air in the house can be changed in 1½ minutes and that the summer temperature can be held at 65 to 75 degrees. Steam will be used for heating the theater in the winter. No vaudeville and only the better class of motion pictures will be shown in the new theater, according to a statement of the controlling company. The film service now in use at the Lyric theater will be transferred to the new house. Among recent productions shown at the Lyric theater were "The Only Son," "The Eagle's Mate," "When the World Was Silent," "Lucile Love," "Fleur De-Lis," "The Sob Sister" and a number of the Ford Sterling comedies.

H. J. Palmer, of Knoxville, is reported to be planning a plant to manufacture moving picture screens. Nothing definite has been settled upon so far.

The Lyric Theater, of Oakdale, was recently opened under the management of W. H. Lainge, formerly of Baltimore, Md. The theater was packed and the three hundred seats were not nearly adequate to accommodate the crowd. The building has been so constructed that 200 more seats can be added, and Mr. Lainge has announced that these seats will shortly be put in. The new enterprise represents an investment of $8,000. The structure is of wood and brick, 32x74 feet, in size and the stage is 10x32 feet. It is the intention of the company to put on some vaudeville in connection with the pictures.

Tony Sudekum has renewed his lease on the Dixie Theater, at Columbia for five years, which gives him a total lease on the building of six and one-half years. As a result of securing the new lease, the building will be remodeled and thoroughly renovated. Arrangements are being made to tear out completely the present entrance, remove the steps and lower the front of the house to a level with the sidewalk. This will necessitate lowering the back of the house also, so that the floors will still be inclined. The entrance will have a spacious and handsome lobby, and the tiling used in its construction will be of very handsome design. The box office will be larger than the present one and far more ornate. The interior of the house will be improved considerably and large mirror panels will be fitted along both sides. A considerable amount will be spent in remodeling the house.

Memphis will have one of the finest motion Picture theaters in the South when the new Majestic Amusement Company's house is erected on Main street just south of the Hotel Gayoso, which, in turn, is one of the finest hotels in the South. The new building will be called the Majestic Theater, and will be built at a cost of about $65,000. The exterior of the theater will be of concrete, brick and ornamental terra cotta, with an ornamental iron and glass marquise extending over the sidewalk. A myriad of electric lights will flash from the front of the theater and in the lobby. Special stress has been laid upon the fireproof phases of the building, but in order to provide additional safeguards from fire danger, a device will be installed which will automatically open every window and exit in the building. Ventilation and heating devices also will be installed, and a cooling system to force cold air into the theatre in summer time. The theater will be equipped to seat 1,200 persons, and boxes will be provided at the sides and will extend around the face of the balcony. The contract for the work was awarded by Hanker & Cairns, local architects, to the James Alexander Construction Company. The theater will be erected by J. B. Snowden and leased for a period of ten years to the Majestic Amusement Company, which operates a string of theaters in Memphis. Hanker & Cairns will act as supervising architects for Steigmeyer & Kennsley, of St. Louis, who make a specialty of theater construction.

The Bellevue Theater, Memphis, which is now in course of construction, is to be a new departure in the motion picture world. This house, which will be 150x25 feet, will be built as a summer and winter theater combined. A waterproof, sliding roof will be operated by a large motor, so that it may be left open in good weather or closed in a few seconds by the movement of a lever. The theater, which was planned by G. M. Shaw, will be built by J. D. Nathan at a cost of $7,000. The patent on the sliding roof was recently obtained and the roof will be used for the first time on this theater, which will be erected at Bellevue Boulevard and Linden avenue. Many theater men in this section of the country are very much interested in the new idea, and more houses of the same kind may be erected.

The Gay Theater, at Knoxville, is being completely overhauled, remodeled and refurnished at an expenditure of about $10,000. The work was started about thirty days ago, and will be completed in about thirty more. In the meantime the equipment was moved to the Grand theater, and the Gay programs are going right ahead at the latter theater. In remodeling the Gay theater the walls will be re-decorated with paintings, a modern ventilating system will be installed, a modern sprinkler system and modern seats will be put in. GEORGE.

SAN FRANCISCO.

ALTHOUGH the California State Legislature will not be in session until the first of the year, plans are being made in certain quarters for legislation of paramount importance to the moving picture trade. A measure is to be introduced prohibiting the attendance of children under sixteen years of age at moving picture entertainments, even when accompanied by parents. Attempts will also be made to pass a strict censorship bill and doubtless there will be other legislation of importance considered. Theater owners realize that their State League is the only effective medium they have through which to wage a fight against pernicious regulations, and a campaign is under way to make the League as strong as possible before the meeting of the Legislature. The annual convention that will be held at Sacramento in October will be the most important meeting ever held by the League, and will doubtless be well attended. Exhibitors are being urged to co-operate so that there will be no mistaking the attitude they take on proposed legislation affecting their interests.

The Larkin theater, opened a few weeks ago on Larkin street, near O'Farrell, by Joy B. Rothschild, has been sold to N. H. Hewson, who took possession this week.

The Golden Gate Film Exchange, Inc., recently furnished a machine, operator and program for a private showing of moving pictures at the beautiful home of Mrs. Phoebe Hearst at Pleasanton, this being the second entertainment of this kind furnished this hostess during the past month.

The Washington Square theater, Powell street and Columbus avenue, has been rented for a short time, but the regular moving picture program will shortly be resumed.

The Pageant Film Company, recently incorporated here, is having moving pictures taken for a large production. The work is being done by the California Motion Picture Corporation.

Hunter Bennett, assistant to the general manager of the World Film Corporation, is here on a tour of inspection of all of the branches of this concern. The announcement is made that E. H. Duffy, who has spent most of his time on the Coast since this firm established branches here, is no longer connected with the World Film Corporation.

The Moving Picture Operators of San Francisco had motion pictures taken of themselves this week in front of their headquarters. The films will be shown in connection with the ball to be given on August 29.

The Eclectic Film Company, 67 Turk street, has opened its operating room and is making regular showings of the features it releases. The idea has met with instant favor on the part of exhibitors who have made frequent complaints in the past in regard to the lack of such facilities in San Francisco. The operating booth conforms with the local building requirements and is fitted with the latest in equipment.

Ralph L. Marks and W. A. Cory, secretaries respectively of the San Francisco and the State Exhibitors' League, enjoyed a vacation trip by automobile to Monterey and Venice recently.

S. C. Martenstein has been granted a permit by the Board of Police Commissioners to conduct kinetoscope exhibitions at 271 Devisadero street.

The Acme Amusement Company has been incorporated here with a capital stock of $10,000 by W. Rock, J. R. Kelly and W. G. Weiss.

The Excelsion theater, at Mission street and Onondaga avenue, has been disposed of by O. Englund to a Mr. Yost.

Word has been received from Herbert Payne, president of the California Motion Picture Corporation, to the effect that he and his bride are at Paris and that they have given up the plans for a trip to Carlsbad, owing to the war conditions.

A rather serious fire occurred at the San Rafael studio of the California Motion Picture Corporation on July 28, the property and scenery rooms being destroyed. A slight delay was necessitated on some of the work on hand but the taking of pictures is in full swing again.

The Government representatives of Australia and New Zealand to the Panama-Pacific International Exposition are here in connection with work on the pavilions that have been planned and were the guests this week at a meeting of the Australian Society at the Palace Hotel, where a moving picture exhibition was given of the ground breaking exercises and of general exposition activities, all of which have been pictured.

The Macograph Company, which conducts a studio here and maintains a school of acting on the fifteenth floor of the Claus Spreckles Building, is preparing to move to larger quarters.

"The Little Gray Lady" is enjoying a splendid run at Grauman's Imperial, following "The Man on the Box." "Neptune's Daughter," which scored a hit a few months ago at the Columbia theater, will be shown in the future.

The Cort theater is being given over this week to moving pictures, the attraction being the new series Paul J. Rainey's African Hunt Pictures. The matinee prices are 15 cents and 25 cents, with the evening prices ranging from 15 cents to 50 cents.

W. W. Hodkinson, of the Paramount Pictures Corporation, is in San Francisco, making his headquarters with the Progressive Motion Picture Company, Pacific Building.

The Macdonough theater, Oakland, Cal., reopened its doors on August 1, after having been closed for several weeks. The first attraction booked is "Neptune's Daughter," and this will be followed by the great Selig production, "The Spoilers," which will be shown for two weeks.

M. C. Armstrong, who conducts the Bell theater at Sanger, Cal., has purchased the interests of Art. Leino in the Grand theater and Airdome at Reedley, Cal.

The L-Ko Motion Picture Co. has been incorporated at Los Angeles with a capital stock of $10,000, the directors being H. M. Lehrmann, L. Bernstein, A. Stern, S. Behrendt and A. P. Hamberg.

The Case Film Manufacturing Company is also a corporation formed at Los Angeles. The capital stock is placed at $500,000 and the directors are R. M. McAlevy, W. B. Perkins and J. A. Wallis.

J. Simmonds of the Apex Film Company, arrived at San Francisco this week direct from New York to inspect the branch recently established here in the Pantages Building. As a result of his visit the entire space now occupied jointly by the Apex Film Company and the Globe Film Exchange has been taken over by the concern he represents, with Marion H. Kohn as manager. This concern has met with great success here since opening for business, some of the largest theaters in the territory booking its features. Mr. Simmonds is well known on the Coast, having been in business here for years, and having been one of the first to handle feature films. Following a two weeks' stay here, he will go to Los Angeles and then journey home by the southern route.

B. Cuneo of Bakersfield, Cal., is having a business building at that place remodeled and when the work is completed will open a moving picture house.

Plans are being made for the erection of a new theater at Dinuba, Cal. A stock company is being formed to erect the building, and C. H. Douglass, manager of the Elite theater, is taking charge of the preliminary arrangements. A theater seating 1,000 persons and costing about $26,000 is planned.

Mabel Normand, of Keystone fame, who is owner of a Stutz racing car that is to be entered in the races at the Fresno district fair late in September, plans to be present at the Raisin City during the celebration, and it is understood that a comedy will be staged there at that time.

J. B. Travelle, who conducts a moving picture house at Placerville, Cal., recently took moving pictures of the Eagles' parade at Jackson and showed them at his theater with excellent results.

(Continued on page 1264.)

Calendar of Licensed Releases

Current Releases

MONDAY, AUGUST 24, 1914.

BIOGRAPH—The Man from the Past (Drama)
EDISON—Nearly a Widow (Comedy)
ESSANAY—Sweedie Springs a Surprise (Comedy)
KALEM—The Primitive Instinct (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 53, 1914 (News)
—Edible Fishes of the English Channel (Ocean)
—Picturesque Normandy, France (Travel)
SELIG—The White Mouse (Special—Two Parts—Drama)
—Hearst-Selig News Pictorial, No. 51 (News)
VITAGRAPH—Ward's Claim (Western-Drama)

TUESDAY, AUGUST 25, 1914.

CINES—To Forgive, Divine (Special—Two parts—Drama).
EDISON—The Mystery of the Octagonal Room (Tenth of "The Chronicles of Cleek" Series (Drama)
ESSANAY—Two Men Who Waited (Drama)
KALEM—The Counterfeiter's Plot (Drama)
LUBIN—The Widow and the Twins (Comedy)
—The Lucky Rube (Comedy)
MELIES—Circumstantial Evidence (Comedy)
PATHE—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel)
—From Havre to Buc by Hydro-Aeroplane (Color-Travel)
SELIG—The Sealed Oasis (Drama)
VITAGRAPH—Rainy the Lion Killer (Special—Two parts—Comedy)

WEDNESDAY, AUGUST 26, 1914.

EDISON—The South African Mines (Industrial)
—Buster and His Goat (Comedy)
ESSANAY—Fable of "the Difference Between I earning and Learning How" (Comedy)
KALEM—The Cave of Death (Special—Two parts—Drama)
LUBIN—The Attorney's Decision (Special—Two parts—Drama)
PATHE—Pathe's Daily News No. 54, 1914 (News)
SELIG—The Decision of Jim O'Farrel (Drama)
VITAGRAPH—Josie's Declaration of Independence (Com.)

THURSDAY, AUGUST 27, 1914.

BIOGRAPH—The Terrible Lesson (Drama)
ESSANAY—Slippery Slim and the Fortune Teller (Comedy)
LUBIN—The Aggressor (Special—Two parts—Drama)
MELIES—The Elopement of Eliza (Comedy)
SELIG—Hearst-Selig News Pictorial No. 52 (News)
VITAGRAPH—The Mysterious Lodger (Drama)

FRIDAY, AUGUST 28, 1914.

EDISON—The Birth of the Star Spangled Banner (Special—Two parts—Historical Drama)
ESSANAY—Seven Sealed Orders (Special—Two Parts—Drama)
KALEM—When Men Wear Skirts (Comedy)
LUBIN—The Better Man (Drama)
SELIG—A Low Financier (Comedy)
—Breaking Into Jail (Comedy)
VITAGRAPH—Such a Hunter (Comedy)

SATURDAY, AUGUST 29, 1914.

BIOGRAPH—Spending It Quick (Comedy)
—Baseball, a Grand Old Game (Comedy)
EDISON—Treasure Trove (Drama)
ESSANAY—Broncho Billy's Indian Romance (Western-Drama)
KALEM—The Car of Death (Drama)
LUBIN—The Kids' Nap (Comedy)
MELIES—The Man Who Smiled (Special—Two parts—Comedy)
SELIG—The Harbor of Love (Drama)
VITAGRAPH—Josie's Coney Island Nightmare (Special—Two parts—Comedy)

Advance Releases

MONDAY, AUGUST 31, 1914.

BIOGRAPH—The Counterfeiter's Daughter (Drama)
EDISON—The Buxom Country Lass (Ninth of the Wood B. Wedd Series) (Comedy)
ESSANAY—Love and Soda (Comedy)
KALEM—The Brand (Special—Two Parts—Drama)
PATHE—Pathe's Daily News No. 55 (News)
—(Title not reported)
SELIG—Who Killed George Graves (Special—Two Parts—Drama)
—Hearst-Selig News Pictorial No. 53 (News)
VITAGRAPH—The Wrong Flat (Comedy)

TUESDAY, SEPTEMBER 1, 1914.

CINES—The Voice of Innocence (Special—Two Parts—Drama)
EDISON—The New York Police Department Carnival (Descriptive)
ESSANAY—No. 28 Diplomat (Drama)
KALEM—The Hand of Fate (Drama)
LUBIN—Never Too Old (Comedy)
—The Green Alarm (Comedy)
MELIES—Flee, You Are Discovered (Comedy)
PATHE—(Title not reported)
SELIG—Life's Crucible (Drama)
VITAGRAPH—The Hidden Letters (Special—Two Parts—Drama)

WEDNESDAY, SEPTEMBER 2, 1914.

EDISON—A Village Scandal (Comedy)
ESSANAY—Fable of the Regular Beanery and the Peachy Newcomer (Comedy)
KALEM—The Oil Well Conspiracy (Special—Two Parts—Drama)
LUBIN—By Whose Hand (Special—Two Parts—Drama)
PATHE—Pathe's Daily News No. 56 (News)
SELIG—To Be Called For (Comedy)
VITAGRAPH—The Lost Cord (Comedy)

THURSDAY, SEPTEMBER 3, 1914.

BIOGRAPH—The Chief's Love Affair (Comedy)
—Love and Hash (Comedy)
ESSANAY—When Macbeth Came to Snakeville (Comedy).
LUBIN—The Face in the Crowd (Special—Two Parts—Drama)
MELIES—A Case of Imagination (Comedy)
SELIG—Hearst-Selig News Pictorial No. 54 (News)
VITAGRAPH—The Upper Hand (Drama)

FRIDAY, SEPTEMBER 4, 1914.

EDISON—The Viking Queen (Special—Two Parts—Drama).
ESSANAY—Under Royal Patronage (Special—Two Parts—Drama)
KALEM—The Winking Zulu (Comedy)
LUBIN—The Shell of Life (Drama)
SELIG—The House That Went Crazy (Comedy)
VITAGRAPH—The Barrel Organ (Comedy)

SATURDAY, SEPTEMBER 5, 1914.

BIOGRAPH—For the Cause (Drama)
EDISON—Hearts of the Forest (Drama)
ESSANAY—Broncho Billy, the Vagabond (Drama)
KALEM—The Gambler's Reformation (Drama)
LUBIN—A Fool There Was (Comedy)
SELIG—Pawn Ticket "913" (Drama)
VITAGRAPH—Too Much Uncle (Special—Two Parts—Comedy)

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Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, AUGUST 23, 1914.

KOMIC—A Physical Culture Romance (Comedy)
MAJESTIC—The Second Mrs. Roebuck (Two parts—Drama)
THANHOUSER—A Dog's Good Deed (Drama)

MONDAY, AUGUST 24, 1914.

AMERICAN—This Is th' Life (Two parts—Comedy)
KEYSTONE—Fatty's Gift (Comedy)
RELIANCE—Our Mutual Girl, No. 32 (Topical)

TUESDAY, AUGUST 25, 1914.

BEAUTY—Susie's New Shoes (Comedy-Drama)
MAJESTIC—Granny (Drama)
THANHOUSER—Conscience (Two parts—Drama)

WEDNESDAY, AUGUST 26, 1914.

AMERICAN—Lodging for the Night (Drama)
BRONCHO—The Sheriff's Sister (Two parts—Drama)
RELIANCE—The Stolen Ore (Drama)

THURSDAY, AUGUST 27, 1914.

DOMINO—The Village 'Neath the Sea (Two parts—Drama)
KEYSTONE—(Title not yet announced)
MUTUAL WEEKLY—Number 87 (News)

FRIDAY, AUGUST 28, 1914.

AMERICAN—The Song of the Sea Shell (Drama)
KAY-BEE—The Old Love's Best (Two parts—Drama)
PRINCESS—The Keeper of the Light (Drama)

SATURDAY, AUGUST 29, 1914.

KEYSTONE—(Title not yet announced)
RELIANCE—Through the Dark (Two parts—Drama)
ROYAL—A Run for His Money (Comedy)

SUNDAY, AUGUST 30, 1914.

KOMIC—Bill No. 5—Bill Organizes a Union (Comedy)
MAJESTIC—Frenchy (Two parts—Drama)
THANHOUSER—Arty the Artist (Comedy)

MONDAY, AUGUST 31, 1914.

AMERICAN—The Aftermath (Two parts—Drama)
KEYSTONE—(Title not reported)
RELIANCE—Our Mutual Girl No. 33 (Topical)

TUESDAY, SEPTEMBER 1, 1914.

BEAUTY—A Modern Othello (Comedy)
MAJESTIC—The Milk-Fed Boy (Comedy-Drama)
THANHOUSER—A Mother's Choice (Two parts—Drama).

WEDNESDAY, SEPTEMBER 2, 1914.

AMERICAN—The Wrong Birds (Comedy)
BRONCHO—When America Was Young (Two parts—Drama)
RELIANCE—The Miner's Baby (Drama)

THURSDAY, SEPTEMBER 3, 1914.

DOMINO—The Silver Bell (Two parts—Drama)
KEYSTONE—(Title not reported)
MUTUAL—Mutual Weekly No. 88 (News)

FRIDAY, SEPTEMBER 4, 1914.

KAY BEE—Stacked Cards (Two parts—Drama)
PRINCESS—His Winning Way (Comedy)
RELIANCE—Turned Back (Drama)

SATURDAY, SEPTEMBER 5, 1914.

KEYSTONE—(Title not reported)
RELIANCE—In the Nick of Time (Two parts—Drama)
ROYAL—Flanagan's Luck (Comedy)

Universal Film Mfg. Co.

SUNDAY, AUGUST 23, 1914.

ECLAIR—The Miracle (Drama)
FRONTIER—The Strange Signal (Drama)
REX—The Hole in the Garden Wall (Drama)

MONDAY, AUGUST 24, 1914.

IMP—Jim Webb, Senator (Three parts—Drama)
STERLING—A Rural Affair (Juvenile—Comedy)
VICTOR—There Is a Destiny (Drama)

TUESDAY, AUGUST 25, 1914.

CRYSTAL—Barreled (Comedy)
—Bashful Ben (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 4 (Dead Reckoning) (Two parts—Drama)
UNIVERSAL IKE—Universal Ike at the Dance of Little L. O. (Comedy)
—Turtle Traits (Zoology)

WEDNESDAY, AUGUST 26, 1914.

UNIVERSAL—Animated Weekly—No. 129 (News)
ECLAIR—The Character Woman (Two parts—Drama)
JOKER—The Little Automogobile (Comedy)
NESTOR—A Miner's Romance (Western—Drama)

THURSDAY, AUGUST 27, 1914.

IMP—Universal Boy in the Chinese Mystery (Juvenile—Drama)
REX—For the Secret Service (Two parts—Drama)
STERLING—Snookee's Disguise (Comedy)

FRIDAY, AUGUST 28, 1914.

NESTOR—For Love or Money (Comedy)
POWERS—This Is the Life (Comedy)
VICTOR—Counterfeiters (Two parts—Drama)

SATURDAY, AUGUST 29, 1914.

"101" BISON—Law of the Lumberjack (Two parts—Drama)
JOKER—Well! Well! (Comedy)

SUNDAY, AUGUST 30, 1914.

ECLAIR—Mosquito Pete's Fortune (Drama)
FRONTIER—The Janitor's Son (Drama)
REX—Out of the Depths (Drama)

MONDAY, AUGUST 31, 1914.

IMP—Mr. Burglar, M. D. (Drama—Mary Pickford Reissue).
STERLING—The Man From Nowhere (Two parts—Drama)
VICTOR—The Tale of a Hat

.. TUESDAY, SEPTEMBER 1, 1914.

CRYSTAL—A Seaside Flirt (Comedy)
GOLD SEAL—The Trey O' Hearts No. 5—The Sunset Tide (Drama)
UNIVERSAL IKE—Universal Ike, Jr., Almost Gets Married (Comedy)

WEDNESDAY, SEPTEMBER 2, 1914.

ECLAIR—The Jackpot Club (Two parts—Drama)
JOKER—Father's Bride (Comedy)
NESTOR—The Foreman's Treachery (Drama)

THURSDAY, SEPTEMBER 3, 1914.

UNIVERSAL—Animated Weekly No. 130 (News)
IMP—Tempest and Sunshine (Two parts—Drama)
REX—Daisies (Drama)
STERLING—A Bogus Baron (Comedy)

FRIDAY, SEPTEMBER 4, 1914.

NESTOR—A Baby Did It (Comedy)
POWERS—The Storm Bird (Drama)
—Beautiful Corsica (Scenic)
VICTOR—The Derelict and the Man (Two parts—Drama).

SATURDAY, SEPTEMBER 5, 1914.

BISON—The Return of the Twin's Double (Three parts—Drama)
JOKER—Oh! What's the Use (Comedy)

When Perfect Projection is Essential Simplex Projectors Are Always Selected

720 SCHILLER BLDG.

FRANK COOK, Mgr.
PHIL H. SOLOMON,
SPECIAL REPRESENTATIVE

F. O. NIELSEN
EXCLUSIVE STATE RIGHT OWNER
SELIG'S NINE REEL MASTERPIECE
"THE SPOILERS"
BY REX BEACH.

BOOKING
OHIO
INDIANA
MICHIGAN
WISCONSIN
ILLINOIS
(EXCEPT COOK CO.)

CHICAGO. July 23, 1914.

The Precision Machine Co., Inc.,
317 E. 34th Street,
New York, N.Y.

Gentlemen:-

I wish to congratulate you on your "1914" model of the Simplex M.P. machine, having used two of your latest motor driven machines in the Victoria Opera House, Dayton, Ohio, in presenting "THE SPOILERS" to the Exhibitors as well as the public during Convention week - July 6th. The projection was excellent.

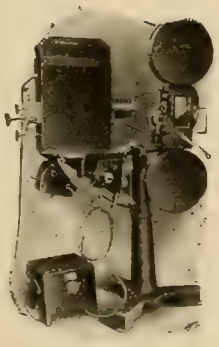
In May, 1912 I bought two Simplex hand-driven machines of the Bell & Howell Co. for my Parkway theater in Chicago, the same machines have been running daily and in all that time I have had only $1.50 repairs; the projection at all times being A#1. The machines apparently seem as good as new today.

I have also used two of your machines at the Stevens theatre for the past 18 months. As yet no repairs, the machines still being in perfect condition.

Inasmuch as I consider this an exceptional showing, considering the length of time and the hard tests the machines have been put to, I would heartily recommend the Simplex machine to anyone, and you may use this letter in anyway you see fit.

Wishing you continued success, I am

Very truly yours, F. O. Nielsen.



Catalog "A" explains why it is.

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

(Continued from page 1259.)

Harry Harvey, a moving picture director of note, has arrived at Chico, Cal., to direct the production of a series of photoplays for the United States Feature Film Co. The first feature will be a six-reel production entitled "Evans and Sontag, in the Folly of a Life of Crime." Mrs. Jack Sutcliffe of Chico will play the part of Birdie Wilson, sweetheart of John Sontag. Chris Evans, the former bandit, who is now out of prison on parole, is attempting to prevent the production of the pictures.

The Picture Screen Advertising Company has been incorporated at Los Angeles with a capital of $25,000, the interested parties being J. M. Busby, F. G. Tyrrell, J. Shipman, G. Harper and A. L. Abrahams.

The Rolin Film Company has filed articles of incorporation at Los Angeles, the directors being D. A. Linthieum, H. E. Roach and L. H. Bance. The capital stock is placed at $10,000.

Mary Lillian Butler is making a bid for the distinction of being one of the youngest moving picture actresses in California. She took part recently in a series of pictures made by the California Motion Picture Corporation at Visalia, playing several rather difficult parts.

J. C. White is preparing to build a $100,000 theater, known as the White theater, at Fresno, Cal. Plans are being drawn by Boller & Foulkes, Kansas City.

Daniel Sullivan, Durham, Cal., has awarded contracts for the erection of a motion picture house on his property on Devisadero street, near Page, San Francisco. The building will contain stores, as well as the theater and will cost about $9,000. The house will seat 399 persons.

Work is to be started within ninety days by the Marcus Loew Corporation on a motion picture house on Market street to cost in the neighborhood of $400,000. The theater is to be of fireproof construction and will seat more than 3,000 persons. Plans will be prepared by William Beasley, 127 Montgomery street.

Sol Siebenhauer, auditor of the Orpheum Theater, is among the San Franciscoans who are detained in Europe by the war. He left here several weeks ago on a vacation, with the intention of visiting Germany, but had hardly arrived when the war sprang up.

An interesting feature of the Home Exposition that is to be held during September at the Auditorium is to be a series of moving pictures showing the processes through which raw material passes into the finished product. C. R. Thorburn, secretary of the Home Industry League, states that without doubt the series of pictures secured is one of the most important ever gathered together. The canning of fruits and vegetables will be shown in detail, also the making of flour. The grape industry will be exploited, views of vineyards being followed by harvest scenes and the processes employed in making wine.

The Indoor Yacht Club of San Francisco held a "movie" night on the evening of August 6 at its quarters at 4 Eddy street, moving pictures of a recent Beach Day celebration being shown by Miles Bros. The club has arranged for an outing on Lake Tahoe during August, and Winfield Blake has written a scenario for a moving picture that will be enacted by members making the trip to this wonderland.

Edward H. Kemp is preparing to leave shortly for San Diego and from there will travel northward, visiting the moving picture trade in the interests of his supply business.

Two Motiograph machines of the latest type have been installed in the Gaiety Theater, which is just ending a four weeks' run on "Cabiria."

Robert McNeill, who recently sold the Panama Theater on the Mission road, has again associated himself with this house by purchasing a one-half interest in it.

The Essanay production, "One Wonderful Night," was shown recently to crowded houses at the Tivoli, and from the remarks made it was clear that many had been drawn to see the picture through reading the story in serial form.

Ten thousand feet of film received from the whaler Herman, now in the Arctic, have been developed by Edward H. Kemp and his associates, the most important features being pictures showing the rescue of members of the Stefannson expedition.

The Auditorium, Page and Fillmore streets, is being improved by Frank Walcott in preparation for the Movie Ball on August 29. A complete stage is being put in and a novel electrical display arranged.

The new theater being erected on Cortland avenue is rapidly assuming shape and the opening date will be announced shortly. A Powers 6A Cameragraph will be installed.

The Regent Theater, one of the leading houses in the Fillmore street district, has been sold by S. Levin to Ryburg Bros. This house is located on one of the direct routes to the Exposition grounds and in the center of an established amusement district.

M. B. Dudley, general manager of the Panama-Aero Film Co., is making a business trip to Los Angeles, and following his return will start East.

P. G. Lynch, formerly manager of the San Francisco branch of the Pacific Mutual Film Corporation, and now manager of the Santa Barbara studio of the American Film Manufacturing Company, was here this week on a business trip.

D. J. Grauman, who conducts Grauman's Imperial Theater, one of the leading photo-play houses of the Coast, has made arrangements to take over the Savoy Theater on McAllister street, near Leavenworth, and will open this on August 16, with Jack London's "Martin Eden." This theater is a well-built house and was recently decorated and improved at a heavy expense. The location has been considered by many to be out of the way, but it is less than a block from Market street and Grauman's Imperial. When the latter house was opened two years ago the opinion was freely expressed that it was much too far out from Market street, but the success that has been met with since that time is unparalleled and there is no reason why it cannot be duplicated. Mr. Grauman has secured the exhibiting rights in this territory for the Paramount productions and these will be divided between the two houses. Plans are also under consideration for opening houses in at least two other large cities in California. The same policy that has been so successful at the Imperial will be followed out at the Savoy. The same prices of 10, 20 and 30 cents will prevail, an orchestra will be installed and the pictures will be of the same high grade.

Merideth Nightingale, formerly shipping clerk for Davis Bros., is now with the General Film Company, having charge of the special feature poster department.

Work is progressing rapidly on the beautiful new moving picture theater being erected at Berkeley, Cal., for Turner & Dahnken, and the opening date is being arranged for about the middle of October, with "The Spoilers" as the attraction. When this new house is opened two programs a week will be offered, the prices to be 10 cents and 20 cents. Music will be furnished by a six-piece orchestra. The theater will closely resemble the Tivoli of San Francisco, and will be one of the largest on the Coast devoted exclusively to moving pictures.

Two Motiograph machines have been purchased for the Beatty moving picture house at San Jose, Cal., now approaching completion.

The Broadway Theater, Chico, Cal., a moving picture house owned by J. J. Woods, is being remodeled at a large expense.

Mrs. Cornelia Gray is preparing to erect a one-story brick theater at Martinez, Cal., at a cost of $8,000, the house having been leased in advance to J. A. Kelly and Frank M. Cunningham, who conduct the Novelty theater at that place.

The Pacific Improvement Company is planning to erect an open air moving picture theater at either Del Monte or Pacific Grove, Cal.

The Photoplay theater at Bakersfield, Cal., has been sold to J. Carana and A. J. Merjanis.

C. E. Laval, official photographer for the San Joaquin Valley Counties' Association, has orders to turn out 15,000 feet of film before the opening of the Panama-Pacific International Exposition, and four prints will be made of all work for exhibition purposes. Harry Birch is doing the studio work at 2535 White avenue, Fresno, Cal.

H. E. Knowland has opened a moving picture house at Mokelumne Hill, Cal., and will also show at Dry Town and Amador City.

The Photoplay at Livermore, Cal., will be reopened at the close of the warm season.

E. H. Emmick, manager of the Los Angeles branch of the Golden Gate Film Exchange, Inc., was in San Francisco this week conferring with general manager Sol Lesser and arranging his program for the next few months.

The great Selig production, "The Spoilers," is still creating a furore in the San Francisco territory, and many advance bookings are being made by the Golden Gate Film Exchange, Inc. It is to be shown again by popular request at the Portola theater, and is also booked for the All Star theater on Sutter street; the Victory, at San Jose; the Pastime, Eureka; the Photoplay, Burlingame; the Republic, Vallejo, and the new Schmidt house at Palo Alto.

Jack London's "Valley of the Moon" was shown last week to capacity houses at the Berkeley theater, conducted at Berkeley, Cal., by Turner & Dahnken. Most of the pictures were taken within a few miles of this city, and were familiar to many. Jack London was at one time a student at the University of California, which is located here, and has a wide following among the University cult.

The McDonough theater at Oakland, Cal., was recently equipped with two new Simplex machines.

The Orpheum at Stockton, Cal., has been making a number of improvements of late and two new Powers 6a cameragraphs have been installed in the projection room.

The Majestic theater at Porterville, Cal., is being renovated and improved by Eckles Bros. and will be opened as soon as the warm spell is over.

The Fruit Growers' Association, which has large interests at Hilt, Cal., has purchased a Powers 6a cameragraph, and will give moving picture exhibitions.

The Globe theater at Petaluma, Cal., was taken over by the Petaluma Tribe of Red Men during the first week of August and the proceeds given to the orphan fund of this organization.

The new Durant School at Oakland, Cal., which will be completed by the first of October, is to have a large assembly hall with motion picture apparatus for lectures and entertainments.

Moving pictures were taken at Fresno, Cal., recently of the largest shipment of raisins ever made at one time, the shipment consisting of three million packages, comprising one train of sixty cars.

Work has been commenced at Watsonville, Cal., on the erection of a large moving picture theater to be occupied when completed by Turner & Dahnken.

CHURCH.

WISCONSIN.

FRANCIS X. BUSHMAN of the Essany Company was at the Alhambra theater in Milwaukee at the time the film, "One Wonderful Night," which attracted so much attention in the Ladies World, was shown. The combination of the strong story and the popular player in the flesh proved irresistible to the feminine photoplaygoers of Milwaukee.

The Electric theater at Merrill is now changing its program every day. The house also has installed new projecting and ventilating apparatus.

G. F. Harrington has sold the Unique theater at Sparta to F. M. Rehfus of La Crosse.

Activities of the members of the Wisconsin National Guard at the Wisconsin Military Reservation have been filmed. The pictures, about 3,000 feet, will be used in various Wisconsin houses and also for recruiting work.

"We are in no sense entering into competition with the commercial motion picture houses in any way," said Prof. Leon D. Peaslee in telling of the plans of the educational department of the Public Museum in Milwaukee. When the American Association of Museums held its convention in Milwaukee, a month or two ago, the representatives of the various institutions decided that the work of the museums could be made more efficient with moving pictures. Milwaukee will be the first to try the plan. Projection apparatus will be installed in the main lecture hall. Children, from the fifth to eighth grades, are compelled to attend the bi-yearly lectures at the museum and the use of films it is believed will increase the interest in these talks.

Two big features and six other pictures are advertised by the Monroe theater at Monroe for one of its Monday bargain nights, when only five cents is asked.

Part of a new building to be erected at Ladysmith by Joseph Kubliska will be used as an opera house.

The Unique theater at Waukesha has been rented to the I. B. S. A. for a run of the "Creation" pictures.

A number of the moving picture houses in Madison honor coupons which are published in the Wisconsin State Journal. Among the theaters co-operating in this advertising plan are the Fuller, Grand, Majestic, Gem and Olympic.

The lease of the American Amusement Company on the Opera House at Port Washington, which has been operated for several years as a moving picture theater, is nearing expiration and the company is contemplating the erection of a modern photoplay house. A Milwaukee architect is said to be drawing plans. Fred Luling is manager.

Harry Strand has sold the Palace theater at Oconomowoc to E. C. Main and John A. Cook and with Mrs. Strand has gone to Columbus, where he has purchased a theater.

Manager Sherwood of the Grand theater in Madison is complimented by the Wisconsin State Journal for the "numerous educational exhibits he has given with no remuneration to himself. Free exhibits have been produced by Mr. Sherwood in the state capitol, before both houses of the Legislature in the public library, illustrating certain books, and in many of our school buildings, particularly the University of Wisconsin. In fact, Monday has been University day for the students, and films of an educational and industrial character are usually shown. Just recently Mr. Sherwood entertained 125 visiting ministers at a private exhibition of films of the day."

The New Gem theater at Amery has been sold to P. C. Amundson, J. G. Burman and A. O. Dalberg.

The Electric theater at Wausau has decided to change only on Sunday, Monday, Wednesday and Friday nights, announcing that it is hard to get a good service and change every day.

MIDWEST SPECIAL SERVICE.

KANSAS.

THE proprietors of moving picture houses in Wichita had filed a petition with the city commissioners, asking that the ordinance requiring them to pay licenses of $25 for six months be repealed. They assert that they get no privileges or benefits from the license, and that its imposition is a hardship. The petition was signed by the following: C. A. Ledgerwood, C. R. V. Otto, M. R. Coste, Don Powell, James E. Croft, John G. Holland and C. C. McCollister.

The new picture theater of Frank F. Davis and Robert McGaugh in Concordia was opened last week with "A Million Bid." Despite a heavy rain and threatening weather in the evening, the opening at 8 o'clock found all seats filled, and by 9:15 there were 500 more waiting for the second performance.

The Electric theater at Sixth and Minnesota, Kansas City, Kan., is completing a $30,000 remodeling job. Grubel Bros. are the owners of the structure; Boller, architect, Kansas City.

Otto Feese is remodeling a theater at Parsons, Kan., to cost about $15,000. This is also a combination playhouse; Boller, architect, Kansas City.

Barney Rielly of St. Joseph, Mo., has opened a fine new house at Atchison, Kan.

The Crawford's Majestic theater, in Topeka, has been largely improved this summer, and has also received a new name—it will be called "The Hip," which is short for "hippodrome." It will be opened September 7 with a high class picture bill.

Charles Smith, E. E. Frazier and W. H. Daly, proprietors of moving picture houses in Pittsburgh, who were charged with having violated the Sunday labor ordinances of the city, last week formally appealed to the district court. They signed each others' bonds of $100. The cases probably will be heard in September.

The Gem theater in Olathe is being given a renovation and a new set of decorations by painters.

Jack Bane, who opened the Iris theater at Norton, Kan., two years ago, has sold it to A. I. Long.

Wichita, Kan. is to be the scene early in October of the International Soil Products and Dry Farming Congress, one of the most interesting and valuable features of which will be moving picture exhibitions of the manufacturing processes for the benefit of the people who buy the products. This congress is one of the biggest farmers' gatherings in the country, and attracts business men especially who have rather speculative farming interests, investments in districts where unusual work is necessary to bring big returns. And because the conditions are unusual, the means to meet those conditions also must be unusual and unfamiliar—and right there comes in the moving picture machine, to show not only the actual conditions in the district where the investment is, but the methods of meeting those conditions with the machinery of the exhibiting manufacturers. A special theater for the display of these educative pictures will be erected at the Dry Farming Congress.

After several trials and many arrests had failed to cause the theatrical men in Pittsburg to shut up shop on Sundays, the lower courts having refused to convict, or owners filing appeal bonds, the district court was appealed to, and the judge issued an injunction against the picture show houses. All were closed the past Sunday, including even the smallest suburban and the largest downtown ones. The injunction is temporary, until this Fall, when a hearing can be had as to whether the theaters were actually violating any law. The Anti-Sunday-Laborites are active in Pittsburg, and all industries are included in the closing movement.

M. B. Fardley of the Fardley Motion Picture Show company, with Frank A. Davis, secretary of the Old Trails Association, is touring Kansas and the West taking pictures of the old Santa Fe Trail, which is the subject of a great deal of interest to automobilists and good roads enthusiasts. They recently obtained fine films in McPherson.

Major Thomas J. Dickson, chaplain of the Sixth Field Artillery of the army, has returned to Junction City after securing films of army life along the Mexican border. These films are part of a series which is to excite interest in the army, and show the hospital corp at work, the explosion of mines, and the manning of entrenchments after an alarm by sentries.

Film exchange agents report that Kansas has gone on one of her periodical slumps as to the moving picture business. Kansas is occasionally one of the best states in the union for shows, when crops are good; but when a period of poor crops comes, the picture shows suffer. Kansas has reaped wonderful crops this year, and when the money for them flows in, the picture business probably will pick up again, and there is all likelihood that Kansas will have plenty of money this fall and winter, and next year, regardless of what other parts of the country suffer because of the war.

Iola is to have the pleasure and honor within a few days of seeing moving pictures of the races held at Riverside Park, in July. During the races the whole town was aware that pictures were being taken, but the rumor got about afterwards that the films had been destroyed. It is reported now that more than 500 feet of the film was developed, which is being shown in Fort Scott now, and will get to Iola soon.

"The Holland," J. G. Holland, proprietor, is a new moving picture house in Wichita, that has had big attendance and prospects of good success. The theater was opened formally last week, though for more than a week previously it had been doing a good business. The theater is well ventilated, lighted by the indirect system, and cooled by electric fans.

The district court at Iola protected William Readicker recently in the possession of his moving picture machine, which a bank was trying to get hold of. The bank had obtained judgment for $1,339 against Mr. Readicker last February and the machine was attached soon afterward. He has resisted efforts of the officials and the bank to take possession, but the sheriff evidently was being pressed by the creditor to take summary action. Mr. Readicker represented to the district court that the moving picture machine and the picture show was his means of making a living, and therefore was immune to attachment, and asked a restraining order against the sheriff to prevent him from seizing and selling the machine. The court granted the order, and Mr. Readicker will not be molested in the operating of his picture show until after the hearing this fall.

Way out in Kansas, where it might be supposed that ragtime would be popular, and where cowboys and six-shooters are supposed to be conspicuous and frequent, tastes are evidently changing. At Arkansas City last week the A-Muz-U theater was showing a Wild West picture, and to make the evening all the more colorful, a cowboy pianist was supplying the music. But the announcement of the "cowboy pianist" seems to have fallen flat, for after two days a new announcement went forth, to the effect that this pianist hated ragtime, and played only classical music! Thereafter the people who wanted to see Wild West pictures—and these are popular even in the "Wild West" didn't fear to have their musical tastes violated.

BROWN.

IOWA.

BELIEVING that the day of the five-cent theater is passing and that the days of quantity are things of the past the management of the A-Muse-U Theater at Clinton has announced that the house will charge ten cents for its picture programs, changed daily.

The Palace Theater at Cedar Rapids is using special music by an eight-piece orchestra during the showing of "The Million Dollar Mystery." The Palace has installed its new $7,000 pipe organ.

The Battersby Auditorium moving picture theater has been opened at Lewis.

Middleton & Gephart have decided to call their new moving picture theater at Iowa Falls, which they expected to open about August 15, the Rex. It will seat 350 and is equipped tastily, cozily and scientifically.

B. J. Moore and George E. Taylor, who purchased the Hupp Theater at Dunlap, rechristened it the Idle Hour. Zeta Taylor will be pianist.

All Lubin films featuring Raymond McKee get their share of advertising by the Orpheum at Fort Dodge, as McKee is claimed as a native son of Fort Dodge.

Theatrical bookings for the Windsor Theater at Hampton have been announced by Manager Fletcher Russell, but his patrons were informed that he had a genuine surprise in the way of moving pictures for them, but details of his plan were withheld. The house has been limiting its picture shows to three nights a week during the hot weather.

J. Peters has sold the moving picture show which has been operated in the opera house at Dumont to John Ferris and Jacob Pfaltzgraff of that place. The new owners have remodeled the theater.

The old school house at Kirkman has been sold to J. H. Schmid, who is remodeling it for use as an opera house.

The Empire Amusement Company of Webb City, Mo., which has taken over the lease on the World Theater at Storm Lake, has changed the name of the house to the Empire Photo Play. Keller Moreland, who has spent thirty-five years in the show business, will be resident manager. Several changes in the arrangement of the house and in the film service were contemplated by the new management.

Charles S. Armstrong, formerly of Irvington, has advised Iowa friends that he has purchased the Lyric moving picture theater at Santa Monica, Cal.

C. C. McDonald has moved from Cincinnati to Exline, where he has opened the Star, a new moving picture theater. The Star is housed in a modern building 24x70, seats 250 and has its own electric light and power plant. Shows are given at present Tuesdays, Thursdays and Saturdays. Frank Gant of Des Moines is operator.

Brand new equipment and fixtures are going into the Lichty Building in Toledo, which is being remodeled for the Bijou Theater by A. E. Erickson and Bert Morgan. A new machine, new screen and 250 new chairs will be in place early in September.

Kerwin & Dvorsky have purchased the Gem Theater at Tipton and assumed charge. The first named member of the firm has been connected with the Princess Theater at Iowa City for the last year and the last named comes from California.

Kinemacolor moving pictures were a feature this year at the chautauqua at Storm Lake.

John A. Meadows has sold his moving picture show at Sioux Rapids to William Fraser.

A moving picture show has been opened at Magnolia by a Mr. Jensen.

Pictures and five acts of vaudeville will be given this season at the Orpheum Theater, Harry Soudini, manager, Clinton.

M. J. Barthell is said to be contemplating the erection of an opera house at Waukon.

E. Ehlers has purchased a moving picture theater in Paulina.

The Lorenzen Building at Holstein, a portion of which will be occupied by the Scenic Theater, is near completion.

F. S. Hall, J. L. Coverdale and J. B. Camerer are interested in the $5,000 corporation projected at Oto for the purpose of building an opera house.

MIDWEST SPECIAL SERVICE.

WASHINGTON, D. C.

ANNOUNCEMENT has been made of the coming marriage of Mr. A. Dresner, manager of the local branch of the Washington Film Exchange, to Miss Rose Mogol, a very attractive young lady of Baltimore. The ceremony is to take place in the latter city August 30.

Along with this announcement comes the rumor that when Mr. Dresner and his bride leave Washington for New York on their honeymoon it will mean that they will no longer be residents of this city, for Mr. Dresner, it is said, is about to sever his present connection and join other force in a Pennylvanian city. This news has been confirmed in part by him.

Mr. Dresner has taken a most active part in the affairs of the Screen Club of Washington, he being its president and one of its hardest workers for the uplift of the moving picture business. He is in this game heart and soul and to him considerable credit is due for the smooth manner in which the several blow-outs of that organization were conducted. His going will leave a void in the local ranks and the boys are sorry to part company with him.

Warner's Features, Inc., are about to greatly enlarge their field of action in this locality and sub-branches are to be located in Baltimore, under the supervision of Mr. Dave Warner, and at Charlotte, N. C., under M. C. O. Moss. The Baltimore sub-branch will be located in Room 300, of the Carroll Building; the quarters for the other have not as yet been selected. At both of these places a weekly program of four reels will be furnishd independent of the main office in this city. This is to be done to facilitate shipping and to give increased advantages in the way of service to the concern's patrons. The whole will be under the management of Mr. Sidney B. Lust, formerly with the Gordon & North Amusement Company, who has been whooping things up a bit in this locality. Associated with him as an assistant is Mr. Victor L. Abbey, late of the New York office, and at one time located in Boston, and Mr. Leo Garner, as booker.

J. P. McKellor and Ellis M. McClees are now operating a moving picture show Tuesday, Thursday and Saturday evenings at Mount Rainier, Md., using Mutual service.

Billy Airey, of the Alhambra theater, reports having accepted the Washington agency for the Isadore Wenig Film Co., of Baltimore, Md.

With a view to coaxing its patrons to read the moving picture advertisements printed within its columns, the Washington Times offers each Sunday a strip of twenty tickets to one of the theaters to each of three lucky contestants who first inform them which three of the advertisements contain words from which a single letter is omitted. Those participating in this contest from the standpoint of advertisers in Sunday's issue were the Leader, Empres, Princes, Virginia, Olympic, Crandall's, Central Park and the Lyric theaters, and an enormous amount of additional mail found its way to the desk of the Movie Contest Editor of the Times

Secretary of State William Jennings Bryan and Mrs. Bryan were recently the host and hostess to some five hundred enthusiasts at a lawn party during which was shown the Biblical play, "Joseph and His Coat of Many Colors." The audience consisted mainly of ministers and members of the four hundred, and they were very much pleased with the exhibition, which went forward with but one hitch—when a blow-out delayed the performance for a little more than ten minutes. Secretary Bryan, however, was equal to the occasion, for he entertained his guests with a number of very amusing anecdotes.

C. L. LINZ.

SOUTH AND SOUTHWEST.

IN Topeka, Kan., the citizens are somewhat surprised that not all of the exhibitors are anxious to have the picture houses operated seven days a week. Mrs. Maude Gandy, proprietor of the Aurora Theater, came out openly against it. She said Topeka was a recognized church city and the exhibitors should uphold that reputation in the conduct of their business. A meeting of the picture show owners was held, she said, and no vote was taken on the matter of Sunday opening nor on the matter of making a test case. L. M. and Roy Crawford, she added, recounted their experiences and advised against Sunday opening. The Topeka Capital cannot see the consistency of the argument that the "tired workingman" needs the Sunday night theater. This plea holds good on games and athletics which must be played by daylight, but "if the photoplay theater is restful why cannot the workingman go on the week nights when he is tired?" queries the editor. Manager Fred Smith, of the Best Theater, had 8,000 signatures to a petition for Sunday opening and planned to secure 15,000. He also contemplated running his house one Sunday in order to secure a test of the law.

The city officials in Vinita, Okla., however, view the proposition very differently. They have just placed the seal of approval on the Sunday picture show but bar Sunday baseball and tent shows.

The mystery with which the petitions for Sunday shows and other concessions were filed with the city commission of Wichita, Kan., was increased when all the moving picture exhibitors of the city appeared and disclaimed all connection with the sheets. They declared the petitions were ones which had been secured about a year ago by Ford Wright, who is now operating a moving picture show at Anthony, Kan. There were a number of provisions in the ordinance asked in the mysterious petitions which do not meet the approval of the theater owners. New shows would be required to pay $100 a week for the first ninety days, private moving picture shows would be prevented and the city censorship would be removed. City Attorney Earl Blake said the signatures to the petitions were neither verified nor authenticated as required by law and not sufficient to warrant an expenditure to check them up nor to submit the ordinance to an election.

"Our only rival the ice plant," advertises the Yale Theater at Bartlesville, Okla.

Herbert Thompson, of McCracken, Kan., has purchased moving picture equipment and will operate a show.

The Grand Theater at Carson City, Nev., gives an appeal to its Sunday afternoon shows by calling them "Special Family Matinees."

The city council at Houston Heights, Tex., has created an ordinance making it necessary for all motion picture theaters to procure licenses before doing business within the city limits. The ordinance was passed because citizens had complained of a recently opened photoplay house at Yale street and Eleventh avenue.

A. E. Ford has reopened the Pastime Theater as a five-cent moving picture house at Kissimmee, Fla.

A number of the southwestern exhibitors—the Orpheum Theater at Durant, Okla., for example—are featuring the photoplays written by Shannon Fife, of Dallas, Tex.

Nate Block, owner of the new Orpheum Theater, in course of construction at Atchison, Kan., expects to have his house opened the middle of September. He has announced that he will have the prettiest moving picture theater in Kansas.

L. S. Brown, of Clarendon, who leased the Grand Opera House at Amarillo, Tex., will operate a moving picture show. He opened his theater August 4 with the serial, "The Trey o' Hearts." It will be operated as a five-cent house.

W. P. Cothran, of Mobile, Ala., has leased the Majestic Theater at Meridian, Miss., and after renovating it, planned to open it the middle of August as a vaudeville, moving picture and road show house. He will operate it in connection with the Dreamland Theater, of Mobile, and other houses in Pensacola, Fla., and Selma, Ala. He will locate in Meridjan and be the resident manager for the Majestic.

The Lyric Theater is now occupying the Alexander Building at Carmen, Okla.

J. G. Boyd has sold the Gem Theater at Frederick, Okla., to F. L. Cauby.

The Electric Theater at Sabetha, Kan., made quite a hit by surprising its patrons with snapshot slides of well-known Sabetha people.

George DeVillibiss has purchased a moving picture outfit and will conduct a show in the city hall at Everest, Kan.

The run of moving pictures at Riverside Park, Hutchinson, Kan., has been ended. Photoplays are replaced by stock.

Films have been loaned by the National Playground Association to the City Playground Department in Birmingham, Ala., and will be shown for a week at each of ten parks in that city selected by the commission. The pictures show the advantages of well-maintained playgrounds.

The Ye Liberty Theater, at Honolulu, Hawaii, has children's matinees on Wednesdays and Saturdays. This house has been featuring the Famous Players pictures.

Fred Hogrefe has purchased the moving picture outfit which has been operated at Bennington, Kan., for the last year.

The Colonial Amusement Company, of Dallas, Tex., has been incorporated with capital stock of $2,500. The incorporators are O. P. Whittle, E. F. Walker and Phil H. Pierce.

Mrs. J. C. Perkins has purchased a site in DeLand, Fla., for the erection of a moving picture theater.

The Colonial Theater in Wichita, Kan., is capitalizing the local interest in a set of pictures being made for the International Dry Farming Congress by showing them as soon as they are taken. The different pictures will be assembled into five reels which will be used throughout the southwest for advertising purposes. The Kansas Motion Picture Company, of Wichita, which has the contract for making these pictures has engaged E. H. Wilson, an experienced director of New York City, to devote his time to producing these reels. The state rights for the exhibition of the films in Texas and Oklahoma have been sold to the Feature Film Company, of Alva, Okla.

The moving pictures showing the manufacture of automobiles at the Ford factory in Detroit, Mich., were shown in connection with the regular program at the Queen Theater in Houston, Tex.

Distinctive operating features are numerous around the Holland Theater, the new moving picture house opened at 118 East Douglas avenue, in Wichita, Kan., by J. G. Holland, formerly of DeLand, Fla. The stucco front is of Spanish design, after the fashion of the old southwest and Southern California. But one light will be shown in the entire lobby, but it will be 1,000-candlepower, so as to give the best effect for the classic bas-reliefs which are the principal decorations. The general effect of the lobby is plain but classic and refined. A four-reel General Film Company program at a price of five cents is announced, with the exception that ten cents will be secured for all feature programs. The weekly put out by the Kansas Motion Picture Company, of Wichita, featuring Kansas happenings under the name of "Jayhawker Events" will be given prominence by the Holland. Special attention will be devoted to securing the lunch hour patronage of business men. From 11 a. m. to 3 p. m. the balcony will be thrown open to them, and here they can sit and smoke and watch the shows.

Part of each week at the new opera house in Austin, Tex., will be given over to moving pictures, it is announced. The contract has been let for a structure, seating 1,800 persons, and costing $200,000, by Mrs. Sallie J. Nalle, owner of a site on Congress avenue. She will lease it for fifteen years to a company composed of O. H. Millican, E. H. Perry, John F. Butler, Wilbur P. Allen and Eugene Tips. The plans include a $5,000 pipe organ. When not in use for pictures, vaudeville and theatrical attractions will be booked.

"There is not a city, big or little, in the southwest that has put as much character and quality into the houses and the pictures as Bartlesville," says the Examiner, of Bartlesville, Okla. "The people of this city owe the managers a vote of thanks for providing such a pleasant and inexpensive means of entertainment."

Exhibitors in Wichita, Kan., are more than willing to co-operate in the matter of obeying the moving picture censorship ordinance, according to W. H. Reeves, humane officer, whose department has been given the power to regulate the pictures.

"We have the best pianist in the state," is the modest claim of the Gem Theater at Kansas City, Kan. Might as well have given his name.

"We are trying to keep away from the blood and thunder variety of pictures," proclaims the Kozy Theater, at Chickasha, Okla., which is doing all it can to make the educational releases find favor with the patrons. "Look for the word 'Kozy.' It spells Good Show," is a motto.

Two weeks' notice of intention to strike in sympathy was given by the members of the Topeka, Kan., Musicians' Union to the Nathanson moving picture houses, the Orpheum, Cozy and Best. The stage hands at the Nathanson theaters went out because one of their members who had been expelled for non-payment of dues was hired. The reciprocal arrangement between the musicians and stage hands union was invoked in the hope of reaching a settlement.

N. W. Redmond, manager of the Imperial Theater, at Jacksonville, Fla., is using newspaper advertising to give this advice: "To the Public: Don't buy amusement company stock of any get-rich-quick concern. Keep your money in the bank and let it draw 4 per cent. interest and your principal will be safe."

The moving pictures of the life of Al Jennings, former bandit and candidate for governor of Oklahoma, produced by the Thanhouser Company, are attracting the predicted attention in the southwest. They were given a premier at the Liberty Theater in McAlester, Okla. Tom H. Boland, of the Empress Theater, in Oklahoma City, Okla., leased the Folly for the production of "Beating Back" there. W. R. Crusoe and Garland Hale, officers of the Al Jennings Film Company, secured a temporary injunction in the United States District Court preventing the Powell-Croak Amusement Company, which was presenting the pictures at the Folly, from paying any of the royalties. Crusoe and Hale, in previous court actions against Jennings, declared they formed a partnership with Jennings to film the story of his life but that later he made a deal with the Thanhouser Company. They claim they are entitled to share in the profits of the production.

The Majestic, a new moving picture theater, has been opened at Fort Meade, Fla.

The county school board of Tampa, Fla., has purchased a moving picture machine and each Saturday afternoon will show travelogues, educational films and comics at the Tampa Bay Casino for the school children.

A $60,000 Orpheum Theater is to be built by the Acme Amusement Company at Lincoln, Neb. This is a combination house, featuring vaudeville and pictures. It has the Orpheum Circuit three days in the week and pictures and light vaudeville are shown during the remainder of the week; Boller, architect.

Barney Rielly, of St. Joseph, Mo., is figuring on opening a picture theater in Omaha, Neb.

Barkely Morgan intends to construct a $25,000 theater at Henrietta, Okla. This theater is a vaudeville house, but runs moving pictures on dark nights; Boller, architect, Kansas City.

The Dubinsky Bros. are preparing to construct a $20,000 combination theater at Nowata to run vaudeville and moving pictures; Boller, architect, Kansas City.

MIDWEST SPECIAL SERVICE.

ST. LOUIS.

THE Princess theater, Grand and Olive streets, one of the houses formerly owned by the Associated Theaters Company, which has heretofore maintained a vaudeville and moving picture program, wil open shortly playing all road shows of the extravaganza type. The Princess was sold recently to the owners of the Standard theater, a well known burlesque house.

The City Park Department has made a reel of moving pictures that shows swimmers and bathers in the Fairground Pool, and the work of the lifeguards rescuing bathers who get out of their depth in the water. The reel will also show athletic games held in the parks, including the recent baseball, handball and basketball contests, and scenes at the Zoo. The reel will become part of the free moving pictures that are projected at the various parks and playgrounds during the summer months.

H. W. Talbot, of the Universal Film Exchange at Twenty-first and Locust streets, has been put in charge of the Cairo end of the Universal's business, as manager of the exchange there.

Manager Wittman, of the Paris Airdome, Morganford road and Juniata street, had moving pictures taken of the big stag party and get-together meeting held by the Republicans at Ellerbeck's Grove on Sunday, August 2, and gave participants in the affair a chance to see themselves in action by running the reel at the Paris the following night.

Wm. B. Davis, manager of the Home theater, East St. Louis, has had a carnival company in competition with his theater, but he says he has held his own in spite of it.

R. G. Taylor has been put in charge of the supply department of the Universal Exchange, at Twenty-first and Locust streets.

Talbot's Hippodrome will open August 15.

The Grand theater, on Sixth and Market streets, is being refurnished and brightened up, and will open with a program of vaudeville, circus acts and moving pictures within a week or ten days.

Twelve thousand persons witnessed the free moving pictures that are being shown by the Park Department on a Sunday night recently in Lafayette Park. Mayor Henry W. Kiel was among the spectators, and he expressed much satisfaction with the pictures as a feature of public playground work. One of the most popular reels shown is one which shows the dangers of children playing on the streets.

The World's Feature Corporation have moved from the third floor to the fifth floor of the Navarre Building. Fred J. Murphie has resigned as manager of the office, and his place has been taken by Wm. P. Cuff, formerly with Warner's Features. Mr. Cuff says the move is made for threefold purposes, the new suite of offices have a better location in the building, they are lighter, and what is more important, they are larger and more in keeping with the growing volume of business that the company is handling.

GIEBLER.

TIME TO GET TOGETHER

As I have said in my letter, sent to every Independent Film manufacturer and exchangeman and every exhibitor in the United States,

IF INDEPENDENTS DO NOT ORGANIZE NOW

The opportunity to do so may never occur again. Not one of you can afford to let this one pass without definite action.

SEND YOUR ACCEPTANCES AT ONCE

Attend the convention which will be held in the Green Room of the Hotel McAlpin, 34th Street and Broadway, New York, August 29th, to organize a Board of Trade through which all Independents can work together to resist drastic and unfair conditions at present imposed by certain powerful combinations.

I HAVE FOUGHT SUCCESSFULLY.

Much greater victories can be won if all Independents work as a unit for actual business freedom, and not an independence which exists in name only.

Reservations will be made at the Hotel McAlpin if you will inform me of your requirements.

WILLIAM FOX,
President Greater New York Film Rental Co.,
126 West 46th Street, New York.

WAR
is the theme
of Gaumont's
next Feature release
A Woman's Bravery
an episode of the Balkan War
GAUMONT COMPANY
110 West 40th St. NEW YORK.

LICENSED FILM STORIES

ESSANAY.

LOVE AND SODA (August 31).—The plumber, a powerful fellow, decides to give up his trade and become a soda fountain clerk in order that he may compete with the small, well-dressed clerk his rival, for the hand of little Miss Moffett. He eats more than he sells, but the proprietor is afraid of him and dares not discharge him. It happens that the stylish little clerk brings little Miss Moffett in the ice-cream parlor for refreshment, and when the plumber serves him with a castor-oil sundae he becomes peeved. An egg throwing contest then ensues in which the plumber proves to be the best marksman.

NO. 28 DIPLOMAT (September 1).—John Dawson and Helen Davis are sweethearts. They quarrel and John accepts an offer to go to Africa. Before leaving he takes Helen's picture to be framed. On the back is written, "To my Darling." Clerk No. 28 waits on him and, suspecting a lover's quarrel, tells him to call next day at 10 a. m. Helen enters shortly after to have John's picture framed, and is told by No. 28 to come at 10 a. m. next day also. Tom Malone, John's chauffeur, is in love with Molly Dolan, known during the day as No. 28. Tom is to lose his position when John leaves. Molly, unaware of the connection between Dawson and her sweetheart, brings about a reconcilation between John and Helen when they meet at 10 a. m. John decides not to go, so Tom keeps his position and is given a raise which enables him to marry Molly.

THE FABLE OF THE REGULAR BEANERY AND THE PEACHY NEWCOMER (September 2).—The occupants of Mrs. Pruyne's boarding house were very congenial, and everything sailed smoothly until one day Mrs. Fuller Speed blew in. She got the goat of every male in the flock. They went daffy over her, and the women went mad with jealousy. It was rich to see the old boys fight to sit next to her at the table, and at night sing sweet ditties to her until she threw flowers to them from her window. One day her hubby blew in the "Hash Repository" and upset all the dope. She had been "foxing" the whole gang. They forgot to ask her if she had a better half. Moral: The article you admire is usually marked "Sold."

WHEN MACBETH CAME TO SNAKEVILLE (September 3).—Snakeville is all in a whirl, the world's greatest tragedian is to appear in Macbeth at the "Opry House." The "Tank Town" troupe arrives and stops at Slim's boarding house. Slim discovers his wife, Sophie, paying great attention to the leading man, and that evening at the performance she goes into hysterics at the marvelous acting of her ideal. That night she walks in her sleep, and imagining herself to be Lady Macbeth, gets a butcher knife and enters the room of the "Would-be Macbeth." The actor is frightened nearly to death. Sophie finally awakens, but it is not in her power to persuade the actor to remain in town another day, so he leaves, much to the satisfaction of Slim.

UNDER ROYAL PATRONAGE (Two Parts—September 4).—Francis, reigning Prince of Hofgarten, wishes to unite his kingdom with the adjoining principality, Sterlitzburg. To do this it is necessary for his nephew, Philip, to marry Stella, sister of the neighboring Prince. She has been away to a convent for years, and her brother has no idea as to her appearance. Philip, who has also been in Paris at school for fourteen years, receives a letter from Francis, telling him that if he should refuse to marry Stella before he is of age his allowance will be cut off.

Frederick is anxious for his sister to marry Philip, as Francis has promised to redeem the state jewels, which he has pawned, if the marriage is brought about. Philip, upon receiving the letter, is very disconsolate, as he has learned to love another girl, but never disclosed to her that he is of royal birth. He strikes upon a plan. He will send Richard Savage, an adventurous American, to pose as himself. His uncle has not seen him in years and will never doubt the American's identity. Savage agrees to carry out the scheme, but upon seeing Stella really falls in love with her. Much to his disappointment she spurns his affections, telling him that their marriage would be one of convenience, not one of love.

Meanwhile Philip, in Paris, has declared his love for a girl of humble birth, and when he tells her of his royal family, matters are completely changed. They decide to journey to Strelitzburg, as he has only eighteen hours before he becomes of age. Philip and his fiancee enter the throne room just as Savage and the supposed Princess are to take the solemn vows. Then comes the unexpected—Philip's fiancee is the real Princess, and to save herself from a marriage of convenience, substituted her friend, Helen Churchill of Philadelphia. Both Prince and Princess have sent Americans as substitutes for themselves, and after this is explained, the Bishop performs a double ceremony, and all ends happily.

BRONCHO BILLY, THE VAGABOND (September 5).—Broncho, the vagabond, is thrown out of the gambler's place because he has no money. He is light-hearted, nevertheless, and while strolling through the woods, runs upon a little girl trying to chop some wood. His heart is touched and he helps her. She leads him to the shack she calls home and Broncho is filled with pity when he sees her father sick, and her mother trying to save the family from starvation. Broncho hastens back to the gambler's place, and when they refuse to give him money he steals it and escapes on a patron's horse. He is overtaken by a posse and is about to be hanged when the little girl appears on the scene and returns the money which Broncho stole. The posse, seeing that he stole to help a starving family, release him and a collection is taken up and given to the needy family.

LUBIN.

NEVER TOO OLD (September 1).—Bill Bowser and Jim Levison are old cronies (with the accent on the old), but though Bill has been cheating the undertaker for the last ten years he still feels young enough to fall in love, and the sight of a couple of lovers turns his thoughts to matrimony. He replies to an advertisement in which a dashing young widow offers to become the bride of a wealthy old man. Bill has three hundred dollars and a half interest in an old shack, but in his letter he becomes a millionaire with a handsome country seat. He is invited to come to town and visit the lady. She insists on a diamond engagement ring and takes Bill's money from him to purchase it with, which is the signal for her husband to enter and scare Bill half to death with his threats. Bill goes home a sadder and wiser man. It doesn't even help much when the supposed dashing widow gets conscience stricken and sends back the money, suggesting that he buy a nice tombstone with it, but it does enable him to get back at Jim when the latter comes to crow over him.

THE GREEN ALARM (September 1).—Annoyed by Polly's screeching, Old Man Hokus hangs her out of the window and goes to bed. Mike and Jake, two chicken fanciers, escape from jail by rubbing the bars with a liquid preparation which softens the steel and makes it easy to bend. Out of jail the two crooks proceed to rob old man Hokus' chicken coop. They are discovered by the parrot and she sets up a terrific screeching, which awakens the old man. Grabbing his gun he dashes down stairs and locates Mike and Jake throwing brickbats at the parrot. Hokus fires his gun and fills the crooks with bird shot. They lock themselves in the chicken coop. Hokus then phones for the police. At the police headquarters the chicken fanciers have just been missed, when Hokus phones. The chief sends out a detail of cops. Hokus camps outside of the chicken coop door, occasionally sending a load of shot through, just to let them know he is there. The police arrive and surround the coop, but Mike and Jake succeed in breaking out and dashing to an old shack, climb on the roof and hide behind the chimney. They are soon located and then a merry battle starts to oust them. While the cops shoot up at them the two crooks pull bricks from the chimney and start to annihilate the whole force. In throwing a brick from the chimney Mike loses his balance and falls through the roof, dragging Jake with him. They land right in the midst of the cops, put up a terrible battle and break away, dive through the door, but outside they are caught by old man Hokus, who had been standing guard with his gun. Hokus gets back his chickens, Mike and Jake are taken back to jail. The old man takes the polly and fowls and decides that the best place for them is in bed with him.

BY WHOSE HAND? (Two Reels—September 2).—Roger Van Allen, last of an old aristocratic family, finds himself in his old age poverty stricken with a son, both of whom are zealously looked after by Thompson, an old retainer. The son, Kempton, has had his fling and his father's troubles and his love for Mildred Hastings, daughter of a beef baron, sobers him and he defies the tradition of the family by proposing to go to work, and the two young people get married. Kempton refuses to be aided financially by Mildred and instead takes advantage of the offer of aid from the old retainer, who gives him liberally of his savings. Meanwhile, Halstead, a gambler, has secured notes given by Kempton for some poker debts and he uses them to blackmail Van Allen, whom he still believes to be rich. This act causes Van Allen in his rage to threaten Halstead's life. Halstead threatens the young couple with exposure and Kempton, in great anger, tells Halstead he will kill him if he meddles in his affairs. The sheriff overhears that both father and son have threatened Halstead's life. He cautions Kempton, but the latter laughs. As his father is greatly wrought up over the affair, he has Mildred go home and come back that evening, when they will face it out. Halstead gets to the old man first, thinking his new weapon will force Van Allen's hand. Thompson keeps peace in the house by preventing Kempton from injuring Halstead, and Van Allen surprises them all by telling Halstead that he is in perfect harmony with his son in the matter of his marriage. Halstead tells them he will be back later, and that if they haven't decided upon immediate payment he will besmirch the Van Allen escutcheon. Thompson in great anger sees the blackmailer to the door. That night Mildred coming over to the Van Allen home finds the dead body of Halstead on the grounds with an old weapon taken from the walls of the Van Allen living room. Her scream is overheard in the home, and the already taught nerves of father and son strain near to breaking. The sheriff and two men have also heard the scream and find Mildred with the dead man trying to hide the knife. She, fearing the son committed the deed, tries to defend him by taking the blame herself, but the sheriff realizes she is trying to shield someone else. The sheriff does not notice, however, that the father thinks the son did it and the son thinks the father the criminal. Later that night, disguised as the dead man, the sheriff enters the living room. Both father and son face the apparition and turn to see the other break down and confess. Instead of that the butler is the one to beg for mercy. Death, however, spares the state from taking a life for a life.

THE FACE IN THE CROWD (Two Reels—September 3).—As McKenzie steps out of a restaurant, King, a gun-man, is seen to take careful aim from behind a telegraph pole, and McKenzie drops. A crowd quickly gathers. Frank Corridon, the detective, is passing near by and is attracted. He elbows his way into the crowd and, for a moment, comes face to face with "the face in the crowd," the leering countenance of Blackton, the vice king, as he later discovers. News of the murder is taken to headquarters, where alarm is felt because the vice ring have been threatening McKenzie and he has applied for protection for himself and his children. The police inspector is persuaded to call Corridon in on the case. Corridon leaves for police headquarters and meets little Dorothy McKenzie on the street, when she clings to him, a stranger, to shrink away from King, who passes. At police headquarters Corridon asks if there are any of the gun-men that have been seen in town, and he is shown the photo of King from the rogues' gallery, recognizing him as the man that scared the child. When he discovers that the child is a daughter of McKenzie, he persuades her to tell of King, and learns that King had been threatening the murdered McKenzie. King is arrested, released at the request of Corridon, and followed by Corridon to a rendezvous with Blackton, whom he recognizes as the man whose face he saw in the crowd. Corridon is captured, but escapes and plans to block their further moves. McKenzie is out of the way, but the ring must obtain a written statement left which involves them. This is in the state's attorney's office, and failing to get it otherwise, the office in blown up to destroy the paper together with Corridon and the state attorney. But Corridon and the state's attorney have been unexpectedly called out and they are at the entrance of the building and apprehend the ring leaders as they seek to leave after the explosion.

THE SHELL OF LIFE (September 4).—The scenes of this story are laid on the western plains, and portray the chain of circumstances that led to the aiding to escape, by Grace, a girl of the plains, of Dan, who is wanted by the sheriff, and how her act was rewarded. After committing a robbery, Dan makes his escape to the hills, successfully eluding the sheriff and posse. A loose shoe on his horse forces him to seek help at a cross-road blacksmith shop, where Joe, the blacksmith, but a few moments before Dan's arrival, has so severely burned his arm that he is unable to work. Dan is helped out of his predicament, however, by Grace, the daughter of the blacksmith, who sets the shoes for him. Dan is invited to remain for the night, and his visit extends to several days, as a friendship springs up between these simple country people and Dan; on one side for their simple hospitality and the other from Dan's ready efforts to help them in their time of trouble. Dan learns of a mortgage that is about to be foreclosed on their little farm, and unbeknown to Joe and Grace, pays it off, expecting to leave before they find it has been settled. Joe's trip to town to have his arm dressed delays Dan's departure, with almost fatal results to him, as the sheriff has again taken up the trail and follows it to Joe's shop. Dan is successful in again eluding the sheriff, but Grace, discovering his identity, holds him a prisoner, as the sheriff, discovering Dan from a distant ridge, rides back to capture him. Grace's struggle is a hard one, as she realizes what his capture means to both of them—freedom from debt, their home safe—the imprisonment of a man who has proven himself a friend, and who, even with the prison opening

before him, still shows himself to be a man—ready to take his just deserts. Obeying the dictates of her heart, she gives him his freedom, but Dan, when he realizes his escape means their separation, as in spite of their growing love for each other she refuses to allow him to return with the stain upon his name, delivers himself up to the sheriff, preferring to atone for his crime, and comforted in knowing that Grace is waiting for him, and with her he can start a new life.

A FOOL THERE WAS (September 5).—George has a craving to wed. He comes to the assistance of a young lady in the park and they become very good friends, then sweethearts. He calls to see her every night. Sitting on the front porch becomes monotonous and she craves for an automobile. George, afraid he will lose her, mortgages all he owns and with the money buys a second hand car. The first trip it runs away from him, knocks down a policeman and causes all kinds of trouble. She, angered, gets out of the auto and takes a street car home. Poor George is arrested. He then hires a chauffeur. The chauffeur gets very chummy with the girl and George must sit in the back, while she learns to drive the car. The car stops and the chauffeur refuses to get out and try to locate the trouble, for he doesn't want to soil his gloves. George attempts to locate it and while he is looking in the hood, the chauffeur stops a passing auto and takes the girl home. George is compelled to hire a farm wagon to pull his car to town, where he learns that the car stopped because the gasoline gave out. A week later he forgets all these annoyances and starts to see the girl. He arrives at the house and finds that she has just married the chauffeur.

BIOGRAPH.

THE MAN FROM THE PAST (August 24).—The woman, now a faithful wife confronted with a shadow from the past—a menace to her present and future happiness, is in a terrible dilemma. Then comes another enemy to her peace of mind. When the twin dangers clash, the husband returns, but circumstances develop which happily hide the truth.

THE TERRIBLE LESSON (August 27).—The cracksman's wife knows the danger that threatens her husband—the hand of the law—and begs him to abandon the crime life. When intuitively she feels retribution at hand, she plans to forestall it, but a hand other than hers intervenes and happily shapes their destiny.

BASEBALL, A GRAND OLD GAME (August 29).—Simp has a craze for baseball, but his wife and boss do not share his enthusiasm. By telling the boss that his mother-in-law was killed in a train wreck and wiring his wife that the boss has sent him out of town on the afternoon train, he gets to the game but at the finish he gets into trouble.

SPENDING IT QUICK (August 29).—Gilhooly inherits $500 from his uncle's estate and immediately proceeds to buy an automobile. He and his wife have the ride of their lives which winds up by plunging them over a cliff and almost killing them both, and when they emerge from the wrecked car, they solemnly pledge "never again."

VITAGRAPH.

THE HIDDEN LETTERS (Special—Two Parts—September 1).—The strain of business duties proving too heavy, John Reynolds, a banker, breaks down and is ordered by his physician to take a vacation. At a mountain camp "roughing it," Reynolds meets Madge, a pretty wholesome, outdoor girl, who, not knowing he is married, falls in love with him. Meanwhile, in the city, Ida, his wife, who is a frivolous social butterfly, is carrying on a flirtation with Jacques Albert, an artist engaged in painting her portrait. She hides his love letters in her completed portrait. While auto riding with him a terrible accident occurs and she is killed. Reynolds is at once called home. Madge, heartbroken, to learn that Reynolds is married, becomes ill and her father takes her to the city for a change. Jacques, nearly frantic with fear that Reynolds will find his letters, visits Madge, whose father is his uncle. He confesses all, and begs her to secure the letters for him. Madge fights a heroic battle with herself, realizing if she tells Reynolds of his wife's indiscretions, it will destroy his faith in her memory, enhancing her own chances of finding happiness as his wife. She finally decides to spare him. She fails to find the letters in the portrait and is confronted by Reynolds. He surmises the reason for her presence and quietly shows her the letters, which he has already found. Comprehending Madge's sacrifice for his sake, he is overwhelmed by her nobleness and, taking the girl in his arms, asks her to become his wife.

THE LOST CORD (September 2).—Two business friends, Jones, a little fellow, and Watkins, a stout man, leave for a day at Coney Island. They meet Mabel, a friend of Jones, and the three journey on together. Watkins and Jones become jealous of each other, but Lillian smiles on both without discrimination, and serious trouble is averted. The swings make Watkins sick and when Jones rides in the carousel, he becomes ill; so each in turn accompanies Lillian. After an exciting time in a shooting gallery, Jones suggests they all go in bathing. Watkins and Lillian get in the water first and both are soon happy as ducks, splashing and frolicking in the water. Jones arrives, turns purple with jealousy, surreptitiously unties and pulls off the cord holding Watkins' bathing trunks. Obliged to hold up the garment with one hand, Watkins' strange and awkward actions in floundering around, cause Lillian some anxiety and she fetches a life-saver. The latter offers to pull Watkins into the boat, but Mr. Watkins prefers to stay where he is. He then whispers in the life-guard's ear, who chuckles and gives him a rope from hes boat. Meantime, a crowd of onlookers have assembled on the beach and Watkins, on coming ashore, is greeted with roars of laughted. He is wild with rage, and, finding Jones' bathhouse unlocked, steals the little fellow's clothes and buried them in the sand. Jones, in Watkins' absence, retaliates in kind. The upshot of the whole affair is, Lillian goes home alone, Jones goes home in Watkins' enormous suit of clothes, while the fat man, unable to get into Jones' clothes, is left in the bathhouse cogitating over how he is to get out of the scrape respectably.

THE UPPER HAND (September 3).—Steve Carson, a mine foreman, is a gambler, given to drinking to excess and brutal to his wife, a woman of superior quality, who lives in constant fear and dread of him. The miners all hate him. One day, Blake, a young prospector from the East, arrives at Rex Gulch, and is invited up to Carson's home with some of the other men, to play poker. There Blake notes Carson's ugly treatment of his wife and feels sorry for the woman, but says nothing. Carson wins repeatedly at poker, and Blake goes "broke." He saunters outside and finds Mrs. Carson weeping bitterly over her hard lot. He talks soothingly to her and Carson, coming out, finds him telling her of life in the East, while she listenes interestedly. He orders his wife into the house, after bidding Blake a curt good night. Later, Blake catches Carson cheating at cards, takes him aside and threatens to

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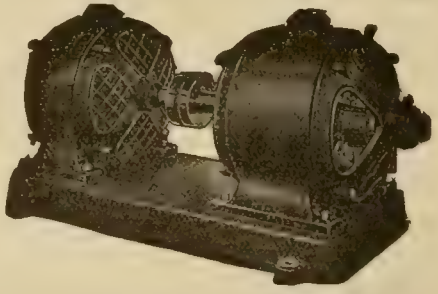

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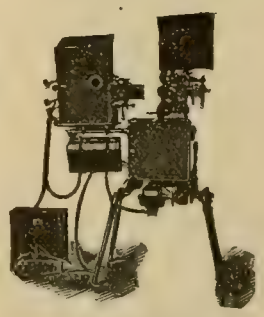

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expose him to the rest of the players unless he swears to treat his wife right. Carson humbly promises, but claims she is not his wife. Blake is horrified. Carson's crooked card playing is discovered by some of his victims and he is shot dead by Hungarian Joe. In Carson's coat Blake finds his marriage certificate to Mrs. Carson, and hands it to her with a light heart. Later, he leaves for the East and says, "Mrs. Carson, when I return, I am going to ask you to become my wife. May I hope?" The radiancy of her face implies the certainty of her response.

THE BARREL ORGAN (September 4).—Attracted by the sound of a barrel organ and the cries of children watching the monkey's antics, Bunions, a hobo, saunters across the street to listen. Suddenly the music stops and Bunions sees the young Italian woman who has been turning the handle of the organ, is about to faint. He awkwardly offer his assistance and learns she is a widow. Unable to make a living, she is on the point of starvation. Having no resources of his own, Bunions takes the organ and monkey and trudges off into the finer residential districts. After grinding out several "tunes" in front of a house where a celebrated violinist is giving a recital, he is bribed to go away. In front of the Northrop home, when the monk climbs up to little Helen's window and the youngster breaks open her penny bank to get money for the animal. Bunions then starts back to Maria, feeling rather chesty over the goodly sum he has accumulated. On a steep hill the organ gets away from him and coasts down to the bottom. There it is struck by a speeding auto and demolished. The only thing saved from the wreck is the monkey, and poor Bunions is crestfallen and discouraged. Passing the Northrup house he sees it is on fire, quickly sends the monk up the side of the building with a rope and effects the rescue of Mr. Northrup and Helen, imprisoned in an upper room. For this he is handsomely rewarded and, jubilantly happy, Bunions returns to Maria. When he tells her of his good fortune she is overjoyed and throws her arms around his neck. Bunions She is furious and starts at once for Henry's apartment. She arrives in the midst of what she supposes to be a happy family party, and creates considerable excitement. Henry desperately tries to explain matters, but she flounces out, returning shortly with her father. Papa has a gun and things look pretty bad for all concerned. Henry, seeing he is getting in too deep, quells the small riot by explaining everything and confessing the deception practiced upon Uncle Joe. That gentleman is inclined to renounce his nephew forever, but is won over by the girl Henry has picked out to be his life partner, and all ends happily.

EDISON.

THE BUXOM COUNTRY LASS (Wood B Wedd Series No. 9—August 31).—When Wood B. Wedd, almost at his wit's end to find a suitable wife, met Fanny Merrick, he fondly imagined that he had at last found the desired paragon of excellence to grace his hearth and home. What made it better was that Fanny listened with favorable ears to Wood B.'s suit. Her only condition seemed ridiculously easy. He must prove that he was capable of doing a good hard day's work on the farm.

To make assurance doubly sure, Wood B. enlisted the aid of Darby Jenks in the fulfillment of his inamorata's desire. He did not let Fanny know anything about Darby. He merely brought that obliging young man out to the farm secretly, and allowed him to help him with the work.

Neither Darby nor Wood B. were particularly well versed in farm affairs and consequently their path was not entirely one of roses. In one short day they discovered more about horses, cows, and bees than some people ever learn in a lifetime. Yet, in spite of the terrible experiences incident to his attempts to milking, gathering eggs, haying, chasing pigs and the like, Wood B. felt very hopeful toward the end of the day. Darby was almost exhausted, but then, of course, Darby didn't thief who might hope to escape these fleet-footed veterans. The hobble skirt race is filled with laughter-provoking incidents although it is a little hard to see the exact benefit the contestants hope to derive therefrom unless they are preparing to march in the annual suffragette parade.

Of the "thrills" with which this picture abounds, the most interesting are the race of motorcycle policemen, the charge of a squadron of mounted police, the novelty race between an automobile policeman, a motorcycle policeman, a mounted policeman, a bicycle policeman and a policeman on foot, and finally the rescue scene in which a mounted policeman saves a woman on a runaway horse, and two mounted policemen stop a runaway carriage.

The exhibition by police recruits will surprise many who do not realize with what thoroughness aspirants for the force are trained. The fire-escape climbing and the handling of desperate prisoners are both scenes of great interest. Among the other noteworthy features of this reel may be mentioned the drills of the Honor Legion and of the mounted squadron, the close views of the celebrities attending the carnival, and the exhibition by police dogs. In all, six kinds of policemen are shown: Mounted, on foot, motorcycle, automobile, bicycle, and finally latest of all restraints on criminal activity, the aero-policeman.

A VILLAGE SCANDAL (September 2).—Wiggles was very fond of Shrimp until the boarders came up from the city to old man Haskins' farm. Then she discovered that Shrimp's life-long residence among the trees and flowers had bequeathed him little of that polish, and little of that fine bay rum and hair oil odor which seemed to her so delightful a perquisite of the young men from the city. Shrimp was highly indignant with Wiggles for her heartless flippancy. To revenge himself, he paid marked attention to the girls from the city who were boarding at the Haskins' farm.

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tells her, "I'm sick of the single life. Let's get married." He receives his desired answer, while both see a vision of themselves as the proud possessors of a brand new horse-drawn organ, with Cupid busily turning the crank to the tune of the wedding march.

TOO MUCH UNCLE (Special—Two Parts—September 5).—Uncle Joe insists that Henry his nephew, shall marry and settle down. The young man is already engaged to a charming young lady, and to secure a realization of Uncle's financial promise, tells the latter that he has been married some time. Henry and his fiancee agree to elope that evening, as her father forbids an immediate marriage. Uncle Joe unexpectedly arrives on a visit and Henry has to have a wife in a hurry. He accordingly gets his friend Billy and his wife to help him out by passing her off as his (Henry's) wife. Trouble then commences immediately. Uncle is introduced and to make sure the newlyweds really love each other, insists they kiss before Uncle gives Henry a check for the promised sum. This action enrages Billy, who is acting in capacity of butler, and his deliberate awkwardness makes it exceedingly uncomfortable for Uncle, as well as causing several narrow escapes from exposure. Then, Henry's fiancee, becoming impatient, calls up on the phone. Uncle Joe answers, and tells her that Henry is already married; therefore, how could she be his fiancee?

count. The last task Fanny assigned to Wood B. was the chopping of a large pile of wood. Wood B. drove the tired Darby to the task, smiling to think of the effect his tremendous day's work would have on Fanny. Just as they were finishing up their job, however, Fanny came out and saw Darby. After she had finished telling Wood B. under just what further conditions she would accept him, there was nothing left for that unfortunate man but to call his faithful helper and slink home.

NEW YORK POLICE DEPARTMENT CARNIVAL (September 1).—This carnival, held at Brighton Beach Race Track, June 26 and 27, 1914, gave rise to considerable comment. The public was made to realize in the most graphic fashion possible that the police force was composed of something else than a lot of uniformed martinets whose sole mission was to make things uncomfortable for everybody in general.

From a purely athletic standpoint, the New York Police Department could probably make things distinctly interesting for any athletic organization in the world. Included in its ranks are several world's champions in their respective events on track and field. Several interesting pictures of these men in action are shown. A 100-yard dash for men who have been 25 years or more in the service fills us with the assurance that he must be a nimble

Wiggles' rage over her former admirer's unexpected perfidy was forgotten in the light of subsequent events.

Old Jim, the village drunkard, had a little daughter, who, on account of her father's irresponsible habits, was shamefully neglected. Wiggles saw the child one day and begged her foster parents to adopt it. When they refused, she resolved on drastic measures. So she went to the drunkard's home while Old Jim was absent, and carried the child to the Haskins' barn. A day or so later the village discovered that the drunkard's child was missing. Instantly suspecting that Jim had done away with the little girl, the sheriff arrested him. Feeling in the village ran very high, and there was talk of a lynching, when Margaret, one of the Haskins' boarders in whom Wiggles had confided under pledge of strict secrecy, saved the situation by revealing the whereabouts of the little girl.

Then, matters were settled to the complete satisfaction of everybody concerned. One of the boarders offered to take care of the little girl, and Old Jim gladly relinquished his slight claims of ownership. Wiggles suddenly found herself a heroine. When Shrimp awkwardy asked her if she had forgotten all about him, she giggled and blushed and coyly replied that she guessed she kind of liked him after all.

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POPULAR PHOTO PLAYS

THE VIKING QUEEN (Special—Two Parts—September 4).—In the days before Olaf Tryggreson had welded the kingdoms of Norway into one, Helga, called The Glorious, was queen of Drontheim. Under her sway, Drontheim flourished, and took its place among the nations of the earth. It happened once, while Helga was away, leading her armies to conquest against the Skrellings, that Ragnarr, jarl of Binskarr, swore by all the trolls in Midgar, that he would no longer submit to a woman's rule. So, with his barons and house karls, he entered into all manner of evil doing, ravaging and destroying throughout the land, and openly defying the queen's government.

When Queen Helga returned, there came many to her crying out against Ragnarr and his wickedness. The Queen summoned a council before her and tried Ragnarr for his crimes. Finding him guilty, she commanded that his lands be declared forfeit to the state, and that he leave Drontheim forever. But even as the queen's guards were leading him forth to exile, friends of Jarl Ragnarr fell upon them and rescued him. Then, in the blackness of his evil heart, Ragnarr devised a plot against the queen's majesty. With bribes he won over Olaf, captain of Helga's guard, and that night Helga was seized, bound, and carried over seas to a lonely island.

Ragnarr seized the throne, and ruled in her stead, and the courtiers, after their first shock of surprise at the queen's disappearance, submitted to his bloodthirsty reign. It happened a little later that the traitorous Olaf quarreled with Ragnarr because Ragnarr had not given him the money he had promised. In revenge Olaf proclaimed to the entire court that Ragnarr was the abductor of Queen Helga. Wild with rage, the people rose, and killed Ragnarr. Then, they sent a ship over seas to Queen Helga. They found her lying on the shore, with her face turned toward Drontheim and her eyes closed. With great wailing and mourning they bore her to her native land. But while the funeral cortage was passing through the streets of her capital Queen Helga started from her death-like trance, and like Balder, lived again to bring joy and happiness to her people.

HEARTS OF THE FOREST (September 5).—Jim Carey was as devoted as any husband could have been, yet despite his unbounded kindness and love, Nellie, his wife, was dissatisfied. Jim was not a rich man, and Nellie, from the depths of her artificial soul, craved the pleasures which were denied her. Because Dick Lawson could give her the luxuries her heart desired, she ran away with him. Jim Carey, left alone with his little girl, was overcome by a grief greater than anything his life had experienced before; a sorrow so lasting and deep that no ordinary means might hope to assuage it. So he took his motherless child and plunged into the great forest in the hope that in the shadow of the everlasting trees he might find oblivion and peace.

Rose Graham, a widow who had lately lost her own little daughter, lived with her brother near the spot in which Jim settled. Her mother-heart went out to little Bess, and she encouraged the child's visits to her home. One day Bess went out into the woods alone and was bitten by a snake. Jack Wilbur, the widow's brother, found the unconscious child, and carried her to his sister. When Jim discovered that Bess was missing, he hurried to the widow's in the hope that she might be there. Arriving at the widow's he learned that her shrewd presence of mind had probably saved the little girl's life. His unbounded gratitude grew in the weeks when Rose nursed the child back to health, to something stronger and more beautiful. The courts had granted him a decree of divorce. His way was clear. And so it happened that after a while, he told the widow of his feeling for her, and they were married.

Meanwhile, Nellie had found, to her bitter cost, what many another had found about the primrose way of pleasure. Lawson, tiring of her, cast her off. Friendless and alone, she crept back to her old home only to learn that her husband had gone many miles away. When she followed him into the woods and arrived at his house, she looked through the window and saw Jim and Rose sitting together at the fireplace, with little Bess. Then the terrible realization fell on Nellie's heart that no earthly power could ever draw a veil across the past, and with gray, haggard face and lagging feet, she turned away.

KALEM.

THE BRAND (Two Parts—August 31).—Mary's lot, always hard, becomes doubly so upon her father's death. Desiring to re-marry, the girl's stepmother conspires to get her out of the way. Aided by Downs, the man she intends to wed, Mrs. Halleck succeeds in having Mary sent to the reformatory.

Rose Hayden, a girl of the slums, dominates the inmates of the institution. Angered by punishment, Rose sets fire to the building. Due to Mary's heroism, not a life is lost. The girl informs the authorities of Rose's crime. Rose is seized, but vows revenge.

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Mary's heroic work results in her release. The girl later secures a position as governess to Helen, granddaughter of wealthy Mrs. Clark. Burton, Mrs. Clark's young brother, falls in love with Mary. Because of her past, the girl refuses to marry him.

Several months later Rose escapes from the institution. The girl learns of Mary's whereabouts and blackmails her under threat of revealing her past to Mrs. Clark. When her victim's money is gone, Rose treacherously informs Mrs. Clark that she is harboring a girl who has served time. Incidentally Rose manages to steal a letter addressed to Mary, while conversing with Mrs. Clark.

Horrified, Mrs. Clark orders Mary to leave the house. Burton enters and hears Rose's story. So great is his love that the boy declares he will marry Mary in spite of her past. He contemptuously odrers Rose from the house. In departing, the girl drops the letter she has stolen. It proves to be Mrs. Halleck's dying statement, and shows Mary to have been innocent of wrong.

A commotion outside attracts the attention of Mary, her sweetheart and Mrs. Clark. They see Rose in the grasp of two detectives who have been searching for her. Thus the girl of the slums passes out of Mary's life forever.

MELIES.

CIRCUMSTANTIAL EVIDENCE (August 25).—Abner Beer prepares to deliver a temperance lecture. Having trouble with a new pair of shoes, he trades them for an old pair belonging to a tramp. Feeling better, he proceeds on his way, but unfortunately gets stuck on some fresh tar. Everybody that goes to his aid suffers likewise. The tramp then comes along and rescues them by unlacing their shoes.

ELOPEMENT OF ELIZA (August 27).—Eliza loves a low-down nigger named Ephrim, but her father, Mo, favors another. The young couple elope but are pursued by Mo. During the excitement, the latter is arrested but on giving his consent to the marriage of the young couple, he is released through the influence of Ephrim.

THE MAN WHO SMILED (Special—Two Parts—August 29).—James Perkins, nicknamed Smiley because he is always smiling secures the position of Superintendent of Police. After hiring the rooms of his predecessor, he visits the various officials. On returning to his rooms he receives several callers. Complications occur, in the midst of which he loses his job. He returns home and finds there a message stating that his successor has been dismissed and that his job is again open for him.

SELIG.

WHO KILLED GEORGE GRAVES? (Special Two Reels—August 31.)—Olga North, beautiful, engaging and possessing dramatic talent, but without money, meets and marries George Graves, a handsome, weak, young fellow, whose convivial habits lead him into the companionship of dissolute fellows. Step by step, he loses his hold upon the decent things of life until he degenerates into lodging-house habitue, constantly filled with liquor. Thrown upon her own resources, Olga secures work at a theater, and develops such an unusual talent that she is soon on the way to fame and fortune as a leading actress. Her husband has disappeared into the vortex of unfortunate humanity in the slums. She does not know his whereabouts, and is relieved that he does not bother her, although she has keen apprehensions of the consequences should be attempt to claim her as his wife.

John Borne, handsome, rich, and accepted by his fellowmen as a man of stability and worth, falls in love with Olga, and she opens her heart to the messages of love which come from his own. He urges her to marry him, but she declines, finally explaining in response to his insistent demands, that she is already married and does not know the whereabouts of her husband. George Graves, the besotted husband, learns accidentally that the celebrated actress is his wife, and he determines to exact from her an income which will permit him to live among his idle and dissolute companions like a lord. He visits her in her apartments and she is easily frightened into giving him money. An agreement is entered into between them, that he shall be paid a certain sum in cash if he will sign a paper forever releasing her from any claims, and that he will not contest her application for a divorce. An appointment is made for him to get his money and sign the paper. He keeps the appointment and Olga gives him $500 in currency. He signs the agreement, but before the arrangement can be completed, John Borne knocks at the door, and in the little hurry of excitement which follows, George Graves seizes the agreement which he has just signed and places it in the same pocket with the roll of bills. Then Olga thrusts her husband into an adjoining room and closes the door upon him. He does not see the evil face of Bill Sykes peering at him through the window, watching

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with greedy eyes as Graves counts over his newly-found fortune with trembling fingers.

John Borne's intuition told him that something was wrong. He questioned Olga, who finally admitted that her graceless husband was in the adjoining room. Borne's anger arose at the thought of this dissolute fellow holding the beautiful Olga by a legal compact. In the meantime, things had transpired in the room where George Graves was counting his money, so that when John Borne threw open the door, while Olga had stepped into her boudoir a moment, he saw the lifeless body of Graves upon the floor with the pocket which had contained the money and signed agreement turned out empty. In a dazed state of mind he takes from the floor the knife with which the fatal blow had evidently been dealt. At this moment, Olga runs in and finds Borne bending over the body, knife in hand. She believes him to be the murderer, while he thinks that Olga has slain her husband to get rid of him. Each stares, horrified, into the face of the other. An alarm has been given and the police enter.

John Borne is arrested and placed in jail on the charge of killing George Graves. Olga clings to him and her distress is terrible. She believes that he killed her worthless husband to free her. John Borne, on the other hand, prepares to make no defense because his love for Olga causes him to assume the attitude that he would prefer to suffer punishment as the guilty man rather than have her tender form submitted to the discomforts and vicissitudes of a term in prison, or to suffer the ignominy of death in the electric chair. He thinks she is a murderess, yet he loves her. He continues to suffer in silence, and rejects offers of his wealthy friends to organize a defense for him.

In the meantime, Bill Sykes, of the evil face, has become prosperous. He has money to spend for expensive drinks and cigars, and he dines at a regular restaurant.

Weeks pass on. The date of the trial of John Borne for the murder of George Graves is set and the work of selecting a jury is begun. Fate so decrees that Bill Sykes shall be the recipient of a notification from the jury commissioners that he has been selected to appear on the venire and examination for jury service. Bill obeys the command of the law, and is selected as the twelfth juror. The trial proceeds, and the jury files out of the court-room to decide upon a verdict. Bill Sykes argues for a verdict of guilty. The others are not so sure, but are influenced by the arguments of Sykes, until a verdict of "guilty" is decided upon. Into the court-room files the jury with stern faces and firm lips. Borne must pay the penalty. They have decided that it was he who killed George Graves. Bill Sykes is exultant over the result of his ruse. He surreptitiously rubs his hands in glee to think that the mystery, which might at any time have involved him as the guilty man, has been so readily disposed of by the conviction of an innocent man, who has been made the sport of fortune. But justice will not be denied. The puerile brain of Sykes succumbs to the mental excitement. He falls from his chair in a spasm. His fellow jurors gather around him. Officials search for identification. In his pocket is found the agreement signed by George Graves, the agreement that was in the same pocket with the money. He opens his eyes and says: "It was I who killed George Graves." Then death exacts the penalty of his crime.

PATHE.

PICTURESQUE FRANCE (Lower Brittany)—(August 25).—The scene is laid in Normandy, that delightfully quaint corner of Europe, famous in poetry, song, and prose the wide world over for its many beauties, architecture, costumes, natural scenery and old world atmosphere. Best of all it is the fairyland Normandy that every one has heard of and that every one wants to see. It is the springtime in Normandy, the "Apple Blossom time in Normandy." Every hedgerow, farmyard, dooryard and even the broad hills and narrow little valleys are filled to overflowing with apple blossoms. For good reasons did the poet link the apple blossom with this charming country for nowhere in the world are there so many apple blossoms, or are they seen to such advantage as in Normandy.

RAPIDS AND FALLS OF TRONDHJEM—(August 25).—Sweden always interesting for its very ruggedness and severity, for its magnificent forested hills and its deep narrow rocky valleys, has some of the most beautiful rivers in the world. Swedish streams are beautiful because they are different. Clear, cold water, foaming and churning in the narrow gorges, splashing wildly over hundreds of precipices, and down countless series of rocky steps, the Rapids and falls of the Trondhjem are typical of the great rivers of Sweden. No languid, quiet flowing mud saturated stream is the Trondhjem, but bright and flashing, crystal here, rainbow there, it is up and doing the work of a million men in supplying power and lighting for hundreds of mills and factories and towns throughout its entire length. While its cataracts are wonderful, it is the greater falls of the Trondhjem that rival the greater waterfalls of the world.

ARAB TROOPS (French Algiers)—(August 31).—Swift of foot, like lightning on his wonderful horse the Arab soldier has long been the subject of art, poetry, and prose. Oven burning sands and in desert places where the ordinary man may not pass, the Arab is at home and happy. The farther his horizon of desolateness stretches away from civilization, the better he likes it. Greatly feared and respected as a warrior down through the centuries from the days of the ancient Carthaginians, the Arab soldier today forms a most serviceable branch of the great French army. Unlike the other European armies, however, but better suited to his particular desert needs he has an added branch or fight force—the camel—cavalry which is one of the most efficient of the military departments. Due to his adaptability to desert marches the camed fast of foot and almost tireless can take the Arab soldier where man or horse could not go. As a fighting machine the camel seems to recognize his worth and seems to delight in the drills and long rangy canters over the desert plains and uplands. All the pictures here shown of the Arab troops were taken during the recent inspection of Monsieur Noulens, the French Minister of War in Algeria.

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GEORGE KLEINE.

THE FORBIDDEN TRAIL (Special—Two Parts—August 11).—Surfeited with society and blinded by the glamor of his reputation, Frances marries Captain Meade, a grizzled Arctic explorer of middle age. It is not long, however, until her love of young companions awakens her husband's jealousy. His continual spying and frequent outbursts of jealous rage quickly destroy the last vestiges of love and put an end to the young wife's happiness.

Fred Palmer, a friend and business associate of the captain, is a frequent caller at his mansion. The call of youth proves too strong for both young people. The inevitable occurs. One day the captain receives a letter calling him out of town on business. He hands it to Frances, watching her as she reads. A gleam of satisfaction in her eyes, a poorly hidden smile, and the husband's jealousy is suddenly fanned into flame. Craftily he plans to catch her walking in the forbidden trail.

He pretends to start upon his journey, but doubles back and unexpectedly returns. Finding Palmer waiting at the usual rendezvous, he gives him one of two pistols which he carries bidding him defend himself. A few moments later Frances arrives and finds that a tragedy has been enacted.

INCORPORATIONS.

HARRISBURG, Ill.—Egyptian Amusement Company, Harrisburg; capital, $20,000; has been incorporated to conduct places of amusement of all kinds and to lease for hire films for moving picture machines and for the manufacture of supplies for moving picture and other patents, etc.; incorporators, J. M. Pruett, O. L. Turner, J. H. Woolcott, J. V. Capel, W. T. Turner.

HARTFORD, Wis.—Ellwood T. Brown, manager of the Orpheum theater, N. H., Mertes and others of Hartford, are incorporating a company with a capital of $25,000, to enter into the moving picture field. Their main object is the purchase of several theaters in this vicinity, making a circuit of them.

CHICAGO, Ill.—Commercial Filmers, Chicago; capital, $2,500; manufacturing, producing, selling and renting of motion picture films, slides, machines, etc.; incorporators, H. C. Porter, W. F. Porter, Charles N. David.

PITTSBURGH, Pa.—Russelton Amusement Company, Pittsburgh, capitol $5,000; incorporators, S. W. Charles, Allison Park; C. W. Davis, Henry E. Keil, Walter Haley, Large.

CLEVELAND, O.—The Crawford Amusement Company, Cleveland; motion pictures and vaudeville; capitol, $7,000; E. R. Moses, J. P. Liechti, K. C. Smith, W. C. Crimmel and F. S. Fish.

NEW YORK CITY, N. Y.—Drugged Company, N. Y. C., Theatrical and motion pictures. Capital, $5,000. Albert H. Kohn, Martin Herman, and Ralph I. Kohn, 206 West Forty-second street, New York City.

NEW YORK, N. Y.—Select Photo Play Producing Company, $10,000. H. L. Geller, B. C. McKenna, N. M. Kaplan, 149 Broadway, New York City.

BROOKLYN, N. Y.—Adlong Films, $10,000. P. A. Proal, W. Adelson, E. G. Blongman, 29 Eighth avenue, Brooklyn.

NEW YORK, N. Y.—Dyckman Photoplay Corp., New York, motion picture and theatrical; capital, $75,000. A. J. Norton, 95 Rockland Avenue, Park Hill, Yonkers and others of Brooklyn.

BOSTON Mass.—The Grand Theaters Company of Massachusetts; Albert J. Adams, Amadeo Beauregard, William S. Rieser, F. Ardell Rowell, of Marlboro; $7,500.

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101 BISON.

THE RETURN OF THE TWINS' DOUBLE (Three Reels September 5).—In the last picture of this series the cunning girl crook had been outwitted by the detective, Kelley, and sent to the penitentiary to serve a five-year sentence for robbery. At the opening of the present picture Lady Raffles is being conducted to the penitentiary, handcuffed to a guard of the prison; and as the train races along the girl, who has defeated justice so many times considers herself beaten.

The play leads off with My Lady Raffles giving herself over to melancholy contemplation. Two railroad employees became frenzied in a nearby switch tower, and the train is wrecked. In the midst of the burning field of destruction and death a man and a woman, chained together by their wrists, both unconscious, are rescued from the flames. The man dies and the woman is unchained from the body. She is laid upon a grassy bank and there My Lady Raffles regains consciousness, realizes that chance has been her friend, and escapes. She returns to her old haunts and after a short rest is again ready to pursue her nefarious trade.

One idea predominates her. She must even up accounts with Phil Kelley, whom she admires as deeply as she hates. Then follows a brilliant combat of wits. A girl, Kelley's financee, is accused and placed on trial for murdering her own father. The Lady Raffles, Kelley knows, is the only one who can save the girl by her testimony.

The girl Raffles writes the detective, after her escape, to the effect that she intends to steal the family jewels of the Grahame family. This letter she plans to have posted after the crime is done. The Grahame family is made up of a father and twin sisters, Jo and Nell. Kelley is in love with Nell.

The woman burglar enters the Grahame residence and steals the jewels. While she is exploring the house, however, she makes a gruesome discovery. She finds Mr. Grahame, the father, dead in a chair, an ugly wound in his temple. She hastily escapes with the jewels. One of her confederates is captured by the police.

Kelley and Jones, another detective, are detailed on the case. Jones suspects that one of the twins has murdered the old man. Kelley is certain that the old man committed suicide or met death accidentally, also he knows that if she chooses, Lady Raffles can save the twins.

A three-corner battle of wits follows. Jones is bent upon capturing Lady Raffles. Kelley protects her because he knows if she is arrested she will not aid the twins. On two occasions when the capture of Lady Raffles is certain Kelley saves her. He gives her to understand that one good turn deserves another and that she can save the twins if she will only speak. She promises to save the twins.

The day of the trial arrives. At the critical moment Lady Raffles appears and testifies that it was she who stole the jewels and that Mr. Grahame's death was an accident. The twins are acquitted. As she has turned state's evidence, Lady Raffles is pardoned.

Kelley assures the female crook that if she is sincere in her desire for reformation she may call on him for help.

CRYSTAL.

THE SEASIDE FLIRT (September 1).—Vivian goes to the seaside for an outing. She meets Heinie and Ike, two would-be charmers who have sneaked away from their wives. Vivian accepts their attention, but soon tires of their company and goes to her hotel. While Heinie and Ike are flirting their wives are worrying. They frantically search the beach. Heinie and Ike see them and hide. After their wives have passed they go in search of Vivian. When they find her she flees to her friend, the life guard, for protection. The wives catch sight of their husbands and give chase. Heinie and Ike are caught and beaten. They escape by dumping their wives in the ocean. They go to meet Vivian. Her friend threatens to whip them. When matters have about reached a climax they all discover they are members of the same lodge.

ECLAIR.

NO SHOW FOR THE CHAUFFEUR (September 6).—Jack Warren is advised by his wealthy aunt that he will either marry her god-daughter, whom he has never seen, or be cut off in her will. Fearing that the young lady in question would not suit his fancy, Warren arranges with his chauffeur to change places with him. Jack, arrayed in cap and goggles, drives his chauffeur to his aunt's house, where pseudo servitor proceeds to act natural and thereby astonish the family.

The pretty god-daughter accidentally finds Jack's picture and becoming "wise" continues the comedy. Ordering him to the kitchen he is made to shell peas, wash dishes and eat with the cook, while the chauffeur has the time of his young life. Jack has become wildly smitten with his aunt's god-daughter, and seizing an opportunity when Jim, the chauffeur, has been dining too well and attempts to kiss the girl, Jack knocks him down. After confessions, Jack decides that the god-child of his aunt shall be his wife.

THE JACKPOT CLUB (Two Parts—September 2).—In a thriving western town, the Jackpot club meets every Saturday night. The proceeds of the game are donated by the winners to charity of their own choosing.

In this town, James Bryant, a young inventor, takes a patent out for a self-starting automobile device. Three years later, with factory built and wealth within reach, Bryant is sued for an infringement on another person's patent. Anticipating trouble the local bank closes his factory. Bryant loses his suit and things go from bad to worse. While working as a machinist his arm is torn off. His wife signs his right to damages away for $200.

Meanwhile the Jackpot Club continues to send the Saturday night money to worthy charity, and the source of these gifts remains unknown. On the point of self-destruction, Bryant is dissuaded by his good wife. Things becoming more desperate, he again resolves to end it all. Leaving his insurance policy with a note pinned to it he goes away. At the club Johnson, having won a pot, sends the porter out to bring in a worthy recipient of the money. The porter comes upon a policeman, who has just arrested Bryant for attempted suicide. After explaining the situation, Bryant, the unfortunate man, is allowed to be taken to the club. Bryant tells his story. At the recital of the lost arm, Johnson, who is president of the company in which the accident happened, gives Bryant a check and promises to see that he is taken care of. When Bryant tells of his patent, another member, taking up a paper, reads the decision which has reversed the verdict in the starving man's favor. The president of the bank, a member of the Jackpot Club, promises the inventor that his factory will immediately be reopened.

Finding her husband gone and the note, Mrs. Bryant searches for him. Meeting the policeman he tells her what has happened. She enters the club just as Bryant is receiving a check for $2,500 from the factory owner. As they depart, husband and wife are tendered the receipts of the evening's jackpot and Bryant, restored to his own, later becomes a member of the Jackplot Club.

MESQUITE PETE'S FORTUNE (August 30).—An "iron-faced" spinster advertises for a husband. Mesquite Pete reads the ad and, feeling lonesome, writes her to come on. The ranch boys becoming "wise" forcibly throw down Mesquite Pete and shave, wash and comb him within an inch of his life.

Nelly, the beautiful waitress, who has looked with favor upon Pete, hears the news of his perfidy. She receives a letter stating that her Aunt has died and left her $35,000. Joe, a handsome cowboy, pleads for her hand. She accepts. On the way back she drops the letter.

Meanwhile, Pete has seen the ad writer and in order to escape, plans a fake hold-up. After the hired bandits have carried Maria off he finds the note and thinks the spinster has dropped it. He rushes off to recapture her. They enter the lunch-room where Nellie works. Pete flashes the letter. It is seized by the beautiful waitress and he discovers all too late his sad mistake.

FRONTIER.

UNDER ARIZONA SKIES (September 6).—The sheriff is instructed by the mayor to make every effort to capture the bandit that has been at work in the vicinity. But when the sheriff goes on the hunt, his gun and those belonging to his men are secretly removed by the bandit.

Dolly, the mayor's daughter, and her friend, Eloise, go for a horseback ride. Far from the town they sight a band of Indians that have broken from the reservation. When the Indians give chase the girls seek refuge in an old shack, the habitat of Joe, the bandit. Slipping the guns he has stolen into the girls' hands, he aids them in fighting off the redmen.

Word is received by the mayor of the Indian uprising and of his daughter's danger. When the white men, led by the sheriff, arrive the Indians have succeeded in breaking in the shack, firing it and wounding Joe. They are on the point of making off with the girls. In the fight that follows the Indians are beaten back; the sheriff brings Joe from the flaming shack and later tells him that after all he was glad Joe stole the guns.

THE JANITOR'S FORTUNE (August 30).—The cattle broker leaves his office. Outside, Joe, a crook, observes the broker's wallet laying on the floor and comes in to get it. Willis, the janitor, enters and discovers the crook's presence. In an attempt to save the pocketbook, he tells Joe what crime has cost him.

Years ago he found himself financially crippled and this when he had been married but a short time. Resolving to take a chance he entered a poker game. At first luck favored him, then he was cleaned out. Desperate, he shot out the lights and in the darkness succeeded in getting the gambler's roll. He never dared to return to that part of the country. Joe pretends to believe the old man's story, but when his back is turned he takes the wallet and escapes. The broker misses it. Returning he finds the janitor in his office, accuses him and leads him to the sheriff's office.

Joe is seen by a deputy with the wallet and is arrested on suspicion. At the sheriff's office the Janitor, Joe and his mother meet. In the mother the janitor recognizes his wife. The mother slips the pocketbook back into the broker's pocket. When he finds it there, although he knows that someone had returned it, he refuses to prosecute.

IMP.

TEMPEST AND SUNSHINE (Two Parts—September 3).—Tempest and Sunchine are the daughters of Mr. Middleton, a wealthy Southern farmer. Tempest's real name is Julia. Tempest was applied to her on account of her fiery nature. Fanny is Sunshine's name. She is called Sunshine because of her sweet nature. At the opening of the play Tempest is engaged to Mr. Wilmott, a school teacher, and in a way loves him. Wilmott is held in high esteem by the father, who started him in business. The girls leave home to attend school in another town. Wilmott meets the girls and is treated rather coldly by Tempest.

Here we are introduced to Dr. Lacy, a wealthy doctor from New Orleans, who is visiting his friend Wilmott. Tempest, on meeting him, becomes infatuated and wishes to break her engagement with Wilmott; when she observes her sister, Sunshine, making an impression on Lacy her heart fills with jealousy.

As an incident in the play, disclosing the different natures of the girls, we have a few scenes showing the father visiting the girls. Tempest is ashamed of her father for his ill-manners. Sunshine, loving her daddy, overlooks his rough ways. He decides to take his girls home for a holiday. Lacy proposes and is accepted by Sunshine before they leave. Tempest, secretly determined that it shall not be, wishes her sister every happiness. Once home Tempest bribes Dunn, the postmaster, to turn the letters passing between her sister and Lacy to her.

Later, word is received that Wilmott is ill and that he calls for Tempest. Tempest refuses to go to him and writes him telling him that her love was a mistake. The shock causes his death. Sunshine and her father are beside him at the time. Wilmott, blind through sickness, believes that Tempest is beside him and he asks the girl to kiss him as he dies.

Time passes. Lacy receives a letter from Sunshine telling him that she has ceased to care for him—that he could find a better woman in her sister. Sunshine receives a similar letter from Lacy. These letters have been forged by Tempest. Tempest then visits New Orleans with her mother and through a clever ruse, gets Lacy to propose to her. The marriage is arranged to take place at her father's home.

When the day of the marriage arrives, Sunshine, heartbroken, keeps to her room. Dunn, who has kept the letters back, is ill, and believing that he is going to die, he confesses to his mother. She forces him to go and tell the truth to the parties he has injured. He arrives just as the marriage is about to take place. Tempest, in her rage and embarrassment, falls to the floor unconscious.

Sunshine is sent for and told the truth. The father insists that the wedding take place with Sunshine taking the place of Tempest. This is done to the satisfaction of all concerned.

Tempest is ill for some time. When she recovers she is penitent and seeks forgiveness, and as the father grows older he finds in her the comfort she had long held back.

FATHER'S BRIDE (September 2).—Hubby has married against father's wishes and hence the household is thrown into consternation when a telegram arrives stating that father will arrive that very evening. Hubby fears he will lose the money his father has promised him if it becomes known that he has a wife. He and wife's brother, who lives across the hall, concoct a plot.

It is decided that wife shall temporarily remove to brother's quarters. Then brother is to get Hubby out with him, leaving father in the apartment alone. Wife is to rush into her own apartment yelling "burglar" and getting father to enter her brother's apartment. Brother is to come in posing as the irate parent of his sister and demand that, owing to the disgrace of his child, father must marry her. Hubby will

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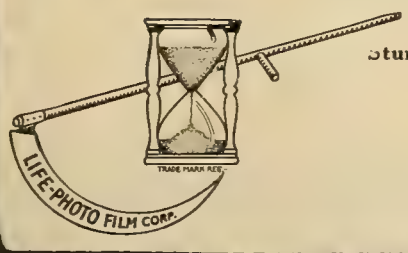

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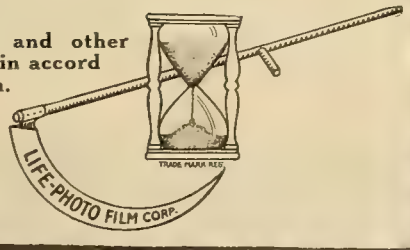

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then appear and acting the hero, will offer to marry the girl himself.

All would have been well but for a tipsy bachelor, who, by mistake, gets into the newlyweds' apartment. Nothing daunted, they try again. This time the plan works better and father is on the point of being fully deceived when in pops the tipsy bachelor to get his coat and cane, which he has left behind in his hurried departure. He gives the scheme away. But father is forgiving and all ends well.

REX.

DAISIES (September 3).—Rupert, a city man, goes to the country for his vacation. There he meets Elsie in a field of daisies. He proposes to her and they are married. A few years later they drift apart. Rupert becomes enamored of a woman. With unctuous courtesy, each day at the florist's he orders his wife an expensive bouquet. Joe, a poor fellow, goes to the florist's to get his girl a cheap bouquet of daisies. By mistake the roses are delivered to the poor girl.

The wife, discouraged and about decided to leave John, writes a note to that effect. The flowers arrive—daisies—she recalls the old love and dresses in her old dress, pinning the daisies on her breast.

Rupert is ruined by a panic in Wall Street. When the woman, Clarice, calls on him at his office in the afternoon he tells her. She scorned him. Maddened he goes home and finds the note. He is in despair. His wife enters, finds him with revolver, and rushes to him. He tells her, they again enact the scene of their betrothal, with the simple bunch of daisies as the silent witness.

THE BOOB'S NEMESIS (September 6).—The Boob is in love with the farmer's daughter. However, the girl places her affections with Al, another of the hired hands. The arrival of a traveling salesman in town causes the girl to switch her affections from her more commonplace admirers to the dashing stranger. The stranger makes the farmhouse his headquarters.

The Boob finds a letter addressed to the salesman which discloses the fact that he is married. About this time there is great excitement, owing to the sudden disappearance of the farmer's daughter. A note is found stating that she has eloped with the salesman. The Boob shows the father the letter from the salesman's wife. Then he steps into the breach and offers to bring the girl back, hoping in this way to win her heart. Accordingly he sets out. The salesman experiences some little difficulty in eluding his wife, to keep his appointment and meet the country girl. The train carrying the Boob pulls in just in time for him to see the girl and the salesman drive away in an auto. He secures another car and pursues, following them to a cafe. Entering the place he endeavors to wrest the girl from the salesman's clutches. They escape him and depart in their machine. The Boob follows and after an exciting race, catches up. After a terrific struggle he dumps the salesman out. Flushed with success he takes the girl back to the farm to the great joy of her old father. A moment later he is astounded to see her in the arms of his rival, Al. He collapses.

OUT OF THE DEPTHS (August 30).—Among those rescued from a wreck on the shore of a little fishing village is one Antoine, who has clung to his violin through the terrors. Joe's sweetheart, Jane, and her father, offers Antoine temporary shelter in their hut. Joe, continuing his search for survivors, finds Guilo, and rescues him. Before lapsing into a stupor Guilo tells Joe that his mission across the sea was one of vengeance; his sister's betrayer, its object.

In the course of time Antoine plays his violin for Jane and succeeds, through his music, to enchant her. Joe, realizing the power that is taking his girl from him, goes to the city to learn to play the violin himself. During his absence, Antoine plans to make Jane his wife. But he is haunted by his past misdeeds; by the face of the girl whom he wronged. Antoine believes the girl's brother drowned.

Joe returns from the city; as he enters his hut Guilo observes the instrument which restores his memory. Later, Joe retires to a quiet spot on the beach to practice before telling Jane of his secret. Jane, who has been grieving over Joe's unexplained absence has gone to the sea for consolation. She meets Antoine and, with his music, he draws her to him. Guilo, on the rocks above, looks down and recognizes his enemy. As Antoine, as he is about to kiss the girl, hears the strains of music. Guilo pursues Antoine into the sea where the water closes over them. Joe comes out, explanations follow and the two stand on the rocks looking out over the ocean, ignorant of the tragic end of Antoine and Guilo.

VICTOR.

THE MAN FROM NOWHERE (Two Parts—August 31).—At dawn in the Sierra Madre Mountains a lone horseman appears upon the brow of the hill. Spurring his horse, he rides down the hill and out of sight.

It is morning in Adobe George's Cantina. While Lolita cleans the glasses behind the bar, George and his cronies discuss the latest topic of the day, the coming of the Gringo. Lolita, watching for her lover, Manuel, through the large window in front, sees the stranger dismount at the hitching rack and enter the saloon. As the stranger is fair to look upon, Lolita smiles as she serves him. With the rattle of American gold upon the bar, Adobe George and his cronies also become interesting spectators.

Farther down the street the Gringo is just awakening from a night of debauch at Adobe George's. Finding no money with which to purchase a morning stimulant, he sends his daughter for it, knowing that the submitting of a kiss from George is all the price she needs. The girl protests, but brute force predominates; she is forced to go.

The stranger is still at the bar when the girl enters and asks for the liquor. Lolita hands it to her and demands the price. Adobe George steps forward and, taking the girl in his arms, says that she doesn't need any money. The girl tries to draw away. George holds her—and the next instant Adobe is lying on the floor and a handful of gold from the stranger's pocket is lying on the bar.

The girl takes the bottle and leaves after a gratifying look at the stranger. Following her to her home the stranger watches her through the window as she gives the liquor to her father. Then deciding that life is not worth living, she takes his gun from the wall and starts for the door. Walking up the street the stranger sees her start for the desert and arrives just in time to prevent her from committing suicide. He tells her to return to her father, that all will turn out right. There is a mutual attraction between the two and she does as he tells her to.

In the meantime, George, Lolita and the others are planning to get the stranger's gold. Lolita leaves to see her lover, Manuel, as the man reenters the Cantina. The roulette wheel is going. The stranger wins most every time. The Mexicans watch his steadily increasing bank roll.

Lolita meets Manuel and plans the robbery, then returns to the saloon. She engages the stranger in conversation. They go to one of the tables in the rear to drink and talk. Night falls. The Gringo starts for the Cantina to spend the evening, the girl following to take care of him.

Manuel arrives at the bar. He sees the man and Lolita apparently engaged in a flirtation. Manuel, snarling, reaches for his gun. The Gringo appears in the doorway. The man sees Manuel in the glass behind the bar. Quickly drawing his gun he shoots out the light. Dark-

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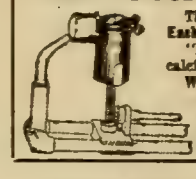
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ness—the only light being from the flashes of the guns. Then there is silence. George, confident that the stranger has been killed, lights the lamp. Instead of lying dead upon the floor, he is standing with his back to the wall, his gun in his hands, master of the situation. Manuel lies wounded across a table. In the doorway lies the Gringo dead—with his daughter weeping over him.

The man, covering everyone with his gun, goes to the girl. There is a moment's conversation, and then she leaves with him. The stranger takes her up behind him on his horse—they ride off into the night. At the old Mission they dismount. A knock on the door brings the old Father. Beneath the light of the candles on the altar they are married—and dawn sees them riding slowly down the hill to "Nowhere."

THE DERELICT AND THE MAN (Two Parts—September 4).—Dr. Warren, sailing for England to receive a legacy, meets his double in Dow, a derelict working on the steamer. There is a wreck; all are reported lost. But Dow and Warren are landed upon neighboring beach. Dow finds the doctor supposedly dead on the beach and formulates a plan to impersonate him. Later, some fishermen find the doctor unconscious on the beach and revive him only to find that his mind is a blank. Seaching his pockets they find a card evidently belonging to a London lawyer, the executor of his will. The fishermen notify the lawyer, who immediately comes to the village. Under the doctor's care Warren regains his memory and prepares to return home.

In the meantime, Warren's wife, who has been left in care of Dr. Mason, has received word of the wrecked steamer. She is prostrated. Dr. Mason, highly elated, continues his unwelcome attentions to her. The derelict, now impersonating Warren, arrives in New York and is met by two former pals whom he refuses to recognize. His suspicions aroused, one of them follows Dow to the doctor's home, observes the joyous greeting between Dow and the wife, who mistakes Dow for her husband, and thus discovers the deception. Later the crooks attempt to blackmail their old friend Dow. Dow turns against them; he is attacked while in the woods and thrown over a cliff.

Dow is found at the foot of the cliff badly injured. Doctor Mason is amazed at the supposed return of Warren. Once in the house Dow recovers consciousness and, fearing death is upon him, confesses his duplicity to Mrs. Warren. Unaware of this confession Mason determines to poison Dow to make sure of his death.

At this time Warren himself returns to surprise and gladden the heart of his wife. She tells him of the stranger upstairs who has been impersonating him. Warren rushes up—and enters in time to discover his false friend, Mason, administering poison to Dow. Warren realizes that the poison is really intended for him—a furious desire for revenge takes possession of Warren. Horrified, Mason grabs up a small table to strike the husband—the derelict steps in between and receives the blow on the head. It is his death. Then follows a terrific death fight between Mason and Warren. They crash through the door, down the stairs, over the balcony and into the room below where the wife is. She telephones for the police, but before they arrive the men have succeeded in nearly wrecking the house in their fierce struggle.

Mason is captured and led away. Warren takes his wife in his arms, contented.

JOKER.

OH, WHAT'S THE USE? (September 5).—Mandy promises to marry Bob, if Shultz, her father, will consent. Shultz dislikes Bob, so the young couple are upset—that is, until the real boss of the house, Shultz's wife, has her say. The matter then becomes one of violent contention. The Shultz household is brought close to rupture.

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Shultz had planned to spend a few weeks hunting with a couple of boon companions, all unbeknown to wife. She discovers his scheme and promptly locks him up. This is too much for Shultz—it is the culmination of many woes. He decides to die. But the old horse pistol is cartridgeless—the poison bottle empty—and his leap of despair from the second story window is softly broken. Nothing remains but a watery grave. But even now he is rescued by his boon companions. When his desire to die is forgotten and he departs with his hunting companions—for a wayside inn. His farewell cruel world note is found by Bob and Mandy. They break the news to Shultz's wife. When Shultz returns he finds himself occupying the statue of a "dead one." The only way he can escape his position and have his reality acknowledged is to consent to the marriage of Bab and Mandy. This he is mighty glad to do.

NESTOR.

A BABY DID IT (September 4).—A bachelor and a widow with a baby are living in the same hotel. The bachelor is engaged to a girl in the same town and he is preparing to visit her, when the widow's stay at the hotel is about to terminate. The bachelor's auto is in front of the hotel and the widow's is just ahead of it. The widow sends her maid to the auto with the baby. The maid remembers she has lost one of the baby's shoes, so she carefully lays the baby in the bachelor's auto and returns to find the shoe. The bachelor is late for his appointment, rushes out and jumps into the front seat of his machine with the driver, without noticing the baby in the rear. The widow comes out and finds the auto gone. Thinking someone has stolen her baby, she calls the police.

In the meantime the bachelor reaches his fiancee's home. As she steps into the car she notices the baby, accuses him of a double life, and breaks the engagement. The bachelor returns to the hotel and sneaks to his room with the baby. The maid enters, observes the child and accuses him of stealing it. He bribes her to bring it a bottle. The widow and police return to the hotel and the maid hearing their conversation, informs them that a man has a baby upstairs. They all go up, and through the keyhole discover the bachelor in the act of feeding the baby. The widow and police rush in. He tells them of finding the baby in his auto. Then the maid explains her mistake. The picture fades with the bachelor admiring the baby and also the widow.

POWERS.

THE STORM BIRD (September 4).—Young Jack Brant, mate of the Storm Bird, defends "Spuds," the cabin boy, from the brutality of Captain Bully Ryan. The Storm Bird, in seeking anchorage, fouls the fishing nets of Ben Marston. The incident leads to a row between Old Ben and Bully Ryan. The mate, taking sides with the fisherman, who is father of Sarah, his sweetheart, gives Ryan a beating.

Love's young dream unfolds itself among the rocky shores of the sea coast when Jack and Sarah plight their love. Later the rum drinking captain forces his attention upon the girl. A struggle ensues, during which her father, attempting to protect the child, is struck down. Jack arriving, the captain seeks safety in flight. He is pursued. Nearing the Storm Bird, Ryan shoots his pursuer, and believing that he has killed him, hides the body in the hold of the ship. Spuds, the cabin boy, sneaks ashore for help. Meeting Sarah, the boy and she put off for the Storm Bird. In the interim, Jack, reviving, seeks an exit from the hold. Sarah and the boy remove the hatch and Jack emerges. Captain Ryan attempts to shoot his enmy, but is frustrated by Spuds, who trips the drunken skipper through the open hatch.

Jack, Sarah and Spuds put off for the ship and when in the open discover that the Storm Bird is afire. Jack heroically rescues Ryan from the burning ship, and landing him on the yawl the repentant man kneels for forgiveness to the man and woman.

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UNIVERSAL IKE.

UNIVERSAL IKE, JR., ALMOST GETS MARRIED (September 1).—Ike is caught in the act of making love to Susie, the ranchman's daughter. He is kicked from the house with instructions to remain in the cowboy's quarters. Later Ike receives a letter from his mother informing him that his father has died and left her fifty thousand dollars in debt. After reading the letter Ike tears it in half and drops half of it accidentally on the ground.

Part of the letter is found by Susie's father. Thinking that Ike is rich the old man decides to have Susie and Ike get married. They arrange to live in the house, and Ike is more than surprised when the old man tells him that he is going to take him to town and buy him a new suit. While the pair are gone, an old lady, looking for another ranch, arrives and is mistaken for Ike's mother.

When Ike returns from town and goes to his room he finds some woman's clothes. Susie, by mistake, has placed the clothes of Ike's supposed mother there. As a joke Ike puts on the night cap and gown and plunges into bed just as Susie comes in. Susie imagines the old lady is sick and proceeds to administer castor oil. Many amusing incidents follow, ending up when Ike is discovered and captured after a chase and made to confess that he is fifty thousand dollars in debt instead of being rich. The old man pulls the night cap over Ike's head and holds him under the pump while the old lady pumps a stream of water on his head.

UNIVERSAL.

ANIMATED WEEKLY NO. 128—(August 19).

BATTLESHIP CAUGHT AT SEA.—British warship "Essex" reported off coast in wait for German ships, is caught and photographed by cameraman of Animated Weekly after hours of search off Sandy Hook.

MODERN METHOD OF HANDLING OF FREIGHT.—United States and Canadian railroad officials inspect new transfer of Lehigh Valley Railroad where electric trucks do week's work in one day.—Manchester, New York.

CAISSON FOR PANAMA CANAL.—Largest caisson constructed, 2,500 tons, to be used in closing mouth of Gatun locks, makes launching dangerous as enormous weight is distributed in the short length of 113 feet.—San Francisco, Cal.

IN AND AROUND NEW YORK HARBOR.—Great merchant fleet of German steamships having upward of 7,000 employees, causes loss of $200,000 per day through being held up on account of European War.—Hoboken, N. J. Sub Title: Battleship "Florida," inspects cargoes of all vessels leaving New York.

LOGAN'S DAY CELEBRATION.—Governor Dunn and prominent citizens assist in placing marking stone on site of birthplace of the famous Civil War Hero, General John A. Logan.—Murphysboro, Ill.

LONDON.—Great crowds gather around war bulletins anxiously awaiting latest news from the front.

TO DEFEND THE COLORS.—President Poincare and his war minister review French troops at Longchamps, France.

KAISER'S TRAINING SHIP.—New recruits of the Imperial navy are instructed in naval tactics on board "Warspite."—Swinemunde, Germany.

FROM COAST TO COAST ON HORSEBACK.—Two cowboys from Universal studios are given rousing send-off upon their departure on cross-country trip to New York.—Los Angeles, Cal.

PROTECTING THE PUBLIC.—Largest consignment of fraudulent weights and measures confiscated from dishonest merchants and cast into sea.—New York City.

GLIMPSES OF THE KAISER.—The Czar of Russia upon a recent visit to Germany is greeted by Kaiser Wilhelm on board his flagship "Friedrich der Grosse."—Kiel, Germany.

AUSTRALIA WINS INTERNATIONAL TENNIS MATCH.—Surrounded by vast throng of enthusiastic players America falls before the terrific play of Norman E. Brookes and Anthony Wilding, champion players of the world.—Forest Hills, L. I., N. Y. Sub-Title: From left to right, Brookes of Australia, McLoughlin of United States.

Cartoons by the World Famous Caricaturist, Hy. Mayer of Puck.

MUTUAL FILM CORP.

AMERICAN.

THE AFTERMATH (Two Parts—August 31).—Newspapers attribute several recent cases of housebreaking to the work of hungry and desperate unemployed. Mrs. Morrison, invalid mother of labor delegate, Morrison, demands protection for her home and her son consents to furnish her with a revolver. His sympathies aroused, manufacturer Gage sends his son, Franklin, to negotiate for arbitration. Delegate Morrison and Franklin closet themselves for secret conference at the former's home, where the discussion lasts until the small hours. Mrs. Morrison investigates the noise, sees the stranger leaving at the front door, and in a moment of thoughtlessness, fires.

Morning dawns with the mother prostrated and the boy a fugitive from justice, his sister alone cognizant of his innocence and self-sacrifice. She is listening to her father, who is a detective, setting stoically out in pursuit of his own, his innocent son.

Powerless to reveal the real status of affairs, the girl but can curb her emotion, and watch and wait. The son hearing of his mother's illness, jeopardizes his safety to see her, and the father, entering shortly afterward, finds him there. The father knows full well what penalty would be exacted for his son's offense, but finds himself placed in such a position that to let him go would mean the sacrifice of his own principles, honor, perhaps even liberty; the son refuses to clear himself at his mother's expense; the sister finds that to clear one would mean to expose the other; and as for the poor mother, shall she rescue her innocent son from the death penalty at the expense of her own life?

When mortals stand aghast and paralyzed, it is a Higher Power that adjusts human affairs, and solves the riddle, although the toll of life for life cannot be gainsaid.

(Vague endings such as this should be elucidated for this department by the manufacturer for the guidance of the exhibitor.—Ed.)

THE WRONG BIRDS (September 2).—Dorothy Dean, daughter of Senator Dean, becomes the bride of Dick Wayne. They escape their friends through a basement exit and start on their honeymoon trip in an automobile, believing their troubles over. Meanwhile at a county fair in a neighboring town, Jim Thomas and his companion, Nell Jackson, are conducting a pick-pocket game. Scarcely do they escape with their loot in an automobile when the victims of the trickery discover their loss, lay the case before a deputy officer, who notifies the surrounding towns by telephone to arrest the couple. Squire Hopper, representative of the law in Jonesville, misses the chance of his life to get into the public light in his efforts to play the part. The culprits pass his very door while he searches for his badge of authority. He returns to the business center where the bridal couple, innocently passing through the town in their automobile, fall the victims of his wrath and are held awaiting the arrival of the sheriff. Their pleadings of innocence fall on deaf ears until the arrival of the sheriff and complainants, who positively deny the guilt of the pair in custody, and who are then allowed to go on their way.

BEAUTY.

SUSIE'S NEW SHOES (August 25).—Mrs. Van Dusen has a will of her own and rules poor Van Dusen with a hand of iron. One day she demands some money, and when Van Dusen gives her a bill she insists upon having more. He mildly protests at her extravagance, but before he is through, Susanna indignantly seizes the purse from his hand. This gets his "dander" up, and while Susanna is dressing, Van Dusen steathily removes the purse from her handbag. Thinking she still has it, Susanna hastens away to purchase some shoes. While she is trying them on, Mrs. Riley, poor but honest, leaves the store, taking Susanna's handbag by mistake. She soon discovers her error, however, and rushing back returns Susanna's bag and recovers her own. When she is gone, Susanna looks in the bag and discovers that her purse is gone. Thinking Mrs. Riley had stolen it, Susanna does a marathon up the street and overtaking Mrs. Riley has her arrested. In the meantime, the clerk at the store gives pursuit, as Mrs. Van Dusen has left wearing the new but unpaid for shoes. Both women are taken off to jail and Mrs. Van Dusen is permitted to call her husband by telephone and explain her troubles. Van Dusen is now in a predicament. He must either explain matters to Susanna and suffer the consequences or poor, innocent Mrs. Riley will go to jail. While Susanna is arguing her case, Van Dusen replaces the purse in his wife's bag. When in her argument to the court she opens her bag, she is nonplused at finding her purse inside. Believing she has made a terrible mistake and that the purse has been in her bag all along, she makes such amends as she can and is given a scathing rebuke by the judge for her carelessness. Thereupon she pays for the shoes and generously presents Mrs. Riley with the entire contents of the purse to appease her. A blind beggar follows the pair home and suceeds in mulcting Van Dusen under pain of exposure. Mr. Van Dusen concludes that fooling his wife is expensive business.

MUTUAL WEEKLY NO. 86.

MUTUAL WEEKLY NO. 86. THE EUROPEAN WAR ILLUSTRATED.—The French fleet seeks the German enemy in the North Sea; aeroplane scouts reconnoiter and give warning of the enemy's approach. With decks cleared and a full head of steam, they go into battle formation; first decisive battle between superdreadnoughts is fought in the North Sea.

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ARTILLERY ALONG THE FRENCH BORDER.

KING VICTOR EMANUEL OF ITALY, WHO HAS DECLARED NEUTRALITY, INSPECTS HIS FLEET AT GENOA.

THE HORRORS OF WAR.—Bringing in the wounded for treatment in field hospitals. Bullets extracted without pain.

THE SPOILS OF WAR.—Captured guns and ammunition.

THE FRENCH ARMY LEAVING FOR THE FRONT.

KING CHRISTIAN OF DENMARK AND KING GUSTAV OF SWEDEN MEET AT MALMO TO DISCUSS NEUTRALITY AGREEMENTS.

CHAMPION SWIMMERS COMPETE AT STRASSBURG, ALSACE-LORRAINE, NOW THE SCENE OF HARD FIGHTING.

SIR EDWARD CARSON AND HIS PARTISANS CELEBRATE THE ANNIVERSARY OF THE BATTLE OF BOYNE, AT BELFAST.

A VARNISH FACTORY AT COSWIG, GERMANY, MAKES SPECTACULAR CONFLAGRATION.

ALL PERSONS GOING INTO MEXICO ARE CAREFULLY SEARCHED FOR SMUGGLED AMMUNITION BY U. S. SOLDIERS.

BRITISH CRUISER, STRIPPED FOR ACTION, AWAITS GERMAN PRIZES JUST OUTSIDE N. Y. HARBOR.

PRINCESS.

THE BELLE OF THE SCHOOL (August 21).—Mrs. Elting's school for young ladies is known throughout the country for its scholarship and high character. The principal's son, Ralph Elting, a young civil engineer, pays his mother a visit and a strong attachment soon develops between him and Ruth Graham, the daughter of wealthy parents, and known as "The Belle of the School."

Anna Price, a brilliant scholar, but poor, and who is furnished free tuition and board by the kind-hearted Mrs. Elting, envies the pretty clothes worn by Ruth and the other girls, and the coming of Ralph intensifies the feeling. Money disappears from the girls' rooms, and suspicion is directed towards Anna. Finally Ruth discovers that Anna is really the culprit, but the girl's graphic discription of poverty's hardships wins Ruth's sympathy and taking the money she goes to the principal's room and restores it. As she is placing the money in Mrs. Elting's desk, the principal enters, and Ruth is accused of the thefts. To give the other girl her chance, Ruth remains silent, and is expelled from school.

The only people who believe in Ruth's innocence are Anna and Ralph Elting—Anna, because she is the real culprit, and Ralph because, as he tells Ruth, "You couldn't do it, because you are YOU." Finally, unable to hear the girl's sneers at their former favorite, Anna confesses and wins forgiveness from Mrs. Elting. But, strange to say, when Ruth is told that her innocence has been established it makes very little difference, for she has learned that the ONE man believes in her, so nothing else matters.

DOMINO.

THE DEFAULTER (Two Parts—August 20).—Jim Latimer, a typical rounder, juggles his books and absconds with his employer's money. A tramp who has stolen Latimer's coat is found dead, and the papers in the coat lead the detectives to believe that it is Latimer who has been killed. Mary, Latimer's wife, marries later, but keeps her former unfortunate marriage a secret from her husband. Late one night she is aroused from sleep by her child crying; going to the nursery to quiet her, she hears a noise downstairs. She gets a revolver and goes down to find out the trouble and sees her former husband, Jim, in the act of stealing the silver from her dining room. She kills him in self defense and her secret is never known to her husband.

THE VILLAGE 'NEATH THE SEA (Two Parts—August 27).—Red Elk of a California coast village, marries Little Fawn of the Sioux. Big Bear, fired with jealousy, tells Red Elk that even though he is married to Little Fawn, he will not keep her long. Red Elk brings Little Fawn to his village on the California coast. One night when they are sleeping Big Bear slips in and carries Little Fawn away. Red Elk follows them and after an all-night chase comes up with Big Bear just as he reaches the sea. Red Elk, realizing that Little Fawn is dead, loses his mind. According to an old Indian legend there is a village "'neath the sea." An old crone tells Red Elk this and also that Little Fawn awaits him there. Red Elk, impressed by the legend, slips out of his tepee at night, and, believing he sees Little Fawn awaiting him, throws himself into the sea.

KAY BEE.

FIRST LOVE'S BEST—(Two Parts—August 28).—John North, a prominent young attorney, forgets his rural sweetheart and succumbs to the charms of Vera Morris of the Gayety chorus. After his marriage, John returns home from a business trip earlier than he is expected and leaves for the theater to surprise his wife, but instead is surprised himself to find that she has gone out with a party to a road house. He follows the machine of joy riders and is badly hurt in an accident. He is carried to his father's home in the country, where his former sweetheart is a neighbor. Being suspicious of his wife, he employs a detective to watch her actions while he is convalescing. Johnson, the detective, finds that she is leading a gay life and reports it to her husband. North and the detective decide upon a plan to get evidence of Vera's actions. They attend a mask ball where Vera is with one of her admirers and find her in the conservatory on his lap. John is granted a divorce and is reconciled to his former sweetheart.

BRONCHO.

WHEN AMERICA WAS YOUNG (Two Parts—Sept. 2).—Don Martin, an early American pioneer trapper, living with his wife and daughter, Nan, attempts to keep Nan occupied with her books instead of too close attention and companionship with little Jim Dorne, a neighbor boy. Martin is away attending to his traps when Mrs. Martin is called to a sick neighbor. She cautions Nan to lock the dooor after her and keep perfectly quiet should anyone come to the door.

Jim Dorne, who is fishing on the bank of a stream, sees Indians attack John Martin and fearing for Nan, rushes back to the cabin. They hide in a well and when the Indians attack the house they find nothing but the rag doll that Mrs. Martin has given Nan for her birthday. Martin sees the neighbor bringing back Mrs. Martin and realizing that the Indians may attack them at any moment, resorts to stratagem, giving the Indians the impression that several men are attacking them, and they retreat across the country. Martin finds the body of an Indian who has picked up the rag doll and he fears the worst. They rush back to the cabin to find Nan and Jim safe.

RELIANCE.

THE MINER'S BABY (Sept. 2).—Jim Mann, a miner, is indifferent to the new baby and looks upon it merely as an added burden. Lucy, his wife, is taking care of the child, is unable to help much with the work and oftentimes Jim's dinner is late on account of her tending to the baby. He grows to dislike the child and refuses to hold it or caress it.

Dawson, another miner, and his wife and small baby occupy the cabin on the adjoining claim. Dawson is very fond of his baby and when he becomes acquainted with Jim he learns of his aversion for babies and tries secretly to assist Lucy in making Jim care. The Dawsons' call at their neighbors' cabin and Jim becomes jealous at seeing Dawson holding and admiring the baby. Finally Jim gets to feeling a secret regard for the child but is ashamed to let Lucy know. Dawson's baby falls sick and dies and his wife, grieving for the child becomes very ill. A couple of tramps stop at Jim's cabin demanding food, but on account of the supplies being low their request is refused and they are offered a meal instead. They refuse this and threaten trouble but are driven off by Jim. Lucy, starting for the stage line to send an order for provisions to the settlement, leaves the baby under a tree near where Jim is at work for him to care for while she is gone. In passing the Dawson cabin she learns from the doctor that the crisis of Mrs. Dawson's illness is at hand. She enters the cabin and finds the woman delirious, calling for her baby. Running back to the tree Lucy takes the baby without telling Jim and hurries back to the cabin, where she places it in the bed beside the sick woman, who thinking the child is her own becomes better. The tramps loot the house of supplies and in passing the trees find the baby's blanket and take it. Jim coming to see about the baby, finds it gone and sees the tramps running away. He gives chase and they hide the supplies in a shed and give battle to him. Jim wounded, and believing the baby in the shed, makes his way back to the house to secure his gun and rescue the child, for whom his love has now awakened. Lucy returns to the claim with the baby but unable to find Jim goes on to the house. As Jim is preparing to leave she enters. For the first time Jim takes the baby in his arms.

TURNED BACK (September 4).—George Cantor and Tom Johnson, two young men, love the same girl; one wins the girl from the other and the loser goes away swearing revenge against his successful rival. Some years later, both are married; George is a successful physician. Tom is an out of work roustabout, with a wife and baby, the latter ill, and little food in the house.

The roustabout, out of work and half crazed by the lack of money with which to pay for attendance and proper food for his child, accidentally runs into the physician whom he sees prosperous while he is up against it. He seeks his residence to rob it.

While he is absent, his baby grows worse and the wife calls for the same physician, but before he can come, Tom has the physician tied and gagged, etc., and gets away—refusing to allow him to attend to cases. When he gets home and finds out who the baby was, he phones him and the doctor does a run to the rescue and the baby is saved in time. He allows Tom to keep the money he stole from him and promises him work, etc.

IN THE NICK OF TIME (Two Parts—September 5).—After John Nicholson, engineer of the fast express, is killed in a wreck after he remained at his post, saving a score of lives by his bravery, he leaves a widow, who is pensioned, and one son, Jack. The son becomes telegraph operator and agent at Tropico. S. F. Hooker, superintendent of the road, who has a charming daughter, was an old friend of Nicholson's and is interested in the latter's son, John.

Time elapses and because of his services in saving a large sum of money from theft, he later becomes train despatcher. Here he makes a record and becomes friendly with the superintendent's daughter. Young Nicholson, because of the mental strain from his duties, takes to drink. He becomes lax in his duties, makes several mistakes, and although the superintendent shuts his eyes to young Nicholson's shortcomings as long as possible, the latter is finally discharged.

Young Nicholson becomes sick, and upon his recovery goes West to visit an old friend of his father's, who owns a ranch. He recovers rapidly. The rancher, who knows of young Nicholson's fondness for drink, sends him out quite a distance from the ranch, away from all temptation. The railroad passes this point and it is here that young Nicholson finds an old discarded railway station. A telegraph instrument is located inside. The fondness for his former life comes upon him and he listens to the telegraph messages flashed back and forth. Above the station is a switch. Young Nicholson hears a message that a heavily loaded passenger train and a string of box cars, which has broken loose, will reach the switch at the same time. The message reads that a big wreck is bound to occur.

Young Nicholson rushes to the switch, side tracks the runaway cars and the passenger train passes in safety. Young Nicholson then wires the despatcher, who is expecting to hear of the wreck, that the runaway cars were checked at the switch. At the dispatcher's side is young Hooker, who has risen to be general superintend-Hooker, who ras risen to be general superintendent of a big system of railroads. Hooker calls on young Nicholson, sees that the latter has been cured of his drink habit, and the two start back to young Nicholson's home where Hooker has left his daughter with young Nicholson's mother.

KOMIC.

THE MASCOT (September 6).—The suitor for Fay's hand runs up against her father, who refuses his attentions to his daughter because he is lacking in this world's goods, and the suitor goes away discouraged.

Soon after, a traveler comes to town with a Hindu image he has stolen in India, a Mascot of the Gods, and trailed by two Hindu priests who have sworn to kill the person they find with it in their possession. Closely pursued by the Hindus, the traveler in passing Fay's home, hastily throws it in the open window, hitting the father, who thinks his daughter gave it to him in that unceremonious manner. Being a nut collector of antiques and things, the old man is delighted with it. Later, however, he reads in a paper that the Hindus have threatened death to the possessor of the Mascot of their Gods and the father is scared stiff. The police have been offered a large reward for the return by the Hindus, who have left town, but when the collector offers the Mascot they refuse to have anything to do with it, scared of their lives. The collector then has all sorts of hard luck trying to get rid of the Mascot, but with no luck at all. The suitor finally reads of the death threat and with a pal, and in the confidence of Fay, he dresses up as a Hindu and with his pal call on the father and offer to return the Mascot for a consideration, a sum of money and Fay's hand, and father is obliged to consent. The real Hindus return and the suitor runs into them and is forced to disgorge the Mascot and the money, but as he has the girl he is content.

MAJESTIC.

THE MILKFED BOY (September 1).—The Widow Brown has raised her young son to be a coward, by making him afraid of every stranger. She is being courted by Mr. Jones but refuses him because he tells her she is spoiling her boy and because he takes her boy to a picture show where he gets boy knowledge. A tramp comes to the house and seeing how fright-

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ened she and the boy are at his appearance, takes advantage of their fright and starts robbing them. The Brown boy remembers the picture show and takes courage and holds up the tramp with a monkey wrench, locks him in a closet and runs for Mr. Jones. The tramp breaks out, discovers Mrs. Brown, where she has hidden herself and forces her to reveal where she keeps her jewels, when the boy returns with Jones and captures the tramp, after which Mrs. Brown concludes Jones was right and accepts his offer of marriage.

FOR THOSE UNBORN (Two Parts—September 6).—Mae, an Eastern girl, engaged to Ned, is told she has consumption and not long to live. She breaks her engagement with him, telling him the reason and against his protestations that he will marry her anyway goes West to live on advice of her doctor.

There she meets Jim, who falls in love with her and asks her to marry him. She refuses, telling him about her precarious health and also that she has broken one engagement on account of it.

Jim is miserable about it and goes away. Later Mae suddenly discovers that she has not consumption at all and goes back to Ned, only to find that he has been married for some time. She returns to the mountains and finds happiness with Jim.

FEATURE FILM STORIES

WARNER'S FEATURES.

THE KIDNAPPED HEIRESS (Three Parts—August 10).—The wealthy Monsiur Dabreuil had just breathed his last. He was the richest man in all of France; and now Jeanette, his granddaughter, and only heir, was the sole possessor of his vast fortune. Jeanette had just passed her seventh birthday. Her mother and father had died when she was a baby. Under the care of an old governess, Jane Delcot, the child had grown and thrived. And now Mlle. Delcot was the only person in the whole world who loved Jeannette, not for her money, but for herself alone.

The life of the heiress was one of great joy and her aged governess would have been perfectly happy too if her ne'er do well brother had not appeared upon the scene. Henri Delcot had begun his life of crime at an early age, and had just completed serving a long term in prison for wrong doing. Learning of the changed condition of his sister he went to her to demand money. She refused and orders him to leave the mansion. Stung to the quick he determined to force her by desperate measures to accede to his demands.

That night under cover of the darkness aided by a band of the most notorious criminals in Paris he returned to the mansion, and stole the child, intending to hold her for ransom. The old governess was prostrated by worry lest serious harm befall the child. She was positive that her brother was implicated in the outrage, but the memory of their childhood days reminded her that even though he was a hardened culprit, he was still her brother. She shrank from denouncing him, and sending him to end his days behind prison walls.

Torn by her conflicting loves she remained silent. This strange silence caused Jeannette's legal guardian to suspect Mlle. Delcot. He immediately hired the great detective, Dashwood, to unravel the mysterious disappearance of the kidnapped heiress.

The great detective arrived at the mansion. With few words he examined the servants, including the governess. Then he turned his whole energy to discovering the whereabouts of Jeanette. In the meantime Jeanette had had exciting experiences with her abductors.

With Dashwood and his men close at their heels they fled to the Montmartre quarries to seek refuge in the net work of dark underground passages. Dashwood with his fleet of autos filled with picked men of the Paris Detective Bureau, arrived at the quarries. At the bottom of the excavation a thousand feet deep were seen the kidnappers, and nearby the missing heiress. Dashwood with his usual almost foolhardy courage decided to let himself down the steep sides of the quarry, and single handed rescue the child. Landing at the bottom he crawled under cover of the rough hewn blocks of granite to within speaking distance of the child. Leading Jeanette the detective retraced his steps to the rope. Tying it about her he signalled for his men to pull up.

The kidnappers opened fire, but the detective's forces soon silenced them.

Dashwood climbed the steep quarry sides clutching the bushes and projections and had reached a large apron of rock half way up when the outlaws by a secret path reached another apron just above him. Here they planted a charge of dynamite, ignited it, and fled, leaving the detective to be crushed to death under the falling boulders. But Dashwood, by a daring leap jumped to an overhanging crag.

A deafening explosion split the air, and tons of granite were hurled down to the very bottom of the quarry. When the dust and smoke cleared away the detective saw the heiress dangling helpless in mid air and one of the outlaws cutting the rope to send the innocent child to her death.

Seizing his automatic revolver, Dashwood sent the full number of bullets in the magazine with unerring aim into the outlaw. The knife fell from the wretch's hand and he plunged to the depths below.

The detective with torn and bleeding hands, struggled up the side of the chasm, arriving there just as the haggled rope was about to part. Leaning far out over the precipice he grasped the little hand and rescued the girl from her perilous position.

At another signal his men fully armed clambered down into the huge quarry pit. A battle ensued. The kidnappers, after a fierce resistance, were overpowered and captured.

Jeanette, none the worse for her adventures, was restored to the arms of her weeping governess.

APEX.

THE SUICIDE CLUB (Four Parts—August).—Prince Florizel, disillusioned with life, is ready for any mad freak in order to vary the monotony of existence. He makes the acquaintance of a young man, who introduces him and his friend, Colonel Geraldine, to the "Suicide Club," an organization which meets in a secret underground apartment. Here the members are discovered seated around a table while the president deals the cards to determine who is to die. The one who has the ace of spades is to be killed by the hand of the one who has the ace of clubs. The prince and his companion think at first that it is a joke, but when they read of the first tragedy in the papers they know the business is serious.

At the next meeting of the club the prince himself is doomed, but is rescued at the last moment by his friend Geraldine. He sends a message to the president to say he will not betray his secret but insists that he shall accompany the colonel's son to Paris and that one of them must die. In Paris the president has an accomplice, a beautiful woman, who lures the young Geraldine to his doom. He is shot in the bedroom of an American visitor, who, with the aid of Dr. Noel, a friend of Florizel's, brings the body back to the prince in a trunk.

Horrified at the outcome of his scheme, the prince decides now to give the president no quarter. Once more he is at the club—this time to see who is to have the honor of killing its nefarious head. The prince himself draws the ace of clubs, and the last scene of all shows a duel. At a critical moment the president's accomplice turns out the lights, but it is her man who receives the fatal lunge in the end, and the prince bows himself out of the apartment.

ECLECTIC.

THE LAST VOLUNTEER (Five Parts—September).—Prince Ludwig of Saxe-Tholberg, a young man who is tired of the pomp and show of the court, decides to get away from it all for a while. He leaves the palace dressed as a hunter and goes to a far corner of the Principality. There he meets Katrina, the daughter of an innkeeper. Katrina is so winning and wholesome, just the kind of girl that the Prince has not been used to, that he asks if he can secure a room at the inn. He is accommodated and finds that the more he sees of Katrina the more he hates to leave and go back to the old life. Finally the court becomes impatient at the absence of the Prince and sends couriers to find him and persuade him to return. Katrina's brother has taken the Prince to task on account of his interest in Katrina and hot words pass. Raolf attacks the Prince, not knowing who he is. While the struggle is taking place Von Tromp enters and Raolf is astounded to learn that they have had the Prince as their guest. The diplomatic relations between Saxe-Tholberg and Austrania have been strained owing to some trouble over the boundary, and war is imminent. The Ambassador of Austrania, anxious to secure the plans of Saxe-Tholberg, corrupts one of the officers of the Saxe-Tholberg army and meets him at the inn kept by Katrina's father. Their conversation there is overheard by Katrina and her brother, who enter the room and accuse the officer of being false to his country. The Austranian Ambassador attacks Raolf. Katrina secures a weapon and accidently shoots the Ambassador. Two officers who have accompanied the Ambassador enter. They seize Raolf and accuse him of the crime. Raolf is arrested and condemned to death in spite of the protests of Katrina, who tells the court that she did the shooting, and of the plot which they discovered. The Saxe-Tholberg officer, however, had escaped and taken the papers with him, so there was no proof of Katrina's story and the sentence of death is ordered to be carried out. Katrina makes a last appeal to the Prince, who pardons Raolf. The Austranian Nation demand satisfaction, but not being able to get it, declare war. In the ensuing war the forces of Saxe-Tholberg are not very successful In a crucial battle the leader of the Saxe-Tholberg forces is wounded and the flag is shot from the flag pole.

Becoming demoralized, the Sax-Tholberg army is about to retreat when the Prince calls for a volunteer to raise the flag. The pole is on a small hill which is swept by the fire of the enemy, and it means almost sure death for the one who makes the attempt. Raolf starts out, but is killed before he attains his object. Several others make the attempt, but are not successful. Finally Katrina offers herself, and, in spite of the protests of the officers and of the Prince, rushes from the house toward the standard. The very boldness of the attempt being made by a woman ensure its success, and the wavering forces of Saxe-Tholberg rally and drive the enemy back. Katrina's reward is that which falls to the lot of many patriots who offer their life for their country's good.

BROADWAY STAR FEATURES.

UNCLE BILL (Three Parts).—On his way to New York to visit his relatives, the Masons, for the first time, Uncle Bill meets "Oiley" Curley, a crook. John Mason, Uncle Bill's nephew, is candidate for Governor and, on the eve of Uncle Bill's arrival, Mason and his political constituents are in secret conference with Murray of the money powers. Meantime, Julia, Mason's wife, goes on a little joy ride with Jack Trent, husband of Vivien, her friend, who is on a joy ride with Mason's father, a delightful old rogue. Glady's, Julia's hoydenish sister, with whose photo Uncle Bill has previously fallen in love, is left home alone. While she is reading, "Oiley" enters by the alcove window and hides. Uncle Bill, on his arrival in town, stops at the "cafe," recognizes Julia as she passes him to enter the cafe with Jack and follows them in, taking a seat nearby. Vivien and Mason, Senior, enter and take a table back of Uncle Bill's, separated from him by palms and a screen. Julia and Jack, annoyed by the stranger's (Uncle Bill's) impertinent interest, endeavor to ignore him, then getting angry Jack knocks Uncle Bill down, sending the screen flying, but fortunately Vivien and Mason are hidden by the palms and escape. Julia and Jack, realizing they are in for trouble, make a get-a-way and Julia is seen and recognized by Mrs. Mason. Father returns home and fears the results. Uncle Bill arrives and introduces himself as Cousin Rudolph. Shortly afterwards, it is discovered the house has been robbed. All dash upstairs, and find "Oiley," in the disguise of Uncle Bill. Vivien, fearing her husband has been killed, rushes in on the Masons. After some exciting adventures and much jealousy Julia makes a discovery concerning father and, by a clever ruse, gets all out of trouble. "Oiley" tries to escape and is caught by the real Uncle Bill to the consternation of the Masons. When Uncle Bill reveals himself, the whole affair winds up with the happy consummation of the love affair between Bill and Gladys.

MY OFFICIAL WIFE (Six Parts).—The story is woven around a beautiful Nihilist, Helene Marie, who, in order to get by the Secret Police on the frontier of Russia, induces Lennox, an American, to introduce her as his wife, in order that she may enter on his passport. Arriving in St. Petersburg, Lennox is met by friends and is compelled to introduce Helene as his wife, also to register her as such at the hotel, where he is stopping. Helene then discloses her identity. Lennox is shocked at first, but already deeply in love with the beautiful schemer, decides to let things take their course. Helene meets her Nihilist friends and they conspire to assassinate the Czar, she being chosen as the one to commit the deed. As the official wife of Lennox, she meets a number of the Russian nobility, and learns that the Czar is to attend a fashionable ball on a certain date. She plans to be present. Lennox has arranged to leave for Paris the afternoon of the same day. Now that the consummation of her plans is so near at hand, Helene has no more use for Lennox and entices an officer of the Royal Guards to become her lover. Lennox becomes jealous of the Russian, misses his train and returns to find Helene in the arms of his rival. Helene and Lennox attend the grand ball, he learns her purpose is to assassinate the Czar and drugs her. She is taken to the hotel, restored to wakefulness and retaliates by playing the same trick on him, telephones her lover and the two make their escape to a yacht, but the secret police, having discovered Helene's real identity, send a torpedo boat after the eloping pair with orders to destroy the yacht. A torpedo blows the vessel to atoms and ends forever the career of Helene Marie, the beautiful Nihilist, and her lover.

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FOR SALE.—Powers' 6-A machine complete, perfect condition, $165. Simplex only slightly used, $195. Standard No. 4, complete, like new, $75. Edison Model "D" helical gears, two months old, $85. Edison rebuilt exhibition model, $50. Powers' No. 5 with new and complete equipment, $85. Compensarc, $40. Model "B" gas outfit, $15. Machines perfect; no junk; fully guaranteed. We sell new machines and take old outfits in part payment. STELZER BROS., 417 Broadway, Lincoln, Ill.

FOR SALE.—Latest model Simplex, everything complete, used one month. Theodore E. Pennock, Tivoli Theater, Syracuse, New York.

CHAIRS.—We ship second hand chairs promptly either set up or knock down. If you want to sell for cash write Empire Exchange, Corning, N. Y.

FOR SALE.—Brand new Williamson Printer never unpacked complete with light shift and light, first order with $50 takes it. Ajasee Mfg. Co., 149 West 35th St., New York.

MACHINES.—Powers V $60; VI-A slightly shopworn $180; Halberg Economizer $50; Powdered Graphite pound 40c; tickets, cement, oil $15c; imported condensers 65c. We carry complete line of supplies, buy, sell and rent machines; also have films for sale. Holdenried Supply House, 804 Sixth Ave., New York.

FOR SALE.—Two G. E. 110-220 Mercury Arc Rectifiers, 50 Amp. tubes A-1 condition, also 2 extra tubes. Bargain for cash. Address S. B. Blakey, 4531 Sheridan Rd., Chicago, Ill.

FOR SALE.—Edison model B machine without legs and lower magazine. Head almost new and fine running order $75. Powers five complete and good as new, runs steady clear pictures $65. One Edison head exhibition model $15 good shape. Muncie Film & Supply Co., 202 E. Main, Muncie, Ind., Moving Picture Outfitters.

ENTIRE EQUIPMENT.—Of a moving picture house compelled to vacate by Sept. 1st. Owners wishing to build. Two Powers A machines with automatic loop, practically new complete with fine lenses. Three hundred chairs, 1 mirroroid screen, 2 large bill boards, 3 fire extinguishers, 1 marble outside ticket office, 1 large booth, 1 victrola and 50 records. Will be sold at a great sacrifice. Apply Princess Theater, Springfield, Mass.

PHANTOSCOPE.—Portable projecting machine only used few times. Cost $100. Will sell for $40. Machine will be sold subject to examination to first buyer sending $10 bill insuring payment of expressage. Smallwood Film Corp., 1303 Flatiron Bldg., N. Y. City.

BARGAINS.—In films and machines. Two hundred reels, western, dramatic, comedy, industrial films at $2.50 to $5 per reel. The Third Degree, 5 reels, $150; Thou Shalt Not Steal, 2 reels, $10; One Powers 5 machine, $40; one Powers 6A machine, $120. Many others. H. Davis, Watertown, Wis.

MOVING PICTURE CHAIRS.—Two thousand new, 94c and up in small lots. Second hand chairs on hand at all times. Atlas Seating Co., 501 5th Ave., N. Y. City.

CAMERAS WANTED.

WANTED.—Second hand picture camera, must be first class will also pay liberally for instructions to operate same. Address C. H. Kienle, 45 Rose St., N. Y. City.

FILMS FOR SALE OR RENT.

AUSTRIAN MOTION PICTURES.—Imported from Austria; no competition. Unique in America, sceneries, cities, rural life, sports. For sale or rent. Slavic American Correspondence, 389 Second Ave., New York.

SENSATIONAL ITALIAN CAVALRY.—Jumping horses. Wonderful English steeplechase army manoeuvers and Mexican war pictures, 4,000 feet all at 2c. per foot. Address Films, care M. P. World, N. Y. City.

NEW ENGLAND MANAGERS—Book the delightful seven-reel feature, "David Copperfield." Exclusive rights owned by Dorva & Deleon, 17 Berwick Park, Boston, Mass.

HAVE SEVERAL three and four-reel features for state of Michigan for sale; films in first-class condition, each film having been run not over 15 days. Address F. D. NICHOLS, Apollo Theater, Grand Rapids, Mich.

MISCELLANEOUS.

SEE ME FIRST.—Before building your theater. Moving picture theaters a specialty. T. John Folks, Architect, 2nd National Bank Bldg., Paterson, N. J.

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FEATURE SERVICE
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AT THE OLD CROSS ROADS.—Parepa Mendoza, a former slave owing to the death of her employer, seeks employment in the household of Rev. Thomas Thornton. It is here she meets his son Dayton. Dayton, a ne'er-do-well, has always caused his father sorrow and suffering. Parepa's advent is the cause for a tirade from Dayton who threatens to horsewhip her. The father's interference causes Parepa to promise to assist him in mending the son's ways. Dayton, who, in a drunken brawl, kills James Martin, seeks safety in the hills. It is here he sends for Parepa and holds her as his mistress. Tiring of her he chases her from their cabin. Coming back to town she seeks rest on the steps of a church. It is here she finds that the sermon is 'He who sinneth and repenteth even tho at the eleventh hour will be saved." Entering the church she meets Rev. James Thornton. Being overcome with remorse she rushes to the altar and pleads to confess. The father hearing of the son's sin and that Parepa is about to become a mother takes Parepa back and forces his son to marry her. He does so, Parepa agreeing to keep the marriage a secret. They leave for the North. The father broken in health dies of grief.

After a lapse of eight years Dayton Thornton returns home bringing his daughter Annabel. Parepa is forced to act as a servant, Annabel being in ignorance that Parepa is her mother. Tom Martin, a son of James Martin, hearing of Thornton's return, renews the fight for killing his father. Annabel intercedes and a love affair springs up. Thornton who is opposed is forced to consent by the whip that Parepa holds over his head. Thornton plans revenge. At a reception he announces the engagement and tells his daughter she has negro blood in her and that Parepa is her mother. Annabel, becoming hysterical, is carried away. The negroes hearing of the outrage form a posse to kill Thornton. Annabel, crazed, rushes from the house. Thornton trying to escape is met by Parepa, and following a quarrel, she kills him. Annabel falls exhausted from the horse and is found by Tom Martin. Parepa is arrested and thrown into prison. The day of the trial Parepa secures her release by a sensational climax, and the arrival of her old lover Col. Kerr with papers to prove that Parepa is white and of Spanish origin.

BOSWORTH.

THE VALLEY OF THE MOON (Seven Reels).—At the opening of the play Billy Roberts is successively a pugilist and a teamster, and Saxon, a young girl, works in a laundry. They meet at a Weazel Park picnnc, the afternoon of the lively "roughhouse" between San Francisco and Oakland. They find each is of the race of the sturdy pioneers, which crossed the plains on foot and founded the new empire of the West. "We're just like old friends, with the same kind of folks behind us," says Billy.

We see their simple wedding, and the happiness of the new life. Then comes the teamsters' strike, with its consequent poverty and unhappiness and the embittering of Billy's spirit. A succession of scenes show the rioting that ensues when strike-breakers are imported. A thousand men were used in this part of the play. The action does not pause from the moment the strike-breakers leave the train until the riot culminates in front of Saxon's eyes, in the killing of Bert, Billy's chum.

Things go from bad to worse, but it is when their fortunes are at the lowest ebb, when Billy is in jail and Saxon destitute, and while she sails on San Francisco Bay, that the great inspiration comes to her: the city is just a place to start from and that beyond the circling hills, out through the Golden Gate, somewhere they will find what they most desire. After his release and fired by her enthusiasm, Billy agrees and, with the thought that they are only following in the footsteps of their ancestors, they start out on foot to find a new home. Charming glimpses of the country through which they tramp are given, in the course of which we make the acquaintance of that delightful group of artists who call themselves the "Abalone Eaters," at Carmel; and attend a boxing match at which Billy earns a much-desired camping outfit in twenty-seven seconds.

Finally they come to a cairn and view from it a valley that is all they have looked for. It is Sonoma, an Indian name, which means the Valley of the Moon. Our last view of them is in the midst of busy ranch life, and in a dell in Wildwater Canyon, where Saxon whispers to Billy the secret that crowns the summit of their happiness.

20TH CENTURY.

A SUSPICIOUS WIFE (Four Parts).—The story opens with a full view of the Brooklyn Bridge with a woman in a nervous state stealing along. A policeman, noticing something amiss, approaches her, but too late. The woman jumps to the river below. A sailor on a passing tug, dives overboard and rescues her.

SCENARIOS CRITICISED

By

MARY LOUISE FARLEY

Photoplaywright

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NEW YORK CINCINNATI CHICAGO

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Established 1882.

A harbor police-boats puts out from shore and they are both taken aboard. Dr. Warren, who is among the crowd on the shore, offers his assistance, but ordinary methods of resuscitation fail, and a call is given for a lungmotor. This revives the woman and she is taken to a hospital where the doctor and his wife are her only visitors. They take a general interest in her, not realizing she is addicted to drugs.

The woman, fully recovered, is brought to court and charged with attempted suicide. She is about to be committed to Blackwell's Island, but on the doctor's and his wife's promise, she is paroled. She is made assistant nurse to the doctor and later becomes infatuated with him. He is not aware of it, but some of his patients notice it and send Mrs. Warren an anonymous letter which she at the time ignores, still believing in her husband. However, on entering her husband's office just as the woman in the throes of an overdose of cocaine and is confessing her love for him, she perceives that something is wrong. Not being satisfied with her husband's explanation, she decides to install a dictograph from his office to her bedroom. Shortly after the dictograph is installed, she hears the woman again avowing her love, also her husband's repulses. Furious she enters the office and orders the woman to leave the house. She leaves vowing vengeance. The wife confesses about installing the dictograph. Forgiveness is granted, and the dictograph is disconnected.

Mrs. Warren attends a reception where she meets Mrs. Halley, who has an opera cloak similar to the one worn by her, and upon leaving the maids give them the wrong cloaks. Mrs. Halley decides to return Mrs. Warren's cloak personally and orders her chauffeur to drive her to the Warren home. Arriving there she is ushered into the doctor's office.

The woman, in the meantime, is prowling about the grounds, and mistaking Mrs. Halley for Mrs. Warren, shoots her from a window of the office. The police are notified of the murder, and in searching the house find the wires that were attached to the dictograph as well as the anonymous letter. Tracing the wires, they find they lead into Mrs. Warren's bedroom, thereby giving a motive, and Mrs. Warren is placed under arrest.

The woman, reading in the paper that she has reaped vengeance on the wrong woman, is terror stricken, but as she reads further that Mrs. Warren has been arrested for the crime, she gloats over it. Being out of funds, the woman in seeking employment, enters the building where the dictograph offices are situated. Being unable to secure employment and in a state of prostration from lack of cocaine, she starts muttering and gloating over Mrs. Warren's predicament. Her voice is heard through the dictograph and an attempt is made to capture the woman; but as the men arrive in the corridor, the woman is seen descending in the elevator. The woman is finally caught by detectives who engage a room in the same house and in her absence a dictograph is installed connecting both rooms over which the detectives and the police hear her re-enact her crime. She is immediately arrested, her reason entirely gone. Mrs. Warren is released and husband and wife are happily reunited.

THEATER TRANSFERS.

Hancock, Mich.—Fred Dickinson has just losed a deal with Herman Stark for the Queen theater in the Schneider block.

Mr. Dickinson intends remodeling the front as well as the interior of the theater and is now having the work done.

Jefferson, Wis.—The management of the Idle Hour has changed hands. S. E. Waterbury is now the manager.

Fort Smith, Ark.—The Empress moving picture theater has passed into the hands of L. W. Brophy, of Muskogee, owner and manager of moving picture theaters in Muskogee, Oklahoma City and McAlester, and formerly owner of the Yale theater in this city.

Toledo, O.—The sun theater, 416 Superior street, has been sold by the Sun Theater Co. to J. V. Wolcott and P. E. Essick.

Stevens Point, Wis.—The lease on the Della theater, South side, which has been held for several months by E. L. Bates, has been transferred to Don C. Hall, who will continue to show the latest in motion pictures, with vaudeville by his theatrical company as an added feature.

Cuba, Ill.—A deal has been made whereby A. E. Wilson purchased the Bell and Odpheum theaters and the Airdome from the Cuba Photoplay company. Mr. Wilson is no stranger to the moving picture business, having conducted the Bell and Airdome for four years, selling to the Photoplay company about six months ago. He intends to continue the serial pictures running at present and will soon start "The Trey o' Hearts," the latest Universal serial.

Chinook, Mont.—L. W. Lamb of Terry, Mont., has bought the Orpheum theater from T. C. Penny of Glasgow. Chas. Jones, who has been managing the show for Mr. Penny, will still retain his position.

Anderson, Ind.—Lawrence Stewart and Glen Gurtner of Wabash have purchased a motion picture show in Anderson. Both these gentlemen are of sterling quality and should make a splendid success in their new position.

La Porte, Ind.—The Etropal theater has passed to new ownership. J. C. Held and Alfred Norris retired. D. M. Nye, by purchase of their interests, assumed possession, the new management being effective forthwith. The Etropal has always been a popular photo-play house.

NEW THEATERS.

New York, N. Y.—Plans were filed for the construction of a one-story theater structure at the northeast corner of Westchester and Forest avenues by the John J. Murphy Estate. Gordon & La Velle, architects, have placed the cost at $100,000.

Conway, Ark.—A new motion picture theater to cost $15,000 will be erected on North Front street within the next thirty days by a stock company, of which R. D. Howell, owner of the Arkway theater, is the head.

Milwaukee, Wis.—A $19,000 moving picture theater will be erected by J. J. Schwartz at Ninth and Lincoln avenues. A permit for the work has been issued by the city building department. A. E. Swager is the architect.

Conwau, Ark.—R. D. Howell, manager of Arkway theater, will erect moving picture theater on North Front street; cost, $20,000.

Louisville, Ky.—Robert Lucas will erect an addition to his moving picture theater; cost, $3,500.

Malvern, Ark.—H. L. McDonald, cashier First National Bank, and Ralph E. Adams will erect a theater, the cost of which is $5,000. C. L. Thompson, architect, Little Rock.

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PRESENTS

JACK LONDON'S
VALLEY OF THE MOON

Featuring Miss Myrtle Stedman

PRESS COMMENTS: "Like a breath of fresh air.
"Most realistic mob scene ever filmed."

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Wm. L. Sherry Feature Film Co., Inc., 126 West 46th Street, New York City—Greater New York and New York State.

Famous Players Film Service, Inc., 404 Ferry Street, Pittsburgh, Pa., and 37 South Wabash Avenue, Chicago, Ill.—Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois and Kentucky.

Famous Players Exchange, 1331 Vine Street, Philadelphia, Pa., and 71 West 23rd Street, New York City—New Jersey and Eastern Pennsylvania.

Famous Players Feature Co., 28 West Lexington Street, Baltimore, Md.—Delaware, Maryland, Washington, D.C., and Virginia.

Casino Feature Film Co., Detroit, Mich.—Michigan.

Kansas City Feature Film Co., Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

Famous Players Star Feature Film Service, Temple Court Building, Minneapolis, Minn.—North and South Dakota, Minnesota and Wis.

Notable Feature Film Co., Salt Lake City, Utah—Utah, Colorado, Montana, Wyoming and Idaho.

Progressive Motion Picture Co., three offices—Head office: 642 Pacific Building, San Francisco, Cal.; Central Building, Seattle, Wash.; Marsh-Strong Building, Los Angeles, Cal.—California, Oregon, Washington, Nevada, Arizona and New Mexico.

BOSWORTH INC., LOS ANGELES, CALIFORNIA, U. S. A.

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COLONIAL THEATRE ..... Philadelphia, Pa.
KEYSTONE THEATRE ..... Philadelphia, Pa.
NEW BROADWAY THEATRE ..... Philadelphia, Pa.
WM. PENN THEATRE ..... Philadelphia, Pa.
F. F. PROCTOR'S THEATRE ..... Newark, N. J.
F. F. PROCTOR'S THEATRE ..... Troy, N. Y.
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F. F. PROCTOR'S THEATRE ..... Elizabeth, N. J.
F. F. PROCTOR'S FIFTH AVENUE THEATRE ..... New York City
F. F. PROCTOR'S 23D ST. THEATRE ..... New York City
F. F. PROCTOR'S 58TH ST. THEATRE ..... New York City
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HARRY DAVIS' GRAND OPERA HOUSE ..... Pittsburgh, Pa.
THE GRAND THEATRE ..... Syracuse, N. Y.
KERNAN'S MARYLAND THEATRE ..... Baltimore, Md.
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TEMPLE THEATRE ..... Detroit, Mich.
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TRENT THEATRE ..... Trenton, N. J.
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TEMPLE THEATRE ..... Hamilton, Ont., Can.
ORPHEUM THEATRE ..... Montreal, Que., Can.
DOMINION THEATRE ..... Ottawa, Ont., Can.
AUDITORIUM THEATRE ..... Quebec, Can.
HENDERSON'S MUSIC HALL ..... Coney Island, N. Y.
BRIGHTON BEACH MUSIC HALL ..... Brighton Beach, N. Y.
NEW BRIGHTON THEATRE ..... Brighton Beach, N. Y.
MORRISON'S MUSIC HALL ..... Rockaway Beach, N. Y.
SHUBERT THEATRE ..... Utica, N. Y.
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ORPHEUM THEATRE ..... Allentown, Pa.
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ORPHEUM THEATRE ..... Mt. Harrisburg, Pa.
ORPHEUM THEATRE ..... Altoona, Pa.
COLONIAL THEATRE ..... Richmond, Va.
LYRIC THEATRE ..... Richmond, Va.
COLONIAL THEATRE ..... Norfolk, Va.
MAJESTIC THEATRE ..... Johnstown, Pa.
DOCKSTADER'S GARRICK THEATRE ..... Wilmington, Del.
HUDSON THEATRE ..... Union Hill, N. J.
FORSYTH THEATRE ..... Atlanta, Ga.
GRAND OPERA HOUSE ..... Atlanta, Ga.
LYRIC THEATRE ..... Birmingham, Ala.
BIJOU THEATRE ..... Knoxville, Tenn.
COLONIAL THEATRE ..... Lancaster, Pa.
COLONIAL THEATRE ..... Erie, Pa.
SAVOY THEATRE ..... Atlantic City, N. J.

August 6, 1914.

The Wm. L. Sherry Feature Film Co., Inc.
New York City.

Gentlemen:-

In selecting the policy of films and the particular style of entertainment to be presented at my new HIPPODROME THEATRE, in Buffalo, (which will undoubtedly mark a new epoch in New York State theatres, inasmuch as it has a seating capacity of 3000, and represents the last word in modern theatre construction,) I would naturally not enter into any arrangements without having given the matter careful consideration and making a detailed study of the picture programs of the market at the present time.

The result of my investigation brought me to the conclusive belief that in the PARAMOUNT PROGRAM I might find the perfection of the feature film policy, without the defects which marked it under the unsettled feature conditions of the past year, and with all its advantages multiplied, through the constructive plans of the PARAMOUNT COMPANY.

One of the most important considerations is the fact that the greatest efforts of all our prominent theatrical producers will be available for filming at the hands of the FAMOUS PLAYERS, LASKY, and BOSWORTH COMPANY.

The fact that I have seen fit to contract for SHEA'S BUFFALO HIPPODROME, for the exclusive Buffalo use of all PARAMOUNT releases, is the strongest endorsement which I can give to the PARAMOUNT PICTURES CORPORATION.

With best wishes for our mutual success, I remain

Very truly yours,

M. Shea

Others of the largest and best known theatres throughout the United States who have contracted for Paramount Pictures are:

The Strand—New York
People's Amusement Co.—Portland, Ore.
Saxe Amusement Enterprises—Milwaukee
Regent Theatre—Rochester

The Great Turner & Dahnken Circuit of the Pacific Coast operating high-grade photo-play theatres at Oakland, San Jose, Berkeley, Sacramento, Richmond and other points.
Kehrlein's Kinema Theatres at Fresno and Marysville, Cal.
—and many other prominent theatres throughout the country, too numerous to mention here.

Paramount Pictures

Paramount Pict

.ONE HUNDRED and TEN WEST FOR

Pictures

About the Paramount Program—

San Francisco, Aug. 5th, 1914.

America's pioneer weekly change house, first theatre in the Far West to recognize Paramount Pictures' possibilities, has just closed an exclusive contract for exhibition in San Francisco. After an eventful year, due largely to the exclusive handling of films made by the principal contributors to Paramount Pictures, we look forward with greater hopes for increased results during the coming year. We congratulate you on your achievement of combining the World's Greatest makers, and cheerfully recommend your service, to any exhibitor, as worthy of being presented to the highest class of theatregoing public.

Wishing for your future success, I remain,
Grauman's Imperial Theatre,
(Signed) D. J. GRAUMAN, Pres.

Los Angeles, Cal., August 6th, 1914.

I am jubilant over the fact that I have been successful in obtaining from you the exclusive first-run service of the Paramount Pictures Corporation productions in this city. I have, as you know, used all of the Famous Players, Jesse L. Lasky and Bosworth productions in my Broadway Theatre during the past year, and have proved tremendously successful. Mr. Hodkinson, you and your associates have done a wonderful thing in combining the interests of these great companies and I believe that you can and will make good your promise to give the exhibitors using the Paramount Service the greatest program of feature productions that money and brains can produce. In looking over the first three months' releases of the Paramount Pictures, I feel safe in saying that with them I can defy any competition and I feel that my business is on a sounder basis than ever before.

Wishing you the success that you deserve, I am,
Tally's Broadway Theatre,
(Signed) T. L. TALLY, Prop. and Mgr.

Cincinnati, Ohio, August 3, 1914.

Previous to the introduction of your features, "The Lubin" was strictly a five-cent house. Famous Players films have enabled us to elevate the tone of our little "Playhouse of the Movies" and, what is more important, we are getting ten cents always. With "Paramount Pictures" we expect to add materially to the quality of our reputation for good shows, and are preparing to install quite a number of reserved seats at twenty cents.

Lubin Amusement Co.,
(Signed) JOS. F. HENNEGAN, Mgr.

Boston, Mass., July 31, 1914.

We have used Famous Players Pictures last season in all of our houses, and can faithfully say that we have more than pleased our patrons, and our houses have become very popular by using same. We are also frank to confess to you that we feel very fortunate in having signed up the "Paramount Service" for all of our houses for next season.

Gordon Bros. Amusement Co.,
(Signed) NATHAN H. GORDON, Treas.

Boston, Mass., August 8, 1914.

Being greatly impressed by the wide-sweeping possibilities of the "Paramount Pictures" program of unusual merit motion picture productions, a group of the leading promoters of high quality motion photography in New England leased The Park Theatre, Boston, Mass., and formed The Park Theatre Company. The Park Theatre is to offer exclusively "Paramount Pictures," charging admission prices of 15 to 50 cents. The location of "The Park" is one of the most favorable theatrical locations in New England, and with "Paramount Pictures" as its drawing attraction, it is most confidently anticipated that even greater triumphs are in store for this playhouse under its new policy.

Park Theatre Company, (Signed) MOE MARK.

New Haven, Ct., July 30th, 1914.

I am very glad to see your efforts on the uplifting of the Motion Picture Industry have started by affiliating with such a magnificent organization as the Paramount. After looking over the field on features for the coming season I came to the conclusion that if your program will be on a par with what you tell me, then you are going to have the greatest program that has ever been presented to the public. The public is being educated more every day to the better grade of picture releases. I really think you have affiliated with a winner, not saying what a Godsend it will be to the exhibitors who wish to run a high-class program.

S. Z. Poli Theatres,
(Signed) R. C. MILLER, Mgr.

Providence, R. I., July 27, 1914.

As a motion picture exhibitor I have always been a firm believer that "quality counts" first and foremost. As a result I am among the first to sign contracts for "Paramount Pictures" Service. I am convinced that this unparalleled service will prove the greatest blow ever struck for distinctive high quality in motion pictures and the most powerful "boost" yet registered as a decided uplift to the motion picture industry in general.

Casino Theatre,
(Signed) CHAS. H. WILLIAMS.

Louisville, Ky., August 8th, 1914.

Having used, during the past year, all of the productions of the Famous Players and Jesse L. Lasky's Studios for four days each, it was with pleasure I have learned of the formation of the Paramount Pictures Corporation. This combination of the foremost producers of high-class motion picture dramas will no doubt create a prestige for the theatre using these productions similar to that enjoyed by the legitimate theatres of high class. Having closed a contract for all of the releases of the Paramount Pictures Corporation, I would cheerfully recommend, speaking from experience, this program to any manager desiring the very highest class in motion picture productions.

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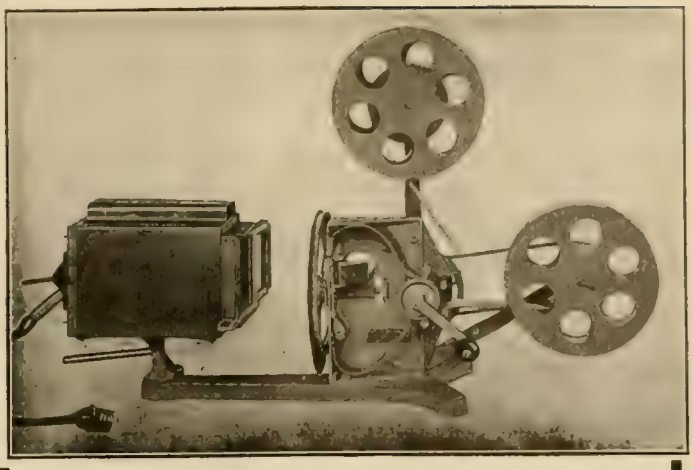

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INDEPENDENT RELEASE DATES

AMERICAN.
Aug. 24—This is th' Life (Two Parts—Dr)....
Aug. 26—Lodging for a Night (Drama).....
Aug 28—The Song of the Sea Shell (Dr.)....
Aug. 31—The Aftermath (Two Parts—Drama).
Sept. 2—The Wrong Birds (Drama).....
Sept 7—Lola (Two Reels—Drama) .....
Sept. 9—Break, Break, Break (Drama).....

BEAUTY.
Aug. 11—Suzanna's New Suit (Com-Dr.).....
Aug 18—The Silence of John Gordon (Com-Dr.) .....
Aug. 25—Susie's New Shoes (Comedy-Drama).
Sept. 1—A Modern Othello (Comedy).....

"101" BISON.
Aug. 22—The Lure of the Geisha (Two Parts—Drama) .....
Aug. 29—Law of the Lumberjack (Two Parts—Drama) .....
Sept. 5—The Return of the Twins' Double (Three Parts—Drama).....

BRONCHO.
Aug. 19—The Robbery at Pine River (Two Parts—Drama) .....
Aug. 26—The Sheriff's Sister (Two Parts—Drama) .....
Sept. 2—When America Was Young (Two Parts—Drama) .....

CRYSTAL.
Aug. 18—Vivian's Best Fellow (Comedy).....
Aug. 25—Barreled (Comedy).....
—Bashful Ben (Comedy).....
Sept. 1—A Seaside Flirt (Comedy).....

DOMINO.
Aug. 20—The Defaulter (Two Parts—Drama)..
Aug. 27—The Village 'Neath the Sea (Two Parts—Drama) .....
Sept. 3—The Silver Bell (Two Parts—Dr.)...

ECLAIR.
Aug. 16—A Pearl of Great Price (Society Dr.)
Aug. 19—Bransford in Arcadia (Three Parts—Western Drama) .....
Aug. 23—The Miracle (Drama).....
Aug. 26—The Character Woman (Two Parts—Drama) .....
Aug. 30—Mosquite Pete's Fortune (Western-Drama) .....
Sept. 2—The Jackpot Club (Two Reels—Dr.)..
Sept. 6—No Show for the Chauffeur (Com.)..

FRONTIER.
Aug. 16—Memories of Years Ago (Drama)....
Aug. 23—The Strange Signal (Drama).....
Aug. 30—The Janitor's Son (Drama).....
Sept. 6—Under Arizona Skies (Drama).....

GOLD SEAL.
Aug. 18—The Trey o' Hearts, Series No. 3 (The Seaventure) (Two Parts—Dr.)
Aug. 25—The Trey o' Hearts, No. 4—Dead Reckoning (Two Parts—Drama)....
Sept. 1—The Trey o' Hearts, No. 5 (The Sunset Tide—Two Parts—Drama).....

IMP.
Aug. 17—Love's Refrain (Drama).....
Aug. 20—On the High Seas (Two Parts—Dr.)..
Aug. 24—Jim Webb, Senator (Three Parts—Drama) .....
Aug. 27—Universal Boy in the Chinese Mystery (Juvenile-Drama) .....
Sept. 3—Tempest and Sunshine (Two Parts—Drama) .....

JOKER.
Aug. 19—Pass Key No. 2 (Comedy).....
Aug. 22—The Diamond Nippers (Comedy).....
Aug. 26—The Little Automogobile (Comedy)...
Aug. 29—Well! Well! (Comedy).....
Sept. 2—Father's Bride (Comedy).....
Sept. 5—Oh What's the Use? (Comedy).....

KAY-BEE.
Aug. 14—The Stigma (Two Parts—Drama)....
Aug. 21—The Winning of Denise (Two Parts—Drama) .....
Aug. 28—The Old Love's Best (Two Parts—Dr.)
Sept. 4—Stacked Cards (Two Parts—Drama)..

KEYSTONE.
Aug. 10—The Face on the Barroom Floor (Comedy) .....
Aug. 13—Recreation (Comedy) .....
—The Yosemite (Educational) .....
Aug. 15—Such a Cook (Comedy) .....
Aug. 17—That Minstrel Man (Comedy).....
Aug. 20—Those Country Kids (Comedy).....
Aug. 22—Caught in a Flue (Comedy).....
Aug. 24—Fatty's Gift (Comedy).....

KOMIC.
Aug. 16—Bill Saves the Day (No. 4 of the "Bill" Series—Comedy) .....
Aug. 23—A Physical Culture Romance (Com.)..
Aug. 30—Bill, No. 5—Bill Organizes a Union (Comedy) .....
Sept. 6—The Mascot (Comedy).....

MAJESTIC.
Aug. 18—The Inner Conscience (Drama).....
Aug. 21—A Lesson in Mechanics (Drama)....
Aug. 23—The Second Mrs. Roebuck (Two Parts—Drama) .....
Aug. 25—Granny (Drama) .....
Aug. 30—Frenchy (Two Parts—Drama) .....
Sept. 1—The Milk Fed Boy (Com.-Drama)....
Sept. 6—For Those Unborn (Two Parts—Dr.).

NESTOR.
Aug. 19—The Creeping Flame (Western Dr.)..
Aug. 21—A Lucky Deception (Two Parts—Comedy) .....
Aug. 26—A Miner's Romance (Western-Dr.)..
Aug. 28—For Love or Money (Comedy).....
Sept. 4—A Baby Did It (Comedy).....

POWERS.
Aug. 21—The Divorcee (Drama).....
Aug. 28—This Is the Life (Comedy).....
—Beautiful Corsica (Scenic).....
Sept. 4—The Storm Bird (Drama).....

PRINCESS.
Aug. 14—A Rural Romance (Comedy).....
Aug. 21—The Belle of the School (Comedy-Drama) .....
Aug. 28—The Keeper of the Light (Drama)....
Sept. 4—His Winning Way (Comedy).....

RELIANCE.
Aug. 17—Our Mutual Girl, No. 31 (Topical)....
Aug. 19—Izzy Gets the Wrong Bottle (Com.)..
Aug. 22—For the Last Edition (Two Parts—Drama) .....
Aug. 24—Our Mutual Girl, No. 32 (Topical)...
Aug. 26—The Stolen Ore (Drama).....
Aug. 29—Through the Dark (Two Parts—Dr.)
Aug. 31—Our Mutual Girl, No. 33 (Topical)...
Sept. 2—The Miner's Baby (Drama).....
Sept. 4—Turned Back (Drama).....

REX.
Aug. 20—A Bowl of Roses (Drama).....
Aug. 23—The Hole in the Garden Wall (Dr.)..
Aug. 27—For the Secret Service (Two Parts—Drama) .....
Aug. 30—Out of the Depths (Drama).....
Sept. 3—Daisies (Drama).....
Sept. 6—The Boob's Nemesis (Comedy).....

ROYAL.
Aug. 15—Cupid Dances a Tango (Comedy)....
Aug. 22—His Long Lost Friend (Comedy)....
Aug. 29—A Run for His Money (Comedy)....
Sept. 5—O'Flanagan's Luck (Comedy).....

STERLING.
Aug. 17—His Wife's Flirtation (Comedy).....
—Close to Nature (Educational).....
Aug. 20—Lost in the Studio (Juvenile Com.)..
Aug. 24—A Rural Affair (Juvenile-Comedy)...
Aug. 27—Snookee's Disguise (Comedy).....
Aug. 31—The Tale of a Hat (Comedy).....
Sept. 3—A Bogus Baron (Comedy).....

THANHOUSER.
Aug. 16—Her Big Brother (Drama).....
Aug. 18—McCarn Plays Fate (Two Parts—Dr.)
Aug. 23—A Dog's Good Deed (Drama).....
Aug. 25—Conscience (Two Parts—Drama) ....
Aug. 30—Arty the Artist (Comedy) .....
Sept. 1—A Mother's Choice (Two Parts—Dr.).
Sept. 6—Little Mischief (Comedy).....

UNIVERSAL IKE.
Aug. 18—Universal Ike, Jr., on His Honeymoon (Comedy) .....
Aug. 25—Universal Ike at the Dance of Little L. O. (Comedy) .....
—Turtle Traits (Zoology).....
Sept. 1—Universal Ike, Jr., Almost Gets Married (Comedy) .....

VICTOR.
Aug. 21—The Slavey's Romance (Drama).....
Aug. 24—There is a Destiny (Drama).....
Aug. 28—Counterfeiters (Two Parts—Drama)..
Aug. 31—The Man from Nowhere (Two Parts—Drama) .....
Sept. 4—The Derelict and the Man (Two Parts—Drama) .....

FEATURES.

ALL STAR FEATURE CORP.
July—Dan (Five Parts—Comedy Drama).....
August—The Nightingale (Drama).....

APEX.
July—The Secret Seven (4 parts—Drama)....
July—The Midnight Marriage (4 parts—Dr.)...
August—The Devil's Fiddler (Three Parts—Drama) .....
August—The Suicide Club (Four Parts—Dr.)..

AUSTRO-SERVIAN FILM CO.
August—With Serb and Austrian (Four Parts—Drama) .....

BLACHE.
August—The War Extra (Four Parts—Topical)

COSMOFOTOFILM.
August—What a Woman Will Do (Four Parts—Drama) .....

ECLECTIC.
August—Whiskers (Comedy).....
August—The Boundary Rider (Five Parts—Drama) .....
August—The Masked Motive (Five Parts—Dr.)
August—Perils of Pauline No. 11 (Two Parts—Serial) .....
August—Get Out and Get Under (Comedy).....
August—All Love Excelling (Three Parts—Dr.)
August—The Siren (Five Parts—Drama).....
August—The Masher's Mishap (Comedy).....
August—Nick Winter and the Lost Prince (Three Parts—Drama) .....

FAMOUS PLAYERS.
July 20—The Scales of Justice (Five Parts—Drama) .....
Aug. 10—The Better Man (Four Parts—Dr.)..
Aug. 20—Aftermath (Four Parts—Drama).....

GAUMONT.
July 25—The Curse of the Scarabee Ruby (Dr.)
August—War (Drama) .....

GEORGE KLEINE.
August—Anne Boleyn (Three Parts—Drama)..
August—A Kingdom at Stake (Three Parts—Drama) .....
August—Othello (Five Parts—Drama) .....

HEPWORTH-AMERICAN.
August—The Tragedy of Basil Grieve (Three Parts—Drama) .....
August—The Girl from the Sky (Comedy Dr.)..
Aug. 29—The Chimes (Three Parts—Drama)..
—The Terror of the Air (Two Parts—Drama) .....

HISTORICAL PICTURE CO.
August—The Indian Wars (Five Parts—Dr.)..

IVAN FILM PRODUCTIONS.
Aug. 25—Sins of the Parents (Five Parts—Dr.)

ITALA.
August—Cabiria (Twelve Parts—Drama).....

THE KAISER FILM CO.
Aug. 15—Kaiser William II (Topical).....

LASKY.
July 13—The Man on the Box (5 parts—Drama)
Aug. 10—The Call of the North (Five Parts—Drama) .....

LIFE PHOTO FILM CORP.
August—Northern Lights (Five Parts—Drama)

PICTURE PLAYHOUSE FILM CO.
Aug. 10—The Oath of a Viking (Three Parts—Drama) .....

RAMO.
August—The War of Wars, or the Franco-German Invasion of 1914 (Drama)....

SAWYER.
Aug. 20—The Envoy Extraordinary (Five Parts Drama) .....
August—Zingara (Three Parts—Drama).....
August—Her Brother's Disgrace (Three Parts—Drama) .....

SELECT PHOTOPLAY PRODUCING CO.
August—At the Old Cross Roads (Five Parts—Drama) .....

THE DRAMASCOPE CO.
August—$5,000,000 Counterfeiting Plot (Six Parts—Drama) .....

THE I. S. P. CO.
August—Held for Ransom (Four Parts—Dr.)..

UNITED KEANOGRAPH.
August—Money (Six Parts—Drama).....

WARNER'S FEATURES.
Aug. 3—The Tragedy of Room 17 (Three Parts—Drama) .....
Aug. 10—The Day of Reckoning (Three Parts—Drama) .....
Aug. 17—The Eagle's Refuge (Three Parts—Drama) .....
Aug. 24—Across the Border (Three Parts—Dr.)
Aug. 31—The Kidnapped Heiress (Three Parts—Drama) .....

WORLD FILM CORP.
Aug. 10—Uncle Tom's Cabin (Five Parts—Dr.)
Aug. 24—The Lure (Five Parts—Drama)...

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THE DEVIL'S FIDDLER—A Romance of the Latin Quarter—3 Parts
THE SECRET SEVEN—Story of the Roundup of London Crooks—4 Parts
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RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGRAPH.

Aug. 15—The District Attorney's Burglar (Dr.).
Aug. 17—Tim, the Terror (Comedy).....
—The Game of Freeze-Out (Comedy)..
Aug. 20—The Smuggler's Wife (Drama).....
Aug. 22—The Gypsy Talisman (Drama).....
Aug. 24—The Man from the Past (Drama)....
Aug. 27—The Terrible Lesson (Drama).....
Aug. 29—Spending It Quick (Comedy).....
—Baseball, a grand Old Game (Com.)..

EDISON.

Aug. 14—The One Who Loved Him Best (Special—Two Parts—Drama).....
Aug. 15—While the Tide Was Rising (Drama).
Aug. 17—The Adventure of the Pickpocket (Eighth of the Octavius, Amateur Detective, series—Comedy) .....
Aug. 18—By the Aid of a Film (Tenth of "The Man Who Disappeared" Series—Drama) .....
Aug. 19—The Old Fire Horse (Comedy).....
Aug. 21—The Gilded Kidd (Special—Two Parts—Comedy) .....
Aug. 22—In Lieu of Damages (Drama).....
Aug. 24—Nearly a Widow (Comedy).....
Aug. 25—The Mystery of the Octagonal Room (Tenth of "The Chronicles of Cleek" Series—Drama) .....
Aug. 26—The South African Mines (Industrial).
—Buster and His Coat (Comedy).....
Aug. 28—The Birth of the Star-Spangled Banner (Special—Two Parts—Drama)..
Aug. 29—Treasure Trove (Drama).....
Aug. 31—The Buxom Country Lass ("Wood B. Wedd" Series, No. 9—Comedy).....
Sept. 1—The New York Police Department Carnival (Descriptive).....
Sept. 2—A Village Scandal (Comedy).....
Sept. 4—The Viking Queen (Special—Two Parts—Drama) .....
Sept. 5—Hearts of the Forest (Drama).....

ESSANAY.

Aug. 14—A Gentleman of Leisure (Special—Two Parts—Drama) .....
Aug. 15—Broncho Billy Wins Out (Drama)...
Aug. 17—Sweedie and the Double Exposure (Comedy) .....
Aug. 18—The Black Signal (Drama).....
Aug. 19—The Fable of the Two Mandolin Players and the Willing Performer (Comedy) .....
Aug. 20—Slippery Slim and the Claim Agent (Comedy) .....
Aug. 21—The Masked Wrestler (Special—Two Parts—Drama) .....
Aug. 22—Broncho Billy's Wild Ride (Drama)..
Aug. 24—Sweedie Springs a Surprise (Com.)...
Aug. 25—Two Men Who Waited (Drama)....
Aug. 26—The Fable of "The Difference Between Learning and Learning How" (Comedy) .....
Aug. 27—Slippery Slim and the Fortune Teller (Western-Comedy) .....
Aug. 28—Seven Sealed Orders (Special—Two Parts—Drama) .....
Aug. 29—Broncho Billy's Indian Romance (Western-Drama) .....
Aug. 31—Love and Soda (Comedy).....
Sept. 1—No. 28, Diplomat (Drama) .....
Sept. 2—Fable of the Regular Beanery and the Peachy Newcomer (Comedy) .....
Sept. 3—When Macbeth Came to Snakeville (Comedy) .....
Sept. 4—Under Royal Patronage (Drama—Two Parts) .....
Sept. 5—Broncho Billy, the Vagabond (Dr.)..

KALEM.

Aug. 8—Grey Eagle's Revenge (Drama).....
Aug. 10—The Rajah's Vow (Special—Two Parts—Drama) .....
Aug. 11—Old Man Higgenbotham's Daughter (Drama) .....
Aug. 12—At the End of the Rope (Special—Two Parts—Drama) .....
Aug. 14—A Substitute for Pants (Comedy)....
Aug. 15—Near Death's Door (Drama).....
Aug. 17—The Old Army Coat (Special—Two Parts—Drama) .....
Aug. 18—The Storm at Sea (Drama).....
Aug. 19—The Bond Eternal (Special—Two Parts—Drama) .....
Aug. 21—Sherlock Bonehead (Comedy).....
Aug. 22—Kidnapped by Indians (Drama).....
Aug. 24—The Primitive Instinct (Special—Two Parts—Drama) .....
Aug. 25—The Counterfeiter's Plot (Drama)....
Aug. 26—The Cave of Death (Special—Two Parts—Drama) .....
Aug. 28—When Men Wear Skirts (Comedy)....
Aug. 29—The Car of Death (Drama).....
Aug. 31—The Brand (Special—Two Parts—Dr.)
Sept. 1—The Hand of Fate (Drama).....
Sept. 2—The Oil Well Conspiracy (Drama)...
Sept. 4—The Winking Zulu (Comedy).....
Sept. 5—The Gambler's Reformation (Drama).

GEORGE KLEINE.

July 21—The Stronger Tie (Cines—Special—Two Parts—Drama).....
July 28—On Temptation's Toil (Special—Two Parts—Drama) .....
Aug. 4—When War Threatens (Cines-Special—Two Parts—Drama) .....
Aug. 11—The Forbidden Trail (Celio—Special—Two Parts—Drama) .....
Aug. 18—When the Beacon Failed (Cines Special—Two Parts—Drama) .....
Aug. 25—"To Forgive, Divine" (Cines—Special—Two Parts—Drama) .....

LUBIN.

Aug. 13—The Heart Rebellious (Special—Two Parts—Drama) .....
Aug. 14—Latin Blood (Drama).....
Aug. 15—They Bought a Boat (Comedy).....
—The Puncture Proof Sock Man (Com.)
Aug. 18—Back to the Farm (Comedy).....
Aug. 19—The Dreamer (Special—Two Parts—Drama) .....
Aug. 20—His Brother's Blood (Special—Two Parts—Drama) .....
Aug. 21—The Love of Ora San (Drama).....
Aug. 22—Sometimes It Works (Comedy) .....
—Making Auntie Welcome (Comedy)...
Aug. 25—The Widow and the Twins (Comedy).
—The Lucky Rube (Comedy).....
Aug. 26—The Attorney's Decision (Two Parts—Drama) .....
Aug. 27—The Aggressor (Special—Two Parts—Drama) .....
Aug. 28—The Better Man (Drama).....
Aug. 29—The Kid's Nap (Comedy).....
Sept. 1—Never Too Old (Comedy).....
—The Green Alarm (Comedy).....
Sept. 2—By Whose Hand (Two Parts—Drama)
Sept. 3—The Face in the Crowd (Special—Two Parts—Drama) .....
Sept. 4—The Shell of Life (Drama).....
Sept. 5—A Fool There Was (Comedy).....

MELIES.

Aug. 15—Voice of the Bells (Special—Two Parts—Drama) .....
Aug. 18—A Slight Mistake (Comedy).....
Aug. 19—Children of Fatality (Drama).....
Aug. 20—A Surprising Encounter (Comedy)...
—A Mason's New Assistant (Comedy)..
Aug. 20—The Bulltrainer's Revenge (Special—Two Parts—Drama) .....
Aug. 22—The Tell-Tale Photograph (Drama)..
Aug. 25—Circumstantial Evidence (Comedy)...
Aug. 27—The Elopement of Eliza (Comedy)..
Aug. 29—The Man Who Smiled (Special—Two Parts—Comedy) .....

PATHE.

Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 49 (News)....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel).
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Aug. 14—Meller Drammer (Comedy).....
—The Day of the Dog (Comedy).....
Aug. 15—Nan's Victory (Comedy-Drama).....
Aug. 17—The Speck on the Wall (Special—Two Parts—Drama) .....
Aug. 17—Hearst-Selig News Pictorial, No. 49 (News) .....
Aug. 18—If at First You Don't Succeed (Com.-Drama) .....
Aug. 19—When a Woman's 40 (Special—Two Parts—Drama) .....
Aug. 20—Hearst-Selig News Pictorial, No. 50 (News) .....
Aug. 21—The Reveler (Comedy) .....
Aug. 22—What Became of Jane? (Drama).....
Aug. 24—The White Mouse (Special—Two Parts—Drama) .....
Aug. 24—Hearst-Selig News Pictorial No. 51 (News) .....
Aug. 25—The Sealed Oasis (Drama).....
Aug. 26—The Decision of Jim O'Farrell (Drama) .....
Aug. 27—Hearst-Selig News Pictorial No. 52 (News) .....
Aug. 28—A Low Financier (Comedy).....
—Breaking Into Jail (Comedy).....
Aug. 29—The Harbor of Love (Drama).....
Aug. 31—Who Killed George Graves? (Special Two Parts—Drama).....
Aug. 31—Hearst-Selig News Pictorial No. 53 (News) .....
Sept. 1—Life's Crucible (Drama).....
Sept. 2—To Be Called For (Comedy).....
Sept. 3—Hearst-Selig News Pictorial, No. 54 (News) .....
Sept. 4—The House That Went Crazy (Com.).
Sept. 5—Pawn Ticket "913" (Comedy).....

VITAGRAPH.

Aug. 13—The Horse Thief (Drama).....
Aug. 14—Polishing Up (Comedy).....
Aug. 15—The Wheat and the Tares (Special—Two Parts—Drama).....
Aug. 17—Private Dennis Hogan (Drama).....
Aug. 18—An Innocent Delilah (Special—Two Parts—Drama) .....
Aug. 19—Taken by Storm (Comedy Drama)...
Aug. 20—The Woes of a Waitress (Drama).....
Aug. 21—The Honeymooners (Comedy).....
Aug. 22—Lily of the Valley (Special—Two Parts—Drama) .....
Aug. 24—Ward's Claim (Western—Drama).....
Aug. 25—Rainy, the Lion Killer (Special—Two Parts—Comedy) .....
Aug. 26—Josie's Declaration of Independence (Comedy) .....
Aug. 27—The Mysterious Lodger (Drama).....
Aug. 28—Such a Hunter (Comedy).....
Aug. 29—Josie's Coney Island Nightmare (Special—Two Parts—Comedy)....
Aug. 31—The Wrong Flat (Comedy).....
Sept. 1—The Hidden Letters (Special—Two Parts—Drama) .....
Sept. 2—The Lost Cord (Comedy).....
Sept. 3—The Upper Hand (Drama).....
Sept. 4—The Barrel Organ (Comedy).....
Sept. 5—Too Much Uncle (Special—Two Parts—Comedy) .....

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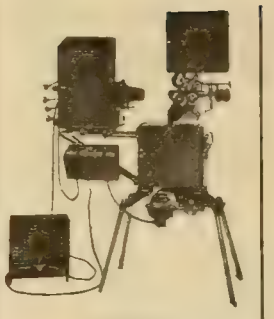

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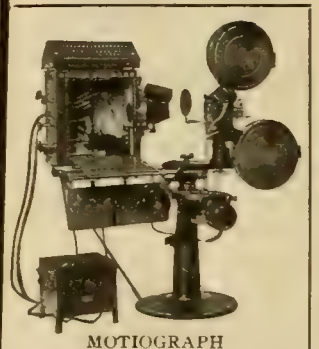

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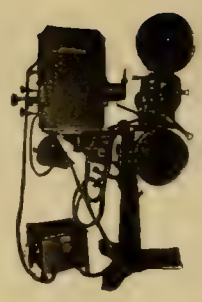

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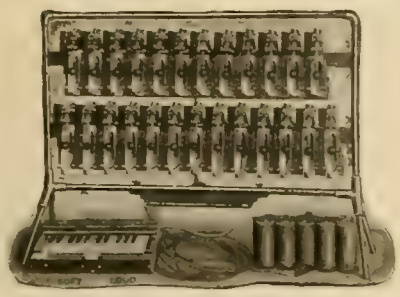

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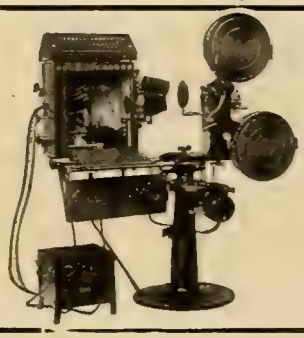

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BOOKLET 15018

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5 Reels

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General Feature Film Co.

Mallers Bldg., Chicago

THE MAJESTIC MOTION PICTURE CO.

Presents for its feature release

SUNDAY, SEPTEMBER 6

FOR THOSE UNBORN

A two-part drama of strong purpose and powerful appeal, directed by Wm. Christy Cabanne, introducing in the leading role

BLANCHE SWEET

Who has won world-wide fame in Judith of Bethulia, The Escape, Home, Sweet Home and many other "Griffith" successes

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Who appears exclusively in "Griffith" Specials and Majestic regular features.

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It is of the utmost importance to exhibitors to be able to count in advance on the quality of the regular releases of different producing companies.

That exhibitors may judge for themselves just how far the MAJESTIC Company has progressed in establishing a dependable standard of excellence in its regular releases, we append the following list of one-reel releases and two-part features issued in the past three months:

Double Reel Features	*Single Reels*
The Double Knot	The Swindlers
The Soul of Honor	The Newer Woman
The Intruder	Their First Acquaintance
The Rebellion of Kitty Belle	Her Birthday Present
The Severed Thong	The Only Clue
Arms and the Gringo	Lest We Forget
The Angel of Contention	Down by the Sounding Sea
The Painted Lady	The Burden
The Mystery of the Hindu Image	The Idiot
Moonshine Molly	The Saving Flame
The Tavern of Tragedy	The Inner Conscience
Her Mother's Necklace	A Lesson in Mechanics
The Second Mrs. Roebuck	Granny

Not every one of these pictures is as good as we should have liked, but 90% have won strong commendation, all are up to general average and many have been pronounced especially superior.

MAJESTIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic releases)

GRANNY (1 Reel) Release date Tuesday, August 25. A picture of pathos and humor with delightful Dorothy Gish in the leading part.

FRENCHY (2 Reels) Release date Sunday, August 30. A feature of charm and interest, adapted from a popular Pattullo magazine story. It is well produced and has a unique characterization of a dashing French cowboy.

THE MILKFED BOY (1 Reel) Release date Tuesday, September 1. A domestic story with an excellent lesson to teach. The acting is not up to Majestic standard but nevertheless the picture should please.

FOR THOSE UNBORN (2 Reels) Release date Sunday, September 6. This picture, with Blanche Sweet in the principal part, should prove a remarkably strong feature. Next week we shall give you a more decided opinion.

D. W. GRIFFITH HAS GENERAL SUPERVISION OVER MAJESTIC RELEASES

Studio,
4500 Sunset Blvd.
Los Angeles, Cal.

Majestic Motion Picture Co.

MUTUAL PROGRAM

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Selig pictures draw the crowds because Selig productions are thrilling, powerful and picturesque. Demand Selig pictures at your exchange.

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THEY WILL ATTRACT PATRONS TO YOUR THEATRE.

RELEASED AUGUST 31—IN TWO REELS.

Who Killed George Graves?

A tremendous Selig dramatic picture production. The story of a dreadful conspiracy.

RELEASED AUGUST 31—IN ONE REEL.

The Hearst-Selig News Pictorial.

RELEASED SEPTEMBER 1—IN ONE REEL.

Life's Crucible.

A Selig melodrama telling a love story that ends well. Well worth seeing.

RELEASED SEPTEMBER 2—IN ONE REEL.

To Be Called For.

A Selig light comedy full of laughable situations. Very amusing.

RELEASED SEPTEMBER 3—IN ONE REEL.

The Hearst-Selig News Pictorial.

RELEASED SEPTEMBER 4—IN ONE REEL.

The House that Went Crazy.

One of the most laughable pictures ever produced. Illustrating the mishaps of an inventor when the electric wires became crossed.

RELEASED SEPTEMBER 5—IN ONE REEL.

Pawn Ticket "913."

Relating the misadventures of a pawn ticket, which proved to be a pledge of love.

THREE BIG WINNERS

Order them from Special Feature Department of The General Film Co. Write your nearest exchange for them.

IN TUNE WITH THE WILD

A Selig Jungle-Zoo three-reel special feature, featuring KATHLYN WILLIAMS.

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A hilarious Selig three-reel comedy special, featuring KATHLYN WILLIAMS.

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A spectacular Selig three-reel Jungle-Zoo animal picture-play, featuring BESSIE EYTON.

WATCH FOR "THE ROSARY."

A splendid Selig dramatic special. Scenario from Rowland and Clifford's great play.

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SELIG CREATES OTHERS IMITATE

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OUR LOOP SETTER keeps the film always in motion, the Lower Loop is Maintained Automatically and dark screens are impossible.

Our Intermittent Movement many times stronger than any other make, longer period of pictures on the screen is obtained, films are better protected and greater definition and clearer pictures are accomplished.

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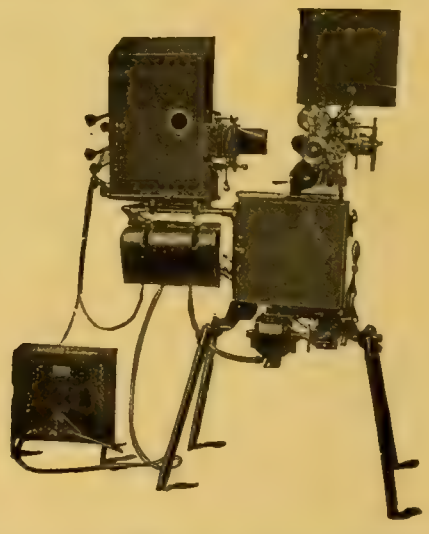

THESE FEATURES ARE EXCLUSIVE

NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 21, No. 10 September 5, 1914 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Silent Valley" (Imp—2 parts).

Post Office Box 226
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NEW YORK

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Telephone Madison Square 3510

THE MILLION DOLLAR MYSTERY

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

The Million Dollar Mystery is by far the most successful serial production ever brought out. Eleven episodes have already been released. Two-reel episodes are now being released *each week.* The entire story will take 46 reels. It has been enacted by an all-star Thanhouser cast. The story itself is now appearing in nearly 200 leading newspapers.

Get this point: **$10,000.00 will be paid for the best 100-word solution of the mystery. Exhibitors** who are seeking *packed houses* should apply for bookings *at once.* The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, New York — Room 411, 5 S. Wabash Avenue, Chicago

Or Syndicate Film Corporation Representative at any Mutual Exchange in the U. S. and Canada

THE THANHOUSER THREE-A-WEEK:

Tuesday, Sept. 1st. "A Mother's Choice." A 2-reel drama featuring Carey L. Hastings, Arthur Bauer, Charles Emerson, Nolan Gane, Ernest C. Ward and Peggy Bourke.

Sunday, September 6th. "Little Mischief." A play of childhood, featuring Helen Badgley, Carey L. Hastings and Ethel Jewett.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program

Thanhouser

ESSANAY

PRESENTS

"The Plum Tree"

A PRIZE MYSTERY DRAMA
COMPLETE IN 3 ACTS

Find the Missing Paragraph

HERE IS THE PLAN: The story of "THE PLUM TREE" will be published in The Ladies' World Magazine for October. This edition will be in the hands of subscribers and on the newsstands by September 18, the DATE ON WHICH THIS BIG PHOTOPLAY DRAMA WILL BE RELEASED BY THE ESSANAY COMPANY. In the magazine story the paragraph in which the mystery is solved will be missing. In the Essanay drama the MISSING PARAGRAPH WILL BE SHOWN IN PICTURES AND PRIZES WILL BE GIVEN THE ONES WHO FIND IT AND WRITE THE BEST PARAGRAPH.

THIS IS NO SERIAL PICTURE
The Entire Play is COMPLETE IN THREE REELS

More than FOUR MILLION persons will read the story in THE LADIES' WORLD—MILLIONS WILL SEE THIS GREAT ESSANAY DRAMA IN FILM FORM.

FRANCIS X. BUSHMAN is featured in this drama and the photoplay fans of the world will demand to see him in this his best part.

THE WISE EXHIBITOR WHO BOOKS "THE PLUM TREE" WILL BOOK THE BIGGEST BUSINESS OF THE YEAR.

Released through the General Film Company's Feature Department

ESSANAY FILM MANUFACTURING CO.

Downtown Offices, 521 First National Bank Building. Laboratories and studios, 1333 Argyle St., Chicago.

$50,000 GIFT

To Universal Exhibitors To Help Boom Fall Business

"Richelieu"

That wonderful film spectacle has been placed on the regular program as a 101 Bison, released September 26th.

The honest profit that the Universal Film Manufacturing Company and the Exchanges are entitled to, will be sacrificed and given to you, as a gift, to help you start your fall business right.

Ten thousand Universal exhibitors will save the extra $5.00 RICHELIEU would have cost them.

You can save part of the $50,000 if you get busy at once and take advantage of the Universal cooperative plan. Book RICHELIEU as early and as long as posible.

Watch for "Shadows!"

A Two Reel King Baggot Imp Special.

Ready Week of Sept. 21st

In which King Baggot plays ten distinctive parts —two women and eight men.

No one else in the cast

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"A MYSTERIOUS MYSTERY"

GOLD SEAL
"TREY O'HEARTS"
EPISODE No. 6

REX
"HELPING MOTHER"

UNIVERSAL FILM

1600 BROADWAY

CARL LAEM

IMP
KING BAGGOT IN
"THE SILENT VALLEY"

101 BISON
"OUR ENEMY'S SPY"

ECLAIR
"BOY"

Some Features

That Your Competitors Would Pay Millions For

Released

WEEK OF SEPTEMBER 7th

VICTOR—**"Little Meg and I"**—A sea Drama with Warren Kerrigan.

IMP—**"The Silent Valley"**—A two reel King Baggot emotional drama.

GOLD SEAL—**"Trey O' Hearts"**—No. 6—The Crack O' Doom—A punch in every inch.

ECLAIR—**"Boy"**—A powerful two reel drama.

REX—**"Helping Mother"**—Three reel dramatic masterpiece.

VICTOR—**"A Mysterious Mystery"**—Two reel sensational drama.

101 BISON—**"Our Enemy's Spy"**—Three reel Military Drama with Marie Walcamp and Wm. Clifford.

Watch for "Shadows!"

A Two Reel King Baggot Imp Special

Ready Week of Sept. 21st

The greatest novelty ever put on a program.

King Baggot's most wonderful offering.

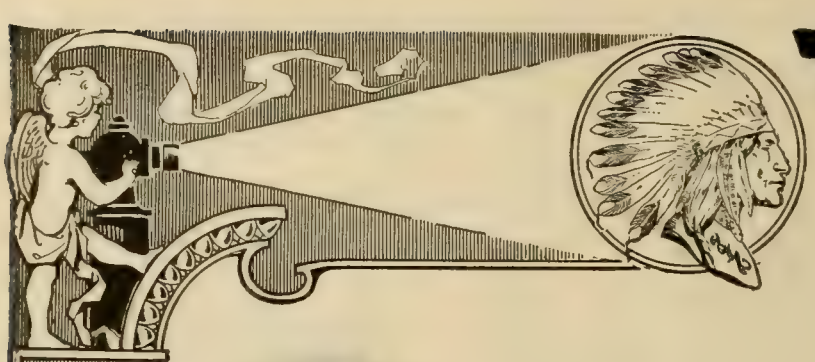
A positive crowd getter.

MOVING UNIVERSAL PICTURES

MANUFACTURING CO.

MLE. President

NEW YORK CITY



ESSA

Six - A

G. M. ANDERSON

Three Big Laughs

Three Big Thrills

MARGUERITE CLAYTON

Released Monday, September 7

"When Knights Were Bold"

A side-splitting comedy of "Ye Olden Days," played with modern equipment.

Released Tuesday, September 8

"Bill's Boy"

A heart interest drama showing that it is possible for a convict to be a real "man." Adapted from The Munsey Magazines.

Released Wednesday, September 9

THE FABLE OF

"The Honeymoon that Tried to Come Back"

By GEORGE ADE

How "Hubby" got stung when he tried to "fix things up" with his wife.

Released Thursday, September 10

"Snakeville's Most Popular Lady"

How a "split ticket" spelled victory for a stranger.

Released Friday, September 11

"The Devil's Signature"

(IN TWO ACTS)

Adapted from The Munsey Magazines

A great mystery drama—a story of realism that will thrill from th first to the last foot of film one of those big Essanay productio that always draw packed houses.

Released Saturday, September 12

"Broncho Billy, a Friend in Need"

A western drama, showing how Broncho Billy saves a girl fro being robbed by a gang of desperate criminals. Featuring G. M ANDERSON.

FRANCIS X. BUSHMAN

First to Make Films Recognized as Standard

Always the Best

VICTOR POTEL
as "Slippery Slim"

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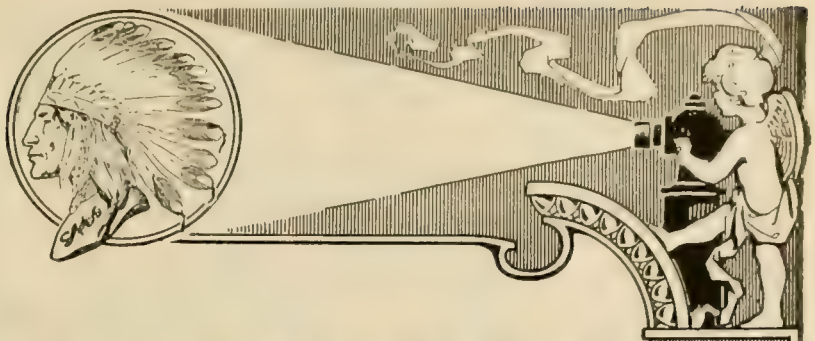

A FEW BIG FEATURES

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(In 4 Acts)

Exhibitors everywhere are calling it "one wonderful picture." They are booking it twice and three times and asking for more.

"THE GOOD=FOR=NOTHING"

A Western drama in 4 acts, featuring the greatest of all photoplay actors—G. M. ANDERSON. This play abounds in red blood and thrills.

"BLOOD WILL TELL"

One of the greatest 3-act Colonial dramas ever produced. Thousands of dollars alone were spent on the settings for this picture.

"AMBUSHED"

A new kind of 3-act drama of mystery and adventure that is drawing packed houses everywhere.

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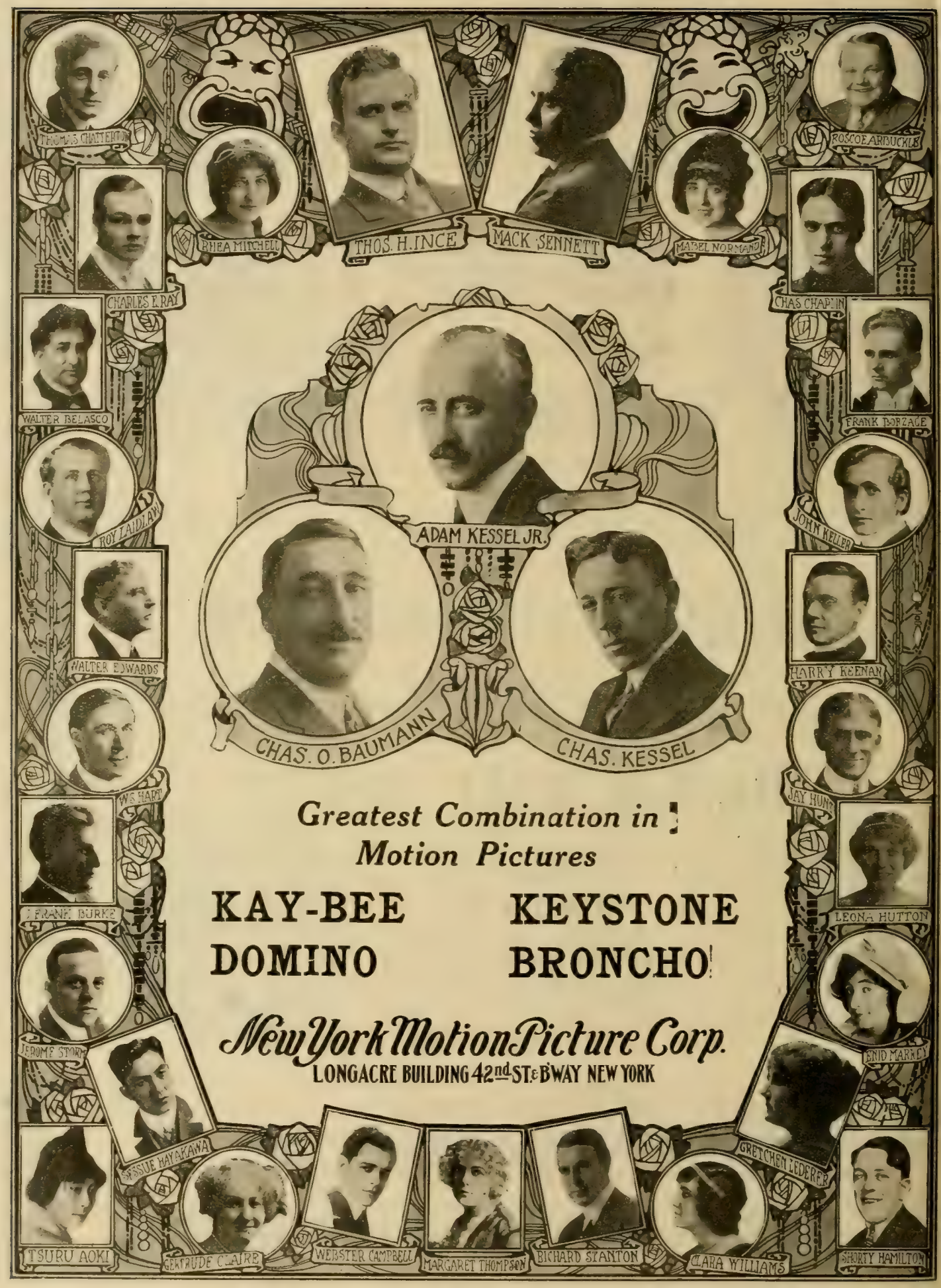
lational Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.



Greatest Combination in Motion Pictures

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DOMINO **BRONCHO**

New York Motion Picture Corp.

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THE WAR

WILL NOT AFFECT THE SUPPLY OF

HEPWORTH & TURNER FILMS

THE HEPWORTH MANUFACTURING COMPANY, LONDON, AND THE TURNER FILMS, LTD., BEG TO ANNOUNCE THAT THE EUROPEAN CONFLICT WILL BEAR NO EFFECT UPON THE PRODUCTION AND RELEASING OF THEIR FILMS AND THAT THE SAME STANDARD OF EXCELLENCE WILL BE MAINTAINED AS HERETOFORE

SPECIAL NOTE

IN SPITE OF THIS CRISIS, HEPWORTH'S AND TURNER'S WILL NOT DUPLICATE.

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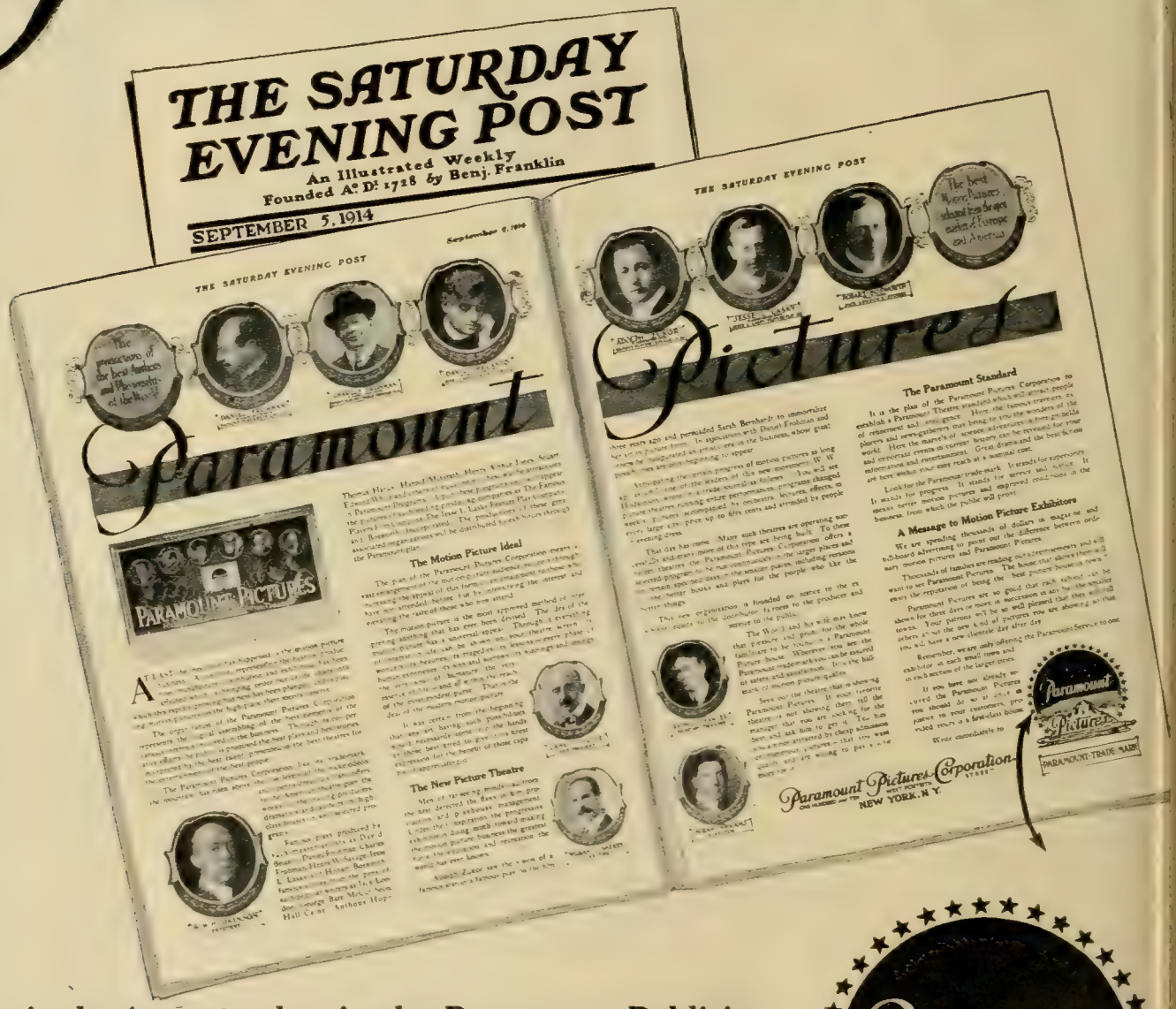
The Productions of the Famous Players Film Company, and Bosworth, Inc.

Paramount



—here is the first big shot in the Paramount Publicity Campaign—a double page spread in the September 5th issue of the Saturday Evening Post.

This will be followed monthly by full pages.

The Post is unquestionably the most valuable medium thru' which the message of Paramount can be conveyed to the public. The issue in which this double page spread appears has a circulation of approximately two million and a quarter, so it is safe to say this announcement will be read by at least ten million (10,000,000) people—one out of every ten in the United States!

Company; Jesse L. Lasky Feature Play constitute the Paramount Program

Publicity—

Paramount is Not Promising—

Paramount is now conducting a gigantic advertising campaign that will cause hundreds of thousands, yes, millions, of people who can afford to pay ten, fifteen, twenty-five and even fifty cents, to look for the house showing the Paramount Trade Mark.

The Paramount Campaign is reaching hundreds of thousands of people who are already regular attendants at the better grade of motion picture shows—and this publicity will be instrumental in holding their interest and causing them to patronize Paramount Houses.

The Paramount Campaign is naturally reaching thousands of people who frequent "nickelodeons"—and this publicity will show them the difference between a first class house and the ones they are at present attending.

The Paramount Campaign is also reaching thousands of people who do not go to any motion picture theatre—and this publicity will convince them that now they can see a two dollar show on the screen for ten, fifteen, twenty-five and fifty cents.

This is the kind of cooperation the Paramount Pictures Corporation is offering to the right kind of exhibitors everywhere. Do **you** realize what it would mean to you to be known as "the Paramount House" in **your city?** After you have read this announcement, turn the matter over in your mind for a few minutes and you will appreciate the advisability of showing the Paramount Program in **your** house.

First Three Releases

August 31st the Famous Players Film Co. will release "Lost Paradise" with H. B. Warner as the star; September 3rd Bosworth, Inc. will release "Odyssey of the North" with Hobart Bosworth as the star; September 7th Jesse L. Lasky Co. will release "The Virginian" with Dustin Farnum as the star—this merely indicates the **quality** of the Paramount Program.

Write immediately to your nearest Paramount Exchange. It will be your first step in the direction of GREATER prosperity, and assured success.

—here is a reproduction of the beautifully colored 24-sheet Paramount Poster now appearing on the billboards in over five hundred cities. Send for a better reproduction.

Paramount Pictures Corporation

ONE HUNDRED *and* TEN WEST FORTIETH STREET

NEW YORK, N.Y.

PARAMOUNT PICTURES

Program

September—October—November

PRODUCTIONS	ARTISTS
"THE LOST PARADISE"	H. B. WARNER
The world-renowned drama of capital and labor by Ludwig Fulda and H. C. DeMille. RELEASED AUGUST 31	
"THE UNWELCOME MRS. HATCH"	HENRIETTA CROSMAN
Famous emotional drama by Mrs. Burton Harrison. RELEASED SEPTEMBER 10	
"SUCH A LITTLE QUEEN"	MARY PICKFORD
The celebrated comedy-drama by Channing Pollock. RELEASED SEPTEMBER 21	
"MARTA OF THE LOWLANDS"	Mme. BERTHA KALICH
The noted masterpiece of the distinguished Spanish dramatist, Angel Guimera. RELEASED OCTOBER 5	
"HIS LAST DOLLAR"	DAVID HIGGINS
The greatest racing play ever produced in America. RELEASED OCTOBER 15	
"THE COUNTY CHAIRMAN"	MACLYN ARBUCKLE
Henry W. Savage's greatest comic-dramatic production by George Ade, with many of the original cast, including the star and Willis P. Sweatman. RELEASED OCTOBER 26	
"BEHIND THE SCENES"	MARY PICKFORD
The charming play of theatrical life by Margaret Mayo, author of "Baby Mine." RELEASED NOVEMBER 2	
"THE MAN FROM MEXICO"	JOHN BARRYMORE
H. A. Du Souchet's famous comedy success. RELEASED NOVEMBER 9	
"WILDFLOWER"	MARGUERITE CLARK
A typical Marguerite Clark characterization by Mary Germaine. RELEASED NOVEMBER 30	

PRODUCED BY

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, President,

DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

Executive Offices,

213-229 W. 26TH STREET, NEW YORK.

36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR

JESSE L. LASKY

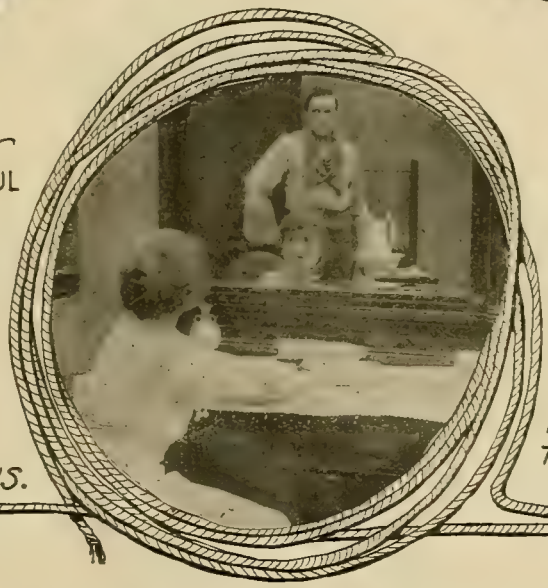
PRESENTS

THE MOST POPULAR FIGURE ON THE SCREEN

DUSTIN FARNUM

IN

STAR OF THE YEAR'S MOST SUCCESSFUL PRODUCTION "THE SQUAW MAN"



A BIG MAN IN A BIG MAN'S PLAY

5 REELS OF ABSORBING DRAMATIC AND COMEDY SITUATIONS.

A CHEERING BREATH FROM THE WEST THAT REMINGTON KNEW

THE VIRGINIAN

FROM THE PLAY OF KIRKE LA SHELLE AND THE BOOK BY OWEN WISTER

RELEASED SEPT. 7.

THROUGH PARAMOUNT PICTURES CORPORATION

JESSE L. LASKY FEATURE PLAY COMPANY

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CECIL B. DEMILLE, DIRECTOR GENERAL

AM

BOSWORTH
INC.

PRESENTS

MARTIN EDEN
BY

JACK LONDON

Jack London

A Virile, Gripping Story, Well Told

For Bookings Apply Direct to Exchanges

American Feature Film Co., 162 Tremont St., Boston, Mass.—New England States: Massachusetts, Connecticut, Maine, Rhode Island, New Hampshire and Vermont.

Wm. L. Sherry Feature Film Co., Inc., 126 West 46th Street, New York City—Greater New York and New York State.

Famous Players Film Service, Inc., 404 Ferry Street, Pittsburgh, Pa., and 37 South Wabash Avenue, Chicago, Ill. — Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois and Kentucky.

Famous Players Exchange, 1331 Vine Street, Philadelphia, Pa., and 71 West 23rd Street, New York City — New Jersey and Eastern Pennsylvania.

Famous Players Feature Co., 28 West Lexington Street, Baltimore, Md.—Delaware, Maryland, Washington, D.C., and Virginia.

Casino Feature Film Co., Detroit, Mich.—Michigan.

Kansas City Feature Film Co., Kansas City, Mo. — Missouri, Kansas, Nebraska and Iowa.

Famous Players Star Feature Film Service, Temple Court Building, Minneapolis, Minn. — North and South Dakota, Minnesota and Wis.

Notable Feature Film Co., Salt Lake City, Utah—Utah, Colorado, Montana, Wyoming and Idaho.

Progressive Motion Picture Co., three offices—Head office: 642 Pacific Building, San Francisco, Cal.; Central Building, Seattle, Wash.; Marsh-Strong Building, Los Angeles, Cal.—California, Oregon, Washington, Nevada, Arizona and New Mexico.

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A. H. SAWYER
Pres. and Gen. Mgr.

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IT EXCEEDS EXPECTATIONS

The Envoy Extraordinary

OR

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FIVE REELS

THE INITIAL PRODUCTION OF

THE SANTA BARBARA MOTION PICTURE CO.

Written and Produced by Lorimer Johnston

SENSATION FOLLOWS SENSATION

THRILL FOLLOWS THRILL

NOW READY FOR BOOKING IN ALL SAWYER ZONES

IF YOU WANT A WAR PICTURE

BOOK "THE ENVOY"

ALCO PROGRAM

The Exhibitor may now count upon a feature film of distinction every week. By the combination under the Alco banner of the strongest and most distinguished creators of motion pictures, a great production is within reach for regular booking. Hereafter these greatest of manufacturers will release exclusively through Alco:—

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California Motion Picture Corporation

Popular Plays and Players, Inc.

Favorite Players' Film Company

Excelsior Feature Film Company

Exchanges are now being established in the principal cities of America

YOU WILL WELCOME OUR POLICY

Alco Film

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218 West 42d Street

IS COMPLETE

First Release October 5th and One Every Week Thereafter

OCTOBER 5—ALL STAR FEATURE CORPORATION.
ETHEL BARRYMORE, in "THE NIGHTINGALE"
By AUGUSTUS THOMAS.

OCTOBER 12—POPULAR PLAYS AND PLAYERS, INC.
ANDREW MACK, in "THE RAGGED EARL"
By GRATTAN DONNELLY.

OCTOBER 19—CALIFORNIA MOTION PICTURE CORPORATION.
BEATRIZ MICHELENA and House Peters, in "SALOMY JANE"
By PAUL ARMSTRONG.

OCTOBER 26—FAVORITE PLAYERS FILM COMPANY.
CARLYLE BLACKWELL, in "KEY TO YESTERDAY"
By CHAS. NEVILLE BUCK.

NOVEMBER 2—EXCELSIOR FEATURE FILM COMPANY.
OCTAVIA HANDWORTH, in "PATH FORBIDDEN"
By JOHN B. HYMER.

NOVEMBER 9—ALL STAR FEATURE CORPORATION.
DIGBY BELL, in "THE EDUCATION OF MR. PIPP"
By AUGUSTUS THOMAS.

NOVEMBER 16—CALIFORNIA MOTION PICTURE CORPORATION.
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JACOB P. ADLER, in "MICHAEL STROGOFF"
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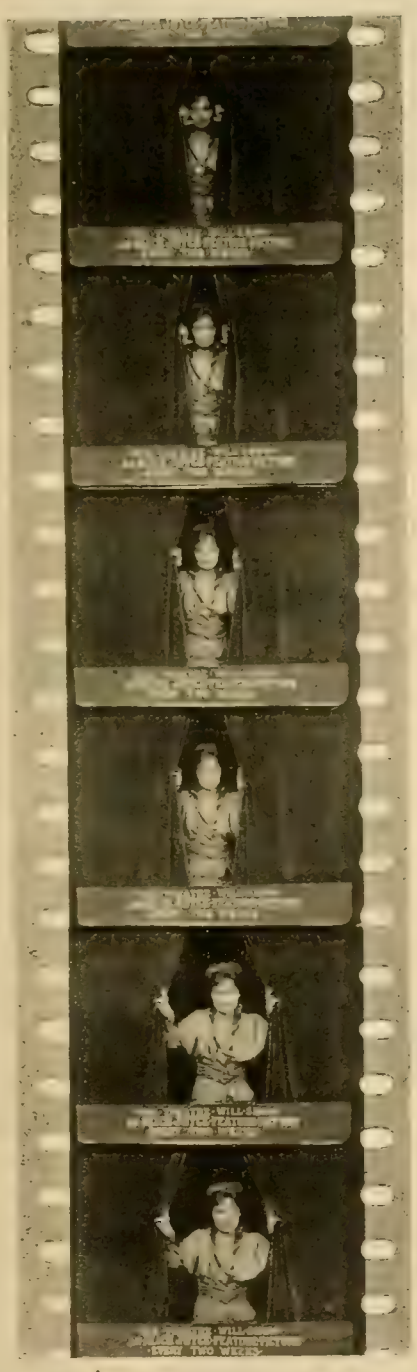

Yet photoplay patrons must pass two opposition houses and climb up a very hilly street to get to the theatre owned by the exhibitor who recently made this statement. Competition? Why, his opposition show three to five-reel features on the days he has the Alice Joyce Series. Nevertheless, there is always a waiting line in front of his house. There is **nothing** can compete with the Alice Joyce Series in **pulling** power.

Here are two features of the Series which are scheduled to be issued during September. Like the preceding stories each is complete in itself.

The Mystery of the Sleeping Death

An Astounding two-act story of Reincarnation
Released Monday, September 14th

The mysterious trance into which the millionaire and the girl of the slums have fallen, baffles the physicians. As a last resort, they call in Amar, a Hindu mystic. The legend he relates solves the mystery and holds spectators in breathless interest.

The Viper

A Modern Two-Act Drama. Released Monday, September 28th

After slaying his father-in-law's butler, Crane, a good-for-nothing, escapes. Later, the murderer is reported dead. Mary, his wife, remarries. She and her second husband go yachting—and are suddenly confronted by the scoundrel. Can't you picture the tremendous situation which follows?

The scenes on the 1, 3 and 6-Sheets for the features above COMPEL Attention

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"MOTHER" BY JULES ECKERT GOODMAN FEATURING EMMA DUNN

"THE MAN OF THE HOUR" BY GEO. BROADHURST FEATURING ROBT. WARWICK

"THE GENTLEMAN FROM MISSISSIPPI" BY THOS. WISE & HARRISON RHODES FEATURING THOS. WISE

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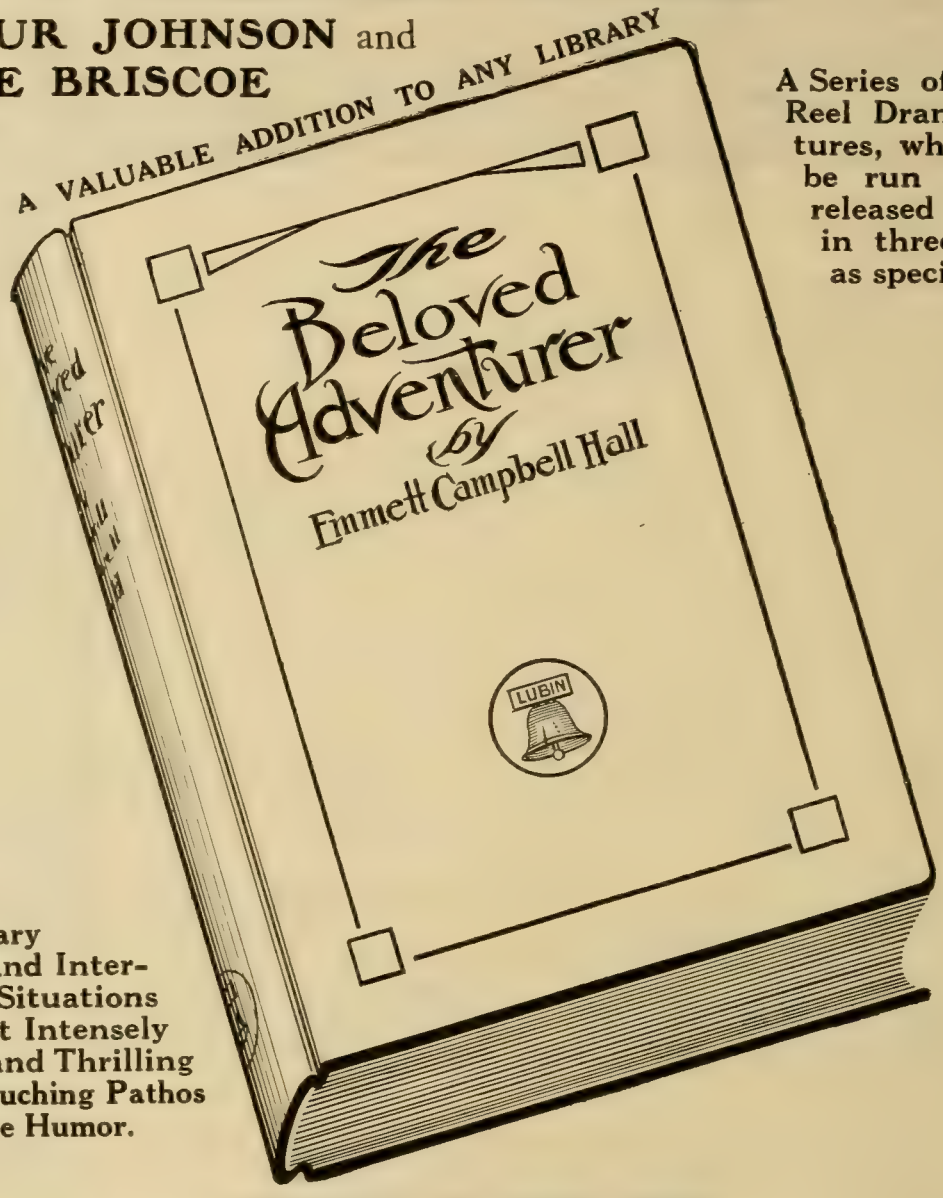

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RACHEL SHAPIRO (Marian's friend) ..... MARGUERITE RISSER
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THE NUN ..... MARGUERITE MARSH
FEDOR TOMSKY ..... JACK CLIFFORD

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"THE SHELL OF LIFE"—Drama ..... Friday, September 4th
"A FOOL THERE WAS"—Comedy ..... Saturday, September 5th

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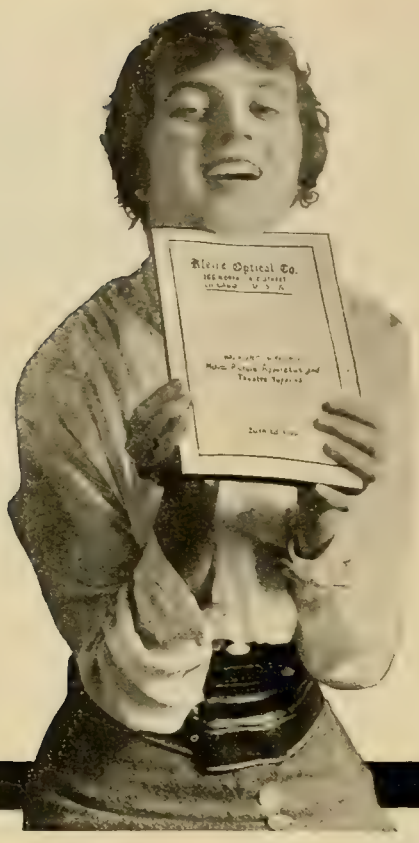

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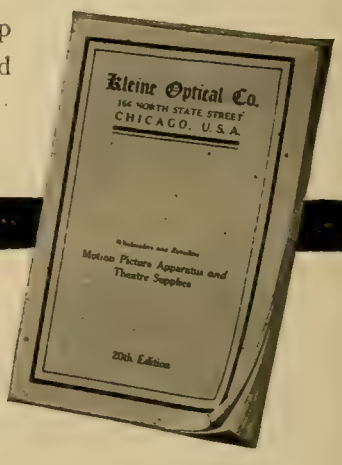

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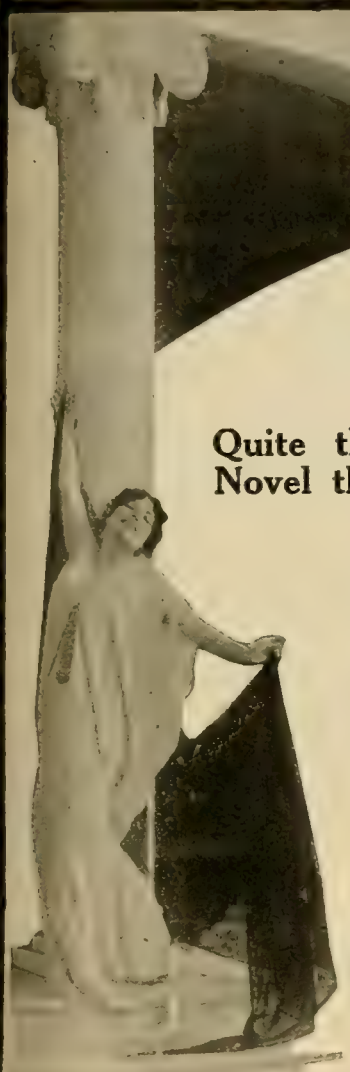

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A Man Buried as Dead, returning to consciousness in his coffin, knocking it by his struggles from its niche in the wall; thereby breaking open a casket filled with jewels; smashing his way out the tomb to his castle only to find his wife and dearest friend unfaithful to him; plotting a revenge Hellish in its execution; the killing of his faithless wife in that self-same tomb by earthquake the night of his second marriage to her—these are the essentials of a story we firmly believe unrivaled in the annals of filmed Novels. One thrill treads upon the footsteps of another. Pantomime finds its highest expression in "VENDETTA."

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Tuesday, September 15th	**MAKING A CONVERT**	1,000 "	Educational
Wednesday, September 16th	**A SUMMER RESORT IDYLL**	1,000 "	Comedy
Friday, September 18th	**SHEEP'S CLOTHING**	2,000 "	Drama

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Comedy.....MONDAY, AUGUST 31ST

The boys get in the wrong apartments. The girls are indignant at their presence. It might have been serious, but it struck them so funny, they all become the best of friends. A cast of Vitagraph favorites.

"The Hidden Letters"

Two Part Drama.....TUESDAY, SEPTEMBER 1ST

They reveal the flirtations of a wife, who is killed in a fearful automobile accident. Another girl tries to protect the wife's name. The husband is so impressed with the girl's purpose, he marries her. JULIA SWAYNE GORDON, ANTONIO MORENO and NORMA TALMADGE are the principals.

"The Lost Cord"

Comedy.....WEDNESDAY, SEPTEMBER 2D

The fat man loses the cord of his bathing suit. What might have happened is better seen than told. The thin man goes home in the fat man's clothes and the situation becomes interesting. HUGHIE MACK and LILLIAN WALKER in the leads.

"The Upper Hand"

Drama .....THURSDAY, SEPTEMBER 3D

He bullies his wife and claims she is not his wife, to hold the upper hand. His sudden death proves him a liar and gains for his wife the happiness he had denied her. LEAH BAIRD, WILLIAM HUMPHREY, WILLIAM RANOUS and REX HITCHCOCK are the cast.

"The Barrel Organ"

Comedy.....FRIDAY, SEPTEMBER 4TH

It grinds out a fortune for the kindly tramp and the widow. The monkey rescues a man and child from a burning house and brings more money to the happy couple. ROSE TAPLEY and ETIENNE GIRARDOT in the leads.

"Too Much Uncle"

Two Part Comedy.....SATURDAY, SEPTEMBER 5TH

He happens in on his nephew who has to have a wife to get Uncle's money. He borrows his friend's. The complications which arise are exceedingly funny. When it ceases to be a joke, the truth is told and the fun starts all over again. An all-star cast.

SIX A WEEK

"THE UNWRITTEN PLAY"
Drama .....Monday, Sept. 7
"BRANDON'S LAST RIDE"
Two-Part Drama .....Tuesday, Sept. 8
"THE BAND LEADER"
VITA-LAUGH Comedy .....Wednesday, Sept. 9
"BELLA'S ELOPEMENT"
Drama .....Thursday, Sept. 10
"A STUDY IN FEET"
Comedy .....Friday, Sept. 11
"HE DANCED HIMSELF TO DEATH"
Two-Part VITA-LAUGH Comedy .....Saturday, Sept. 12

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Mr. Barnes of N. Y.

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Released Monday, September 14th. The 1, 3 and 6-Sheets show the most exciting events

Into the Depths

Even the most astute photoplay "fans" will believe that Stanford really sells his wife to his friend Arthur. The outcome furnishes a startling surprise. Alice Hollister in a strong role.

Released Tuesday, September 15th. Strong 1 & 3-Sheets

Easy Money

McGuff wants an auto, while Mrs. McGuff wants a farm. Weary Bill wants the money which is to pay for the foregoing. What happens as the result, will make your patrons hold their sides.

Released Friday, September 18th

The Moonshiners

A Two-Act Tragedy of the Hills

The generation-long feud between the Wetlocks and the Bradys bursts out anew when the clans meet on the mountainside. The desperate combat which follows, will draw observers to the edge of their seats.

Released Wednesday, Sept. 16. Striking 1, 3 & 6-Sheets

The Cub Reporter's Assignment

A mix-up in identities causes the cub reporter to become the guest of the old inventor. How he balks a thief's plot to steal valuable plans makes this a decidedly attractive offering.

Released Saturday, September 19th.
Superb 1 and 3-Sheets.

KALEM COMPANY, 235-9 West 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)
J. P. Chalmers, Sr.....President
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The office of the company is the address of the officers.
WESTERN OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

SUBSCRIPTION RATES.
United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

ADVERTISING RATES.
CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, 50c.
DISPLAY ADVERTISING RATES made known on application.

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NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1434.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, September 5, 1914.

Facts and Comments

DESPITE the stupendous and sanguinary conflict which is rending the nations of Europe and demoralizing the business machinery of the world at large, the motion picture industry of the United States, just now at least, seems to be particularly favored of fortune. Although cut off from much of the world's market, the loss thus sustained is compensated, for the time being, by the cessation of picture production in the principal centers of the industry abroad, and the general report concerning conditions here is consequently encouraging. Not only are our manufacturers called upon to supply the great demands of our own country, but those countries with whom commercial relations have not been interrupted by the European war must look to us for their supply of pictures. This presents a rare opportunity to American manufacturers which, however much we may deplore the circumstances that make the opportunity, should not be permitted to pass unheeded. This would seem to be the psychological moment for every branch of industry in America and not the least of these is the motion picture.

* * *

WHEN are we to reach the limit of motion picture production in the United States? There are now three regular programs of weekly releases of one and two reel pictures; two programs of feature subjects of three or more reels and a promise of at least two more weekly feature programs soon to materialize, to say nothing of the occasional feature offerings by unaffiliated manufacturers. Studios of pretentious character and large capacity are going up everywhere, apparently, and there seems to be no limit to the flow of capital toward the motion picture. Not all of these ventures are successful, to be sure, but there is a sufficient air of permanency about many to entitle them to serious consideration. The question arises: If all these concerns fulfill their promises in the matter of the number of subjects to be released is there not grave danger of price cutting? While there are many large theatres being built for the purpose of showing motion pictures, will the demand for pictures be sufficient to absorb the supply? In the event of an over supply, what will the manufacturer do; will be curtail his output and raise his price, or will he indulge in the dangerous expedient of cutting prices to secure the volume of patronage he desires? Of course there will be some price cutting, but it will not be serious unless it should become general. The margin of profit is none too wide at present. Conservative manufacturers should keep on the safe side by not attempting to force the market with large programs for which there is not in sight a definite demand.

* * *

AMERICANS make a serious business of going to the theater. It has cost Oscar Hammerstein a lot of money to find this out. It has cost others more or less considerable sums. Now the motion picture exhibitors, in their efforts to find something new, are here and there parting with their hardly earned dollars to verify previous discoveries. More than one recent enterprise has been based on the idea that the American theatergoer has acquired the habit of loafing gracefully in the evenings, at least. It is supposed that he will be willing to follow the example of his English brother and not care a hang whether or not he sees the entire performance so long as he has a good time while that performance lasts. It is argued that he may wish to dance, might care for drink during the continuance of the performance, and so in various of the large cities places of amusement are erected offering several attractions for a single admission in the blissful and confiding belief that, so long as the patron gets something for his money, he will not particularly care what that something is. It is argued that in England the tea room is an important adjunct of many of the large houses. The visitor drops in, sees a couple of films, enjoys afternoon tea or an ice, looks at more film and wanders out again, well content. He goes to a music hall and may not see a single act of the long program, content to visit with his acquaintances in the bar or promenade. Why should he not do it here? The bald answer is because he has not been raised that way. He goes to the theater to see a performance. He wants to see all that he pays for. He regards it as a solemn duty to stick to his seat and get full value for his money. The only multi-attraction that will ever make money in this country in this generation is the three-ring circus, and that is merely because it is all in plain sight at the same moment.

Mere Opinion an Injustice

By Louis Reeves Harrison

MANY oral evidences, and even written ones, signed by leading producers, convince me that intelligent criticism of moving pictures is widely read and considered. There is no doubt that such criticism exists, but it is more often sincerely attempted and only attempted. Among those who can hark back to the days when capable criticism was menaced by cancellation of advertising contracts, there is now full recognition that only one policy can hold the confidence of exhibitors, that of telling the truth. To tell the truth, however, means more than sincere intention. It means more than the delivery of an opinion—it means adherence to a standard of judgment and an ability to deal with many points of view.

To decide upon the merits and demerits of moving pictures is a valuable and legitimate business of interpretation. To merely generalize with opinion, so far from being criticism, is an attempt to escape from the examination and proving of merit and is of less value than the opinion of those members of an audience who are not picture-sated. It is at one moment pessimistic, at another optimistic, and may even depend upon whether or not the reviewer has digested his last meal. Criticism, so far from being a question of individual opinion, must concern itself with general judgment. General judgment will make up its own mind without troubling much about the authorities, but it must be foreseen, studied and determined, quite as much for the sake of the producer as for the exhibitor. There are few harder tasks than those of the sincere and ambitious critic.

The intelligent appreciation of moving pictures, just estimate of their relative value and rank, has had a great deal to do with their improvement, quite as much in the enlightening of exhibitors who were very much in the dark as in determining the purpose, quality and even proportions of screen stories. No laurel wreaths adorn the brows of the best reviewers; there are no voting contests as to which is the most popular; their photographs are not even employed as space-fillers when copy runs short; though their combined influence is tempering the spirit of screen visualizations, is helping materially to formulate and regulate the most wonderful art the world has ever known. All are not, however, the best reviewers, and there are gentlemen engaged in this work who start out with no standards of judgment, who lack both largeness of mind and aggressive force of character, and these men are delivering some very positive opinions.

To announce that this or that play is the greatest of the year, that it is superior to any preceding it, is bare opinion, and an offhand one at that. No one of us has either opportunity or time to give the whole sweep of large photodramas careful study. Then such opinion is unkind to many—it is odious to those who do not believe that any one picture rises so far above all the others as to be called a masterpiece. The favored play's purpose may be one of the noblest, that of bettering humankind; its theme may be one of striking originality; its idealism may be sublime; its imagery may set the mind aflame; its examples may give it tremendous ethical power; yet it may not be a masterpiece, and I recently saw a play set upon that pinnacle although it contained not one of the above enumerated qualities. Even from a business point of view, there is a lack of sense in booming one firm's product at the expense of all others.

Highest consideration should be given to the spirit of a play—does it contain something which is bound to meet with enthusiastic support by those for whom it was made? Has it anything to do with what is uppermost in their thought? It is not criticism to give biased approval or disapproval, but to get at the essence of human interest and show wherein a photoplay is addressed strongly to that interest. Exalting one work is not to be done on any individual prejudice in its favor. Before all other popular products are thus dispraised and belittled, it might be well for a critic to study the secret of their power and charm. It is not just to those of proven worth to announce in advance a new play's superiority to them; it comes pretty close to being actual proof of incompetence on the part of a critic that such a sweeping announcement is made. Only the test of time can determine a masterpiece.

Form seems to most deeply impress those who have not grasped the full meaning of criticism. The form of a screen story and its treatment are well worth high consideration, but they must be weighed and given only what credit is due. Wherein are *thought*, *imagination* and *emotion* stimulated by the play? A mere idea of the action does not exhaust the function of criticism. To simply recapitulate and pronounce a verdict is only description and opinion. The reviewer can creditably stop with unbiased description. The moment he goes beyond that, he must show that his judgment is warranted by some larger reason than preference. The genuine critic is largely benefited thereby, for he is constantly schooling himself, is growing with his work. He is receiving in the act of giving. Let us admit with good grace that we are only qualified as we qualify. Our verdict should be fair to all, even to those who are struggling upward, considerate of the weak and appreciative of the strong, an education to ourselves quite as much as to our readers.

The success of a picture very naturally depends upon the aim of its producer. If his motive is obviously that of making easy money, there are questionable methods of doing it, and his picture will usually present evidences of purely mechanical execution. The pecuniary reward for poor plays, in consequence of the new art's marvelous popularity, has been so great that only a few attempt original conception or superior treatment. Those few deserve encouragement. Broad differences of subject and manner of presenting it are to be expected, and they add to the charming variety of a program. These differences, however, should be studied without bias, and not used to elevate one fine portrayal above many others of approximate sincerity and merit. It seems better to give each the special credit it deserves without unfair comparisons. To announce that one is a masterpiece superior to all others, is not just, because it is merely an opinion on a product which has not had its final test. The final test, that of presentation before many audiences, during a considerable period of time, is the only one justifying extreme praise. Hence critics are discrediting criticism by pronouncing in extravagant terms on the value of one picture. They are also discrediting hundreds of other untried products for the sake of one. It is much nearer the ideals of criticism to present the merits and demerits of a realease in an unbiased way and allow the exhibitor to formulate his own opinion. To thrust extreme views into print is neither just to him nor to those producers who are relegated to inferiority by a mere opinion.

The Regular Program

By W. Stephen Bush.

KEEN observers of the present conditions in the film industry have summarized the situation as a constant battle between the regular program and the irregular feature. Few exhibitors will fail to agree with this definition. The greatest task of the exhibitor today is to balance his program with an equal regard for the advantages which a regular program gives him and for the benefits its features are supposed to insure. With but one notable exception producers and distributors of regular programs have been unable to fully meet the demand for a first class feature service. This fact occasioned no surprise, indeed one might say that experienced and intelligent exhibitors discounted it months in advance. It took no great powers of discernment to realize that the same kind of wood does not usually furnish the raw material for both the kitchen table and the parlor table. Appreciating this fact the exhibitor began to look around for what he considered the best and most harmonious combination of a regular program and a feature service. He found himself plunged in difficulties. The group of producers and distributors organized on the basis of a firm weekly supply were naturally reluctant to let the exhibitor do his own choosing. If he came to them for their best and their best only, he found himself viewed with suspicion if not with disfavor. They might be willing to part with their best only for a big and well-known theatre. They would make exceptional bargains with the "big bugs" among the managers, knowing that the exhibition of their films in the highest class of theaters would help to advertise their product generally. The managers, with whom the organized producers and distributors were inclined to make such contracts are very few indeed. When the ordinary exhibitor appears with a demand for the best only he is discouraged and told that he must take "the bitter with the sweet." He is, of course, free to subscribe for the entire service and then show only what he likes or rather what he thinks his patrons will like. The rest he may do with as he pleases, keep it in the booth or send it back to the express office at once. This of course is a very expensive proceeding for the exhibitor, but it has to my own certain knowledge been put in practice and followed by some measure of success. No better proof could be had for the popularity of an eclectic program—a program chosen absolutely on a basis of merit and quality. The public are tired of the same old time-table kind of "releases," they long for a medley of the best and will go in search for it prepared to pay a good deal more than the price of a nickel.

Subscribing for two or more services and using only the best is of course an almost heroic remedy, and the average exhibitor cannot afford such a step. His public as a rule is just as eager for the best as the public in the first class theaters. Day after day he is compelled to listen to the plaint of his patrons telling him he shows too many pictures of "one kind." Between the exchange which seeks to "load him up" with all that comes out of the "producing mill" and the insistent demand for quality plus variety he has a hard row to hoe. He begins to realize that the market is not quite open, it is only closed less tightly than it used to be. The lines of distribution are still decidedly rigid and it will be some time before we may look for any substantial relaxation. In other words the regular program is even at this moment indispensable to the vast majority of exhibitors. The feature had opened the door a little bit, but the rest of the old wall is standing intact. In the battle between the regular program and the irregular feature it must be said that the regular program has so far shown itself the stronger of the two. If an exhibitor were confronted by the alternative of dispensing either with a regular program or a pure feature service what decision is he most likely to make? I will not presume to decide for him, but I am tempted to believe that with but few exceptions he would obey the law of necessity and commit his fortunes to the regular program.

In connection with this eternal problem of the Regular Program *vs.* The Irregular Feature, it may be pointed out that none of the successful producers of features—I am now speaking of feature specialists—has ever attempted to supply regular service in addition to the feature. Such a combination may be in the lap of the future, it may come to us as one of the anticipated blessings of a truly open market—it may come and it may not.

One point, however, must be made clear. In its more or less unsuccessful battle with the regular program the irregular feature has to shoulder a good deal of the blame. Allowing for all the advantages which a regular program confers on the exhibitor who uses it, it was not so much the strength of the regular program as the weakness of the average feature, which must be made responsible for the result. The overproduction in features and above all the poor quality of so many of these irregular features has been the cause, to some extent at least, of this long survival of the regular program.

In the meantime the great war, which has turned Europe into a chaos of conflict, will help to strengthen the position of the regular program. Most of our features from the very good ones down to the worst come from Europe. It is true that Italy, with its twenty-two industrious producers, has so far escaped the commercial destruction which follows in the wake of war. It may, however, be drawn into the deadly vortex at any moment and even if it remain neutral the development of the Italian film industry, promising as it is today, will have to suffer from the depression in the rest of Europe. In England, France and Germany the demands of the war will deprive the producers of their best men in the studio as well as in the factory.

Now, if ever, the American producer of feature films of high merit has the opportunity of equaling and eventually, we hope, of eclipsing the great masterpieces of European film art. In the matter of quality we hope and expect much more from feature than from the regular program. We cannot help looking upon much that is offered by way of regular programs as poor in quality, monotonous, stereotyped and tiresome. We hope to see the feature lift the regular program to a higher level of quality and we would like to see the Americans in the front rank of the feature makers especially as to quality. Present conditions are extremely favorable to the realization of our hopes.

REEL FELLOWS HOLD ROUSING MEETING.

One of the most successful meetings held by the Reel Fellows' Club of Chicago was enjoyed on Wednesday evening, August 19, at the Advertising Club headquarters, where the meeting members banqueted and enjoyed a well-selected program furnished by the entertainment committee. Besides vocalists, singers and monologists, the club was entertained with a variety of the latest dances as interpreted by French and Jasper.

"Under Royal Patronage"

Two Reel Essanay, Released Through General Film.

Reviewed by James S. McQuade.

MOVING picture fans like a manly lover and delight to see him play his part nobly and bravely, more especially when the lady of his choice is beautiful and devoted to him. In Essanay's two-reel feature, "Under Royal Patronage," scheduled to be released by the General Film Co. on Sept. 4, they will be treated to a film story of love and intrigue that cannot fail to delight them. It is only necessary to state, in order to arouse unusual interest in these films, that Francis X. Bushman and Miss Beverly Bayne appear as the lovers.

This is no ordinary love story in which a Jack and his Gill figure; it is a story of love in high places, when princes and princesses, and royal highnesses and high state officials play their parts amid courtly surroundings, and in which the course of true love is crossed by almost insurmountable difficulties. Yet the plot brings two pairs of lovers happiness in the end, though the plans laid by the men in the case would have led to their undoing had not Fate declared otherwise.

The direction of this photoplay was in the care of E. H. Calvert, and he must be complimented on the appropriate settings (interior and exterior) which he has furnished the spectator, and on the skill displayed in telling this knotty story clearly. The palace of H. R. H. Francis of Hofgarten is a vision of architectural beauty, and it might be of interest to know that it is the home of one of our Chicago millionaires, who courteously lent it to the Essanay forces for the occasion. The costuming of the various roles has also been supervised with artistic discretion, and the atmosphere throughout is in strict keeping with the demands of the story.

Francis X. Bushman is seen in the romantic character of an adventurous American, by the name of Richard Savage. In appearance, physique and action, Mr. Bushman is especially fitted for romantic roles. He is an athlete of no mean prowess and an adept swordsman. In his clash, in a small room, with three men of stalwart build and determined onslaught, he puts up a fight of such lively interest that one unconsciously cries, "Bravo!" In the love scenes with the Princess (Miss Beverly Bayne), he will convince the coldest spectator of the opposite sex that he is an apt master of affairs of the heart.

Miss Bayne is altogether lovely as the Princess. There is an unaffected sweetness in her impersonation that fits the part admirably. That excellent character actor, Thomas Commerford, makes H. R. H. Francis of Hofgarten appear in person. The make-up and costume leave nothing to be desired. Phillip, heir-apparent to Hofgarten, is ably sustained by Bryant Washburn. The peppery, autocratic vim of this young royal personage is well taken off. E. H. Calvert is particularly happy in the role of Count Karl von Blumen, and Chas. Hitchcock, as Frederick of Strelitzburg, gives a careful impersonation. One of the best studied and well acted roles in the strong cast is that of Baron Spitzhausen by Lester Cuneo. Here we have facial make-up and acting that are in perfect accord with the character of the scheming Secretary of State. Miss Betty Scott in the part of Baroness Karm, Miss Jane Paddock as the real princess in disguise, and Harry Dunkinson as Humphrey, the spy, all contributed to the merits of this well-acted photoplay.

Francis of Hofgarten aims at the union of the adjoining principality of Strelitzburg with his kingdom, by the marriage of his nephew, Philip, and the Princess of Strelitzburg. Philip loves, as he thinks, a girl of humble birth, and persuades an American friend of his, Richard Savage, to proceed to Strelitzburg and impersonate him, and then marry the Princess. Richard Savage falls in love with the woman he has been sent to betray, and his conscience is lashed by a million little devils. He plays his part to the end, which results in the revelation that the girl whom he supposes to be the Princess is an American girl, Helen

Scene from "Under Royal Patronage" (Essanay).

Churchill, who, is a dear friend of the real Princess, had consented to impersonate her and prevent an unhappy marriage. As the real Princess had been absent from Court for 15 years, at school in a convent, the substitution was made without fear of detection. It also turns out that the humble girl who had won the heart of Philip of Hofgarten, is the real Princess, so all ends happily.

"The Perils of Pauline"

Twelfth Episode, in Two Parts, of the Popular Photoplay Serial, by Charles Goddard, as Played by the Pathe Players Under Special Lease.

Reviewed by Harry W. De Long.

LEADING CHARACTERS:

Harry Marvin .....Crane Wilbur
Pauline—His Adopted Sister.....Pearl White
Owen—The Villainous Secretary.....Paul Panzer
The Gypsy Leader.....Clifford Bruce

SERIOUS objections have been made by many picture-play patrons, heretofore, that the long serials, arbitrarily chopped into reel lengths, make it hard to get any intelligent grasp of the story in its entirety. There is no gainsaying that it is necessary to see the first and subsequent installments. To miss one part, particularly the first, or opening reels cause the patrons to grope hopelessly and with dissatisfaction through the rest. This seems to have been obviated to a great degree in the "Perils of Pauline," and each installment release has given satisfactory entertainment, and such a diversity of beautiful tropical scenery has been shown in bright, clear photography with

Scene from "The Perils of Pauline" (Eclectic).

perfect focus, pleasing to the eye, combined with the innumerable complications, intense situations and hairbreadth escapes in the development of the plot, so far, that, though each installment ends at the most interesting moment it is a complete picture in itself.

This twelfth episode is full of thrills and gingery acting. Pauline is discovered in a hammock in an angry mood because Harry has prevented her from attending the McCallum wedding, and blames him for causing her recent automobile accident. Harry, however, shows her a newspaper containing an account of what happened at the wedding, where the lion tamer, true to his promise to Owen, let the lions escape, endangering the guests. Pauline realizes that Harry has acted for the best and becomes reconciled. Owen, not being satisfied with the activities of his friend, Hicks, and who has discovered in the person of the leader of a band of gypsies a man who is as daring as he is unscrupulous, decides to use this man to carry out his plans. He goes to the gypsy camp and makes arrangements with the leader to kidnap Pauline and do away with her. The chief uses one of the old women to lure Pauline away from the protection of the house. This old woman under the guise of selling Pauline some of the fake beauty cure which they manufacture, and telling her fortune, gets her to a position where some of the band are hiding.

The band captures Pauline and takes her to the camp. The gypsy leader protects her from harm as he admires her charms and wants her for himself. This arouses the jealousy of one of the young women of the band to whom the leader has paid a great deal of attention. She decides to get Pauline away from the camp, and to achieve her purpose she stops Harry in his car and informs him where Pauline can be found. Harry sets out to get her. He arrives at the camp, but on attacking the leader, is set upon by the whole band, and the young woman as well, who suddenly has changed her mind on seeing the leader in danger. Harry has the fight of his life, but finally rescues Pauline.

"England's Menace"

A Patriotic Film Drama in Three Parts Produced by The London Film Company and Presented in America by the Cosmofotofilm Company.

Reviewed by Harry W. De Long.

CAST.

The Foreign Emperor.....Lewis Gilbert
His Imperial Chancellor.....Douglas Munro
His Chief Counsellor.....George Bellamy
His Chief Spy.....Vincent Clive
His Ambassador to England.....Gerald Ames
The Prime Minister of England.....Charles Rock
His Secretary .....Arthur Holmes-Gore
Lady Betty Talbot, the secretary's little daughter, Edna Flugrath

COINCIDENTALLY this drama was written some little time previous to the breaking out of the present European imbroglio, and that it should have been smacks of foreordination or of the miraculous. The series of incidents in the action of the picture are concise and sustain the deepest interest. In the first part of the first reel the photography is hardly up to snuff, and in the acting in the scenes where the diplomats of both governments flash back and forth not much dignity is displayed on the part of some of the actors. However, the theme is so well carried out this can be forgiven, and when we see the splendid actino of the two children, of which more anon, in their various scenes you forget discrepancies. The scenes showing the battleships stripped for action and in war array are impressive to a high degree.

The Emperor of a foreign power is making secret plans to invade England. Of his advisers only the Chancellor protests against the outrageous scheme; his military and naval leaders are eager to obey his commands. One of the chief spies of this foreign power secures a place as butler in the house of Lord Talbot, secretary to the British Prime Minister. He uses his opportunities to copy important papers which Lord Talbot has charge of—papers which refer to the movements of British ships and soldiers. Lord Talbot's two children have installed an amateur wireless outfit in a playhouse in the garden which the spy discovers and surreptitiously uses to receive messages from his government. He burns a sheet of paper on which he has decoded a message and drops it on the floor. The children find the burned fragment which has remained intact and though they make nothing of the message (the ink of which is still visible on the burned paper) they copy it off together with the numbers which represent the letters.

The date fixed for the invasion arrives. The spy doffs his butler's livery and leaves Lord Talbot's house, going for the last time to the wireless outfit to receive his final message from his government. But the two children are already in the little wireless house; moreover, they have taken down the code message and by the use of the key which they made from the charred paper have succeeded in translating it. Just as they realize the significance of the message, "That the foreign fleet is on its way toward the English coast," the spy enters the wireless house. He tries to balk them; the girl slips under the table and out of the door with the message; the boy trips the spy with a hockey club and they escape him on their motorcycle. The spy follows and steals a motorcycle standing on the street, and an exciting chase occurs. The spy collides with an auto. The children succeed in delivering the cipher code to their father and the Prime Minister. The British government acts at once. Orders are issued with swift decision. The fleet gets up steam; the troops begin to march. By a clever use of the enemy's code the Prime Minister sends out a wireless which turns back the enemy's ships and transports. The danger is passed. The British government breathes a sigh of relief and the English people go placidly about their daily business, without realizing how narrowly a dangerous menace has been averted.

This three-part picture was shown at the Strand Theater, New York City, during the week beginning Sunday, Aug. 23.

"Grand Opera in Rubeville"

A Two-Reel Edison Burlesque by Ashley Miller—Rich in Choice Comedy.

Reviewed by Louis Reeves Harrison.

CAST.

Alphonse, a scamp	Richard Tucker
Will Green, the organist	Herbert Prior
Eldora	Bliss Milford
Aunt Martha, her aunt	Mathilde Baring
Sapphira	May Abbey
Her Father	Charles Sutton
Editor of Clarion	Edward Boulden
Printer Hodd	Edward Clark
Constable	William West
Cy Jones	Frank Lyons
Will Jewell	Saul Harrison

ASHLEY MILLER has done it again. He has portrayed the amateur company in an attempt at grand opera this time, affording a lot of opportunity for a large and efficient company, especially for Richard Tucker and Bliss Milford. Some of the highly and intelligent and altogether delightful Edison Company are too fond of "acting" in the old-time sense of that word, and I do not know but that Director Miller has a deep-laid scheme to let them release their cherished aspirations in the two-reel farce comedies, with a view to their eventual reform. Tucker and Miss Milford, however, are veritable artists in their recent work, and contribute materially to the sum of values in "Grand Opera in Rubeville."

Scene from "Grand Opera in Rubeville" (Edison).

Scene from "Grand Opera in Rubeville" (Edison).

Bliss Milford has the part of a church singer, whose voice rouses the enthusiasm of the local press and elicits comment that her voice is superior to that of many now singing in grand opera. She sends a copy of the paper to her aunt in Boston, and it falls into the hands of one of that aunt's boarders, an impressario, Richard Tucker, about to fly by night to escape an overdue bill. He makes his way to Rubeville, sets up a rival institution to the singing school of the church organist and creates a furore among the ambitious vocalists of the place by organizing a company for the presentation of "Bohemian Girl." For the sake of contrast, the amateur principals are carried to the city by a wealthy enthusiast and given a view of "Bohemian Girl" as done by professionals. We are then treated to the amateur performance in all its wondrous crudity.

Tucker surprises as a comedian. His impersonation is so faithful, so entirely responsive to all the requirements of his role, that he enslaves the eye at almost every moment he is performing. He is a delightful impresario, not an exaggerated one—he is not even farcical—and seems to enjoy relief from his habitual assignment of "jeun premier." He is a lost sheep in the midst of a chaos of amusing experiences, his artistic sensibilities intermingled with gross material cravings, a veritable character worthy of reproduction in some higher form of comedy, for, after all, there is nothing funnier in the world than the contradictions presented by human nature, the kind most of us secretly possess, whether we openly announce it or not.

Tucker does not, however, absorb all the limelight. Bliss Milford's keen intelligence and quick grasp of limited opportunities marks her as a striking comedy possibility. She has some of the insouciant manner that made Florence Lawrence a source of continual delight in her Biograph days. This and the delicacy with which she hints at human weakness, leaving the rest to the spectator, will make her effective in social comedies. She and Tucker do much to raise "Grand Opera in Rubeville" above the farce, adding an element of true comedy which is all too lacking in plays intended to amuse, however mildly. Director Miller might well consider linking these two surprises in light skits of satire, particularly as the Edison drift seems to be towards comedy,ever one of the prime essentials of a varied program.

VIRGINIA PEARSON IN "AFTERMATH."

THE next release of the Famous Players Film Company is to be the powerful domestic drama by Professor William Addison Hervey, of Columbia University, "Aftermath." The film version of this noted play of American life is splendidly enacted by the celebrated leading lady, Miss Virginia Pearson, and the famous motion picture star, Owen Moore, supported by a consistently capable cast.

Miss Virginia Pearson.

"Aftermath" is a modern drama of error and atonement, the story of two souls that emerge from the depths. Ruth Morgan and Allan Buchanan, two unfortunate victims of evil and despair, are both drawn to the river's brink seeking merciful oblivion.

The two waifs of misfortune, thus strangely thrown together, turn away from death and begin their struggle back to hope and faith together. Allan becomes of service to a wealthy man, who secures him a position that enables him to marry Ruth, and shortly after the wedding Ruth learns that her husband's benefactor is the man of her past. Overwhelmed by the crushing revelation, Allan thrusts her from him, and the aftermath of the terrible past seems about to engulf both, when, through a thrilling combination of circumstances, Allan learns to forgive, and the two emerge from the shadows that lay behind them, into a wonderful happiness.

The production is in four reels, with never a pause of interest from the leader to the terrific climax of the story.

"THE SPOILERS" IN LONDON.

Announcements have been received at the general offices of The Selig Polyscope Company in Chicago from the London office, announcing the showing of "The Spoilers" in London. This typical Selig masterpiece is being well advertised and a great demand for it has been already evidenced. It is expected that "The Spoilers" will play in England for at least the year.

C. O. Baumann Talks of Plans

The President of the Photo Plays Corporation Outlines His Policy in the Production of 28 Reels Weekly.

By George Blaisdell.

FOR the second time in the history of the young motion picture industry announcement is made by advertisements of the production of a program of twenty-eight reels weekly by one concern. This time the Popular Photo Plays Corporation is the company, and Charles O. Baumann is the man who will direct its extensive operations. Mr. Baumann, besides being president of the Popular, is also president of the company operating the Willat Studios and Laboratories at Fort Lee, the technical output of which is to be under the skilled eye of C. A. ("Doc") Willat, secretary and treasurer. It is no secret that between the two organizations there is more than an ordinary community of interest. The active co-operation of Mr. Willat in the manufacturing end will give assurance to exhibitors that the photography will be of the best and that all the many steps between the camera and the screen will be taken with high regard for the most approved methods and up-to-the-minute machinery.

Mr. Baumann entered the motion picture business in 1908, when in conjunction with Ad Kessel he opened an exchange. In 1909 the two men formed the New York Motion Picture Company. May 21 of that year saw the first release, a "Bison." Mr. Baumann was the treasurer of the company and the directing spirit. Later in the same year the company added to its program the American releases of Itala and Ambrosio. Mr. Baumann assisted in organizing the Sales Company, the first group of independent manufacturers. He acquired the Miller 101-Ranch aggregation, and made the name of the brand featuring this popular company the 101-Bison. On the breaking up of the Sales Company Mr. Baumann in May, 1912, organized the Universal, becoming its first president. This alliance lasted but six weeks, when the New York Motion Picture Company withdrew. For another six weeks the New York was on the open market, when it affiliated with the Mutual group. The name of the 101-Bison brand was changed to Kay-Bee. Other companies organized by the New York were Broncho, Domino, and what, in Mr. Baumann's opinion, has been one of the greatest successes in the industry, the Keystone. The latter company began work in July of 1912, and its first subject was released in September following.

Charles O. Baumann.

In the course of a conversation the other day, Mr. Baumann pointed out that his company had been the first in the world to issue a multiple-reel subject as a weekly release on a regular program. Those who have knowledge of matters in a film way extending back a few years will remember that it was the Bison brand. This one action of Mr. Baumann in making a reel for each horn of the Bison bull is a significant index to his capacity for seeing into the future, his ability to forecast the lines on which public taste is going to fall, and to proceed immediately to aid in molding that belief into a fact.

"It is my intention in the Popular releases to make high-class feature pictures," said Mr. Baumann, "and that remark applies regardless of the number of reels, whether there be one or four or more. The story will control the length, not the exigencies of the moment or the day. We will adapt popular plays interpreted by popular players from time to time, which will be incorporated in the regular weekly service and on such terms to our booking exchanges as will obviate the necessity of extra prices being charged to the exhibitor.

"In the making of our pictures no essential expense will be spared. It is my belief, and that belief is based on my business experience, that real economy lies in the employment of competent actors and actresses, men and women of real ability. A director will outline to a real player the particular action to be portrayed in a certain scene. In one rehearsal the man will show that he has a complete comprehension of what the director desires to put over. He is ready to go on with the taking of the picture. An inferior man has to be coached and rehearsed, over and over. Much time is lost, hours sometimes; in the meantime overhead charges automatically pile up, and one scene is taken where with the right sort of acting intelligence several might have been. I believe in the employment of men of the type of Ince and Sennett, who started with me a couple of years ago at ordinary salaries and are now drawing $50,000 yearly.

"The Popular Photo Plays Corporation will pursue the policy of getting the best. I don't mind saying that I will not hesitate to employ directors who can earn five hundred or a thousand dollars weekly. As to actors and actresses no price will be too high to stop us from getting those who are worth while. We have in mind many who for a number of years have been starring on Broadway.

"Now, you speak of programs and balancing them. It is my intention to have well-balanced programs, a daily variety. On the Popular Program there will be no day on which, for instance, four westerns will be released. You see, there is a distinct advantage in having one man dictate subjects and dates of release, to regulate the character of the program. Duplications will be avoided and also the unpleasant combinations that sometimes result from the nominations of individual members of a group working independently of each other. Our pictures will be made in New York, Florida and California. This will give us variety of backgrounds.

"There is another angle to this single program. The Popular management will be responsible for every subject released. It will get the blame directly for any indifferent story, as it will get the credit for an unquestionably good one. Of course, we are going to try to avoid making any of the former sort. Also we are going to make a systematic attempt to stimulate our program by injecting the larger subjects, even if on these the ledger fails to show a profit. If in our opinion the subject is a worthy one the cost will not stop us.

"It is my conviction that the absolute ownership of the booking exchange, as will be the case with the Popular program, is going to result in advantage to the exhibitor as well as the manufacturer. Each man will be supreme in his own territory. He will be subservient to nobody. I believe that thirty generals will do more to advance the interests of all than can be the case with one general and thirty privates. Each man will be able to meet and conform to the conditions of his jurisdiction without interference. We are simply putting the moving picture business on the same plane as other commercial enterprises.

"In conclusion, I just want to say that in all my enterprises I have been associated with Ad Kessel. While I am undertaking this enterprise alone I want to lay emphasis on the fact that we continue the best of friends. I am still vice-president of the New York Motion Picture Corporation. While our paths may diverge our personal relations are unchanged. He is the head of a big concern and my heartiest good wishes go with him. I believe this new organization will give me the opportunity to put into effect ideas I have had in mind for a long time."

An Analysis of the English Market

By Harold Z. Levine.

AS Great Britain is wanting in the advantage of a ready and reliable domestic source of supply, it naturally has become an international dumping ground for the film output of the world. Every reel of film made on the face of the earth ultimately is tagged and placed on the bargain counter of this "free for all" market. As a protection against the natural evils engendered by the ceaseless influx of such a conglomeration of material, discriminating buyers and showmen have organized an alert corps of viewers who hold the sieve with vigorous vigilance and "try" to separate the refuse from the "real" goods.

Approximately three hundred and fifty subjects are exploited weekly over there, as against two hundred in the United States. Of these two hundred subjects here, one hundred and thirty are actually sold and placed before they are made. In England, not a foot is "placed" before it is actually "viewed." Many foreign subjects dumped on the English market seldom get further than the dump heap. Of the three hundred and fifty subjects exploited, therefore, possibly one hundred and fifty actually reach a release day and find a market. This figure as compared to the one hundred and sixty subjects released weekly in this country (a little less than nine-tenths of domestic manufacture), sounds almost incredible, considering the wide difference in scope of the two markets. There are 15,000 theaters in the United States as against four thousand in England, and two hundred and fifty exchanges compared to one hundred in Great Britain. Yet in the face of this tremendously larger field here—almost four times as many theaters and more than twice as many exchanges—Great Britain releases about as many subjects a week as we do. The public there gets just as large a variety of material as we do here!

This extraordinary condition perhaps is due to the fact that unlike merchandise, amusement enterprise is not governed so much by the economic law of supply and demand, as by population. Great Britain, which is about as large as New York State, has a population of more than 50,000,000. The United, States which covers an area of about sixty times larger than Great Britain, can only boast of 90,000,000, an advantage of only 50 per cent. in population as compared to an advantage of 6,000 per cent. in area. There are 12,000 souls to each theater in Great Britain as compared to 6,000 souls to each theater in this country, or an advantage for England of 100 per cent. This substantially is the secret for the surprisingly large consumption of film by the British market.

England shows its public as big a variety of subjects as we do over here; it would not be accurate to say that England's total footage of purchases and sales equals that of ours. It is almost impossible to estimate the actual number of feet of film sold weekly in the two countries. It would, however, surprise many if our advantage were more than 100 per cent.

One of the chief reasons why England is, practically speaking, on a par with us in total purchases and why this almost unbelievable condition exists despite our bigger outlet, is due to the short commercial life of a film over there—by commercial life is meant the life of a film from the time it is released to the time its possibility for booking is absolutely exhausted. Therefore the greater number of copies sold in a restricted territory with a given population, the shorter the life of the film. Thus in England because nearly as many subjects are sold there as here (and almost if not quite as many copies), the commercial life of the film is materially reduced—in view of the limited number of possible bookings. Four thousand theaters, supplied by one hundred hirers, means an average of forty customers to the hirer; thus, the average life of a film commercially is about sixty days—or a three days' booking by half of forty customers. It seldom happens that all the customers of the hirer book one film through. Here the average life of a film is ninety days—after that its usefulness is practically gone. Both here and abroad the exchangeman figures on getting his original investment out of the film in the first thirty or forty days, the remaining bookings should be the profit.

Because the life of a film is so short in England, hirers often pursue the practice of selling "commercial stuff" to continental agents—thus, a subject is reincarnated, as it were, placed in circulation in some foreign territory and thus it pursues a profitable career. This evil has grown up into a good sized leech that bleeds the continental revenue of many American manufacturers. Of course, this practice is regarded as legitimate—for it is the only way some of the smaller hirers can eke out a profit. Not infrequently will hirers complain that they are only working for manufacturers and that only those plutocrats and the exhibitors are the ones making the big money.

England's large number of magnificent first, second and third run houses—the ratio as compared to the number here being three to one—naturally militates for quantity as well as quality. There is always a big scramble among the showmen for good stuff and they all want to show it, when it is new. Thus, hirers are sometimes compelled to buy more than one copy of a subject to comply with this artificial demand. To them it means an increase of expenditures without appreciable returns in sight. As an illustration of this situation —Mr. J. Frank Brockliss, awhile ago sold about seventy-two copies of "When the Earth Trembled" (Lubin), and more than one hundred copies of "Ivanhoe" (Imp). Every live-wire exchange had from one to two copies of these subjects. After the first two weeks every big theater in Great Britain had booked the stuff—then there was no one of consequence left—and the film had to go on the shelf.

The showman, the agent and the manufacturer made money on the proposition; the hirer had to charge it up to "profit and loss" plus experience.

After the market had been oversold several times in this way, the hirers bethought themselves and for a time they encouraged and patronized the "exclusive" or subjects for which they were guaranteed territorial rights and for which only a limited number of copies were sold. This of course, applied to "features" only. The "exclusive" had but a short period of popularity. The scheme had a tendency to flood the market with junk and increase prices, so the showman went up in arms against it. While a good many hirers still buy nothing but "exclusives" they are exceptions and not the rule.

England, today, is going through a period of transition. There is a revulsion of feeling against the long films (which had been foisted on the gullible—as features, but in reality were nothing but increased footage of single reels), and the entire market is gradually coming to a point where it will not be swayed by artificial influences.

The great equilibrator in England is the "bi-weekly change." All kinds of wild-cat schemes will come and go—but, the great final test will always be whether or not a film can pass a three-day public scrutiny. So long as the bi-weekly change is in vogue, so long will the English public get the best of the world's market. It is one thing that has a tendency to bring everybody in the business over there back to their senses with a jolt after one of those periodic business "sprees." Whether it would have the same effect over here, is of course a matter for conjecture.

The advantages and disadvantages of the bi-weekly change over the daily change has often been the "excuse" for many a dissertation. Also the subject of Open Market vs. Monopoly has been wrestled with pro and con by students of the market. If bank accounts are fair criterions, however, we over here, have made bigger fortunes by working the daily change and the "closed door" policy than our English cousins who adhere to the bi-weekly change and the "open door" policy. There is much in favor of both plans, but I doubt whether one or the other can be worked in both places with success. After all the geographical and psychological differences between the two countries are factors that have to be considered with mathematical precision.

That there is this great difference is evidenced by the characteristics of the two peoples. Plays and pictures that are winners here fall flat over there. The American agent may arrive at some very profitable conclusions by following the English speaking stage. It is interesting to observe what pleases their audiences. However, just when you come to the conclusion that you understand them perfectly along comes something that completely shatters all your preconceived notions about their likes and dislikes. The writer, for weeks at a time, made careful observations at the English music halls and theaters—so when it was announced in London that "Potash and Perlmutter" was coming, we prognosticated that it would be a dismal failure—because the subject was essentially American and so indigenous of New York. It seemed so foreign to the English social or economic system—yet the play came three months ago; it is still running and playing to "standing room only." It is a phenomenal success—so there you are!

WILL LEASE NEW THEATER.

A new theater is under construction at San Antonio, Texas, at the corner of Houston and St. Mary's streets. It occupies the first floor of an eight story building, is modern in every respect, and one of the most up-to-date theaters in the South. Owner Lytle who also now has the Wigwam 1 and Wigwam 2 in San Antonio, will lease the new theater, which will be opened late in the fall.

"For the Last Edition"

A Snappy Two-Reel Reliance—Realistic and Full of Interest.

Reviewed by Louis Reeves Harrison.

PRINCIPALS IN THE CAST.

Robert Barry ..... Robert Burns
Bess Landers ..... Irene Hunt

ON the go from start to finish, "For The Last Edition" is a presentation creditable to all participating in its production. Only two of the characters, the principals, were named in the list given me, whereas I would have gladly credited others. There is a disposition on the part of those impersonating minor roles to make them realistic—no playing up to the camera—and they contribute materially to the support of sustained interest by quick appreciation and readiness of action. That there is little or no

Scene from "For the Last Edition" (Reliance).

lost time is probably due to the director, whose name, as well as that of the author, was not to be had for the purposes of review.

The story contains an element sure to be popular, that of demonstrating the efficiency of those now seeking a new freedom, those who should be our companions in truth as well as in theory, skirts to the contrary notwithstanding; those who constitute one-half of the human race, and its best half at that. If woman had not been a negligible factor in Europe, we should not be treated to the shameful spec-

Scene from "For the Last Edition" (Reliance).

tacle of de-civilization now presented by the most enlightened countries of the Old World. Only the potential genius of woman, raised to its highest development by equal opportunity will end the purely destructive relation of nations.

The potential genius of "For The Last Edition" is a plucky young reporter, impersonated by Irene Hunt. She is treated fairly by the newspaper men among whom her lot is cast, and proves that only a little such encouragement is necessary to prove the genial fire of her sex. Creative by instinct, yet pitiful with those who err, the girl reporter undertakes to rebuild an unfortunate reporter's reputation and restore him to the career of his aspirations. To do this she takes desperate chances to aid him in a grand scoop. Her activities keep the story constantly on the go, give it ceaseless activity with an ultimate triumph in which her unlucky comrade shares.

For the edification of those exhibitors who affect melodrama, be it said that there is an "explosion" in the drama, pronounced at most of the exchanges "eggsblozhun", but this is a mere incident. Attention is held for two reels by live sympathy for the girl and interest in the outcome—will she pull off the scoop in time for that terrible last edition and save the day for the young man who has not made good in previous opportunities? This curiosity, this projecting of mind as to the conclusion, is constantly enhanced without the employment of impossibilities. The whole story is realistic and its go will keep almost any audience entertained.

"Creatures of Clay"

A Three-Reel Hepworth-American Film Production, Depicting the Way in Which a Thief Saves a Woman's Honor.

THIS three-reel number is presented by a cast of English performers including Stuart Rome, Alice De Winton, Jack Raymond and Harry Vibart. It illustrates how an old love flaming in the heart of a thief induced him to save the woman he had so madly worshipped from certain dishonor.

The story runs along in an interesting way. The plot contains no elements of a surprising, novel nature, yet the scenes as they follow succeed in arousing considerable interest.

Hilary Sinclair and Michael Trevis both love an actress named Vasca de Lisle. She weds Hilary. Michael is heartbroken and finds it difficult to congratulate his successful rival, but he forces himself to do so. Later Michael becomes dissipated and goes down the hill until he becomes an accomplished thief. There is no intense, gripping action in any of these situations, and it seems that the actors might have thrown a little more feeling into their work. Too much conscious posing is apparent in a number of scenes.

Scene from "Creatures of Clay" (Hepworth).

It develops that Vasca is considerable of a spendthrift and Hilary is unable to pay off her debts. She attends a house party, with her husband, and at a reception she notices a diamond necklace slip to the floor from the neck of Mrs. Trevis, Michael's mother. Terribly tempted, Vasca conceals this necklace, but she is observed by an old admirer, Stuart Finlay.

Finlay, a villain at heart, tries to make terms with Vasca to maintain silence. She spurns him and he cries out that he has found the thief. Vasca had placed the necklace in a box, but in the meantime Michael, having come with other members of the gang to rob the house, had taken the necklace himself.

This brings the observer to the main incident of the production, when Vasca is charged with the theft and Michael advances from behind the curtains to take the blame upon himself. He at first wears a mask, but later tears it away so that all present see to what depths he has fallen. Then comes another turn in the plot, when Michael's father draws a revolver from a drawer and hands it to his son. All turn away as Michael steps out of the door with the gun. Presently a shot is heard and they rush out to find that the black sheep has taken his own life at his father's suggestion.

Many of the scenes in this offered greater possibilities for dramatic work than were realized by this cast, but the story holds the interest fairly well as it stands.

James Oliver Curwood.

An Interesting Interview with the Famous Author of "Kazan" and Writer of Photoplays, Who Is Now Seeking Fresh Inspiration in the Far North.

By James S. McQuade.

JAMES OLIVER CURWOOD, who writes two novels a year, a short story every two weeks, and numerous popular photoplays—and who, incidentally, spends from two to three months every year exploring and hunting in the far northland—was in Chicago for a number of days recently, dividing his time between the Selig studio and the Red Book magazine, in which publication his new novel, "God's Country and the Woman," began last June. A short time ago a literary magazine stated that Mr. Curwood was the prize literary hustler of the continent, and it came near the mark. This doesn't mean that he is hustling to the deterioration of his work; for every novel he writes is proving itself bigger and stronger than its predecessor, not only in this country, but in England as well, where his "Kazan," a novel of the North, is now one of the big sellers.

James Oliver Curwood.

Within the last year Mr. Curwood has become prominent in this country as a writer of photoplays. When asked what sort of a system he has, whereby one photoplay out of one hundred and twenty-seven have been returned to him, he said:

"It isn't so much a system as the fact that into every photoplay I write I put as strong a plot and as conscientious work as in my work for Colliers, the Saturday Evening Post, or any other magazine."

Then he went on, filled with the enthusiasm so strongly characteristic of him: "And why shouldn't one do as good work for the screen as for the best magazine on earth? That has been the chief weakness of the writing end of the photoplay up to the present time—the general belief that it's as easy to write a photoplay as it is to mix up a batch of biscuits. Not only the amateurs, but a good many successful fiction writers, have fallen down because they believe that any old batch of incidents strung on a film will make a photoplay. Today a corking good story in scenario form means as much to a picture manufacturer as a first-class piece of fiction does to a magazine publisher. 'Incidents' don't make a magazine story, and they won't make a film drama or comedy.

"Thousands of writers have been stringing 'incidents' for the film manufacturers as they might string beads for a bunch of kids, and, as a result, it's a wonder that two-thirds of the manufacturers and editors are not in insane asylums. A plot—the real, red-blood animal itself—is even a bigger factor in the photoplay than it is in the fiction story. In other words, you can spill a whole lot of sentiment and good English in a short story or novel that wouldn't make fifteen feet of interesting film.

"The other day I was talking with a well-known fiction writer who complained that a photoplay, his first, had been returned. 'The Lord knows there was enough excitement in it,' he said. 'There were killings, a wreck, a fist fight and a fire.' I read that script later, and found he was like ninety-nine per cent. of the would-be photoplay writers. He had expected that a batch of exciting 'incidents' would pull the thing through; but as for plot, there wasn't as much as you might have put in ten lines."

Possibly no man in the country has more editor friends, especially among the magazines, than Mr. Curwood, and when asked what he saw in the future for the photoplay writer he said:

"It's my personal opinion that the next five years will see a quarter of the magazines in the country driven to the bad by the photoplay. The screen story has already won a tremendous place for itself; but it's not yet out of its swaddling clothes. Only a few years ago the so-called better class of people hesitated about going to a picture show. Now they all go. The screen picture has already hit the book publishers hard. I know that, for I'm close up in the book game. One publisher told me recently that a few years ago his firm figured that each year from four to six of their books would sell anywhere from 50,000 to 200,000 copies. Now it's a cause for rejoicing if two books a year reach even the first figure. And it's because of the photoplay.

"More and more of the picture houses of every town are filling the requirements of fiction. Instead of reading a book or a magazine, Mr. Brown and his family go down town and see half a dozen stirring pieces of fiction on the screen. That's why we are going to have bigger and better stories on the screens. We've got to have them. 'Incidents' alone no longer go. Mr. Brown and his wife want a story, and they want a good one. They want the best stories that the best writers can give them, whether those writers are famous or not. And the manufacturers are seeing the necessity for stronger and better film stories, for the simple reason that new thousands of book and magazine readers are being won over to them every day. So again we come down to the real thing in the writing end—the plot. The best fiction writer that lives can write nothing too good for the screen, though I know a lot of them now who smile in good-natured toleration when you tell them so."

When the matter of censorship was brought up Mr. Curwood bit his cigar in two.

"The moving picture has simply become the goat of the censors," he said. "For years the public has been clamoring for censorship of something, and nothing has ever been censored. Now, the censors have found an opening, and all the 'accumulated censoring' of a decade is falling upon the photoplay. If we believe these censor-fanatics, the photoplay is bound to drive the world to hades; yet it's a curious fact that statistics show there is less crime of every kind now than before the screen picture became popular. If books and magazines were censored as the picture is, about a hundred thousand writers would have to go back to the farm. In their straining for the Essence of Virtue the censors themselves are educating several million very young people to look for and expect the things which otherwise they would never have realized. In other words, a good deal of censorship does more to poison young minds than to save them, from the mere fact that the censors are howling themselves hoarse in their efforts to train children to recognize sin when they see it."

Mr. Curwood After a Trip Down from the Barren Lands in the Far North.

Mr. Curwood's method of working is interesting. The secret of his great literary productiveness and the high grade of his work, both in photoplay and fiction, lies really in the fact that he believes in conserving all of his mental and physical energies for purely original work. He has three clever assistants in his employ. One is a reader, another a stenographer, and the third, what he calls his 'professional adviser.'

"My reader spends six hours each day reading ancient and modern history," explained Mr. Curwood. "I give him one hour of my time each day, and in that hour he tells me what he has read in six. This saves both my time and eyes; and, as he talks, I smoke a cigar and watch for ideas. When I have a working idea I think it out along lines of action, and then call in the young woman whose sole work is the reading of all photoplay announcements and reviews, and whose value lies in her ability to keep in touch with current and past photoplay ideas. I tell her my plot, and if I am using situations already filmed she

points out the similarity, and I make the necessary changes.

My stenographer's ideas are obvious. Some may possibly laugh at the idea of securing modern photoplays from the Bible and ancient history. I wrote fourteen reels of photoplay from the "Lives of Plutarch," and in most instances a single line gave me my idea for a story. Among the Plutarch plays were: 'When Women Go on the Warpath' and 'The Lost Millionaire,' filmed by Vitagraph; and 'The Vengeance of Priam, 'The Stutterer,' and 'The Richest Girl in the World,' multiple reels to be put out by Mr. Selig. Such a modern comedy as the multiple reel, 'When the Devil Visited Mr. Scraggs,' also to be put out by Mr. Selig, I got in the Bible, and my modern war-drama, 'The War Makers,' came from half a dozen lines in 'The Burning of Rome.'

"But, after all," Mr. Curwood says, "there is nothing like the solitude of the great North for ideas," and every time that he returns from his adventurous expeditions beyond civilization he brings back with him the material for his biggest and best work in both fiction and photoplay. Mr. and Mrs. Curwood left for the far North on August 13. Headquarters have been established in Jasper, Alberta, from which hamlet expeditions will be made to points offering the best atmosphere and inspiration for his work.

The scenario for "The Fifth Man," a big three-reel spectacular jungle feature for Selig, was written by Mr. Curwood. My review of these films will appear in the next issue of the World.

Bessie Learn in War Panic

Edison Player Witnesses Stormy Scenes in Holland and England Following Outbreak of Hostilities.

MISS BESSIE LEARN, the well-known Edison player, has just returned from a trip to Europe the closing fortnight of which furnished her with sufficient excitement to answer any craving she may have for that sort of thing for some time to come. Miss Learn went abroad early in June. She visited Switzerland, Italy, France, England, Ireland and Holland. It was on July 30 that she left England for Holland. There she found everyone disturbed. Bulletins were being posted and read by great throngs. Some one explained to Miss Learn that war was brewing, and she determined to cut short her visit. In Amsterdam the steamship piers were crowded with Americans. Many who had just arrived were fighting to get started back. Five hours were required by the train to get from Amsterdam to Rotterdam. There Miss Learn was fortunate to get checks cashed by an express company, while others lined for blocks in front of the banks were having trouble. Miss Learn has no bouquet for the American Consul in Rotterdam. She says that even a United States Senator failed to get anything in the way of advice from this official. Finally Miss Learn got a boat by way of the Hook of Holland to Harwich and saved her baggage, which she said she had to watch over every minute. She had to stand up from Rotterdam to the Hook. On the boat there were 750 passengers crowded into quarters intended for 300. There were incidents a-plenty, although the vessel was convoyed by two warships.

Miss Bessie Learn.

When Miss Learn arrived in London she had not a cent of currency. To her dismay she learned it was a bank holiday. The manager of the American Express Company, however, cashed some checks and that helped a lot. By good luck Miss Learn heard of an available ticket at the office of the Cunard Line, which some one had returned, and she found that by going to Liverpool she could get possession of the bit of paper. This latter city was crowded by Americans so anxious to get passage they were offering high prices for the privilege of sleeping on deck. Miss Learn paid for a third class ticket just twice what it cost her to go over first class. She was able, however, to change to second cabin on the second day out.

The Laconia was eight days in making the trip. All lights were blanketed at night. The passengers were very much excited throughout the journey, in spite of dances every other day on deck, a number of concerts and entertainments furnished by two professional boxers who were among the passengers. At one time the steamship stopped dead for fourteen hours on account of dense fog. So tense was the situation that it was reported among the passengers that the captain had been obliged to ignore a S O S call, fearing it to be a decoy. At one point of the trip freezing weather was encountered, and it was said the ship was near Greenland. The night before the Laconia docked the passengers saw in the not great distance the lights of Atlantic City, many miles south of New York.

"You can't imagine how good the Statue of Liberty looked to me," said the little actress. "By the way, I ought to be a sure-enough American now. I thought I was a real one when I left home, but in England before we returned I was obliged to pay a head tax of $4, as I had with me no papers to prove my nationality. Yes, you may be sure I am glad to be home. But I certainly did have two real weeks."

GIVING FREE TOPICAL NEWS.

Giving away 1,000 feet of topical film every week is the task which the Topical News Company, Inc., has set for itself for the next fifty-two weeks. Its agents are already in the field headed by Carlisle H. Rogerman, who was recently editor of the Animated Weekly of the Universal Film Company. Meanwhile the company is housed on the fourth floor of No. 18 East Forty-first street, where Blair Frazer is president, Maxwell Ryder, vice-president, and the Duke of Manchester, treasurer.

Dr. Ryder, who is to be very active in the concern, has a long career of journalism and theatrical activity back of him. He brings to the company an experience which will be invaluable in both the news end of the business and in the dramatic side which must be considered in a large part even in the telling of current happenings by means of a canvas screen. Dr. Ryder is perhaps better known for his work on stagecraft, which was published in 1891, than for any other achievement. This work had a wide circulation.

Mr. Rogerman, who will be the editor and manager of the Topical News, has been in the film business for a number of years and has devoted the greater part of his energies to topical films. While he was with the Universal, he produced many features, principal among which was the Dayton flood release which was the first film showing that disastrous calamity exhibited in New York and abroad. He got the inauguration of President Wilson and went with the big Congressional party which visited the Panama Canal. He afterwards exhibited these pictures to members of the Senate and House and presented them to Secretary Bryan. His "Who's Who in the Cabinet," showing the members of that body at work, was an achievement which brought him to the attention of the film world. These pictures were taken with the aid and co-operation of the U. S. Government.

Blair Frazer, the president of the company, is also general manager for the International Education League with which the Topical News Company is affiliated, so that the facilities of the larger company will always be at the disposal of the topical weekly. The treasurer, the Duke of Manchester, who is well-known to filmdom as having recently launched the most extensive motion picture plan in many months, is also president of the International Educational League. The secretary, Alfred A. Sommerville, will have charge of marketing the product.

BRADY'S PLAYS FOR WORLD FILM.

The World Film Corporation has acquired all the rights and producing privileges to the plays which William Brady has produced during the past twenty years. As far as possible the World Film Corporation will employ the same casts which presented Mr. Brady's successes on Broadway. Mr. Brady has consented to this arrangement and many of the actors and actresses who played the leading roles which they made famous in the original speaking stage version.

Even more elaborate mountings will be given Mr. Brady's plays than when Broadway first saw the "legitimate" attractions. Exteriors will be taken on the actual sites called for in the author's book, while Mr. Brady has consented to loan the interior sets used in his production to the World Film Corporation to assist it in its picturing of his successes.

"The Devil's Dansant"

A Kalem Two Part Subject Possessing Rare Technical Excellence—Produced by Robert Vignola.

BY reason of good acting, clear, sharp photography and artistic settings the Kalem Company have produced a subject in "The Devil's Dansant" that is worthy of more than passing notice. The story, written by Hamilton Smith, is simple in construction and does not afford many thrills. If it was intended to carry a lesson that lesson is that frivolous wives should listen to the words of admonition given by their usually more experienced husbands. Especially does this bit of advice pertain when the husband of the aforesaid frivolous wife happens to be a district attorney and bent upon reforming the town.

Scene from "The Devil's Dansant" (Kalem).

Robert Vignola was the director of this picture and a particularly good bit of work has he turned out. There is noticeable care in the settings which approach exactness in point of reality. Several of the scenes introduce dancing in a cafe and it is said that many of the extra people who take part in those scenes are of the elite of Jacksonville, near which city the picture was made, and with the best people of which city

Scene from "The Devil's Dansant" (Kalem).

Mr. Vignola is very popular. At any rate they are all good dancers who appear in the scenes and their presence adds to the charm of the picture.

It is not stated who the photographer was, but we would offer, as a guess, George Hollister. In this very necessary particular the subject is most pleasing. Every scene is clear and sharp and the tones are easy on the eye.

As for the story, Dominique's place is a sort of cafe dansant which is a cover for a gambling joint where men and women of wealth and fashion may play on the quiet. The wife of the district attorney goes there to dance and is discovered by her husband, who leads her away and forbids her patronizing the place. She rejects his advice and is again seen there, but, with the assistance of Robert Walker, the silent partner of Dominique, manages to escape discovery when her husband again appears. In making her escape she is taken through the gambling room where she tarries long enough to win a little money and is then led out, through a secret entrance, after which she returns home.

The idea appeals to her and she tries it again, but this time she loses all her money and a handsome brooch just given to her by her husband. Deceiving her husband as to the whereabouts of the brooch when he misses it, she asks Dominique to return it and is told that he will do so if she will introduce some of her wealthy friends to his place.

In the meantime Walker has threatened to squeal on Dominique if he allows the district attorney's wife to enter the place again and discovering her there he tells the district attorney all about the plant. A raid is planned and pulled off while the erring wife is in the gambling room. The loyal husband protects her by saying that she is there to assist him in securing evidence and in the next scene he forgives her, whereupon the picture ends.

There is very little opportunity given any of the players to display their ability for everything runs so smoothly to the finish, but Miss Hollister is quite acceptable as the frivolous wife and the dancing is good.

BUSY ON NEW PROGRAM.

Great Activity at Warner's Features, Inc.—Producing Companies Form an Organization.

THE mahogany-furnished offices of Warner's Features, Inc., fairly buzz with activity just now, and things are moving so fast that even the most energetic cameraman would be hard put to it to keep up with them. There is good cause for the commotion. The launching of a complete program by this big feature film company is thrilling enough to make everybody connected with it feel excited. And with the first release date rapidly approaching, the entire staff is on the jump.

To put out such a program as is the declared intention of the Warner Company, involves a large amount of work and a great expenditure of money. No detail can be slighted—no half-way measures tolerated. Everything must be exactly right before the precise opening date is definitely announced.

One of the most interesting phases of the making of the Warner's program is the organization of the producing companies which will provide the pictures. All the details of the organization had not been perfected in time for announcement in this issue of the Moving Picture World, but it will include a number of the best companies in the business. Next week the officers of the producing organization, together with the names of individual companies, will be made public.

The producing organization itself determines the class of films to be produced by each company, assigning dramas to some, comedies to others, Western productions to others, and so on. The program, which will also be definitely announced next week, is to consist of from twenty-one to twenty-eight reels a week, divided into threes, two, and singles. It will be as complete as a program can be made, covering all classes of films and filling practically all requirements of exhibitors.

The Warner Company has letters from many leading theater managers in which the advent of the new program is given a hearty welcome. This unusual incident is due to the reputation won by the company as high-grade feature film producers.

With thirty-four exchanges conveniently located, the Warner Company is in a position to take care of exhibitors promptly and efficiently.

EDNA GOODRICH IN WAR'S TOILS.

Edna Goodrich, who was to have begun work this week for the Jesse L. Lasky Feature Play Company on the moving picture production of the "Warrens of Virginia," in a letter to Samuel Goldfish, head of the Lasky firm, advised that the picture would necessarily have to be postponed as she was marooned at Ostend, Belgium, and had busied herself for the past two weeks as a member of the Belgium Red Cross. "I have occupied my time," writes Miss Goodrich, "by making bandages for the wounded. My hotel, The Kursaal, has been turned into a hospital and there are three hundred badly injured soldiers here. Everybody is coming forward with a magnificent spirit to aid in the alleviation of the suffering of the poor fellows who had given their lives to their country."

The production of the "Warrens of Virginia," in which Miss Goodrich was to have appeared for the Lasky Company is completed, and the cast was engaged, but had now been dispersed by De Mille and the productions postponed until the early part of January.

R. Henderson Bland, Actor

Well-Known English Player Who Will Be Remembered for His Notable Portrayal in Kalem Masterpiece.

By George Blaisdell.

WHEN you put in eight consecutive hours in the company of a man you get a fairly accurate line on his ideas of things in general and on his work in particular—that is, if from time to time by leading questions you direct the conversation into a certain channel. On Saturday the writer had the pleasure of extending an acquaintance with R. Henderson Bland, the actor who so notably portrayed the Saviour in Kalem's famous "From the Manger to the Cross." Mr. Bland had been in the United States but ten days. It is his first visit to this country. There is much that is new and of deep interest to him; his talk reveals that he is a keen observer and possesses a mind that works rapidly. His speech is evenly deliberate, and it is picked with discretion from a wide vocabulary.

R. Henderson Bland.

Mr. Bland is more than an actor. He is a poet—a real one, not of the near variety. He has issued two volumes of his works—"Poems" and "Moods and Memories." Poet and actor is an unusual combination, but surely it is a happy one. Mr. Bland's activity with the pen has not been confined to verse. The Dramatic Society of London recently produced a play the joint work of Mr. Bland and Mr. Manning-Austen, entitled "Catherine the Great." In collaboration with Mrs. T. P. O'Connor Mr. Bland wrote a play produced four years ago. He has written and produced several one-act plays. Clifford Brooke, who has just arrived in New York, where he will be a producer for Liebler & Co., has in his possession a play by Mr. Bland which he hopes to produce soon. Mr. Bland has contributed articles and poems to many journals and magazines. So, too, he has written songs. At the present time he is under engagement by the Intelligence Bureau of London—a press syndicate—to write his impressions of American life, with especial reference to clubs, the effect of the war, and to touch on the sidelights frequently unseen by the average commentator. Mr. Bland started on his stage career in 1897 with Sir Herbert Tree, with whom he remained two years. Then followed two years' strenuous work in the Provinces playing such parts as Bassanio, Laertes, Macduff, Joseph Surface, Ernest Vane in "Masks and Faces," Rudolph in "Leah," and Sir Ernest Vane in "East Lynne." Following that experience came a long tour with the Ben Greet company in "The Three Musketeers," in which he played Athos. After an engagement at Drury Lane Mr. Bland played in "M. Beaucaire" under Louis Waller. He then toured South Africa with Mrs. Langtry, playing Oliver in "As You Like It" and Viscount Stornaway in "The Degenerates." On returning to England Mr. Bland for a year toured the Provinces with Austin Melford, playing the Spider in "The Silver King." He then took up Herbert Waring's part in "Idols" under the Hutchinson management, and played it for six months. In Mrs. Brown-Potter's company Mr. Bland created the role of the Duc d'Aiguillon in "Du Barri," and later joined Sir George Alexander's company to play Detchard in "The Prisoner of Zenda." Mr. Bland's last work in London was in "Julius Caesar," where he sustained the role of Brutus, with Godfrey Tearle as Cassius and James Berry as Marc Antony. The English player makes no attempt to conceal his pride in the fact that he was a pupil of Captain Hutton, who at one time was considered the greatest fencer in Europe.

The foregoing will indicate that for the last fifteen years Mr. Bland's has been a busy life. "In my experience nothing has so impressed me as my work in Palestine," said the player. "The Kalem's company in the Holy Land was composed of a splendid lot of men and women, and they had marked ability of the all-around kind. They treated me with wonderful courtesy. I felt, of course, that as an Englishman coming into an American company to play the leading part I was in a delicate position. I recall an incident that happened the evening of the third day after my arrival in Jerusalem. Director Olcott had come to see me in the costume of the character I was to portray. He sent for the members of the company. They filed into the room and looked at me very closely, but retired without uttering a word. I didn't know what to do. It was not until after the work in Palestine was finished that Mr. Olcott told me that the players had all come to his room straight from mine and told him they believed I was the man for the part and that they would stand by me in every possible way. It was fine of them.

Mr. Bland as the Christ in the Garden of Gethsemane in Kalem's "From the Manger to the Cross."

"It is hard to convey in words a description of the respect and courtesy of which I was the recipient from every one. In passing through crowds I was always protected from the natives who would try to get near, sometimes to touch the garments I wore. You may understand how impressive it all was. Every effort was made to prevent anything from disturbing me. If the company were rehearsing I would be at one side, remote, until everything was ready for me to enter the scene. I was shielded in every way possible so that I might keep in the spirit of the story and the wonderful character. If you remember the portrayal I think you will agree with me that there is little of the theatrical it it."

Mr. Bland as the Christ on the Mount of Olives in Kalem's "From the Manger to the Cross."

Mr. Bland is a believer in restrained acting. "I have seen many pictures that in my humble opinion were spoiled by overacting. So, too, sometimes we see examples of underacting."

"Was my engagement by the Kalem company rather sudden? Yes, indeed, it was a remarkable example of your American quickness in doing things. I was engaged to go to Palestine in a matter of minutes or hours. You know as a rule managers would be inclined to look over every actor in London before deciding. I think Mr. Olcott was in London less than two days.

"What kind of roles do I like best? Well, I have played in all sorts of characters, Shakespearean and other kinds, but as a rule I like parts in which there is an opportunity for all-around work, a part with a bite in it; yes, and a bit of comedy, too. My ideal of a good stage character is the Spider in 'The Silver King.'

"I have noted that you Americans are a great theatergoing peo-

ple. The other evening—I believe it had been the hottest day of the year here—I saw 'Peg o' My Heart.' I was particularly interested in observing the ready response to humorous situations, the keen perception of the mass of the audience. Such a big house on such a night in England would not have been possible. I have been surprised, too, to see so large houses in your picture theaters in the day time—so many business men coming in for an hour or two. In England the business man does not think of amusement or a bit of recreation until the day is over. Your plan of ventilating theaters here at stated periods is very interesting. In the streets the cosmopolitanism of the throngs impress me. It reminds of Paris.

"Mr. Bland, you have over in England two American directors, Mr. Shaw and Mr. Tucker, with the London Film Company," we suggested. "How about it?"

"The London Film Company has been very successful. I think some of the reasons for this has been that it has employed the best of actors and the most skilled stage men and scenic artists. If in a London picture you see a paneled wall it is just what it purports to be. Then, again, the company has patronized the best costumer in the country. Nothing is left to chance."

We asked Mr. Bland how long he intended to remain in America. "Why, you see," he answered with a trace of a smile, "I can't just tell. I have been talking with one or two of your manufacturers here, and I may make a long stay."

Marion Digs Up Some Facts

To the Editor of the Moving Picture World:

I hold no brief from the Biograph Company and this communication is written without the knowledge or approval of the officials of that company, but I feel somewhat in duty bound to my old colleagues of the Biograph studio to make some comment upon the story exploiting Mr D. W. Griffith and his "$100,000 salary" in a recent number of McClure's magazine. To begin, I doubt very much if Mr. Griffith was privileged to read the proof of this story. If, however, he stands back of it, I am sure the Moving Picture World and its host of readers will have a sufficient interest in the true history of the business to allow me a stick or two of space.

I therefore call upon the following old-timers of the Biograph studio to either bear me out or correct me: H. N. Marvin, Wallace McCutcheon, William Bitzer, Joseph Harrington, Fred Armitage, Fred Dobson, Sid Olcott, Gene Gauntier and Lee Dougherty. Were he alive, I should also call that notable pioneer of photographers, Arthur Marvin, to witness.

And the first point I want to make is this: that Mr. Griffith did not invent or originate either the "big figure" or the "cut-back." As a matter of fact, the big figure was a feature of Biograph work in 1898 when I joined the Biograph staff. Have any of the real veterans of the business forgotten that the Biograph Company produced "Rip Van Winkle" with Joseph Jefferson himself in the title part in 1896? And is there any doubt but that the scene of where Mr. Jefferson delivers the famous toast was the first "close-up"? Here are a few very well-known names of people who themselves posed in "close-ups" in the Biograph studio in the nineties: Marshall P. Wilder, Anna Held, Loney Haskell, Petite Adelaide, Cissy Fitzgerald, Katherine Osterman, Sandow, Cruikshank, Grapwin and Chance, Rice and Cohen, Eva Tanguay. I could list a host of others by referring to my old Biograph catalogue. Mr. Griffith the discoverer of the "close-up"? Why, it was a tradition and a command in the Biograph studio years before he applied to me for a job.

Now as to the "cut-back." I can name the dramatic production in which it was first named in the Biograph studio in the same sense as it is used today. This was "The Fire Fiend," and the title part was played by Harold Vosburg, who is one of the leading artists in the business today. I am sure "Vosy" will bear me out in this, and I am equally confident that Sid Olcott and Gene Gauntier will both have a clear recollection of it.

Without detracting one whit from Mr. Griffith's genius, I submit that rather than claim to have introduced the "big figure" and the "cut-back" to the Biograph studio, he should instead acknowledge his great indebtedness to Biograph traditions and to the careful coaching of his camera operators, Arthur Marvin and William Bitzer. Mr. Griffith certainly has given us some fine work in dramatic interpretation, but when it comes to camera work, hats off to Arthur Marvin and "Billy" Bitzer. And in acknowledging what Mr. Griffith has done in a dramatic way, let us not forget the man who made the first dramatic moving picture in America, Mr. Wallace McCutcheon, producer of "The Moonshiners."

Just one word more: Those of us who were in the business years before Mr. Griffith applied to me for a job and did not get it will smile at the assertion in the McClure story that when Mr. Griffith joined the Biograph company it was a small and unimportant concern. I suppose some will assert next that when Oklahoma joined the Union, the United States Government was a small and unimportant unit among the nations of the world.

I write this on behalf of the "old Biograph crowd," with whom I served my apprenticeship. I fancy Messrs. Smith and Blackton, Lubin, Selig and Edison may have something to say along the same line.

F. J. MARION, Kalem Company.

August 19, 1914.

Famous Authors With Universal

"That Program" Will Carry Many Subjects Written by Leading Story Writers of the Day.

THE Universal are corraling many of the big well-known writers and securing the exclusive rights to produce in photoplay form their best works. Already the Universal program has benefited by stories from such well-known authors as Annie Fellows Johnstone, George Gibbs and Eugene Manlove Rhodes. More stories are coming from these writers and from others, such as Campbell MacCullough, the well-known magazine writer; Molly Elliot Seawell, author of many published novels; George Bronson Howard, famous playwright and author; Bruno Lessing, Louis Joseph Vance, Clara Louise Burnham and others. Stories by O. Henry and Jacques Futrelle, big writers who are now dead, have also found a place on the Universal program. Arthur Stringer, the distinguished American writer, was the author of "The Case of Cherry Purcelle," an Eclair Universal feature which created a widespread success when released some time ago.

In this connection it might be mentioned that Mr. Stringer was the first of the living American authors with whom the Eclair-Universal Company contracted for the production of his stories and books in Photoplay form. Mr. Stringer took a warm interest in the production of his "Case of Cherry Purcelle." His "Secret Agent," a story which was featured in the Saturday Evening Post and soon to be released in motion picture form, will have numerous scenes involving technical points concerning the U. S. Secret Service. It is being staged under the author's personal direction.

Miss Gates, who is also well known to the readers of today's best magazines, has listed for production by the Eclair company a powerful story, "The Silver Belle of Los Morales." Miss Gates has, in the past year or two, achieved prominence as a dramatist.

Booth Tarkington, whose latest contribution to contemporary literature, "Penrod," has the reading public agog with anticipation, is also to be a contributor to the Universal program. "The Flirt," which was a delightful feature of the Saturday Evening Post for several issues, is to be filmed by the Eclair.

Probably the greatest Western writer we have today is Eugene Manlove Rhodes, who lives in simple obscurity at Apalachin, New York. His story, "Sealed Orders," which was featured in the Saturday Evening Post, was recently done by the Universal's Victor company with the popular star, J. Warren Kerrigan, in the lead role, "Good Men and True," one of his best books will also be filmed for release by the Universal. His "Little Eohippus" will be remembered by everyone for the novelty of its action and the charm of its literary style. This also ran as a serial in the Post. When the Eclair company arranged with Mr. Rhodes to produce this as a photoplay, he stipulated that it should be done under his personal direction. Accordingly Mr. Rhodes joined the Eclair company at Tuscon, Ariz., and collaborated with the director in producing the difficult effects called for by this story. "The Little Eohippus" will be released by the Universal Eclair shortly and there is little doubt that it will score a success far beyond that which can be looked for from an ordinary studio script.

Another Western writer who is taking a strong interest in the production of his books in photoplay form is William MacLeod Raine. Practically all of Mr. Raine's books, which stand high among the "best sellers," are in course of production by the Eclair companies out West and will be released on the Universal. Fortunately, Mr. Raine has a ranch located within easy distance of Tuscon, and production is going ahead very successfully under his active co-operation.

WORLD FILM FEATURES.

"The Dollar Mark," George Broadhurst's Broadway success, has been pictured by the World Film Corporation in five reels. Robert Warwick has been featured in the photoplay adaptation of Mr. Broadhurst's drama. After September 1 the World Film Corporation will release one multiple reel a week.

Among other Broadway successes which the World Film Corporation has contracted to produce are "Mother," in which Emma Dunn is to be featured; "The Gentleman from Mississippi," featuring Tom Wise; "The Man of the Hour," featuring Robert Warwick; "The Pit," from Frank Norris' book, featuring Wilton Lackaye and Gail Kane; "After Dark," by Dion Boucicault and "As Ye Sow," by the Rev. John Snyder.

Foreign Trade Notes

PARIS TODAY.

A Graphic Description of the Effect of War on the Picture Business in France.

By Our Special Correspondent.

Paris, Tuesday, August 11, 1914.

IN common with every other trade, the moving picture industry in France has been seriously disorganized through the terrible European war now being waged. The immediate effect of the mobilization order was to strip small and large firms of, at a low estimate, eighty per cent. of their staffs. Simultaneously export of films from Paris to the provinces and foreign countries was immediately rendered impossible. Studios, which up till ten days ago were working at top speed, are now silent and empty.

The most famous French photoplay artists are now playing a part in the greatest and most terrible drama the world has ever known. One and all went with a will that has won the applause of the entire civilized world. Many players offered their automobiles to the war office and took them to the front.

It is probable that some of the big film manufactories will be turned into hospitals. At the present time millions of feet of film lay idle on the manufacturers and renters' shelves.

The several English firms acting as agents for American manufacturers who have their positives printed in France are unable to get supplies through to London. Instead of the usual eight hours, traveling to London now takes fifteen hours and no luggage is allowed. None but English, Americans and French people are permitted to make the journey, and all must be furnished with the necessary papers and passports. Both in France and England it is dangerous to carry a camera. A London cinematographer told me that while taking mobilization pictures at Portsmouth he was arrested and had his negative confiscated.

No photographers or war correspondents have yet been allowed to leave for the front. A whole army of journalists and cameramen are now in Paris, awaiting instructions from the authorities. Even when the men do get off it is feared that they will not be allowed to go within a couple of miles of the firing line. The last topical pictures to be taken in the French capital were those showing the mobilization scenes. These are now being shown at the few picture theaters which have remained open. The exhibitors who been able to continue giving exhibitions are doing extremely good business on account of the fact that the cafes and restaurants are all closed at nine o'clock at night. In most instances prices of admission have been reduced to ten cents and the bulk of the profits is being handed over to the Red Cross.

A. H. Kaffenburg's well-known American Theater is one of the few halls located off the main boulevard which has not closed down. Mr. Kaffenburg, who is an American citizen, gave a great matinee last Thursday in aid of the Red Cross. Each week throughout the war he will continue to present substantial sums of money to the Red Cross.

Felix Isman is another generous citizen from your side of the Atlantic who has rendered the French government valuable assistance. As I have previously reported it was Mr. Isman's intention to show "Cabiria" at the beautiful Theater des Champs Elyseés. Mr. Isman has now placed the great theater at the disposal of the Red Cross for use as a hospital.

Among the hundreds of Americans still here is William N. Selig, the famous producer. He was staying at the Hotel Edouard VII when war was declared. "War is hell," he said to me yesterday. "I have never seen such a stirring sight as these Frenchmen marching off to the front. Their courage was wonderful to behold, and I shall never forget it." As are all other Americans here, Mr. Selig is perfectly safe and at ease. He intends stopping here for some little time.

I have just been informed that Messrs. Gaumont has arranged to supply exhibitors with films at reduced rates. Of course, no new productions will be issued. Patriotic pictures are greatly in demand and all French, Russian and English picture plays are being re-issued as rapidly as possible. Messrs. Gaumont announce that their topical service will be continued.

As may well be imagined, the picture theater audience of today is far from gay, for the people of Paris are very sad. Now and again pictures of President Poincaré and French, Belgium and British soldiers bring forth applause, but on the whole the halls are significantly silent.

The people here don't ask how many Germans have been killed; they want to know the French losses. Paris is in a mood that I have never seen her in before. She is grave, and sobbing for those of her gallant sons who are fighting for their country. The great white domes of the cathedral of the Sacred Heart on the summit of Montmartre overlook a grief-stricken capital—a capital that will soon be a city of hospitals and crying, sobbing, bereaved men and women. Such is war. JOHN CHER.

BRITISH NOTES.

COMMUNICATIONS with the United States are now normal, although last week's scare caused a temporary rupture. However, the film industry has not yet suffered any ill-effects of the war and now that the Admiralty has declared the Atlantic free from marauders there is little reason to anticipate any danger to trans-Atlantic steamers.

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The Essanay and Universal organizations announce their intention of working to their pre-arranged program regarding the release of their respective products, and this declaration alone has inspired confidence in film-hiring quarters, where a strong rumor had been prevalent that certain American issues would be curtailed. Obviously, in the commercial sense the suspension of transport of goods between England and the chief ports in Germany, Italy, France, etc., is bound to be to the distinct advantage of the United States in more respects than in moving pictures. For this is one of the few branches of industry in which Great Britain cannot keep herself supplied, and under present circumstances the only way of maintaining the film market is through American importations. There is a probability that such firms as Gaumont and Pathe may be able to retain their usual control over certain Continental productions, but of the numerous other European brands it is useless to prophesy.

* * *

A bolt fell among exhibitors last week-end in the form of a notice in the Press from the War Office prohibiting the exhibition of any moving pictures depicting incidents of the present war. The order is so drastic as to ban even local topical films of the British troops mobilizing or in camp, but no restriction is placed upon staged films such as dramatic pictures with naval or military settings or upon real military films showing British soldiers practicing army maneuvers. One firm in particular has seized hold of the opportunity to make the best of this unusual piece of officialism and day by day as the real war progresses they enact the principal incidents and movements with a large company of players in the south of England. The sections of the great drama are finished with astonishing rapidity so as to be ready for exhibition a day or two after the actual events. The opening scenes of the war are already being screened here in serial form.

* * *

In nearly every town of importance in this country a working arrangement has been effected between local moving-picture theaters and the newspapers. In London and Manchester the latest developments at the front are flashed on to the screen at short intervals, in some cases a drama being interrupted to permit of a slide being shown. The news is, in most cases, telephoned from the newspaper office to the theater, but a few of our more important kinemas have their own tape machines.

In view of the rush for war pictures which is bound to be experienced in England and America I give the following list of suitable films which are available for booking here during the next few weeks: "Shannon of the Sixth" (Kalem), 4,000 ft.; "No Finer Death" (Andrews), 2,700 ft.; "Frederick the Great" (Edison), 2,020 ft.; "England's Menace" (London Film Co.), 2,500 ft.; "His Country's Honor" (C. & M.), 3,000 ft.; "On the Verge of War" (Bison 101), 2,940 ft.; "Fighting Blood of 1809" (Continental), 4,000 ft.; "War and a Woman" (Continental), 2,500 ft.; "The British Army" (Keith Picture Co.), 6,000 ft., educational; "Woe to the Conquered" (Victus), 3,000 ft.

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The second International Kinematograph Exhibition, due to open at Olympia, London, in a few weeks, has been postponed until Christmas. The definite opening date is not yet fixed.

* * *

W. N. Selig is at present in Paris engaged upon the business of the Selig Polyscope Co. in that city. So long as existing conditions prevail a special discount of 12½ per cent. will be allowed to buyers of Selig films. This new arrangement, explains E. H. Montague, is subject to prompt settlements.

J. B. SUTCLIFFE.

What a Picture Has to Do

MEETING Vinnie Burns personally, it is hard to realize that the pretty little star of Solax and Blache photo-dramas is the same dare-devil actress whose reckless regard for life and limb has made her famous throughout the civilized world.

When it is recalled that in the last four years she has been seen falling from the top of a stage coach as it rolled

Miss Vinnie Burns.

down an embankment; falling from a horse in front of a stampede of the horses of two whole troops of cavalry—the Fifth and the Fifteenth U. S. Cavalry, now at Fort Bliss; buried to her neck in mud at Lake Hopatcong in winter weather; pinned down by a horse that fell upon her; jumping from a third story window and landing upon her perfect little nose; fainting and falling from a circus horse as a bareback rider; sliding down a rope from a roof; sliding down three sheets from a high window and falling when the sheets parted unexpectedly; jumping through a closed window-glass and all; receiving a bad spill from a motorcycle; riding upon a runaway elephant which wrecked the reptile house in Bronx Zoo; appearing in an animal picture which called for her entrance into a tiger's cage every day for three weeks; and numerous other feats of daring—when these exhibitions of nerve are recalled and it is remembered that Vinnie Burns has but recently celebrated her eighteenth birthday, which places her age at just fourteen years when she was discovered by Mme. Alice Blache, of the Solax Company, some idea can be formed of her extremely interesting personality.

Massachusetts Apprenticeship Law

By F. H. Richardson.

IN my account of the trip to Boston I made mention of a new apprenticeship law which has been passed by the Massachusetts legislature, signed by the governor, and is now in full force and effect. I have written for a copy of this law, but as yet it has not been received. However, its practical effect is to provide the following requirements as a necessity in securing a license in the state of Massachusetts: the novice must first serve a three-months' apprenticeship, after which he may apply for a second-class license. During these three months he is not allowed to run the projection machines at all, but only to rewind films, patch films, keep the operating room in order, and, also, presumably, to trim the lamp of the idle projector. Second class license, which is secured presumably after examination, allows him to do all the foregoing and, in addition, to operate the projector while a licensed operator is present in the operating room, but at no other time. At the end of the second three-months' period he may apply for examination for a first-class operator's license and upon receipt of same he becomes a full-fledged operator.

Now this law, while it requires an apprentice to serve just half the length of time he ought to, is a big step in advance of anything heretofore secured, and the writer is most heartily in favor of securing, or attempting to secure, the same kind of law for the State of New York. I believe that, with the assistance of the executive board of the New York State Federation of Labor, and the active co-operation of the various New York State Unions, it would be quite possible for such a law to be put through the legislature and that, with the precedent established by Massachusetts, the governor would sign it.

The main objection raised to this procedure is that it might be declared unconstitutional. I don't believe that such a law would be so declared by the courts. Most certainly if society can claim and exercise the right to examine operators and refuse to allow them to operate moving picture machines unless found competent, and do this under the police power to protect its citizens from fire hazard, it can also extend that authority to cover an aprenticeship which will compel the seeker after a license to first procure actual practical experience in the handling of projection machinery in theatrical work. This, it seems to me, is merely a matter of plain, horse sense. Anyone knows that, while it is possible for a man to pass a creditable examination without having had any practical experience in actual theatrical projection, still such a man is unsafe and highly undesirable in the operating room. His knowledge is almost entirely theoretical, and, while theory is a splendid thing in its place, in order to produce real results it must be combined with practical experience.

The securing of the passage of such a law will not be altogether an easy matter. It will probably meet with strenuous opposition on the part of those interested in operator's schools and on the part of many managers who seek the abundance of numbers rather than quality, but, nevertheless, as I have before said, I think it can be done, but it will require the active support of all the various unions and every wire that can be pulled. Get busy!

Massachusetts has the advantage of New York, in that the state capital is in Boston, and Boston operators are thoroughly organized into a high-class, powerful organization, which is right there on the ground. While I am not thoroughly acquainted with the situation in Albany, nevertheless both Albany and Troy have operators' unions, and I know that within the membership of these unions are some thoroughly capable men—brother La Grow, for instance, and I am sure that among the membership of these two organizations a committee could be readily found which would be thoroughly capable of working with the legislative committee of the State Federation, or handling the matter alone, if that body cannot be interested.

It seems to me that the first step towards procuring this exceedingly important law would be the sending of a representative to the State Federation of Labor Convention with instructions to that delegate to meet with the Albany and Troy locals after the convention is over and select from the membership of those two locals a legislative committee to act in conjunction with the State Federation of Labor Committee when the legislature is in session. Also to act in conjunction with the State Federation of Labor and draft a suitable law, the same to be placed in charge of some friendly member of the state Senate and of the Assembly. This is merely a suggestion. But let me warn you to scan the draft of the law very carefully and see to it that it contains no "jokers" which will give its enemies ground to attack it in the courts.

King Baggot the First

By Thornton Fisher.

ONCE upon a time when the mind of man ran not to the movies nor ladies fair sent violet-scented missives to the heroes grand—well, anyway, a certain number of brief years ago a young king unostentatiously began his reign in these United States. To be explicit, it all happened in that Missouri Metropolis on the Mississippi, and it is doubtful if, with the exception of the Baggot family, anyone recalls the event, which introduced to the world one destined to achieve distinction in his profession, and there in that city where eighty-five in the shade is cold, and ninety-six is just comfortable, young Baggot was nurtured through his tender years and attained young manhood.

UM, IS THAT SO?
THIS PROPERTY WILL INCREASE 100 % IN VALUE WHEN THE PROPOSED TROLLEY LINES ARE PUT THROUGH.
PLOT
REAL HONEST REAL ESTATE
FISHER

Nothing conspicuous or unusual seems to have marked these years—no one detected signs of genius in the young man, who apparently was normal in every respect. Then came the time when the inevitable question thrust itself against him. Papa Baggot being a politician and business man agreed that a course in a commercial college might develop son Baggot's faculties for a successful business career, whereupon the youth studiously labored to acquire the rudiments of business.

Incidentally he played roles in amateur dramatics. These were usually church entertainments, but unconsciously the lad was laying the foundation for his future success. Thoroughly masticating all they served up at the business school, King was ready to apply theory to practice and collect a living from the world. He went into real estate and it is quite probable that many St. Louisans have heard an enthusiastic young gentleman emphatically declare that "this property will increase 100 per cent. in value when the proposed trolley lines are put through" or perhaps have seen this same chap arguing with a tenant on Olive street to the effect that "the landlord won't paper the attic without raising the rent."

Eventually the restlessness of youth attacked him, and having been offered a position as bookkeeper with his uncle's firm in Chicago, he shook the dust of St. Louis from his boots and went to work for E. Baggot & Son, Plumbing, Gas and Electrical Fixtures. Perhaps it was homesickness or restlessness, but whatever it may have been, King turned his eyes again in the direction of St. Louis and went back to the old town where he engaged in the electrical fixture business.

During this time, however, the little dramatic germ had developed to a large unwieldy specimen and King was irresistibly drawn to the theater. He had talents, he had appearance and personality and all he lacked was the right opportunity. Finally it came and Baggot joined a local stock company in St. Louis. All aspirations for a business career were discarded, and King began a relentless fight to make good in his new profession.

Soon he had a chance to join a traveling company and went on the road. The first place he played was Kansas City, and it was there he had his first thrill. In one of the scenes Mr. Baggot was to battle with coyotes which he supposed were to be represented by "property" heads made to cause the effect of many of these animals dashing about, the bodies of which were to be indistinctly seen by the audience. All went well until the moment for the fight, when Baggot discovered, much to his chagrin, that they were live coyotes. Less acting but real fighting occurred for a few moments.

It is the ultimate ambition of all actors to play in New York, and Baggot was no exception, so he was secretly elated when the company left for the East. However, his cup of joy not run over, for the company played Hoboken, from whose heights the lights of the great city twinkle and temptingly beckon. It is a brief trip from Hoboken across the river, and Mr. Baggot says that after the first evening performance, accompanied by a fellow actor, he crossed and saw the metropolis for the first time. That night he went to the writing room of the Waldorf and wrote a note to his mother.

The time was soon to come again when he would return to St. Louis, again in stock, and St. Louisans can remember this handsome young actor who weekly delighted the playgoers in that city.

Leaving stock he began to appear in the large productions, among them "Salomy Jane," "Mrs. Wiggs" and "Seven Days." It was during one of his trips to New York the opportunity came to play before the camera. An actor was suddenly required at a studio and Mr. Baggot acted the role. Up to that time the idea of performing for moving pictures had never seriously occurred to him, for he was at that time cast in a big production. So well did Mr. Baggot play his part that he was offered a steady place in the company with which he is now affiliated. That company is the "Imp" and it was for them he posed in his first picture.

I called recently to see this lovable, good-natured fellow at the Screen Club where he reigns. Up there in the club parlor we discussed—politics. It is no breach of confidence to say that King Baggot is a staunch Wilson adherent. I listened patiently as he extolled the admirable qualities of the President. Did he handle the Mexican affair in a masterly fashion? He did! King Baggot said so. At any rate it required a nice bit of diplomacy to start the conversation along another channel.

Here is a justly popular man, not only among screen fans, but he is hailed a prince by his associates. Regarding his acting—well, why mention it? Everyone is acquainted with the splendid work of the genial blue-eyed hero of the screen.

Doings at Los Angeles

GEORGE LARKIN has surely done "some" stunts in the production being put on by Wilfred Lucas, known as "The Trey o' Hearts." He is a regular athletic young man and can show his ability to great effect in this big series. Many people who have seen Larkin in his work have been amazed at his acrobatic work and his dare-devil qualities. In the east he was formerly known as "Dare-devil Larkin," and he evidently is going to live up to that name while in the west. In No. 5 of this interesting series, which is said to be the greatest of all thrillers, George is thrown over a real cliff, and in so doing he sustains severely skinned shins. He showed the shins to me at the studio the other day, and, believe me, they are peeled—and the peeling is gone, too. Anyway, he fell to the ground below and the other man followed where the fight finished. (The picture shows the distance from the top to the bottom.)

Scene Done for "The Trey o' Hearts."

Margaret Gibson, of the Vitagraph company, not only is a moving picture star but a sort of originator of new ideas. Her latest is a stocking stunt of having a specially made garter in which several coins can be placed. The idea is a good one and has caught on with beach bathing girls who carry money on their garters with which to buy "hot dogs," sandwiches and drinks of soda pop.

Fred J. Balshofer said the other day, "If you want to do me a favor please put in the World, for I know everyone will see it there, that Ford Sterling has not left this company, and that I am not going to release under another brand. Someone started those rumors, and I beg you to stop them." He said that he wanted another pair of comedy people, a good man and a woman, to work in an additional company in a week or so.

Lee Hill, who was formerly with the Majestic and Edison, is now with Albert W. Hale at the beach Kalem studio as juvenile leading man and assistant director. He looks after the details that come in his line and is quite a busy man. Mr. Hale is turning out some really funny stuff, and with his leading lady, Betty Teare, and Johnny Brennan as the comical feature the Kalem has a team of good workers.

Will H. Lynch, who recently returned from a tour of China, is trying to go back, but on account of the recent war and the imminence of trouble in that country will have to wait a while. His Chinese actors are all busy there, but he cannot be there for some time.

Will H. White, who also has returned from a Central American cruise, is in San Francisco conferring with some Chinese people on the project of making moving pictures in the Orient. He has as his students in Los Angeles Walter and Ben Pack, two sons of a prominent Chinese capitalist, who are soon to depart with outfits for their native land to film many subjects and start a studio, probably in Shanghai.

Al Christie and his Nestorites have departed for the Exposition City to get a picture of the fair grounds. They are doing a travesty on "East Lynne" with Victoria Forde and Bess Meredyth featured. Bess has just been added to the company.

Bruce Mitchell, who recently started the Pathe company, is as busy as any good director could be. He has Rena Rogers and Howard Davies as leading people, and "Fat" R. MacComas who was formerly with the Joker comedians. A. M. Fralick, who has been with Marshal Neilan at the Kalem, has also joined this company. They were at the Venice beach last week doing a roaring comedy on the ocean shores, using all the amusement devices as settings.

When a party of Mutual players returned to the studio Monday morning after a fifteen hours' fishing trip off the coast in a launch, they were asked what number flesh color paint they had used and what they were made up for. The said number four was a generous coat of tan. They caught no fish, but got seasick. That's sport.

Tod Browning has a broken nose as the result of a taunt to Miss Fay Tincher of the Mutual studios. They were having a recess between scenes and he asked her to play ball. "I know women can vote in California," he said, "but one thing they can't do is throw a ball." She threw it, and the doctor says he will be able to take the splints off in about two weeks. Fay is a regular fan and plays most every day.

The city of Santa Monica had taken by Albert W. Hale a couple of hundred feet of the municipal parade, and a comedy of the beach variety will be filmed by Hale to be put on the reel with the parade picture. It will probably get a regular release through Kalem Company.

When Jessie Lasky was here he said that he was most surprised with the progress at his western plant. He has a right to be surprised for, in the past two weeks, the "Lasky house" has been changed from a dressing room house to a wardrobe factory, a string of new dressing rooms erected, and a new carpenter shop built. The laboratory space has been doubled, and everything is going ahead rapidly. "The Man from Home" has been started, and "The Rose of the Rancho" with Bessie Barriscale and Jack W. Johnson featured, will be started soon.

Manager Bernstein of the Universal is so proud of George Larkin and his wonderful work in "The Trey o' Hearts" that he has ordered an osteopath to give George treatments thrice a week to keep the athletic young actor in condition to go through with his strenuous work in this great series. The company is using a downtown skyscraper which is in course of construction in one of the late numbers of the series. Scenes are made while George is out on the end of a swinging beam in midair. "Daredevil Larkin" is surely befitting.

It is said here that the present European war is menacing the production of film because of the lack of Metol which is imported from Germany. It cost $8 a pound last week, and today it is being sold at $12.50 a pound.

CLARKE IRVINE.

BEVERIDGE AGAINST STATE CENSOR BOARD.

"The report that I favor the creating of a political board of motion picture censors in Indiana is without foundation," says Albert J. Beveridge, the Progressive party candidate for United States Senator in Indiana. "The statement that I was nursing a bill calculated to establish a state censor board for motion pictures emanated from Evansville, Indiana, where the Progressive party must contend with strong brewery interests. Instead of being against the motion pictures I am decidedly for them. I believe the motion picture is doing as much for the education of the masses as the newspaper and school book, and I have yet to witness a photoplay which needed the shears of censorship.

"I understand that William F. Miedreich, an Evansville, Indiana, attorney, who is connected with the brewery interests of the state, and at present a member of the Indiana legislature, is the father of a bill which, if passed, will establish a state censor board similar to the Pennsylvania board. Mr. Miedreich is the Democratic candidate for representative in Vanderburg county, and I sincerely hope he is defeated at the polls. If motion picture exhibitors would band themselves together and spread the message of a candidate's unfitness for office, it would be an easy matter for them to defeat their enemies by utilizing their screens in flashing the truth before that vast number of people who go to the movies."

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

RESEARCH BY MOVING PICTURES.

THE part played by cinematography in scientific and technical research, together with some of the things that may be expected of it in the future, are set forth in an interesting lecture before the German Engineers' Society by Dr. Hanz Goetz and printed in The Scientific American as follows:

"The most obvious way in which the cinematograph may act as an aid to science is in recording rare phenomena, such as scenes in the life of seldom seen or difficultly accessible animals, unusual surgical operations, etc.—fields in which considerable success has been attained. Its usefulness only begins here, however.

"Just as the scale of objects may be varied when they are represented graphically, so the time scale of actions may be changed when they are represented by the cinematograph. By an increase in speed, Professor Pfeffer, of Leipzig, has been able to produce in three minutes a ten-day period of growth of a horse-chestnut twig; pictures for this reproduction were taken at five-minute intervals. A large field for the study of the growth of both plants and animals is thus opened. Just as slow motions can be hastened so that it is possible to see the total effect in a truer perspective, so it is possible to retard and analyze quick movements, and the limits are only those of the speed with which the pictures can be taken. With the most refined mechanical devices it is not possible to take more than 250 pictures per second, but by illuminating the moving object with regularly succeeding electric sparks and photographing on a film moving continuously rather than intermittently, it was found possible to increase the number of exposures to 2,000 per second. Bull, for example, has made valuable studies of the flight of insects in this manner.

"From an engineering point of view the cinematograph has been most useful in studying projectiles and their effect on armor-plate. Much higher frequencies had to be used than Bull obtained, and the apparatus employed differed from his in not using a mechanical interrupter. In series with the illuminating spark-gap was a large condenser, and in parallel with it a small one; the large condenser is charged by an induction machine, and when it is discharged the small condenser is alternately charged and discharged across the gap.

"The period of the alternations can be judged with fair accuracy by the tone. Since an explosion can take place in the 5-1000th part of a second, the speed of 9,000 to 50,000 exposures per second, obtained by this method, is sufficient to furnish interesting results. Since it is obviously impossible to have the camera near the object photographed, a special arrangement is used.

"The cinematograph can also be used for making quantitative measurements of movements. The fall of a body has been studied by photographing on the same film the falling object and the hand of a chronograph, and in the same way the action of a steam-hammer has been timed.

"In these lines the cinematograph has just begun to be developed, and offers great possibilities in solving problems dealing with time and space in fields as wide apart as engineering and biology, and makes possible the study of motions so slow that it has hitherto been impossible to form conception of their whole meaning, or so fast that it has been almost impossible to form any conception of them at all."

Current Events.

Of course, today current events means more, especially that which is connected with the war than anything else: the various "weeklies" are, therefore, very interesting and helpful and from now on should be more carefully followed than before. Every picture house should show them, and all young people should see them.

That pictures of the actual warfare will be forthcoming is most improbable and people should be aware of false and misleading advertisements. Pictures of mobilizations, and all preparations are to be very general; these afford a great variety of knowledge which is a valuable addition to the true newspaper accounts. The last series issued show the Czar of Russia in review of troops going to the front, and drinking to their prosperity as they leave Warsaw. A good picture of the Emperor of Germany and his staff is not very warlike, the Emperor receiving gifts of flowers from a group of young girls is described as in his "human atmosphere." German dirigibles hovering over French troops is perhaps one of the first pictures of the two nations in close quarters; the marching of French troops through Algiers is a truly military picture. Prince Henry of Prussia is seen at his post of duty with his soldiers, while the evidence of warfare is brought to our doors by a view of the English cruiser Suffolk guarding English interests in American waters.

Recognizing Ability—Even to $100,000.

The time has come when the moving pictures demand the best equally with any other of the arts, sciences, or commercial fields. Not long ago there was published a review of the salaries paid to the leading moving picture actors in all parts of the world. Men who began with most meager beginnings are now receiving their tens of thousands and many whose ability was discounted on the dramatic stage have more than made good in the silent drama. There never was a movement which has afforded such opportunities for rapid rise in genuine ability than in the field of the moving picture.

The art of scenario writing is a distinctly new one, yet it has brought to the front many an otherwise obscure person with an undreamed-of ability. The recent Sun-Vitagraph contest is a good evidence of the fact there is an underlying power of conception waiting to be developed by such means as is now afforded by the moving picture. When a young girl suddenly realized that she has within her the possibility of earning $1,000 (and there seems to be many such) by one literary effort, who can deny but that cinematography, besides being the greatest of educators, is also awakening the greatest powers of education in its behalf. McClure's Magazine is at the present time publishing a series of articles entitled "Stories of Hundred Thousand Dollar Salaries." In the September number the "One Hundred Thousand Dollar Man of 'The Movies'" is reviewed as follows—"Six years ago David W. Griffith escaped a fruitless tramping of the streets by securing a job as a 'super' in a struggling film company. His pay was five dollars a day—if he worked—but he might only work two days a week, or perhaps not at all. Today he ranks with the highest paid men in America and presides over a gigantic film-producing plant in Los Angeles—and he is only thirty-five years of age."

In the same period of time moving-picture making has undergone a similar revolutionary change. Six years ago the cost of producing was perhaps not more than one-tenth what it is today, and to this remarkable Mr. Griffith has contributed his share of the necessary ability. The article in McClure's is well worth reading as it will give a splendid impetus to the many minds capable of being rightly influenced along lines so educational and so immensely lucrative at the same time. Let it be widely known that in every branch of moving picture activities there is abundant opportunity for educative and educational development with the added power of the earned dollar besides. Nowhere does education pay better and nowhere is education more required, demanded, appreciated and rewarded.

BEST FRIEND IN THE BUSINESS.

Mount Clemens, Mich., August 4, 1914.

Editor Moving Picture World:

Dear Sir:—Enclosed find check for $3.00 for a year's subscription for your most valuable magazine. Send August 1 issue as the first copy.

I find that the Moving Picture World is the best friend I have in the moving picture business.

Very truly yours,

Lyric Theater. H. C. Pierce.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE movement in this city to have incorporated the Church Motion Picture Society has set some regular motion picture exhibitors guessing as to the real purpose of the organization. On the first application by the society in the Supreme Court for a certificate of incorporation the Court declined to grant it because the papers submitted failed to show that the society was of a voluntary character and not for business purposes. A second application was made on amended petitions and the court now has them under consideration.

* * *

Among the most active directors of the society is Mr. Cleveland Moffett. He is in fact the instigator of the movement and has been experimenting for several months in a church on Fifth avenue, Manhattan, in which he takes an active interest. The success he met with was so gratifying that he decided to invoke the aid of wealthy people interested in the condition of the poor in the formation of a society to extend the work throughout Greater New York and has already received promises of co-operation in Manhattan and Brooklyn. Applications for certificates of incorporation are now pending in the courts of both boroughs, and if they are successful the work will be extended to the other two boroughs, and also in Bronx County.

* * *

A friend of Mr. Moffett said: "The petitions for incorporation state that the purpose of the society is to 'promote the use of church and other buildings of worship for the purpose of entertainment and to instill a spirit of national and civic patriotism among the people.' This is mere formal phraseology to get the matter properly before the court and no doubt has created misapprehension on the part of people already engaged in the business of exhibiting motion pictures, particularly those having places in the poorer districts of the city. But the prospectus quoted does not reflect Mr. Moffett's real sentiments. Neither Mr. Moffett, nor anyone associated with him desire to engage in the motion picture business."

* * *

When attention was called to the title of the society and statement was made that it clearly foreshadowed some connection with the business the friend said. "Quite true. But the name does not indicate whether the connection is to be with the exhibiting or manufacturing branch. It is as vague in that respect as it is with respect to Mr. Moffett's real intentions, and there is no objection to enlightening the public as to what they are. His connection with a church and Sunday school showed Mr. Moffett that there was a disposition among certain people of the poor classes to avoid places of worship in spite of persistent missionary work. He found that to successfully get their interest it would be necessary to have some attraction to win their attendance in the church or church hall, and decided that the strongest magnet of present time is the motion picture."

The friend was told the idea was not a new one. That motion pictures have been shown in churches and school halls for years. To this he replied "But Mr. Moffett's idea is new because its scope is of a different character. Other religious organizations have given such exhibitions for benefits with advanced sale of tickets, or fixed prices of admission at the door. Mr. Moffett sells no tickets and charges no price of admission. His co-workers go among the people to be reached and invite all, regardless of nationality, creed, or color, to come to the entertainment. Men, women and children are asked to come and have an evening of pleasure free of cost. They are welcomed at the door and shown to seats. After the entertainment they are again greeted by the committee and cordially invited to return on a certain evening and witness another exhibition. In this manner the people ultimately become regular patrons and eventually many of them are induced to become regular attendants at the church, or Sunday school. So you see the real operation is of a missionary character with the motion pictures used as an agency to accomplish the purpose."

* * *

When asked how expenses are provided for Mr. Moffett's friend replied "At first this was a serious problem, but the success attained through the entertainments solved it. The church installed a thoroughly up-to-date booth and projecting apparatus and sustained the cost of current used. The pictures and operator were provided by volunteers. They now have their own operator."

* * *

The interview was gratifying in one respect at least. Certain church people have been contending for years that attendances at the churches and Sunday schools have been seriously interfered with by the moving pictures. Mr. Moffett has shown by practical demonstration that they can be made an important factor in religious work. If it were not so a society would not be organized to extend what was started as an experiment. In the face of all that has developed within the last few years it is difficult to see what line of reasonable argument the anti-motion picture people have left. First the pictures had the theatrical people against them; then the holier-than-thou reformists came forward with denunciations of a character that should almost kill any form of entertainment; and then came the reformer-political office seeking armies. All have failed—theaters, churches, colleges, public and private schools, penal, reformatory and charitable institutions, hospitals and homes—all are adopting the once despised form of entertainment and instruction.

* * *

From the regular exhibitor's standpoint the project of the Church Motion Picture Society is viewed with suspicion by many. But this is noticeable only in localities where the poorer class of people predominate. It is feared by some that their business will suffer should the society open their work near the houses now operating. An exhibitor having one of the cheap houses takes a more philosophical view of the matter. He says such entertainments will differ in character from those he gives and he will retain the patronage of those who have money to pay. "Those who haven't got the money I would not get, anyway," he said.

* * *

A gentleman who is not an exhibitor, but has considerable interest in the motion picture business expressed the opinion that the Church Motion Picture Society movement would be of great benefit to legitimate exhibitors as it would no doubt in time wipe out many places that really should not be in existence. They are motion picture houses only in a technical sense. The managers are as poor as their patrons, consequently the programs are poorer than both and the places are merely outlets for stuff that is really unfit for exhibition from a standpoint of merit. "It is no crime to be poor," the party said; "indeed, the poor are to be pitied and are entitled to consideration as well as their more fortunate brethren; but that is no excuse for not giving the people value for their money. I have noticed some of the houses filled several times during the day and night at the same prices charged in better localities and yet the pictures shown are far inferior in quality both as to the subjects and condition of the films."

* * *

A country exhibitor visiting the city, when told of the church movement, said it could not interfere with regular business in the smaller towns. He took the view that its usefulness was limited to densely populated sections of the large cities. The small places, he said, could not sustain exhibitions without outside aid, and that could not be expected. 'When we get outside aid it comes for something other than operating picture shows," said the visitor. "And I do not see why the city people need fear the competition. Even among the poorest people there are many with pride and do not want others to know that they have not got money for shows, and will pay their way when they have the price; so I guess the patronage will remain normal even if the new movement gets going."

"THE SILENT VALLEY" (Imp).

King Baggot is featured in this drama of the elemental. In plot, the play is simple, but in the telling it carries a tremendous power. That love can heal all wounds, turn a man's nature, dominate over beastial instincts and finally resurrect a degraded soul is the theme and treatment of the play. The great good that lay dormant within the giant, played by Mr. Baggot, for so many years is finally brought to light and made active by a sweet girl who visits the backwoods neighborhood with a travelling repertoire company. The play was directed by Mr. Baggott and written by George Hall. Playing opposite Mr. Baggott is Miss Arline Pretty. Frank Smith also has a good role. In two parts, the play will be released September 7.

OPENS NEW HOUSE.

H. W. McKall has recently opened the Grand theater at Cushing, Okla., a magnificent house "built from the ground up." The theater is one of three operated by Mr. McKall in Cushing.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Watching It Grow.

HARRY RAVER, of the Itala Film Company, is using a novel stunt in connection with the Chicago run of Cabiria at the Illinois theater, that opens up interesting adaptations along other lines. He has a board in front of the house that is changed at the close of each performance to give the exact number of admissions sold to the D'Annuzio drama. The scheme cuts three ways. In the first place, it drives home to other exhibitors the value of a big attraction and suggests Itala attractions. It points to the public the interest felt in the attraction, and reminds the passer-by that he has not yet added himself to the total,

and the regular passer-by gets the habit of looking at the bill each day as he passes to see the figures grow and not only keeps the play fresh in mind, but supplies a topic for small talk.

The scheme can be used by the small town manager in connection with anniversary or any other special week, in connection with some special star or with a voting contest. Take the special week for instance. The sign could read:

So far
This Week
3,873 Persons
Have Attended the
Princess'
Anniversary Week.
When Are You Coming?

For a special star the board could stand, but would be changed only when the star had shown on the screen. The text might be:

Since Sept. 1
11,853
Admirers
Have Seen
Miss Mary Pickford
In This Theater.
Next Chance,
October 23,
The Eagle's Mate.

In keeping up the interest in the voting contest the board would read:

1,456
Votes
Were Cast Yesterday
In Our
Popularity Contest,
Making a Total of
53,972
Votes Cast.

These suggestions are capable of infinite variation, but the idea holds throughout that a changing sign is bound to challenge attention. If you "cheat a little" on the figures, do not overdo.

Wants to Be Kicked.

H. S. Ford, of the Olympic, Tulia, Texas, doesn't complain that we hit him too hard, but that we did not hit him hard enough. This is rather unusual. He writes:

> Some time ago I sent you in a copy of one of my first house programs, and asked you to give it what criticism it needed, and not to fear, but to get on it with both feet. I was a little disappointed when I saw the criticism in the World, as it was not half so severe as I expected, and I read over your suggestions several times, carried it to my printer and we went over same, we got up a new form and tried hard to avoid these things that you told us to watch, as we both wanted to learn. We took for our Motto, "CLIMB YET A STORY HIGHER," and, by the way, have been using it on our programs right along until this time, but it's not on this copy I see. Any way, I am sending you one like the first we got out 3 months ago, and, in fact, up until you came out with your criticism, and one of our newer ones. We want you to tell us where our numerous mistakes are, as we want TO CLIMB YET A STORY HIGHER, as I find people 'phone us if they fail to receive one every Monday, and this shows us that we should get out a good, attractive program, and you promised to sit on the job until you pulled us through. We are using a special cream paper, with brown ink exclusively. What do think of the combination, and do you think one should use the same kind of stock and ink each week, the same form, etc.? I would like to have your ideas, and again, what do you think of having the printer bind 2 heralds in with the program, say in the center, one on Lucille Love or Trey O' Hearts, and one on Paramount pictures. I would like to have your ideas, as I want to get out a good program as soon as possible, as I find it certainly pays.

Mr. Ford probably knows we like the scheme of a uniform program, something characteristic. We like something that, if seen across the street, is recognized as the program of the Olympic, or whatever it is. If he can get a light blue stock and print in the same brown he is using, getting a little better grade of ink, we think he will have something still more distinctive. Cream is better than white, but not so distinctive as a more pronounced tint. A light green done in silk green ink also makes an attractive combination. Colored inks cost a little more than black.

One change Mr. Ford has made we do not like. In the early issues he had about half a page of chat about the house and coming attractions. The house chat is dropped for a straight advertisement of the present attractions, though this simply repeats the substance of the program proper. The lower half of the third page should be set in either eight or ten point and be straight reading matter and not displayed.

The back page should be torn down, the ornamentation distributed and the space taken for the coming attractions. Four could be given where now there are but two. If there are only two underlines the specials for the current week can be picked up again. Ornamental work in the first page is all right, but further back than that good type is better than quirliques. There is no objection to binding in heralds with staples, but if more than one is inserted they should be side stitched instead of saddle stitched, or else the paging will be incorrect.

This is all the suggestion Mr. Ford gets, because we think it is about all he needs. Now and then he makes advantageous use of the ¶ to break up a paragraph into sentences. This calls special attention to each line so marked, but in writing copy for the printer be careful, for the sign also means to commence a new paragraph.

Needs More Dates.

Jack Glenn, of the Princess theater, New Martinsville, W. Va., sends in the first issue of the Filmocrat and asks for suggestions. The Filmocrat is a colored cover, four by five and a half, and eight white pages three and a half by five. The smaller inside page suggests a misfit and does not look workmanlike. The pages should be trimmed all the same size. The name of the town should be placed in a small type under the name of the house on the title page, and each day of the actual program should be dated so as to read Monday, August 10th, and not merely "Monday." The only clue is on the first white page, and should the program pages become detached there is nothing to show whether it is the program for next week or last month. Every time you use the day of the week in an announcement add the month and the day of the month.

The cover is done in black and red. One color would do just as

well, since no effective use is made of the combination. There is no use paying for two printings unless you get more than the second printing costs, and here the dirty-looking red (partly due to the color of the paper) does not pay its cost. The back page reads:

The Universal Gets the Plays
the Players
the Pictures

The Princess Gets the Universal

You Get the Princess

This might be adapted by other houses to suit their needs. It is well phrased.

Three pages are given to the advertisers and one is devoted to the first of a series of house talks in which the announcement is made that the program will give film news as well as the program, though there is nothing in this issue.

It is not at all a good job from a typographical point of view. The type faces are not attractive, nor well displayed, and the press work suggests that it is run off on a small hand press. In the program part there is no punch to the type. The titles are set in a very ordinary face that does not throw them up prominently. You look at the double page and you are merely conscious that you are looking at some printing. Nothing stands up. Mr. Glenn should go into executive session with his printer. And while he is talking, he might point to that "Educ 1" in Friday's copy. There was plenty of room there to have spelled the word out.

Neat and Gaudy.

Neat in appearance and yet as lurid as a hot wave, E. E. Belcia's vest pocket program for the Park theater, Jacksonville, Texas, is worth looking at. It is a red that fairly yells at you, and yet it does not offend. It is printed in black and the program runs across the inside pages. The type is small but readable, titles and names being set in bold face. It is a neat job from any angle. Perhaps Mr. Belcia will send you one if you inclose a stamped return envelope, and you certainly should ask for one, if you are contemplating a small edition, because this gives an excellent display in such small compass.

Tried It—and Did.

Billy Welch, of the Empire theater, Kansas City, and Secretary of Kansas City Local No. 1, M. P. L., writes:

> Am inclosing a program for criticism. The World is my standby. On its contention I raised the admission from five to ten cents and am doing well. Best luck for you and much deserved success. I was sorry to learn you did not raise the subscription price of The Moving Picture World. It is certainly worth ten cents a copy, and exhibitors who are too cheap to be willing to pay for what they get are usually the ones who run eight reels for a nickel because they think their patrons are as cheap as they are.

That's just about the answer. We want those "cheap" people. We want to get them where we can talk to them, and if we have to sell *them* the paper for three dollars a year because they would not pay five, it would not be fair to soak the ones who are willing to pay five or ten dollars, for that matter. At three dollars a year this paper reaches practically every man in the business. At five it might not. We want every last one, and the eight-for-five exhibitor most of all, because he needs us most. Lots of people run eight to eighteen reels (yes, eighteen—over in Philadelphia), not because they realize what they are doing, but because they get scared on account of competition. They think that with quantity they can fight better than with quality. It never occurs to them to put a sign out in front of he house that reads:

Only Three Reels,
BUT
GOOD ONES.

But we've ridden our hobby clear from K. C. to the banks of the Delaware. Let's hustle back to Mr. Welch. His program is a Hennegan colored cover. In the front space is the name of the house and the Summer schedule "Open Tuesday—Thursday—Saturday—Sunday and all Holidays." Then a line, "*Properly* presenting the World's latest and greatest photoplays." Inside he turns the sheet around and prints the two pages as one single page. He goes a little further than dating his shows. He says "Saturday, August 8th. Tonight." "Sunday, August 9th. Tomorrow," then "Closed Wednesday. Open Thursday, August 13th." That makes a bad jump, but a top line advertises the Tuesday, and we are sorry to see that it is "Traffic in Souls."

The program is nicely laid out. It has been written with care and set by a printer who knows his business. This is the first time we have run across a four pager handled in just this way, but it has this marked advantage! The Hennegan programs are the regulation six by nine size. This would give about a five-inch column, running across page, or two rather unsightly narrow columns. Turning it so that the inside gives a page nine by twelve, we get two or three and a half inch columns and a pretty wide margin. It is so much better than the usual layout that it is recommended to all who use a six by nine four pager.

More Scott.

Luke J. Scott, of the Amusu, Warrensburg, Missouri, sends in some stuff and forgets to tell about one of the items, a bill headed "More Bricks—Less Mud," and stating that "each ticket means another brick." Evidently they are up against a paving proposition there and the Amusu is helping. Mr. Scott can be trusted to get into any popular movement, but we wish he would send the bill of particulars. Probably he gave a percentage of his receipts on that night, or rather two nights.

He "sasses" us back in one item. He is using three lines of Old English type in an announcement and writes that he does not think that O. E. is objectionable in such small quantities. It is objectionable whenever you have a line you want to have read, and naturally the lines here are the title of the play, the house and the name of the star, the three important lines. Of course two lines are not so discouraging to the eye as a whole advertisement, but we would kick the hip pocket off any printer that handed us a single letter when the sample books are so full of good clean lines. That would we do. The announcement is nicely worded. Perhaps it will help others, if they will select more attractive type. You would not purchase a couple of flaming arcs for the front of your house and cover them up with flour barrels. Why hide your most important lines in a type that is hard to read? Here is the text:

> In answer to the increasing demand for the most finished productions of the photoplay world, we wish to announce that we have contracted for a series of the *Famous Players' Company's* celebrated Features. These pictorial depictions of the best known Broadway productions will be shown upon Tuesdays for a period of several weeks.
>
> It is our pleasure to submit for your approval Tuesday, June 30,
>
> "IN THE BISHOP'S CARRIAGE,"
> A four-part Photoplay dramatized from the novel of Miriam Michelson with
> MISS MARY PICKFORD
>
> In the leading role, supported by an all-star cast.

Mr. Scott is also making effective use of the Kraus post cards by printing his announcement of coming events on these portrait cards, the most certain scheme we know of for having the advertisement kept. The Kraus people are constantly bettering their work, and the cards make things that are kept.

From Cuba.

Not from Cuba in the south seas but Cuba, New York, come two programs from George Foster, of Foster's Photoplay House. One is the regular issue and one the anniversary of the third year. The anniversary one-day program marks no special feature, being a title page, a greeting and the day's program, but we like in the other a front page space devoted to the specials for the whole week. This gives the feature stuff at a glance, and holds the attention over to the inside pages. The advertisements run top and bottom a space two and a quarter inches square, costing only one dollar a month—which is far too little. And also under the caption of "The Best Advertising Medium" is the sole paragraph of house talk. It would pay Mr. Foster to take fifty cents worth of his own space for more house talk with a proper caption. From those rates he is getting $3 a week in advertising. It is not what it costs to print the program, but the good the advertising will do that counts, and if space is worth no more than this it might pay him to take all of the space. If, without any change in the apportionment of space, he will close up the program to go on two pages and use the space on the back page for a convincing chat, he can honestly tell the outsider that space in his program is worth a lot more than he charges for it. Cuba is a small town, and he can reach everyone. It is worth his own money to reach them for himself, but he can condense the program a little and still have the same space to sell. At a dollar an insertion his advertisers would value the space more.

All House.

The latest program from the Royal theater, Geneseo, New York, gives a new layout. The program is given on the second page and repeated on the back page. The third page is given to a lot of house talk about the coming films, just chat to match with the heading, The Listener Chatters. They have taken up the one-piece coat hanger. If they get as much fun out of it as we did with the envelopes sent, they will have a winner and be as grateful to Mr. Llewllyn as we are. That hanger stunt is going to be even more popular than the wall paper dodger that is still being used.

Three a Week.

The Vaudette theater, West Point, Ga., home of the one piece coat hanger, goes the usual door knob two better, getting out a special three times a week. They use a gray-brown stock paper almost heavy enough to be a card, but not of expensive quality and get a good looking special when the ink is right, but one card printed in an orange ink, is rather faded looking. For brown the best colors are black, blue, red and a much deeper brown. Purple classes as that is red and blue, but yellow and generally green will fade in. It is a good plan to get a sample before the run starts if you are not absolutely certain of the effect.

We'll Give a Guess.

The Amaranth theater, wherever that may be, seems strong on contests. One of the questions is: "What class of pictures did Huerta refer to as food for the brain?" If we had three guesses we'd hazard the opinion that he was talking about the Mutual's pictures of General Villa. If we don't get the prize maybe the Mutual will let us pose in the Mutual Girl series, anyway.

Getting It.

The Lowell theater, Lowell, Arizona, boosted the price for The Spoilers to 50 and 75 cents for Friday and Saturday AND THEN had to give a Sunday matinee before they returned the films. If you get your heart so far up in your mouth that it threatens to fall out every time you raise to fifteen cents for a special, sit down and think this over.

It is one of the standard precepts of the street fakers that if they cannot sell an article for ten cents they can get twenty-five as quickly as they can fifteen. *You are selling tickets to the same people.* Here is a house that does better.

In passing the Lowell is using two color work now and is making intelligent use of the second color in pulling up the special titles and that sort of thing. They make it pay. They do things well down there.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Plan a Campaign.

IGNORING the careful calculations of the astronomical sharps, fall is supposed to happen along September 1st, as regards the field of endeavor. "Summer" is over and the serious work of the "season" is on.

Suppose that this season you plan a campaign. Plan to give so much time a day or so much time a week to photoplay work. Keep track of what you do. At the end of each month sit down and go over your work for the month and see what progress, if any, you have made. See if your contiguity is better, see if you are improving in handling incident. Find out, if you can, what your weak point is and give yourself extra work along that line.

Suppose that you think you can improve your connection between scenes, for example. Take all the stuff you've ever written. Go over every script. See how many times you have failed to move smoothly from one scene to the next. See what you can do to improve on your handling of the poor scenes. Perhaps the ideas of the scripts are so poor that it would not pay to revamp them for sale. It will pay you to study them, to work over them, not with the idea of selling them, but of making your good work more salable. Once we told a man we were going to make him take a certain story and he laughed. He has bought it since—twice—but he doesn't know it. The story *was* bad, and so was the idea, but we built up the idea and made it good, and we did not do that by figuring that the story was not worth while working over. Just remember that you cannot expect to write salable scripts all of the time. Some of your work must be along the lines of preparation for bigger things, for a better construction, better plotting, better appeal, and the time spent on these points is far from being wasted.

It would be well if, in dividing your time, you arranged to two-thirds or even half your time to studying old scripts and the rest to the production of new work. It does not really matter to you in the end whether you spend ten hours writing a story or five hours writing it and five in finding out how. It will matter later on, because the study work you do now all helps you later.

Keep your work in such a shape that you can review it. Note your progress and see from time to time how you get ahead. Keep a list of the scripts you write and the companies you send to. Find out how many stamps it takes to sell a script and find out how much postage each studio gets. It is not merely a matter of postage. If the Blink Company gets most of your work and it costs you an average of six cents to sell there and you spend forty cents sending scripts to the Gumph for every one you sell, remember that perhaps the Gumph is last on your list and gets last choice, and so not so many stories apt to be good, though at times you will find that the best story sold the ninth or tenth time out. If you spend several dollars on the Grumpy Company and sell nothing, give them a rest until you read of a new editor or some other change that may affect acceptances. Keep posted. Build up a catalogue. Get a set of cards or a book. Put down every scrap of information you can obtain. If you learn of some director just taken from some other company mark the fact down. Perhaps he was the chap who gave you such a good production while he was with the other company. Perhaps some time you'll have another story along precisely the same lines. Send it there with the suggestion that you think that it might be found to be along Mr. Blank's line of work. Note the leading players, their likes and dislikes. If a leading woman who generally plays polite parts shines as an adventuress in some play you see, mark down the fact. Six months from now you might have just that sort of character, and it might be just what they are looking for.

Work systematically, and by the end of the season you'll have a lot of worth while data. You cannot get anywhere with a hit or miss policy. Head somewhere and aim to get there methodically and systematically. Don't waste another year.

Plain Bad.

We have "laid off" the Photoplay Author's League since our first few remarks on the subject in the hope that it would round up into something sane, but they seem to get crazier with each issue of the Script. In the third number of that amusing little sheet J. Searle Dawley makes the astounding suggestion (according to the Script) that authors advertise their rejected scripts that directors may look in the sheet for a certain style of story. This quotation is from Mr. Dawley, as quoted in the script:

> "I believe that from a director's and producer's standpoint, there would be a big advantage if all the members of the Photoplay Authors' League would send in a list of their scripts which they have for sale, giving the number of characters, the period and the style of story which they have. If this was published in The Script it would then give a director an opportunity of knowing just where to get hold of a certain line of work which possibly he is anxious to do.
>
> "I know that while I was connected with the Edison Company, if I would have been able to take up a paper like The Script, look over it and see a list of subjects, possibly dealing with Western life for example, I would then immediately have known where to get in touch with people who had such scripts and would no doubt have written for a great number of them. It seems to me a list like this would be a great advantage to the producers as well as the authors of photoplays."

In a word you advertise that you have on hand a certain number of unaccepted scripts. The advertisement costs five cents a line, with a minimum charge of one dollar a month. For non-members the cost is doubled.

Now let's see how it works out. The President of the League is Frank E. Woods, head of the Mutual Department. Mr. Woods turned back to us not long ago three scripts. He did not read them because we told him that they had been rejected by Lubin. He considered that a rejection by one single company was sufficient cause to return scripts unread. Will the President of the League earnestly scan the columns of the League organ for scripts that palpably have been rejected? If the President will not, who will? If none will, why the expenditure of a dollar or more a month?

Who?

The last Script says that the page advertisement in the Mirror for the various authors of the Photoplay Author's League was great publicity for the League, and intimates that the excitement created has not yet died down. Helping the excitement to keep alive, we contribute this question. Did the League get the solicitor's commission on the advertisement, or did the members? And if not, why not?

Petty Kicks.

Comes a letter from a lady who says that all she ever got out of Lubin was to have her paper clips stolen. The best we could ask would be to have that same thing happen in case the story was rejected. A clip taken off and replaced in a different spot means either a tell-tale scar or the use of a warm iron. Many editors do not attempt to replace the clips. They have not the time to replace them exactly, so they throw them on the floor rather than mark up a script. It's an intended kindness, and it is a kindness.

Comes another letter from another lady who points out that she sent a ten cent stamp to the Sun-Vitagraph contest and didn't get it back. She was willing to give them ten cents for reading the script if they asked for it, but no such charge was made and she thinks, &c.

Comes another letter—a man this time—saying the writer sent four cents in stamps to a company along with a script and the story came back with only one two cent stamp and he thinks, perhaps, they took the other stamp for the envelope they used.

These are the three leading petty kicks. We believe that the Sun has not returned all of the scripts yet. Even if they had, and for some reason this particular ten cent stamp was mislaid, neither the Sun nor the Vitagraph is in such need of stamps as to steal them. The same holds good of the last kick. When the script came in, the loose stamps were put into the stamp drawer. When it went out a two cent stamp was placed on the company envelope to clear it from the office. There was no intention of stealing the stamp, nor yet of charging two cents for the envelope. It is simply that the company cannot afford a clerk to keep a bookkeeping account with the authors who send in loose stamps. We would rather have the kicks come here than to the company, but why kick over two cents?

Comedy Care.

One nice, easy way of losing sales is to figure out that anything will do for comedy. Scripts are thrown together with no regard for the technique of construction on the comfortable proposition that anything will go, so long as there is a laugh. Bless your foolish heart, it won't. If there is any one department where careful construction is needed it is in comedy. Dramatic stories will now and then care for themselves, but comedy is not dependent on the story, but the action, and the action should be so carefully planned that the best effect of the business can be obtained. Comedy should be written with extreme care just because it is comedy. It is not comedy action alone that counts. The comedy suspense must be maintained, the rising action must most carefully be preserved, and only the highest development will turn out good comedy.

Comedy construction is not so patent as dramatic construction and is not so easily studied, which is one reason why the novice jumps to the conclusion that comedy requires no particular care, and therefore is easiest to write. If you will look carefully into the matter you will find that the men who write the best comedies are the most careful students of construction. Men like Coffin, Swan Donaldson, Dillon and others of that class are most careful students of constructive technique. They have to be in order to sell their wares. They have no gripping dramatic theme to carry their faults; they have as little theme as possible, for they need the footage for action, and it is the technical treatment of the action that makes the real writer of comedies.

The hardest job in the whole range of photoplay is to write a low farce in such a fashion that the director cannot possibly make it idiotic.

Miss Justice's Plan.

Miss Maibelle Heikes Justice, writing from her summer camp in the Adirondacks, talks interestingly of her work. Perhaps the most important point is that she gives a part of each day to her work. The next most important point is that she plays as well as works. She can put scripts aside and go out and have a good time and come back to the work all the better equipped for her mental vacation. The letter alludes at the start to our own comment that twice lately we had done twelve scripts in a week—under exceptional circumstances, but that this did not affect our general average of twenty subjects a month. To this she replies:

> I note what you say about my working up to your number record of scripts if I tried on one specialty like you—comedy. But don't believe I ever should, for this reason: My method of doing scripts, just like everything else, is singly my own. I sit at my machine every morning at about nine and write till one daily, and make it a rule to do at least one reel a morning when I am working in a two-reel multiple. Sometimes I use a third morning to write out the synopsis and scene plot, but not always, as this ordinarily requires but a short time. After my work hours are over—I go out to play at whatever I can find, and you may be sure it is always something out-of-doors,

for, except when I am asleep or at work, I am not still a minute and I don't run after "blue stockings" either, and fight shy of talking "shop" if anything more interesting comes along. Sometimes for two or three days I do not work at all, but, as a rule, by that time two or three plays are in embryo. With regard to specializing—I couldn't to save my life. When I have the blues I write a comedy and some of my best dramas have evolved in my highest spirits. But whatever is written, must be the following of an inspiration, and I can never tell from one day to the next whether it will be comedy, drama, romance or tragedy—the plots seem to all be alloted by some arrangement of their own, so I grasp and treat them in their turn. Thus it is improbable that I should ever specialize, but save when I need a rest, never allow a day to go without writing *something*. Sometimes a multiple is finished in a day's work when I fear an interesting plot will elude me and I work fast and hard while constructing it, but life with all work and no play would be exceedingly dull for me, and I never believe it right to strain one's health nor tax the best that is given one in this writing game—namely, inspiration. I find it easier now, I believe, to write a multiple than a single reel story, for the reason, perhaps, ideas fly so fast that in the past especially there was not room in a single to hold all my story. Mr. Selig told me recently that he frequently had gone over my scripts with his directors to see what scenes to leave in and what to take out. All this, meanwhile, can be obviated in the two-reel story, and I find more of the liberty in such than I find in doing fiction—there is room to broaden and reach out for effect, and the two-reel plot has now become such a habit that the story seems to round out itself without any particular effort; yet no one enjoys seeing a good one-reel story more than myself, and I shall always attempt to write them. With all, it's mighty hard to work up here in the mountains and woods, and in this fine air mornings, one feels more like an airship than an automaton in front of a typewriter. But time and the whirling reel wait no one; to complete, one must work.

Hobbies.

It is not often that the daily papers, and least of all the sporting page, but Righ Cross, in the Evening Journal, contributes some advice anent the celebrated Mr. Mathewson that is just as sound for photoplay writers. Here it is:

"Golf," observes dear old Matty, "keeps my mind from dwelling on baseball constantly."

To which the scoffer might say that a man is probably much better off with his mind dwelling on baseball, a statement spurious in both wit and principle. If Matty has no other reason for playing golf he has the best reason in the world. Also, while it may be just a coincidence, Matty began getting a new lease of pitching life after he took up golf and it is more than likely that this was the cause and effect. Nearly every man who is markedly good on his job has an absorbing interest entirely apart from the said job. This idea is older than Arnold Bennett. It is contrary to the copy-book shibboleth to the effect that a man's greatest joy should be his daily toil, but it gets results.

The more efficient a workman a man is the more bizarre is his hobby, when taken in connection with his occupation. We know a man whose business is the successful manufacture of intricate electrical appliances. His idea of an orgy is prowling around forgotten grave-yards of New England villages for the names of deceased ancestors, which he writes into a huge chart that looks like a map of the nervous system. Another who is unexcelled at hunting down the elusive dime in a mass of financial statements divides his spare time between prize-fights and rare china. A chap who, as head of the sociology department of a university spends ten months of the year in a nicely furnished office vandyking the mental insides of his fellowmen, counts that vocation lost which sees not his life in jeopardy at least once a week. He did some of his best work the winter following the rescue of a collapsed companion in the Hudson Bay country when he brought him back to a trading post single-handed after a week's fight with the wilderness on nothing but strong tea and strychnine.

The idea is to do photoplay as hard as you can while you are doing it, but not to talk photoplay and think photoplay twenty-four hours a day. Physicians, lawyers, ministers, teachers and others make photoplay an avocation and derive rest as well as profit from it. Those who make it a craze seldom get very far. The best workman is always the best player when he does play, but he does not play in working time or work in playing time, and in each case he concentrates on what he is doing. Two classes of persons fail most signally in photoplay, the dabbler and the monomaniac.

Working From Synopses.

The other day we asked to be excused from supplying a synopsis to a probable purchaser on the plea that we did not, right at the start, want to be tied down to any absolute run of action. We were dealing with an intelligent man, and he passed the leading idea without demanding a set story. Two new scenes, necessitating some slight changes from the story as originally planned, have been one of the fruits.

It is almost impossible for an author to sit down and predetermine that he will write precisely one story along a certain prescribed line, and no other. There may be a few who work best that way, but we think that the best results are gained where the author comes to the typewriter with a general idea of what he wants to do, but not absolutely committed to any one particular line of development.

In a story done this morning we started with a character in the fourth scene intending to use the character in two scenes. It happened that she insisted on staying through the whole play and we let her, with the result that she materially helped the climax and some other scenes. Working on a set synopses she would have been in scenes four and five, and in no others. As it is, she works in nine scenes in a thirty-scene play and in five of those she swings the action, and the story as a whole is fifty per cent. better, while the climax is several times better than the one originally planned.

Of course there are some persons of method who must first draft the story and then write it, but we think that more than eighty per cent. of writers will be better off if they learn to let the story lead them and do not force it to walk along a predetermined line of development.

This doesn't mean letting the story boss you all over the place and firing you out of your own office. It means taking the story as a literary partner and letting it help instead of making a slave of it and requiring it to do as it is told. You may be walking through the woods. You have the intention of following a certain path. You come upon a by-way so enticing that you turn down that instead. You knew nothing of the by-path until you came to it. In the same way, you can plot your story, and suddenly develop a possibility so much better than the one thought out, that it pays to abandon the original idea and turn to this. If you are committed to synopses you cannot. If you work with a free mind you can go anywhere the story leads you, always being prepared to yank it back if it goes the wrong way.

One Pitfall.

A really clever man recently wrote us that he thought he would take a position as editor with a certain company. We told him we did not like the idea, but the job of editor looked good to him, and he might have taken it, had not a better-paying position offered itself with a licensed company. The head of the wildcat company is back in the home town after having broken jail.

We know of three other companies that seem to be less solid, but which not yet have been found out. Look out for the company in the small town that makes it's appeal to the local pride and promises to put the town on the picture map. Some of them may be on the level, but the per centage is so small that it is well to keep away from all of them.

To Correspondents.

We like to get letters of any sort from readers of this department, but please realize that the helpful stuff is the record of your personal experiences and difficulties rather than a letter that simply says that the writer quite agrees with us that—and a paraphrase of matter already printed in this department.

If you have a new wrinkle for writing or studying or selling, pass it along for the benefit of the rest, and you'll stand a better chance of getting into print than with a "jusso" letter.

Synopsis Only.

William Lord Wright now comes along to take up the cudgels in behalf of the "synopsis only" incompetents. That last word is used with the full appreciation of its definition. Mr. Wright cheerfully points out that one of the Vitagraph prizes was won on a synopsis only. Speaking generally he remarks that "the synopsis was first considered and the detailed script was developed later." The particular writer mentioned by Mr. Wright (not Miss Sterne) cannot develop a decent detailed plot or action if her life depended on it. She never will learn how so long as she can loaf along on synopses, and that is one of the leading reasons why we do not like the synopsis only idea.

Any unimaginative boob can tell a great artist to paint a picture of a mother leaning over her dying child, but it takes the artist to paint the picture that will wring the emotions. Almost any person of intelligence can sketch a synopsis, but it takes an honest-to-goodness writer to write the action that tells the story and the credit should go to the person who does the story into action and not the one who merely suggests.

It is only through writing the synopsis of every story that a writer gains a real knowledge of the technique of a construction, and it is only the person who can write the action who can get the most out of a story. Synopses only put a premium on laziness and incompetency, and the person who cannot do all of the work on a script is not entitled to be called the author. Some of the short-sighted editors who take synopses only and who defend the practise do much to hold back the full development of some who might make good writers and encourage to their doom the others who cannot plan the plot of action because they do not possess the right sort of brains. If the Vitagraph paid out prizes for synopses only—and we doubt it—it made a decision in defiance of the announcement that the contest was for plays and not for ideas alone.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to the editor of this department.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money, or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

New York Operators, Notice.

Until September 5, 1914, the initiation fee of Local Union 306 has been reduced to $5. New York operators can save money by taking advantage of this opportunity.

Question No. 48.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permissions to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Give the rule for finding the c.m. area of a wire to conduct any number of amperes, d.c., any distance with a given drop in voltage. Apply this rule, and figure necessary size of two-wire operating room circuit, 100 feet in length, to supply 50 amperes at 3 volts drop.

Roll of Honor.

The Roll of Honor on Question No. 42 is confined to Joseph H. M. Smith, Fort Worth, Texas, Harry T. Dobson, Toronto, Canada, and Burlington, Iowa, all of whom sent in excellent replies. Smith went to considerable trouble in sketching out his idea; in all he made eight drawings, six of which were of different oiling systems. On the whole, however, I think that Burlington, Iowa, contributed what is, all things considered, the most practical reply.

Reply to Question 42.

By Burlington, Iowa.

The Question:

Suppose the engine purchased to be capable of using kerosene or gasoline. What steps would you take to determine which is best, all things considered? Suppose it was finally decided to use gasoline, tell us how you would arrange your fuel supply to insure safety, using diagrams to illustrate, if necessary. What kind of oiling system would you prefer for the plant, and why?

The Answer:

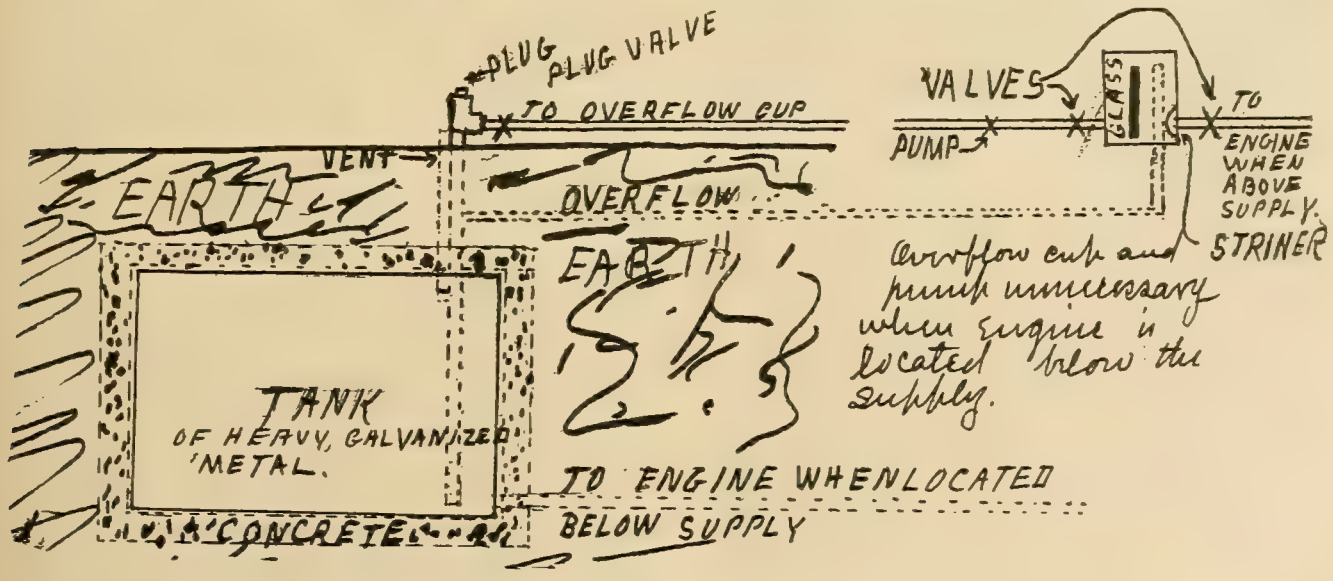
The first part of question 42 was duplicated in question 41, which I presume was an error. Having decided to use gasoline as engine fuel, I would seek some spot outside the building, accessible to a wagon if possible, since gasoline is now usually delivered by tank wagons, and would construct a brick or concrete lined pit, and in that pit I would place a tank made of heavy galvanized iron with lapped and soldered joints, sufficient in size to hold at least sixty gallons. This tank would, of course, have an inlet pipe at the top, which same should be of iron pipe, covered with heavy galvanizing, and closed with a screw plug. The inlet pipe should extend through the top of the tank, to which it should be firmly attached with suitable flange, and extend down to within ½ inch of the bottom of the tank. At its side and firmly attached to it for support should be a one-fourth inch iron, galvanized, vent pipe, also closed with a plug cap, in which is a pin-hole vent. This same to let out the air when gasoline is poured in and vice versa. The inlet pipe may also be used as an outlet pipe by attaching a tee next the top and right next to the tee insert a plug valve from which the pipe is continued on to the over-flow cup at the engine. The one-fourth inch vent pipe must just extend through the top of the tank. Having arranged all this I would cover the pit over permanently, either with a brick or concrete arch supported on I beams, making the same water tight, of course, on top of which should be not less than one and preferably two feet of earth.

This, of course, makes a permanently sealed tank, but if the metal of the tank be properly galvanized, and the tank itself be properly and carefully made, there should be no reason for disturbing it for at least ten years.

The walls of the pit should be thoroughly plastered, outside and in, with cement, also the top of the floor, so that it will be thoroughly water tight, and a good, heavy coat of asphaltum varnish on the outside of the tank would not do any harm. The tank should, of course, be located as close as possible to the engine, though a reasonable distance offers no serious objection. I have said that the inlet pipe may be used as the outlet pipe, but the better practice would be to make an outlet pipe at the bottom of the tank, in fact in the bottom of the tank, and carry the same through the wall and underground to the engine, where it would be brought up.

If the engine be located above the supply there must be an over-flow cup provided, the same being something on the order shown in sketch. This is to insure a perfectly steady supply of gasoline.

There are two methods of taking gas from a tank of this kind; one being to pump air into the tank by means of a small compressor, the other to pump gasoline out of the tank by means of a small pump. In case the former be used the one-fourth inch vent pipe will answer admirably as an inlet for the air, but the pin-hole in its cap must be closed. The over-flow cup should be provided with a glass so that the operator can see at all times how the gas is feeding. Of course where



the engine is located in a basement the feed from the tank will be by gravity, and it is always much the best to locate the engine thus when possible.

As to the oiling system, as a rule, the particular engine purchased will determine that question, since it will be equipped for a certain method of oiling, and to change the system would probably involve considerable expense and lots of trouble. However, the ideal system consists in a small tank located above the engine, with small copper pipes leading to all the bearings or to the oil cups thereon, and an oil filter located below the engine, with pipes leading from all the bearings thereto. By this system the engineer has the oil at all times perfectly under control, and as the oil is used over and over again the system is ideal so far as economy be concerned.

Question No. 37 Discussed.

William E. Smith of the Film Inspection Department of Thomas A. Edison, Inc., Orange, New Jersey, contributes the following discussion on question 37:

Seeing that you have not yet received a satisfactory answer to question 37 I will endeavor to contribute one. You may use a single phase motor on two or three-phase systems, using only one phase of the circuit. You can also use a two or three-phase motor on a single-phase circuit in the following manner; all the phases are connected to the single-phase circuit, but the several currents are made to differ from each other in phase by the use of resistance, and inductances, as per Fig. 1.

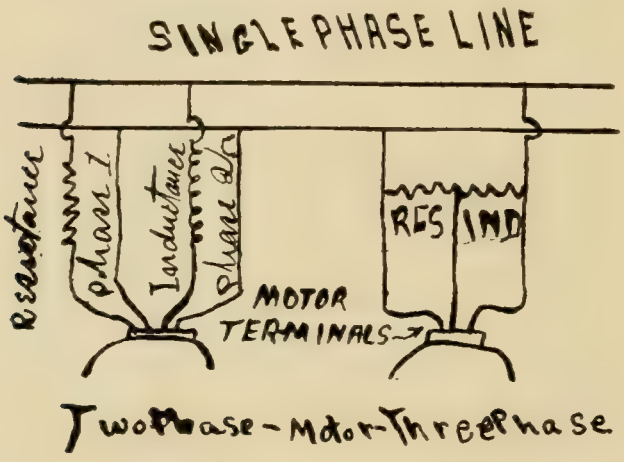


FIG 1.

The current in the phase having the inductance will lag enough behind the phase having only resistance in series to cause the magnetic field to revolve. Phase splitting is only needed at starting; hence, the resistance and inductance are usually switched out of circuit as soon as full speed is attained, the connections being such that the motor will then run as a single phase machine. Single-phase current is a current which when plotted, consists of half-waves of equal area in successively opposite directions from the zero line. Two-phase current is a current in which the terminal voltages on the two circuits differ in phase by 90 degrees. Three-phase current is a current in which the terminal voltage on the three circuits differ in phase by 120 degrees. In my judgment the two or three-phase systems would be best adapted to the work, particularly the three-phase system the connections of which are shown in Fig. 2, and which same I believe will be self-explanatory.

Three delta connected transformers on three phases showing motors operated on phase wires at 220 volts, and lamp circuits on 110-220-volt three-wire system. 1, 2, 3 primary lines; 4, 5, 6 transformer primary coils; 7, 8, 9 secondary three-phase circuit; 10, 11, 12 three-wire lamp mains with neutral shaken as middle taps from secondary transformer coils; 13 three-phase 220-volt motor generator; 14, 15, 16 three single-phase motors neutrals marked N. If voltage between 1, 2 and 3 is 2200 with transformer ratio 20 to 1, then voltage between 7, 8, 9 will be 220 and between the neutral and phase wires of each transformer will be 110.

This article is very excellent indeed, though I am afraid it will be beyond the average operator; still I do not see how brother Smith could have made it any plainer. Careful examination of Fig. 2 will show just exactly how the various connections are made, and the thing is carried out from the transformer to the last motor and the light system. As to Fig. 1, the thing would be extremely confusing and meaningless to the average man as it is put, but with the addition of the statement that any amount of resistance may be used in conjunction with any amount of reactance, the matter becomes plain, the idea being that just enough reactance and resistance to cause the lagging of what we might call the second and third phases behind the first phase will operate to create a slightly rotating field, or, in other words, a field having sufficient rotation to start the motor and

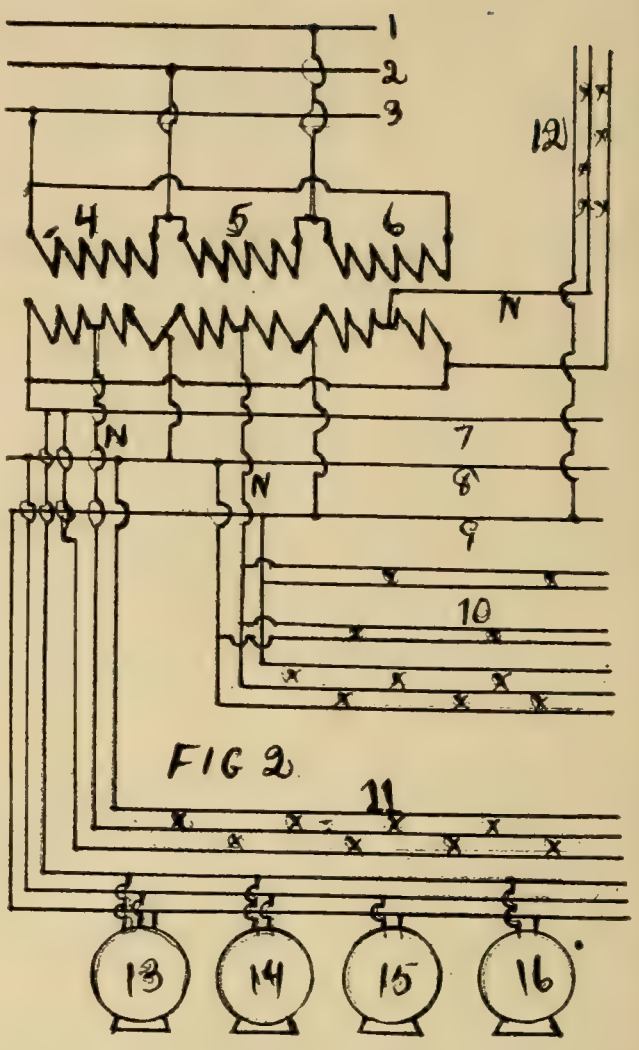


FIG 2.

bring it up to speed, after which it will operate with the reactance and resistance cut out. The field will then be what is known as a pulsating field.

This article, of course, knocks out the answer by Brother Upstill, page 699, August 1st issue, in part, since Brother Upstill said it would be impractical to operate a two-phase motor on a single-phase system. I was myself under the impression that the brother was correct, but I find that I was in error in this matter.

By Special Train.

L. S. Usher, Winnipeg, Canada, one of our correspondents, writes:

Suppose you think by now that I have acquired a case of cold feet in not writing the department for so long. In explanation, I have been traveling for the government, exhibiting on a special train. No joke, either! Run pictures occasionally while train was moving between stations, using gas, the machine being perched on two seats half way down the car. My troubles would fill a page. But, anyhow, my Worlds were all waiting for me at home, and I find trouble in them likewise waiting. In reply to brother Stewart, Waitsburg, Washington, July 18th issue, page 428, regarding errors in electrical measuring instruments: what I had in mind when I wrote those particular lines was a d. c. to d. c. motor generator set, using d. c. instruments on each side. If brother Stewart will read on he will see my next paragraph states the situation when the inductive and non-inductive loads are to be compared. He is entirely right, and I thank him for the gentlemanly way in which he brought the matter to my notice. It is such criticism that makes apparently mysterious passages in the answers quite plain to all. With regard to Mr. Straith, July 4th issue, page 62, I will say little. I do not approve of swedging portions of the commutator bars under any condition. There is a variation of armature windings and machines. My system of temporary repair is certainly not good for the armature if a live coil is being short circuited, nor is any temporary repair good for the armature under those circumstances. If the operator in charge has a coil burn out and is going to fix it temporarily I take it for granted that he knows what he is about. If he has the time, soldering the dead bar as a jumper is certainly the better method. The wise man would shut down or use any other source of supply available, or else quit until it could be soldered up properly. I am sorry that I cannot now get time and quietness to answer

the questions. I am shifting around so much that I cannot do it, but my heart is there all the same. I hope soon to settle down and dig in with renewed vigor.

I shall welcome that time, Brother Usher, and trust it won't be long. Yes, showing pictures under those conditions must have provided you with a bunch of trouble, but trouble is the good man's middle name. He eats it alive, and I have no doubt but that you got by with flying colors.

An Explanation.

Washington is surrounded by a wall of trouble over which he tosses the following:

> Is there any way you can put the W. S. James article, April 18th issue, so that an ivory-domed nut like myself can understand and assimilate its value. I have been earning my bread by the sweat of my brow since I was eleven years old, and consequently my education sums up to the total of what I have been able to dig out after ten hours' labor each day, plus the work put out by the American Correspondence Schools, two volumes at $9.00, which are worth about 30 cents; also books by Hawkins and Swoope. What gets my nanny is this: ¼ + 1fi = 1-3 and 3fi ÷ 12 = 4fi. Enclosed find 25 cents for the questions.

The fault very largely lies in the way the thing was printed; it should have read one-fourth plus one fi equals one-third. Of course that really means $\frac{1}{4} + \frac{1}{fi} = 1\text{-}3$, but the average man doesn't stop to think of the fact that the fraction ¼ really means 1 ÷ 4. He simply reads it as it is put ¼ + 1fi = 1-3. Of course, the mathematician will say there is not any difference, but I say that in the mind of the average reader there is a big difference when it comes to doping a proposition of that kind out. In the problem presented, fi is the distance from the center of the front condenser lens (this is not precisely correct, but as near as it is possible to put it. It is really what is known as the nodal plane, but while the condenser theoretically has a nodal plane, in practice, due to certain elements, such as uneven density and strata in the glass, spherical aberration and lack of perfect curvature, the nodal plane is disrupted and broken up to such an extent that it may be said that it don't exist) to the point where the condenser rays theoretically cross, and would all actually cross but for the element of spherical aberration.

I know this is not very clear, but you must remember, Washington, that it is by no means easy to simplify matters of this kind. I think, barring the error in printing the thing in the form of fractions, brother James' article is as clear as it is possible to make it. Incidentally I would suggest that while perhaps it is not proper for me to say so, still, you will get more practical value out of the Handbook, which you seem to have overlooked, than from all the other books put together, though it is not as strong on electricity as the Hawkins and Swoope works, it is a *practical work* for *practical operators,* price $2.50 from the Moving Picture World. It contains 450 pages, and already has had a sale of 10,000 copies.

On second thought perhaps there are those who do not understand how to work problems such as the one referred to, therefore, I will give detailed solution.

Assuming fi to be 20 inches, we would have (1 ÷ 4) (1 ÷ 20) = 1-3, now to divide one by four you annex cyphers to the one, thus: 1.00, and then divide and you get the result .25. One by twenty is 1.00 ÷ 20 = .05, so we have .25 + .05 = .30, or $\frac{30}{100}$ or $\frac{3}{10}$.

Finds He Does Not Know It All.

Centralia, Washington, writes:

> Dear Friend:—I suppose I may call you such because you have helped me immensely through the department and Handbook. I have been reading the World for a long time, and do not believe I could get along without it. Have been operating seven years and like many others, thought I knew it all, until I got hold of your Handbook and discovered that I still had much to learn. Projection is fairly good in our theaters, with one exception and that one is very poor at present. I had a fine room to work in and was getting a very nice picture until the union started, and then the manager got the fellow who was janitor to grind the machine for $10.00 a week, and *such* a picture. Where I am now I am told to go into the operating room and deliver the goods, and that is all there is to it.

I understand from other sources that the Centralia boys are organizing a union, and the managers are disposed to oppose that action. I would like, in all kindness and good feeling, to say to the Centralia managers that they are taking a very much mistaken position. If the Centralia managers sought to form a managers' association (union) and the film exchanges undertook to say they would not furnish film to any member of such an association, I can imagine the howl there would be, and the strenuous and very proper protest Centralia managers would put up. Yet the film exchanges have just as much right to do this as the managers have to oppose the formation of an operators' union. But, aside from that, opposing the formation of a union is a foolish thing to do. There is no sense in it, and opposition cannot possibly win out, excepting temporarily. That is the history of the past. Bucking the labor movement is just like trying to sweep back the tides of the Atlantic with a broom; you may think you are doing it because the beach becomes clear of water, but really you are not; it is just the tide going out, and presently it will return and overwhelm you. But aside from all the foregoing, it is a foolish proposition because, as I have said time and again, better salaries and better conditions for the operator *means better work on the screen.* That is a plain matter of one and one make two. I am glad to hear that you, like thousands of others have been helped by the department and the Handbook. The difference is that you are honest enough and generous enough to admit it, whereas many who have really been helped do not.

Insufficient Data.

Eugene Upstill, Long Pine, Nebraska, says:

> I have a Powers Six A with a 7½ back and a 6½ front condenser. To get any kind of result at all I have to push the lamp as close to the condenser as I can get it, and even then the result is not satisfactory. Have tried changing the condenser and moving the whole lamp house, but get no better results. Have also tried to find a remedy for this difficulty in the Handbook, but believe you have missed this one point.

Friend Upstill, I have not missed anything of the kind, and your saying so simply shows you that you need to study the subject of lenses a little more closely. You have not given me the focal length of your objective, nor the length of the throw or width of the picture, so I do not know what condensers you really need, but from your description I should say probably two 7½ lenses. At any rate, it is a cinch you should have the 6½ behind and the 7½ in front if you use your present combination. If that does not clear matters up get two 7½s. Have you measured those lenses (page 356 of the Handbook), and are you sure they are really 7½ and 6½ lenses?

Congratulations.

H. Albert, Winston-Salem, North Carolina, writes:

> Allow me to congratulate you on your answer to question of A. T. Weiss, New Orleans, with regard to short circuit in rheostat, July 11th issue. You have made the matter as clear as it would be possible to make it to anyone not well versed in electrical action. As you well know, there will always be doubters, and those who will argue against facts which have been proved by our best electrical experts. Thus, when an arc is fed by alternating current the light is lighted and extinguished at every alternation. The humming noise is caused by the contraction and the expansion of the arc stream, which produces a corresponding vibration in the surrounding atmosphere. With some currents there is a much louder humming than with others, the amount being dependent upon the number of alternations per second. The higher the current frequency the less the noise.

Well, Brother Albert, I had never thought of the matter in that light, yet your explanation sounds very reasonable, but still the fact remains that there is a considerable difference in the noise produced by different arcs working on the same cycle current. This does not necessarily operate to dispute your theory. It is quite possible that the variation in noise may be caused by the surroundings. For instance: one lamphouse may be more susceptible to vibration than another, and hence would amplify the sound. Another thing, those who accept this theory must not lose sight of the fact that humming is frequently caused by the transformer sitting too close to sheet iron which, under these conditions, the magnetic action of the transformer causes to vibrate and produce a loud humming noise.

Wail of an Exchange Man.

The following is allowed to use up printer's ink, not because it sets forth anything new, but because it is sent in by the manager of an exchange. The various faults cited have been pointed out time, time and again in this department, but, nevertheless, perhaps the novelty of having an exchange man do it will give emphasis, therefore it is given space. I desire, however, to comment on the last paragraph as follows: This exchange manager does a lot of criticising, and then smears a thick coat of salve on the wound by saying that he really does not want to criticise that bunch of exceedingly good fellows, the theater managers. Well, the editor is perfectly willing to criticise them, all right, and in all too many instances would be quite willing to lend emphasis to his criticism by means of a three foot club, if he was not afraid of being arested for cruelty to animals. A manager does not wear any halo, in the estimation of the editor, just simply because he is a "manager." The operator does not hold any patent right to the privilege of being seven or eight varieties of a chump, when it comes to standing directly in his own light, and the operator performs that stunt often enough, but the manager, take him by and long, can give Mr. Operator cards and spades, and then beat him to it. The wail of the exchange man as hereinafter set forth is a mild, little squeaky wail, compared to the roar it might justly have been. But, be it known to all and sundry, the average exchange manager has quite a bundle of sins of his own to answer for—yea, verily, *quite* an extensive bunch, and some of them are the sinniest kind of sins. For instance: sending out reels with ripped sprocket holes, splices a half inch wide, stuck together with tobacco juice, or Heinz's peach marmalade, and a few other such minor, trifling faults. The exchange manager writes as follows:

> I can't help but criticise some men who are entering the moving picture business. Those I refer to spare no expense in matters that tend to decorate the theater, but they seem to overlook the most important and remunerative part of the business. For instance: during the past few months I have been confronted by no less than a dozen exhibitors who made inquiries for second-hand machines, and quotations on the lowest class of service. These two items, machines and service, are absolutely the most essential parts of a moving picture theater, but this fact they overlooked. As an illustration, take one of these men who proposes to open a moving picture theater, and proceed to build the best house money can provide. But

when they are ready to open it will be found that the operating room has been supplied with a machine already discarded because it was found unfit for further use by its owners, who must have been live wires looking after that part of the business which brings in the return. They are of the type of people the exchangemen like to meet. Exhibitors cater to the public at large and when the individual parts with a nickel or a dime for an admission ticket, he expects to see good pictures, properly projected, and the exhibitor does not exist who can satisfy his patrons with poorly projected, bad ones. I wonder when the exhibitor who thinks he can get away with a counterfeit show will get wise, and use the brains the Creator gave him at birth. Of course, every exhibitor at one time or another has a complaint or two to enter—no one is perfect—and I am always willing to do a little bit more than go half way in remedying any adverse conditions, providing the exhibitor will be reasonable and come to me with his kick, so that we may talk things over. My office door is never closed to a patron, and no card of admission is required. I am always glad to greet our customers, and, if possible, to offer suggestions for the good of all concerned. If the exhibitor would work for the interest of the exchange as willingly and earnestly as the manager of the exchange works for that of the exhibitor, many evils would quickly cease. I'd like to point out some of the faults of the theater owners. For instance: a reel of film costs the exchange something more than $100, and it takes some time before this sum of money is realized from rentals. Nevertheless the reel is run on a machine smeared with oil—oil on every part but where it should be—and if, perchance, there happens to be no oil looking for a night's lodging on the film, thanks to the operator; nine times out of every ten the machine needs a general overhauling, and tears the life out of the films. But when the owner's attention is called to this fact, he flies off the handle, makes a vigorous protest to the exchange man and asserts that the reels were received in that condition, when in truth he never saw them until they were projected, the operator obtaining and returning them to the exchange. This is the stand he takes to protect himself, but he makes no move towards having the machine adjusted and repaired until it almost falls to pieces. He should take enough time to inspect the machine and see that it continues in good condition. It is good policy to buy such supplies as the operator legitimately has need for, since this aids to good projection, and extends the life of the machine. Thus you not only save yourself additional expense, but you help out the fellow who next gets the reels.

Take the matter of lithographs—these are something the exhibitor must have. They cost like the deuce, and are very short lived, yet the average man seems to lose sight of the fact that others after him must use the same prints. They should be given as much care as the films themselves.

I really do not want to criticise the exhibitors for, as a whole, a better set of fellows never lived. Their main trouble is that they get careless after a while, for it is said that familiarity breeds contempt. And it is so with our business; we handle films and posters so much that we have little respect for anything other than their drawing qualities, and pay little heed to the fellow who must use them after they leave our hands. The business needs a little injection of that fellowship feeling whereby through a more careful use of the films the exhibitor who gets a later service obtains them in much better shape, and the need of the audience for umbrellas during a performance is lessened.

Another Motto.

Mottoes are mighty good things, or at least some of them are, provided you stop and consider what the true meaning behind the particular bunch of words in question is. Here is one that is of peculiar and particular value to certain operators:

"SOME MEN COULD LEARN IF THEY DID NOT KNOW IT ALL."

Now the average man will look at that sentence, wrinkle his face up into a grin, and say, "Huh! that is pretty good at that," and—then forget it. But perhaps that same man could reap very decided benefit if he would stop and try those words on, as it were—see if they fit him. If he would pause and consider the real meaning of this particular sentence, laying his egotism aside for the moment, it is more than probable that he would reap large advantage. One of the greatest bars to advancement that I know of is the mistaken idea that one already knows all there is to know about it. How many, many times I have tried to tell someone something, to be met with the exclamation: "I know. Oh, yes, yes," accompanied by a manner designed to convey the impression that he knew all about that particular thing long before he ever saw or heard of Richardson, and many, many, many times I have taken another tack and brought the matter up in an entirely different way only to discover that either he did not know, or his knowledge of the subject was very shaky.

My own plan has always been to hold my pride in check and keep my fool mouth shut when some one is trying to tell me something. Perhaps I know more about the subject than the informer does, but regardless of that fact nine times out of ten he will tell me some little thing about it I did not know, whereas, if I had shut him off with the "Oh, yes. I know all about it," I would not have learned or gained anything at all.

The great trouble with many men is that they are so afraid some one will imagine there is something in the world they are not fully posted on. They imagine it is a sort of disgrace to admit there is anything, or that there can be anything they do not know all about. Piffle! And likewise nonsense. Again I repeat there are none of us so wise that he cannot learn, and the more receptive is his state of mind the more he will learn, and the wiser he will become. So returning to the motto it really ought to read: "Some men could learn if they did not imagine that they already knew it all."

From England.

John Griffiths, one of the valued correspondents of the department who has contributed some excellent articles on optical matters, writes from Stockport, England:

> Just a line to let you know I am still keeping in touch with the boys. With regard to the formula which you state you cannot make sense of, its solution is as follows. (As I have already given the correct solution, I won't repeat it.—Ed.) I would esteem it a favor if you would send me a letter of reference as to my ability. Jobs here are pretty scarce and exhibitors give them to the man with the best reference, regardless of actual ability. It is the custom of the country.

It is a real pleasure to send the kind of letter Brother Griffiths asks for, because he is a *real* operator. That may be the custom of the country, but it is a mighty poor custom. I am sorry, however, that the brother is going to get a job over there. I would rather see him return to this glorious land of the supposed-to-be free. We need men like him on this side of the Duck Pond. Come back, friend Griffiths, and stand not on the order of your doing it.

P. S.—Perhaps, however, the brother proposes to stick around in England to settle the King's personal grudge against one or two other Kinks and Emp'rers.

An Experimental Streak.

Frank B. Payne, Adrian, Michigan, writes:

> I have had an experimental streak lately, and I mean to see it through to the end. Have been watching the various letters dealing with condenser troubles, discoloration, breakage, etc. Also have been having the same line of trouble myself. It seems that you cannot get a condenser that will not discolor, or else break in the course of time. Certainly there ought to be a cure for these ailments, and I believe I can see it. A relative of mine is a glass manufacturer, and I intend to consult him with regard to this matter. He has a certain ingredient, known only to himself, which he uses in the manufacture of art glass. This ingredient imparts intense clearness. I can personally vouch for the effectiveness of his plan. Why, then, cannot this be applied to the condenser proposition? I do not think lens manufacturers have paid the attention to condenser lenses which their importance demands. They are too eager for the almighty dollar. What do you think of the marketing possibilities of a perfect condenser lens? Meaning one that is extremely clear, proof against discoloration and properly annealed or tempered to guard against breakage.

In the first place, let me say to you, Brother Payne, that the fault primarily lies with theater managers, who have demanded a cheap lens. A condenser lens ought, in the judgment of the editor, to sell for anywhere from $2 to $5; probably nearer five than two. As a matter of fact they are selling as low as 50 cents. What do you expect? If your relative can produce a condenser lens which is approximately perfect in curvature and plano, which is clear and white, and which has an approximately even density, and is not abnormally stratified, and which will be reasonably free from breakage, that is to say, not more inclined to break than present lenses, this department will do all it can to push its sale on the broad ground of the good of the business. I believe, however, these lenses should be not only made in the plano-convex, but also in the meniscus and bi-convex.

Manager Representation.

E. M. Smith, treasurer of the Gillingham & Smith theater enterprises, appeared before the ordinance committee of the Grand Rapids, Michigan, city council recently, for the purpose of explaining the workings of the license laws in other cities as applied to moving picture operators, it having been recommended by the Grand Rapids ordinance committee that more stringent rules be applied to the licensing of motion picture operators. Mr. Smith declared himself in favor of such action, and also stated that he favored the placing of a representative from the motion picture houses on the licensing board. It is probable that the ordinance will be amended in the near future to fit the needs as outlined by Mr. Smith.

All of which may be all right, and may *not* be all right. Mr. Smith says he favors more stringent rules and the "placing on the board of representatives of the motion picture houses." Exactly what has Mr. Smith in mind? If he really favors more stringent rules and proposes to have a *practical motion picture operator placed on the board,* well and good; but if he simply proposes to have a manager placed on the licensing board, then we think Mr. Smith would have to do some pretty strenuous explaining as to the benefit to be derived before we would undertake to back him up in a proposition of that kind.

Down in a Maryland city, not so very long ago, one of the heads of a big motion picture theatrical enterprise was on the examining board, and, rightly or wrongly, there were very serious charges made by the operators in connection with his board membership. It was claimed that this manager used his position to flood the market with school operators; it was also claimed that he had a large, juicy interest in one of the schools. We do not vouch for the correctness of these charges, but they were made, and remade many times, and we personally believe they were, at least, partly true.

It is altogether possible that Mr. Smith is entirely honest in his desire to see more stringent rules adopted for the licensing of operators. It is also altogether possible there is a large size African concealed in this particular wood pile. If there is going to be any motion picture theater representation on that examining board it certainly *should be a practical operator, and no one else.* This department will be perfectly willing to offer the Grand Rapids city council ordinance committee any advice it may seek, and supply it with information with regard to the best practice by New York City, Boston and other cities and states, where the licensing of operators has reached a high plane.

Comments on the Films

Licensed

THE STORM AT SEA (Kalem), August 18.—This is a superior picture drama in many respects. The author is Hamilton Smith and the producer Robert G. Vignola. The leading people are Helen Lindroth, Alice Hollister and Harry Millarde. There are many beautiful marine scenes in this picture. Incidentally it contains one of the most realistic storms ever filmed. The plot tells a touching story of a sister's sacrifice. The outcome of it all contains great heart interest. This is a splendid offering.

THE BLACK SIGNAL (Essanay), August 18.—This is a depressing sort of a picture, wherein a young man is convicted of murder. Just before the execution the mother of the boy calls on the governor of the state pleading for stay of execution. He discovers that she is his wife, from whom he had separated; he had thought her dead for years, and that the accused is his own son. He attempts to stay the execution by telephone. As he lifts the receiver he sees the black signal fluttering from the prison flagpole. In sorrow he and his wife are reunited.

A SLIGHT MISTAKE (Melies), August 18.—This is heralded as a comedy picture, but foolish would be more appropriate. A young lady imagining that she can read the stars predicts her father's death. The old man comes home drunk and falls asleep. The daughter imagines him dead and calls the undertaker. The father awakes and the undertaker and mourners make a sudden exit. The daughter consults her book on astronomy and learns she made a mistake, that the conjunction of the planets meant a wedding, so she had to hustle to prove her theory.

IF AT FIRST YOU DON'T SUCCEED (Selig), August 18.—A comedy-drama picture by Wallace C. Clifton and directed by E. A. Martin. Featuring Frank Newburg. This is a story of a couple who agree to disagree directly after the honeymoon. The wife yearns for caresses and sweet sayings but the husband is engrossed in business. The wife insists on practicing vocal lessons. There is considerable trouble, but in the finale the sweet sentiments of love prevail. A mild comedy but interesting.

BACK TO THE FARM (Lubin), August 18.—A one-reel comedy written and produced by Will Lewis. Babe Hardy, Herbert Tracy and Eloise Willard are the principals. There is considerable legitimate comedy in this picture and it receives much laughter. Two boys from the country visit their auntie in the city. She has written them she may not be at home, but that two flights up they will find the key to her door under the mat. They make a mistake, going only one flight up, getting into the wrong flat and also into a heap of trouble, so much that they make a bee line back to the farm. A good comedy offering.

BY THE AID OF A FILM (Edison), August 18.—Tenth of "The Man Who Disappeared" series. Directed by Charles A. Brabin. Featuring Marc McDermott, supported by Miriam Nesbitt, Barry O'Moore and Harry Mason. Perriton is suspected of murder and to prove his innocence of the butler's death, conceives the idea of taking motion pictures of incidents connected with it. When they are flashed on the screen before the real murderer the surprise forces a confession, and his arrest and death follow in succession. Later Perriton and his sweetheart marry.

THE FABLE OF THE TWO MANDOLIN PLAYERS AND THE WILLING PERFORMER (Essanay), August 19.—This is another of George Ade's funny features, introducing two young men who are mandolin players and who are also rivals for the affections of a dear young thing. They have been languishing eight years and have made no more progress than to sit straight up in chairs, gaze at her and play mandolins for her edification. They are visited by a country cousin, a regular rube as they think. They take him to see Myrtle. He is so backward that in two minutes he is holding her hand. In three weeks they are married, and the music is furnished by the two boobs. Moral: To Get a Fair Test of Speed Use a Pacemaker. Continuous laughs.

TAKEN BY STORM (Vitagraph), August 19.—One of Elizabeth Carpenter's legitimate comedies. Directed by James Young. The cast is as follows: Clara Kimball Young, Charles Eldridge, Lionel Belmore and James Young. There is a rural flavor pertains in this offering that is very pleasant to visualize, and a homely love story which depicts many comical scenes, showing how a wilful girl meets her match. Her lover absolutely carries her to a justice of the peace where they are married. Then the trouble begins, but the husband convinces his wife that he is the stronger of the two and she is glad to admit he is the master. This is a splendid picture and receives almost continuous laughter.

THE OLD FIRE HORSE (Edison), August 19.—This is a very reasonable and a real comedy photoplay, by Mark Swan and Charles H. France, director, has brought out all the salient points. Harry Eytinge, Ellen Bower and Floyd France, with good support, take care of the acting part in fine shape. The comedy hinges around an old fire horse who is bought by a farmer. One of the farm hands is in love with the farmer's daughter but is "cut out" by a city chap. While the family is absent they hitch up old Jim and elope. A fire bell rings and old Jim starts on a run for the sound, landing them not only at the fire but in front of Betty's father and mother. A cracking good comedy.

HEARST-SELIG NEWS PICTORIAL (Selig), August 20.—Many topical and interesting events are shown in this number, embracing the very latest happenings covering almost the entire world. Some grand photography pertains and all in all it is certainly worth the viewing.

THE WOES OF A WAITRESS (Vitagraph), August 20.—This pictureplay was written by W. A. Tremayne. This plot has merit because it is human and shows the weaknesses of human nature. A girl waitress in a small restaurant has a steady who is a plumber. Impressed by the pretentions of a new customer at the restaurant, "a confidence man," she shakes the plumber and takes up with the flashily dressed fellow. He robs her, but the plumber saves her money, and she gladly accepts his protection. Maurice Costello and Naomi Childers have the leading parts.

SLIPPERY SLIM AND THE CLAIM AGENT (Essanay), August 20.—This is a laughable comedy as regards plot. The acting of Slim, Sophie and Pete help things along to make it funnier. Slim hears of a man getting $50,000 damages from a railroad for injuries received. He gets an idea. Rigging up a dummy he puts it on the track and pretends that it is he that was run over. The claim agent offers to settle for $5 but Slim refuses. Pete poses as Slim, when another agent comes and releases the road from responsibility for $9.50. Then the rough house begins.

THE SMUGGLER'S WIFE (Biograph), August 20.—The plot of this picture play, while it is edifying, seems to lack conviction, although no fault can be found with the direction, acting and photography. A wife is driven to desperation on account of the impending fall of her husband and she adopts measures to help him which he misunderstands and thinks her treacherous. Later he realizes his mistake and finds she has been loyal.

A SURPRISING ENCOUNTER (Melies), August 20.—A farmer buys a board to repair his fence and carries it home on his shoulder. It is a long board and he meets up with many experiences. Finally he bumps into three men who bump him, they then cut the board in two and tying him to one of the parts pitch him into the river, and he goes over the falls. It gains some laughs.

A MASON'S NEW ASSISTANT (Melies), August 20.—A worthless individual obtains a job in the masonry line. He is sent to repair a wall, awkwardly he breaks a water pipe; he calls for help and everybody gets soaked; he calls a plumber who turns a wheel under his nose and the water is turned off. Both of above on same reel.

THE HONEYMOONERS (Vitagraph), August 21.—This is a silent comedy by J. Stuart Blackton. It has been reviewed at length in the MOVING PICTURE WORLD and produced 250 times on the stage of the Vitagraph theater, Broadway, New York City, by John Bunny, Mary Charleson and James Morrison, Vitagraph stars.

THE REVELER (Selig), August 21.—A Western comedy, written by B. M. Bower and produced by Colin Campbell. Wheeler Oakman is featured. The scenes are located at the Flying "U" Camp and Rusty Brown's place in Dry Lake. Mr. Oakman plays a dual role, Weary and "Irish" Mallary, and plays them both artistically. There is not a female in the cast, but that does not detract from this offering, which receives many laughs.

THE LOVE OF ORO SAN (Lubin), August 21.—This picture drama was written by W. M. Ritchey and George Stanley directed it. The plot is laid in Japan and many beautiful scenes are shown which have been magnificently photographed. Many of them are harbor scenes, where the U. S. S. South Dakota lies at anchor. The theme of the plot is a love story between one of the American officers of the Dakota and a little Japanese maiden, Oro San. She saves the young officer from the vengeance of her Japanese lover and eventually sends him away in despair, as their love is hopeless. Tom Forman and Velma Whitman play the principal parts. It will please the sentimental.

SHERLOCK BONEHEAD (Kalem), August 21.—A Marshal Nielan comedy, who is also the director, featuring Ruth Roland and Lloyd Hamilton. The theme of this plot embraces the fact that $1,000 reward is offered for the capture of a smuggler. All of the characters are involved, each trying to earn the reward. The complications they meet up with furnishes the comedy. After strenuous efforts, after all the others have failed, the girl and the government detective (Dick Rosson), win the reward. A good comedy.

WHAT BECAME OF JANE? (Selig) August 22.—A melodramatic picture by Eustace Hale Ball and directed by Edward J. LeSaint. Stella Razeto is featured, supported by Guy Oliver, Al W. Filson and Eugenie Besserer. This is a conventional story of a country girl going to the city because she has ambitions for the stage. She has the usual country lover, who she leaves behind. She has a mediocre career, gets mixed up with a swift set, but keeps her feet on the ground. Her country lover comes in search of her, and being tired of it all, she goes back with him to her old home. Mildly interesting.

MAKING AUNTIE WELCOME (Lubin), August 22.—On the same reel with "Sometimes It Works." E. W. Sargent is responsible for this also and Will Louis was brave enough to direct it. The plot is a good one for a comedy of this nature. A married couple receive word from their auntie that she is on her way to make them a long visit. Jack decides that to get rid of her he will pretend to be crazy. He practices

on his wife and when the aunt comes he chases her up the street. He is arrested, accused of killing his wife, and gets into a peck of trouble. A very funny comedy.

SOMETIMES IT WORKS (Lubin), August 22.—On the same reel with "Making Auntie Welcome." Written by E. W. Sargent and produced by J. Murphy. This is a slap-bang comedy in which everybody wants to do everybody else up. It is full of scraps which sometimes end satisfactorily, and then again they don't. In the end it looks like a new war, but explanations develop the fact that they have all been mistaken. It gets good laughs. On the same reel with above.

KIDNAPPED BY THE INDIANS (Kalem), August 22.—A Western drama featuring Princess Mona Darkfeather, supported by Charles Bartlett, Rex Downes, Big Moon and a good cast. Frank Montgomery is the director. It is full of the usual melodramatic scenes engrafted in a Western play. The characters are desperadoes and Indians. In the finale the Indian maiden is discovered to be of white blood. The scope of the backgrounds is beautiful and the photography clear.

BRONCHO BILLY'S WILD RIDE (Essanay), August 22.—In this pictureplay Broncho Billy plays the part of an outlaw and is discovered and chased by the sheriff's posse. Coincidentally, he saves the county judge's daughter, whose horse is running away with her and he is captured. The young lady, through gratitude, pleads for him and obtains his release. A fair offering.

IN LIEU OF DAMAGES (Edison), August 22.—Written by Hapsburg Liebe and directed by Richard R. Ridgely. Featuring Herbert Prior and Mabel Trunnelle. There are a number of interesting complications embraced in this plot and the scenes are laid in a mountain community called Jackson's Hollow. The characters are made up of the natives of that locality, rough and ready men and hard-working women. There is something of the tragic pertaining. It is all interesting and human. It holds the interest of the audience.

THE GYPSY TALISMAN (Biograph), August 22.—"Vengeance is sweet" is the theme of this plot. A wrong has been committed and retaliation is the only thought dominant in the mind of the one who has been wronged. Nothing else will satisfy. When he fancies that he has utterly crushed his victim and is congratulating himself, he discovers that he has been thwarted. Mildly interesting.

THE MAN FROM THE PAST (Biograph), August 24.—A woman with a past becomes a faithful wife and uses every endeavor to live down her past, but is suddenly confronted with its shadow—a menace to her present and future happiness—another enemy looms up to destroy her peace of mind. The two dangers clash, the husband returns and developments happily conceal the truth. A fair offering.

NEARLY A WIDOW (Edison), August 24.—A comedy by J. Edward Hungerford, directed by Ashley Miller. Sally Crute and Barry O'Moore have the leading characters. Because a husband refuses to pay for a dress she has purchased, the wife threatens to go home to mother. She starts, but changes her mind. When the husband finds that she has not returned he decides to teach her a lesson. Leaving a note he pretends to commit suicide. How his wife turns the tables on him will make you laugh heartily.

SWEEDIE SPRINGS A SURPRISE (Essanay), August 24.—Sweedie's boss decides to discharge her but owing to the fact that she is considerably larger than he is, he is in a quandary as how to go about it. He borrows his neighbor's maid who is even larger than Sweedie. He buys her flowers and takes her home, thinking that they will make short work of Sweedie. When they see each other they embrace, as they are sisters, and walk out, leaving the boss to do the cooking.

THE HEARST-SELIG NEWS PICTORIAL, NO. 51 (Selig), August 24.—This contains visualizations of topical subjects covering a vast scope. Many beautiful scenes are shown in widely different locations. Much attention is paid to martial doings both in the armies and navies of the world. In an educational sense it is valuable.

WARD'S CLAIM (Vitagraph), August 24.—A Western pictureplay written by W. A. Tremayne and directed by Ulysses Davis. The principals in the cast are William Duncan and Myrtle Gonzalez, who are well supported by an able cast. Many exciting scenes of the Western country, which are well photographed, follow each other in rapid succession. A chase occurs where, in pursuit of his sweetheart's abductor, the hero snatches the girl from a horse galloping at full speed. As he saves her the villain on his horse dashes over a precipice. A good release.

Licensed Specials

AN INNOCENT DELILAH (Vitagraph), August 18.—Special feature in two parts. Written by Elizabeth Kendrick and directed by Ulysses Davis. The leading parts are played by Robert Grey and Jane Novak. The plot develops a story of the West. There are many interesting and gripping scenes, both interior and exterior, which are well photographed. Intensity is a feature. The father endeavors to use his daughter to further despicable and dishonest transactions. The girl saves her lover's life. The father is exposed and all ends happily. A very good release.

THE BOND ETERNAL (Kalem), August 19.—A two-part photodrama featuring Marin Sais, supported by an all-star Kalem cast. George H. Melford has given it careful direction. There is a great amount of heart interest displayed in the various scenes and a drunken husband causes much sorrow in the life of a faithful and suffering wife. The plot covers twenty years. The poor woman eventually dies in the arms of her son, although he does not know that she is his mother. An interesting offering.

THE DREAMER (Lubin), August 19.—This two-reel picture drama is written by Romaine Fielding who directs and plays the leading part, the title role. He is ably supported by Joseph Sedgwick. It is a story of two brothers, the other brother being Mansfield Ardis. It is a peculiar sort of a plot and contains scenes which do not seem entirely germane to the continuity of the story. However, it is interesting and depicts a lesson of sacrifice and unselfishness, but it all ends in a sort of a sentimental way that lacks conviction.

WHEN A WOMAN'S FORTY (Selig), August 19.—A two-part pictureplay which is somewhat of a society drama, written by W. E. Wing, in which he demonstrates how love wins against time. E. A. Martin has directed it with all attention to details. Eugenie Besserer is featured and William Stowell ably supports her. It is a story of a woman who in her youth, obsessed with a proud spirit, sends her lover away and he departs for India on a tiger hunt. She hears news of his death and locks the iron gates of her beautiful rose garden where they last met. Twenty years later she throws open the gates and enters the garden. Her lover recovers from his injuries and coincidentally returns and enters the open gate, so love wins the race against time. The scenes and photography are beautiful.

HIS BROTHER'S BLOOD (Lubin), August 20.—A two-reel story by William H. Lippert and produced by L. B. Carleton. This is another plot that is somewhat conventional. It is the story of two brothers, one a physician and the other an artist, but it develops as it proceeds in absorbing interest of a scientific nature, illustrating the theory that heredity can be traced through the blood and that later will be recognized as a new medical authority. Ormi Hawley, Edward J. Peil, William W. Cohill and Richard Morris ably handle the leading parts. A well produced picture which is worth the viewing.

THE BULL TRAINER'S REVENGE (Melies), August 20.—This two-part picture play tells the story of a widow who owns a large cattle ranch. An unscrupulous manager attempts to get possession of the property. In revenge he turns loose a vicious bull which attacks the widow. The executor of the estate saves her. The herd stampedes, the manager unable to get out of the way, is trampled to death. Some fine cattle scenes are in this picture and worth seeing.

THE GILDED KID (Edison), August 21.—This two-part picture comedy has been reviewed at length by Louis Reeves Harrison in the MOVING PICTURE WORLD, issue of August 1, and can be found on page 680.

THE MASKED WRESTLER (Essanay), August 21.—A young lady witnesses a wrestling bout, in which one of the contestants, the winner, wears a mask and is known as the masked wrestler. The young lady becomes very much interested in him and closely follows his career for some little time. Eventually she is overjoyed to discover that he is none other than the man she loves. Acting, direction and photography are adequate. An ordinary offering.

THE TELLTALE PHOTOGRAPH (Melies), August 22.—This two-part picture play embraces a plot that is out of the ordinary. A man is accused of murder on circumstantial evidence and is convicted and sentenced to be hanged. An aviator has taken a photograph of the scene of the crime, while in the air. Hearing of the extenuating circumstances, that an innocent man is about to be executed, he arrives at the prison just in time to show the photograph of the real murderer and save the innocent man. Rather an exciting offering.

LILY OF THE VALLEY (Vitagraph), August 22.—A two-part picture play by William Addison Lathrop and produced by Wilfrid North. Lillian Walker is the bright particular star, assisted by Earle Williams. The story is a very plausible and interesting one. A young lawyer to protect the name and honor of his old friend and preserve his sweetheart's independence, sacrifices his own fortune. The girl who has snubbed him two years previous, accidentally learns what he has done, but she will not accept his sacrifice, but relents when he proposes to share it with her.

THE WHITE MOUSE (Selig), August 24.—A drama of the snow country, in two parts, by James Oliver Curwood. The plot of this story demonstrates the value of a friend in need. Bessie Eyton is featured, assisted by Wheeler Oakman. This story is full of punches and contains many beautiful snow scenes. After the occurence of many strenuous stunts, a young trapper is falsely accused of murder and thrown in jail. His wife plans his escape and the policeman through pity for the wife allows him to get away. He is rearrested and tied hand and foot with rawhide thongs. His capturer leaves him to get his dog feed. A little white mouse gnaws through the tongs and releases him. He makes his escape and eventually joins his wife and baby. A logical but entertaining release.

THE PRIMITIVE INSTINCT (Kalem), August 24.—This two-part picturedrama has a most unusual plot. Marin Sais is featured and is ably supported by a strong cast. George H. Melford has carefully directed it. A physician, engrossed in experimental work, neglects his wife and child. An artist comes into her life who urges her to elope with him, which she refuses to do, until a sudden impulse prompts her to visit his studio. The artist is not present. A painting depicting a primitive man attracts her attention. She falls asleep and dreams of the primitive part of the story, which is thrown on the screen. The horror of it, when she awakes, induces her to return home to her husband and child.

Independent

THE BELLE OF THE SCHOOL (Princess), August 21.—A girls' school story, nicely pictured and containing a bevy of attractive misses. The girl thief turns over some money to Muriel, who is expelled as a result. Later the real thief confesses and everybody is forgiven. Boyd Marshall is the hero. A bright, well-pictured offering.

A LESSON IN MECHANICS (Majestic), August 21.—A country boy strikes oil on the farm and goes to the city. He wears a pair of tight patent leather shoes which afford some good comedy situations. Later, when his auto stalls, the girl's mechanical ingenuity saves them from some drunken ruffians. Also he learns that she doesn't mind getting her hands and face dirty. Robert Harron and Dorothy Gish are the young couple. A light plot, finely photographed and with a good humorous turn.

A DOG'S GOOD DEED (Thanhouser), August 23.—The story of a small boy and two dogs. The shepherd belonging to the rich lady hauls the washing home on the wagon for the boy. A slight plot but pleasing.

A PHYSICAL CULTURE ROMANCE (Komic), August 23.—Fun at a girls' school, showing how an awkward country girl takes up physical

culture and becomes attractive. A good light plot, helped out by very good photography. The lady demonstrator's one-piece bathing suit was decidedly breezy for some audiences.

OUR MUTUAL GIRL (Reliance), August 24.—Series No. 32. Margaret tries on some new styles in hats and sweaters and makes a visit to the studio of James Montgomery Flagg. The latter draws her portrait. Dunbar is still trailing the gem thief and promises to round him up in the next number.

A RURAL LOVE AFFAIR (Sterling), August 24.—This features Little Billy with a cute little girl. He brings her a rabbit and this escapes down a bluff. Billy goes after it fearlessly and both he and the rabbit have to be rescued. An interesting number enacted entirely by children.

SUSIE'S NEW SHOES (Beauty), August 25.—Harry Pollard and Marguerita Fischer here appear in another domestic comedy. The young husband takes his wife's pocketbook as a joke when she goes shopping. This action leads to a number of natural and amusing complications. The photography is good and the plot slight but enjoyable.

GRANNY (Majestic), August 25.—A country boarding house story of very fair interest. The girl and her grandmother get work washing dishes. The girl falls in love with the new boarder and saves him from robbery. Dorothy Gish plays the girl. The photography is good and the film quite entertaining.

UNIVERSAL IKE IN THE DANCE AT THE LITTLE L. O. (Universal Ike), Aug. 25.—A short comedy number in which young Ike pours two jugs of whiskey into the well. The tango dancers all proceed to fill up. This has been done before, but it is amusing here.

TURTLE TRAITS (Universal Ike), August 25.—A few views of alligator and water turtles and land tortoises. On same reel with above.

A MINER'S ROMANCE (Nestor), August 26.—A film story written by Seymour Hastings, with Murdock MacQuarrie, Agnes Vernon and others in the cast. The scenic effects about the placer camp are good; the story contains some old features but holds the attention.

LODGING FOR THE NIGHT (American), August 26.—Ed Coxen and Charlotte Burton appear in this. He stops over night at the mountain home and the girl saves him from robbery. In the scuffle her father is killed with his own revolver. This is well photographed and contains plenty of action. The main situation is of course very old.

THE STOLEN ORE (Reliance), August 26.—This Western offering is not a very strong one. There is confusion of characters at times and the plot does not get up much feeling. The hero succeeds in saving the valuable ore from his treacherous rival. The title does not fit the picture very well as the ore was never really stolen.

FOR THE SECRET SERVICE (Rex), August 27.—Robert Leonard appears as a young inventor in this two-reel story. The invention itself is an interesting one; it is an ingenious device for detecting happenings miles away and for exploding gasoline at a distance. The machine itself is used in getting the hero and heroine out of a serious predicament at the close. This story is well constructed and has numerous exciting moments. Ella Hall plays the part of a girl spy in a government office and it is through her efforts that the hero is saved from the conspirators. This plot has all been done before in different ways, but it is entertaining as presented in this number and has several novel incidental features.

SNOOKEE'S DISGUISE (Sterling), August 27.—A characteristic Ford Sterling number. He appears as a cornet player who flirts with a girl across the way. His wife also flirts with a clerk and the principals meet in a restaurant where rampant trouble ensues. There is shooting, broken crockery and some of the usual slapstick work.

THIS IS THE LIFE (Powers), August 28.—Lloyd Ingraham is the producer of this drama. The story is weakened by an indefinite conclusion, leaving the beholder much in doubt.

MESQUITE PETE'S FORTUNE (Eclair), August 30.—A Western comedy number, better than the average in both acting and photography. Pete passes up the young waitress, who afterward inherits fifty thousand dollars, in favor of an old maid from Boston. The scenes are typical and the characterizations good. Not a strong laugh producer, but an entertaining offering.

OUT OF THE DEPTHS (Rex), August 30.—Rupert Julian has the lead in this story, which if not dramatically strong, has the merit of being interesting.

TALE OF A HAT (Sterling), August 31.—An eccentric comedy number in which the husband puts the rent money in a straw hat. The hat blows off his head and falls into the clutches of some tramps. Later it again gets away and blows into the wife's hands just in time to pay the rent. There are amusing spots in this and one thrill where the handcar falls through the open bridge draw.

A SEASIDE FLIRT (Crystal), September 1.—A low comedy number located at the beach. Vivian appears in a very abbreviated bathing suit; other characters are the cop, the colored girl, Willie Boy and life guard. It seemed possible to have worked up a stronger plot here; this is very slight. The photography is clear.

THE JACKPOT CLUB (Eclair), September 2.—A well-staged picture, based on the contention that in the game of life it is not so much the holding of good cards as in playing the poor ones well. The story is not entirely convincing—that a man capable of inventing a most useful automobile appliance and building up a great business in two years should on account on an injunction be compelled to go to work as a machinist, and then after the loss of his left arm be unable to obtain any kind of employment. The story tries to point out that a man in his club may be charitable and yet in the conduct of his business permit injustice. There is a happy ending.

FATHER'S BRIDE (Joker), September 2.—This is a straight farce, with Bess Meredyth and Ernest Shields in the leads. The son cannot admit his marriage when the father comes. The latter is finally compromised in a way that makes him amenable to reason. The story has amusing moments and is well constructed, but it did not lead up to a sufficient climax and has other drawbacks.

DAISIES (Rex), September 3.—The tired business man in the country marries a girl he discovers in the daisy field. Later another woman comes into the story, he is ruined financially and deserted by all save his wife, who still proves true. This contains much that is old and hackneyed in plot and fails to get a very strong hold on the feelings of the observer. Rupert Julian and Elsie Jane Wilson play the leads.

A BABY DID IT (Nestor), September 4.—A farce utilizing a good old Nestor idea that is still full of laughter for the average spectator and will make an acceptable offering. The baby gets put in the car of the bachelor stopping at the same hotel as the widow. This gets the man in wrong with his girl and ends with the baby's mother, the widow, consoling him for it. It is well played and one of Al Christie's productions.

O, WHAT'S THE USE? (Joker) September 5.—This is a low comedy number showing Max Asher and his company at their best. Max goes on a hunting trip and is supposed by his family to be dead. He arrives home in time to attend his own funeral ceremonies. There is some good burlesque business in this and it is free from offense. A good offering of the low comedy type.

UNDER ARIZONA SKIES (Frontier), September 6.—A Western number in which Dolly Larkin plays the mayor's daughter. The bandit saves the girl and her companion from the Indians. This is an average offering of the kind. None of the scenes stir up much feeling until toward the last, when there is some excitement.

NO SHOW FOR THE CHAUFFEUR (Eclair), September 6.—An entertaining comedy conception, in which the owner of the auto changes places with his chauffeur. The girl falls in love with the supposed driver and they are of course united after numerous happenings. The photography might have been improved in places, but for a slight offering this is pleasing.

UNIVERSAL IKE, JR., NEARLY GETS MARRIED (Universal Ike), September 8.—In this characteristic number Ike, Jr., is believed to have inherited a large fortune. The girl's parents immediately take a strong liking to him, but later when it is discovered he inherited only a lot of debts they experience the usual change of feeling. The plot in this is a little stronger than in some of this series.

Independent Specials

FOR THE LAST EDITION (Reliance), August 22.—In this two-reel story F. A. Kelsey has produced a combination strike and newspaper yarn which rings true in almost every respect. The girl, presented by Irene Hunt, goes to the assistance of the young reporter. She enters an office and gets wind of a plot to blow up a freight car and throw the blame on the strikers. The explosion and attending scenes get up considerable suspense. Later the paper scores a beat on the story. Not a powerful offering, but one that contains plenty of action and holds the interest.

THE SECOND MRS. ROEBUCK (Majestic), August 23.—A two-reel offering, taken from a story by W. Carey Wonderley. R. A. Walsh, Blanche Sweet, Mary Alden and Wallace Reid are in the cast. The photography is very good and the story a well-rounded one, strong in its interest and admirably presented. The dramatic situation at the close might have been handled more strongly, but the story is new in so many details that it proves very entertaining. The proposal by dictating a letter to the girl was a clever piece of business. A society story quite strong in plot and treatment.

THIS IS TH' LIFE (American), August 24.—A two-reel number with a strong educational value and one that tells a story with a lot of horse-sense in it. It demonstrates how a hard-headed, narrow-minded farmer finally comes to see the advantage of modern farm improvements. George Field was convincing in this part. Ed Coxen and Charlotte Burton are appealing as the young couple. Numerous uses to which electricity may be put on a farm are shown. This should have wide appeal in country districts.

CONSCIENCE (Thanhouser), August 25.—A two-reel number with Mignon Anderson and Irving Cummings in the leads. This tells a highly improbable story, but it has a pretty sentiment behind it and works up to a pleasing climax. The young bank teller, needing money to send his wife to Arizona, takes a $10 gold piece from a beggar's hat, plays it on the lucky ten at roulette and wipes up a fortune. This he feels compelled to turn over to the beggar, after confessing to his wife, but Blind Baggage Jake takes only a limited amount of the money and leaves the rest. The plot is almost fantastic, but the result is a cheerful yarn which leaves a pleasant feeling with the observer.

COUNTERFEITERS (Victor), August 28.—A two-reel number in which Florence Lawrence and Matt Moore impersonate an Italian organ grinder and his wife in order to elude the girl's parents. They are rounded up in jail and the girl's father gets them out. This is quite a pleasing comedy offering, based on a slight plot. The title, "Counterfeiters," is not used in a literal sense.

THE SUNSET TIDE (Gold Seal), September 1.—This is the fifth two-reel installment of the "Trey o' Hearts" series. Rose and her friends again collide with Judith and her party on Smugglers' Island. There is further pursuit and capture and escape, the scenes rather repeating previous episodes and being split up into many parts in a somewhat confusing manner. Toward the last there is one big scene in which Alan saves Rose and Barcus from the rising tide, they having been tied to a rock by the conspirators. The story itself does not gain much headway in this installment.

WHEN AMERICA WAS YOUNG (Broncho), September 2.—A photoplay in two reels depicting realistically the life of early settlers in the Indian country. The manner in which the father quarrels with a savage over a trapped bear and the subsequent fighting was pictured convincingly. The action and suspense are good and the saving of the girl by her boy playmate was nicely shown. This is a Western offering of the usual type but much better in every way than the average. The action is particularly good throughout.

THE SILVER BELL (Domino), September 3.—This two-reel photoplay contains a wealth of California sunshine in most of the scenes. It presents in an attractive manner a story of the early mission days. The costuming and settings are all that could be desired and the plot is handled very convincingly. It tells of the theft of the mission bell and how the hero works on the superstitions of the bandits in order to recover it. This is a very fine offering of its type.

STACKED CARDS (Kay-Bee), September 4.—A two-reel story of politics by T. H. Ince and R. V. Spencer. The trap worked on the reform candidate for mayor was rather highly colored, showing the adventuress receiving him at her bedside under pretense of illness. Later, in Alaska, he saves another man from becoming her victim by telling of his own experience. The picture closes with Travers shutting her out of his cabin. This treads on delicate grounds in certain scenes, but holds the interest throughout. The theme as a whole is not a very elevating one.

THE DERELICT AND THE MAN (Victor), September 4.—A two-reel sea story written by Leslie T. Peacocke, with Walter Miller and Irene Wallace in the leads. Walter Miller doubles. Some of the situations are very interesting, but the whole production is marred by inferior photography, many scenes being very dark and obscure. The story itself shows how a sailor impersonates a young doctor in order to gain his inheritance. The scenes on the doctor's return are full of action. But the poor photography makes it impossible to recommend the offering.

SILENT VALLEY (Imp), September 7.—A two-reel number, written by George Hall. This features King Baggott, grown up from an incorrigible boy into a bully. He terrorizes the entire country district and finally breaks up a show troupe by carrying off the dancer. He takes the girl to his cabin, pursued by the angry villagers, but releases her without harming her. Later he reforms and the girl returns to wed him. The plot is unique, but steps from one situation to another in rather abrupt fashion. The transition of the bully into a good citizen was too much taken for granted. Nevertheless Mr. Baggot's forceful personality carries the story along to success in spite of imperfections in development of the plot.

THE CRACK O' DOOM (Gold Seal), September 8.—This is No. 6 of the Trey o' Hearts series. It contains one big feature in the second reel where a train running at full speed crashes into a damaged automobile. The passengers all pile out and the scene is decidedly realistic. This carries the story forward in an appealing way and the installment closes with all the principals heading for New York City.

FIXING THE "CLASS" IDEA.

Happy Phrases by Theater Managers Convey Sense of Quality and Comfort to Public.

By Frank H. Madison.

A NEW school of photoplay theater advertisers is developing throughout the United States. When the business was young most of the newspaper space was given over to the circus style of exploiting the films. The words "sensational," "thrilling," "extraordinary" and meaningless phrase "Grand Special Extra Program" were the favorites in the smaller cities. This type of advertising is still in evidence, but it is passing as rapidly as the storeroom type of picture show. The alert manager realizes that he has something more to do for his patrons than to run off the films which he secures from his exchange. The best pictures he can give must be backed up by giving his patrons physical comfort and a feeling that they are patronizing a house which has "class." Consequently shrewd exhibitors have coined or evolved happy slogans and phrases which fix the names of their houses in the minds of photoplay goers. The Moving Picture World does not claim that all in the following list are original, but they show what some live managers are doing:

Conveying an Idea of Quality.

"Where Quality is a Reality, Not a Promise."—Bijou Theater, Missoula, Mont.

"The Theater of Realization."—The Grand, Mankato, Minn.

"You need't look at the posters for you will always find a program that pleases you."—The Cool Majestic, Corsicana, Tex.

"Ask our regular patrons about our pictures De Luxe."—Majestic, Boise, Idaho.

Coolness and Ventilation.

"New pictures every day; Fresh air every minute."—Colonial Theater, Greenville, Tex.

"Under the fans at the Varsity, Daniel Frohman presents."—Varsity Theater, Lawrence, Kan.

"Breezy as the seashore."—Savoy Theater, Greenville, Tex.

"Cooler than an airdome."—Lyric Theater, Oklahoma City, Okla.

"One of the cool theaters." (Strong because of its modesty.)—Oracle Theater, Ogden, Utah.

"The theater known for its coolness."—Princess Theater, Austin, Minn.

"The one absolutely well ventilated theater in the city."—Grand Theater, Austin, Minn.

"At that ice-cool, ice-cooled Majestic Today."—Majestic, Corsicana, Tex.

"The cool and beauty spot of the city."—Wonderland Theater, Tulsa, Okla.

Humane—Appeals to Labor.

"A new cooling system that cools Union operators in charge of our machines."—Hippodrome, Dallas, Tex.

Suggestions of Comfort.

"Plenty of fresh, cool air, pipe organ music and comfort. The place? Why, the Arcade, the house of a thousand delights."—Arcade, Walla Walla, Wash.

"Every seat a fat-man's seat."—Drexel Theater, Joliet, Ill.

"Compare your comfort at the Star with the others."—Star Theater, Missoula, Mont.

Fixing the Admission.

"It tickles a nickel to act like a dime. Tickle your nickel and yourself at the Bijou."—Bijou Theater, Racine, Wis.

"Value received for each side of your dime."—Princess Theater, Austin, Minn.

"At hard time prices—five cents."—Airdome, Chickasha, Okla.

"Admission always the same, 10c., no matter how big the show."—Majestic Theater, Madison, Wis.

"Bijou pictures are the best, prices the same as all the rest."—Bijou Theater, Walla Walla, Wash.

"Always a good show, Always the same price, 10c."—Majestic Theater, South Bend, Ind.

For a Special Program.

"Let's not go away until Thursday. Alice Joyce is at the Alhambra Wednesday in The Vampire's Trail."—Alhambra Theater, Springfield, O.

Getting Next to the Public.

"Phone us for information at anv time. Our number is Main 2270."—Apollo Theater, Tacoma, Wash.

"Our business is your pleasure—at least that is what it should be, and we are doing our level best to make it so. Just simply getting the crowds does not satisfy us—we are more anxious that our programs please the people. This is a show for the people; of the people and by the people. We want you to feel that you have a voice in the conduct of it—if you have any helpful suggestions we will appreciate them."—Grand Theater, Jonesboro, Ark.

Guaranteeing a Comedy.

"No laugh; no pay."—Yale Theater, Tulsa, Okla.

"STRIKE UP THE BAND"—ROTHAPFEL WAS A SAILOR.

Dr. W. Taylor of the U. S. Navy, who at present is recruiting officer in Newark, N. J., stopped abruptly in the entresal of the Strand Theater as S. L. Rothapfel, the managing director, came out from the auditorium. Mr. Rothapfel also stopped. "Pardon me, but your face looks very familiar," said the naval officer. "Yes?" said the manager, "my name is Rothapfel—I believe I know you, too. Aren't you Dr. Taylor of the Navy?"

It did not take the two men long to renew their acquaintance, which dates back to 1901. At that time they were shipmates, or at least serving their country on the U. S. S. "Bancroft," Dr. Taylor as the ship's surgeon and Mr. Rothapfel as a corporal of marines. Dr. Taylor was surprised to find Mr. Rothapfel as manager of a theater. "I knew Rothapfel was ambitious," said the doctor later, "but I never dreamed that I would see him in the capacity he has now.

"When he was in the Navy he was one of our smartest lads, and it was evident that he was anxious to work himself up. We all knew that he was studying for a commission and it did not take long before he was placed in command of the large six-pound gun, which, by the way, was the first six-pounder in service at that time.

"While I was on board the 'Bancroft' Rothapfel was promoted to a corporal, which at the time made him both happy and proud. He was always a good fellow, anxious to distinguish himself, and to my personal knowledge he saw actual service at Panama and Venezuela. Rothapfel was the best shot in the Navy and his gun crew always carried off the honors; as a matter of fact it was due to Rothapfel's zeal that the shooting score of the Bancroft jumped from the lowest to the highest amount of points."

CLEAR OF MANY A PITFALL.

Southern Pines, N. C., August 11, 1914.

Editor Moving Picture World:

Dear Sir:—I hand you herewith my check for $3 for renewal of the World from September, 1914, to August 31, 1915. I would as soon try to run my house without a picture machine as without the World. It has steered me, a beginner, clear of many a pitfall, and its criticisms of the productions I am showing have been an invaluable asset.

Very truly,

CHAS. W. PICQUET, Manager.

Princess Theater.

Charles J. Hite, Dead

Successful Film Manufacturer and Capitalist Succumbs to Injuries Received in an Automobile Accident.

CHARLES J. HITE, president of the Thanhouser Film Corporation, died on the morning of Saturday, August 22, in the Harlem Hospital as the result of injuries received the evening before when the high-powered car he was driving crashed through a fence at the corner of 155th street and Central Bridge. He is survived by a widow and two children.

Mr. Hite was alone in the machine, which he had owned but a month. There had been an unusually heavy rain on Friday afternoon, and the pavement was still wet. The accounts of the accident vary, but when aid reached Mr. Hite as he lay under the machine forty feet below the street level he said something to the effect that the brakes would not stop the car. He was, too, able to give his name and address. He lost consciousness when with the aid of jacks from the nearby elevated shops the automobile was raised so that he could be lifted out. Mr. Hite was at once removed to the Harlem Hospital, where it was found that he had suffered a fracture of the skull, compound fracture of the jaw, fracture of the left ribs, and internal injuries.

Central Bridge is to 155th street as the cross on a capital T. Coming toward the bridge there is a sharp decline. Mr. Hite naturally would have turned to the left, but his car plunged through the stout fence on the right-hand side, plainly with great force. It was said by an eye-witness that he had tried to avoid hitting a pedestrian who had blocked his path. Another person said that he had gone through the fence with his car reversed. What is probable, however, is that the machine skidded and the brakes failed to hold.

The funeral services on Tuesday afternoon were held from the beautiful home in which Mr. Hite had resided since taking up his duties with the Thanhouser Company. It is one of the show places of New Rochelle, and is known as the Francis Wilson estate. The ceremonies were conducted by the Rev. Charles Canedy, of the Episcopal Church. The unusual number of floral pieces testified to the regard in which Mr. Hite was held by his employes, his business associates and friends and his neighbors. There was a large attendance of film men from New York. The pall bearers were Edwin Thanhouser, the founder of the company bearing his name, who arrived in New York from Italy on the morning before the day of the funeral; Dr. Wilbert Shallenberger, Dr. W. Edward Shallenberger, Dr. A. E. Jones, John R. Freuler of Milwaukee, Lloyd F. Lonergan, Roy L. McCardell and Paul Davis. Among others who came to pay their respects were John F. Skerrett, Adam Kessel, Charles O. Baumann, Richard Brady, J. E. Brulatour, J. C. Graham, Crawford Livingston, J. M. Naulty, Alfred Weiss, Walter N. Seligsberg, Phil Gleichman, Arthur Lucas, M. A. Neff, Claude Hite, George A. Hutchinson and Arthur De Sormeaux. The Screen Club, of which Mr. Hite was a life member, was represented by a committee composed of C. A. Willat, Arthur Leslie, Jack Standing, Carl Leviness, Leo Delaney, Joseph Farnham and George Blaisdell. Mr. and Mrs. J. L. Hite of Lancaster, Ohio, the father and mother of Mr. Hite, arrived just before the beginning of the services. As a mark of the respect in which Mr. Hite was held by his fellow-townsmen the flags over the City Hall, Police Headquarters and the City National Bank were at half mast. Dr. Jones had charge of the funeral arrangements, and he was aided by Bert Adler, both of whom had been unusually close to Mr. Hite. Pending decision as to the place of interment, Mr. Hite's body was placed in a receiving vault.

The Late Charles J. Hite.

Charles J. Hite was born thirty-nine years ago in Ohio, where his family had lived for many years. His first work was on a farm in Lancaster. After a course in the district school he spent three years in the Ohio Central Normal College. Then for a time he taught school. His first commercial venture was in a lyceum film exchange in which he supplied films to the Ridpath lecture bureau. Then with S. S. Hutchinson, now president of the American Film Manufacturing Company, Mr. Hite opened a small film exchange in Chicago, to which was given the name of "H. & H." The combined capital was $1,200, but the partners divided $10,000 the first year—1909.

Harry Aitken, now president of the Mutual Film Corporation, at that time was conducting the Western Film Exchange in Milwaukee. He joined Mr. Hite and Mr. Hutchinson in organizing the American company. Then Mr. Hite with Mr. Hutchinson became interested in the Majestic Company. On account of the opposition to the admission of the Majestic to the Sales Company the partners conceived the idea of acquiring exchanges of their own. The result is the present Mutual Film Corporation.

Mr. Hite was a firm believer in the business value of popular players—those whom the picturegoing public automatically would associate with a given brand of output. In a conversation with this writer last winter he said that he held on to his good players with hoops of steel—they were a vital part of his assets. The few changes in the personnel of the Thanhouser company since he took over the studio two years ago from Edwin Thanhouser bear out this statement. In another column will be found an appreciation of Mr. Hite from the pen of Bert Adler; the many who have been privileged to know the late president of the Thanhouser Company will read it with interest.

Mr. Hite had many business associations. As one of his leading players remarked on the day of the funeral, it seemed as if he found the largest measure of relaxation, the best means of forgetting his rapidly multiplying business cares and responsibilities, in his speed boat and his automobile. These furnished the tonic his sturdy body craved.

Mr. Hite, besides being president of the Thanhouser Company, was vice-president and treasurer of the Mutual Film Corporation and the treasurer of the New York Motion Picture Company. He was also president of the Broadway Rose Garden, an establishment combining with a large picture house many recreation novelties as well as a restaurant. He was the organizer of the Syndicate Film Corporation, which is handling "The Million Dollar Mystery," the Thanhouser serial to the making of which Mr. Hite had devoted much of his personal attention. He was also interested in the Bangs Laboratory and had in charge the exploitation of the

pictures taken by the Williamson Submarine Expedition, which he had previously financed. It is announced that there will be a meeting of the stockholders of the Thanhouser Film Corporation on September 1, at which time the successor of Mr. Hite will be elected.

The following statement has been issued by the Mutual Film Corporation: "The officers of this company are so appalled and grieved by the death of their associate, Charles J. Hite, that it is impossible to make a suitable statement of their grief at the present moment. As was to be expected of a man of Mr. Hite's popularity and character, his business affairs have been left in perfect order. At the forthcoming meeting of the board of directors a full expression will be made."

C. J. Hite, the Man

By Bert Adler.

THE death of C. J. Hite was typical of the man—quick. None of us at the Thanhouser Studio ever saw a man who got to the core of things with the lightning quickness of C. J. Hite, or who could accomplish so many tasks within short spaces of time. He was always on the rush, of necessity. But even after business he would rush! rush! take his fun quick in his speed boat or fast car. I know of at least one man who won him because he reflected Mr. Hite's own trait of moving fast. This man also won a plum for which many had been striving. It was the European agency for the Thanhouser films. When it was announced that we would "change agents" over there, the biggest importing agencies in Europe dispatched representatives to Mr. Hite. And a hustling British youth, representing no one but himself, got the agency almost only because he beat the others to it! He got the promise of the agency from Mr. Hite at the Pennsylvania Station, New York City, two minutes before the leaving time of a train that was taking Mr. Hite on a quick visit to his parents at Lancaster, Ohio; and when Mr. Hite got back he mailed the contracts to London, where the young and hustling Mr. Kimberley started to accumulate a fortune.

Outside of his belief in speed, he had other firm faiths. Chief was that in a clean life, which he thought everyone should live. He neither drank nor smoked, and while a thorough mixer and extremely good fellow, he was never known in his life to have told a two-edged story and he carried his cleanliness right into his business.

Among C. J. Hite's business beliefs was that an employee was worth treating right. Perhaps that is why every visitor to the studio thought us a "happy family." He wanted you to feel that you had a life job if you cared to stay with him. That's why you seldom read of Thanhouser changes. I do not remember him dismissing a single man of all our vast force. And he personally righted every grievance that an employee presented to him. They actually loved this man at Thanhouser studio, from temperamental little ingenue to hard, grimy property man. He represented Fairness to all of them.

Unfavorable criticism of his product in the press hurt him more than most people thought. He was wounded by the criticism of our pictures right after the Thanhouser fire, at a time when he thought reviewers should have been lenient. And I never saw a big man who was so sincerely thankful for the very smallest paragraph of praise. When the trade papers spoke nicely of us, which I am glad to say was most of the time, he would show the notice to all of his intimates with a good deal of pride. It will be remembered that he engaged one young woman, Miss Billington, for the Los Angeles studio because Mr. Harrison of the World in a review said that she stood out in a small part in "Carmen." That must show what he thought of a good notice!

Speaking of engaging players, I ought to record that he did not believe in "taking people" from his opposition.

It may interest many to know Mr. Hite's opinion of Mr. Laemmle, who was one of his chief opposition. It was that he was a good fighter, and a favorable opinion therefore. Mr. Thanhouser had had a strong personal liking for Mr. Laemmle which, it seemed to me, he had communicated to Mr. Hite, and the storm of film conflict didn't affect it.

Just prior to the last election of Mutual officers the report somehow gained credence that Mr. Hite had become opposed to Mr. Aitken, who was to succeed himself as president and with whom Mr. Hite had formed the Mutual and been otherwise associated for some years. Dame Rumor is a sad creature. To his very end Mr. Hite, I am certain, had only the most cordial feelings for Mr. Aitken, whom he regarded as a great organizer. He ever referred to Mr. Aitken with pride as "his partner." Once when he heard an action of Mr. Aitken's criticised, he said that Mr. Aitken often came in for criticism that he didn't incur in the slightest, but which, as president of the Mutual, he would have to receive. The talk of ill-feeling was the silliest balderdash.

Mr. Hite was the best man to his family that I have ever seen. They were ever in his thoughts. He would bring his little daughter, Marjorie, to his office on his busiest days, if it was her wish to be with him. He aided his own brothers in every way possible. Of his brother Claude, now in the film exchange business, he prophesied a great future as an exchange man and was always glad that he had introduced him to the business. By the by, high up on his list of ideal exchange managers were R. C. Seery and J. R. Freuler. As an ex-exchange man he always had a lively interest in exchanges and their management. But he had ever disliked this work while he himself was doing it—the haggling over prices of "service," the continued need of explanation of "disappointments," real and fancied—and was thankful that he was out of it. In fact, to change from his exchange labors he once tried for the position of manager of a certain film producing company and couldn't get it! And that wasn't so long before the time he raised the money to buy out Mr. Thanhouser, either! It's a wonderful world when you know the facts.

Who have been Mr. Hite's closest confidants? I think, Dr. Wilbert Shallenberger, his Thanhouser partner; Lloyd F. Lonerman, his producing chief, and Mr. Aitken. A. E. Jones, a man of whom the film world has heard very little, but who has been active in the business end of "Million Dollar Mystery," was also unusually "close" to Mr. Hite, as were A. P. De Sormeaux, also of the "Mystery," and Paul Davis, a young Chicagoan, not in the film business, than whom he held no man in higher regard. It seems hardly necessary to mention in this connection such men as Mr. McIlhanie and Mr. Livingston, with whom, of course, he was in constant touch. Of his associates, he had known Dr. Shallenberger the longest, by quite a margin; as young men they had taught school together in the Middle West. This must kill the oft-published yarn about Mr. Hite, overworked in his Chicago exchange, going to see a strange doctor (Shallenberger), for treatment and receiving instead a check—to invest any old way! Of course, the story was inspired by the faith that men had in C. J. Hite. Merely to look him in the eye was to ever after confide in him, implicitly and absolutely.

OHIO CONVENTION.

The officers of the Ohio League wish to anounce that there will be no published program of the convention. Anyone wishing to give an exhibition of their manufactured product or accessories, will please communicate with the manager of the Southern Hotel, Columbus, Ohio. The League will hold its convention on the 15th and 16th of September. We welcome all manufacturers, exchanges and others interested in the motion picture business. The afternoon of the second day will be an open meeting for a general discussion. Tuesday afternoon and Wednesday forenoon will be strictly an executive meeting for the motion picture exhibitors who are members of the League, paid up and in good standing. It is expected that the attendance at the convention on the 15th will be the largest ever held in the state owing to the many important matters which will come before the League for adjustment and agreement. The Ohio League will not only celebrate four years of its successful organization, but will make history for the League that will live for many years to come. There are over a thousand exhibitors in the state of Ohio and the League expects not less than 550 in attendance.

M. A. NEFF,
President,
JOHN H. BROOMHALL,
Secretary,
Ohio State Branch No. 1 of the M. P. E. L. of A.

PARAMOUNT TO TRY NATIONAL ADVERTISING.

Announcement is made by the Paramount Pictures Corporation, distributor for the Famous Players, Bosworth, Inc., and Lasky Features, that it will come out with a double-page advertisement in the September 5 issue of the Saturday Evening Post, to be followed by full-page advertisements each month. This is to be supplemented by advertising in other magazines of national scope. Belief is expressed that this campaign will have the effect of improving picture theater conditions.

KLEINE OPTICAL COMPANY WILL NOT INCREASE CARBON PRICES.

In this season of the general increase in prices of commodities of all kinds, The Kleine Optical Company announces that its stock of carbons will be sold at regular retail prices until exhausted. Unlike a number of supply houses, no advantage will be taken of theater owners to institute a general raise on stocks purchased at the usual figure before the war. Carbons are being sold in limited quantities to single purchasers.

"The Fair Rebel"

Receives First Presentation at Opening of Adelphi Theater Tuesday Evening—Other Features Shown.

Reviewed by Robert C. McElravy.

A LARGE and happy gathering was present Tuesday evening, August 25, at the opening of the new Adelphi Theater, Broadway and 89th street, New York. The new house is spacious and built along the most improved lines for the picture playhouse. It has a seating capacity of 1,200, a splendid ventilating system and high frescoed ceiling and walls. A. J. Wolf and J. W. Springer of the Trio Amusement Company are sponsors for the new house.

The opening of the theater was highly successful in every particular. Invitations had been sent out freely to friends of

Scene from "The Fair Rebel" (K. & E.-Bio.).

the management and the seats were filled with delighted guests. The orchestra played a number of popular airs and following this many pictures, new and old, were thrown upon the screen.

"The Fair Rebel," a three-reel Klaw & Erlanger-Biograph production, was the first of the new releases to be shown. In this was seen the perfected war photoplay, dealing with the Civil War period. This covers ground that has been touched

Scene from "The Fair Rebel" (K. & E.-Bio.).

many many times by other war dramas, but in completeness of setting, well-rounded plot and convincing realism but few offerings have equaled this. The production shows exquisite care and foresight in almost every detail.

The opening scenes are taken in the year 1860 at West Point, showing Stephen and his chum, Ezra, together as classmates. Bronson, the Plebe, who plays an important part in subsequent proceedings, is also introduced in the romantic atmosphere of the famous military institution.

Prior to the outbreak of the war is also shown the Southern home of Stephen's sister, Clairette, a beautiful plantation setting. The girl, who plays the name part of "The Fair Rebel," is an ardent confederate, and runs up the rebel flag during the visit of some confederate officers. Captain de Perrin, the Frenchman who after appears as the villain of the piece, is also introduced in the early scenes.

The war engagements are shown in a vivid, realistic way. The plot is merged into these scenes in a pleasing manner. The meeting of the former chum before the Southern home, one a victorious commanding officer and the other a prisoner, was dramatic and made the most of. The views of rat-infested Libby Prison, both interior and exterior, were undoubtedly accurate. The hero's escape, aided by Clairette and Bronson, was the result of a well-devised plan.

Throughout this production are numerous minor touches, depicting the tragedy and comedy of the times in a commendable way. The photography is smooth and clear in almost every scene.

Among the other features shown at the opening of the Adelphi were an Essanay entitled "Two Men Who Waited" and "Jess of the Mountain Country," a new Shubert release.

A PICTURE WITH A PURPOSE.

The Great Northern Film Company's big production of "Lay Down Your Arms," which is about to be released, is a picture with a great purpose. It presents the most powerful message for peace ever advanced, by its terribly realistic portrayal of the horrors of war. No one can witness its exhibition and see the awful carnage on the battlefields and the miseries that war brings into the homes of combatants, without becoming a bitter censor of war and an enthusiastic advocate of peace. The picture deals with the greatest problem of all times and is destined to accomplish much toward advancing the cause of universal peace throughout the world.

The book of "Lay Down Your Arms" has been aptly termed the "Uncle Tom's Cabin" of European literature, so forcibly does it describe the reigning menace of Europe. As "Uncle Tom's Cabin" exposed the chief evil of America at the time of its publication, so does "Lay Down Your Arms" expose the principal evil in Europe, but while slavery was abolished in this country, war still flourishes abroad.

Baroness Von Suttner's novel once caused a famous European ruler to issue a manifesto of peace, so moved was he by the narrative. What effects the picture, which is far more vivid even than the book, will cause, is now a matter for speculation.

HOUSE PETERS MARRIED.

The news has leaked out that House Peters, the New York motion picture actor who has just concluded his contract with the California Motion Picture Corporation at San Rafael, Cal., recently joined the ranks of the benedicts. This will be a sad blow to the host of matinee girls who have been showering the popular actor with letters of admiration.

Peters' wife is a New York girl who came out to join him at San Rafael. It is understood that the couple will take an extensive honeymoon before the husband returns to the "movies."

KLEINE TO RELEASE NEW FIVE-PART SUBJECT.

"The Woman Who Dared" is the title of an exceptionally strong five-part subject to be released by George Kleine through his branch offices early next month. The story centers about a daring and successful effort of an officer's wife to free him from the charge of high treason. The film features a splendidly sensational race between an automobile and a passenger train, has many charming glimpses of circus life, and shows throughout a carefully prepared scenario and a deftly executed climax that marks it a master-picture of its kind.

"THE MYSTERY OF THE POISON POOL."

The Picture Playhouse Film Company, Inc., by splendid judgment, has selected as its next release, a picture entirely different and distinct from those that have gone before, "The Mystery of the Poison Pool," in which is featured the famous actor, James Gordon.

This play is from the pen of James Dawley, who has written some of the greatest successes in moving picturedom. The whole five reels fairly teem with daring and exciting scenes.

Betty Harte, who has taken leading roles with the Famous Players and who for years was star for the Selig and other prominent companies, takes the leading woman's part, and for fine acting cannot be surpassed.

CHICAGO LETTER

BY JAS. S. McQUADE

NOW is the time when the best interests of the moving picture industry in this country demand the hearty co-operation of all concerned; when the general good of the trade—and not individual selfish ends—should receive chief consideration. The European war has created conditions that will work hardship in many ways, unless an altruistic attitude is taken in business relations between the various departments of the trade.

To mention only one of these temporary hardships—the shortage in carbons—there should be a disposition on the part of wholesale houses and distributors to make the burden as easy as possible for exhibitors. To take advantage of the limited stock of carbons in the country by boosting prices just now will surely re-act on the wholesale firms and supply houses that do so.

It is to the credit of Charles L. Kiewert, sole importer in the United States of Bio carbons, that his prices were never raised while his stock on hand lasted. He had shipments on three steamers for delivery in New York, and the vessels were well on their voyages when they were recalled to Hamburg by wireless, in the latter part of July. Mr. Kiewert desires to correct the statement, recently made in a trade paper, that he had sufficient carbons on hand to last him for six months. The statement would have been true had the shipments mentioned been landed in New York.

The prices of Electra carbons to supply houses in Chicago were raised immediately after the declaration of war, and the prices now quoted show an increase of 33 1/3 per cent.

The National Carbon Co., of Cleveland, has given out that it had on hand, at the outbreak of the war, a small stock of carbons and that a number of rapid orders exhausted its entire holdings. This company has instructed the heads of its factories to go ahead immediately and manufacture on a large scale. This is now being done, and it is expected that a large stock will be ready in about six weeks.

The Kleine Optical Co., the largest firm in the country handling machines, accessories and supplies, has made no change—nor will it make any—in the regular listed prices for carbons, while the stock on hand lasts, giving preference, of course, to steady customers.

One supply house in the city recently charged an exhibitor $9 for one hundred 5/8-in. by 12-in. carbons, nearly 100 per cent. increase on the regular price. This firm has been blacklisted by the members of the Chicago branch of the Motion Picture Exhibitors' League of America.

A little altruism—a little thought for the other fellow—will pay in the long run.

Concerning the Titles of Films.

In a recent issue of the Chicago Tribune, the accompanying article, which treats of moving picture titles, merits careful reading by all who are responsible for the inappropriate names given some picture subjects:

Every once in a while some editorially minded person raises his voice via his typewriter in regard to the sensationalism and inappropriateness of many of the titles bestowed upon motion pictures to their public discredit.

But in all the din of the "biggest thing yet" put on and the train wrecks and automobile smashups and airship ascents and deep sea dives for the sake of instilling thrills into the celluloid, these modest protests have been quite overlooked, and companies go on releasing pictures under names about as attractive and suitable as a fur coat in August.

The editorially minded folks aren't the only ones who notice this, however. Exhibitors, with their fingers catching every beat of the public pulse, have the matter of names down in their diagnosis of public taste.

Two of them were consulting their lists of films the other day. Mr. A., skimming through the names with exhibitorial comment, as to the worth of the pictures, stumbled and stopped.

"The Lure of the Car Wheel," he exclaimed. "Now, say, can you imagine a car wheel with a lure?"

"No, but the Reliance got one last week called 'Blue Pete's Escape.' Can you think of anything much worse than that?" replied Mr. B.

"In that 'Hand of Horror' Edison put out about as rotten a title for a good picture as anything I ever saw," commented Mr. A.

There might have been more titular criticism if an interruption hadn't happened just then. But in that much there is the straight stuff of honest, off-hand opinion, not biased by any editorial finickism. It will be a happy day for every one when there is just as much care applied to supplying a photoplay with a creditable title as to killing the villain dead in a hard struggle, without incapacitating him for future villainies.

Fort Dodge Exhibitors Stick Together.

James Martin, manager of the Magic Theatre Co., Ft. Dodge, Ia., made a pleasant call at the Chicago office Thursday, Aug. 20th. Mr. Martin has been with the Magic Theater for one year, and during that time has had great success. He informed me that the "Adventures of Kathlyn" was shown to very prosperous business throughout the entire series. Thus far he has shown up to the eighth of the series of "The Million Dollar Mystery," and is quite satisfied with the returns.

Ft. Dodge exhibitors have set an example that might well be followed by exhibitors of other states. Instead of engaging in ruinous competition, the managers got together and agreed upon the number of reels for a program and the price to be charged. They agreed that four reels constituted a liberal 10-cent program, and in cases of features of five and six reels, from 15 to 20 cents is charged.

Ft. Dodge has a population of 18,000 people and four moving picture theatres—the Magic Theatre, the Princess, Empire and the Majestic. The Magic seats 465 people on the ground floor and balcony; the Princess seats 800 on ground floor and balcony; the Empire, 840, ground floor, and the Majestic, 420, ground floor.

The good people of Ft. Dodge are thoroughly satisfied with the censorship of the National Censorship Board, and, of course, each manager looks out personally to see that there are no scenes that might offend any of his patrons.

Mr. Martin gets his service from the Omaha branch of the General Film Co., and also draws on outside features, as he deems necessary. He changes his program daily, with the exception of serial stories and big features, which he runs two consecutive days. This plan worked very well with the "Adventures of Kathlyn," and it is also working well with "The Million Dollar Mystery." The plan is also popular with his patrons for big features.

Mr. Martin from the outset, as manager, has always believed in programs consisting of moving pictures only. Before he took hold of the Magic it had been a vaudeville house, and later ran stock. He offered pictures only from the beginning, and the house has played to fine paying business ever since. The Princess shows pictures only throughout the year, except for several months in the winter season, when one or two legitimate acts are used with each program, the price of admission during these months being 25 cents and up. The Empire and Majestic show nothing but pictures.

Mr. Martin is highly optimistic over the outlook for fall business in Fort Dodge.

Chicago Film Brevities.

Frank W. Redfield, manager of the Atlanta branch of the General Film Company, spent two weeks in the city recently, during which time he visited numerous friends and attended to business connected with his office. Mr. Redfield was booking manager for ten years with the old Essanay exchange on North Clark Street. When that exchange closed as one of the Chicago branches of the General Film Company, Mr. Redfield was appointed manager of the Milwaukee branch. Mr. Redfield reported excellent business in Atlanta and tributary territory. He returned to Atlanta Monday, Aug. 24.

* * *

A. F. Stang, owner of the Ogden Theatre, 1114 W. 63rd St., this city, paid the Chicago office a visit last week and renewed his subscription for the World. He also bought a Motion Picture Handbook. The Ogden offers Mutual programs consisting of four reels for five cents, and Mr. Stang stated that he was well pleased with the business.

* * *

A. G. Spencer, secretary of the General Feature Film Co., 5 So. Wabash Ave., this city, left for New York City Tuesday, Aug. 25, where he will buy and contract for feature films. During his stay in the Metropolis, which will be about two weeks, Mr. Spencer will look over the market generally. He will stop at the Knickerbocker Hotel.

* * *

A. T. Chado, owner and manager of the Albany Theatre, 3317 Montrose Blvd., this city, favored us with a call last week, and renewed his subscription for the World and purchased a Motion Picture Handbook. Mr. Chado reported fair business. The Albany seats 300 people, and uses Universal service, five cents being charged for a program of four reels.

* * *

Out of 235 applicants for the position of moving picture censor who took up the civil service examination June 9 and 12, 25 succeeded in passing. Ten of this number will be selected to form the incoming Chicago censor board.

* * *

A mischievous boy came near creating a serious panic at the Grand Theatre, 1362 S. Halsted St., this city, one evening last week, by throwing a hat pin into an exhaust fan near the stage. The rapidly revolving fan struck the pin and sparks flew off, igniting the surrounding wood-work. Some-

one shouted, "Fire!" and the entire audience jumped from their seats in alarm. Joseph Feingold, manager, succeeded in calming the excited people, and ordered the fan stopped. The fire was extinguished easily and the program was continued, no damage being sustained by anyone present. Of course, the mischievous boy could not be found.

* * *

Alfred Hamburger has completed arrangements whereby "Cabiria" will open at the Ziegfeld Sunday, Aug. 30, at the conclusion of its run at the Illinois, where it has been since June 18.

* * *

On Thursday and Saturday nights last week, the "Safety First" campaign was continued at the Concert Court in Jackson Park, where two reels showing street traffic conditions in London, Paris and Berlin were run off. Captain C. C. Healey, of the Traffic Squad, and H. L. Brownell, safety inspector of the Chicago Surface Lines, delivered appropriate lectures.

* * *

There is a great demand just now in the smaller cities for Kathlyn Williams' own story of "In Tune with the Wild," in which she took the leading part, served as sole director, and for which she wrote the scenario.

* * *

The Style Show, displayed several evenings during the week of Monday, Aug. 17, at Medinah Temple, and caught by the cameraman of the Commercial Filmers, of Chicago, attracted much attention. The films were made for the use of merchants in other cities throughout the country, to show their townsfolk. The pageant, comprised of the pacing models on the platform, showing a display of the costumes worn, was taken by the cameraman, 6,000 feet of film being used. This length, however, will be pruned down fully one-half.

Miss Augusta Anderson

MISS AUGUSTA ANDERSON, the attractive leading woman with the Perriot Film Company, began her career as a photoplayer with the Famous Players Film Company, appearing in one of the early releases of that concern. Previous to taking up picture playing Miss Anderson had received considerable instruction in dramatic work and had gained much actual experience with David Belasco's company, with which she was connected for some time.

Miss Augusta Anderson.

From her early 'teens Miss Anderson has been ambitious along dramatic lines. She began as a student in the best dramatic school in Washington, D. C., her home town, and studied with Miss Kate Wilson, teacher of elocution in the Washington College of Music. Under this training her voice showed great promise and she became so efficient in both dramatic and vocal rendition that she was given such leading roles as Micharla in Carmen, Clotilde in Norma and Mimi in La Boheme when those operas were produced by the students of the Washington College.

Soon after a real opportunity came to Miss Anderson in the way of a position in one of Mr. Belasco's companies and it was under that master's personal direction that she gained actual knowledge of stage technique not otherwise obtained at any price. Her work in the pictures has since reflected that period of instruction.

Miss Anderson is of the blond type and has most expressive gray eyes; she is just as interesting as she is pretty, and a very hard and earnest worker. Her favorite pleasure is motoring, and when at home she is a familiar figure gliding along the Potomac speedway in an attractive high-powered car. Her work in the recent releases of the Perriot Film Company indicates that she will soon come into her proper place in picturedom.

Forthcoming Lasky Features

THE activities of the Jesse L. Lasky Feature Play Company, Inc., throughout the coming winter season is shown in a pre-season announcement made by Samuel Goldfish, head of the Lasky Company. All Lasky features will be released through the Paramount Pictures Corporation, the first of which will be "The Virginian," in which Dustin Farnam is playing the title role. This production will be released Sept. 7th. Following "The Virginian" will come the second production in which Edward Abeles participates, George Randolph Chester's familiar fiction work, "The Making of Bobby Burnit," which as a play, enjoyed wide popularity, and in its book form reached the sale of several million.

Samuel Goldfish.

"What's His Name," based on George Barr McCutcheon's book, in which Max Figman and Lolita Robertson, recently seen in "The Man on the Box" are playing, will follow "Bobby Burnit," while "The Man From Home," the big Liebler success, will be issued by the Lasky Company in October. Charles Richman, recently remembered as the star of "Help Wanted," will play the role of Mr. Pike in "The Man From Home." Robert Edeson, who made his first appearance on the screen in the Lasky production of "The Call of the North," will be seen in a five reel feature, "Where the Trail Divides," during the early part of November, and following "Where the Trail Divides" will come "The Ring Master," with Theodore Roberts, based on McCutcheon's book, "The Rose in the Ring."

Other plays from the Lasky studios will be David Belasco's productions, including "The Warrens of Virginia," "The Rose of the Rancho," "Darling of the Gods," "Sweet Kitty Bellairs," "Girl of the Golden West," "Years of Discretion," and "The Return of Peter Grimm."

Other stars already engaged and announced by Mr. Goldfish as future Lasky players are Charles Cherry, the former Frohman star; Edna Goodrich, the international beauty, and Bessie Barriscale, until recently leading woman in the Belasco stock company.

SPECIAL FILM CO. SUED.

Panagiotes J. Demas, a Pittsburgh, Pa., exhibitor, has filed suit in the New York Supreme Court for the recovery of $5,000 from Julius Dreher, Robert Spiegel and Benjamin Cohen, conducting the Special Film Co., Ltd., at 5 West 14th street.

The complaint alleges that on November 3 last Demas became interested in the Special Film Co. and he claims that he was urged by the defendants to purchase capital stock in the company, they, he claims, representing to him that they were earning a large amount of money, that they had sixty feature films worth from $200 to $300 apiece and 200 single reel subjects and 75 machines and factory equipment at their plant in 14th street. It is also claimed that fifty exhibitors took films from them and paid $40 a week for the service.

Demas claims that the shares he purchased are worthless and that the representations made to him prior to the purchase of the stock were false. The Special Film Co. has twenty days in which to file an answer to the allegations in Demas' complaint.

LUBIN TO PRODUCE "THE SPORTING DUCHESS."

Rose Coghlan has signed a contract with the Lubin Manufacturing Company to play the leading role in "The Sporting Duchess," which the firm will produce as a moving picture. The direction of the melodrama has been assigned to Barry O'Neil, who will select a great cast from the pick of the Studio companies. Some years ago "The Sporting Duchess" was brought direct from the Drury Lane Theater, London, and had a phenomenal run in New York and other large cities, Miss Coghlan being the star. The production will be made without regard to expense and promises to surpass the original stage version.

"Detective Swift"

Three-Reel Eclectic Production Introduces Manager McGraw of New York Giants as Sleuth.

Reviewed by Robert C. McElravy.

THAT the calm, enigmatic countenance of a great baseball manager is a proper one for portraying a detective role is well proven by John J. McGraw in this three-reel Eclectic offering. In this entertaining around-the-world chase after a famous crook, the Giants' inscrutable manager moves easily and convincingly in the part of Detective Swift. It is an offering that will please baseball fans everywhere, and for that matter picturegoers in general.

Frank McGlynn, who wrote the scenario, appears as the crook, Jacques Renault, alias Count Otronski. The observer

Scene from "Detective Swift" (Eclectic).

is at once plunged into the plot. Otronski meets a wealthy Mrs. Henderson at a reception, spots her pearl necklace, and at 3 o'clock the next morning enters the house and steals same. Alice, the maid, is suspected and she and Mrs. Henderson testify excitedly at police headquarters.

After the preliminary investigation Detective Swift is called. He takes up the case in a cool, confident manner, obtains finger prints and a laundry mark by which he traces the alleged count to his former boarding house. But the bird has flown and a chase around the world begins.

Scene from "Detective Swift" (Eclectic).

Most of the scenes of particular interest were taken on the recent trip of the New York Giants to the Far East. All are well photographed. The story, as usually occurs in productions of this kind, strings out and becomes secondary to the scenic effects. Views of Cairo, Heliopolis and other Egyptian cities are shown, also the Lybian desert, the pyramids, and Mosque of Mohammed. One of the best scenes is where Otronski negotiates with the Bedouins to detain Detective Swift, so he can rejoin the widow on the boat with whom he is infatuated. The Bedouins capture the sleuth, but release him after seeing he wears a ring presented him in New York by Sheik Hassan.

Detective Swift succeeds in reaching the steamer and makes Otronski his prisoner. Later the widow, Mrs. Gerard, sends him a large check for keeping her name out of the affair. The detective turns this over to the maid, which gives a pretty close to the story.

The women in the cast are Estelle Coffyn, Mae Tunnison, Mrs. Hans Lobert and Lucy Leach.

There are no big dramatic moments in this production. Such few opportunities as there are for suspense were skimmed over rather hurriedly owing perhaps in some measure to the frequent changes of scene. But the personality of the chief performers, the fine desert settings and genuine Arabian steeds racing over the sands all serve to hold the attention closely. The acting is natural and pleasing throughout.

J. O. HOOLEY, THEATER FRANCAIS, MONTREAL.

A MONTREAL BOY who has made good is J. O. Hooley, now managing the Theater Francais, Montreal, one of the several Mark Brock houses in that city. Early in Mr. Hooley's life his family moved from the Canadian metropolis to Pullman, Ill. It was in that town that Jack Hooley at an early age started his career by making doughnuts in a bakery. One day Mr. Hooley sat down and did some hard thinking; he eventually came to the conclusion that there is dough and "dough." Of the former he had seen a good deal, but of the other there was an appalling scarcity. He therefore entered the show business, and at the age of sixteen young Hooley was property man in the Arcade Theater, Pullman. The sawdust ring appealed to Mr. Hooley, and he left the Arcade to tour Illinois with Small's cirus. Leaving the circus he started in the theatrical business again, and, step by step, he worked himself up till his employers observed his worth and placed in his charge the Valentine Theater, Toledo, Ohio. He conducted the affairs of that house very capably, and was the first manager to introduce girl ushers in that city. Mr. Hooley then managed houses in Dayton, Detroit, Kansas City, Cincinnati, and Indianapolis.

J. O. Hooley.

The Francais has been under Mr. Hooley's management for the last six years. When he took over the management of that theater he changed its policy from melodrama to high-class vaudeville and photoplays. Thanks to Mr. Hooley the Francais now holds an enviable position among Montreal theaters. Some ten months ago Mr. Hooley left the Francais to accept the position of general manager of Warner's Features for Canada. However, he is back with his old love again, making the Francais more and more popular because of its manager's geniality and good programs.

SAWYER IN CANADA.

Sawyer, Inc., this week opened Zone Five in Montreal. The office, which is handled by the B. C. Feature Co., is located in the New Birks Building, in Montreal and will handle the bookings for Eastern Canada. Mr. Buckland and Mr. Cobb, the owners of the B. C. Feature Co., are hustlers and have already established a fine following amongst the Canadian exhibitors. Mr. Buckland has been in New York the past week settling all arrangements for the establishment of Sawyer Zone Five. The B. C. Feature has also made a tentative arrangement to handle Zone 25 at Winnipeg, thus giving the entire Canadian territory for the Sawyer output.

WAR FILMS ARRIVE VIA CANADA.

The war scenes which are being released by the European Current Event Film Company, room 903 Candler Building, have just been brought over by their European representative, who reached New York via Canada.

"The Littlest Rebel"

The Initial Production of the Photoplay Company, in Six Parts, Is a Good Picture.

Reviewed by George Blaisdell.

IN "The Littlest Rebel" the Photoplay Productions Company begins business with a good picture. On Wednesday evening at Keith's Crescent Theater, Brooklyn, where the subject was shown during the week of August 24, a good-sized house followed the full six reels with a silence indicative of interested attention. It is a man-to-man picture, the adult feminine lead passing out in the first half, and of course by reason of that fact it is none the easier to sustain popular interest. If during the first two-thirds the picture is interesting without measurably stirring the emotions there is a marked acceleration of dramatic force in the final third.

Scene from "The Littlest Rebel" (Photoplay).

There are four characters that stand out. E. K. Lincoln in the leading role of Herbert Carey, a Southern planter who on the outbreak of the Civil War becomes Captain Carey, holds the sympathy by consistently good work. William J. Sorrelle as Lieutenant-Colonel Morrison, the Northerner who gets into trouble when he issues a pass to Captain Carey to go through the Union lines, has a fine part and strongly plays it. Little Mimi Yvonne, the Littlest Rebel, is not of course the whole show, but she monopolizes a lot of it—that is, together with the doll the raiment of which declines in appearance just as does that of its little owner's. Martin Reagan gives a good performance as Uncle Billy, the slave of Carey and the protector of Mrs. Carey when the head of the house is in the field.

The picture is clearly photographed and well finished; the effective tinting gives variety to the eye. There are scenes of soldiers in conflict; the goodly number of men employed are judiciously placed over a wide range of country and provide a series of pictures that have an especial timely interest—and, what is better, they are convincing.

"The Littlest Rebel" is a human story and a praiseworthy one. It is a story that will be popular in the South—where it was made, by the way—even more than in the North. In the final scenes, where appeal is made to General Grant to save the lives of the Union colonel and the Confederate Captain, there is a delicate blending of pathos and comedy and stern drama. When the strain is tense the Littlest Rebel turns up her nose at Grant. There's a chuckle comes through the gulp. The cast:

Lieut. Harris, the lawyer ..... Frederick Fleck
Lieut.-Col. Morrison ..... Wm. J. Sorrelle
Joe Dudley, the overseer ..... Paul Pilkington
Jim Dudley, his brother ..... Bert S. Frank
Uncle Billy, a faithful slave ..... Martin Reagan
Herbert Carey, a southern planter ..... E. K. Lincoln
Mrs. Carey, his wife ..... Estelle Coffin
Sally Ann, a slave ..... Elaine Ivans
Virgie, Carey's daughter ..... Mimi Yvonne

AINSWORTH WITH MAJESTIC THEATER.

C. R. Ainsworth, who was formerly connected with the Pittsburgh, Pa., branch of the George Kleine Attractions, has associated himself in a managerial capacity with the Majestic Theater, Streator, Ill., of which house C. A. Day is the proprietor. Mr. Ainsworth has had years of experience in the show business, a qualification which makes him a valuable acquisition to the Majestic Theater.

BEAUTY PRODUCTS IN DEMAND.

The "Beauty" productions being released by the American Film Mfg. Co. are meeting with general approval among the exhibitors throughout the country. The one and three sheet lithos issued allow more extensive advertising and insure the exhibitor a full house. Harry Pollard plays the lead with Margarita Fischer playing opposite, and the two make an exceptional pair. There are being prepared at the present time a number of subjects on the order of "Withering Roses," "The Other Train," etc., which have proven unusual successes.

NEW PICTURE OF FAMOUS PICTURE MAKERS.

The accompanying illustration is the very latest picture of the Miller Bros.' 101-Ranch company, taken under interesting circumstances. When this company isn't producing some of the greatest wild west pictures on earth to be released through Warner's Features, Inc., it is generally giving one of the best wild west shows on earth. The company happened to be in Dayton, Ohio, recently, at the same time A. M. Muller, manager of Warner's Features Cincinnati Exchange, was in that city. Mr. Muller's eagle eye saw an advertising opportunity. He conspired with Joe Miller. They had a big banner made, reading: "Miller Bros.' 101 Ranch—Cowboys and Indians—appearing in—Warner's Features," then the entire outfit paraded through the city and back to the show grounds, where Mr. Muller had a photographer on hand. Joe Miller, the star of the troupe, is at the left of the banner holding a pony on which is seated one of the little "big chiefs" frequently appearing in Warner's Features. Mr. Muller is the man wearing a straw hat beside Mr. Miller.

Scene at Miller Brothers' 101-Ranch Show.

Grand Opera Weds "The Movies"

Opening of Oscar Hammerstein's Lexington, New York City, An Event of Exceptional and Significant Interest.

THE "extreme ultimate" is at hand. Grand opera and "the movies" have been wedded. The formal ceremony was performed at the palatial home of the father of the bride, Hammerstein's Lexington, New York City, at eight on the evening of Friday, August 21, in the presence of more than 3,000 invited guests. The house was beautifully decorated with potted plants and cut flowers. Music for the occasion was provided by a symphony orchestra of fifty pieces under the direction of Max Hirschfeld and a grand pipe organ played by A. Bimboni. The bride, "Grand Opera," was given away by Oscar Hammerstein, doughty little impresario of international repute, in a neat little speech which may be fairly said to have been more impressive than have been any other combination of weighty words which have gone forth from behind the footlights in New York City in many a day. The newly wedded couple will publicly "honeymoon" at the Lexington for an indefinite period —depending entirely upon how long those who care to pay admission to witness the performance show the proper interest.

All of which is one manner of telling that on Tuesday evening, August 21, there came to pass in New York City something which as recently as three years ago would have been spoken of as impossible—namely, the presentation of the "despised" motion pictures and the "high brow" grand opera on the identical bill of entertainment.

Amusement people pretty generally know that Oscar Hammerstein, who is given to trying more things thought impossible than any other promoter in the entertainment field, began the construction of a new home for grand opera on Lexington Avenue between Fiftieth and Fifty-first streets more than a year ago. His plan was to popularize the works of the old masters by presenting them at prices within the reach of all. In the face of the opposition of the directors of the Metropolitan Opera House, who claimed that he was violating an agreement made with them at the time they purchased Mr. Hammerstein's interests in the Manhattan in New York, the work was pushed to completion. The building was made a perfect gem for the purpose intended, it was given a splendid equipment of scenery necessary to the production of grand opera, and distinguished artists were engaged for the productions after a careful survey of the field not only in this country but in Europe.

With everything in readiness for an opening with grand opera, the Metropolitan people were successful in preventing Mr. Hammerstein from beginning operations as he had planned.

He was left with a grand opera house on his hands, grand opera stars under contract, a tremendously expensive scenic equipment and, as the saying goes, with "no place to go."

In days not long agone, his natural turn would have been to a form of amusement closely related to the theatrical—a big spectacle, wild melodrama, musical comedy, or something of this nature. It is notable and significant, therefore, that in August of 1914 Mr. Hammerstein, who does nothing without careful thought and mature consideration, decided upon a union of his pet obsession, grand opera, and "the movies."

Only time can determine the wisdom of his choice. Certainly it would seem that the prospects of success were not the brightest because of the tremendous expense involved and the extreme liberality of the policy adopted. But just as certainly does it appear that if the Lexington's policy fails, another commendable move to give the public something well worth while will have died from a death blow delivered by that "unappreciative public" which is so often heard of in the amusement business.

The Lexington seats 3,100 people on its main floor, three balconies, and in its two sets of boxes, five high, one on either side of the immense stage. Built as a home for grand opera which attracts people of culture, refinement and exceptional taste, its interior has been beautifully decorated. Every modern device in theater construction to make the house comfortable and safe has been employed.

The following program offered on the opening night is self explanatory of the policy which Mr. Hammerstein has elected to follow:

Overture—Lexington Concert Orchestra under the direction of Max Hirschfeld.

Keystone Comedy, "Plain Country Folks."

Grand Organ Recital (Selections from Grand Opera and the Instrumental Classics), by A. Bimboni.

Scientia Film (Eclair Co.), "The Chrysanthemum," in natural colors, and "Niagara Falls."

Scene of Act IV of "Aida," introducing the following soloists: Mme. C. Sirish, soprano; G. Tricario, tenor; D. Solimon, baritone; S. P. Vernon, basso.

Eclectic Film Co. Feature, "The Last Volunteer," in five parts (exhibited for the first time in America).

Scene from Act III of "Faust," introducing the following soloists: Mme. C. Sirish, soprano; D. Solimon, baritone; G. Simondet, tenor; S. P. Vernon, basso.

Vitagraph Comedy, "The Honeymooners."

The pictures, which people in the trade will recognize as a first choice of all available material, were faultlessly projected.

The scenes from the operas, which were the unusual feature of the bill, were presented in precisely the same manner in which they would have been had they been a part of a performance at the Metropolitan Opera House at admission prices mounting to the skies. The soloists were in costume and appeared in full stage settings of the most elaborate nature.

The musical accompaniment for both the pictures and the grand opera tabloids was of a kind which, it is safe to state, has never before been provided in any theater in which moving pictures are shown. The orchestra which Mr. Hammerstein's wide knowledge of classical music has enabled him to assemble is a particularly fine one and the organ which has been installed in the house at a cost of $50,000 is said to be one of the finest instruments ever constructed.

The Lexington plans to offer a complete change of program each week, the bills being patterned after the one used to open the house and consisting of one feature photoplay extraordinary, an educational subject, two of the best available photoplay comedies, and two scenes from grand opera. There are to be two performances each week day and three each Sunday with admission prices fixed at ten, fifteen and twenty-five cents for the main body of the house and fifty cents for the boxes. As noted on the program, the house staff is as follows: Lyle D. Andrews, general manager and treasurer; Fred L. Brennage, "pictorial manager;" Max Hirschfeld, conductor of orchestra; A. Bimboni, organist, and Henry Steinman, chief electrician.

The opening invitation performance was attended by practically every person of consequence in the amusement world in New York City. Impresarios whose chief interest has been in grand opera were there to see just how an audience assembled with "the movies" as a bait would take to a performance given by grand opera stars. Managers and producers in the so-called legitimate branch of the profession were on hand to express amazement as to how Mr. Hammerstein hoped to "get by." Big photoplay producers had come to rejoice at this new proof that "the movies" were being more seriously considered than ever.

The scene from "Aida" was received with tumultuous applause. The artists responded to curtain calls galore—and they showed only too plainly that they were fully as much pleased with the plaudits of that Lexington audience as they would have been had their efforts inspired a more dignified and polite fluttering of white gloves on the finely groomed hands of an equal number of people assembled at the Metropolitan. The applause was only stilled by one of the artists dragging Oscar Hammerstein from the wings to make his impressive little speech.

The inspiration was there for something worth while. The audience was enthused and certainly the man whose efforts had made their enthusiasm possible must have been. Mr. Hammerstein said that he regretted very much that he had not found it possible to carry out his original plan of presenting grand opera on the great East Side of New York at prices within the reach of all, but felt that the reception which was being accorded the program at the Lexington indicated, to a degree at least, that the public was appreciative of what he was trying to do. Philosophising, he said that none of us could hope to succeed in life unless he paid some attention to providing happiness for others. "My business at present," continued the man who endeared himself to New Yorkers with his Manhattan Opera House enterprise and later squandered thousands of dollars in an uplift movement for Londoners who could see only Covent Gardens grand opera, "is to provide happiness for others; if the Lexington and its program provides happiness for the people of the Great East Side I, in turn, will be happy—and I will thank you for it."

Alco Another Big Combine

One Million and a Half in Capital to Provide Exhibitors with "Everything They Need"—Five Producing Companies Interested.

DEVELOPMENTS of the past few weeks which have been made quietly and were brought to a culmination Tuesday, August 25, have added to the lists in the motion picture industry another combination which promises to become an important factor in the development of the business during the season which is about to begin.

With Al Lichtman's Alco Film Co., Inc., as the nucleus, there has been formed the Alco Film Corporation, a combination of a number of important and established feature film producing companies and the Atsco Company, widely known as one of the biggest picture equipment supply houses in the country. The capitalization of the new concern is announced as $1,500,000.

In a general way, it may be said the plan of the new Alco corporation is to provide motion picture exhibitors throughout the country with everything they need in the conduct of their business, that is, not only features of merit to attract patronage but also everything necessary in the way of mechanical and electrical equipment. The features will come from the combined producing companies and the electrical and mechanical equipment from the Atsco Company. "All the exhibitor who starts with us will need," one of the interested parties puts it, "will be the bare four walls of his theater."

Walter Hoff Seeley, principal owner of the Atsco Company, is president of the new corporation; Al Lichtman, who has most recently been president and general manager of the Alco Film Co., Inc., is vice-president and general manager; William Sievers, secretary and treasurer of the New Grand Central Theatre Co. in St. Louis, is treasurer of the big combination, and William H. Wright, previously known in the amusement world as treasurer of the Excelsior Feature Film Co., is secretary of the Alco corporation. By virtue of their official connection with the company, the foregoing are also members of the Board of Directors, in addition to Edmond Koelm, Collector of the City of St. Louis, and James J. Reilly, owner of two prosperous theaters in Alton, Ill.; L. Lawrence Weber, the well-known New York theatrical producer; Samuel Newhouse, copper magnate, of Salt Lake City, Utah, and Robert Kane, general manager of the Atsco Company, New York City.

It is claimed for the Alco organization that it has been effected along lines distinctly novel in the film industry and there are evidences that the soundness of the plan of organization has been instrumental in lining up the important individual companies which are now announced as having joined the big combination. The problem of effective distribution is always the most important one which presents itself for solution and the Alco plan has been worked out as follows: Distributing centers in twenty ideally located cities in the country have been promoted. In each of these agencies or exchanges there will be interested a number of prominent exhibitors who will use the service provided by the parent company and whose influence in their respective communities is expected to go a great ways in convincing other exhibitors that the Alco service is of superior merit. The feature service will be cleared through these offices and, in addition, each office will be a branch sales room for the distribution of Alco equipment.

In dealing with the various feature producing companies the Alco corporation has contracted to take the entire output of each company for a period of five years. It is said that it has been agreed that none of the companies will make any releases through any other channels and that, as an important provision of the contract, no picture made by any of the companies which fails to come up to the required standard of merit will go any farther than the production stage. The Alco executives, it is said, are to pass upon all production plans before they are put into operation, that is, are to approve all scenarios, casts, etc.

Beginning October 5, the Alco concern will release one feature each week but it is announced that just as fast as additional contracts can be arranged with producing companies capable of producing the superior kind of pictures which will be insisted upon the output will be increased.

The producing companies that have become a part of the new combination are as follows: All Star Feature Corporation, California Motion Picture Corporation, Popular Plays and Players, Inc., Favorite Players' Film Co., and Excelsior Feature Film Co. The combination's initial announcement schedules the following releases: October 5, All Star Feature Corporation, Ethel Barrymore in "The Nightingale," by Augustus Thomas; October 12, California Motion Picture Corporation, Beatriz Michelena and House Peters in "Salomy Jane," by Paul Armstrong; October 19, Popular Plays and Players, Inc., Andrew Mack in "The Ragged Earl"; October 26, Favorite Players Film Co., Carlyle Blackwell in "The Key to Yesterday," by Charles Neville Buck; November 2, Excelsior Feature Film Co., Octavia Handworth in "Path Forbidden," by John B. Clymer; November 9, All Star Feature Corporation, Digby Bell in "The Education of Mr. Pipp," by Augustus Thomas; November 16, California Motion Picture Corporation, Beatriz Michelena and House Peters in "Mrs. Wiggs of the Cabbage Patch," by Alice Hegan Rice and Anne Crawford Flexner; November 23, Popular Plays and Players, Inc., Jacob P. Adler in "Michael Strogoff," by Jules Verne; November 30, Favorite Players Film Co., Carlyle Blackwell in "The Man Who Could Not Lose."

Al Lichtman, named as vice-president and general manager of the new corporation, seems to have been the principal promoter of the new corporation. The name "Alco," formed through the use of a part of his name for the purposes of his original Alco Film Co., Inc., has been retained in the organization of the new concern and when the corporation's new headquarters are established at No. 218 West Forty-second street in the near future, the building there will be renamed the Alco Building. Mr. Lichtman's earliest experience in the film game was with the Exhibitors' Advertising Co., of Chicago. Later he was associated with the Powers Motion Picture Co., still later as manager of the Monopol Film Co., which released some of the first features shown in the United States, and for a considerable period up until a few months ago with the Famous Players Film Co. in the capacity of sales manager.

Mr. Seeley is well known in the trade by reason of his association with the Atsco company. Treasurer Siever's theaters in St. Louis are among the best in the Mound City and one of them is spoken of as the finest photoplay house west of Chicago. William H. Wright, of the Excelsior Feature Film Co., secretary of the Alco corporation, is known in the commercial world as general manager of the W. S. Lloyd company, big importers and manufacturers of wall paper.

Harry Raver, President of the All Star Feature Corporation, has issued the following statement covering his company's affiliation with the Alco corporation:

"The All Star Feature Corporation has gone about the task of selecting its distributing agency for the coming year with great respect for those progressive exhibitors who have made heavy investments in large and important picture theaters throughout the American continent, and also for those representatives of programs, combinations and organizations who favored us by their offers for our product. But, we have always believed that the time would come when the manager of a theater representing an investment of from fifty to two hundred thousand dollars would realize that his investment would not be safe if he were not to keep his house open the year around, and to do this successfully he should be interested either directly or indirectly with the producer of the attraction itself.

"We are convinced that the plan of the Alco Film Company has to do with the situation just what we should like to see brought about, and we believe the large theater owners interested in the Alco possess the ability and experience to carry their splendid plan to a successful climax, at any rate the All Star Feature Corporation has definitely decided to distribute its productions through the Alco Film Company during the next five years, within Continental America and Canada."

RICHARD V. SPENCER IN EAST ON VACATION.

Richard V. Spencer, photoplay editor of the New York Motion Picture Company, arrived in town Tuesday, August 25, for a rest, claiming to be in ill health, although his appearance does not indicate that such is the real situation. He is accompanied by his father and mother. "Dick" has been free of the trammels of the editorial department since July 7, at which time on advice of his physician he left Los Angeles. He will not return to his desk until October 7. Mr. Spencer is wearing the same cap, or at least a first cousin to the same cap, that he brought here two years ago, at which time he attended at Coney Island the first photoplay dinner. He claims to have a regular hat in his luggage.

Epes Sargent says Mr. Spencer speaks carelessly of having written a thousand scripts in the last few years—Mr. Spencer says three a week is high enough, if we desire to be more exact. The script editor paid a most pleasant visit to the Moving Picture World office, in tow of E. W. S. The latter tried to induce Mr. Spencer to accompany him to Bellevue Hospital Clinic, but the westerner could not see it—as he said emphatically, "not in that company." Mr. Spencer intends to remain in New York until September 15.

Famous Players Anniversary

One Year Since the Inauguration of the Program That Created Feature History.

SEPTEMBER 1st marks the anniversary of the Famous Players Feature Program, the inauguration of the first regular program of feature films and the organization of the first systematic feature service, of which the present Paramount Pictures Corporation is the sequel.

Adolph Zukor.

The now celebrated "30 Famous Features," launched a year ago, created an entirely new branch of the motion picture art, and opened a novel field of endeavor for manufacturer, exchange and exhibitor that has been effective in elevating the motion picture and securing for it a greater degree of popularity than it could otherwise have attained.

This development of an original enterprise bears tribute to the vision and determination of one man—Adolph Zukor. The pioneer in the presentation of famous plays and celebrated stars in motion pictures, with a fervent confidence in the artistic and commercial possibilities of his plan, Adolph Zukor, has realized a success such as comes once in a generation.

The presentation of Sarah Bernhardt in "Queen Elizabeth," and James K. Hackett in his famous characterization, "The Prisoner of Zenda," is now tradition; and the extended policy of thirty releases a year that resulted from the demand created by these two subjects, and culminated in the plans of the Paramount organization, is the materialization of one man's determined purpose.

Mr. Zukor has always attributed the success of the Famous Players, not to his own initiative and energies, but to the organization; to the combined efforts of all, to the harmony that has characterized the entire progress of the company. With a liberality of mind thoroughly typical of the man, he contends that if it were not for the mechanical and artistic genius of Edwin S. Porter, the earnest efforts of Daniel Frohman, the dramatic mastery of Hugh Ford, and the various talents of all the other members of the organization, the Famous Players would never have attained the brilliant success it has achieved.

Mr. Zukor, moreover, extends the credit for the concern's record to the loyal and able efforts of Albert A. Kaufman, the energetic and popular studio manager; the scenario and advertising departments, in charge of B. P. Schulberg; Frank Meyer, laboratory superintendent; Richard Murphy, the noted scenic painter, whose masterly work has enriched many of the celebrated Famous Players' sets; William Reilly, whose knack of getting the right props in every set is a thing of wonder, and the many camera men, who, under the supervision of Mr. Porter, have created the high standard of photography for which the concern is noted.

During the past year the Famous Players have formed alliances with David Belasco, Henry W. Savage, Charles Frohman and Sir Henry Arthur Jones, all prominent in the theatrical world and whose creations and valuable theatrical properties have been placed at the disposal of the company. Through the advertisements in the trade papers the announcement of the increase from thirty to thirty-six releases a year is made and these productions will be directed by Edwin S. Porter, Hugh Ford, Allan Dwan, James Kirkwood and William T. Heffron.

GARWOOD PLAYING CHARACTERS.

William Garwood has two fine parts in which to give examples of his artistry and it is doubtful whether there is any actor on the screen today, who can express more by subdued action and the use of the eyes than Billy Garwood. In the "Cocoon and the Butterfly," he was the owner of a department store and in "Break, Break, Break," from the Tennyson poem, he appeared as an old man who saw incidents in his life unrolled. It is not often Garwood is seen in characters, yet he is a character actor of attainment.

LETTER TO MR. TRIGGER.

The following letter was addressed to Samuel H. Trigger, president of the New York Exhibitors' Association of the State and City of New York, by Secretary M. L. Fleischman of the New York State Branch of the Motion Picture Exhibitors' League of America. Up to the present writing Mr. Trigger has failed to reply to this communication and Secretary Fleischman authorizes its publication:

Samuel H. Trigger, President Motion Picture Exhibitors' Association of New York State.

Dear Sir: At the convention of the International Motion Picture Association held in New York last June, it was upon your motion, which was unanimously carried, that a committee was elected to attend the convention of the Motion Picture Exhibitors' League of America at Dayton, Ohio, in July, for the purpose of using every honorable means to get all the exhibitors of the country united into one national organization.

Ever since the unfortunate split at the league convention in 1913, you had been consistently preaching "harmony" and "get together," writing numerous letters to exhibitors and trade papers throughout the country urging the consolidation of all exhibitors and organizations into one, so you were very properly chosen chairman of the committee to go to Dayton.

In response to your request, the Exhibitors' League at their convention appointed a committee to meet and act jointly with yours to devise a method by which we could all really get together.

Your committee made three demands as a condition to rejoining the league, viz.: first, that someone else than M. A. Neff be elected president; secondly, that the advocacy of state censorship be dropped and the national board of censorship be indorsed; and thirdly, that your association be given four members on the executive board to be named by your committee.

All your demands were finally granted and the following resolution adopted by the Exhibitors' League in convention assembled and accepted by your committee:

"That the suspension of any and all expelled members whether they be of the I. M. P. A. or otherwise, be lifted and that they be reinstated to the M. P. E. L. of America upon application to their respective state locals for initiation, the dues of such reinstated members to begin on their reinstatement, and that from the members of the I. M. P. A. so reinstated the incoming president is hereby instructed to appoint two (afterward increased to four) as members of the national board of the M. P. E. L. of America." (See page 547, Moving Picture World, July 25, 1914.)

I also desire to call your attention to the letter of Samuel Bullock, secretary of your committee, appearing on page 550, Moving Picture World, July 25, 1914, in which he says among other things addressed to the members of the I. M. P. A.: "Let every friend of the cause put his shoulder to the wheel. There is no longer any excuse or reason for remaining out of the parent body, or unattached. Let us again unite, co-operate and fight against the common enemy."

Now, Mr. Trigger, it is strictly up to you. Were you sincere or not? If yes, then there can be no other honorable course for you to pursue than to abide by the Dayton resolution made by your committee and accepted in good faith by the Exhibitors' League. Quit beating about the bush and apply for membership in the New York local and State branch of the Exhibitors' League and help to make the New York State branch the largest and most influential in the national organization.

The New York State branch and the New York local offers a hearty and sincere welcome to all exhibitors who were members of the I. M. P. A. or unattached.

It is our intention to call a meeting of New York local No. 1 next week and we hope to have you and all the members of your association present and ready to join us.

A convention of the New York State branch will be held in New York City during the early part of October, at which time all officers will be elected for the ensuing year. Respectfully,

M. L. FLEISCHMAN,
Secretary State Branch No. 11, M. P. E. L. of America.

Secretary Fleischman announces that a meeting of the New York Local No. 1 will be held at the Hotel McAlpin, New York, on Wednesday, September 9. All exhibitors desirous of affiliating with the League are requested to attend. The meeting will convene at 10.30 o'clock in the morning.

INSURANCE COMPANIES STOP "FLYING A" RACE.

The promised auto racing contest between George Field and Jack Richardson, whereby it was to be decided which is the better driver, has been altered. Both carry heavy accident policies and the local representatives of the accident insurance companies got wind of the race and threatened to cancel the policies if they persisted in racing. After due consideration, it was finally decided to hold the race, and the winner would be the one who could drive his machine the slowest to a given point. It was deemed safer and less expensive to kill the engines than the innocent spectators

Palmer War Sketches for Centaur

HARRY PALMER, the well-known cartoonist and war correspondent, sailed for Europe early last week in the interests of David Horsley and the Centaur Film Company of Bayonne, New Jersey. Mr. Palmer purposed to make directly for Liege, and he should, by this time, have reached his destination. It was his intention to get on the firing line with one of the regiments engaged and then to make a series of sketches of the actual combat. These sketches are to be arranged in consecutive order and will be photographed so as to make split reel and full reel subjects.

Harry Palmer.

Mr. Palmer, with two assistants, sailed under assumed names. A scheme has been devised whereby the sketches can be passed successfully by the war censors and rushed to this country. The first subject, if all plans carry, should reach the Centaur studios the latter part of September. The "Siege of Liege" will be the first of the series. Sketches of the scenes and mighty forts concerned in this frightful conflict were completed from photographs before Mr. Palmer left America, some of the actual battle grounds with their ruined battlements, abandoned machinery of war, heaps of dead, soldiers and horses, etc., exactly as they now appear.

Immediately after the Liege pictures have been completed, Mr. Palmer will force his way to the scene of whatever big military engagement may then be in progress and will—as long as he is fortunate enough to dodge promiscuous bullets—continue this line of action.

Mr. Palmer is known to newspaper readers everywhere as the author and artist of the Babbling Bess comics.

"BOY" (Eclair).

A most appealing and touching photoplay is that called "Boy," released by the Eclair Film Co., Inc., on Wednesday, September 9. This pretty drama of pathos and human frailties brings forth a clever juvenile artist in Master Charles Jackson, and Alec B. Francis contributes a wonderful piece of character acting. The story of a boy's love for a human derelict and the wonders which it works forms a most engrossing and interesting story of real life.

Scene from "Boy" (Eclair).

Varsity Theater

Excellent Picture House Opened by C. L. Mehrten in Berkeley, Cal., Has Seating Accommodations for 700.

THE city of Berkeley, one of San Francisco's most beautiful suburbs, possesses a number of moving picture houses of high merit, prominent among which is the Varsity theater, situated on San Pablo avenue, near University, in that part of the city known locally as West Berkeley. This was one of the first high grade houses of the kind to be opened in the College City, and through enterprising management has been kept well in the lead as a popular playhouse.

The building is a handsome one of brick, with a cement front, and was originally erected for the Turner & Dahnken Circuit. It has a full basement with dressing rooms under the stage, and is equipped with a modern heating system. One of the features of the house is the perfect ventilation, this being secured without the use of special apparatus. The structure is but a short distance from the bay shore, where there is always a breeze, and there has never been a time but that a satisfactory movement of air in the house could be secured by opening the ventilators.

Varsity Theater, Berkeley, Cal.

The Varsity theater is conducted by C. L. Mehrten, a pioneer in the moving picture business in California. That the programs are always apreciated may be judged from the fact that an addition is now being made to the rear of the building, which, when completed, will increase the seating capacity to over 700.

Fine projection and an excellent selection of pictures are two of the features that have made this house popular with amusement lovers. Mr. Mehrten is an expert operator and attends personally to this important work. The music is in charge of a splendid pianist and is one of the attractions of the place. The prices are 10 cents for adults and 5 cents for children, with occasionally a feature at 15 and 10 cents.

Mr. Mehrten enjoys the distinction of having been in the moving picture business in the State before there was a theater in either San Francisco or Los Angeles devoted exclusively to pictures. Conditions have rapidly changed during the past few years, but this exhibitor has kept pace with them and is one of the best informed men in the business. He has a wide acquaintance in the trade and his popularity is such that he has been called upon to fill the position of treasurer of the Motion Picture Exhibitors' League of California, in the work of which organization he takes a keen interest.

F. O. NIELSEN VISITS NEW YORK.

F. O. Nielsen, of the Schiller Building, Chicago, was a most welcome visitor at the office of the Moving Picture World on Wednesday evening. Mr. Nielsen, who is booking "The Spoilers" in Ohio, Wisconsin, Michigan, Indiana and Illinois, was in New York just for a couple of days. He had a bit of business to take care of, and a lot of friends to see. He reports "The Spoilers" going strong throughout his territory. He's pretty strong for the picture himself—having seen it run in its entirety sixteen times; and he still enjoys it. If enthusiasm and firm belief in the value of his goods count Mr. Nielsen is sure to clean up on his big feature.

Manufacturers' Advance Notes

"ALL LOVE EXCELLING" (Eclectic).

Here is the story of a most noble love on the part of a woman, a love that causes her to make the greatest of sacrifices—that of her own happiness.

The action takes place both in the United States and Europe and some stirring scenes of the battle of Inkerman in the Crimea are introduced.

A fine cast, including Eleanor Woodruff, Crane Wilbur, Jack Standing and Edward Jose, the well known Pathe players, give an able interpretation to the story.

Lord Edward Litchfield is deeply in love with Beth, a beautiful American girl, but his father violently opposes his marriage to her. Going to the girl the old gentleman begs her to give up his son, saying that if she does not it will spoil the young man's career. Influenced by his pleading, she turns her back on her own happiness and tells Lord Edward that she no longer loves him. Wounded to the quick, the young man returns to his own country and

Scene from "All Love Excelling" (Eclectic).

later becomes engaged to a girl of whom his parents approve. Hearing of his approaching marriage, Beth writes him, asking for the return of her letters. Taking them to her in person, Lord Edward's old love for her returns and again he begs her to marry him. At the cost of much suffering she adheres to her resolve and again refuses him.

Sometime later, meeting the Duc de St. Claire, a French nobleman, she inspires in him an ardent love which awakens no response in her, and she refuses him also. In his anger the Duke goes to the girl whom Lord Edward has married and slanders the friendship between Lord Edward and Beth. Overhearing the conversation, Beth reassures the girl, to the confusion of the Duke.

Years later Lord Edward's son, now a young man, while pursuing his studies in Paris, meets the niece of the Duc de St. Claire and falls in love with her. The Duke, remembering his old hostility to Lord Edward, writes his niece, ordering her to have nothing to do with young Litchfield.

The Crimean War breaks out and in his desperation the young man enlists and goes to the front, where the Duke is already stationed with his regiment. Beth, finding that her own sorrows are best forgotten by serving others, has joined the army as a Sister of Mercy. Young Litchfield is wounded and carried to the hospital. The Duke's letter is found upon him and thus Beth learns for the first time her patient's identity. Again sacrificing herself for others, she goes to the Duke and pleads for the young people's happiness. For her sake he gives his consent to their marriage and again begs Beth to listen to his own suit. But she holds fast to the life she has decided to follow and tells him that marriage is not for her and that she has no hope for happiness save in helping to alleviate the sufferings of humanity.

"BY WHOSE HAND" (Lubin).

In this two-reel picture George Terwilliger has excelled himself as a master of melodrama. The story, though modern and domestic, is worthy of the school of Bulwer romance. It depicts the hardships of a poverty-stricken aristocratic family. The cruel practice of the unscrupulous gambler and blackmailer and the wonderful faithfulness of

Scene from "By Whose Hand" (Lubin).

the old family retainer who kills the persecutor of the family and gives up his own life in the cause. Mr. Terwilliger has also staged the drama with an excellent cast, including Arthur Matthews, Earl Metcalf, Herbert Fortier and Kempton Greene.

KLEINE RELEASES PHOTO DRAMA CO. FIRST PRODUCTION.

"The Lion of Venice," George Kleine's spectacular six-part story of Venice, is now ready for release through the various Kleine offices. This is the first production of the new Photo Drama Producing Company of Turin, Italy, in which Mr. Kleine is interested. "The Lion of Venice" was made at Venice, Italy, last winter under Mr. Kleine's personal direction, and among other splendid features, reproduces a naval battle between Venetian, Turkish and pirate fleets of the early 15th century. The story centers about a sea captain of Venice who returns home to find his sweetheart married in his absence to a powerful noble. To destroy him, the noble forges a letter purporting to be sent from the Grand Vizier of Turkey to the captain, giving him money for the Venetian war plans. How the captain is exiled from Venice with his sister; how his patriotism for his native land is stirred by the sight of the destruction of the Venetian galleys under his enemy's command, and how with his crew of pirates he throws his strength to the Venetian cause, makes a story of unusual strength. The quaint costumes and the pleasing views of Venice lend a pretty touch of color to the story.

HEARST-SELIG WAR NEWS PICTURES.

Exhibitors who show the Hearst-Selig News Pictorial are already pricking up their ears in anticipation of the great war pictures now on the way from Paris, Berlin, Belgium, Austria, etc. Richard Farralley, European manager of the Hearst-Selig News Pictorial Service, is on the ground and has marshaled an army of picked camera men who are marching with every one of the European armies and some of whom are located on board battleships of the various warring nations. Mr. Farralley is one of the best-known newspaper men in the world, a graduate from the "New York World" back in 1895, and one of the leading Hearst journalistic generals. The cameramen have instructions to "get" the news, and they are doing it.

"AN ODYSSEY OF THE NORTH" (Bosworth).

"An Odyssey of the North," a six-reel feature production by Bosworth, Inc., taken from Jack London's story, is to be released September 3. This is one of a collection of stories written by Mr. London called "The Son of the Wolf," and it was the original intention of Mr. Bosworth to combine the stories of the collection into one long drama, but "An Odyssey of the North" proved so full of dramatic situations and so well adapted for screen production that there proved to be no question of its meriting a separate presentation, picturing as it does a rare combination of poetry, romance and thrill.

"Naass" and "Unga"—the last of the descendants of two white men, shipwrecked at an Eskimo village—on the day of their wedding are rudely separated. Unga is stolen by Axel Gunderson, a sea captain.

Remembering only the appeal in the eyes of his sweetheart, Naass starts out in search of her, follows the pair as

Scene from "An Odyssey of the North" (Bosworth).

best he can from city to city until a clue leads to the sealing grounds. Here he is captured by Russians in waters forbidden to sealers and sent to Siberia.

Undaunted, he escapes from the salt mines of Siberia, traces his bride after innumerable hardships through Alaska to San Francisco. There he learns that Axel and Unga left the day before for the Klondike.

With a bait with which to trap Axel in the shape of a map leading to a wonderful mine in the unknown mountains of the interior of that country given him by a dying prospector, he starts out again.

At Dawson the long search is ended. He overtakes the pair, but they do not remember him and he easily persuades them to go with him in search of the mine. Then he destroys the caches for the return trip, kills the dogs, and watches with the exultation of the just avenger for Axle's death from starvation and frost. Then when death is very near himself and Unga he reveals his identity.

"An Odyssey of the North" is a story of extraordinary poetic feeling and sympathy and is a masterpiece, both in fiction and film form, such as is seldom offered to the public. Mr. Bosworth's interpretation of "Naass" brings to the screen an unusual figure, portrayed with all the gripping strength and emotional appeal of which this actor has so long been a master.

SIDNEY GOLDEN JOINS COSMOPOLITAN.

Sidney Golden, the well-known motion-picture director who has just completed "The Great Mistake," featuring Mme. K. Lipzen, is now director of the newly formed Cosmopolitan Feature Film Co., of which B. C. Emanuel is manager.

This company has opened large and spacious quarters in the Broadway Theater Building, with studios in New York City.

Morris Morrison, the German character actor, will be featured by Mr. Golden together with a cast made up of well-known motion picture players. The first production, which is now nearing completion, will be in five parts and from all accounts it should prove one of the season's best feature film offerings. One release a month is the intention of the company.

"HELPING MOTHER" (Rex).

"I want some romance in my love affair." That was what Beatrice Merril told her father when he suggested his secretary as a likely husband. And that is what she repeated to herself as justifying her elopement with her chauffeur, the husband of her maid. But her maid who had been virtually robbed of her husband—could she see any particular romance in the proceeding? To Beatrice Merril there were no limits to the demands romance might make; love must run its course no matter what the cost. Her maid, on the other hand, held that true romance did not make dishonorable demands—that it should concede to loyalty and virtue. Whose convictions do you think were the more sound?

Beatrice Merril was not essentially bad; her independence, her vivaciousness was admirable, even enchanting. And perhaps the attitude she maintained towards love and romance was not different to that held my many American

Scene from "Helping Mother" (Rex).

girls today. There is no denying that most girls long for romance and that they believe it their right to have it. Yet this desire or longing, once unbridled, has led more girls into error and sorrow than any other one thing. In the case of Beatrice Merril and the chauffeur, fate was kind, death resulting from an auto explosion, cut short the days of discontent, remorse and shame that stretched out before them. And as for the maid, deserted and then left widow there seemed little to live for aside from her boy until—the coming of "the man" who looked upon romance the same as she did—as a thing desirable, but necessarily clean.

The name of the drama, "Helping Mother" is derived from the touching incident of the maid's little son attempting to help support her by renting his toy automobile. Around this bit of business is woven a sentiment that contrasts strikingly the sordid, unreal sentiment which had decorated the boy's home. The play in all is one that cannot but please, and that it propounds a pertinent problem only makes stronger the play's appeal and worth. As an added novelty to the play we have the subtitles arranged so that they appear as lines from a book. The pages are turned and fading out from the words which appear, are the scenes which aptly and vividly describe the tale.

In three parts, the play will be released as a Rex, September 10.

JOHN BARRYMORE IN "MAN FROM MEXICO."

John Barrymore, one of the most popular of the younger leading players of the day, has been re-engaged by the Famous Players Film Company for his second appearance in motion pictures produced by that concern, and will appear in Du Souchet's famous comedy success, "The Man from Mexico." Mr. Barrymore made his debut before the motion picture camera a few months ago in the Famous Players' film version of "An American Citizen," which has been recorded as one of the great feature comedies.

Produced with flattering success in every city throughout the country, "The Man from Mexico" has won a distinguished place in theatrical history as one of the best laugh-producers of the present dramatic epoch. The situations in the play are just the kind that adapt themselves to John Barrymore's original methods of expressing difficulties and annoyances in a ludicrous manner.

GERMAN NOBLEWOMAN ACTS FOR KEANOGRAPH

Baroness von Saxe, member of one of Germany's oldest and most distinguished families, whose castle at Dresden is one of the show places of that city, recently qualified as an impromptu actress, when, with her daughter Leonora, she appears in a scene in "Money" the seven-part production of the United Keanograph Film Company of Fairfax, Cal.

The two foreign women were induced by James Keane to face the camera in a scene taken in the Union Iron Works in San Francisco. Incidentally, the Baroness' sumptuous limousine, her footman and chauffeur were pressed into service, livery and all.

Baroness Von Saxe Entering Car, in Scene from Keanograph's "Money."

The interest in motion pictures which led the Baroness to take a trip to Fairfax to see a motion picture studio and the work of producing "Money" was actuated by the fact that her father, a general in the German army, now facing the Russian legions on the frontier, was the first nobleman in Germany to install a projecting machine in his castle. The Baroness says that some of her happiest home moments were those spent in the castle miniature theater in which she saw screen presentations of our American comedy and dramatic subjects from their earliest days. It was on the screen there that she saw her first Indian, complete with tomahawk, war paint and everything but the whoop.

EDYTH TOTTEN IN PICTURES.

Edyth Totten, the well-known dramatic writer and player, has entered the moving picture field. She has formed the Edyth Totten Motion Picture Co. and is now busily engaged in producing features. Miss Totten is known as one of the most prolific writers of successful popular appeal dramas in this country and she has also appeared in her own plays. She toured the United States and Canada for years and has made a fortune in the popular-price drama.

Her greatest successes include "The Factory Magdalen," "The Volunteer Organist" and "The Face on the Barroom Floor." These three will be the first releases of the Edyth Totten M. P. Co. "The Factory Magdalen" is being produced in Providence, R. I., in and around a big woolen mill. The scenes of the play were written with Providence as the centre of the action. Miss Totten closed a contract this week with Sawyer, Inc., to handle her entire output, which will average one each three weeks. These subjects appeal to the masses particularly and they should make excellent photoplays.

KLEINE'S WAR FILM GETS SPECIAL DISPENSATION.

George Kleine's four-reel war film entitled "European Armies in Action," which is having such a heavy run just now, received special commission from the 'Frisco Censorship Board for exhibition in the Golden Gate City last week. San Francisco has determined to vigorously bar out all film calculated to excite racial feeling at this time. Owing to the impartial presentation of the different armies in the Kleine film the censors saw their way clear to pass it. This particular film shows the military and naval forces of England, France, Germany, Switzerland, Belgium and Montenegro. The sub-titles have been carefully written so as to give no offense to the different nationalities.

HOBART HENLEY.

Few men can enter the film game, even though their experience has been ample upon the legitimate stage, and make the rapid advancement in dramatic lines which has attended Hobart Henley, Imp leading man and assistant director to Herbert Brenon. While Mr. Henley's training and natural physique fit him superbly to occupy the position of leading man, he has not been satisfied with that achievement alone. He went out to study the technical side of production and directing and, what with his experience as an actor, he soon found himself in line for promotion—an opportunity to exercise himself in putting on a picture, as Mr. Brenon's assistant.

It was something over six months that Mr. Henley, who had been a Belasco leading man in many successes, joined the Imp company to play principal parts. Since that time he has appeared with great credit to himself, in such film plays as "His Last Chance," "Miss Nobody from Nowhere," 'Temper vs. Temper," and "The Man Who Lost But Won." He has just finished in assisting in the production of "When the Heart Calls," besides enacting one of the lead roles.

"HEARTS UNITED" (Liberty).

"Hearts United" the initial multiple reel Liberty Motion Picture Company release, is full of action from beginning to finish.

The picture opens in the East and closes in the Northwest. Special care was taken by the author and producer, N. E. Milligan, to secure the proper locations. Some of the Northwestern exteriors were photographed on the vast "Liberty"

Scene from "Hearts United" (Liberty).

estate at Harmonville, Pa., and the scenes in the east were filmed in Germantown, the historical suburb of Philadelphia.

The role of the professor of ethnology, one of the leading characters, is capably handled by Edward B. Tilton and his daughter Alma by Frances Cummings. Edward B. LaRenz is the chauffeur, Joseph Kelly is Longarm, Irene Kingsland is the Waterlily, Charles T. Danforth is the impostor, and Katherine Bjorling is Mrs. Craig.

The A. H. Sawyer Company, 1600 Broadway, New York, will release this beautifully photographed subject on August 29.

"LAND OF THE LOST."

The Sterling Camera and Film Company announces that it still has some territory open for its multiple-reel feature, "The Land of the Lost." This is a four-part subject based upon an American story and made by American players. A good line of advertising matter has been prepared, including lithographed one, three and nine-sheet posters, a set of fourteen 8x10 photographs, heralds, press sheets, cuts, slides and lobby display frames, all of the best class.

NEW SELIG WAR COMEDY.

Director Norval MacGregor is busy preparing a war comedy, written previously to the present conflict and treating solely of a South American outburst, one of those little happenings which take place with great frequency in the tropics. Six directors who looked over the humorous story declare it to carry an absolutely original plot, which is "going some" in these days of a million photoplays. The comedy will be released by the Selig Polyscope Company in the near future. It was written by William E. Wing.

HUNTER BENNETT ON PACIFIC COAST.

Hunter Bennett, Assistant General Manager of the World Film Corporation, has been on the last lap of his transcontinental trip covering the twenty-two offices of his company. In Seattle, F. O. Woody, formerly special salesman for the General and Mutual, was appointed to handle the Butte-Salt Lake territory for the World.

Harry Drum, District Manager of the Pacific Coast, has headquarters in San Francisco. Mr. Drum is booking the Shubert-Brady features up solid throughout his territory. The Turner-Dahnken Circuit have contracted for these features for their entire circuit, opening at the Tivoli, San Francisco. Ralph H. Clark is manager of the San Francisco office. Louis E. Loeb, formerly with the General, San Francisco, is manager of the Los Angeles office of the World.

While in Los Angeles Mr. Bennett was the guest of W. H. Clune, the Los Angeles picture magnate; and D. W. Griffith, the famous producer, who is now completing the Clansman. Mr. Bennett states that this is a stupendous production. He also renewed old acquaintances with Warren Kerrigan of the Victor-Universal. Mr. Bennett returns to New York City September 1 by way of Dallas, New Orleans and Atlanta.

Notes of the Trade

A BOOK, the photoplay version of which will be awaited with keen interest by Universal exhibitors and the public, is Thomas W. Lawson's "Friday the 13th." The Universal has engaged for its scenario department a large force of competent readers, selecting those books which lend themselves well to pictures. In the Bruno Lessing photoplays one will have human-interest stories; in George Bronson Howard's plays one will find the strong climax and vivid action; in Annie Fellows Johnstone one will have the tremendous heart-interest and the spectacular, such as in "Joel, a Boy of Galilee." In Manlove Rhodes stories one has the rapid fire action. George Gibbs' stories will be noted for their unique plot.

* * *

The atmosphere of "The War of Wars," the photo-play written by Paul M. Potter, produced by Ramo Films, Inc., and illustrated by films taken on the battlefields of today, is the atmosphere created by Guy de Maupassant, the French novelist, with his landscapes and characters, country roads bordered by appletrees, farm interiors, market places, taverns, weddings, christenings, funerals, and the whole population of sons of the soil, country squires, farmers, farmer's daughters, all this joy instantly changed to gloom by the coming of war.

* * *

"Four Days" is the name of the latest produced Frontier. It sounds like a comedy—starts out like one—but at the end there is a tragic touch. And then it ends with a laugh. Willis L. Robards produced it from the scenario of Karl R. Coolidge.

* * *

Edith Storey, the globe trotter of the Vitagraph's Stock Company, has accepted more thrilling assignments than any other motion picture actress connected with the Vitagraph Company. Her latest assignment will take her to Labrador, where she is to play the lead in a nautical drama. A schooner on which Miss Storey, as the heroine, is the only passenger, is wrecked. The crew take to the boats, leaving her to drown, as they suppose. Just before the schooner sinks, she shoots a life line to a party of natives on shore and crosses the turbulent waters on the slender rope.

* * *

In order that she might have jurisdiction in the Hollywood studios of the Universal plant, as well as within the confines of Universal City itself, Miss Laura Oakley, known as one of the cleverest portrayors of character in filmdom, recently was sworn in by the Los Angeles City Clerk, and is now known as "Officer 99," which, by some strange freak is the number of the far-famed "Officer 66" turned upside down.

* * *

"A Rose of Yesterday," a coming Frontier drama, can be termed unusual. Dolly Larkin, Fred Church, Walter Rodgers and Joseph J. Franz have the leads. The producer is Willis L. Robards and the author Karl R. Coolidge. The production is also unique in that it does not contain a single sub-title.

* * *

Jeff Dolan, the biggest little man in the sales end of the film industry, is back in town and very anxious to connect with one of the reliable feature film companies. He claims to be too healthy to lay off work for any length of time, so if there is a feature film company desiring the services of a nine-year experienced man, get in communication with Mr. Dolan, care of the Moving Picture World.

* * *

One of the well-known paintings woven into "The War of Wars" the photoplay of Ramo Films, Inc., the scenes of which are laid on the Franco-Belgian frontier, is "The Last Cartridge," of Alphonse de Neuville. This was exhibited in 1873 at the Paris Salon and won for the artist the Cross of the Legion of Honor. "De Neuville had the genius of action," wrote a critic in the "Revue des Deux Mondes" and that is why his work blends so remarkably with the actual scenes of conflict portrayed in "The War of Wars."

* * *

Imagine a charming little woman, dainty and unassuming, set down in the center of a lumber camp filled with rough and ready men with no idea of law and order, with a penchant for settling their difficulties with their fists. Now picture the trouble and opposition this tiny mite of feminity would encounter in attempting to enforce laws. "The Mistress of Deadwood Basin," written by Earl R. Hewitt and produced by the Rex (Universal) company under the direction of Robert Z. Leonard interestingly solves the enigma.

* * *

Otto Meyer, the sheriff of the Frontier company, has a badly broken arm as a result of his horse stepping in a gopher's hole. And Jack Blakely, who took his place as sheriff of the Frontier drama, is laid up as a result of a caress by a mule's hind foot. It seems to be a dangerous thing after all to be a movie sheriff.

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Will Mr. Julius Singer, formerly with the World's Leader Film Company, of Kansas City, Mo., communicate with the Moving Picture World.

* * *

"In the Nick of Time" is the title of a thrilling two-reel railroad feature, adapted from the Railroad Man's Magazine, produced by Fred A. Kelsey, at the Reliance and Majestic Hollywood studios. In this production is shown how a train despatcher, who has been discharged for intoxication, reforms, and by timely forethought succeeds in averting a disastrous train wreck. Irene Hunt is being featured with Vester Pegg playing the lead. Richard Cummings also plays a prominent part.

* * *

One of the rarest treats turned out by any of the Universal companies is the recently completed four chapter serial, "The Adventures of Francois Villon," adapted from George Bronson-Howard's book by Dr. H. G. Stafford and produced by the Nestor (Universal) company, under the able direction of Charles Giblyn. In the final installment, "The Ninety Black Boxes," the scenic effects secured by the use of the historical old ruins at San Juan Capistrano, are of a sort never before achieved in this country.

* * *

The famous Converse mansion, on the Converse cattle ranch, near Santa Paula, California, will shortly be seen in a Frontier picture. The house is so arranged that interiors can be taken of nearly every room. Ed Converse, the millionaire cowboy, takes part in the production.

* * *

Cabled reports from Paris to the American newspapers on August 14 stated that Commander in Chief Joffre of the French army had conferred the first medal of the war upon Corporal of Dragoons Estoffier for "conspicuous gallantry in action." Pathe Freres have just received private advices that the hero thus signally honored is the well-known actor, Escoffier, a member of their stock company in Vincennes, and a man of fine talent. M. Escoffier has appeared in a number of big Pathe and Eclectic features, among them being "Germinal," "Leaves of Memory" and "Rocambole."

* * *

Otis Turner, director of the Turner Special Feature (Universal) Company, and known throughout moviedom as the "dean of directors," has left the Hollywood studios for his yearly vacation. Instead of spending his vacation in the vicinity of Los Angeles, it is Mr. Turner's intention to make an extended visit among the Universal's many plants in the Eastern states and to spend a week or so with his many friends in the company's New York offices. Frank Lloyd has taken charge of the company and during the absence of Mr. Turner will continue nothing but the customary two and three-reel features.

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Walter Lundine, Frontier cameraman, is one of the youngest in the field. He is only twenty and has been in the harness for more than two years.

* * *

John Ince, the Lubin "Inceographer," holds Thomas Hardy, the great English novelist, in deep reverence, and has often dreamed of producing in the Ince manner some of Hardy's character studies of Wessex folk. He ventured to write to Hardy to get an expression of opinion and the other day received a reply. The letter was a big surprise. Instead of scoffing at motion pictures or showing eagerness to see his characters and scenes pictured, Thomas Hardy wrote an able discussion, in which he pointed out, with masterly grasp of the subject, why his works are entirely unsuited to picture demands by reason of the great part played by the purely mental conditions and conflicts of his people.

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Sheriff Arthur Mackley is producing "The High Grader," a thrilling one-reel Western drama by William MacLeod Raine, at the Reliance and Majestic, Mutual studios.

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Unanswerable proof of the Universal stars, this week, was received at the Hollywood studios in the form of personal invitations, urging them to attend the Hallowe'en ball and banquet, to be given in Washington, D. C., by the Motion Picture Exhibitors' League, who offer as special inducement to pay all traveling expenses, hotel bills, etc., that might be incurred en route.

* * *

In "Lola," a prima donna's reminiscences of her early life is dramatically presented in two parts. Winifred Greenwood takes the part of "Lola" and throws her whole soul into the work in an admirable manner. She is ably supported by Ed Coxen, Charlotte Burton and George Fields. The subject will be released Sept. 7, 1914.

* * *

The Noted Plays Film Exchange will move to the Leavitt building, 130 West 46th Street, New York City, on account of increased business. "The Greyhound" is enjoying successful runs in large theaters. Other features of quality will be handled. Julius Klein, New York City manager, and Jerome Lewis, New York State manager, are conducting the business. Exhibitors are invited to call and get acquainted.

* * *

Blanche Sweet is being featured in "The Second Mrs. Roebuck," adapted from the Smart Set Magazine, being produced by Jack O'Brien at the Majestic Mutual studios. The plot of this picture hinges on an

old family photograph. Wallace Reid, Mary Alden and R. A. Walsh also appear in "The Second Mrs. Roebuck," which will be released by the Majestic as part of the Mutual program.

* * *

Mr. Harry G. Sagal, sales manager of the World Film Corporation, has started a selling campaign of his own. He toured the entire state of New Jersey recently, interviewing exhibitors and getting their opinions as to the proper length of pictures; what class of pictures were in demand, etc. Incidentally, he succeeded in obtaining a number of contracts for the output of Shubert Pictures, as well as those of the World Film Corporation. He expects to go through Connecticut some time next week.

* * *

"The Motherless Kids" is a sentimental offering with a delicate strain of comedy. Margarita Fischer plays the lead and shows an excellent perception of natural sentiment, which enables her to inject powerful realism. Release set for Sept. 8.

* * *

Claire Whitney, a leading woman of the Solax-Blache Features, has resigned from the Fort Lee company. Miss Whitney was obliged to refuse an offer of the Eclair company to join their organization at Tucson, Arizona, because of the illness of her mother, with whom she lives in New York City.

* * *

Irene Hunt, the attractive Reliance star, had her hands severely blistered while playing the role of the "sob sister" in the newspaper story, "For the Last Edition," being produced by Fred A. Kelsey, at the Reliance, Hollywood studios. Miss Hunt was forced to slide down a fire hose, from a second story window, where she had been made prisoner, in order to reach her newspaper office with a big story.

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"Uncle Tom's Cabin," produced by the World Producing Corporation and released through the World Film Corparation, is proving one of the most popular pictures ever. The World people have contracted with such men as William Morris, William Fox, Poli's, etc., for the exhibition of this picture over their circuits. William Morris' New York theater is showing the picture this entire week.

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On last Sunday night a special midnight performance was given at Santa Barbara of Harry Pollard's remarkable "Beauty" picture, "The Other Train," in which Margarita Fischer gave a performance which won her a host of added friends. The time was set so that all those working in the other theaters could see this photoplay. A big attendance was present and the affair was a big hit.

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Baroness von Saxe, member of one of Germany's oldest and most distinguished families, whose castle at Dresden is one of the show places of that city, recently qualified as an impromptu actress, when, with her daughter Leonora, she appeared in a scene in "Money," the seven-part production of the United Keanograph Film Company of Fairfax, California. The two foreign women were induced by James Keane to face the camera in a scene taken in the Union Iron Works in San Francisco. Incidentally, the Baroness' sumptuous limousine, her footman and chauffeur were pressed into service, livery and all.

* * *

Donald Crisp is directing and playing the lead in "The Warning," a heart interest drama written by Russell E. Smith. The experience of an innocent country girl when she leaves her country home to go to the city in search of excitement is graphically told in this production. Dorothy Gish is featured in the production, with Miss Washington taking a prominent part.

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The World Film Corporation announces "Jess, of the Mountain Country" as their next release on September 1. The picture is in four acts, and enacted throughout entirely by children, none of whom is more than twelve years old. "Jess" will be followed by several others, which will be released in September.

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The Rudolph Wurlitzer Company, of Cincinnati, Ohio, and with branches throughout the country, has through its agents, the El Paso (Texas) Piano Company, recently installed their Motion Picture Orchestras in the following moving picture houses, some being the best in the West: The Regal theater, 210 East Washington street, Phoenix, Arizona; Alhambra theater, El Paso, Texas; The Arizona, Phoenix, Arizona—a new and magnificent house; the Tucson (Arizona) Opera House, Bisbee (Arizona) theater, Royal, Alcazar, El Paso street, El Paso, Texas.

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Maurice Wilcox Steuart, Sr., of "The Five Steuarts," will be seen in the Walter Miller Futurity Winner film to be released shortly.

* * *

"Broken Nose Bailey" is the title of a novel two-reel detective drama produed at the Reliance and Majestic Mutual studios. In this production a notorious crook, who is easily recognized by a broken nose, uses extreme methods in destroying this mark of identification. Francelia Billington, Eugene Pallette and Sam de Grasse appear in the cast. Jack Adolfi is directing the production.

* * *

Mr. Hunter Bennett, assistant general manager of the World Film Corporation, who is making a tour of all the offices under their control, has reached its Atlanta office, where he will spend three or four days. Mr. Bennett expects to return to New York about September 1, when L. J. Solznick, vice president and general manager, will visit the concern's twenty-three offices.

* * *

Alfred Hamburger's continued efforts to make the Ziegfeld Picture Playhouse the leading moving picture theater in the heart of Chicago has resulted in his securing the world's greatest photodrama, "Cabiria," for an indefinite engagement at the elite playhouse on Michigan avenue after its present season ends at the Illinois theater.

Tammany Young is again being featured as "Bill," the wide awake office boy, in the sixth of the famous Bill series from the pen of Paul West, at the Reliance and Majestic Mutual studios. Eddie Dillon is directing the production.

* * *

Mr. E. C. Bullwinkle, who was with the Shubert Feature Film Corporation before their consolidation with the World Film Corporation, has been placed in charge of the New York Exchange of the World Film Corporation, succeeding Mr. E. Seldon, who is now looking after the Cleveland branch of that organization.

* * *

The Rudolph Wurlitzer Company of Cincinnati, Ohio, through its branch store in Galevston, Texas, just recently instituted its instruments in the Orpheum theater, Texas City, Texas; Gem theater, Houston, Texas, and the Star theater, Galveston, Texas.

* * *

A moving picture tragedy came within an ace of being turned into a real one yesterday in the lake of the vast Liberty estate at Harmonville, Pa., and but for the prompt action of one of the actors of the Liberty Motion Picture Company, a man who figured in the picture as a "super" would undoubtedly have been drowned. He was pushed off the raft and sank out of sight, coming up underneath the raft, striking his head. One of the leading men of the company dived under and brought him out.

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The Picture Playhouse Film Company, Inc., have this week opened an exchange office in Toronto, at 39 Adelaide street west, under the management of Arthur A. Lee, former manager of the Feature Film Department of the General Film Company, who has had a long experience in the Canadian field. He reports good bookings and states that the war has not interfered with the demand among the exhibitors for first class features, as they are playing to their usual good houses.

* * *

The war cry which is abroad in the land seems to have aroused everybody with the desire to see a little of it themselves, to smell the powder and smoke of battle. The Vitagraph release of Tuesday, August 4, "Warfare in the Skies," has been so much in demand there are not sufficient prints to satisfy exhibitors who wish to show it to their patrons.

* * *

Mr. McLane, manager of the Photo-play Theaters Company at 30 East 42d street, New York City, who controls five big houses in New York and Brooklyn, has booked all of The Picture Playhouse Film Company, Inc., plays for his theaters.

Picture Theaters Projected

PHOENIX, ARIZ.—Eugene B. O'Neill is having plans prepared for a commodious moving picture theater to cost about $10,000.

LITTLE ROCK, ARK.—Carl Vitzhum, 53 West Jackson boulevard, Chicago, Ill., is preparing plans for a one-story and balcony theater building, 50 by 143 feet, with seating capacity for about 1,000 persons.

LITTLE ROCK, ARK.—J. R. Carter, who owns and conducts the Crystal theater, has awarded the contract for a new moving picture theater at the corner of Eighth and Main streets. The new structure will have a seating capacity of 1,000 and will cost approximately $80,000.

MODESTO, CAL.—W. R. Mensinger is having plans prepared for a new modern moving picture theater. Work on its construction will start in the early fall.

HARTFORD, CONN.—Morris Older, 44 Mahl avenue, is planning to erect a one-story moving picture theater, 56 by 130 feet, with a seating capacity of 1,000.

FT. WAYNE, IND.—W. H. Barnett is having plans prepared for a moving picture theater to cost $150,000.

GRUNDY CENTER, IA.—Enterprise Construction Company, Gladbrook, Ia., has obtained the contract for the erection of a two-story theater and K. of P. hall, 41 by 100 feet. The house will be known as the Gem theater.

MAQUOKETA, IA. —Maquoketa Amusement Company will shortly erect an airdome here.

LEWISTON, ME.—Jones & Barrabee will erect a one and two-story theater building, 73 by 107 feet, with L 73 by 40 feet. The theater will have seating capacity for about 2,000 persons.

DORCHESTER, MASS.—Albert E. Darlow, 22 Westview street, is having plans prepared for a two-story hall and store building, 45 by 80 feet.

CONSTANTINE, MICH.—R. D. Lemmon, who owns and conducts the Opera House here, is having the building remodeled. The stage will be enlarged and several dressing rooms added. An up-to-date projection outfit has already been installed.

MONTGOMERY, MINN.—Harvey Jewson is planning to erect a modern moving picture theater here in the near future.

MINNEAPOLIS, MINN.—S. J. Groves & Sons are having plans prepared for a moving picture house to be known as the Palace theater.

ROCHESTER, MINN.—J. E. Reid is planning to build a new moving picture theater, with seating capacity of 900.

ST. PAUL, MINN.—Andries & Lidgren will shortly erect a one-story moving picture theater, 38 by 90 feet, with a seating capacity of 400.

ST. PAUL, MINN.—John Moline, 677 Sherburne avenue, has obtained the contract for the erection of a $15,000 moving picture theater for L. J. Borer and J. Gilosky.

ST. LOUIS, MO.—Imperial Theater Building Company, 9th and Pine streets, are planning extensive alterations to their theater building.

PHILLIPSBURG, MONT.—L. O. Degenhart will shortly erect a moving picture theater here. W. A. Martin has been engaged as manager for the new house.

BEATRICE, NEB.—W. B. Gilbert and B. Harke, jointly will erect a two-story moving picture theater, 51 by 140 feet, to cost between $25,000 and $35,000.

ELMIRA, N. Y.—The owners of the Majestic theater will enlarge the building and add new improvements.

HENRIETTA, OKLA.—L. V. Beebe is building a large airdome in this town.

SCRANTON, PA.—Stender Brothers, 976 Union street, have obtained the contract for the erection of a one-story moving picture theater, 32 by 103 feet, to cost $6,200, for Mrs. James Winfield.

NEWCASTLE, PA.—Douglass & Wray are having plans prepared for a new moving picture theater to be erected here.

PHILADELPHIA, PA.—The moving picture theater located at 415-417 Moore street, has been disposed of by Barrist & Company for Peter C. Fritz and Amandus F. Riedel to George F. Atkinson, for a consideration not disclosed, subject to mortgages of $16,000. The property is assessed at $16,000.

PHILADELPHIA, PA.—George Hogg has been awarded the contract for the erection of a one-story brick moving picture theater, 30 by 194 feet, to cost $40,000, for William J. Greenfield. The new house will be located at 17th and Atlantic streets.

ALTOONA, PA.—Sholler & Hersh have completed plans and will shortly invite bids on the construction of a three-story brick fireproof theater and office building, 55 by 120 feet, for A. Notopolis.

HUMBOLDT, S. D.—F. J. Weise is planning the erection of a $30,000 moving picture theater.

OLDHAM, S. D.—George Johnson will shortly erect a modern moving picture theater in this town.

MEMPHIS, TENN.—Majestic Amusement Company has awarded the contract to the James Alexander Construction Company for the erection of a three-story theater building, 40 by 150 feet.

PARKERSBURG, W. VA.—Miss Bond of Philadelphia and Miss Shaw of Los Angeles will shortly erect a moving picture theater, 42 by 126 feet, to cost $10,000. The new structure will be known as the Bijou or Star theater. Lessees are Barrett & Butcher, 422 Market street, this city.

WHEELING, W. VA.—W. T. Otto is having plans prepared for a new moving picture theater. Work on the new building will probably start in the early fall.

LA CROSSE, WIS.—Pintley & Havsler, 1611 Pioneer building, St. Paul, Minn., are preparing plans and specifications for a large modern theater building to be erected in this city in the late fall.

LA CROSSE, WIS.—Orpheum Theater Company is planning the erection of a three-story moving picture theater, 60 by 150 feet, to cost $50,000. There will be two stores on the ground floor. Six offices will occupy the upper floor space. The theater will have a seating capacity of 1,200.

MILWAUKEE, WIS.—Berlin Arcade Building Company, 3d street and North avenue, will convert several store properties into a modern one-story moving picture theater, 46 by 96 feet.

PLYMOUTH, WIS.—John Juster is preparing plans for a one and two-story moving picture theater, 28 by 131 feet, to cost $8,000.

WASHINGTON, D. C.—United States Government is having plans prepared for an $800,000 amphitheater to be erected in Arlington Cemetery.

MANHATTAN, ILL.—Grant McCowen, 516 Elmwood avenue, Joliet, Ill., has obtained the contract to erect a two-story moving picture theater and store building, 78 by 106 feet, for August Hoermann.

CLINTON, IND.—Stock company has been formed here for the purpose of erecting a one-story moving picture theater to cost $10,000.

BALTIMORE, MD.—Edward Rosenstein, Equitable building, is having plans prepared for a one-story moving picture theater, to cost $10,000.

HAGERSTOWN, MD.—Thomas W. Lamb, 644 Eighth avenue, New York City, is preparing plans for a handsome four-story theater and apartment building to be erected in this city.

BROCKTON, MASS.—George L. Falk, 63 Main street, is preparing plans for a two-story theater, 60 by 155 feet, to cost $50,000.

DETROIT, MICH.—C. S. Howley, 977 Brush street, has been awarded the contract for the erection of a one-story theater building, 98 by 37 feet, for the Bigelow Estate.

KEARNEY, N. J.—Daniel Rentschler, 171 Johnson avenue, is having plans prepared for a one and two-story moving picture theater and store building, 42 by 99 feet, to cost $25,000.

BROOKLYN, N. Y.—Stomates & Chrystomas will expend about $3,500 for alterations to their moving picture theater.

BROOKLYN, N. Y.—James H. Ward, 157 Remsen street, is having plans prepared for a one and two-story moving picture theater, 88 by 100 feet, to cost $18,000.

NEW YORK, N. Y.—S. B. & M. Enterprise, 204 East 54th street, will expend about $15,000 for alterations to their moving picture theater.

UTICA, N. Y.—American Moving Picture Co., Buffalo, are having plans prepared for a three-story moving picture theater, 83 by 157 feet, to cost $100,000.

ASHTABULA, OHIO.—Daniel Larkens is having plans prepared for a two-story moving picture theater, 30 by 100 feet, to cost $15,000.

BIGPRAIRIE, OHIO.—L. O. Lake is having plans prepared for a one-story moving picture theater and assembly hall, 30 by 100 feet, to cost $10,000.

CLEVELAND, OHIO.—Anton Farinacci, Mayfield and Random roads, is planning the erection of a one-story moving picture theater, 30 by 145 feet.

TOLEDO, OHIO.—Orient Feature Co. are having plans prepared for one-story moving picture theater, 43 by 123 feet, to cost $15,000.

PHILADELPHIA, PA.—Nos. 735-737 East Chelten avenue have been conveyed by Henry B. Ayres to the Walton Amusement Company for a nominal consideration, subject to mortgages amounting to $27,000. This property, which is to be the site of a moving picture theater, has a lot 54 by 156.6 feet, and is assessed at $10,000 in the names of Morris Shore and Barnet Rubin.

PHILADELPHIA, PA.—As a site for another moving picture theater, the property at the northwest corner of Seventeenth and Annin streets has been conveyed by Max Katzman to Francis E. Hennessey for a nominal consideration, subject to a mortgage of $9,000. The property has a lot 85 by 58.2 feet, and is assessed at $7,500.

PHILADELPHIA, PA.—J. A. Bader & Co. are preparing estimates on plans for a one-story and balcony theater and store building, 150 by 77 feet, that will be erected for the Alpha Realty Company on Market street, west of Fifty-second street.

REPUBLIC, PA.—Capuzzi Brothers are having plans prepared for another theater. This one will comprise a theater, store and apartment building, two-story, 60 by 90 feet, to cost $20,000.

COAL CREEK, TENN.—T. H. Leinart, Clinton, Tenn., has secured the contract at $6,550 for the erection of a two-story brick opera house and lodge hall, 40 by 90 feet, for the Weldon Lodge, No. 181, I. O. O. F.

MEMPHIS, TENN.—James Alexander Construction Co., 388 North Front street, have been awarded the contract for the erection of a four-story moving picture theater, to cost $63,000, for J. B. Snowden, at 118 Madison avenue. The old building on the site is being razed.

MEMPHIS, TENN.—E. J. Pearson, Tennessee Trust Building, has obtained the contract to erect a one-story moving picture theater, to cost $6,500, for Jeff D. Nathan, 1297 East Minna place.

WATERLOO, IOWA.—M. B. Cleveland, 308 First National Bank building, is preparing plans and specifications for a syndicate which intend to erect a one-story moving picture theater, 60 by 125 feet.

MITCHELLVILLE, IOWA.—G. T. Gibson is having plans prepared for a two-story moving picture theater, 22 by 125 feet. There will be two stores on the ground floor.

MANCHESTER, N. H.—H. Macropol has obtained the contract to erect a one-story moving picture theater, 77 by 98 feet, for Victor Charas, 344 Belmont street.

ROCHESTER, N. Y.—W. A. Buckly, 31 Cameron street, will shortly build a commodious moving picture theater, 45 by 130 feet, to cost $13,000.

BLACK ROCK, N. Y.—W. A. Kidd, Chamber of Commerce building, is preparing plans and specifications for a $20,000 moving picture theater which will be erected in this city.

CLEVELAND, OHIO.—Associated Investors' Company, 720 Cary-Ashoga building, will erect a theater building, 90 by 170 feet. Lessee is Harry Bernstine, 3720 Woodland avenue.

CLEVELAND, OHIO.—Jacob and S. H. Stecker, 1406 Williamson building, are planning to erect a one-story moving picture theater and store building, 125 by 142 feet, to cost $20,000.

PHILADELPHIA, PA.—The property Nos. 1706-1712 Frankford avenue, has been sold by the Manor Real Estate and Trust Company, a subsidiary concern of the Pennsylvania Railroad Company, to John M. Kennedy, Jr., who will erect a theater building on the site. The sale includes a 3½-story brick and rough-cast store and dwelling, five two-story brick houses at Nos. 1719 to 1727 Blair street in the rear, all on a lot 76 by 160 feet, assessed at $17,000. The new theater will be a brick and terra cotta structure costing about $30,000.

WILDWOOD, N. J.—The Lyric theater on the boardwalk, occupying a lot 38 feet 6 inches in front, was purchased by E. H. Peterson of Philadelphia for $15,400.

HARRISBURG, Pa.—P. Magaro, 410 Market street, will erect a one-story moving picture theater, to cost about $16,000.

FARRELL, PA.—W. J. Burte is planning to erect a two-story moving picture theater, 40 by 125 feet, to cost $8,000. There will be several offices on the second floor.

TUSCUMBIA, ALA.—The Pastime Theatre has undergone extensive alterations and improvements. The seating capacity has also been increased. The house will hereafter be devoted to the exhibition of high-grade moving pictures.

WILMINGTON, DEL.—Manager Demaree of the Victoria Theatre has let the contract to the Higgris Electric Company to increase the cooling system of this popular theatre.

WASHINGTON, D. C.—William Moore, 423 Ninth street, N. W., contemplates the erection of a four-story theatre building, to cost $50,000.

WOODBURN, IND.—Louis Fuelling is having plans prepared for a one-story moving picture and vaudeville theatre, 30 by 70 feet.

WICHITA, KAN.—C. C. McCollister is planning to remodel his moving picture theatre and build an addition, to cost $6,000.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

MISSOURI.

THE activity noted and reported in the offices of film companies and exchanges in Kansas City indicates that there is good business this summer over this section of the West. The moving picture theaters are advertising very extensively, not only in Kansas City, but in all the small towns. They use display space for announcing their features, and they are assigned quite as much space for the reading notices as are the theaters during the winter. This condition is perhaps more marked in the small towns, where "everybody goes to the picture show," and where the characters and the features are the dominant subjects of conversation. The cities, since the larger use of advertising and especially since the practice of running stories of current feature films has grown, are falling into line, and a very pronounced atmosphere of moving pictureism is being developed.

Both Columbia and Sedalia, Mo., are interested in the recent marriage in New York of Sidney Drew and Miss Lucille McVey, both movie actors. Miss McVey is a native of Sedalia, and is well remembered there as an attractive, petite blonde. More recently her home was in Columbia, the university city, where her mother now resides on College avenue.

Part of the photo-drama of Creation was given in the New Sedalia theater, in Sedalia, on Sunday, and was noticed in the column of church announcements.

G. W. Helmrich of St. Louis, manager of the New Era Film Manufacturing Company there, was a visitor in Hannibal, Mo., where he is well known, last week. Mr. Helmrich made himself solid with the Hannibalites through his pictures of that town's fall festival last year, and through his pictures of the good roads movement and work in that vicinity.

The large part that moving pictures promise to play in state educative work was instanced at Lee's Summit last week, when pictures of the 1914 commencement pageant at the state normal school at Warrensburg were shown at the Crystal theater. The film displayed all the exercises, the students, the campus and buildings. Many of the young people of Lee's Summit were seen and recognized in the pictures. There was wide comment in the town and county over the usefulness of the pictures of this state institution, and a great deal of subsequent talk of the good that the school there and of other schools which the subject suggested, is doing.

G. E. Anderson of St. Louis, who is said to have financial backing for a proposition to erect a new theater in Columbia, was in the latter city last week looking over the ground. He said to several local people that if a theater is erected it will "have lots of class" and will be a credit to the town.

Seven electricians at work on the remodeling of the Willis Wood theater in Kansas City into a picture show house, were arrested last week on a formal charge of having no permits. They were released on personal bond and were not taken to the station. This house has recently been leased by Henry B. Lappe, owner of the Tenth street and the Twelfth street motion picture theaters, and will soon be opened in its new character.

Daniel McCoy, who has managed the Empress theater in Kansas City almost since its opening, was given a farewell dinner at the Edwards hotel last week by the employes of the theater, on the occasion of his leaving for Detroit. He will make his headquarters in that city while managing several of the Marcus Loew vaudeville houses nearby. Cyrus Jacobs, previously manager of the Globe theater, succeeds Mr. McCoy in the management of the Empress.

The New Royal Theater in Kansas City is advertising extensively for August 7 and 8 the five-reel production, "Hearts of Oak."

The Kansas City Feature Film Company has just released in this territory "The Sea Wolf," by Jack London; "Hearts of Oak," and "The House of Temperey," all well known productions. They are being heavily booked by exhibitors in this territory.

The Maze theater at 12th and Baltimore has changed hands recently. Mr. Demhurst, the original owner, has sold to Mr. Alexander, the present proprietor. Mr. Alexander states that "War Is Hell" and Mary Pickford in "Romany Romance" were some of his best features. He is now showing "The Trey o' Hearts." This will appear serially in the Kansas City Journal, which is also running "The Million Dollar Mystery."

John P. Lane is to build a $12,000 theater at 39th and Main streets, Kansas City. Architect Boller drew the plans for this structure.

T. N. Rigney is now constructing a $20,000 theater at Albany, Mo. This is a combination vaudeville and moving picture house. Boller, Kansas City, is the architect.

The Kansas City Feature Film Company will handle, commencing September 1, in Iowa, Kansas, Nebraska and Missouri the Paramount Program. Their Famous Players and Lasky Features seem to be meeting with great favor in this section.

The Twelfth Street theater, one of the finest moving picture houses in the city, went on the five-cent basis Monday, August 10; the admission will be a nickel except Saturdays and Sundays. The house runs four reels every day, on Wednesdays the "Million Dollar Mystery," on Tuesdays and Fridays the Hearst-Selig Weekly. A. W. Durrin, formerly with the advertising department of a daily paper, is now associated in the management of the theater with J. H. Gilday.

The Mutual Film Corporation, now in the Empress theater building, moved August 15 to more commodious quarters in the Ozark building, 928 Main street. This building is absolutely fireproof, and the firm will have a fireproof steel vault where films can be stored.

"Marty" Williams, manager of the Mutual Film Corporation at Kansas City, is the proud father of a baby boy, born August 6. Weight, 9½ pounds.

The Willis Wood theater, Kansas City, which is being transformed into a moving picture house, is to contain the unique feature of an elevator. The theater has galleries, and the elevator is to compensate the patrons who have become accustomed in other picture show houses to the one-floor plan. The permit for the improvements mentions $25,000 as the cost according to the plans filed.

The Shubert theater, Kansas City, which has been closed for the summer, reopened August 15 with Paul J. Rainey's African Hunt pictures, series of 1914.

The Grand Opera House, Kansas City, reopened Sunday, August 16, with Lyman H. Howe's pictures of the Panama canal.

One of the noted visitors in Kansas City during the convention of Eagles was Thomas P. Gleason, film censor of the moving picture shows of Minneapolis, Minn. He declared often—for everybody who met him was interested in the subject—that the duty of the censor is not to require that films be of a reformatory nature, but to see that the stories and acting do not give false pictures of life on sensational subjects. His notion that the picture show is an amusement and entertainment institution is strong, although he is inclined to condemn white slave dramas, and too sensational Wild West films.

A new ordinance has been introduced in the city council of Kansas City, for the licensing of picture shows and film companies. It calls for $25 a year from all picture shows, whether they are in the suburbs and give shows only at night, or are downtown and run practically all day and into the night. The companies that supply films under this proposed ordinance would pay $100 a year. The measure is being discussed by committees, and moving picture men are arranging to respond to invitations to appear before those bodies.

The Gayety theater at Kansas City will reopen for the season, August 23, under the new management of Matthew Smith, long associated with Shubert enterprises.

The Century theater at Kansas City will resume that name, after being called the Lyric for a season during which it was devoted to motion pictures. It will this year play with burlesque attractions. Mr. Thomas Taafe will have the management.

J. W. Morgan, president of the Morgan Film Co., the veteran film dealer of Kansas City, has been enjoying several weeks of fishing and hunting in Alexandria, Minn. C. A. Trantham is managing the business during his absence. Mr. Trantham says the European war is likely to cause a considerable shortage on the soft carbon imported from Germany, although the prices at Kansas City had not yet been affected. He also anticipates that the release dates on foreign films and features will be seriously delayed, impairing the programs in this section, and making necessary rather strenuous efforts on the part of the exchanges to fill up the deficiencies.

The Blake theater auditorium at Webb City is vacant, and subject to lease by E. S. Brigham, manager of the Gillis theater, Kansas City, Mo.

Reserved seats were sold several days in advance for the presentation of "The Kangaroo" at the Majestic.

The Kalem railroad drama "The Rival Railroad's Plot," struck a popular chord in Hannibal, Mo. This is a railroad town, and the title itself of the picture excited interest, while the story, which was freely quoted in the newspapers, aroused further anticipations.

The Gem theater at Sedalia, closed for the summer, will probably reopen August 17 for the Fall and Winter season.

J. C. Lains, owner of the new theater at Thirty-ninth and Main streets, probably will be ready for business September 1. C. Boller, architect, reports that the construction work is well along, and the finishing touches are being put on. The total cost, completed, will be $12,000.

A. Chapman, formerly manager of the Kansas City office of Blache Features, will hereafter look after the interests of Warner's Features, with headquarters at Omaha.

The Trio theater at Galt has been completed, and will be opened to the public about September 1. This is a combination house, with light vaudeville and moving pictures. The house has a seating capacity of 350. G. W. Rusk is the owner. A five-piece orchestra will be used.

The moving picture show houses of Kansas City have been asked to co-operate with the merchants for the success of the United Fashion Shows which will be held September 21 to 23. One means of helping will be the display on the screens for several days before the fashion show of the official poster which is being reproduced on slides and will be furnished the moving picture houses. The merchants have also asked that specially attractive programs be put on during the week of the show, as a compliment and as special inducement to visitors to the city to remain after they have viewed the offerings of the merchants.

Joseph R. Donegan, the pioneer burlesque theater manager of Kansas City, is again at the helm at the Century, which August 23 resumes the presentation of burlesque, after a year as a moving picture house.

The Kansas City Camera Club, which is collecting historic views of Kansas City and Missouri, is planning to use the moving picture machine in the recording of events and scenes having permanent interest. The club holds frequent exhibitions, and the films and pictures are carefully preserved for the benefit of posterity.

The Christian Church of Chillicothe is using the Airdome for the Sunday night services—and an orchestra assists a large chorus in making music. It seems interesting to note that the people like music and orchestras and the free-and-easy atmosphere of their accustomed Airdome even on Sunday night church service, and the church certainly did a graceful and popular thing in holding the services there.

The Hippodrome at Bowling Green gave over the night of August 6 to a benefit performance for the W. C. T. U. of that thriving city. The organization provided local talent in addition to the pictures put on by the management.

The Rev. A. M. Levack addressed a union service of Methodists and Christians at the Airdome in Brookfield, on a recent Sunday, the talk being preceded by the film of the life of "Samson."

The new show house of the Electric theater in Liberty will be ready for occupancy September 1. It is on the east side of the public square. Until the home is opened, the film programs of the Electric management will be given in the Airdome, and only on the few nights a week that the Airdome is available. The Airdome will be closed when the new Electric is opened.

Lakeside Park, a new amusement resort near Webb City, is advertising its free picture show as strongly as any other feature—for picture shows are quite as standard an item in the entertainment and amusement of the public as are band concerts or refreshments.

The Iris theater in Sedalia resounded with laughter and shouts Thursday evening, August 6, when four pickaninnies engaged in a watermelon eating contest on the stage. Each boy was given the half of a large melon—it took two tremendously big melons for the contest—and the littlest boy of the four won. He certainly could store away the watery red sweetness!

BROWN.

Bound Volume No. 20

APRIL TO JUNE, 1914

Now ready for delivery. Price $1.50

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MOVING PICTURE WORLD

17 Madison Avenue, New York City

MICHIGAN.

BENTON HARBOR'S purity crusade begins with the moving picture poster. Incidentally a censorship for films is imminent, but the lurid lithograph is the thing which will be abolished. Club women of the city tired of the sensational exploitation of pictures, informed Mayor Ryno that this highly colored form of advertising was inflaming the minds of the youth of Benton Harbor. The mayor called the exhibitors into his office and in the course of the conference gave out an edict that the blood and thunder type of poster would not be tolerated in the lobby displays nor on the billboards. When the matter of the quality of films was discussed and the probability of a censorship announced, the managers of the shows asserted they would do everything they could to co-operate with the city authorities.

Michigan manufacturers and companies whose industries are filmed for exploitation at the Panama-Pacific Exposition at San Francisco, will pay $2.50 a foot. Of this amount one-half will go to the Michigan state commission to defray the expense of the state building which will include the motion picture theater. The contract for taking the pictures was awarded to the Industrial Motion Picture Company of Chicago, which will soon begin work.

The Uno theater at Crystal Falls has been sold by Stolberg Brothers to W. H. Needham, formerly a member of the firm of McLaurin & Needham of Gladstone operating the Gem theater and the Gladstone Opera House. Needham also will operate an electrical supply house in Crystal Falls.

Harry S. Waterman, of Muskegon, former lessee of the Bijou theater in Benton Harbor, and Harvey Arlington, former manager of the Bijou, have been at Benton Harbor, negotiating with a view to erecting a $50,000 vaudeville house in that city.

Brown is the color scheme of the newly decorated Royal theater at Calumet. A new indirect lighting system and new Simplex projecting apparatus have been installed.

A new moving picture show will be opened in the building in the east end of Grand Rapids owned by Mrs. Joseph Coburn and now occupied by the Kuperus livery and garage.

The Michigan State Supreme Court has decided that the law passed in 1913, providing for the inspection of moving picture theaters, is valid. The plea that the measure conflicted with the ordinances of Detroit and prevented local government was not upheld by the court. The case was carried to the Supreme Court by two Detroit exhibitors who sought to have an injunction issued restraining employes of the state fire marshal's department from entering their houses and making inspections. The court also ruled that the state fee for inspection was not excessive.

Industrial pictures of Northern and Western Michigan, including Grand Rapids and other cities, have been made and will be shown for the first time at the International Shippers' Convention in Boston, Mass., this month.

The International Harvester Company of Chicago has introduced what it calls the industrialog. This is composed of its films and lectures "The Dawn of Plenty," "The Dawn of Power" and "The Dawn of Commerce." They are to be delivered serially before Chambers of Commerce in Michigan this winter.

"Manager Seeley appears to be the kind of man who will keep the little theater attractive and prosperous," says the Alegan Gazette in speaking of the U R E theater on Hubard street in that city. "He has done much to make it so since he took charge of the place."

The Gaastra theater at Iron River gave a benefit for St. Mary's Church. An effort was made to book "From the Manager to the Cross" for the occasion; but it could not be secured. A return engagement of the Dietz picture, "The Battle of Cameron Dam," was played to big business at the Gaastra.

A. LeRoy Brown, of Lansing, who sold his two houses, the Garden and Orpheum, in that city, will travel through the west with a series of feature films. E. Clement Jarvis, the new owner of the two theaters, has assumed charge. Fridays, Saturdays and Sundays will be regular days for Warners Features at the Garden.

A more thorough examination for moving picture operators in Grand Rapids is proposed and the city attorney was instructed to prepare an ordinance which will define the subjects upon which candidates for a license shall be questioned.

Motion pictures of Detroit, Kalamazoo, Lansing and the West Michigan Pike were shown at the meeting of the Michigan Association of Commercial Secretaries held in Muskegon.

Two reels of moving pictures, one of comedy and one of drama, are proving the best free attractions ever offered the public by the management of Riverside Park at Saginaw.

"Samson" and the Ringling Circus pictures are two features that brought big business to the O. K. theater at South Haven. The juvenile patronage for the show films was unusually heavy.

After the Lyric theater at Ludington had installed its 1915 model Simplex machine, the management explained to the public its good points and the advantage of motor-driven machine over strong-arm power. This is a good stunt if it can be told so that the average man can understand it, and this the Lyric suceeded in doing.

Daniel McCoy, who has been manager for the Empress theater in Kansas City, will be the manager of the new Empress theater in Grand Rapids.

Most theater-goers are now familiar with the appearance of projecting apparatus, but few of them have seen a "talking machine." When the Capital Commercial Film Company of Lansing had a cameraman at Charlotte filming the town, Manager Davis of the Arcade theater had the camera on display in his lobby. The films were made for exhibition at the Arcade.

The Ramona theater at Grand Rapids showed pictures of the Grand Rapids furniture men in conference with Henry Ford at Detroit.

New moving picture equipment, including a machine and booth, will be installed in the Stone theater in Flint which has passed into the hands of the Knights of the Loyal Guard. Rearrangement of the seats, under the direction of a deputy state fire marshal, will increase the capacity to 1,100. A crew of painters has been at work on the new decorative plan. There wil be no Sunday shows and white slave attractions will not be permitted. G. A. Petterson will be manager and Arthur M. McCall assistant manager and treasurer. The formal opening will take place about September 3.

Manistee reports one of the most stringent moving picture censorship ordinances ever drafted. The mayor, at whose request the measure was prepared, wants to forbid the exhibition of any film showing any criminal act of any kind, pocket-picking, counterfeiting, train robbery or any offense for which the participants would deserve arrest.

The ordinance committee of the city council at Grand Rapids, which has been busy with the censorship problem, was informed by E. M. Smith, of the Gilligham & Smith Theatres, that he favored the proposed plan to have a more stringent examination for operators. The necessity of having somebody on the licensing board who would represent the moving picture house was urged upon the city officials.

Joseph Coburn, of Grand Rapids, will erect on Cherry Street, near Diamond Street, in that city, a two-story steel, tile and brick moving picture theatre 96x43 feet, to be used by Mr. Beecher, who has other photoplay houses in that city.

Manager Sullivan, of the Grand and Royal Theatres, at Escanaba, has announced that in the future all his feature pictures will be shown at the Royal Theatre at an admission of 10 cents.

Portraits of political candidates cannot be legally thrown upon the screens in moving picture houses, according to an opinion given by the Attorney-General of Michigan. A section of the primary act decrees under what circumstances the picture of a candidate may be displayed and the use of slides is believed to conflict with the spirit of the law.

F. M. Dickinson has reopened the remodeled Iris Theatre (formerly the Queen) at Hancock. The seating capacity of the house has been doubled by the improvements.

Roy M. Clark, of the Zenith Motion Picture Company, of Chicago, was at Hancock making arrangements to turn his comeramen loose on a series of pictures to be shown at the Orpheum Theatre.

The contract has been let by Andrew Symon, of Munising, for the construction of his new $15,000 theatre on Superior Street, the house to be completed before November 1. It will seat 1,000. It will be booked in connection with theatres in Escanaba, Marquette and other Michigan cities.

The Wenonah theater at Bay City has inaugurated a voting contest with a Maxwell touring car and a Ford roadster as the capital prizes.

A. L. Sovereign, the promoter and principal owner of the new moving picture theater to be erected on Adams street, near Center, in Bay City, has decided to call the house "The Alladdin." The building now on the site will be remodeled into a modern home of photoplays seating 1,000 and the upper floor will be used as the offices of the theater. A novelty is planned in the shape of a flashing electric sign of Alladdin and his wonderful lamp. It is reported L. H. Newcomb, for several years manager of Wenonah Beach, will be the manager of the new theater.

F. Johnson has opened a moving picture show at Merrill.

L. D. Bump has leased Wade's Hall at Otisville and has opened a moving picture theater.

The Lyric Theater & Amusement Company of Laurium has opened a moving picture show in the St. George Hall at Mohawk.

F. J. Ouelette is remodeling the moving picture theater which he recently purchased at Newaygo.

B. E. Newman made a number of interesting films in Negaunee, which were shown at the Star theater in that city.

The erection of a new opera house in Bronson is contemplated.

Two reels of pictures, including a scene aboard the Yantic, the U. S. Naval reserve boat, were made for the Commercial Club of Marquette by B. E. Newman. The pictures were booked for exhibition at the Marquette Opera House the first four days in September.

MIDWEST SPECIAL SERVICE.

CINCINNATI.

IT IS UNDERSTOOD that a deal is under way whereby the Cincinnati Buckeye Film Company, one of the leading local exchanges, will change hands, but the details have not yet been perfected to a state where the transaction can be made public. Fred Lux, manager of the exchange, is also interested in it financially, and is taking an active part in the adjustment of the deal.

"The Valley of the Moon," a Bosworth production, was the attraction at the Lubin recently, and it met with unusual success on account of the interest in the story, which ran serially in one of the leading magazines only a short time ago. This production, under the new Lubin policy of showing two big features a week, was followed by "The Little Gray Lady," a Famous Players release featuring Jane Grey. The film drama was highly effective.

Mild weather in Cincinnati during the past week or two has been very much appreciated by exhibitors and film fans alike, resulting in appreciably larger houses than have been the rule during the greater part of the summer. With the withdrawal from the motion picture game of several of the large theaters which were otherwise idle during the summer, the other downtown exhibitors have had little to complain of in the way of business during the past few weeks. The interest felt in the European situation has also been responsible for increased attendance everywhere, as theater-goers are eager to see films bearing in any degree on the conditions existing at the seat of the war.

The Kleine-Cines production of "Antony and Cleopatra" was shown at the Jefferson, of Hamilton, Ohio, last week, with much success, the play meeting the expectations of audiences, based on the high standards set by previous features of the Kleine-Cines combination.

The Dayton News, one of the newspapers of Dayton, Ohio, held the crowd which turned out on the night of the recent Ohio primary election to get the returns not only by showing the figures as rapidly as they were available but by projecting motion pictures between times. The innovation was successful in every way, serving to give the crowd something to look at at times when the returns were slow in coming in, and the paper plans to make the idea a permanent fixture in its election day service.

"The Wrath of the Gods," a New York Motion Picture Company feature, in six reels, duplicated successes elsewhere when it was shown at the Orpheum, in Dayton, during the whole of last week, at advanced prices. Evening prices were raised by Manager Rayburg to 20 cents, but had not the slightest effect on the attendance, as the crowds which came to see the production seemed not to be lessened in any degree by the increased admission charge.

The Grand Opera House, of Canton, Ohio, was re-opened last week, after a closed period of several months, during which the house was thoroughly overhauled in every respect. W. T. Grover, manager of the Feiber and Shea motion picture houses in Akron, Ohio, is in temporary charge of the house. The opening attraction at the Grand was "Cabiria," a seven-reel historical drama. It has not yet been decided, according to Manager Grover, whether the house will be devoted to motion pictures during the entire season, it being probable, however, that at least occasional offerings of first class drama will be made.

The Sun Amusement Company of Springfield, Ohio, operating the Alhambra and the Columbia motion picture houses in that city, is using two columns weekly in one of the papers, devoting the space to a complete showing of the programs for the two houses for the following week, setting forth the productions to be shown, with the players who will be seen in them, day by day. The company has found this plan to be much appreciated by patrons of the two houses, who are in this way enabled to make their arrangements well in advance to see favorite players in promising productions.

Motion picture advertising occupies no inconsiderable portion of the space in Chillicothe, Ohio, papers, the management of the Skydome, the Queen, the Star and the Royal, as well as others, indicating a strong belief in the power of publicity for the purpose of letting people know what is going on at their houses.

CASEY.

ILLINOIS.

IT IS the exhibitors in the smaller Illinois towns who are coming forward to champion the serials and, contrary to what might be expected, the houses in some of the larger cities which, it is declared, are not finding them profitable. The owner of a theater in an Illinois town of 1,500 says he finds that his patrons, including the people from the country roundabout, will get interested in the continued story and attend more consistently than when the regular mixed program is shown. The near-metropolitan exhibitor says the trouble is that in the cities of from 25,000 up there are too many serials running in the various theaters and because of other attractions the photoplaygoers cannot see every episode. Rather than take the story incomplete they seek out the houses which run regular programs, it is declared. It is common gossip among downstate moving picture men that one city of 30,000 blames past bad business to the serial.

Bloomington is to have a modern motion picture house costing from $30,000 to $40,000 if the necessary local capital can be enlisted. A tentative site has been secured and it is planned to erect a first floor house seating between 1,000 and 1,500 persons. The names of the promoters have been withheld but interested persons are put in touch with them through the Bloomington Pantagraph.

The opera house at Mount Olive, which has been owned by the C. J. Kesler estate, has been sold to J. J. Frey, an electric lighting and public utility man of Hillsboro.

The Variety theater at Staunton has been sold by Meyer Brothers to A. Katz, proprietor of the men's furnishing department of the Sherman Stores in that city. The building will be remodeled and will continue to be used as a theater.

The Orpheum theater at Ottawa had William Medcalf, cameraman of Evansville, Ind., busy on the streets of Ottawa to make a local feature.

Manager S. O. Tibbs of the Pythian theater at Marshall has booked in a strong line of feature pictures for that small city to be shown in the next few months. In addition to a number of the Famous Players Features there are such attractions as "Neptune's Daughter," "The Christian," "Rainey's African Pictures," "John Barleycorn," and "The Spitfire." On the dates not filled by these and by road shows regular licensed programs will be used.

Children under twelve are admitted free Friday nights at the Neal Opera House in Rantoul.

Simultaneously with the run of the serial, "The Trey o' Hearts," Manager Ruhman of the Bijou theater at Waukegan will conduct a voting contest in which he will give a sewing machine to the most popular woman.

A warrant was sworn out by the city electrician on Rock Island charging William Green, manager of the Family theater at Nineteenth street and Second avenue in that city, with violating the local ordinance which provides that a certain number of properly signal-lighted exits must be maintained. A fine of $10 and costs was imposed.

The head offices of the Modern Woodmen of America are located in Rock Island, so it was a stroke of good business when the Empire theater in Rock Island booked the five reels recording the events at the meeting of the head camp in Toledo, Ohio. The interest was greater, too, because the prize-winning Rock Island drill team was featured in the films.

"The moving picture habit is growing on Galesburg," says the Mail of that city. "It is growing at the rate of about three new theaters per year. Where will it stop?"

Business men of Sadorus have been negotiating with Richard Brown of Ivesdale to furnish them with a free picture show on their streets one night each week.

Frank Fuhrmann, the Waukegan man who purchased from Roy C. Jones the Bijou theater on Sheridan road in that city, announced that after Labor Day the exclusive picture policy would be superseded by a program made up of three acts of vaudeville and five reels of pictures. A ten-cent admission will be charged.

It is probable that William Wright, an experienced show man, will be the manager of the new opera house in Havana to be erected by Dr. L. G. Pullen, a dentist of that city. A policy of moving pictures has been outlined, the photoplays giving way occasionally to some theatrical attraction. The plans have been drawn and call for a house seating 900. The picture-play has grown in popularity in Havana. A correspondent of the MOVING PICTURE WORLD owned one of the pioneer houses there when the moving picture was young. People thought a five-cent show was so cheap that it could not be worth the time to view it. At the suggestion of a local banker the admission was raised to ten cents for a single reel and the many-fold crowds were satisfied!

Carl Noren, owner of the Royal theater, which has been under construction at 322 Seventh street in Rockford, was in Chicago making arrangements for film service, preparatory to the opening about September 15. The seating contract was awarded to the American Seating Company of Chicago. The new house represents an outlay of about $11,000.

N. M. and W. A. McLaughlin of Rio have taken their moving picture experience to Kewanee, where they will have secured control of the Bijou theater on North Main street and will conduct it.

All the employes of the Princess theater at De Kalb took a week's vacation while the house was closed. Manager Glen Reynolds and Mrs. Reynolds spent an enjoyable time at Rome on the Illinois River.

Edward Churchill, general manager of the Saxe Amusement Enterprises, was in Peoria and made a deal whereby that company took over the Hippodrome theater for a term of ten years. The Hippodrome was erected by Vernon C. Seaver, the Peoria moving picture magnate, and has always had a sprinkling of pictures in its bills and in the summer was given over entirely to the photoplay. Churchill formerly was manager of the Main Street theater in Peoria.

The mortgage sale of the Gem theater at Lincoln was called off. The judgment was satisfied by Charles Terry, a baker of Virden, and P. M. Silloway, the owner, formerly of Virden, re-opened the house. Arrangements were made to redecorate and remodel the house.

Manager J. W. Edwards of the Aledo Opera House at Aledo has made arrangements to give his patrons a Famous Player feature subject each week.

Alleging that a contract involving a lease on the Family theater at Rock Island was broken, Harry S. Waterman filed suit for $498 damages against W. J. Bryson. Waterman declared that he paid Bryson $298 to apply on the rental and believing that he was to have control of the house he expended $200 more. Then, he alleges, the contract was broken and he asked the court that he be reimbursed for his outlay.

With "Aladdin and His Wonderful Lamp" as a feature, the Auditorium at Galesburg recently gave a special children's Saturday matinee.

F. A. Barr has awarded the contract to a Chicago company for supplying the seats for his new moving picture theater in the Knights of Pythias building in Lacon.

L. A. Castle and W. J. Forster, who purchased the Lyceum theater at Wyoming from Lawrence Higbee, will operate the house every night except Sunday. Among the improvements contemplated by the newcomers are the rearrangement of the house to increase the capacity from 317 to 400. James McDonald will continue his connection with the house.

Manager Ray Schroder of the new Colonial theater at Galesburg has fixed his opening day at about November 1, if construction plans do not go wrong.

The first of the home film society dramas by the Elite Production Company, "The Romance of Waukegan," was presented at the Elite theater in that city.

An operating room has been built and equipment installed at the Illinois Soldiers' Orphans' Home at Normal so that the children may have regular moving picture programs.

Manager Lowenstein has re-opened the Vitagraph theater at White Hall which was closed because of hot weather.

The "Creation" pictures have been running at the Elks' theater in Taylorville.

The pay day stunt of advertising has been given a trial by the "K" theater at Mattoon.

The Broadway Airdome at Centralia was closed the week of the Moose Carnival.

Moving picture shows can participate in the Dollar Day fetes put on by merchants of a city if they follow the plan of the Aurora theater at Aurora. On the same day that all the stores were offering bargains at a dollar the theater sold twenty-five tickets for a dollar. These tickets were not good on Sundays nor for special attractions unless used as children's tickets.

Some of the moving picture shows at the Princess theater in Beardstown will now give way to other attractions. Arrangements have been made for patrons to see their favorite serials at the Gem theater before the curtains go up at the Gem theater.

Manager Miller of the Palace theater at Woodstock has been enjoying a vacation in Wisconsin. E. F. Baccus was in charge of the house.

The new moving picture theater at Third and Market streets in Alton will be known as The Habit, the name being selected in a prize contest. "Get the Habit" is the slogan which will be used in all advertising of the house.

The Variety theater at Westfield has been redecorated inside and out. This house has been giving away numerous prizes to its patrons.

The Hutton Moving Picture Company has been showing under canvas at Lake Fork, Latham and other towns in the neighborhood of Lincoln.

Manager Floyd P. Lee of the Colonial theater in Quincy recently gave a four-reel benefit performance for a local camp of the Woodmen of the World.

Photoplays are out at the Orpheum theater McHenry will have a modern ground-floor in Rockford and vaudeville is in again.

picture house, J. W. Smith, manager of the Central Opera House and the Riverside Airdome, having secured a site in that part of the community known as Centerville. The buildings now occupying the site will be razed and an up-to-date theater erected.

Prospects are good for an addition to the moving picture theater colony in Normal, the twin city of Bloomington. Three or four men and one woman have been there looking over what is reported as a good field for another house.

When the Star theater at South Wilmington was asked to give an appropriate program for the benefit of the Methodist church, "The Cricket on the Hearth," in three reels, and two reels of comedy were shown.

John Tucker of Walnut Grove has purchased the Reinke Opera House at Spring Valley and will manage the theater. The consideration was $22,000.

Manager E. C. Lind of the Lyric theater at Anna admitted free to the first show of "The Perils of Pauline" anyone by the name of Pauline.

The Majestic theater at Paxton has added a stage for vaudeville.

A moving picture show has been opened at Gays, giving performances every Tuesday, Thursday and Saturday night.

Manager W. A. Clark of the Ouatogo theater at Upper Alton has had the house remodeled and redecorated.

John Egan, for two years manager of the Cuba Cubs baseball team at Cuba has resigned to engage in the moving picture business.

A regular baseball program was offered by the Majestic theater at Belvidere. In conjunction with the take-over reel of the game between the Chicago Movies and the Belvidere teams, the two-reeler, "Home Run Baker's Double," was featured.

Carl Malone has re-opened the Grand Opera House at Robinson and will operate with a picture policy. A "Country Store" and similar advertising stunts have been announced.

The International Vaudeville and Motion Picture theater directory of Chicago has been incorporated with capital stock of $2,500 to do a general publishing business. The incorporators are N. A. Lacy, M. V. Kelly and L. Ranous.

Manager Loren Bennett of the Gem theater at Atlanta arranged with a dozen or more of the leading merchants of the town for a booster advertising campaign in the way of free shows to be held at the Gem theater Saturday afternoons for a period of ten weeks. In order to not kill the regular business a new program was offered every Saturday night.

The Picture Palace Corporation of Chicago has been incorporated with a capital stock of $25,000 to own, hold, conduct and operate theaters in the state of Illinois or in the United States. The incorporators are Grinnel F. Oliver, Julian A. Wray and S. B. McConnico.

An unusually strong program of photoplays was a big feature offered the patrons of the Chautauqua assembly at Paxton. The people were shown such educational and entertaining productions as "Quo Vadis," "The Battle of Gettysburg," "Joseph in Egypt" and "The Spy."

The Airdome at Roodhouse gave a benefit picture show for the local band.

Witt now has only one moving picture house. The Colonial, the oldest photoplay theater, has been closed, the fixtures stored and the building will be remodeled for business purposes. Thomas O'Dowd, who was manager of the Colonial and C. J. Law have taken a lease on Anton Avena's Opera House and will operate it as a picture theater, O'Dowd acting as manager. The pictures will be booked in connection with the New Palace in Nokomis, New Palace and Grand Opera House in Pana and the Mattoon house in which Law is interested.

Avonia Hall, a new moving picture theater, has been opened at Avon. A four-reel show will be given each Tuesday, Thursday and Saturday night.

Where the Pastor Russell pictures ("The Photo-Drama of Creation") is being shown in theaters there is little opposition upon the part of churchmen who resent the use of such a broad title, as the International Bible Students' Association is promulgating the beliefs of a group of people. At Decatur the films were shown in the auditorium of the high school and the ministers were up in arms. The high school also was used at Granite City but with little objection.

Edward Elankenburg sold the Orpheum theater at Cuba to the Cuba Photo Play Company and has returned to the theatrical field. The Photo Play Company in turn sold the Orpheum, the Bell and the Airdome to A. E. Wilson, who four years ago was proprietor of the Bell. The new manager admitted women and children free at the re-opening of the Orpheum.

Max Nathan, for the last five years manager of the Virginian theater at Hoopeston, sold it to Worley A. Ross, who will operate it in connection with his other houses in Hoopston. Extensive improvements for the Virginian have been planned and it is probable that the name of the house will be changed. Ten cents for adults and five cents for children will be

charged at both the Virginian and the Princess. The former house will give vaudeville and pictures and the Princess exclusively photoplays.

Manager W. F. Tilford of the Star theater at Murphysboro had an 800-foot reel made of the Logan Day exercises when the late Gen. John A. Logan was honored by his fellow-townsmen. The pictures were shown at the Star and Tilford made arrangements to book them throughout Southern Illinois, which has native pride in the memories of the great civil war general. The Yale theater at Carbondale was one of the first houses to show the films. The picture will be a part of the records to erect a handsome monument at Murphysboro to Gen. Logan and the volunteer soldiers.

Business is improving among Springfield exhibitors. This is due to more tolerable weather conditions as well as to a dearth of other attractions in the city. Also some of the increase is attributed to the newspaper advertising done. Practically all Springfield houses use the papers regularly. Large space is seldom used but the insertion of the daily program has brought results. One manager was heard the other day advising an exhibitor in a suburb twelve miles out of Springfield to advertise in the Springfield papers.

The Illinois State Journal in Springfield has sprung a new stunt in advertising the stories of the picture plays which it runs. The first day of each month the back page of the paper is made up as a handsome two-color wall-sheet calendar for the month. Under a new plan these sheets, which are so attractive and so conspicuous that they are hung in most of the subscribers' homes, will now and then be graced by the pictures of the photoplay stars who are featured in The Journal's stories. The first of the series was a large half-tone of Miss Kathlyn Williams of the Selig Company. The only other time the moving picture has been recognized on this calendar was when the appearance of "From the Manger to the Cross" was underlined on the date it was to appear at a local house. Both The Journal and The Register are running the "Trey o' Hearts," which is appearing at the Vogue and the Royal theaters.

The Princess theater, Fifth street and Capitol avenue, Springfield is taking care of the slight intermission between shows by featuring Ray Wilson, a member of the house orchestra, who is a xylophone soloist above the average. This, the newest Springfield house, is doing a deservedly good business. Upon a recent visit a correspondent of the MOVING PICTURE WORLD found the projection good the program apparently pleasing to the crowd, the orchestra fair, although it did not play the pictures, and the courteous treatment by the employes to all patrons should be an asset to the house. This house has natural ventilation on two sides and is a delightful place. The only jarring note in the ensemble was the eccentric performance of an electric piano during the supper hour.

T. C. German, house manager for the Vaudette theater, South Fifth street, Springfield, is still talking about the business that house did with Essanay's "One Wonderful Night." It played as a Sunday attraction and the crowds which backed into the streets were continuous. The Lyric just across the street was successful in getting it for a return date which did another record business.

A strong bid for the patronage of organized labor in Springfield was made by the Amuse-U on North Sixth street, which turned over its house two days for a benefit for the local Federation of Labor.

MIDWEST SPECIAL SERVICE.

SAN FRANCISCO.

THE NAT A. MAGNER COMPANY has been incorporated here to do a general moving picture business, the capital stock being placed at $75,000. The directors of the concern are Nat A. Magner, C. V. Kavanagh and R. P. Ashe. The first two mentioned are already in business as the Independent Film Producers' Agency Company, with offices in the Pacific building.

The Empress theater has inaugurated the policy of running continuous performances from 1:30 to 11 o'clock. The afternoon prices are 10 and 20 cents, while the evening prices range from 10 to 30 cents. Loew's vaudeville and photoplays are now shown at this playhouse.

The fire chiefs of the coast will meet here prior to the annual convention of the Association of Western Fire Chiefs at Victoria, B. C., and moving pictures will be taken of the exhibition drills to be held on the Panama-Pacific 2international Exposition grounds. The pictures will be shown here and will then be taken to the coast convention and later to the national convention at New Orleans in October.

The Cort theater has gone over to moving pictures for a few weeks, its offering for this week being "Atlantis." Next week George Kleine's great production, "Spartacus," will be shown. The prices at these attractions are 15 and 25 cents.

The Turner & Dahnken Circuit has offered a valuable silver trophy to be awarded as a prize at the California Apple Show to be held in San Francisco early in October. This concern is erecting a splendid photoplay house at Watsonville, the leading apple growing district of the West, and is taking great interest in the success of the show.

The Savoy theater has been reopened under the management of D. J. Grauman of Grauman's Imperial the initial offering being Jack London's "Martin Eden." Much interest is being taken in this picture, many of the scenes having been enacted on San Francisco Bay.

The Kolb & Dill Company has been incorporated here with a capital of $25,000 to lease and own theaters, produce plays and moving pictures and organize companies of players. The directors are Charlotte Kolb and A. T. O'Connell of San Francisco and George D. Perry of Oakland.

Sidney C. Martenstein has been granted a permit to conduct a moving picture show at 271 Divisadero street. A new theater is being erected at this location.

The New York and Pacific Coast Amusement Company has been incorporated at San Francisco by C. Marks, G. N. Klemyer and G. Videau. The capital stock is placed at $10,000.

Charles Newman, 34 Ellis street, has been granted a permit by the Board of Police Commissioners to conduct moving picture exhibitions.

C. H. Mason, formerly one of the leading exhibitors of this city, and who recently disposed of his theater here, has left for the East with his wife, who is in ill health.

Frank De Cesare is preparing to conduct moving picture exhibitions at 538 Columbus avenue.

The Supreme Features Corporation has been incorporated with a capital stock of $50,000 by Charles Stillwell, C. Mowe, A. S. Newburgh, L. R. Friedman and H. Rosenstell, with a capital stock of $50,000. Mr. Stillwell is manager of the Silver Palace theater on Market street.

Joseph Yost has been granted a permit to conduct a moving picture house at 4734 Mission street.

One of the immediate effects of the European war has been to cause exhibitors to attempt to secure large stocks of carbons and other supplies that are imported, but most of the exchanges and supply houses are refusing to fill orders in full, allowing but limited quantities to each exhibitor until they are certain that stocks can be had.

The Globe Film Exchange has moved to the third floor of the Pantages Building at 935 Market street, its former quarters on the fourth floor having been taken over by the Apex Feature Service and the De Luxe Attractions.

Ray Duhem, the camera man who accompanied Aviator Robert G. Fowler on his memorable trip across the Isthmus of Panama, is making a trip to the Yellowstone National Park to take some pictures that will be shown here in 1915.

M. B. Dudley, general manager of the Panama-Aero Film Company, has been spending considerable time of late at Los Angeles, where the Panama Canal pictures have been shown. Aviator Robert G. Fowler has also been there lecturing on the films at each show. The pictures will be shown at San Francisco at an early date.

A boycott was declared recently on the Panama theater on the Mission road. This house was sold some time ago by Robert McNeill to H. Warnock and later Mr. McNeill took back a half interest in the house. When he started to operate the Operators' Union objected and the theater was boycotted. The boycott has since been suspended, pending a settlement of the difficulty.

H. W. Baerresen, architect for the Colorado Commission of the Panama-Pacific International Exposition, is in San Francisco arranging for the erection of a State Pavilion on the Exposition grounds. A large lecture hall where scenic attractions will be displayed through the medium of moving pictures will be a feature of the structure.

The Southern California Moving Picture Men's Association has made an application to join the California State Branch of the Motion Picture Exhibitors' League of America.

The moving picture exhibitors of San Francisco were startled this week by an order issued by Chief of Police White which specified that no motion pictures might be shown which included war scenes of any description. M. E. Cory, vice-president of the National League, and Ralph L. Marks, secretary of the San Francisco local, visited the chief and secured a modification of the order which permitted exhibitors to show war scenes not featuring the armies of any of the countries now engaged in war. Believing that the fears of the Chief of Police that riots would occur should war pictures be shown were not founded on fact and that he had overstepped his authority, Charles Stillwell, manager of the Silver Palace theater, 729 Market street, proceeded with an exhibition of a feature film he had booked in advance, "Faithful Unto Death." He was arrested but later secured a temporary injunction against Chief White to prevent him from interfering with the exhibition of any war film. This production was shown for four days at the Silver Palace without the least sign of a disturbance on the part of patrons. Mr. Stillwell in speaking of the matter, says: "Doubtless there are some sections of the city where a display of war films might cause a disturbance. No exhibitor wishes to show anything that might result in trouble but he is the best judge of what should be exhibited in his house and may be relied upon to make a better selection of film than a member of the police force. Chief White overstepped his authority when he made such a sweeping order as this and is even acting without the Board of Censorship. He would stop exhibitions of the film weeklies and productions in which there is now great public interest and at the same time allow newspapers to print photographs and sensational war news and to allow crowds to collect around the bulletin boards to feed on sensational reports." A number of Market street houses were showing war pictures but Mr. Stillwell was the only theater manager arrested, it evidently being the purpose to make this a test case.

The work of remodeling the Theater Fresno is now well under way and as soon as this is completed the house will be opened with "The Christian" or "The Spoilers."

"The Christian" is booked for an early appearance at the Oakland Photoplay conducted by Turner & Dahnken. It will be shown for four days and will be brought back later for a three day run.

I. Fenton is erecting a handsome new theater at Elmhurst, Cal., this being a handsome fireproof structure to seat about 300 persons.

E. S. Crawley, of the Pastime theater, Bakersfield, Cal., is spending a vacation at San Francisco to escape the heat of the valley.

Willis Thompson is already making preparations for the summer season of 1915 at Visalia, Cal., and is planning the construction of an airdome of unusually large size and handsome appointments.

The Franklin theater, one of the latest additions to the list of moving picture houses at Oakland, Cal., has installed two Power's Cameragraphs No. 6A.

E. H. Louser, formerly a well-known exhibitor of Oakland, Cal., has taken over the Colonial theater at Merced, Cal.

City Commissioner Carragher of Sacramento, Cal., who is also the official censor, has issued an order prohibiting the display of moving pictures of war. An order has also been issued against the playing of national airs in theaters.

The Equator Film Company has been incorporated at San Diego, Cal., by N. K. Parkhurst, A. B. Bowman, L. C. Wright, C. T. Davenport and M. H. McClure. The capital stock is placed at $25,000.

Articles of incorporation of the Twentieth Century Players Film Company have been filed at Los Angeles, Cal., by A. C. Hartman, R. H. Palmer, A. E. Weiss Jr., R. Costello and E. G. Grubb, the capital stock being placed at $250,000.

A. Kaiser, official photographer of the Dinuba Chamber of Commerce, recently took some interesting moving pictures near there showing the peach drying industry in detail. The films will be exhibited at the San Francisco Exposition in 1915.

The fire which completely destroyed the big five-story Fulton hotel at Fresno, Cal., on the night of Saturday, August 8, around nine o'clock, was faithfully recorded by the Fresno Film Company, Fresno, Cal. Shortly after the fire began the Fresno company received word of the big conflagration and immediately dispatched Mr. Laval, a cameraman, who managed to obtain a photographically good film of the entire occurrence. The quick action of the film company did not come to an end when the picture was taken, but continued until the film was ready for the projection machine. The film was projected for the first time during the afternoon show at the Pastime theater in Fresno, and attracted great interest. CHURCH.

MONTREAL.

IT is war, war, war and more war in Montreal, at the present time. The weather is exceptionally fine, and all in all, Gen. Sherman's idea of what war is, is all wrong, so far as local exhibitors are concerned. All the theaters are putting on special war subjects, and nearly all have special wires connected with some newspaper office, so that their patrons know the news before the extras are on the str[illegible].

Price West, manager of the Family Theater, has just returned from a trip to Buffalo, Rochester and other points. He says that business seems to be going good in those cities. "The Million Dollar Mystery," and "The Trey o' Hearts" are going strong at his house. Mr. West has a special wire from a newspaper office and gives his patrons all the latest war news. (Continued on page 1400.)

Calendar of Licensed Releases

Current Releases

MONDAY, AUGUST 31, 1914.

BIOGRAPH—The Counterfeiter's Daughter (Drama).....
EDISON—The Buxom Country Lass (Ninth of the Wood B. Wedd Series) (Comedy).....
ESSANAY—Love and Soda (Comedy).....
KALEM—The Brand (Special—Two Parts—Drama).....
PATHE—Pathe's Daily News No. 55 (News).....
—(Title not reported).....
SELIG—Who Killed George Graves (Special—Two Parts—Drama) .....
—Hearst-Selig News Pictorial No. 53 (News).....
VITAGRAPH—The Wrong Flat (Comedy).....

TUESDAY, SEPTEMBER 1, 1914.

CINES—The Voice of Innocence (Special—Two Parts—Drama) .....
EDISON—The New York Police Department Carnival (Descriptive) .....
ESSANAY—No. 28 Diplomat (Drama).....
KALEM—The Hand of Fate (Drama).....
LUBIN—Never Too Old (Comedy).....
—The Green Alarm (Comedy).....
MELIES—Flee, You Are Discovered (Comedy).....
PATHE—(Title not reported).....
SELIG—Life's Crucible (Drama).....
VITAGRAPH—The Hidden Letters (Special—Two Parts—Drama) .....

WEDNESDAY, SEPTEMBER 2, 1914.

EDISON—A Village Scandal (Comedy).....
ESSANAY—Fable of the Regular Beanery and the Peachy Newcomer (Comedy) .....
KALEM—The Oil Well Conspiracy (Special—Two Parts—Drama) .....
LUBIN—By Whose Hand (Special—Two Parts—Drama)..
PATHE—Pathe's Daily News No. 56 (News).....
SELIG—To Be Called For (Comedy).....
VITAGRAPH—The Lost Cord (Comedy).....

THURSDAY, SEPTEMBER 3, 1914.

BIOGRAPH—The Chief's Love Affair (Comedy).....
—Love and Hash (Comedy).....
ESSANAY—When Macbeth Came to Snakeville (Comedy).
LUBIN—The Face in the Crowd (Special—Two Parts—Drama) .....
MELIES—A Case of Imagination (Comedy).....
SELIG—Hearst-Selig News Pictorial No. 54 (News).....
VITAGRAPH—The Upper Hand (Drama).....

FRIDAY, SEPTEMBER 4, 1914.

EDISON—The Viking Queen (Special—Two Parts—Drama).
ESSANAY—Under Royal Patronage (Special—Two Parts—Drama) .....
KALEM—The Winking Zulu (Comedy).....
LUBIN—The Shell of Life (Drama).....
SELIG—The House That Went Crazy (Comedy).....
VITAGRAPH—The Barrel Organ (Comedy).....

SATURDAY, SEPTEMBER 5, 1914.

BIOGRAPH—For the Cause (Drama).....
EDISON—Hearts of the Forest (Drama).....
ESSANAY—Broncho Billy, the Vagabond (Drama).....
KALEM—The Gambler's Reformation (Drama).....
LUBIN—A Fool There Was (Comedy).....
SELIG—Pawn Ticket "913" (Drama).....
VITAGRAPH—Too Much Uncle (Special—Two Parts—Comedy) .....

Advance Releases

MONDAY, SEPTEMBER 7, 1914.

BIOGRAPH—(Title Not Reported).....
EDISON—An Absent-Minded Cupid (Comedy).....
ESSANAY—When Knights Were Bold (Comedy).....
KALEM—The Devil's Dansant (Special—Two parts—Drama) .....
PATHE—Pathe's Daily News No. 57 (News).....
SELIG—When the West Was Young (Special—Two parts—Drama) .....
SELIG-HEARST—Selig News Pictorial No. 55 (News)....
VITAGRAPH—The Unwritten Play (Drama).....

TUESDAY, SEPTEMBER 8, 1914.

CINES—(Title Not Reported).....
EDISON—The Blind Fiddler (Drama).....
ESSANAY—Bill's Boy (Drama) .....
KALEM—A Mother's Atonement (Drama).....
LUBIN—As We Forgive Those (Special—Two parts—Drama) .....
MELIES—Hen Fruit (Comedy).....
PATHE—(Title Not Reported).....
SELIG—A Typographical Error (Drama).....
VITAGRAPH—Brandon's Last Ride (Special—Two parts—Drama) .....

WEDNESDAY, SEPTEMBER 9, 1914.

EDISON—Getting Andy's Goat (Tenth of the Andy Series) (Comedy) .....
ESSANAY—The Fable of "The Honeymoon That Tried to Come Back" (Comedy) .....
KALEM—The Fuse of Death (Special—Two parts—Drama)
LUBIN—As We Forgive Those (Special—Two parts—Drama) .....
PATHE—Pathe's Daily News No. 58 (News).....
SELIG—The Man in Black (Drama).....
VITAGRAPH—The Band Leader (Comedy).....

THURSDAY, SEPTEMBER 10, 1914.

BIOGRAPH—(Title Not Reported).....
ESSANAY—Snakeville's Most Popular Lady (Comedy)....
LUBIN—On Lonesome Mountain (Special—Two parts—Drama) .....
MELIES—Uninvited (Comedy).....
SELIG—Hearst-Selig News Pictorial No. 56 (News).....
VITAGRAPH—Bella's Elopement (Drama).....

FRIDAY, SEPTEMBER 11, 1914.

EDISON—Face Value (Special—Two parts—Drama).....
ESSANAY—The Devil's Signature (Special—Two parts—Drama) .....
KALEM—Ham, the Lineman (Comedy).....
LUBIN—Squaring the Triangle (Drama).....
SELIG—Oh! Look Who's Here! (Comedy).....
VITAGRAPH—A Study in Feet (Comedy).....

SATURDAY, SEPTEMBER 12, 1914.

BIOGRAPH—(Title Not Reported).....
EDISON—Dick Potter's Wife (Drama).....
ESSANAY—Broncho Billy, a Friend in Need (Drama)....
KALEM—The Path to Ruin (Drama).....
LUBIN—He Nearly Won Out (Comedy).....
LUBIN—Too Many Aunts (Comedy).....
SELIG—The Missing Page (Drama).....
VITAGRAPH—He Danced Himself to Death (Special—Two parts—Comedy) .....

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Calendar of Quality Releases

A description of Biograph Quality Releases and a weekly glimpse of the activities of Biograph Studios will be found in our booklet, *The Biograph*, issued each week.

Mailed Free to all Motion Picture Exhibitors by
BIOGRAPH COMPANY
807 East 175th Street
New York

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, AUGUST 30, 1914.

KOMIC—Bill No. 5—Bill Organizes a Union (Comedy).....
MAJESTIC—Frenchy (Two parts—Drama).....
THANHOUSER—Arty the Artist (Comedy).....

MONDAY, AUGUST 31, 1914.

AMERICAN—The Aftermath (Two parts—Drama).....
KEYSTONE—(Title not reported).....
RELIANCE—Our Mutual Girl No. 33 (Topical).....

TUESDAY, SEPTEMBER 1, 1914.

BEAUTY—A Modern Othello (Comedy).....
MAJESTIC—The Milk-Fed Boy (Comedy-Drama).....
THANHOUSER—A Mother's Choice (Two parts—Drama).

WEDNESDAY, SEPTEMBER 2, 1914.

AMERICAN—The Wrong Birds (Comedy).....
BRONCHO—When America Was Young (Two parts—Drama) .....
RELIANCE—The Miner's Baby (Drama).....

THURSDAY, SEPTEMBER 3, 1914.

DOMINO—The Silver Bell (Two parts—Drama).....
KEYSTONE—(Title not reported).....
MUTUAL—Mutual Weekly No. 88 (News).....

FRIDAY, SEPTEMBER 4, 1914.

KAY BEE—Stacked Cards (Two parts—Drama).....
PRINCESS—His Winning Way (Comedy).....
RELIANCE—Turned Back (Drama).....

SATURDAY, SEPTEMBER 5, 1914.

KEYSTONE—(Title not reported).....
RELIANCE—In the Nick of Time (Two parts—Drama)...
ROYAL—Flanagan's Luck (Comedy).....

SUNDAY, SEPTEMBER 6, 1914.

KOMIC—The Mascot (Comedy).....
MAJESTIC—For Those Unborn (Two parts—Drama).....
THANHOUSER—Little Mischief (Comedy).....

MONDAY, SEPTEMBER 7, 1914.

AMERICAN—Lola (Two parts—Drama).....
KEYSTONE—(Title Not Reported).....
RELIANCE—Our Mutual Girl, No. 34 (Topical).....

TUESDAY, SEPTEMBER 8, 1914.

BEAUTY—The Motherless Kids (Comedy—Drama).....
MAJESTIC—Sierra Jim's Reformation (Drama).....
THANHOUSER—Jean of the Wilderness (Two parts—Drama) .....

WEDNESDAY, SEPTEMBER 9, 1914.

AMERICAN—Break! Break! Break! (Drama). .....
BRONCHO—The Cruise of the Molly Anne (Two parts—Drama) .....
RELIANCE—The Sheriff's Choice (Drama).....

THURSDAY, SEPTEMBER 10, 1914.

DOMINO—Mildred's Doll (Two parts—Drama).....
KEYSTONE—(Title Not Reported).....
MUTUAL—Mutual Weekly No. 89 (News).....

FRIDAY, SEPTEMBER 11, 1914.

KAY-BEE—The Silver Candlestick (Two parts—Drama)...
PRINCESS—Sis (Comedy) .....
THANHOUSER—In Danger's Hour (Drama).....

SATURDAY, SEPTEMBER 12, 1914.

KEYSTONE—(Title Not Reported).....
RELIANCE—Broken Nose Bailey (Two parts—Drama)...
ROYAL—The Prodigal Husband (Comedy).....

Universal Film Mfg. Co.

SUNDAY, AUGUST 30, 1914.

ECLAIR—Mosquito Pete's Fortune (Drama).....
FRONTIER—The Janitor's Son (Drama).....
REX—Out of the Depths (Drama).....

MONDAY, AUGUST 31, 1914.

IMP—Mr. Burglar, M. D. (Drama—Mary Pickford Reissue).
STERLING—The Man From Nowhere (Two parts—Drama)
VICTOR—The Tale of a Hat.....

TUESDAY, SEPTEMBER 1, 1914.

CRYSTAL—Curing a Lazy Wife (Comedy).....
GOLD SEAL—The Trey O' Hearts No. 5—The Sunset Tide (Drama) .....
UNIVERSAL IKE—Universal Ike, Jr., Almost Gets Married (Comedy) .....
—The Daring Cyclist (Sports).....

WEDNESDAY, SEPTEMBER 2, 1914.

ECLAIR—The Jackpot Club (Two parts—Drama).....
JOKER—Father's Bride (Comedy).....
NESTOR—The Foreman's Treachery (Drama).....

THURSDAY, SEPTEMBER 3, 1914.

UNIVERSAL—Animated Weekly No. 130 (News).....
IMP—Tempest and Sunshine (Two parts—Drama).....
REX—Daisies (Drama) .....
STERLING—A Bogus Baron (Comedy).....

FRIDAY, SEPTEMBER 4, 1914.

NESTOR—A Baby Did It (Comedy).....
POWERS—The Storm Bird (Drama).....
—Beautiful Corsica (Scenic).....
VICTOR—The Derelict and the Man (Two parts—Drama).

SATURDAY, SEPTEMBER 5, 1914.

BISON—The Return of the Twin's Double (Three parts—Drama) .....
JOKER—Oh! What's the Use (Comedy).....

SUNDAY, SEPTEMBER 6, 1914.

ECLAIR—No Show for the Chauffeur (Comedy).....
FRONTIER—Under Arizona Skies (Drama).....
REX—The Boob's Nemesis (Comedy).....

MONDAY, SEPTEMBER 7, 1914.

IMP—The Silent Valley (Two parts—Drama).....
STERLING—The Broken Doll (Comedy).....
VICTOR—Little Meg and I (Drama).....

TUESDAY, SEPTEMBER 8, 1914.

CRYSTAL—The Bachelor's Housekeeper (Comedy).....
—Was He a Hero (Comedy).....

WEDNESDAY, SEPTEMBER 9, 1914.

ECLAIR—Boy (Two parts—Drama).....
JOKER—The Monkey's Cabaret (Comedy).....
—Beau and Hobo (Comedy).....
NESTOR—A Daughter of the Plains (Drama).....

THURSDAY, SEPTEMBER 10, 1914.

UNIVERSAL—Animated Weekly No. 131 (News).....
IMP—The Universal Boy in the Juvenile Reformer (Drama)
REX—Helping Mother (Three Parts—Drama).....
STERLING—(No Release This Day).....

FRIDAY, SEPTEMBER 11, 1914.

NESTOR—Feeding the Kitty (Comedy).....
POWERS—Angel of the Camp (Drama).....
VICTOR—A Mysterious Mystery (Two parts—Drama)....

SATURDAY, SEPTEMBER 12, 1914.

BISON—Our Enemy's Spy (Three parts—Drama).....
JOKER—Jam and Jealousy (Comedy).....
—The San Clements Island (Scenic).....

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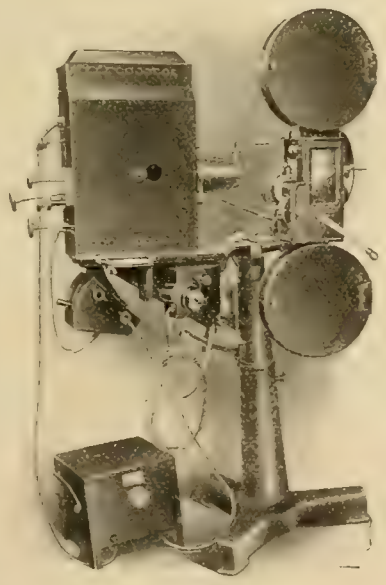

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(Continued from page 1395.)

The Montreal Daily Star has had a screen placed on one of the local office buildings and projects pictures of timely interest on it every evening.

Every move made by the Canadian soldiers, from the moment of mobilization miles away from the scene of war will be perpetuated for future generations in moving picture films, the sanction of the Canadian Government accompanying the request of a former Canadian soldier who will sign on as a soldier of the King. The man who will do this is J. O'Neil Farrell, who has just arrived in the city from the Panama Canal, where he passed the major part of a year for the B. & C. Film Company, of London, England, and is now ready to follow the Canadian troops for the Dominion General Film Corporation, Ltd. Every detail of the great work of mobilizing will be secured by the famous moving picture man, who has had some stirring times, while engaged in the work. He passed through the great miners' strike in Wales a few years ago, and the mimic battles of Napoleon and Waterloo were secured by him with the assistance of 1,800 actors and an audience of 30,000 men, who made up the background for the wonderful production. From the mimic warfare to the real noise and roar of battle is a far cry, but Mr. Farrell is a soldier who is used to military affairs, having been attached to the Prince of Wales Fusilliers when the Duke of York visited this country some years ago. He will take his place in line when the Canadian troops go to the front and cast his fortune with the soldiers to fight for the King.

"America," a faithful film production of last year's New York Hippodrome's attraction, which was to have been shown at the Princess theater for one week commencing August 10, was cancelled, and "Our Navy" was put on instead. It was owing to the large demands of Montrealers who wanted something pertaining to the present war in Europe. The management of this Shuberts' house announce that they have booked "Cabiria" for two weeks commencing August 24. It will be shown exactly as it was presented at the Knickerbocker Theater, New York. A symphony orchestra will furnish the music, together with a large chorus.

As there is a by-law in Montreal prohibiting the showing of boxing films, the pictures of the recent Welsh-Ritchie contest were shown in Maisonneuve, a suburb for two weeks beginning August 15.

It is worth while to call attention to the fact that Rev. Father Reir, preceptor of St. Patrick's Orphan Asylum, of this city, took 125 of the boys of that institution to see the Rainey African Hunt films at the Princess a short time ago. Father Reid in an interview said that his aim was not so much to give the boys a novel form of innocent amusement as to afford the unique lessons in natural history. "The Rainey pictures," he said, "give the spectators a vivid realization of life in the jungle, which could not be gleaned from reading the subject in a book. Education suffers today because teachers have forgotten the primacy of sight in perception. What one sees at first hand with the eye is best appreciated and most impressed on the memory."

J. O. Hooley opened the Francais theater for the season 1914-15 on Monday, August 10. The theater was closed for several weeks during which time some alterations were made. On week days there are two shows, matinee and evening, consisting of seven acts of excellent vaudeville, and some fine photoplays. On Sundays there is a special concert. The stage setting for this concert has been greatly enlarged and improved, and a gold fibre screen has been installed.

Mr. Cross, manager of the Colonial, is having the lobby of his theater repaired and altered. However, business is going on as usual with a fine line of features.

The Imperial is continuing to do its best in the way of giving its patrons photoplays of quality. Some recent features were "Mrs. Bingle's Melodrama," "Othello," and "Captain Alvarez." Mr. Conover, the manager, has special attractions relating to the struggle now going on in Europe.

"The Spartan Girl" was a recent feature at the Tivoli. "The Million Dollar Mystery" is going strong at this house. Mr. English, the manager, has made arrangements with a local paper for the latest war news.

Mr. Herring, manager of the Mount Royal, now has a little intermission between pictures. He took this course because of complaints from his patrons that people would leave at the end of reels and so disturb not only those in the same row but those behind whose view of the screen would be hindered. "The Battle of Waterloo" was given a revival at this house, and on that occasion Mr. Herring offered a five-dollar gold piece to the boy or girl who would best recite Tennyson's "The Charge of the Light Brigade."

The Dominion General Film Corporation, Limited, Montreal, has been granted its charter from the Dominion of Canada. The incorporators are Leslie Carter, Harris and Rudolph L. Bergman of New York, and John William Peachy and Maurice Marcelot of Montreal. Its charter allows it "to manufacture, produce, acquire, own, report, lease, hire, convey, sell, dispose of and deal in films and photographic plates, photographs, animated and other views and pictures, photographic supplies and machinery, tools and apparatus of every sort in connection therewith." The charter allows "to own, lease, construct, operate, manage, maintain and carry on theaters, opera houses, music and concert halls, moving and other picture halls, amusement parks and other places designed for the recreation and amusement of the public and restaurants and refreshment booths and establishments in connection therewith; to deal in and serve all kinds of refreshments, drinks (temperate and otherwise) and smoking materials; to construct, own, lease, and operate boats and launches, scenic and other railways; to acquire, purchase, lease, manage, maintain and operate and to provide for the engagement of theatrical companies for the production of stage plays, vaudeville, animated and other views and pictures; to acquire the business and undertaking as a going concern of 'Canadian Cinematograph, Limited,'" The operations of the company are to be carried on throughout the Dominion of Canada and elsewhere by the name of "Dominion General Film Corporation, Limited." with a capital stock of three hundred thousand dollars, divided into 30,000 shares of ten dollars each, and the chief place of business of the said company to be at the City of Montreal in the Province of Quebec.

The adaptation of that famous emotional story "East Lynne," was recently shown at the Midway theater here. Mr. McBrien, the manager, was pleased with results. GALLAGHER.

KENTUCKY.

M. SWITOW, president of the Switow Amusement Company, of Louisville, left early last week for a trip to Martinsville and Indianapolis, Ind. W. R. Sanford, who was formerly in charge of the house at Vincennes, Ind., which was recently sold, has been transferred to the house at Salem, Ind., and Simon Switow, who has been in charge at Salem, is now in Louisville, where he will supervise the company's interests in the houses located in the three falls cities. Business at all of the houses is improving, according to Simon Switow.

Film exchanges located in Louisville are as a rule improving the aspect of their quarters greatly. Up to a short time ago it appeared to be the idea that any old dark quarters would do for an exchange, but of late better locations have been taken and the rooms renovated and put in first class condition. This change has had some tendency toward putting the motion picture business on a higher plane.

The Empire theater, located on Market street near Shelby, Louisville, is having a thirty-seven foot addition built to the rear of the theater. The addition will give the theater a good many more seats, and will allow for a larger and better stage. The shows are going on just the same and will operate until the addition is ready to join on to the main building, when the theater will be closed for about two days.

Phillip Simons, manager of the Hippodrome theater, Louisville, has returned from a two weeks' vacation trip spent at Marion, Ind. Business at the local theater has improved considerably uring the past month.

The Fourth Avenue Amusement Company's new house in the Wilkes block, Louisville, will not be open by October 1 as was expected when the work commenced. The opening date has now been set for November 1, and with good weather conditions no more setbacks are expected.

A rumor is out concerning a movement of negroes to form a stock company, which will have as its object the establishing of a colored motion picture house at Floyd and Jefferson, Louisville, which is in the center of a thickly populated colored district.

Herbert Bandy, of the Mutual Film Company, was in Louisville again last week, and is said to have made arrangements to open an office in the Camp Restaurant building, that city.

The Hill Top Amusement Company has obtained a permit to erect a motion picture house at Frankfort and Pope streets, Louisville. The new structure will cost approximately $12,000. Work on the foundations has started. A permit for remodeling the Empire theater building at Shelby and Market streets was also taken out. The improvements will cost about $1,500.

The new Colonial picture show was opened at Harrodsburg on the evening of August 11 in the new and attractive room at the assembly building.

The finishing touches were put on the new Princess motion picture theater building at Adairville, and the equipment moved and installed on Friday and Saturday. The first performance was held on Saturday evening, August 8.

The Pastime theater, of Maysville, recently had an added attraction in the way of singing moving pictures. The theater-going public liked the novelty very much and asked that it be returned again in the future. The management will try to secure the moving picture songs for an early date.

The Dixie theater, of Mayfield, which is under the management of Harry Evans, is undergoing repairs and being remodeled in many ways. The floor, which at present is a wooden one, is being replaced by a concrete one. The chairs are being repaired and 100 new opera chairs will be added in order to make room for the large audiences which attend this popular house.

Exhibitors of Owensboro, Henderson and towns near Evansville, Ind., are interested in the outcome of a popularity contest which is being handled by the management of the Savoy and Criterion theaters. Seven hundred dollars will be given away by the management on September 7. The money will be divided into four prizes, which will be distributed to the winners in the popularity contest. The first three prizes will be to individuals receiving the largest number of votes, the grand prize being $400. The fourth is open to any church or club in the city. Ballot boxes have been placed in the theaters and ten votes will be given with each paid admission.

The motion picture houses of Frankfort were recently put out of business for two hours during the evening by a break at the plant of the Kentucky Public Service Company. The injectors on the large battery of boilers became clogged and when discovered the water in the boilers was so low that the fires had to be drawn.. All lights in the city were out from 9:25 until 11.25 o'clock.

Agents of the Maxwell Motors Company, of Detroit, were recently in attendance from all parts of Kentucky for a luncheon held in the red room of the Seelbach hotel. A five-reel motion picture was exhibited, entitled, "From Molten Steel to Automobile," and covered all departments of the large plant. A part of the film showed the Maxwell in action at the Indianapolis speedway, in one of the 500 mile grinds.

C. W. Joehrendt, proprietor of the Arena theater, of Campbellsville, has completed a new electric light plant to furnish power for his motion picture house. The plant is composed of a 3½ kilowatt generator, switchboard and six horsepower gasoline engine. Besides the motion picture and electric lights a number of oscillating fans are driven by the power plant.

The citizens of Hazard have registered a strong protest against the recent order of the police judge of Hazard, in which the latter ordered all motion picture houses, soda fountains and other stores to close on Sunday.

G. D. CRAIN, JR.

PHILADELPHIA.

THE failure to secure a license for 1914 may throw out of court the injunction suit of the proprietors of the Cariola Theater against the Department of Public Safety to restrain the department from enforcing an order issued on May 19 prohibiting the use of the building as a theater until certain changes are made. The injunction suit came up before Judge Audenreid and the question was raised as to the legality of the suit because of the failure to secure a license. The case is held under consideration.

Bids are being received for the erection of the new moving picture theater to be erected at 1529-31 Chestnut street, Philadelphia, for Alexander Boyd. The building will be one story and of brick and terra cotta.

Business this summer has exceeded the highest expectations of the promoters of the Family Theater at Thirteenth and Market streets. With June and July receipts reaching a high water mark and August running close behind, everybody connected with the house is wearing a happy smile.

William Black of 152 North Twenty-first street, Philadelphia, has asked the Trenton police to make a search for a moving picture camera which was stolen from the Thomas Brown Hotel, about two miles from Norristown, Pa. The camera weighed 40 pounds and was sent to Norristown to photograph pictures of a horse race there.

The new Liberty Motion Picture Company has begun operations and have already started several photoplays under the direction of Max Milligan. The studio, in which there is adequate space for sixteen sets, will contain four electric light stages and will be supervised by Charles Greener, who has had considerable experience in the film business. The officers of the new company are John A. Axford, president; Howard G. Bobb, vice-president, and general manager; A. E. Hindel, treasurer.

Extensive alterations have just been completed to the Iris Theater, Kensington and Allegheny avenues, Philadelphia. The balcony has been removed and also several objectionable posts, and the interior has been handsomely redecorated.

CONGDON.

CONNECTICUT

ROBERT M. SPERRY, of Bridgeport, has had new prints made of his photoplay "Winning a Bride," or "The Fickleness of Arline," and is booking the films in picture theaters in Bridgeport and vicinity. There are eight reels in the production and at least 10,000 persons appear. Scenes were made at the Bridgeport-Springfield baseball game, the Memorial Day parade, the automobile races at Seaside park and in front of half dozen theaters. The films were shown for two weeks at the Lyric theater and is the only attraction enjoyed a two weeks' run here. Mr. Sperry, for seventeen years, has each year written a play and produced it with a cast of city amateurs augmented by such professionals as Archie Boyd and others. Concluding that the drama has gone and this is the day of the picture play, Mr. Sperry this year devoted his effort to a photo-drama. All who appear in the films are amateurs. Mr. Sperry for thirteen years has been the publisher of the program at the Park theater. He is now devoting his time to a motion picture program for a chain of theaters in Bridgeport and surrounding towns.

Some picture fan evidently enamoured of Mabel Normand, the popular star of the Keystone films, has stolen two valuable pictures of her from the lobby of the Plaza theater in Bridgeport. The first was a picture of Miss Normand in a one-piece bathing suit and was one of a set which Manager Jeff Callan had but recently placed in the lobby. The glass covering was pried off and the picture removed. Manager Callan then secured a 22x28 hand-painted portrait of Miss Normand, together with a portrait of Norma Phillips, "the Mutual Movie girl." He hung the pictures side by side in the lobby. The picture of Miss Normand had been hanging in the lobby but a day when it, too, disappeared. With the picture went Manager Callan's patience. He now has the theater policeman on duty in plain clothes in the lobby, watching for a love-sick man whom he hopes will attempt to steal another picture of Miss Normand in a different costume and pose which has replaced the one that was stolen.

The Crown theater, designed to be one of the most up-to-date moving picture houses in the country, is rapidly nearing completion in State street, New London. The theater has a most commanding location directly in the business heart of the town and bordering on the public square known as "The Parade," through which every visitor to the Whalingtown, no matter how he enters, must pass. The theater is of brick, marble and steel construction, with handsome exterior and lobby. A Sturtevant ventilating system similar to that used in the Little Theater, the Century, The Astor and other theaters in New York and the Poli houses is to be installed. It is expected the handsome little playhouse will open on September 1.

Plans are complete for the building in Stamford in the rear of the Burlington Arcade, a moving picture theater with a seating accommodation of 500. The Tyler Amusement Co. is to build and conduct the theater. Articles of incorporation were recently secured. The capital stock is $1,200, divided as follows: President, George A. Tyler, 20 shares; secretary and treasurer, William W. Hanna, 20 shares; N. C. Mead, 20 shares. These gentlemen are also the board of directors.

On August 18, the Lyceum theater, New London, departed from its former policy of feature pictures and vaudeville and returned to the legitimate, opening with the Henry W. Savage's production of "Sari." The Walter T. Murphy Amusement Co., which has just been incorporated, will conduct the theater. Walter T. Murphy has been manager for more then eight years. The capital stock of the company is $5,000, divided into 50 shares of $100 each. Walter T. Murphy, Charles J. Ducy and and Frank I. Cronin are incorporators.

The Maplewood theater in Maplewood avenue, Bridgeport, opened recently to good business. The theater has been completely remodeled and renovated by the owner and manager, John Donovan. It now has a seating capacity of 450. Manager Donovan is giving a six-reel program for a five-cent admission with a ten-cent admission on Wednesdays and Saturdays.

The Pearlene Studios in Bridgeport made five reels of film of the big state wide Republican gathering here on August 15. The state central committee held a meeting first of which one part of the film was made with Chairman J. Henry Roraback opening the session. Then followed a parade, in which more than 3,000 men with 20 bands and drum corps took part. A sheep roast and picnic in the big Aerodome, in Stratford avenue, was also filmed. In the pictures are leading and lesser Republicans from all parts of the state and the intention of the makers is to book the film all over Connecticut.

BOOTH.

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MOVING PICTURE WORLD

IN THE MIDDLE WEST.

WEBB DOWLER has secured control of what is known as the Commercial Club room in Danbury, Neb., and will operate a moving picture show.

The Grand Theater at Zanesville, O., gave a benefit performance for Bethesda Hospital.

The Crystal moving picture and vaudeville theater at Alliance, Neb., has been closed, the building having been leased for other purposes.

The Princess Theater at Ashtabula, Ohio, recently held a housewarming at which a feature picture and musical program was given.

R. W. Shields, Fred Goll and S. P. Duncan have purchased the Elite theater at Blue Hill, Neb., from J. B. Farnum and have assumed charge.

The Colonial Weekly, giving a weekly record of events in Columbus, Ohio, is proving very popular at the Colonial theater in that city. The editor has a real nose for the unusual and the human interest scenes. One issue recently showed the test of a local inventor's pocket fire escape and the work being done to make the babies of the city healthier.

Both the Rex and the Empress theaters at Nebraska City, Neb., which were closed for alterations, have been re-opened.

P. H. L. Onergan of North Platte, Neb., has opened a moving picture show at Hershey, Neb.

The booking of the Mary Pickford Imp reissues by the management of the Majestic and Princess theaters at Springfield, Ohio, started something. One result was the issuance of the following announcement: "Our friend competitor who is a little inclined to knock our Mary Pickford pictures should have realized by now that every knock is a boost and that if he hasn't come down to this realization he should clip this for reference so that he may have something to refer to in the future when he is figuring on trying to win the esteem of the patrons by telling them the other fellow's business. We have it in our minds that he must have got so excited when he learned that we put one across him by securing exclusive first run Mary Pickford Imp Photoplays that he went up like a balloon. And you know that it takes hot air or gas to send up anything whether it is a balloon or a head. We have known people to die of gastritis. But we wish to state that we are not jealous of any individual or concern. We believe in fair competition and do not care to belittle the dignity of our theaters by monkeying with some spineless ones who don't think that any one else should have success. We are always on the alert to obtain something that will please our patrons, something that is a little bit better than what we have. And for this reason some others have been fired into jealousy at our success in obtaining what we go after."

The Empress theater at Toledo, Ohio, has installed a new front, outlined the front with electric lights and placed a handsome huge golden butterfly as a part of its illumination scheme.

Ogle & Bechthold have leased the Dreamland theater at Loup City, Neb., to Jack Amick and Clayton Conger of that place who have assumed charge.

Henry B. Hoffman, owner and manager of a moving picture theater at Lima, Ohio, recently filed a voluntary petition in bankruptcy in the United States District Court at Toledo. He scheduled liabilities of $15,237.15 and assets of $775, claiming exemption on $275 worth of furniture.

Tango racers, novelty vehicles, which appeal to athletically inclined youngsters, were given away by the Lyric theater at Piqua, O., as an advertising proposition.

A. P. Canepa, formerly of Richmond, Va., will be the manager of the new moving picture theater which is being erected on Straton Street in Logan, O., by Leslie Kaiser of Yuma, O. The new house which will be 110x30 feet and will seat 400 was expected to open about the first of September.

J. H. Cast has sold his half interest in the Airdome at Cambridge, Neb., to J. A. Scott.

The new theater which Louis Meyers has erected at Germantown, Neb., will be known as The Folly and Rolland Meyers will be manager. It is a handsome structure, 30x80, of dark red pressed brick, with a bungalow roof and is especially well equipped for moving picture shows which will outnumber the traveling theatrical attractions. The owner of the theater controls the land on each side and will leave the building free of other structures in order to secure perfect ventilation.

Names of residents of Xenia, O., are selected at random and printed in the advertisements of the Bijou theater. The person who finds his name is entitled to the free tickets upon calling at the box office.

The opening of the new Imperial theater at Zanesville, Ohio, extended over eight days when special programs of Famous Players' Features were given. Souvenir programs were given during this time by Manager Al White. An orchestra is one of the attractive features of the house.

MIDWEST SPECIAL SERVICE.

PENNSYLVANIA.

MOTION picture exhibitors all over Western Pennsylvania are protesting against film manufacturers not producing enough single reel features to satisfy the exhibitor demand. Fred Herrington, president of the Motion Picture Exhibitors' Association of Pittsburgh, says that Western Pennsylvania calls for variety and quality, being cognizant of the fact that the pinnacle of success in the motion picture business was when the industry was in a position to give the public a variety of subjects or when the single reel was recognized as the leader of the five or ten cent show. At the present time the cry from every place is no business or not anything to compare with the reports of one year ago, and while there are many things which would cause a deficit in our cash boxes this year, we feel there is not one thing that has worked a greater injury to our business than the so-called big features, as the people who come in during the second or third reel of these so-called features have to set twice as long to witness a show as would be necessary with the single reel. It is very much like starting to read a story by commencing in the middle, reading towards the end; and in order to know the complete story one has to commence at the beginning, but in so doing all interest in the plot is lost. The fact must be remembered that the majority of the motion picture exhibitors cannot afford to be continually showing big features as their houses do not have the seating capacity to afford the expense of paying forty or fifty dollars for these big feature films which they are compelled to show night after night as there are not enough single reel features to supply all the houses.

J. Burke of Pittsburgh recently let the contract to A. W. Philips for the construction of a motion picture theater on Broadway, Sharon, Pennsylvania. This theater will cost $10,000 and will be one of the finest in the city. It will have a frontage of forty feet and a depth of 110 feet, and will be located on the ground next to the Peat building. Mr. Burke intends to run a high class house, running nothing but the best feature films obtainable, and the house inside will be fitted with the latest style of furniture, picture screen, decorating, etc.

Remodeling of the lobby at the Nixon theater, Pittsburgh, has been completed, and the improvement adds much to the appearance of the theater entrance; it also is more convenient for the patrons as it will do away with the jam at the door as the people pass in and out. The ticket office is now near the entrance and almost the entire lobby is open. The ice cream counter is also changed to the far end of the lobby. Manager Reed has been running special pictures all summer and has had a full house during every show. He announces that the season for road attractions will be open in September.

The State Board of Censorship has passed on the plans of the new motion picture theater that will be erected on East Pike street, Canonsburg, Pa. The new theater will be known as the Star, and will be managed by A. M. Forsythe, who is also the owner. It will be 43 by 70 feet, and will be modern in every particular. The building will be of brick, with the entrance on Pike street. It will be fireproof throughout and the operating room will be located on the roof, thus being outside the auditorium. The fire exits will be numerous, and the aisles will be wide so that the house can be emptied within a few minutes. The auditorium will seat more than 500, and the furnishings will be of the latest and most improved pattern. It is also arranged so that a large gallery may be added later without interfering in any way with the remainder of the building.

The Acropolis theater at 4823 Second avenue, Pittsburgh, Pa., has again changed hands. Mr. Steinburg is now the owner.

The Keystone theater, which shut down June 1 for repairs, is again reopened. When John Hafner, manager, closed the theater, he said then that it would be second to none in equipment, accommodations or style when completed. The floor plan has been completely changed, there now being a much greater slope to insure everyone an uninterrupted view. The seating arrangements are similar to the former ones with the exception that more room is left in the aisles. Two projecting machines of the most modern style and design are installed in the asbestos, fireproof operating room on the balcony of the second floor, and both of these will be in constant use, thus enabling the operator to allow of no intermission in projecting a multiple reel. The front is built of rough tapestry brick, after the style of so many of the large modern buildings recently constructed in Pittsburgh. The trimmings are of white stone, the arches each being centered with a white keystone bearing out the name of the theater. The floor of the entrance is of white tile bordered with blue. The name Keystone and two large Keystones are also worked into the tile floor, making a pretty and appropriate design.

C. O. Baird, manager of the Pastime theater at Portage, Pa., recently installed a mirrored screen in his theater.

MANLEY.

THE KAISER'S CHALLENGE

The record breaking feature of today. Shows maneuvers of the armies and actual close range moving pictures of the Kaiser directing his troops.

Battles Between Germany and Russia
Battles Between Germany and France
Aeroplane Maneuvers

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NOTE.—Prints are Now Ready. Here is a chance for quick money. Lose no time and wire.

EXHIBITORS

List of Exchanges Where Exhibitors Can Book This Feature

NEW ENGLAND STATES
American Feature Film Co.....Boston, Mass.
Bought 5 Prints

EA. PENN., SO. N. J., MD., DEL., VA. AND D. OF C.
Electric Theatre Supply Co....Philadelphia and Washington
Bought 5 Prints

ILLINOIS AND WISCONSIN
General Feature Film Co.....Chicago, Ill.
Bought 3 Prints.

CALIFORNIA, OREGON, WASHINGTON
Apex Feature Service.....San Francisco and Los Angeles
Bought 4 Prints

NEW YORK STATE and NORTHERN NEW JERSEY
Feature Service Co.....Room 704, 110 W. 40th St., New York
Bought 4 Prints

OHIO
Exclusive Features.....Cleveland, Ohio
Bought 2 Prints

SOUTHERN STATES
Apex Feature Film Co.....Atlanta and Dallas
Bought 3 Prints

EASTERN CANADA
Picture Playhouse Co.....Montreal

EASTERN PENNSYLVANIA and WEST VIRGINIA
Liberty Film Renting Co.....Pittsburgh

THE KAISER FILM CO.

WORLD'S TOWER BUILDING

110 WEST 40TH ST., NEW YORK

LICENSED FILM STORIES

BIOGRAPH.

THE COUNTERFEITER'S DAUGHTER (Aug. 31).—Daddy abandons his unlawful occupation when his daughter comes home and his partner vows to make him return to work. The partner finds an opportunity to make good his vow by threatening the happiness of daddy's girl. However, a kindly fate intervenes to adjust matters in a thrilling and satisfactory manner.

FOR THE CAUSE (Sept. 5).—The foreign secret agents were determined to secure the young American's high-power explosive discovery by fair means or foul. How the chief agent's young niece secured a grip upon the coveted prize only to have love loosen her grip, is one of the many interesting incidents in this revelation of the workings of a modern nation's spy system.

KALEM.

THE HAND OF FATE (Sept. 1).—To save her parents from the poorhouse, Florence promises to wed Henderson, her elderly employer, although she loves Roy Harris. This results in a violent quarrel between the two men. Roy is overheard threatening his rival.

Florence later pleads with Henderson to be released from her promise, but the man refuses. Shortly afterwards, Barry, Henderson's eight-year-old son, accidentally fires a shot from his rifle through the window, striking Henderson in the breast.

Roy hears the shot, and later finds the rifle which Barry has thrown away in fright. The man is arrested by a policeman and dragged before Henderson. Her sweetheart's predicament causes Florence to throw her arms about him.

At this moment, Barry enters and confesses he had fired the shot. Henderson is brought to the realization of Florence's great love for his younger rival. Joining the lover's hands, he nobly releases Florence from her promise.

THE OIL WELL CONSPIRACY (Special—Two Parts—Sept. 2).—Learning that Thompson is in financial difficulties, Bolton, of the Universal Oil Company, urges the man to sell out to him. Walker, Bolton's right-hand man, fascinates Millie, Thompson's daughter, and induces the girl to use her influence over her father in furtherance of the Universal's scheme.

Langley, Thompson's boyhood chum, upsets their plans. Millie conceives a dislike for Langley, who in turn, falls in love with her. Bolton discovers that Thompson's lease expires at noon on June 30th., unless he should strike oil by that time. Due to the man's machinations, Thompson is unable to secure men to work for him.

Thompson and Langley tackle the job themselves. Even Millie dons overalls and turns to. The night before the expiration of the lease, Bolton's men succeed in blocking the well shaft. Langley discovers what has happened the following morning. Millie is sent to get nitroglycerine with which to blow out the obstruction.

Walker discovers her errand and in his attempt to prevent her from returning to the well, the girl ascertains his true character. Bolton and Walker arrive shortly before noon and order the lessee to leave. Thompson and Langley take one more chance. Just as the clock begins to strike, they drop the nitroglycerine into the well. An instant later, the oil shoots high in air.

THE WINKING ZULU (Sept. 4).—Mrs. Lubbs, Daub's landlady, is terror-stricken to find the painter's picture of a Zulu warrior winking at her. The artist later tells his friends of the joke he has played upon the woman. They make merry over the flowing bowl. Returning home, Daub tumbles into bed.

The Zulu comes to life and carries Daub away to Africa. There, Bobo, the fattest female in the tribe, falls in love with the artist. To save his life, Daub consents to marry her.

Bobo's other suitors intervene, announcing that Daub must fight them before he can wed her. The painter chances to find a mouth organ in his pocket. Seized with an inspiration, he plays a ragtime tune. All commence dancing. Bobo becomes furiously jealous when she sees other maidens of the tribe falling in love with her fiance. The woman approaches Daub with blood in her eye.

In desperation, Daub seizes a war club and strikes right and left. At this moment, Mrs. Lubbs and several policemen, attracted by the noise, enter the room. Dreaming he is being attacked by Zulus, the painter fights furiously. A hard fall awakens him. Perceiving the damage he has done, he raises his right hand and solemnly vows, "Never again!"

THE GAMBLER'S REFORMATION (Sept. 5).—Weedon, a gambler, falls in love with Fawn, the half-breed daughter of Enright, a miner. Brown Bear, an Indian, wins Enright's favor and secures the man's consent to marry Fawn. Weedon, hearing a scream, hastens to the scene and finds his sweetheart in the Indian's arms. He fells the redskin.

Due to his partner's carelessness, Enright is killed in a mine explosion a few days later. Brown Bear hastens to inform the dead man's Indian wife of the occurrence, and at the same time claims Fawn as his bride.

The redskin compels Fawn to accompany him towards the village of his people. Weedon, however, overtakes the man and a vicious fight ensues. Brown Bear is again defeated. Hastening to his people, he urges them to pursue Weedon and slay him.

The Indians are about to take up the chase when the tribal chief returns. Angered at Brown Bear's assumption of authority, he banishes the man from the tribe. At the same time, in his love for Fawn, Weedon gives up his old profession. He and his bride strike out for the West where a new life awaits them.

THE DEVIL'S DANSANT (Special—Two Parts—Sept. 7).—"The Devil's Dansant," is the nickname given to a dansant of which Dominique, a Frenchman, is the proprietor. District Attorney Farrar, while searching for evidence on which to raid the place, is astounded to find that his wife Valerie, is a frequent visitor at Dominique's.

The wilful woman disobey's her husband's orders and continues to visit Dominique's. Rogers, the Frenchman's silent partner, sees Farrar enter the place several days later. To avoid a scene, he helps Valerie escape by a secret door which leads to a gambling den above the dansant.

Despite Roger's warnings, Dominique ensnares Valerie in his net, causing the woman to lose heavily at the gambling tables. The partners quarrel, with the result that Rogers gives Farrar a tip, causing the district attorney to raid the place.

Farrar is thunderstruck to find Valerie among the prisoners bagged in the raid. By declaring she has been securing evidence for him, the husband saves Valerie from disgrace. Dominique is convicted and ruined. Realizing, at last, the extent of her folly, Valerie begs her husband for forgiveness.

A MOTHER'S ATONEMENT (Sept. 8).—Having married contrary to her mother's wishes, Stella is disinherited. Widowed and poverty stricken, she later applies to her mother for aid. Mrs. Chambers, steeling her heart, orders the unfortunate woman from the door.

Twenty years pass. With the death of Stella, Louise, her daughter, becomes a hairdresser. Fate causes the girl to be sent to do some work for Mrs. Chambers. The society woman is instinctively drawn to the girl, never suspecting her to be her granddaughter.

Horace attempts to make love to Louise, but the girl repels his advances. The man entraps Louise in his room, shortly afterwards. Frantic with fear, the girl picks up a pistol which Horace had been cleaning. In Horace's attempt to disarm her, the pistol is fired, accidently wounding Louise.

Mrs. Chambers has Louise carried to the room once occupied by Stella. As she bends over the unconscious girl, Mrs. Chambers discovers the remarkable resemblance which Louise bears to Stella. When the girl revives, the woman learns the truth. Remorse-stricken, she clasps her granddaughter to her breast.

THE FUSE OF DEATH (Special—Two Parts—Sept. 9).—Learning that gold has been discovered upon land owned by the Hopi Indians, Challen, a trader, endeavors to secure a grant from Awatobi, the chief. The latter refuses, Challen's offer. The trader determines to use Tanoa, the chief's daughter, to further his plans.

Challen induces Tanoa to elope with him and imprisons her in the cellar of his cabin. Awatobi, who pursues, is also trapped by the trader, who threatens him with death unless he signs away his land. Joan, a settler's daughter, comes to the rescue just as Awatobi is about to die of strangulation.

The girl cleverly outwits the trader and releases father and daughter. In her desire for revenge, Tanoa lights a fuse leading to a barrel of powder. The three then make their escape, leaving Challen behind in a drunken stupor. A terrific explosion destroys the cabin, and Challen meets a fearful fate.

HAM, THE LINEMAN (Sept. 11).—Ham, a telephone lineman, is inclined to be flirtatious. This habit gets him into trouble when Detective Johnson finds him trying to flirt with Mrs. Johnson. He scares Ham so greatly that the lineman actually outdistances the bullets shot after him by the irate husband.

Shortly afterward, Ham is sent to the Johnson home to repair the telephone. At the same time, two gangsters, who had been sent to jail by the detective, appear at the house on vengeance bent. Johnson finds Ham at the same time that the gangsters find the detective.

Believing the lineman has been making love to his wife, Johnson chases him all over the house with a revolver. The gangsters in turn chase the detective. Ham and the detective finally take refuge in the bedroom, the former hiding under the bed, while the latter dives into a closet.

Police arrive at this moment and the gangsters are arrested. Johnson is about to tackle Ham again when the situation is explained. The detective offers to shake hands, but Ham takes no chances—he dives out through the door.

THE PATH TO RUIN (Sept. 12).—Loved by Gage, a broker, and Vance, a rising young physician, Vera, who craves the luxuries of wealth, marries the former. Vance thereupon leaves for a distant city, where he rapidly wins fame.

Fate deals harshly with Gage, whose fortune is wiped out. The man sinks lower down Life's ladder, finally accepting a job in a factory located in the same city in which Vance resides.

An explosion seriously injures Gage. The man is rushed to the hospital. Vera hastens to her husband's side—and discovers that the surgeon who is to operate upon Gage, is Vance. Knowing the suspicion which must arise in Vera's mind should his nerve fail, the surgeon prays that the operation prove successful.

As the result of Vance's skill, Gage is placed upon the road to recovery. Filled with gratitude, Vera endeavors to see the surgeon. Realizing his love is stronger than ever, Vance deliberately avoids her lest it overcome him. Returning home, the man prays for strength to overcome the longing in his heart.

VITAGRAPH.

THE UNWRITTEN PLAY (Sept. 7).—A new theatrical star is born when Ivy Liversedge, daughter of Silas, an unsuccessful playright, scores a big success in Paul Hesseltine's new play, "The Fatal Silence." Paul falls in love with Ivy, but her father exhibits an intense dislike for him at their very first meeting. He is puzzled, but comes to the conclusion that the old man is envious of his success as a playwright. Paul volunteers to help Silas with his plays, thinking to overcome his prejudice. With a sinister expression on his face, the old man says. "I have a great play in mind. Let us work it out together." Paul is all attention and Old Silas tells what the young man soon realizes is the story of his own life; ruined by a villain who ran away with his wife. Silas agitatedly tells Paul that Fate reserved the cruelest blow of all until the last, for he has discovered that Ivy, his adopted daughter, has fallen in love with the son, the living image of the scoundrel, Carruthers. The old man winds up by saying, "And you are the son! I know of but one fitting climax to the play and that is——" Pulling out a revolver, Silas, in a frenzy, is about to shoot Paul when Ivy enters the room. Silas sinks into a chair and Paul quickly explains her father was acting out one of his plays. He then tells Silas, "The right climax would be to let the son of the man who wronged you, marry your adopted daughter." The old man silently nods his head in agreement, and as Paul draws Ivy to him in a close embrace, gives the young people his blessing.

BRANDON'S LAST RIDE" (Special—Two Parts—Sept 8).—Two steadfast friends, Tom Brandon and Jim Wade, are both in love with the same girl, Alice Thomson. She refuses Jim when he proposes and he realizes it is partly because of his fondness for drink. Tom asks her to marry him the same day and is accepted. Jim leaves for the West, determined to cure himself and makes good. So on afterwards, he learns that Tom's firm has failed, and he is ruined. For Alice's sake, Jim sends for Tom, offering him a partnership in his ranch. Tom comes West, leaving Alice in her father's care. He meets with an accident while out riding the range and is cared for by Morning Star, daughter of Crazy Bull, a Cheyenne Chief. She grows to love Brandon and he never tells her of his fiancee. Alice's father dies, leaving her penniless, and Tom sends for her, then, despite Jim's warning, tells the Indian girl he is to be married and they must part. Her love is turned to hate, but she quietly suggests they take one last ride together. He agrees and they ride to the mouth of a cave, which she laughingly dares him to enter. He goes in and she rolls a huge boulder over the entrance, effectually closing it. Brandon is horrified to find himself trapped in a snake-pit, facing a death he cannot escape. Her vengeance now complete, the Indian girl returns to her father and tells him all. In the morning, Jim and a couple of the boys learn the whole story from the old Indian chief and Alice is told Tom died to save a friend. She mourns him constantly. Five years later, she discovers the child which Crazy Bull brings to the Mission School, where she is teaching, is the child of Tom Brandon

and the now dead Morning Star. Her faith is broken and Alice finds happiness as the wife of faithful Jim Wade.

THE BAND LEADER (Sept. 9).—No sooner has Lillian seen Wally, the great band leader, than she falls head over heels in love with him. He notices her in the audience and is also smitten with the love germ. The two meet later and confess their love. Her father, however, has other plans for his daughter's future. He wishes her to marry the owner of a large pie factory. Lillian is so disgusted when father's choice presents her with what he considers the highest token of regard—an immense pie—she throws it out the window and it alights upon the upturned face of papa. The result is, the band leader is blamed and boycotted. Then the band leader and Lillian decide to elope. During an attack on the band by some of the pie factory employees, Wally and the girl escape, are seen and pursued by the piemen. While the terrific chase is on, Wally and the girl enter a barn and discover a large bomb. He takes it with him, and the two reach the justice of the Peace ahead of their pursuers. The ceremony starts at once, and Wally, remembering the bomb under his arm, throws it away just in time. The explosion sets the place afire, the police, their pursuers and the firemen arrive and amidst the wild excitement, streams of water and flying missiles, the band leader and his sweetheart stand calmly side by side until they are pronounced man and wife. Then the ambulance arives and carries off the injured and the half-drowned Justice, while the groom expresses his joy by kissing the fair Lillian.

BELLA'S ELOPEMENT (Sept. 10).—Shortly after his marriage, Wilton receives a letter which apparently causes him great anxiety. He vouchsafes no information to Bella, his wife, and she becomes suspicious and jealous. Wilton brings his friend, Morgan, home to dinner, who flatters Bella by his evident admiration. At the opera, Wilton receives a note, abruptly excuses himself and takes his departure. Later, Bella, finds the note which reads; "Dearest, the time has come. I must trust you now to take care of me and the child. Lovingly, Miriam." In dumb horror, Bella sinks on the sofa overcome with emotion. She tells Morgan of her suspicions and he proves a sympathetic confidant. Wilton tells Bella he will be out of town several days, but Morgan happens to see him under compromising circumstances. He tells Bella, who is furious. Taking advantage of her mood, Morgan succeeds in getting her to elope with him. While Morgan and Bella are at supper in a restaurant, she opens a forgotten letter and learns that her husband is bringing home on the 7.10 train, his sister Miriam and her baby. In a flash she realizes her terrible mistake. Morgan tries to detain her, but she jumps into his auto and by a death-defying ride, reaches home before the arrival of the 7:10 train. There Bella greets her husband, he tells her Miriam's story and she bravely confesses her narrow escape from a terrible fate. With a smile of compassion, he seals his forgiveness with a kiss.

A STUDY IN FEET (Sept. 11).—This story is told entirely by means of the feet and hands of the characters in the picture. Jones, a young clerk, is so elated over betting on a winning horse, he can scarcely keep his feet on the ground. In the street car he gets up and gives his seat to Miss Trimfeet. He immediately starts a flirtation, to which she coyly responds, he invites her to a tango contest that evening and as indicated by the nervous expectancy of his pedal extremities, is much worried for fear she will refuse. Eventually, she signifies her wilingness to go and he is delighted. After arranging for their meeting, he gets off at his home and is scolded by his wife for being late for supper. He manages to skip out after supper in time to keep his "date," with Miss Trimfeet. She gives him a mild scolding for being late, but all is forgotten as soon as they reach the dancehall. There all kinds of tangoing is in progress, some of the feet indicating extreme awkwardness, others being very graceful. Jones and Miss Trimfeet glide out on the floor. After dancing several numbers, the happy pair go out in the conservatory, where they sit close together and hold hands. Meantime, Jones' wife, who has discovered her husband's whereabouts, arrives at the hall, in a terrific rage, as can plainly be seen by her stamping feet. Locating Jones in the conservatory, she marches in on the couple, prepared to meter out just punishment. Trimfeet sees her coming and scoots out a side door, but Mrs. Jones captures hubby after a short chase. She vigorously administers a few swift kicks where it will do the most good, and then leads him ignominiously home by the ear.

HE DANCED HIMSELF TO DEATH (Special—Two Parts—Sept. 12).—Becoming inflicted with a craving for the latest dances, Herman Underdunk, light-footed and light-headed, sends for a correspondence course in Modern Dancing. He practices the "Wishbone Walk" on top of a lofty skyscraper, falls through the roof of a nearby building into the midst of a wake and onto the corpse. The late lamented refuses to stand for that, comes to life and starts a "rough-house". After his recovery, Herman notices a sign reading; "Waiter Wanted. No Brains Required." He says, "That's Me!" and applies for the job. The proprietor gives one look at Herman and hires him on the spot. He tangos among the diners holding aloft a tray of dishes and spills everything over one of the patrons. After the riot has subsided, Herman is fired. He tries driving a taxi, but meets with even more embarrassing mishaps. He "borrows the clothes of a sleeping policeman, and catches a burglar, who discovers his captor's weakness and whirls Herman around until he is dizzy, then escapes. Next he joins the army and recruits for Mexico, where he certainly "distinguishes" himself. On the battleship he dances in front of his own cannon, is shot in the back and falls dead. He saves his army from defeat, and at his funeral receives all military honors due a hero. When the band starts up, the coffin seems strangely affected. rocking from side to side in time with the music, upsetting the pallbearers and bounding over the ground, it finally jumps into the open grave where Herman's earthly terpsichorean activities are at an end, but his restless spirit goes tangoing merrily on.

EDISON.

AN ABSENT-MINDED CUPID (Sept. 7).—Mr. Bookley was so much interested in books that there was little room in his thoughts for anything else. Whether he was shaving, or dressing, or eating, or merely walking on the street, was all the same. He never had his mind on what he was doing. Thus it was that he would attempt to mix lather in his silk hat or would put the soapy brush in his mouth, or eat soup with a fork. If it had not often been for the fact that he had a remarkably capable valet, there would be no doubt that Mr. Bookley would have one day succeeded in one of his numerous attempts to leave the house clad in his pajamas or whatever article of apparel he might chance to be wearing when the thought struck him.

Gwendolyn was a clerk in the bookstore which Mr. Bookley most frequently visited. Between Ernest and George, two other clerks, a jealous rivalry was maintained with Gwen-

(Continued on page 1412.)

I HAVE CARBONS TO BURN

But due to the German war which has created a famine, my supply is rather limited, and the price is several times higher than it used to be. If the war keeps up, the prices will go still higher—I have bought carbons at all prices, and am still buying at almost any price so that I will have enough on hand to supply my customers.

If you want carbons you had better wire in now, and get my prices.

When you communicate, state make of machine, what method of current control is used for the arc and the Amp. maintained, also give the voltage and cycles, I will then quote you on whatever I may have at the time of your inquiry. **This is the real test. Now you can find out who carries the biggest stock,** irrespective of all claims as to being the largest supply house, etc.

The "HOUSE OF HALLBERG" is the "HOUSE OF QUALITY AND DEPENDENCE." Bank on me and you will never go wrong **nor will you get left in the cold when the real pinch comes, like it has now when your theatre may shut down for the want of carbons.**

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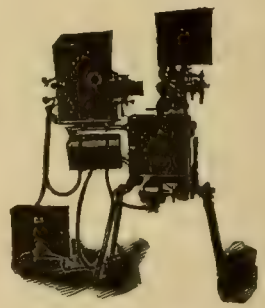

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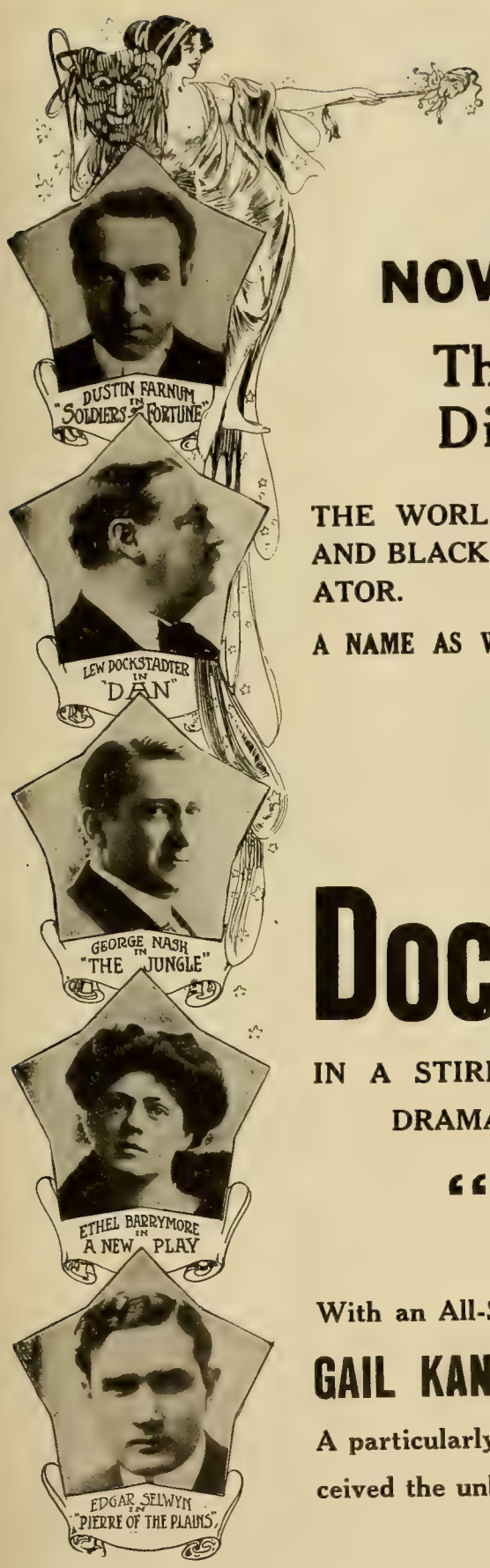
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LEW DOCKSTADER IN "DAN"
GEORGE NASH IN "THE JUNGLE"
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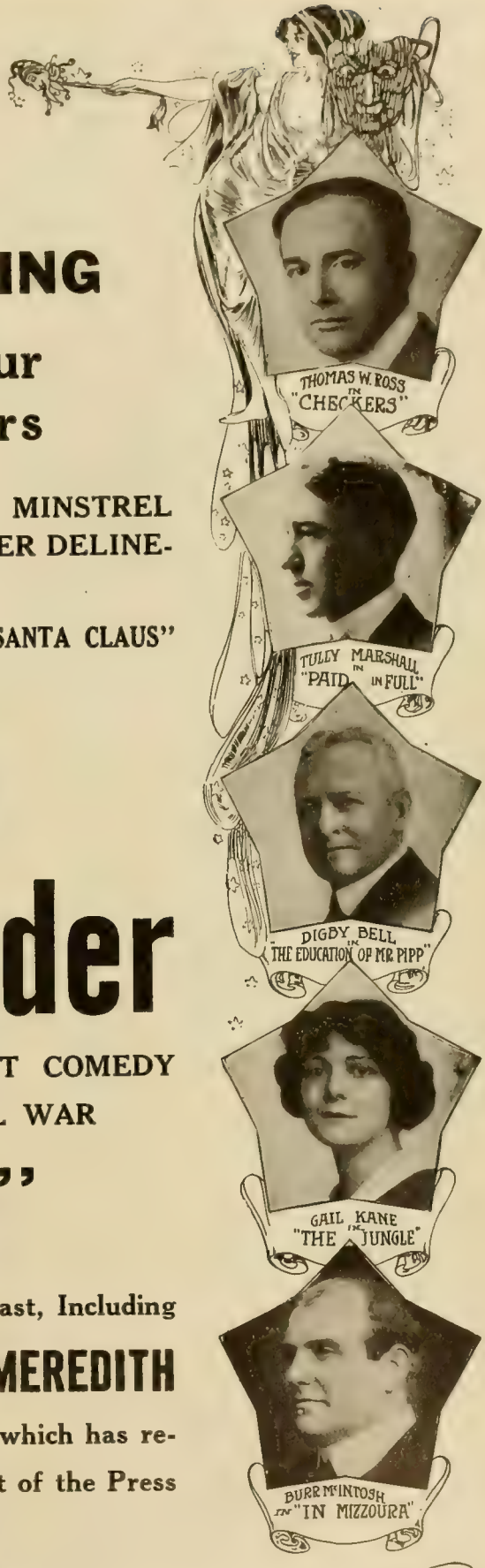
EDGAR SELWYN IN "PIERRE OF THE PLAINS"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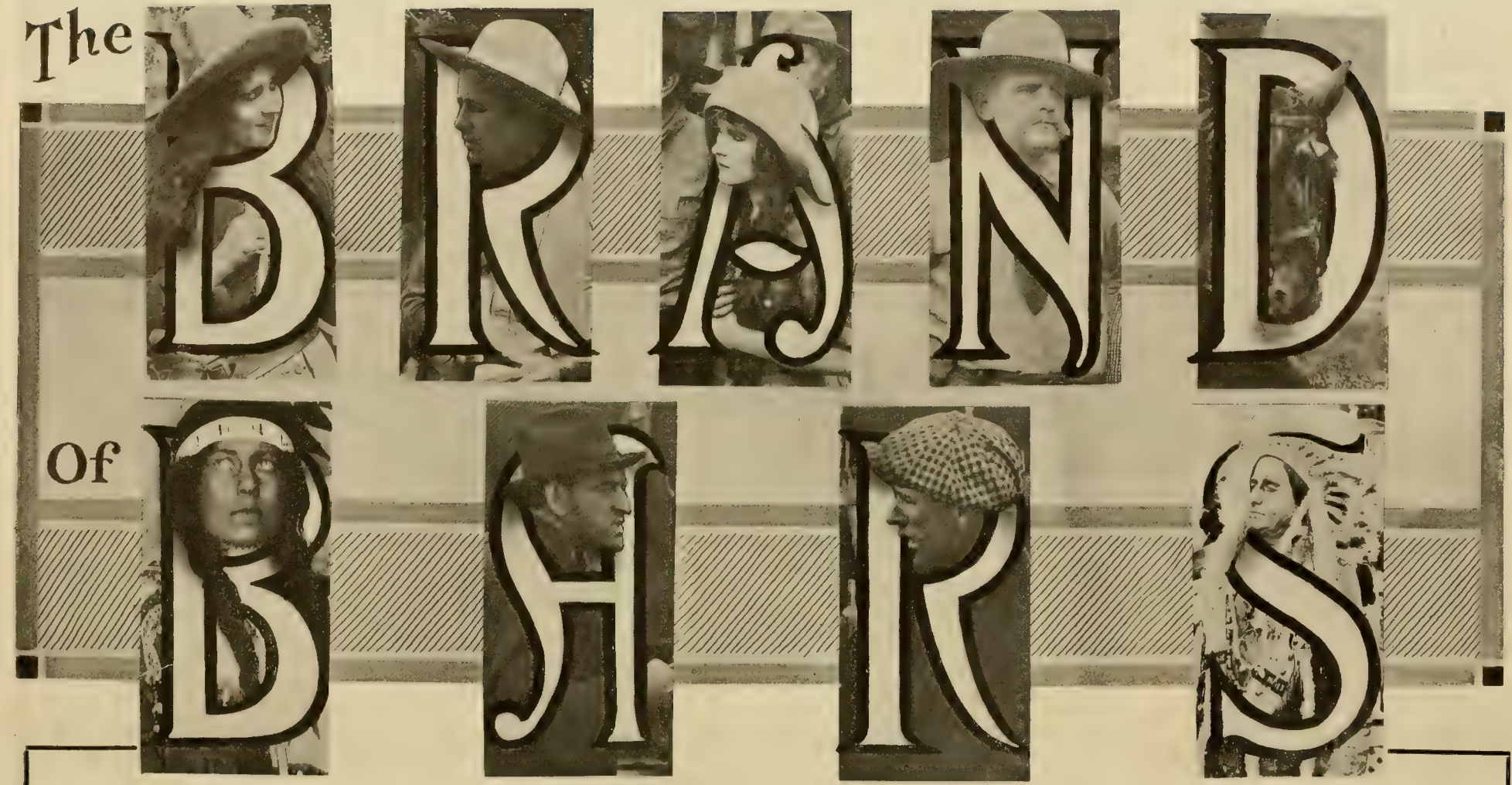

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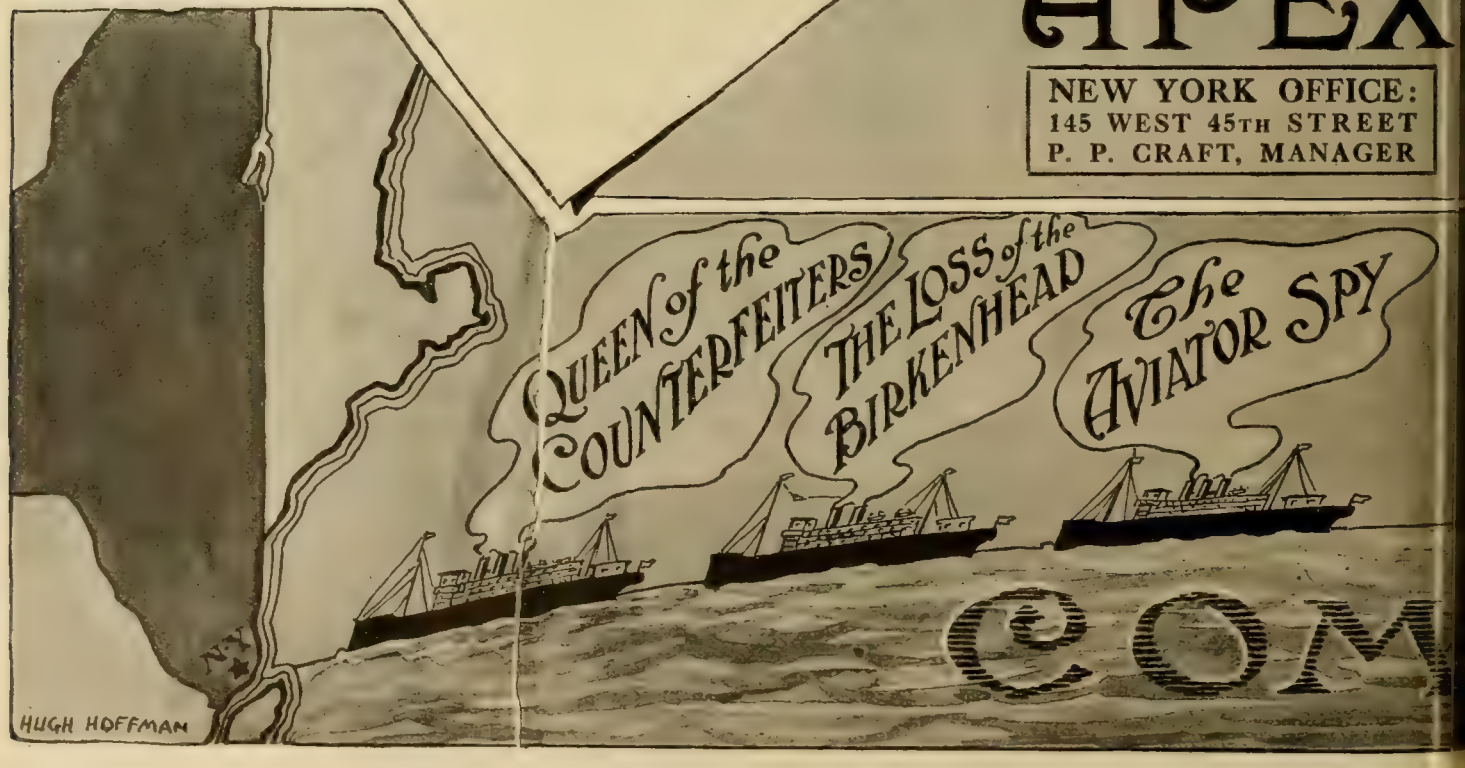

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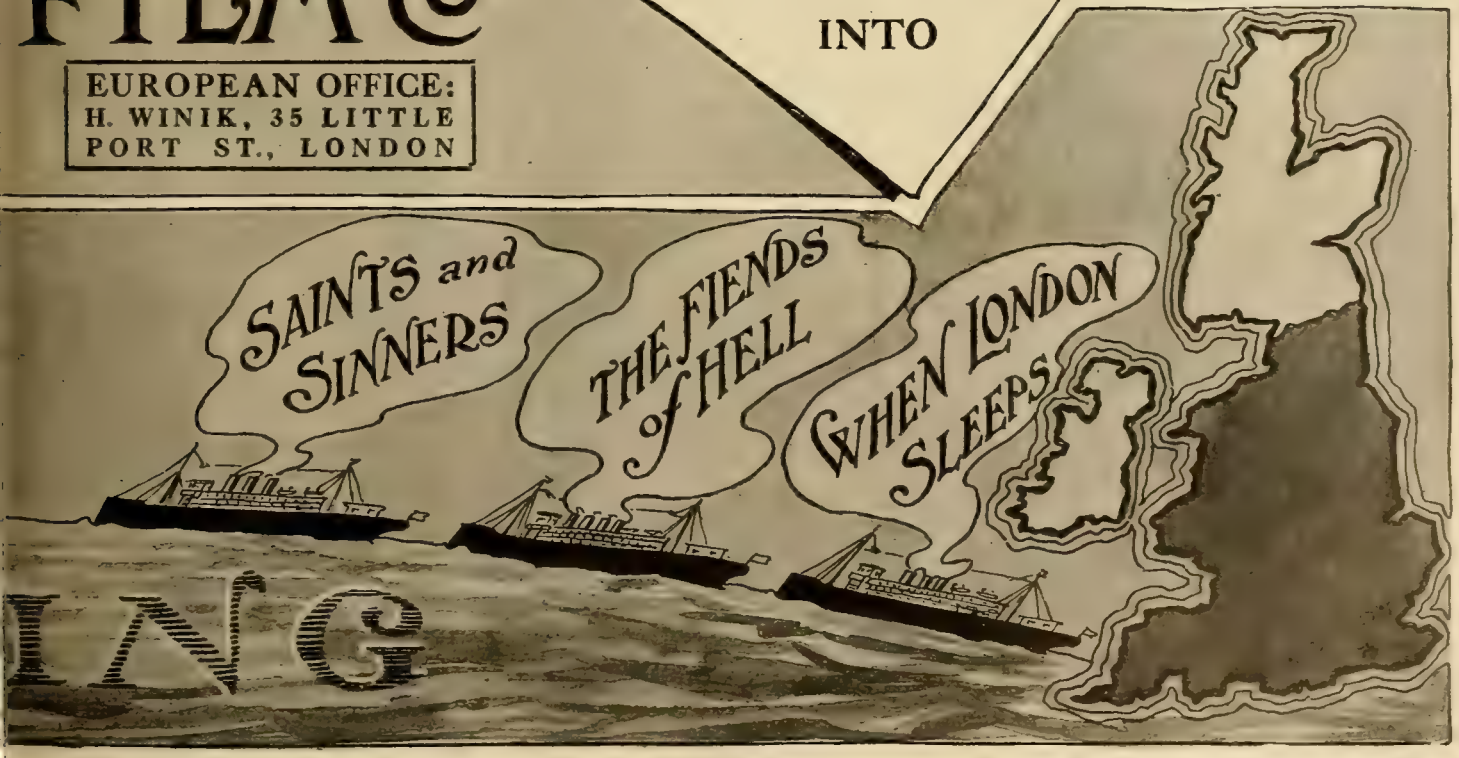

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(Continued from page 1404.)

dolyn as the object. Ernest, who feared his rival's good looks and polished manner, was filled with delight when Gwendolyn accepted

Just before taking her to dinner, Ernest discovered a hole in his trousers' pocket, and transferred his money to the pocket of his overcoat. Mr. Bookley happened to be dining at the little restaurant when Ernest and Gwendolyn arrived. Leaving, a little while later, he gave a striking demonstration of mental abstraction by taking Ernest's coat with him. When Ernest came to pay the bill, he therefore discovered that his overcoat and money were alike absent. To put the crowning touch on his embarrassment, George appeared, paid Gwendolyn's bill, and took her away with him.

When Mr. Bookley discovered his mistake, he was overcome with regret. When he learned into what depths of misery his absent-mindedness had plunged poor Ernest, he immediately resolved to mend matters, so he took Ernest to a jeweler's shop, and insisted on the young man accepting the magnificent engagement ring which he bought. The next day he went to the bookstore, and with much show of anger, threatened to have Ernest discharged. Gwendolyn came to the young man's assistance, and Mr. Bookley after he had seen the young man place the ring on the girl's finger, chuckled and left them together.

THE BLIND FIDDLER (Sept. 8).—There was none in all Ireland could make music like Old Pat. When the old folks heard him the tears ran down their cheeks with thinking of the good times that would no more come to them, and when the young ones heard him, there was never a one but smiled and thought of wine and love and rare times to come. But most of all, Pat loved to play for the children, for when they heard his music, they laughed and danced for no reason and no thought save that they were happy and the world was good. Sometimes Old Pat would steal off into the forest and play into the night. And while he played the fairies would come creeping out of the trees and flowers where they were hiding and dance.

One night, it happened that the queen of the fairies herself came and danced to Pat's music, and so pleased was she that she offered to give Pat any wish his heart desired. Now Pat was blind, and when he heard her words the first thought struck him was that he'd like to be having his sight again, and so he wished, and before the words had left his mouth, there he stood with his eyes open, seeing as well as any other man in the world.

So Pat went home with his heart like to jump from his mouth with joy. But before he got there, some of the happiness had gone out of his head entirely. For, if he saw the trees rustling in the wind, and the grass waving under the sky, he saw also ugly things—a hawk killing a sparrow, and a young lad beating a dog. But when he reached home was worst of all for he saw that his wife whom his foolish heart had painted as lovely as a queen of old time, was wrinkled and old and ugly. And when Pat tried to play his fiddle, never a tune would come from it, for sure it is a man can do no good thing unless there is happiness and love in his heart. So Pat sought out the fairy again, and begged her to give back the comfortable darkness to him again. And when she did, that very instant the music sprang from Pat's fiddle and the little children came and laughed and sang about him. And sure now, doesn't that all go to prove that its contentment is the best thing in life?

GETTING ANDY'S GOAT (Tenth of the Andy series—Sept. 9).—Andy was very fond of keeping pets. The unfortunate fact that his mother seriously objected to acting as a dispensary of food and shelter to a small army of decrepit dogs and cats interfered to a large extent with the permanence of any of Andy's dependents. When Andy became the proud possessor of a real goat through the fortunate purchase of a lottery ticket, his worst fears were realized so far as his mother was concerned. Her stern refusal to allow the animal to live in the house was intensified into a spasmodic burst of incoherent rage when the goat, apparently in revenge, began to mix things up. When they finally left, the house looked as if it had served as the nesting place of a young and ambitious Kansas cyclone.

Andy took the goat to the messenger office in which he worked, and that curious animal signalized his visit by immediately eating a batch of important papers on the superintendent's desk. Just as the superintendent discovered what happened, a man came in with a small box which he wished to send to a certain address. The box fell to the floor during the discussion and Andy, without noticing it, swept it out with the rubbish.

Naturally enough, when the superintendent discovered that the package was missing, he coupled the loss with the destruction of his own papers and accused the goat. Andy stoutly maintained that his pet was innocent, but his protestations were lost in the vehemence of the stranger's denunciation. The man claimed that the little package was worth a thousand dollars and clamored for the instant death of the goat.

Andy fled with his much maligned pet, and deciding that the die was cast and that organized society declared him an outlaw, took refuge on a rubbish heap. Here, just when capture seemed inevitable, the goat solved matters by picking up the package from the spot where it had been thrown by the ashman.

FACE VALUE (Special—Two Parts—Sept. 11).—When Kelly saved Pete Scarlett from the consequences of his dishonesty at a poker game in a little Western mining camp, he did not dream of the astonishing disclosure that grateful and unfortunate young man was about to make. When they reached Kelly's cabin, Scarlett informed his rescuer that his real name was Peter Wilding, and showed him papers proving him to be the heir of the late Silas Wilding of Eastwich, L. I. Scarlett further informed Kelly that he had not long to live, and suggested that he, Kelly, assume the name of Wilding and go East to claim Silas Wilding's legacy. Shortly afterwards, Scarlett died of heart disease.

Kelly immediately came East, registered at the hotel as Peter H. Wilding, and convinced the lawyers that he was Silas Wilding's nephew. His troubles, however, soon commenced. A gang of counterfeiters with whom the other Wilding had been mixed up, attempted to extort blackmail from him, and Kelly utterly in the dark as to their identity was at his wits' end. A chance encounter with Polly Winthrop made such a deep impression on Kelly that he asked her to marry him "on face value"—the agreement being that they should take each other for what they were, and should not allow any memories from the past to come between them.

Immediately after their marriage, Kelly discovered on apparently positive testimony that his wife had been one of the most notorious members of the gang which was attempting to blackmail him. Meanwhile his wife had discovered that he was assuming another man's name. Matters went on until both man and woman were thoroughly unhappy. Then matters were settled by the death of the gang leader. He confessed that the woman Kelly married was not the one who had been connected with his gang, but her twin sister. Then Kelly in turn confessed to his wife that his name really was Peter H. Wilding. By an extraordinary coincidence, the man whose life he had saved was his first cousin, who had gone to the dogs at an early age. "Kelly" himself was the rightful heir to Silas Wilding's estate.

DICK POTTER'S WIFE (Sept. 12).—Dick Potter's wife makes him unhappy with her continual worries. Without knowing it, she nags the poor man almost to distraction over petty trifles. When he tries to smoke, she makes him uncomfortable by opening the window. If he puts his feet on a chair, she makes him still more uncomfortable by putting a piece of paper under them. Finally Potter, aroused to a state of indignation, tells her that her worrying is making lines on her face. Immediately afterwards he leaves home and spends his next few evenings at the club.

Mrs. Potter, at first deeply hurt by her husband's charge, finally grows alarmed. Fearing that she is growing old, and that she will lose Potter's love, she goes to an old gypsy and buys a philter guaranteed to make her young. She brings the philter home, but drinks too much of it, and instead of becoming five or six years younger, becomes a little girl.

Potter returns and finds the little girl. He naturally laughs at her repeated declarations that she is his wife, and hires a governess to look after her. Finding his wife's wedding ring on the floor where it had dropped during the strange transformation, he jumps at the conclusion that she has deserted him. As the days go by the metamorphosed Mrs. Potter suffers terribly in her impossible situation. Affairs reach a climax when she discovers that the designing governess is attempting to win her husband's love.

Escaping from the house, she seeks out the gypsy again, and tells her the terrible result which attended the drinking of the potion. The gypsy gives the child another philter which restores her to her former condition, and the rehabilitated Mrs. Potter triumphantly returns to meet her enemy, the governess, on her own terms, and to drive her, in utter defeat, from the affections of Dick Potter. And now Dick Potter can smoke whenever and wherever he wants to.

LUBIN.

THE BELLE OF BREWERYVILLE (Sept. 8).—The noble mayor reviews his trusty police force in the usual manner, then sets out to conquer and beholds Count Loveboozesky, a handsome anarchist, attempting to bite the roses from the village belle's cheeks. This act causes the honorable mayor's blood to boil and Breweryville's hero slides in between the captor and the captive and saves the charming

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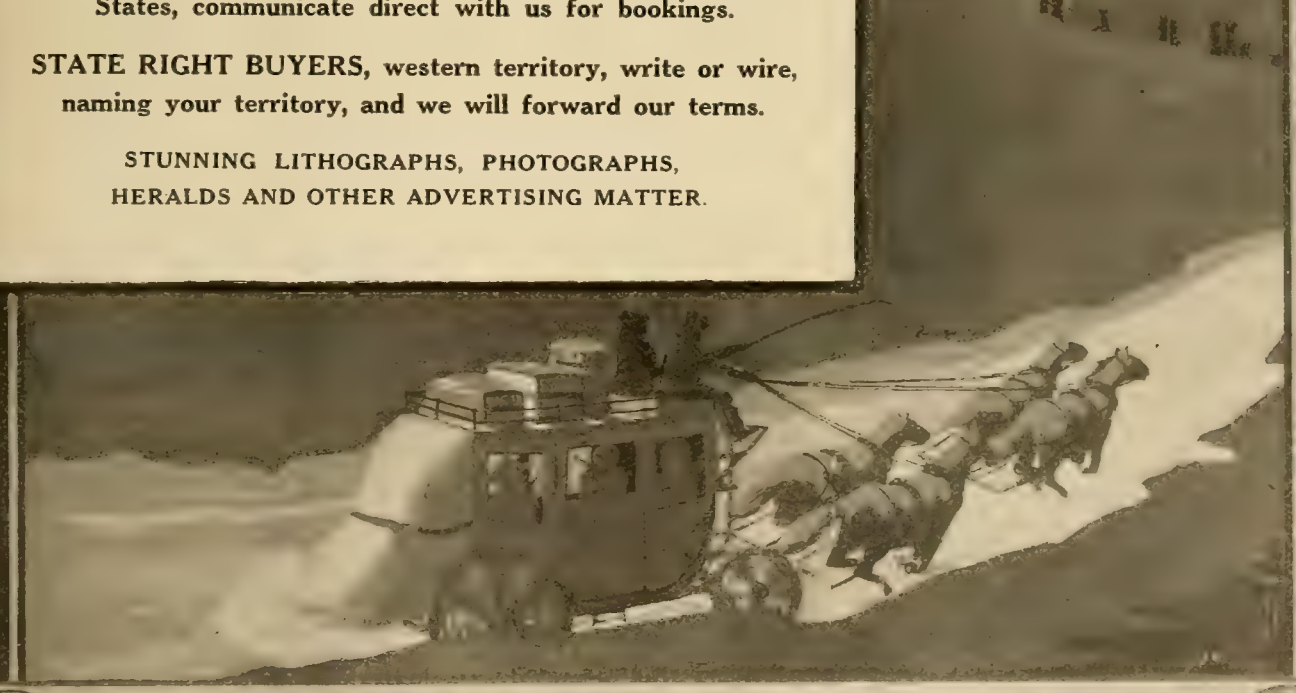

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fair one. In return for his heroism he is nearly ruined by his terrible knobs, but gathering himself together, piece by piece, he evaporates, only to become solidified again, when Bosko and Fattskoff, henchmen of Loveboozesky, capture him and take him to the arch villains' den. The mayor escapes after many bloody battles and Bosco, the fire eater, is sent after him with a lighted bomb. Miss Wolf, of the Wolf family, shaves the mayor interfering with his escape, thereby causing the bum with the bomb to gain upon his mayorship; but Miss Wolf of the Wolf family comes face to face with Loveboozesky. She died as she lived—a heroine, and gathering herself together, she flees into the depths of the forest, with lilacs smelling all around. Loveboozesky, also Lovewolfsky, follows her accordingly, until he meets his just deserts in Breweryville's bubbling brook. The mayor showing true heroism has run far and near, in deep and shallow, chased by Bosco. Many a terrible fight they have until the devil comes into his own, and they sink beneath the waters of the placid lake from whence Breweryville secured its liquid for its namesake.

"AS WE FORGIVE THOSE (Special—Two Parts—Sept. 9.)—Mary, wife of John Graham, a machinist, is constantly complaining of John's failure to support her properly, and John seeks refuge from her tirades in the companionship of the corner saloon. Joe Blake, fellow worker, feels the attraction of Mary's beauty, but in his friendship for John does everything in his power to prevent a break. Dallas, a foreman of the shops, falls in love with Mary and when he receives an offer of a position in another city, he persuades Mary to go with him. Joe learns of the plan and, taking John to his own rooms, he leaves him sleeping and hurries back to prevent the elopement. He is too late, but on the floor he finds a telegram giving the name of the city to which Dallas is going. Hoping to induce Mary to return he follows. Mary and Dallas have taken Laura, John's little daughter, with them. When John wakes from his sleep, he misses Joe and returns to his own house. There he finds evidence of a hurried departure and discovers a pipe which Joe has left. He immediately jumps at the conclusion that Joe has gone away with Mary, and in his half-drunken condition, he starts out to find them. Having no clue, he takes the wrong direction.

Joe overtakes Dallas and Mary, just as they are starting to drive to the new plant from a country station. He tries to persuade Mary to return. He takes the little girl from the carriage and that instant Dallas applies the whip to the horse. The animal dashes away, Dallas loses control and both Dallas and Mary are killed. Joe returns home with Laura, and finding John gone, he leaves the little girl at a neighbor's house.

Ten years later, Joe is foreman of the Forrest works, in another city. John is a wanderer over the earth, still harboring a desire for revenge against Joe. Laura, now sixteen years old, is living with Joe. At the Forrest Works, Joe is worried over lack of efficiency among the hands. Laura, noting the prevalence of drunkenness in the men, suggests that if Joe can influence them against drinking, he will have better success. Joe institutes a series of meetings at which he talks to his men. John, the wanderer, always seeking Joe, comes to the Forrest Works. Worn out, he takes a room in a lodging house next to the hall. From the window across an alley, he recognizes Joe. This is his chance for revenge! In the hall Joe raises his hand in prayer: "Our Father, who art in heaven." John draws a revolver. He aims it across the narow space. "As we forgive those who trespass against us!" John hears. The words strike home. John slips slowly to the floor. The revolver falls from the sill. Joe hears the report as the hammer strikes the floor. He and Laura hurry to the room of the lodger. There the girl looks into the slowly closing eyes of her dying father.

ON THE LONESOME MOUNTAIN (Special—Two Parts—Sept. 10).—Frank Russel is leading a wild life. His father severely reprimands him and refuses to give him any money. James Hill, a dishonest butler, overhears the quarrel and conceives the idea of robbing the safe. He does so and plants evidence that incriminates Frank. Old Russel refuses to listen to his son's protestations and casts him off as a thief. Frank is engaged to Grace Preston, but the two fathers break the engagement. One person alone stands by the unfortunate boy—it is Frank's mother, who has just been informed that she has inherited a big tract of timber land in the Kentucky mountains. The mother keeps this a secret and sends her boy out to take charge of the land.

In the mountains Frank finds that the land is pretty well occupied by moonshiners, who rebel at his intrusion, as they have erected their stills on the property and been unmolested for many years. Flora Wheeler, daughter of the chief clansman, meets with an accident and Frank assists her; an attachment ripens which the Wheelers oppose, but not before the girl has lost her heart.

It is then resolved to put Frank out of the way. Flo hears of the plot and rushes to warn him, but is dragged by a suspicious brother and locked in the attic. She, however, escapes and arrives at Frank's shack just in time for them to escape. They hide in a thicket and the girl, fearful of her family, places herself under the protection of the man she loves. On an impulse of gratitude he takes her to a magistrate and there gives her his name and protection. He is saved from further attack by the arrival of the woodcutters that he had sent for to work the forest.

Back at the old home the mother had never tired of endeavoring to clear her boy's name and by the aid of a detective the thieving butler is exposed and Albert Russel, accompanied by Grace Preston, hastens to the Kentucky mountains to find Frank and plead for a reconciliation. Arriving at the shack in the hills they all embrace. Frank forgets all but his love for Grace and takes her to his arms when the door opens and Flo stands gazing speechless. Frank falteringly introduces his native wife and defends his marriage by explanation. Albert Russel spurns the inferior union, and urges a compromise. Flo takes off her wedding ring, drops it at Grace's feet and darts away home to her kin, where she faces the stern men. She has come to stay—"that is all." Frank finds her, but she refuses to return with him. Next day Russel, accompanied by a revenue officer, goes to the Wheeler still. The moonshiners, startled at the intrusion, pull guns and fire. Flo, recognizing Russel, endeavors to shield him and the bullet intended for the old man enters the breast of his son's despised wife. In the confusion the revenue spy escapes and flees to Frank's shack. Hearing the shots the woodmen hasten to the still and drive the moonshiners off and Frank enters just in time to see Flo breath her last.

SQUARING THE TRIANGLE (Sept. 11).—Walter Adams, aged twenty, living in an Eastern city, finds himself an orphan through the death of his father. After the funeral Walter learns that the estate consists of "The Triangle" ranch in the West which has never been a paying proposition. Walter decides to go and find out whether the ranch can be made to pay. He appears at the ranch in rough garb and applies to the manager for a job. The latter, an ill-humored, surly individual with a widespread reputation for brutality, offers him a job as stable boy at $10 a month. Walter accepts and writes an assumed name in the payroll book. Jarvis has an attractive daughter, Edna, and she and Walter soon show an interest in each other. Bad Bill, one of the ranch cowboys, attempts to haze Walter, but has the tables turned on him. This angers him and he plans to get even.

A week passes. While sweeping out the office Walter discovers that the payroll book is padded, his own salary being recorded as $40. He barely has time to conceal the payroll book in his shirt when Jarvis enters. Finished with his sweeping Walter goes to the barn. Here he is drawn into a fake fight game, Bad Bill and his partner, Jake, being the principals. They pretend to quarrel and finally draw their guns and fire at each other. Jake falls apparently dead and Bill, turning to Walter, tells him impressively that as he is the only witness he is going to kill him, too. Instead of becoming frightened and taking to his heels Walter grapples with Bill and throws him. Jake sits up and joins the fight. The other cowboys who have been watching from a distance rush in and overpower Walter. Under the direction of the now thoroughly enraged Bill they take him to the nearest tree and string him up with a lariat noosed under the arms. Then Bill shoots at his feet and orders him to dance. Edna hears the commotion and goes for the sheriff.

Meanwhile Jarvis discovers the loss of the payroll book and while he is searching for it hears the noise outside. Attracted to the place he finds Walter tied up and sees the payroll book protruding from his shirt. He attempts to take it, but Walter clings to it. During the struggle the sheriff arrives. Walter is cut down and the sheriff arrests Bad Bill. Walter then hands Jarvis his card bearing his own name and Jarvis realizes that he has been caught. Walter orders him off the ranch, telling him he may go free for his daughter's sake. Edna starts to leave with her father, but Walter draws her back, and tells her that he has discovered that he needs her.

HE NEARLY WON OUT (Sept 12).—Bill Byron is henpecked and decides to drown himself, but the water is too cold so he runs away, leaving his coat and vest behind. His wife, Nancy, is prostrate when his sad death is discovered, but by the time she gets home her grief has moderated to the point where she is willing to exchange the clothes for a stew pan with a peddler.

Meantime Bill has been telling his troubles to Jake, a tramp whom he meets on the road. Jake reads an item telling of Bill's death and adding the interesting information that Nancy has fallen heir to $30,000. He writes her that he is coming home and warns her that he is greatly changed. Bill also sees the paragraph and starts home. The tramp shows up first and Nancy for a joke puts him to work and makes his life miserable. When bill comes he is told that Jake, the tramp, is her husband. The two men clinch and Bill wins the fight. He feels a new sense of power and he lords it over Nancy as well; so his suicide was of some use after all.

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TOO MANY AUNTS (Sept. 12).—Fred Miller receives a letter stating that his aunt is coming to pay him a visit and he forthwith invites his sweetheart, Bess, to come over and meet her. Then auntie wires that she will be unable to come. Fred hurriedly gets word to Jack McDonald to come quick and impersonate the dear old auntie, which he willingly does. Bess sees the letter and resolves that she will also play auntie, and her father also comes to the same conclusion. Finally there are four aunties and Fred sees that it is a job. He gets mad and laying it on to Jack kicks him out. The others think Fred has gone insane and call a policeman, who enters just in time to see Fred pulling Bess' hair out, thinking it is a wig. Finally everybody confesses to the joke and enjoy a good laugh on Fred.

MELIES.

FLEE, YOU'RE DISCOVERED (Sept. 1).—Deacon Jones has a bad habit of borrowing his neighbor's lawn mower. Lawyer Brown, a practical joker, sends him a telegram which causes the Deacon to skip town. Brown, realizing that matters have gone far enough, goes in search of the Deacon to explain. After several complications, they meet in the Police station. There, everything is straightened out and the Deacon goes home, happy in the thought that he is not a fugitive from justice.

A CASE OF IMAGINATION (Sept. 3).—Tom Bradley, a cowpuncher, is a judge of good whiskey. He buys a case of the best but in order to preserve his secret, he decides to bury the box. Elsie, the daughter of the rancher, testing a pair of field glasses, sees him in the act. Connecting his actions with a recent bank robbery, she notifies the ranch. The cowboys arrive and arrest Tom, but on opening the case, see their mistake and give Elsie the laugh.

HEN FRUIT (Sept. 8).—Joe decides to whitewash the chicken coop as a surprise to Marion. So one day while she is out, he sneaks into the coop, but is caught in a steel trap set for some thieves. Marion returns home and believing that Joe has gone fishing, starts out for him. Not finding him and thinking that he has drowned, she becomes frantic with grief. Joe, after several attempts, finally succeeds in acquainting her of his whereabouts and is rescued.

UNINVITED (Sept. 10).—Bob and Jack, two lieutenants, are introduced by their colonel to a popular young girl, Miss Bamberg. Bob makes a hit. The Bambergs give a ball to which Bob is invited but Jack is not. At the ball, Bob proposes and is accepted. Jack, although not invited, attends the ball. The treatment he receives, however, is not of the best and he is forced to leave, finally realizing that he is out of the running.

SELIG.

LIFE'S CRUCIBLE (Sept. 1).—Marc Warren, a neurotic young man in ill health, organizes a fake investment company to catch the dollars of the poor people. He persuaded Paul Benton, a struggling young author, to join his company as secretary. Helen is Marc's sister, and he loves her dearly. He supports her in school by his illicit earnings. She does not know of his questionable business methods.

The dollars pour into the treasury of the fake company until the authorities investigate, and then Marc leaves the country. Paul is arrested as a swindler, although innocent of any intent. Later Paul is released. Helen and Paul fall in love. Marc returns penitent and confesses, exonerating Paul completely. Then he dies. The young lovers are married, and everybody is happy.

TO BE CALLED FOR (Sept. 2).—Silas Brown, a close-fisted country hotel-keeper in Hicksville, has a pretty daughter, Betty, who has a devoted suitor in Otis Perkins, a typical country town boy. The curiosity of Betty is excited by a package marked for Francis King, "to be called for." For three weeks the package remains without a claimant. It accidentally falls to the floor and breaks open, showing a magnifient ball gown.

Betty has been crying her pretty eyes out because her stingy father has refused her a party dress to wear at the church fair. She wears the unclaimed ball gown and makes a hit at the fair. Francis King, who is a traveling salesman, arrives the night of the fair, and admires Betty in her handsome gown, which he recognizes as one of his samples, of a job lot. He sells the job lot to stingy old Silas at a low price because they are last year's samples. Betty confesses in tears, but King presents her with the sample dress, for which he has no further use. The jealousy of Otis is appeased while the salesman goes on to his next town.

THE HOUSE THAT WENT CRAZY (Sept. 4).—Inventor Nutt builds a house where everything is mechanical and runs by electricity. The apparatus shaves him, gives him a bath, cooks his breakfast, sets the table, etc. While he is inventing new things a hungry young man attempts to steal a policeman's surreptitious lunch, is pursued, and in trying to climb through a window in the mechanical house, crosses the wires and sets the whole apparatus crazy.

A laughable series of incidents in which the intruder gets the full benefit of the disarranged apparatus, serves to make one of the funniest pictures ever produced. It is full of genuine comedy, among which the mishaps of a platoon of comedy policeman are not the least. Inventor Nutt finds everything topsy-turvy, but everybody escapes without injury. This is a comedy well worth seeing, as it will make you laugh.

PAWN TICKET "913" (Sept. 5).—Marjorie Mendon is charitable, but her father, old John Mendon, refuses to give her money to continue her work among the poor. She confides to Ralph Demarest her intention to pawn a valuable necklace. Ralph protests, but she persuades him to take the necklace to a pawnbroker. He obtains the money with pawn ticket "913."

Burton, a rival, sees Ralph entering the pawn shop. He investigates, and learns of the transaction, also getting the number of the pawn ticket. That night at the club, Ralph, temporarily embarrassed, pledges the pawn ticket in a wager. Burton, entering at the time, obtains the pawn ticket from the winner. Burton insults Ralph. A fight ensues and Burton is taken to the hospital unconscious. The pawn ticket is found, a detective works on the case and the mystery is unraveled. Marjorie and Ralph explain things to old John Mendon, who consents to a wedding. Burton, in the hospital, gets a bouquet of flowers from the wedding feast.

WHEN THE WEST WAS YOUNG (Special—Two Parts—Sept. 7).—Ned Halton and his young bride, Nellie, depart from the East in a prairie schooner to seek a home in the Western wilds. They traverse the plains until they arrive at a spot which seems to them suitable for the making of a permanent home. Ned builds a comfortable cabin, and in due time a baby enlivens the monotony of their existence. A neighboring tribe of Indians are most friendly to the young settler and his wife, and bring a host of barbaric gifts which to them represent the height of amity. Then one day comes the shock. The doctor is called from the nearest village many miles away, but he is too late. The gentle little spirit fades away until the spark of life goes out. Ned comforts his young wife as best he can, but the sorrow of a bereaved mother is not something to lightly pass away. Ned receives a summons to go to the settlement and complete the formalities in connection with his title to their home.

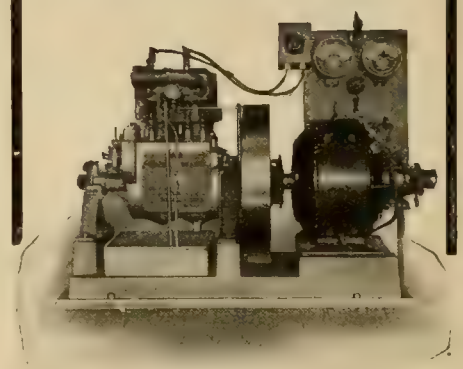
In the absence of Ned, Nellie becomes disconsolate. She sits by the empty cradle and dreams of the little one gone beyond. In her spirit of desolation, she again visits the tiny grave where she has a vision of the Saviour holding her little babe in his arms and comforting her with the assurance which rests in the kindly words: "Suffer little children to come unto me, for of such is the Kingdom of Heaven." Her faith in the spiritual life is reassured and her spirit of depression is dispelled in the belief that her baby is at rest and that she will see him in the next world.

On his return from the settlement, Ned Halton becomes a participant in a frightful tragedy. An itinerant bootlegger has supplied a band of Indians with whiskey, which they drink with the usual consequence. A young immigrant and his wife and tiny baby are attacked by the Indians. Despite the heroic defense on the part of both the man and woman, they are killed, while the little baby lies quietly sleeping and unhurt beneath the overturned wagon. Ned Halton arrives in time to see the conclusion of the tragedy and to drive away the drunken redskins. He discovers the orphaned baby and carries it home.

On the way, his horse, which has been wounded in the fight with the Indians, falls, and when Ned reaches his cabin door, he falls exhausted on the threshold. Nellie has been sitting by the empty cradle dreaming of the little one snatched from her arms by death. When she hears the stumbling footsteps of her husband, she springs to the door and finds him lying there almost unconscious from fatigue. She hastens to revive him, all eagerness and love and thoughtfulness for his comfort, and it is not until he has become refreshed that her attention is attracted to the tiny bundle, which he clasps tenderly in his arms. In all the struggles which he had undergone in his dazed condition, he had unconsciously kept the tiny baby from injury and harm. The joy of Nellie when she discovers what the bundle contains is unbounded, and she clasps the little one in her arms, and clutches it tenderly to her breast. To the two who stand there caressing the tiny baby, appears once more that vision of the gentle Saviour, together with the spirit of the murdered mother.

A TYPOGRAPHICAL ERROR (Sept. 8).—Joel Montrose, a young blacksmith, loves Irene Hughson, the village belle. Irene scorns his poverty, and he marries Kate Stanfield, a sincere and lovable young girl, who loves her stalwart husband devotedly. The Alaskan gold excitement lures Joel to the bleak Northwest where he disappears for years. Just as he strikes luck and finds himself a millionaire, he

What's the Use?



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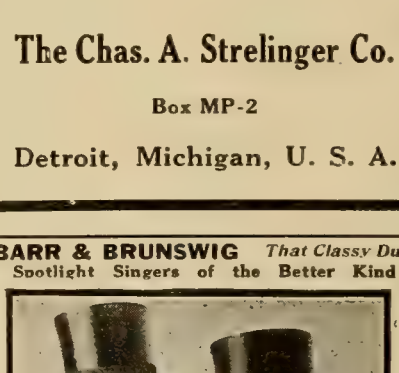

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reads in the home paper a statement that his "divorced" young wife has just met with an accident. This was a typographical error, and should have read "devoted" wife. In a frenzy of anger at what he thinks to be Kate's treachery, he writes to Irene and excites her cupidity by telling her of his good fortune. Irene answers his letter in person, by meeting him when the boat arrives at Seattle.

In the meantime Kate, alarmed at Joel's continued silence, determines to find him and starts for Alaska. In Seattle, while searching for traces of Joel, she learns of his presence in the city, and finds him. The plans of Irene are frustrated, and Joel realizes the great love of Kate.

THE MAN IN BLACK (Sept. 9).—Elsie Winters, a girl of good family, is a kleptomaniac. She reads in the newspapers of robberies in the fashionable district, which the police attribute to "the man in black," a clever "gentleman burglar." While shopping in a department store that afternoon Elsie stealthily abstracts small articles from the counter and is undetected except by the keen eye of a well-dressed young fellow, who is lounging near the doorway. He follows Elsie to her home and discloses himself to her as "the man in black." He wants her to become a partner in big robberies.

They begin operations on a large scale, disguised as English tourists. At a house party, Elsie steals a case of jewels, but the family butler strikes her on the head in the dim light with a poker, and renders her unconscious. The blow cures Elsie of her kleptomania. She is forgiven, while her clever confederate is handcuffed and taken to jail.

OH! LOOK WHO'S HERE (Sept. 11).—Hawkins, a tired business man, listens to the call of the soil, and arranges to go on a farm. Mrs. Hawkins, a militant suffragette, gets a job as a policewoman, and proceeds to act the part. Hawkins has adventures with a ferocious cow, while trying to rob her of her milk, and in the meantime, Policewoman Hawkins manages to help a burglar to escape, while she locks up innocent victims. Policewoman Hawkins is a most efficient officer with her vanity bag and powder puff, while Hawkins creates a furore with his misadventures among the pigs and chickens. Policewoman Hawkins is "roughhoused" while attending to her duties on the force and Hawkins is nearly smothered under a load of hay. Each one gives up the job and they arrive home simultaneously. There are no recriminations. Each comforts the other and they decide that home life is the best and happiest after all.

THE MISSING PAGE (Sept. 12).—George Godfrey, a clever physician, is deeply interested in his work, while his wife, Flora, believes she has a talent for the stage. She wants to become a professional actress.

The leading woman of a traveling theatrical company meets with an accident and the manager offers Flora the engagement which she accepts. Godfrey becomes pessimistic, sells his practice and moves to a smaller town, while Flora disappears into the vortex of theatrical life. He discovers a serum for the cure of meningitis, and is appointed chief physician in the hospital. He is attracted to Hilda, a nurse, who loves him. A friend has written him a letter on three sheets of paper, but the middle page is mislaid, leaving Godfrey to believe that his wife has died. He arranges to marry Hilda, but Flora, who now loves him madly, locates him just in time.

GEORGE KLEINE.

THE STRONGER TIE (Cines—Special—Two Parts).—Blinded by the glamour of his title, Virginia, an heiress, falls deeply in love with Lord Belford, and, after a short engagement, their marriage takes place. Once she is Lady Belford, however, the young woman finds herself face to face with the fact that her husband has been in love, not with her, but her money.

An error in the delivery of a bracelet which Lord Belford has bought for "the other woman," and which is sent to the home of his wife by mistake, awakens her to the true state of affairs and she becomes convinced that his lordship is unfaithful as well as neglectful.

After a visit to her rival and a direct appeal to the better nature of the adventuress, she refuses her husband's overtures of divorce and sets herself to win his lasting love. When she proves her willingness to give even her life for his happiness, he is awakened and his regeneration follows. In the final scene we see husband and wife starting life anew.

WHEN THE BEACON FAILED (Cines—Two Parts—August 18).—Jim is assistant to his father, the aged keeper of the Brighton Lighthouse, and in love with Mary, the inn keeper's daughter. His rival is Bill, a fisherman, who plans revenge when Mary tells him she is going to marry Jim. Jim's father is suddenly taken ill and Jim is thus left solely responsible for the safety of the shipping sailing along the coast at night. Bill takes advantage of this fact to waylay Jim and attack him, foreseeing that if any accidents occur as the result of his failure to be on duty, he will in all probability receive a term in prison. He leaves his victim unconscious beside the road and when a vessel is wrecked as the result of the failure of the light, organized a posse to seek Jim and punish him for his neglect of duty. Through the efforts of Mary, however, the truth comes to light and Bill pays the penalty of his crime. The film is highly dramatic from start to finish and is characterized throughout by its unusually rapid action. The shipwreck scenes are marvelously well handled, and the terrible disaster, the activities of the life-savers and the rescue of the unfortunate crew of the ill-fated vessel are depicted with startling realism.

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NEW THEATERS.

Grand Rapids, Mich.—Architect Pierre Lindhout has prepared plans for a vaudette to be built on Cherry street near Diamond avenue for Mr. Beecher, who has a string of these "movies" in this city. It will be 43x96 feet, two-story, fireproof, constructed of steel, tile and brick. Joseph Coburn is the owner and the contract has been awarded to Joseph Nordella.

Cullman, Ala.—One of the handsomest picture show houses in the state has opened in the Hanlin block under the name of the Lyric theater. It will be run by Mr. T. D. McMinn. The opening bill will be one of Lubin's masterpieces, entitled "Through Fire to Fortune, or the Sunken Village," in five reels.

Centreville, Ill.—J. W. Smith, manager of the Central opera house and owner of the Riverside Airdome, in McHenry, has just completed a deal whereby he comes into possession of property in Centerville. It is Mr. Smith's intentions to raze the old buildings and in their stead will erect a modern ground-floor moving picture playhouse.

New York, N. Y.—Substitute plans have been filed in Manhattan for a two-story moving picture theater on the north side of 110th street east of Eighth avenue. The original application estimated the cost at $10,000, and in this application the cost has been estimated at $19,000. It will be known as the M. P. Theater. The S. & R. Amusement Company, Horace Simon president, is the owner. Sol. S. Sugar is the architect.

Utica, N. Y.—Frank Centolella and Frank Pepe are to build at the northeast corner of Sunset avenue, Varick and Spring streets, West Utica, a moving picture theater. This will cost between $8,000 and $9,000, and will seat 750 persons.

Minonk, Ill.—The Rose moving picture theater opened its doors in the Ryan building to a packed house. The show gave great satisfaction and many exclamations of pleasure were heard concerning the general coziness of the room.

Los Angeles, Cal.—The Little theater has been transformed into a motion-picture playhouse, according to an announcement made today by Frank C. Egan, manager of the theater.

Dallas, Tex.—Interstate Amusement Company, Karl Hoblitzel, president, Chicago, is reported to remodel exterior of building on Elm street, install store fronts, etc.

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UNIVERSAL

ECLAIR.

BOY (Two Parts—Sept. 9).—Moran, blind to ambition, has been a long standing friend of Widow Casey. In his way Moran likes the widow, but his strongest affection is for her little boy. The boy, in turn, cherishes the man's friendship and the knife which the man has given him. Time comes when the widow and Moran quarrel. To rid herself of him she leaves with the boy, hoping to find a living some other place.

But instead of kindness and work the widow finds rebuffs and hunger. One night she faints from weakness in the roadway; the boy hails a strange man to their aid. The mother is carried into a tenement. "Boy," shortly after, remembers his knife which he had left in the old home; he asks to return and find it. He is roughly rebuffed by his mother and her new found friend.

Meanwhile Moran drinks steadily in an attempt to drown his loneliness. He returns to the tenement which had been deserted by the widow, one night to commit suicide. As the deed is about to be done his eye falls on the knife which he gave to "boy;" he remembers and the thought drives suicide from his mind. He goes back to the saloon to again drink.

Watching his chance, the boy escapes one day and while on his way to the old home, passes a saloon. Inside he observes Moran. Moran comes out and starts for the river, again determined on suicide. "Boy" follows him and Moran plunges into the water; the little fellow runs up and jumps too. Moran's efforts are turned toward saving the boy from the fate he had intended for himself. The boy leads his old friend to a hut where Moran faints from lack of food and too much drink. A passing priest is called and Moran is revived. Together the three go to the old tenement. The latent good in Moran—through the loyalty of "boy"— has been aroused and as time passes he reforms. Firm in his struggle he becomes a lay brother of the priesthood. The boy becomes a singer in the choir.

Meanwhile, the widow, still leading her old life, passes the monastery. She hears the voice of her son singing. The boy recognizes her and accompanies her to her home. She finds another woman in her place. At the point of a pistol the widow drives her out. The "man," furious, leaves her. But the mother finds comfort in her son and when he consents to remain with her, she determines to lead a better life.

The priests from the monastery have searched in vain for the boy. Nothing is heard of him until the mother calls a priest to attend him; the boy is sick. Moran accompanies the good father. Recognizing him, the widow hides. Moran, when told that the little fellow is dying, is heartbroken, and as the little fellow passes away we find the two who loved him best—the idler Moran and the widow—weeping over him with joined hands. The widow urges Moran to take her with him. He tells her of his entering the priesthood. Moran, however, finds a way out by having the sisters care for her. In time to come the widow becomes a sister herself. Side by side the monastery and nunnery stand and from the latticed windows Moran and the widow look upon each other, at peace with the world and themselves.

FOR HIS FATHER'S LIFE (Sept. 13).—For one and all, Mr. Ripley tells Jim he must shift for himself. Riding across country, the young fellow comes upon a motion picture company taking a scene; mistaking the acting for a real fight, he breaks up the picture and pommels the leading man. Attracted by his earnestness, the director engages him and finds he is an expert Western rider and cow puncher. Later he falls in love with Miss Bright, the leading lady.

Meanwhile the father starts on a trip to town In an attempt to regain his hat he falls in a deserted mine shaft. Riding home, Miss Bright and Jim come upon the unattended horse. Taking his lasso he makes a rope ladder, and after a perilous descent brings up the wounded man. At home the doctor tells him the old man cannot live six hours without the proper medicine. It is a twenty-five mile ride to the nearest drugstore. Jim starts out and after a neck and neck race with an express train rushes by. Arriving in town and securing the medicine, he misses the outgoing train and at the point of a revolver forces a gang of Italians to drive him on a hand car to where his horse is waiting. Mounting the animal he races at breakneck speed and after many narrow escapes arrives in the nick of time. There is a happy reunion in which the old man recognizes that his son has proved his real worth.

NESTOR.

A DAUGHTER OF THE PLAINS (Sept. 9).—John Simpson, a Western pioneer, and his daughter Marie are hunting bear. Simpson's eagerness to secure the game causes him to forego caution; he fires into the thicket in which the bears have concealed themselves. The bullet kills an Indian who had also seen the bears. Simpson discovers that the Indian is the son of the chief of a neighboring tribe. He fails to convince the Indian's companion that the shot is accidental. When Simpson's back is turned the Indian kills him.

His daughter, Marie, fearing an uprising, rides to the village to give warning. This done, she hastens to the nearest post but encounters the Indians. They shoot. She falls from her horse and is left for dead. However, Marie is only slightly wounded. She recovers and crawls to the river bank just in time to witness the onslaught of the redskins. She creeps into an old boat tied at the river bank and floats down the stream. Next morning she is rescued by Clifford, a young prospector. Clifford and his partner, Bainbridge, carry her into their cabin.

Marie finds in time that she has lost her heart to her rescuer. Bainbridge arranges a secret meeting with Marie. Clifford, thinking that Marie loves Bainbridge, decides to abandon the camp. Shortly after an Indian kills Bainbridge and carries Marie away captive. Clifford, from ambush, shoots the Indian and again rescues Marie, who informs him of Bainbridge's death and her happiness at his return.

FEEDING THE "KITTY" (Sept. 11).—Wife does not see the note until some time later, which arrives for Eddie from the boys, telling him to come over to the club and "Feed the kitty." Eddie tells his wife that a friend has been hurt and finally gets away along to join in the poker game. Meantime the cook and the policeman have been making love in the kitchen. Deciding to go for a walk, the cook lends the cop Eddie's old coat and hat. Following Eddie's wife becomes suspicious when she reads the strange "kitty" note; she imagines that it refers to the cook. When she finds the cook out her suspicions are confirmed.

Eddie returns from the game in none too steady condition. Entering the house through the back way, he encounters the cook. The cop has hidden. Without his wife knowing it Eddie seeks his room. Wife enters the kithcen with a gun, determined to settle the matter: she fires at her supposed husband, the cop. A wild scramble follows. The cop is pursued from the house. Hearing of trouble, the sergeant joins in and the cop is confronted with being found off his beat. The cook finds a chance to make love to the sergeant; this she does to save her lover. But the cop-lover rebels; he telephones for the reserves. Complications result with the sergeant in an embarrassing position, and husband master of the situation. It all ends with Eddie convincing his wife of his presence in the house the whole evening and forgiving his wife of her unjust suspicions.

POWERS.

THE ANGEL OF THE CAMP (Sept. 11).—Roy Clark is a whole-souled Western character, but a bad man when drunk. He has been in trouble several times through his desire for shooting up the town. Sister Mary, of the Salvation Army, is in Goldfield with her fellow salvationists. Roy is strongly attracted toward her, but she repulses him on account of his unsavory reputation. Besides she believes she has her mission to fulfill.

A plague strikes the camp and Mary thereupon earns her title of the "angel," nursing the sick throughout the epidemic. Among her patients is Roy, who recovers under her care, proposes marriage and is again repulsed. One day while taking a collection in the Legal Tender saloon, Mary is insulted by Jose, a camp tough. Roy resents and shoots the Mexican. The "angel" also nurses him and finally marries Roy, although she continues her work in the Salvation Army.

CRYSTAL.

BACHELOR'S HOUSEKEEPER (Sept. 8).—The bachelors, when they complain of the food, get a rolling pin over their heads, manipulated by the colored housekeeper. Colored housekeeper is fired and said bachelors advertise for a new one. In answer to this a beautiful girl visits the house; she is hired. It is not long before all three of the bachelors, Burk, Don and Charlie are infatuated with the new girl. They shower her with presents, help her in her work and finally fight over her. Later, each presents her with a diamond ring. But the surprise of their lives is when the pretty cook introduces them to her husband and leaves.

WAS HE A HERO (Sept. 8).—While Ned holds the affections of Alice, her parents favor Percy. To gain their consent Ned induces a fumigating concern to smoke up the house while Percy and the parents are present. Percy, observing the awful smoke, flees, leaving Alice to her fate. Ned, waiting outside, rushes in at the proper moment and saves her. Alice's father, grateful to Ned for saving his daughter, now favors his suit and when Percy calls again he is thrown out.

REX.

HER BOUNTY (Sept. 13).—Ruth Braddon, the daughter of a wealthy factory owner, who is interested in improving social conditions, receives a letter, advising her to look at the state of affairs at her father's own factory. She visits her father and he refers her to his junior partner, Fred Howard, to whom Ruth is engaged. Accompanied by her fiance, Ruth goes on a tour of inspection through the factory. In the hallway, she sees a crowd of workers gathered around a girl who has fainted in the poorly ventilated workroom. As they approach the group, David Hale, a factory hand, asks Howard for better conditions. Howard orders David back. Ruth, admiring David's personality, interferes and tells him she will talk with her father.

The next day David visits Bessie and tells her he is expecting a raise of wages soon and they will marry. Bessie's happiness over David's love is interrupted by a visit from Ruth. David takes her through the tenements, showing her poverty in its worst form. She asks him to assist her in lightening the burden of the poor. He consents. The close contact into which David and Ruth are thrown in their work, draws them together. Ruth awakens to the knowledge that she is in love with David. She breaks her engagement with Howard. He goes to her father. The father shows a letter he received from David in which he asked for an increase of wages so that he may marry Bessie Clay.

Ruth comes to her father's office for money and her father places the check close to David's letter so Ruth will see it. She learns for the first time of David's engagement. She is overcome and on leaving her father's office meets David. She breaks down and weeps.

VICTOR.

LITTLE MEG AND I (Sept. 7).—An old captain on a summer's night sits down to tell his mates a story—a story of his own life and wrecked romance. It was the story of his youth, and as the poem by G. C. T. Murphy goes, from which the script was written, he had grown up with and loved little Meg Anderson, the daughter of a rich shipowner. He had realized the gulf that lay between them and the little girl had promised to wait for him when he went out on his long cruise. The words of the poem, which make the subtitles for the projected picture, continues:

"Well, mates, we cruised for four long years,
till at last one summer's day
Our good ship, the Minerva, cast anchor in the
bay.
Oh, how my heart beat high with hope, as I
saw her home once more.
And on the pier stood hundreds to welcome
us ashore;
But my heart sank down within me as I gazed
with anxious eye—
No little Meg stood on the dock as on the deck
stood I.
Why, mates, it nearly broke my heart when
I went ashore that day,
For they told me little Meg had wed, while I
was far away.
They told me, too, they forced her to't—and
wrecked her fair young life—
Just think, messmates, a child in years, to be
an old man's wife."

As the story follows, it would seem that the girl's father had forced her into the unwholesome match. Time passes. The old man finishes with:

"One blustering night Jack Glim and I were
rowing to the shore.
When right ahead we saw a sight that made
us hold our breath—
There floating in the pale moonlight was a
woman cold in death.
I raised her up; Oh, God, messmates, that I
had passed her by!
There in the bay lay little Meg and over her
stood I."

A MYSTERIOUS MYSTERY (Two Parts—Sept. 11).—At the opening of the piece we see Miss Lawrence setting out to attend a moving picture theater, accompanied by a woman friend and her two children. At the theater is being shown "Mysterious Mystery," the present play. With the two kiddies sitting on each side of

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her, Miss Lawrence, with no one recognizing her, watches the play as it develops to this point. However, as she entered the theater she was observed by a strange man who has displayed an officer's badge. He has phoned for help, as is shown in the cut-backs. As the film play progresses inside, a machine with another man and a chauffeur arrives and stops down the street a short distance from the theater. Then the stranger approaches Miss Lawrence and asks her to come out as there are friends who wish to speak to her. As she approaches the machine a rug is thrown over her head and she is pushed into the auto.

When the rug is removed Miss Lawrence finds herself in a private asylum though she does not recognize the place. She is disrobed and a peculiar dress and hat are given her; she is left a captive in a padded cell, the walls of which are covered with posters of her own self. To the room there is only a single barred casement window; there appears no means of escape. Frantic, Miss Lawrence throws herself on the bed and cries.

On the exterior of the building we observe a lunatic dressed as a ham actor with the proverbial long hair and frock coat. He slips up to the barred window, climbs along the stone ledge and loosens two bars; he enters with one of the bars as a weapon. He attempts to kill Miss Lawrence. There is a fight, Miss Lawrence successfully defending herself. She does this by making the crazy actor believe he is the hero in the play and not the villain. Using this argument she induces him to assist her to escape. A rope is made from the bed clothes. Before she climbs down she gives the crazy actor the iron, saying that it is the gun, and compels him to stand guard. However, before she reaches the ground she is nearly shaken from the rope and barely escapes.

Once on the open road, Miss Lawrence seeks aid from a farm house. Yet, to her dismay, she is rebuffed. She tries at the station. The stationmaster locks her in a room and telephones the asylum for the guards. Miss Lawrence has been mistaken for a crazy girl, closely resembling her and one who imagines that she is Miss Lawrence.

On the road back to the asylum Miss Lawrence, with the guards, meets the crazy girl in question. She is leading dogs and with them is only too anxious to return to captivity. She recognizes Miss Lawrence after a careful examination. And it is the first sign of sanity that the girl has shown in months.

Miss Lawrence is given her clothes and offered profuse apologies. The superintendent assures her that if she will make a few visits to the asylum the crazy girl can be cured. As she departs Miss Lawrence consents. With all haste Miss Lawrence returns to the theater—the last scene of "A Mysterious Mystery" is being projected on the screen; this is Miss Lawrence leaving the theater with the friend and children.

THERE IS A DESTINY (August 24).—Jack Baldwin, M.D., just graduated, is spending the summer at a seaside hotel with several of his fraternity friends. Jeanne De eJan and her grandfather live on an island a short distance from the coast. While the old man has a pension, they add to this by selling fish at the hotel across the channel.

One morning Jeanne is seen by Jack and his friends. They admire her beauty. "Sport" Hamlin, one of the party, tries to flirt with the girl. He is cut coldly. On returning to his friends he offers to wager a hundred dollars none of them can do any better than he did. Jack, already interested in the girl, takes up the bet.

Jack, to carry out his plans, secures a job as a boatman; he believes that his chance with the girl would be better if she thought him in her own station of life. Following this it is only a matter of a few days before Jack makes the girl's acquaintance through the grandfather.

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Observing Jack's success, "Sport" Hamlin grows envious. After he is knocked down for making an insulting remark to Jack, he goes to the old man and informs him of Jack's deception. Fearing for his grandchild, the fisherman refuses to allow them together again.

A week goes by. Jack finds that he loves the girl. The old fisherman is stricken with heart trouble. There is a storm. The girl telephones to the mainland. Jack, with his medicine chest strapped to him, swims the channel and revives the old man. Explanations follow; Jack and Jeanne's destinies are fulfilled.

IMP.

"UNIVERSAL BOY" SOLVES THE CHINESE MYSTERY NO. 4 (August 27).—Our "Universal Boy" has made the acquaintance of a youngster living in the same apartment with him, who is experimenting with wireless telegraphy. The boys amuse themselves by tapping messages. One which they secure is a mysterious affair, which the boys believe is written in cipher code. It is addressed to one Sing Yang Foo.

Matty, with his characteristic curiosity, seeks out the Marconi wireless station at Coney Island, makes the acquaintance of the chief operator and requests a reading of the peculiar message. The operator tells him it is written in Chinese. Determined to have a reading of it, our "Universal Boy" visits and is introduced to the Hon. Yang Yu Ying, Chinese Consul-General for the United States, who reads the message for him. It says:

"Have girl aboard. All safe—sailing to-morrow. Send money as promised."
Wing Woy.

In trying to puzzle it out Matty, later, remembers a newspaper account of the strange disappearance of a young woman Chinese missionary. Convinced that there is some connection between the message and the girl's disappearance, our "Universal Boy" visits Chinatown. On the roof of a building he finds a receiving pole of a private wireless outfit. Investigating further, he learns that the owner of the outfit is Sing Yang Foo.

Disguised as a Chinese boy, our "Universal Boy" uncovers many clues, and is finally led aboard a Chinese boat in the harbor. In the hold of the ship he discovers the missing girl, communicates with the police and finally, after many exciting adventures, he brings the "white slavers" to justice and liberates the girl.

THE UNIVERSAL BOY IN JUVENILE REFORMER (Series No. 4—Sept. 10).—The Universal Boy decides to adopt a dog and goes to the Bide-a-wee Home for lost and strayed animals and there procures a handsome collie. Knowing his aunt's aversion to a dog, he keeps him in his bedroom and trains him to do all kinds of tricks. Some time later his aunt discovers the dog and orders it put out of the house. The dog intervenes in his own behalf by standing on its hind legs and pleading—one of the tricks Matty had taught him. Finally auntie decides to let Matty keep the dog. On the following day, while the dog is outside of its house, he is stolen by a tramp who sells the animal to an East Side saloon keeper in exchange for a drink of whisky. The theft is witnessed by a little neighbor of Matty's who afterwards informs him of the loss of his dog.

Heartbroken over the loss of his four-footed friend, Matty seeks the aid of the newly organized Juvenile Police Force. Arriving at the station house of said organization he tells the captain of his loss and gets a promise from him that everything possible will be done to bring back the dog. Matty admires the snappy appearance of the police force. He asks to join and the captain gives his consent, at the same time explaining the duties and functions of the juvenile police, viz.: to keep an eye on saloon keepers selling intoxicants to children, cigar stores selling cigarettes to boys, and cause their arrest, also to arrest all boys caught playing crap, gambling or smoking cigarettes.

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Later, Matty goes on his beat and discovers a boy of about sixteen smoking cigarettes. True to his duty, he arrests him and brings him before the captain of the police force for punishment. The usual penalty meted out to juvenile cigarette smokers according to the rules and regulations of the juvenile police force is to compel the offender to smoke an old pipe until it makes him sick. Accordingly, therefore, they subject the prisoner to this ordeal much to the amusement of the onlooker.

Sometime later, while on duty on one of the side street of the lower East Side, Matty detects a little girl entering the side of a saloon with a beer can under her shawl. Matty follows and witnesses the illicit sale. He causes the arrest of the saloon keeper with the aid of a member of the regular police force. As Matty is leaving the saloon after the arrest he hears a familiar bark coming from behind the bar. He investigates and discovers his lost dog. There is a happy reunion.

Matty takes his dog to the Juvenile police station and makes his report of the arrest of the saloon keeper and then asks permission to have his dog made a police dog and his request is granted. While patrolling his beat one day, Matty peeks into a cellar window and sights a crowd of young boys playing crap, cards and smoking cigarettes. Not being able to cope with this tough crowd single handed, he writes out a note for the captain of the juvenile force, explaining the situation and asking for aid. This he puts in the dog's mouth and orders him to bring it post haste to the station-house. As a result a detachment of police boys are sent out to help Matty and after a terrible conflict, the culprits are finally brought to the juvenile police court where they are about to be sentenced very heavily by the judge when Matty pleads for them. "Please let them go free, Your Honor, on the condition that they join the Juvenile Police Force." Impressed by the boy's magnanimity of heart, he exercises his clemency along the course outlined by Matty and our story concludes with Matty drilling the squad of reformed crap shooters.

UNIVERSAL.

ANIMATED WEEKLY, NO. 129 (August 26).—Patriotic Demonstration.—Cadets from London's military academy publicly uphold England's war policy.

Off to the Rescue.—Millionaire's yacht leaves New York to bring back Americans stranded in war zone, and is accompanied by Animated Weekly cameraman. Sub-title: Passing U. S. S. Minnesota.

Ambrose Lightship.—Placed at entrance of Ambrose Channel, this lightship marks limit of Uncle Sam's neutral waters. Sub-title: Derelict Destroyer Seneca Patrolling New York Harbor.

Glass Blowers' Convention.—Drill held by representatives from all parts of the country—Rochester, N. Y.

Historical Pageant in Newark.—Public school children portray history of their city's growth since Hendrick Hudson's arrival in Newark Bay, New Jersey.

French Troops Honored.—President Poincare presents war colors to regiment in recognition of their efficiency.

Battle of the Hose.—Rival fire companies hold novel tournament in which contestants and enthusiastic onlookers are drenched—Connellsville, Pa.

Accident to England's Engineer Corps.—While moving supplies across pontoon bridge planking gives way under heavy load—Canche River, France.

Germany's Crack Regiment.—The last review by Kaiser Wilhelm of troops now proving their worth on the field of battle—Berlin, Germany.

State Seal in Flowers.—The Massachusetts seal is duplicated in flowers at annual gathering of expert horticulturists—Boston.

Baseball Fans Take Notice.—Christy Mathewson, world's greatest pitcher, signs contract to play in series of Universal features.

Pope Pius X. at Rest.—St. Peter's Cathedral and the Vatican, dwelling of the Popes—Rome, Italy.

Cartoons by the world-famous caricaturist, Hy Mayer, of Puck.

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BEAUTY.

A MODERN OTHELLO (Sept. 1).—Mr. Mason is extremely jealous of his wife, and even carries his jealousy to the extent of begrudging the baby and the dog his wife's passing attentions. However, he swallows his rage until one afternoon he takes his wife for a row on the lake and while they are enjoying themselves, a friend, Miss James, goes for a horseback ride. Her horse becomes frightened at a hunter's shot and runs away. She finds herself forced to walk home in her riding costume, consisting of a jacket and trousers. Her humiliation is great when she finds herself laughted at by the men she passes, and upon seeing her friend, Mrs. Mason, she pleads for assistance, and is invited to accompany her across the lake to her home, where she can secure a dress. Mr. Mason, awakening from a nap, sees what he thinks to be a handsome young man in the boat with his wife, and he chases along the shore after them in a jealous rage.

Mrs. Mason and her friend reach the temporary safety of her boudoir, where Mrs. Mason is going to lend her friend a dress. Her husband followed them, however, and frantic, demands admission to the room. Miss James hides in a closet and the husband enters. He demands to know the hiding place of the chap he thought he saw disguising himself when he peeped through the keyhole before going into the room. Securing a revolver he demands that the man step out of the closet, and to his surprise and astonishment he finds himself face to face with a pretty young miss.

THANHOUSER.

CONSCIENCE (Two Parts—August 25).—Jack Gleason is at his wit's ends because the doctor has given his consumptive wife just one more chance, provided she can go to Arizona—and he has no money for the trip. In a reckless moment he stakes his life's savings on the gaming table—and loses every cent. Going home, the most despondent man in the world, he comes upon a sleeping beggar into whose hat some benevolent soul has dropped a ten dollar gold piece. Remembering that ten is his lucky number, the young man steals the coin and rushes back to the gambling parlor. Sure enough, his luck turns. He wins a suitcase full of money. But the weary face of the old beggar haunts him. At last he goes in search of him, brings him home with him, tells him the whole story, and thrusting upon him the suitcase of bills sends the dazed old man away. But the tramp has recognized in Gleason's wife one who gave him food when everybody else had turned him from the door. A few days later all but $20 of the money comes back, with a note, reading:

"Please take the rest to cure the lady, who had pity on an old hobo."

AMERICAN.

LOLA (Sept. 7).—Lola, a prima donna appearing for the first time in her "home town," visits a cafe with her manager after the performance. While there her memory recalls her girlhood and she tells her manager how as a girl her voice secured for her a choir position, to the delight of her father and sister; but when later her voice brought her a stage offer her father and sister were bitter in their objections; so that same night she ran away and later became a great prima donna.

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Lola desires to look up her people. With the manager's assistance, she sets out the next morning to find them and get their forgiveness. She finds her sister, May, and learns the pathetic story of how the morning eight years before when May found Lola's note their father flew into a rage and at the same moment a ring at the door bell brought news of an accident to Larry, a mutual friend of May and Lola.

Later, Larry in his delirium cries for Lola. May, in pity, goes to comfort him and pretends she is Lola to soothe him. Larry never regains his sight and, believing May to be Lola, declares his love. The next week the father dies. May's pity grows to love and she marries Larry, never telling him of her deception.

May pleads with Lola to keep her secret. As she does so, her little child rushes in and Lola, seeing the happiness where ignorance is bliss, says to May, "He shall never know," kisses the child, says farewell and is soon whirled away in a taxi to catch her train for a performance in the next town.

BREAK, BREAK, BREAK (Sept. 9).—Tom Day, an old hermit of eighty, is seated on a rock looking over the ocean. The words in the poem of Tennyson come to him:

"Break, Break, Break,
At the foot of thy crags, oh sea,
But the tender grace of a day that is dead
Will never come back to me."

As he watches the restless ocean his mind goes back to his young days. He sees himself a strong, stalwart youth, bidding good-bye to his mother, shouldering his pitchfork and going out to the fields. He sees his sweetheart, June, meet her father, Judge Moore, the wealthy landowner. His heart is given to this girl so far above him in wordly goods, but because of this difference in their station in life, does not declare his love. He knows that Dan Moore, a distant relative of June, loves her also, and knows that Dan is not worthy of her love. He sees his old grandfather laboring in the fields of Squire Moore, overcome with the heat and how little sympathy is shown by either Dan or the Squire. He bears the form of the old man to his home. June alone is thoughtful and calls to offer her help and comfort. June is shy that day and he, feeling himself unworthy, does not speak the words of love that rise to his lips. Later he sees the wedding of Dan and June. He sees them take the vessel that will carry them to foreign countries on their honeymoon. He stands and watches the vessel slowly disappear. That night the ship is blown out of her course and sinks with all on board. A few days later Tom is walking along the beach and among the wreckage washed up by the sea he finds the body of the girl he loves. The memory of those days long past recalls him back to youth and his unhappy love. He glances out over the sea and watches the vessels pass before him.

The old hermit, unable to stifle the emotions that arise within his soul, slowly leaves the rock and goes back to his little hut.

KOMIC.

BILL NO. 5—BILL ORGANIZES A UNION (August 30).—Bill, being careless about his duties, the boss arranges a set of rules for his observances. Bill and his pals, therefore, decide to right their wrongs and organize a union. They chip in a nickel apiece and buy themselves badges with the money.

The vice-president of the union loses his job the next day, and calls on Bill to call a strike on account of his being discharged. They demand Izzy's job back and threaten to strike if he is not taken back. They parade through the building and Bill's boss has the fire department turn the hose on them. They are disrupted and dragged back to work in disgrace.

JOKER.

BEAU AND HOBO (Sept. 9).—Ernie is in love with a girl, but the girl's father objects thinking Ernie worthless. Ernie is slightly effeminate in action and appearance. He is ordered from the house for the second time; kicked out violently by the irate father. He gets up and calls, and the girl comes to the window. He tells her he'll put on old clothes like a tramp and come to the back door. He goes home to get his wardrobe. In the meantime, a tramp comes along, sees the back door, and approaches for a hand-out. Ernie comes on the scene and gets jealous. Father observes his daughter and the tramp and starts to order the tramp from the place. The tramp refuses to go. Ernie comes on and beats the tramp up. Explanations and father's blessing follows.

JAM AND JEALOUSY (Sept. 12).—Brakeman Bill unwittingly causes his sweetheart, Mandy, to become jealous. She leaves him in a huff, determined to get even. Bill gives vent to his feelings when he discovers Phil and Clarence, two box tourists, stealing a ride. This worthy pair find themselves now stranded. And worse, their stomachs are empty. They spot a delicious cake, set out by Mandy's cook to cool. Phil is chosen to make the raid.

Phil secures the coveted cake and refuses to divide with his pal, Clarence. The latter returns the cake dish to its owner. The cook is out with her friend, the cop, looking for the miscreants. Clarence meets Mandy, who, seeing a chance to get even with Brakeman Bill, fetes Clarence with all the goodies in her pantry. Mandy's scheme works, for Bill can hardly control himself. Phil, who is gleefully devouring his purloined cake, also becomes a witness of Clarence's good luck. His glee changes to chagrin. He is then spotted by the cook and cop and after a desperate chase is captured.

Then Clarence forgets himself and starts to make love to Mandy. Bill comes to her rescue. As Phil and Clarence are led away to their just deserts Mandy vows to Bill she will ever believe implicitly in him.

KAYBEE.

STACKED CARDS (Two Parts—Sept. 4).—Edna Johnson, a girl of the underworld, is employed by crooked politicians to carry out a frame-up on Richard Wade, who is running on the reform ticket for Mayor. They place Edna in an uptown apartment hotel, where she poses as a girl of good standing and a settlement worker. Here she meets Wade. A friendship springs up between them. Feigning sickness, she sends for Wade. While he is in her bedroom she throws her arms around him. The crooks in hiding behind the portieres take a flashlight of the scene and later tell Wade that they will publish the scandal. Wade leaves for the gold fields and strikes it rich.

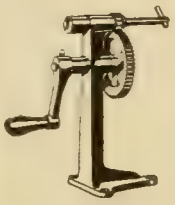
Two years later he meets Edna, who is now really in love with Travers, a clean cut young miner. Wade, to save Travers from an unhappy marriage, and to get revenge, tells him the story of Edna's life, and Travers breaks his engagement with Edna.

BRONCHO.

THE CRUISE OF THE MOLLY ANNE (Two Parts—Sept. 9).—John Farrell, shipowner, negotiates for the limit of insurance on his boat, the Molly Anne. Later, he makes arrangements with the mate, Bill Jones, to set the boat on fire, enabling him to collect the insurance. In return he promises Bill his daughter, Nell, in marriage. Nell elopes with Captain Tom and is out to sea before her father learns of her marriage. He is grief stricken to think that he will be the means of his daughter's death, but has no way of reaching the boat. Bill sets the Molly Anne afire, locks Captain Tom in a closet, takes Nell in the lifeboat with him and they are later rescued and brought home to Nell's father. Believing that Captain Tom is dead, Bill now tries to keep John Farrell to his bargain to marry Nell. Nell protests and Farrell tells Bill to go ahead and expose their secret, but he will not let Nell sacrifice herself, as she has suffered enough. Just at this moment Captain Tom comes in and shows the note that John Farrell has written Bill, disclosing their infamy. He tells Bill that he will keep the secret for his wife's sake, but for him to leave town at once before he is tempted to kill him. An old sailor, who has been with Captain Tom, overhears the conversation, kills Jones, and throws him over the cliff into the ocean.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 87 (August 27).—The European war illustrated. French battleships rendezvous in the English Channel. French torpedo boats go into action. French naval officers—Captain Dujardin. Loved ones watch as the fleet sails away. The deadly torpedo. The enemy is sighted. Signals announce the enemy's approach.



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A powerful photo drama in five parts, based on "Teobaldo Cicconi's stirring play" Se pecorelle smarrite (the strayed lambs).

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Renowned Players Feature Film Co.

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Intimate Views of the Russian Royal Family. —The Czar attends public prayer for success of Russian Army. The Czar, Czarina and Czarevitch. The royal barge arriving at the summer palace. The royal yacht "Standard."

Japanese Ambassador is tendered a reception in Paris when his government announces allegiance to England and France.

U. S. S. Seneca patrols N. Y. Harbor to preserve neutrality.

Ex-Queen Amelia of Portugal visits the hospital for horses in Crickelwood.

A varnish factory at Coswig, Germany, makes spectacular conflagration.

New Federal Reserve Board, to supervise the banking system of the country, is sworn in at Washington.

Huge caisson for Panama Canal is successfully launched at San Francisco.

All persons going into Mexico are carefully searched for smuggled ammunition by U. S. soldiers.

Congressmen play ball—Washington, D. C.

Shamrock IV., Britian's cup challenger, arrives in New York.

Rochester, N. Y., Automobile Club gives 3,000 little orphans an outing.

Volunteer firemen of western Pennsylvania hold convention at Connellsville.

DOMINO.

THE SILVER BELL (Two Parts—Sept. 3).—A silver bell for the mission is brought to Don Manuel by Captain Gometz. Gometz falls in love with Dolores, the Spanish Grandee's daughter, and Don Manuel orders him from the hacienda. The captain tries to persuade Dolores to elope with him. Fearing her father, she will not consent, but offers no remarkable resistance when her lover forcibly carries her off. An outlaw robs the mission of the precious bell and conceals it in the den near where Gometz and his love are in hiding. The captain overpowers the bandits by working upon their religious superstitions, rescues the bell and takes both it and the girl back to the hacienda. Don Manuel forgives the captain and agrees to his marriage with Dolores.

RELIANCE.

OUR MUTUAL GIRL (No. 32—August 24).—The finding of the thief who stole Margaret's cameo necklace is bound up with the honor of a character whom we have grown to think a great deal of in the film, and whom Our Mutual Girl has not been unwilling to regard as a possible suitor for her hand. So it is evident, that as the mystery begins to unravel, still intenser emotions are evoked in the nature of the dramatic situation. Dunbar, in the role of volunteer detective, the only person who has the inside knowledge which would lead to the arrest of the real thief, is himself under suspicion. The least misstep will cause his arrest. He even fears that his efforts to recover her necklace for Our Mutual Girl may cost him his life.

Margaret, meanwhile, is trying to forget her loss in shopping tours and a visit to the studio of James Montgomery Flagg. Mrs. Knickerbocker is determined to do all she can to divert the poor child in her trouble. Visiting Spaulding's Fifth avenue shop, Margaret is outfitted in the very latest clothes for sporting wear. The loose sweaters of soft-hued Shetland wool, the breezy Panamas and Norfolk top coats are peculiarly becoming to her youthful face and figure. She insists upon wearing one of the costumes to Mr. Flagg's studio, and although to Auntie it seems just a trifle unconventional for a girl to appear in a white serge suit, cut distinctly on sporting lines, in the city, she consents.

Mr. Flagg evidently approves of the effect, however, as he begins a drawing of Margaret the moment after he is introduced to her.

All this time Dunbar is spending far from a happy day. He has borrowed the white satin jewel case from Margaret to study the thumb print of the burglar, and as he compares it with the print on a police card which he takes from a locked cabinet in his rooms, his suspicions are confirmed. Then he goes to the phone and calls up a number in the poor district on the lower west side.

When his visitor enters, it is with a shock that we seem to see Dunbar, himself, in duplicate. Yet on closer inspection, there is an obvious difference. The thrilling denouement of his relation to his mysterious double; how Dunbar traces him to his lodgings with the help of Anni, the four-footed crook; and how the thief manages to conceal the necklace, makes the thirty-second instalment one of the most intensely interesting of all that have so far been produced.

THE SHERIFF'S CHOICE (Sept. 9).—A Western Sheriff has a young son who breaks his father's heart by his actions in gambling, drinking, etc. The father tries every means to make his boy reform and lead a decent life but all in vain, and after the boy has assaulted a barkeep—stolen a horse, and fled the town, the father leaves too, unable to bear the disgrace among his friends.

In another town he settles and is made sheriff. The boy has degenerated into an outlaw and bears a bad record, culminating in the murder of a rancher in the hills. News is brought to the new sheriff and he sets out to find and capture the outlaw. He does so but finds it is his own son. He is torn between his duty and his love for his erring boy, but finally decides to let fate decide. He knows that, close by, one trail leads over a dangerous cliff, and that the others leads across the hills and to safety. He tells the boy to go and he will not follow for five minutes. The boy goes, takes the path to the cliff, while the father watches him go. He struggles with a desire to stop him but lets him go. Following in a few minutes he finds the boy has fallen over and later finds his body, and realizes that his boy is beyond all further crime and safe from himself forever.

BROKEN NOSE BAILEY (2 Parts—Sept. 12).—Bailey, a crook, has his nose broken by Burton, the detective, in a street fight, and is a marked man thereafter, easy for the police to capture. He pulls off a job and is traced easily and captured by Burton by reason of his broken nose. Bailey now naturally nurses revenge against Burton. Bailey is sent away but escapes from prison and has his nose straightened by a benevolent doctor. He is now able to pass unrecognized by Burton, and feels safe in working out his revenge, which he plans against Burton and his sweetheart. He has the girl lured away, but Burton rescues her and Bailey goes back to prison.

MAJESTIC.

GRANNY (August 25).—Nell and her old grandmother are poor and alone in the world and finally leave their old home and wander into the country in search of work. They reach a little country town and apply at a boarding house for work, Nell agreeing to work for nothing but board and lodging for herself and "Granny." This Sears, the proprietor, agrees to, but Nell is worked to death at waiting on table and other chores, and Sears is very unkind to her and "Granny."

Graham Wilkes, a wealthy young man from the city, on the outs with his father, comes to the boarding house and becomes interested in little Nell, much to Sear's disgust, the latter redoubling his harsh treatment of Nell. Finally they can stand it no longer and leave. But enroute Nell overhears a plan to rob Sears and Wilkes by a couple of tramps, and in spite of her being badly treated by the former, she decides to warn them and prevent the robbery, which she does. Sears now repents of his treatment of her but Wilkes has become interested and Nell turns to him for care and comfort for herself and Granny.

SIERRA JIM'S REFORMATION (Sept. 8).—Sierra Jim, wounded and desperate, flees from the sheriff and is given refuge in the cabin of a young girl, the sweetheart of the pony express rider. Jim thus escapes his pursuers and later plans the holdup of the pony express rider, which succeeds and Jim is about to distribute the spoils of his deed, when he sees the photo of the express rider's sweetheart, which he recognizes as that of the girl who had saved him. He forces his pals to give up their share of the loot, returns it to the express rider, and begs for the photo of the girl, and taking it, he rides away across the hills to a new and better life.

A CORRECTION.

Exhibitors will please observe that the Universal Film Company has substituted for its Crystal release of September 1, entitled "A Seaside Flirt," another picture of the same brand named "Curing a Lazy Wife." A synopsis of the latter picture will be published in a forthcoming issue of the paper.

FEATURE FILM STORIES

PICTURE PLAYHOUSE FILM CO., INC.

THE FILM DETECTIVE (Four Parts—August 26).—Jack Daingerfield has been going a fast pace and has lost his entire fortune. His creditors hold a meeting and after a stormy interview he agrees to give them all he has. One of the creditors offers to arrange a marriage between him and a rich girl, Mary Delmar. Jack weakly consents after he has been introduced to the young woman.

Lord Lytton, a jealous rival, breaks the romance, and Daingerfield, in despair, accepts a commission from a moving picture company to make a film of lion hunting in Africa. When he reaches the lion country he manages to get several wounderful pictures of the lions, but one of his friends is attacked by a wounded lion, and before they can kill the enraged beast the man is mangled beyond recognition. Jack moves to a safer place to take another film of a lion that is breaking from cover.

At this moment he is shot in the back by the two assassins, Lord Lytton and one of his (Jack's) creditors. Bill Tuttle, a bright young American who was the cameraman for the expedition, succeeds in getting the two villains on his film, and when the triumphant hunters return to England the villains are exposed in their true colors by the indisputable evidence. Daingerfield finally wins the girl.

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Ninth Episode—Reels 17 and 18).—With Norton discredited and unable to see Florence after the scene in the Countess Olga's home, the conspirators find that the chief obstacle in the way of a successful consummation of their schemes has been removed. Only Jones, the aged butler, stands between them and the capture of the girl, whom they believe possesses the secret of the missing million. In the Hargreaves' mansion she is safe. Acting now under the direction of the Countess Olga, whose sharp feminine wit evolved the plan which had eliminated Norton —temporarily at least—from their reckoning, with the co-operation of Braine, the conspirators weave a cunning web about their victim. An official document, committing Florence to an insane asylum, is forged by one of the gang. Armed with this, it is planned to seize Florence at the first favorable opportunity.

Day after day the conspirators keep a close watch upon her movements but no favorable opportunity offers, until a day that Florence decides to go shopping. Once away from the house with no protector but her companion, Susan Farlow, they feel that success will at last be theirs. After visiting several of the Fifth avenue stores, Florence and her friend dismiss their automobile in front of a florist's in the upper thirties, telling the chauffeur to pick them up later after luncheon. The conspirators who have been trailing them all the morning in a taxi see that their chance has come at last and do not hesitate to grasp it.

At the very door of the shop Braine and the other conspirators seize Florence and drag her into their waiting vehicle. The forged commitment papers are flashed on a policeman, who wants to know what the scuffle is all about, a hurried explanation is made and Florence fighting desperately to free herself in the taxi is carried off, before Miss Farlow, who has entered the florist's shop ahead of her, realizes what has happened.

When the car reaches their headquarters, the conspirators, after a hurried consultation, decide that it will be too dangerous to keep Florence in America. Passages are arranged for on the steamship "George Washington," sailing the same day, and Florence, closely guarded, is taken on board. The false committment papers again prove useful to the plotters and, despite her pleadings, the girl is made a prisoner in her cabin with a coarse female as her guard and attendant.

Once out of New York harbor Florence is allowed more freedom, although constantly under the espionage of her keeper. Hearing the captain say that on the following night the ship will be off the New Foundland Banks, she forms a desperate resolve. It is nearly midnight, when Florence making certain from the woman's heavy breathing, that her keeper is sleeping soundly, noiselessly glides out of her cabin. An instant she pauses at the ship's rail, gathering herself together for the supreme effort. Then, as the vessel plunges forward on the swell of a wave, she hurls herself over the side.

Numbed by the first shock of contact with the chilling water, Florence mechanically keeps herself afloat, watching with dull eyes, the great ship disappear into the darkness. Suddenly, the realization of her terrible situation comes over her and with a cry, that is lost in the surge of the rolling waters, she strikes out convulsively in its wake. Her frantic efforts soon exhaust her, her brain whirls, a drowsiness that is sweeter than sleep creeps over her head and then—nothingness.

GENERAL FILM COMPANY.

THE BAREFOOT BOY (Kalem—Three Parts).—Eleanor Warren is loved by Harold Rives, a struggling artist. Although fond of the young man, Eleanor longs for the comforts of wealth. Walter Hastings, a wealthy Southern planter, meets Eleanor and falls in love with her. Rives sees the two together. Filled with jealous rage, the artist creates a scene and is ordered from the house. Shortly afterwards Rives hears that Eleanor has married Hastings. Immediately after the wedding, Hastings and his bride leave for their Southern home. Later, a daughter is born. Eleanor, however, is not happy. Her longing for the gay times of her girlhood are intensified by the messages she receives from her chum in the North. Eleanor also learns that Rives, favored by fortune, is now one of the foremost artists of the day.

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The following list now ready for immediate shipment; others in preparation:

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Why Don't Our Competitors Take it Up?

She receives news that her aunt has died, together with a letter informing her that she has inherited her relative's estate. Now in a position to take an active part in the affairs of society, Eleanor, knowing that her husband would never consent to join in the social whirl, determines to leave him. When Hastings returns home that evening, he finds a note in which his wife informs him of her purpose. Back in her old home, Eleanor plunges into the social vortex. She meets Rives once more. The woman falls madly in love with him. Rives, however, learning what Eleanor has done, sees her for just what she is. Hastings, embittered by his wife's faithlessness, is filled with a hatred towards all women. Turning his back upon civilization, the man takes his daughter, Frances, into the wilderness, where he leads a primitive life. So great is his distrust of all women, that the father rears Frances up as a boy.

Fifteen years later Frances as wild as any boy. Clad in trousers and rough shirt, she contributes toward the family larder with her rifle and rod. A surveying party headed by John Weir, enters the forest. Frances becomes a favorite with the men, who are ignorant of her real sex. Rives, on a sketching trip, meets Frances. He induces her to pose for a painting. As "The Barefoot Boy," his painting creates a sensation.

A falling tree crushes Hastings to death. Frances' cries bring Weir and his men to the scene. Later, Weir learns that the "boy" is in reality a girl. The man takes Frances home to his wife. The couple adopt the orphan. Fate causes Rives to stroll towards the Weir home. Frances sees her friend of the forest and rushes to greet him. The artist, amazed, draws back, but his amazement increases when he discovers that the beautiful girl before him and "The Barefoot Boy" are one and the same. Rives has tired of the friendship of Eleanor. Frances' youth and freshness win the man's heart. The artist wins the Weirs' consent to paint Frances in her feminine attire. Eleanor sees Rives take the girl in his arms. Frantic at the thought of losing Rives, Eleanor resolves to bare her friendship with the artist. Unable to believe the story, Frances shrinks from her in horror. The girl learns the truth, however. The artist declares that his heart belongs to Frances. Rushing from the room, she meets Weir and tells him all that has transpired. The surveyor confronts Eleanor and Rives and informs the woman of Frances' identity. The following day Eleanor appears at the Weir home and begs to see her daughter. Weir informs her that Frances has gone to visit her father's grave. Frances is sobbing over the rude mound when a touch on her arm causes her to turn. She confronts Eleanor, who informs her of their relationship. The girl stares at the heart-broken woman. A sudden impulse causes Frances to take her mother in her arms. Throwing herself at her daughter's feet, Eleanor begs for her forgiveness.

Just at this moment, a shot emanating from Rives' studio brings his servants to the scene. They find the artist on the floor, a revolver clutched in his hand.

KIT, THE ARKANSAW TRAVELER (Kalem—Three Parts).—Mary Adams, about to visit relatives in a distant part of the country, is entrusted to the care of Manuel Bond. The girl's beauty inflames Bond, a gambler and a scoundrel. That night, when the stage coach halts, Mary is horrified to discover that Bond has registered for both as man and wife. The gambler turns a deaf ear to the girl's frantic pleas. After locking her in the room, the scoundrel proceeds to the barroom. Mary escapes by means of the window. The girl comes upon a party of settlers. Mary joins the party. Later, the girl meets Kit, a young backwoodsman. It is a case of love at first sight and the two are married the same day.

Six years pass. Manuel Bond, who has fled to the Arkansaw country because of an unfortunate Mississippi River encounter, hears a familiar tune being played. He comes upon Kit, who is trying to play a tune he had heard upon the Mississippi, but cannot recall the last half of it. By taking the violin from Kit's hands and finishing the air, Bond wins his friendship. The gambler discovers that Mary is Kit's wife. Later, when the backwoodsman goes to shoot a bird for dinner, Bond threatens to kill Kit unless Mary agrees to run away with him. Terrified, and fearing lest the gambler slay her husband who is unconscious of what is transpiring, the unfortunate woman consents. Seizing her three-year-old daughter, Alice, Mary enters Bond's buckboard and flees with him.

Upon Kit's return, a neighbor informs the husband of what has happened. Mad with rage, Kit follows. He comes upon the three just as they are being ferried across the river. Kit and the gambler engage in a pistol duel. A bullet strikes Kit. The man drops. Crazed by the sight, Mary leaps into the river and is drowned. Bond continues his flight, carrying little Alice with him. Upon his recovery, Kit returns to his cabin. Desiring to obliterate all thoughts of Mary from his mind, the man burns the cabin to the ground.

Fifteen years pass. Bond has resumed his nefarious profession on the Mississippi under an assumed name. Fortune has smiled upon Kit, who is a prosperous stock-raiser. The two men meet in a saloon, and although neither recognizes the other, each is filled with an instinctive hatred. Alice has been placed in a convent by Bond. The girl believes the gambler to be her adopted father. The incidents of the past dwell but faintly in her memory. Bond, desiring to use Alice in his gambling operations, orders the girl to come home. Kit, now known as "The Arkansaw Traveler," witnesses the meeting between the two and is instinctively drawn towards the girl, finding something hauntingly familiar about her. The stock-raiser takes passage on a steamboat which is to make a trip down the river. When about to board the vessel, he comes to the aid of Frau Peddler, a German woman, who has been pickpocketed by one of Bond's gang.

Aided by Judge "Snuggs," "Major" Squigs and other henchmen, the gambler plans to rob the safe of the steamboat during the trip. Alice, who is among the passengers, comes upon Kit while the latter is playing the famous air, "The Arkansaw Traveler." The tune revives the old memories. Despite the years that have elapsed, the girl gradually recalls the terrible incident on the river. James Temple, a young planter, is traveling with his widowed mother. Temple and Alice fall in love with each other. Aware of the fact that the boy is in possession of a large sum of money, Bond inveigles him into a game of cards. Mrs. Temple sees that her boy is losing his last dollar. Her grief attracts the attention of Kit and he promises to help her. Kit discovers that Bond has stacked the cards. "The Arkansaw Traveler" calmly announces his intention of sitting in the game and cleverly succeeds in cleaning the crooks out of the money they won from Temple. Returning the money to the boy Kit warns him never to play with thieves. Enraged, the gamblers attempt to shoot Kit, but are awed by the ugly pistols he levels at them. That night, Kit comes upon Alice. In the kindly face of "The Arkansaw Traveler," the girl recognizes her father. Meanwhile, disguised as deckhands, Bond and his men set fire to the steamboat, and in the excitement which ensues, rifle the safe.

Bond comes upon Kit who holds his long-lost daughter is his arms. Stealing from behind, the gambler stabs "The Arkansaw Traveler" and seizing Alice, throws her into the boat which his accomplices have waiting alongside. The desperadoes row to shore. Kit revives, and despite the throbbing wound in his shoulder, leaps into the river and follows. The blazing steamboat is beached and the panic-stricken passengers leap ashore. Frau Peddler had seen the villains at work and informs the ship's officers as to the identity of the culprits. A posse is immediately formed to search for the men.

When Alice, who has fainted, recovers consciousness, she finds herself in an old shack with Bond and his men. Her attempts to escape are frustrated. The posse, headed by Temple, capture the crooks. Bond makes for the river and is confronted by Kit. The two engage in a terrible bowie knife duel. Realizing he faces death, Bond, in desperation, leaps into the river. Kit follows his man. Both disappear beneath the waters. Bubbles rising on the surface tell of the awful struggle going on. A hand suddenly emerges from the water and convulsively clutches at the air. It disappears. Kit, swimming ashore finds Alice in Temple's arms.

CHIP OF THE FLYING "U" (Selig—Three Parts)—Claude Bennett occupies a desk in his father's bank, but does not earn his salt. Idling one morning at his desk, he draws a ridiculous cartoon of his father, which comes to the attention of the bank president, who summarily tells Claude that the town is not big enough for him. After a moment's reflection, Claude replies with spirit: "All right, Dad, I guess I'll go West." Claude Bennett develops into "Chip," a lively young cowboy on the Flying "U" Ranch down in Texas.

Whitmore, the "Old Man," is a hard worker. Chip becomes an all-around man after a number of adventures in which the wildest bronchoes test his staying powers as a rider, and one day the "Old Man" tells him to hook up the team and drive to the station to meet the "old man's" sister, who is a woman doctor. Chip waits around in a dejected manner until the train pulls in. He is delighted to discover that the "old maid doctor" is nothing more or less than a very pretty, charming young lady. Chip improves the time during the ride to the ranch to get well acquainted with the "little doctor," as he already begins to call her in his own mind, whereas she discovers in this tanned and sprightly young cowboy many of the elements which go to make up a hero. She demonstrates her skill with the rifle by shooting a coyote, this feat of arms putting Chip absolutely at her mercy. He succumbs entirely to her natural fascination.

Chip still does a little sketching now and then, some of which comes to the attention of the "little doctor," who encourages him to paint a really good picture. An accident occurs in which Chip is thrown from his horse and dragged at the end of a lasso over the plains at a gallop. His pet cayuse breaks a leg and Chip is about to end its misery with a bullet when the "little doctor" announces that she can set the leg with splints. She does so, and another arrow from Cupid's bow goes to the heart of Chip. Then Chip is laid up with a sprained ankle and the "little doctor" takes care of him. During his recovery he gets to work on the picture, which he paints with great natural skill, and the "Old Man's" silent partner, Dunk, who comes to the ranch on a visit, sees the painting and promises to take it to the city and show it to someone with a knowledge of art. The picture sells for a good fat check.

The "little doctor" captivates everybody. Even Patsy, the cook, with his dirty apron, succumbs to her charms, and when she makes a professional visit to the kitchen and orders him to "clean up," he obeys after much grumbling. The "Old Man" hears the rattling of tins and kettles in the kitchen and makes an investigation. Patsy has the floor covered with soap suds and is scrubbing away with great spirit. The "Old Man" dashes into the kitchen and sprawls all over the floor, sliding on the soap suds. He has it in his heart to murder Patsy and starts after him, but Patsy slides through the door on another installment of soap suds, and the "Old Man" toboggans down the steps after him.

The "little doctor" is always up to something. She has all the cowboys her slaves, with Chip the worst of the lot. She gets a letter stating that Dr. Cecil Grantham, whose name Chip has heard her mention before and whom he looks upon as a formidable rival, is going to arrive on the next day's train, for a visit to the "little doctor." Chip feels very much disturbed in spirit. He imagines that Dr. Grantham is coming to claim his bride, and the "little doctor" mischievously leads him to think so. So Chip is chosen as the instrument to bring his rvial to the ranch, being ordered to accompany the "little doctor" in the buckboard, and greet the expected visitor. They pull another one on Chip, for the formidable Dr. Cecil Grantham is a sweet and saucy Miss, a classmate of the "little doctor." Chip is so happy over the outcome that he visibly shows it and the girls have a great deal of fun at his expense, in consequence.

The "Old Man" becomes infatuated with the new arrival. Dunk, who has fallen in love with the "little doctor," finds himself outclassed by Chip, and that he hasn't a chance. He shows his jealousy, whereupon he is given to understand in unmistakable terms, that he is not in it. Dunk "beats" it for the railroad station. Then follow gay days at the ranch. Chip saves the "little doctor's" life when she is pursued by a locoed stallion, and there is no more coquetry on her part. The "Old Man" wins the "little doctor's' chum, and when the announcement is made and each loving couple confesses to the others, the "Old Man" sends Patsy for a bottle of wine, so that they can all drink to each other's health. The path of love runs smooth for all—there is no serpent in their Garden of Eden.

INCORPORATIONS.

Rye, N. Y.—Rye Beach Theatre, Rye Beach; $5,000; Jacob Axelrod, George Stubbmann, Louis Berni.

Chicago, Ill.—Picture Palace corporation, Chicago; capital, $25,000; to own, hold, conduct and operate theaters; incorporators, Grinnell G. Oliver, Julian Wray and S. B. McConnico.

Clothier, W. Va.—Clothier Amusement Company, of Clothier, W. Va.; moving pictures; capital stock, $5,000; incorporators, Mrs. E. J. Chambers, Minnie Chambers, L. L. Martin, D. S. Twohig and Mary A. Simmons, all of Clothier, W. Va.

New York, N. Y.—Film stock Co., Inc., Manhattan, motion picture business; capital, $100,000. Incorporators, J. H. White, W. Steiner, A. B. Cordner, New York city.

Manhattan, N. Y.—The Punch & Judy Theater Co., Inc., Manhattan, theatrical and motion pictures; capital, $25,000. Incorporators, C. Hopkins, C. S. Bostwick, W. V. Tolbert, New York city.

Columbia, S. C.—The Crescent company of Greenwood has been chartered with a capital stock of $5,000, to do a general motion picture business. The officers are: D. M. Sheppard, president; G. E. Sheppard, vice president, and M. G. Sheppard, secretary and treasurer.

FALL OPENINGS.

Kewanee, Ill.—N. M. McLaughlin has leased the Bijou theater building on Main street and will open with three reels of moving pictures on Saturday evening, August 8.

Davenport, Ia.—The Home theater reopened August 2, presenting a new and more attractive appearance to its many patrons. A new suction fresh air system has been installed, insuring a constant supply of fresh air. The floor in the rear has been raised 36 inches. The service has been increased, and a new electric light system has been installed.

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In his original part of **A. KEENE SHAVER, Theosophist**

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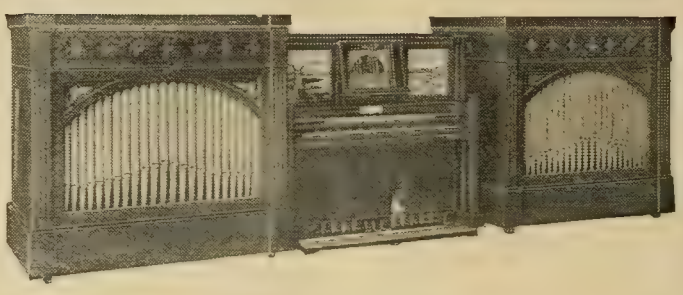

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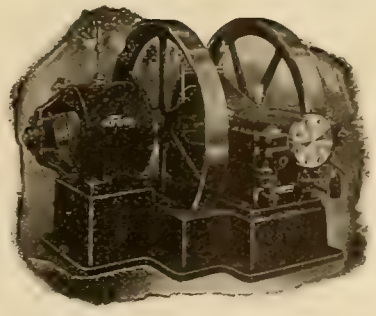

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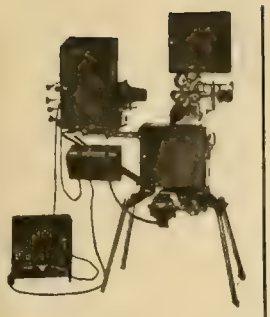

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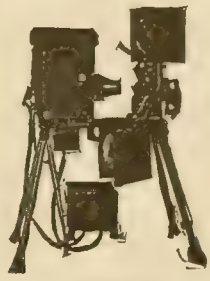

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Aug. 31—The Aftermath (Two Parts—Drama).
Sept. 2—The Wrong Birds (Drama).....
Sept. 7—Lola (Two Reels—Drama) .....
Sept. 9—Break, Break, Break (Drama).....
Sept. 14—The Cocoon and the Butterfly (Two Parts—Drama) .....
Sept. 16—The Mirror (Drama) .....

BEAUTY.

Aug 18—The Silence of John Gordon (Com-Dr.) .....
Aug. 25—Susie's New Shoes (Comedy-Drama).
Sept. 1—A Modern Othello (Comedy).....
Sept. 8—The Motherless Kids (Com.-Dr.).....

"101" BISON.

Aug. 29—Law of the Lumberjack (Two Parts—Drama) .....
Sept. 5—The Return of the Twins' Double (Three Parts -Drama).....
Sept. 12—Our Enemy's Spy (Three Parts—Dr.)

BRONCHO.

Sept. 2—When America Was Young (Two Parts—Drama) .....
Sept. 9—The Cruise of the Molly Anne (Two Parts—Drama) .....
Sept. 16—A Tale of the Northwest Mounted (Two Parts—Drama) .....
Sept. 23—Parson Larkin's Wife (Two Parts—Drama) .....

CRYSTAL.

Aug. 25—Barreled (Comedy).....
—Bashful Ben (Comedy).....
Sept. 1—A Seaside Flirt (Comedy).....
Sept. 8—The Bachelor's Housekeeper (Comedy)
—Was He a Hero (Comedy) .....

DOMINO.

Sept. 3—The Silver Bell (Two Parts—Dr.)...
Sept. 10—Mildred's Doll (Two Parts—Drama)
Sept. 17—A Tragedy of the North Woods (Two Parts—Drama) .....
Sept. 24—Test of Flame (Two Parts -Drama)..
Oct. 1—The Gamekeeper's Daughter (Two Parts Drama) .....

ECLAIR.

Aug. 30—Mosquite Pete's Fortune (Western-Drama) .....
Sept. 2—The Jackpot Club (Two Reels—Dr.)..
Sept. 6—No Show for the Chauffeur (Com.)..
Sept. 9—Boy (Two Parts—Drama) .....
Sept. 13—For His Father's Life (Drama).....

FRONTIER.

Aug. 30—The Janitor's Son (Drama).....
Sept. 6—Under Arizona Skies (Drama).....
Sept. 13—The Scarecrow's Secret (Drama)....

GOLD SEAL.

Aug. 25—The Trey o' Hearts, No. 4—Dead Reckoning (Two Parts—Drama)....
Sept. 1—The Trey o' Hearts, No. 5 (The Sunset Tide—Two Parts—Drama).....
Sept. 8—The Trey o' Hearts, No. 6 -The Crack of Doom (Two Parts—Dr.).

IMP.

Aug. 27—Universal Boy in the Chinese Mystery (Juvenile-Drama) .....
Sept. 3—Tempest and Sunshine (Two Parts—Drama) .....
Sept. 7—The Silent Valley (Two Parts—Dr.)
Sept. 10—The Universal Boy in "The Juvenile Reformer" (Drama) .....

JOKER.

Aug. 29—Well! Well! Comedy).....
Sept. 2—Father's Bride (Comedy).....
Sept. 5—Oh What's the Use? (Comedy).....
Sept. 9—The Monkey's Cabaret (Comedy)....
—Beau and Hobo (Comedy).....
Sept. 12—Jam and Jealousy (Comedy) .....
—The San Clements Island (Scenic)...

KAY BEE.

Aug. 28—The Old Love's Best (Two Parts—Dr.)
Sept. 4—Stacked Cards (Two Parts—Drama)..
Sept. 11—The Silver Candlestick (Two Parts -Drama) .....
Sept. 18 "No Account" Smith's Baby (Two Parts—Drama) .....
Sept. 25—The Death Mask (Two Parts—Dr.)..
Oct. 2—One of the Discarded (Two Parts—Drama) .....

KEYSTONE.

Aug. 17—That Minstrel Man (Comedy).....
Aug. 20—Those Country Kids (Comedy).....
Aug. 22—Caught in a Flue (Comedy).....
Aug. 24—Fatty's Gift (Comedy).....

KOMIC.

Aug. 23—A Physical Culture Romance (Com.)..
Aug. 30—Bill, No. 5—Bill Organizes a Union (Comedy) .....
Sept. 6—The Mascot (Comedy).....
Sept. 13—Bill No. 6—Bill Goes In Business for Himself (Comedy) .....

MAJESTIC.

Aug. 25—Granny (Drama) .....
Aug. 30—Frenchy (Two Parts—Drama) .....
Sept. 1—The Milk Fed Boy (Com.-Drama)....
Sept. 6—For Those Unborn (Two Parts—Dr.).
Sept. 7—Sierra Jim's Reformation (Drama)..
Sept. 13—The Final Verdict (Two Parts—Dr.).

NESTOR.

Aug. 26—A Miner's Romance (Western-Dr.)..
Aug. 28—For Love or Money (Comedy).....
Sept. 4—A Baby Did It (Comedy).....
Sept. 8—A Daughter of the Plains (Drama)..
Sept. 11—Feeding the Kitty (Comedy).....

POWERS.

Aug. 28—This Is the Life (Comedy).....
—Beautiful Corsica (Scenic).....
Sept. 4—The Storm Bird (Drama).....
Sept. 11—Angel of the Camp (Drama).....

PRINCESS.

Aug. 21—The Belle of the School (Comedy-Drama) .....
Aug. 28—The Keeper of the Light (Drama)....
Sept. 4—His Winning Way (Comedy).....
Sept. 11—Sis (Comedy).....

RELIANCE.

Aug. 29—Through the Dark (Two Parts—Dr.)
Aug. 31—Our Mutual Girl, No. 33 (Topical)...
Sept. 2—The Miner's Baby (Drama).....
Sept. 4—Turned Back (Drama).....
Sept. 7—Our Mutual Girl No. 34 (Topical)....
Sept. 9—The Sheriff's Choice (Drama).....
Sept. 12—Broken Nose Bailey (Two Parts—Drama) .....

REX.

Aug. 30—Out of the Depths (Drama).....
Sept. 3—Daisies (Drama).....
Sept. 6—The Boob's Nemesis (Comedy).....
Sept. 10—Helping Mother (Three Parts—Dr.)..
Sept. 13—Her Bounty (Drama).....

ROYAL.

Aug. 22—His Long Lost Friend (Comedy)....
Aug. 29—A Run for His Money (Comedy)....
Sept. 5—O'Flanagan's Luck (Comedy).....
Sept. 12—The Prodigal Husband (Comedy)....

STERLING.

Aug. 27—Snookee's Disguise (Comedy).....
Aug. 31—The Tale of a Hat (Comedy).....
Sept. 3—A Bogus Baron (Comedy).....
Sept. 7 -The Broken Doll (Comedy).....

THANHOUSER.

Aug. 30—Arty the Artist (Comedy) .....
Sept. 1—A Mother's Choice (Two Parts—Dr.).
Sept. 6—Little Mischief (Comedy).....
Sept. 8—Jean of the Wilderness (Two Parts—Drama) .....
Sept. 11—In Danger's Hour (Drama) .....
Sept. 13—The Emperor's Spy (Drama) .....

UNIVERSAL IKE.

Aug. 25—Universal Ike at the Dance of Little L. O. (Comedy) .....
—Turtle Traits (Zoology).....
Sept. 1—Universal Ike, Jr., Almost Gets Married (Comedy) .....
Sept. 8—Universal Ike, Jr., Nearly Gets Married (Comedy) .....

VICTOR.

Aug. 28—Counterfeiters (Two Parts—Drama)..
Aug. 31—The Man from Nowhere (Two Parts—Drama) .....
Sept. 4—The Derelict and the Man (Two Parts—Drama) .....
Sept. 7—Little Meg and I (Drama).....
Sept. 11—A Mysterious Mystery (Two Parts—Drama) .....

FEATURES.

ALL STAR FEATURE CORP.

July—Dan (Five Parts—Comedy Drama).....
August—The Nightingale (Drama).....

APEX.

July—The Secret Seven (4 parts—Drama)....
July—The Midnight Marriage (4 parts—Dr.)...
August—The Devil's Fiddler (Three Parts—Drama) .....
August—The Suicide Club (Four Parts—Dr.)..

AUSTRO-SERVIAN FILM CO.

August—With Serb and Austrian (Four Parts—Drama) .....

BLACHE.

August—The War Extra (Four Parts—Topical)

COSMOFOTOFILM.

August—What a Woman Will Do (Four Parts—Drama) .....

ECLECTIC.

August—Get Out and Get Under (Comedy).....
August—All Love Excelling (Three Parts—Dr.)
August—The Siren (Five Parts—Drama).....
August—The Masher's Mishap (Comedy).....
August—Nick Winter and the Lost Prince (Three Parts—Drama) .....

FAMOUS PLAYERS.

July 20—The Scales of Justice (Five Parts—Drama) .....
Aug. 10—The Better Man (Four Parts—Dr.)..
Aug. 20—Aftermath (Four Parts—Drama).....

GAUMONT.

July 25—The Curse of the Scarabee Ruby (Dr.)
August—War (Drama) .....

GEORGE KLEINE.

August—Anne Boleyn (Three Parts—Drama)..
August—A Kingdom at Stake (Three Parts—Drama) .....
August—Othello (Five Parts—Drama) .....

HEPWORTH-AMERICAN.

August—The Tragedy of Basil Grieve (Three Parts—Drama) .....
August—The Girl from the Sky (Comedy Dr.)..
Aug. 29—The Chimes (Three Parts—Drama)..
—The Terror of the Air (Two Parts—Drama) .....

HISTORICAL PICTURE CO.

August—The Indian Wars (Five Parts—Dr.)..

IVAN FILM PRODUCTIONS.

Aug. 25—Sins of the Parents (Five Parts—Dr.)

ITALA.

August—Cabiria (Twelve Parts—Drama).....

THE KAISER FILM CO.

Aug. 15—Kaiser William II (Topical).....

LASKY.

July 13—The Man on the Box (5 parts—Drama)
Aug. 10—The Call of the North (Five Parts—Drama) .....

LIFE PHOTO FILM CORP.

August—Northern Lights (Five Parts—Drama)

PICTURE PLAYHOUSE FILM CO.

Aug. 10—The Oath of a Viking ((Three Parts Drama) .....
Aug. 19—The Next in Command (Four Parts—Drama) .....
Aug. 26—The Film Detective (Four Parts—Dr.)
Aug. 5—The Poison Pool (Five Parts—Dr.)..

RAMO.

August—The War of Wars, or the Franco-German Invasion of 1914 (Drama)....

SAWYER.

Aug. 20—The Envoy Extraordinary (Five Parts Drama) .....
August—Zingara (Three Parts—Drama).....
August—Her Brother's Disgrace (Three Parts—Drama) .....

SELECT PHOTOPLAY PRODUCING CO.

August—At the Old Cross Roads (Five Parts—Drama) .....

THE DRAMASCOPE CO.

August—$5,000,000 Counterfeiting Plot (Six Parts—Drama) .....

THE I. S. P. CO.

August—Held for Ransom (Four Parts—Dr.)..

UNITED KEANOGRAPH.

August—Money (Six Parts—Drama).....

WARNER'S FEATURES.

Aug. 3—The Tragedy of Room 17 (Three Parts—Drama) .....
Aug. 10—The Day of Reckoning (Three Parts—Drama) .....
Aug. 17—The Eagle's Refuge (Three Parts—Drama) .....
Aug. 24—Across the Border (Three Parts—Dr.)
Aug. 31—The Kidnapped Heiress (Three Parts—Drama) .....

WORLD FILM CORP.

Aug. 10—Uncle Tom's Cabin (Five Parts—Dr.)
Aug. 24—The Lure (Five Parts—Drama)...

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Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Melies, Selig, Vitagraph.

BIOGRAPH.

Aug. 15—The District Attorney's Burglar (Dr.).
Aug. 17—Tim, the Terror (Comedy).....
—The Game of Freeze-Out (Comedy)..
Aug. 20—The Smuggler's Wife (Drama).....
Aug. 22—The Gypsy Talisman (Drama).....
Aug. 24—The Man from the Past (Drama)....
Aug. 27—The Terrible Lesson (Drama).....
Aug. 29—Spending It Quick (Comedy).....
—Baseball, a grand Old Game (Com.)..
Aug. 31—The Counterfeiter's Daughter (Drama)
Sept. 3—The Chief's Love Affair (Comedy)..
Sept. 3—Love and Hash (Comedy).....
Sept. 5—For the Cause (Drama).....

EDISON.

Aug. 19—The Old Fire Horse (Comedy).....
Aug. 21—The Gilded Kidd (Special—Two Parts—Comedy) .....
Aug. 22—In Lieu of Damages (Drama).....
Aug. 24—Nearly a Widow (Comedy).....
Aug. 25—The Mystery of the Octagonal Room (Tenth of "The Chronicles of Cleek" Series—Drama) .....
Aug. 26—The South African Mines (Industrial).
—Buster and His Coat (Comedy).....
Aug. 28—The Birth of the Star-Spangled Banner (Special—Two Parts—Drama)..
Aug. 29—Treasure Trove (Drama).....
Aug. 31—The Buxom Country Lass ("Wood B. Wedd" Series, No. 9—Comedy).....
Sept. 1—The New York Police Department Carnival (Descriptive).....
Sept. 2—A Village Scandal (Comedy).....
Sept. 4—The Viking Queen (Special—Two Parts—Drama) .....
Sept. 5—Hearts of the Forest (Drama).....
Sept. 7—An Absent-Minded Cupid (Comedy)..
Sept. 8—The Blind Fiddler (Drama).....
Sept. 9—Getting Andy's Goat (Tenth of the Andy series—Comedy) .....
Sept. 11—Face Value (Special—Two Parts—Drama) .....
Sept. 12—Dick Potter's Wife (Drama).....

ESSANAY.

Aug. 18—The Black Signal (Drama).....
Aug. 19—The Fable of the Two Mandolin Players and the Willing Performer (Comedy) .....
Aug. 20—Slippery Slim and the Claim Agent (Comedy) .....
Aug. 21—The Masked Wrestler (Special—Two Parts—Drama) .....
Aug. 22—Broncho Billy's Wild Ride (Drama)..
Aug. 24—Sweedie Springs a Surprise (Com.)...
Aug. 25—Two Men Who Waited (Drama)....
Aug. 26—The Fable of "The Difference Between Learning and Learning How" (Comedy) .....
Aug. 27—Slippery Slim and the Fortune Teller (Western-Comedy) .....
Aug. 28—Seven Sealed Orders (Special—Two Parts—Drama) .....
Aug. 29—Broncho Billy's Indian Romance (Western-Drama) .....
Aug. 31—Love and Soda (Comedy).....
Sept. 1—No. 28, Diplomat (Drama) .....
Sept. 2—Fable of the Regular Beanery and the Peachy Newcomer (Comedy) .....
Sept. 3—When Macbeth Came to Snakeville (Comedy) .....
Sept. 4—Under Royal Patronage (Drama—Two Parts) .....
Sept. 5—Broncho Billy, the Vagabond (Dr.)..
Sept. 7—When Knights were Bold (Comedy)..
Sept. 8—Bill's Boy (Drama).....
Sept. 9—The Fable of "The Honeymoon That Tried to Come Back" (Comedy)..
Sept. 10—Snakeville's Most Popular Lady (Comedy) .....
Sept. 11—The Devil's Signature (Special—Two Parts—Drama) .....
Sept. 12—Broncho Billy, a Friend in Need (Dr.)

KALEM.

Aug. 11—Old Man Higgenbotham's Daughter (Drama) .....
Aug. 12—At the End of the Rope (Special—Two Parts—Drama) .....
Aug. 14—A Substitute for Pants (Comedy)....
Aug. 15—Near Death's Door (Drama).....
Aug. 17—The Old Army Coat (Special—Two Parts—Drama) .....
Aug. 18—The Storm at Sea (Drama).....
Aug. 19—The Bond Eternal (Special—Two Parts—Drama) .....
Aug. 21—Sherlock Bonehead (Comedy).....
Aug. 22—Kidnapped by Indians (Drama).....
Aug. 24—The Primitive Instinct (Special—Two Parts—Drama) .....
Aug. 25—The Counterfeiter's Plot (Drama)....
Aug. 26—The Cave of Death (Special—Two Parts—Drama) .....
Aug. 28—When Men Wear Skirts (Comedy)....
Aug. 29—The Car of Death (Drama).....
Aug. 31—The Brand (Special—Two Parts—Dr.)
Sept. 1—The Hand of Fate (Drama).....
Sept. 2—The Oil Well Conspiracy (Drama)...
Sept. 4—The Winking Zulu (Comedy).....
Sept. 5—The Gambler's Reformation (Drama).
Sept. 7—The Devil's Dansant (Special—Two Parts—Drama) .....
Sept. 8—A Mother's Atonement (Drama).....
Sept. 9—The Fuse of Death (Special—Two Parts—Drama) .....
Sept. 11—Ham, the Lineman (Comedy).....
Sept. 12—The Path to Ruin (Drama).....

GEORGE KLEINE.

July 21—The Stronger Tie (Cines—Special—Two Parts—Drama).....
July 28—On Temptation's Toil (Special—Two Parts—Drama) .....
Aug. 4—When War Threatens (Cines-Special—Two Parts—Drama) .....
Aug. 11—The Forbidden Trail (Celio—Special—Two Parts—Drama) .....
Aug. 18—When the Beacon Failed (Cines Special—Two Parts—Drama) .....
Aug. 25—"To Forgive, Divine" (Cines—Special—Two Parts—Drama) .....

LUBIN.

Aug. 18—Back to the Farm (Comedy).....
Aug. 19—The Dreamer (Special—Two Parts—Drama) .....
Aug. 20—His Brother's Blood (Special—Two Parts—Drama) .....
Aug. 21—The Love of Ora San (Drama).....
Aug. 22—Sometimes It Works (Comedy) .....
—Making Auntie Welcome (Comedy)...
Aug. 25—The Widow and the Twins (Comedy).
—The Lucky Rube (Comedy).....
Aug. 26—The Attorney's Decision (Two Parts—Drama) .....
Aug. 27—The Aggressor (Special—Two Parts—Drama) .....
Aug. 28—The Better Man (Drama).....
Aug. 29—The Kid's Nap (Comedy).....
Sept. 1—Never Too Old (Comedy).....
—The Green Alarm (Comedy).....
Sept. 2—By Whose Hand (Two Parts—Drama)
Sept. 3—The Face in the Crowd (Special—Two Parts—Drama) .....
Sept. 4—The Shell of Life (Drama).....
Sept. 5—A Fool There Was (Comedy).....
Sept. 8—The Belle of Breweryville (Comedy).
Sept. 9—As We Forgive Those (Special—Two Parts—Drama) .....
Sept. 10—On Lonesome Mountain (Special—Two Parts—Drama) .....
Sept. 11—Squaring the Triangle (Drama).....
Sept. 12—He Nearly Won Out (Comedy).....
Sept. 12—Too Many Aunts (Comedy).....

MELIES.

Aug. 15—Voice of the Bells (Special—Two Parts—Drama) .....
Aug. 18—A Slight Mistake (Comedy).....
Aug. 19—Children of Fatality (Drama).....
Aug. 20—A Surprising Encounter (Comedy)....
—A Mason's New Assistant (Comedy)..
Aug. 20—The Bulltrainer's Revenge (Special—Two Parts—Drama) .....
Aug. 22—The Tell-Tale Photograph (Drama)..
Aug. 25—Circumstantial Evidence (Comedy)...
Aug. 27—The Elopement of Eliza (Comedy)..
Aug. 29—The Man Who Smiled (Special—Two Parts—Comedy) .....
Sept. 1—Flee, You're Discovered (Comedy)...
Sept. 3—A Case of Imagination (Comedy)....
Sept. 8—Hen Fruit (Comedy).....
Sept. 10—Uninvited (Comedy).....

PATHE.

Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 49 (News)....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel).
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Aug. 19—When a Woman's 40 (Special—Two Parts—Drama) .....
Aug. 20—Hearst-Selig News Pictorial, No. 50 (News) .....
Aug. 21—The Reveler (Comedy) .....
Aug. 22—What Became of Jane? (Drama).....
Aug. 24—The White Mouse (Special—Two Parts—Drama) .....
Aug. 24—Hearst-Selig News Pictorial No. 51 (News) .....
Aug. 25—The Sealed Oasis (Drama).....
Aug. 26—The Decision of Jim O'Farrell (Drama) .....
Aug. 27—Hearst-Selig News Pictorial No. 52 (News) .....
Aug. 28—A Low Financier (Comedy).....
—Breaking Into Jail (Comedy).....
Aug. 29—The Harbor of Love (Drama).....
Aug. 31—Who Killed George Graves? (Special Two Parts—Drama).....
Aug. 31—Hearst-Selig News Pictorial No. 53 (News) .....
Sept. 1—Life's Crucible (Drama).....
Sept. 2—To Be Called For (Comedy).....
Sept. 3—Hearst-Selig News Pictorial, No. 54 (News) .....
Sept. 4—The House That Went Crazy (Com.).
Sept. 5—Pawn Ticket "913" (Comedy).....
Sept. 7—When the West Was Young (Special—Two Parts—Drama).....
Sept. 7—Hearst-Selig News Pictorial No. 55 (News) .....
Sept. 8—A Typographical Error (Drama)....
Sept. 9—The Man in Black (Drama).....
Sept. 10—Hearst-Selig News Pictorial No. 56 (News) .....
Sept. 11—Oh! Look Who's Here! (Comedy)....
Sept. 12—The Missing Page (Drama).....

VITAGRAPH.

Aug. 18—An Innocent Delilah (Special—Two Parts—Drama) .....
Aug. 19—Taken by Storm (Comedy Drama)...
Aug. 20—The Woes of a Waitress (Drama).....
Aug. 21—The Honeymooners (Comedy).....
Aug. 22—Lily of the Valley (Special—Two Parts—Drama) .....
Aug. 24—Ward's Claim (Western—Drama).....
Aug. 25—Rainy, the Lion Killer (Special—Two Parts—Comedy) .....
Aug. 26—Josie's Declaration of Independence (Comedy) .....
Aug. 27—The Mysterious Lodger (Drama).....
Aug. 28—Such a Hunter (Comedy).....
Aug. 29—Josie's Coney Island Nightmare (Special—Two Parts—Comedy)....
Aug. 31—The Wrong Flat (Comedy).....
Sept. 1—The Hidden Letters (Special—Two Parts—Drama) .....
Sept. 2—The Lost Cord (Comedy).....
Sept. 3—The Upper Hand (Drama).....
Sept. 4—The Barrel Organ (Comedy).....
Sept. 5—Too Much Uncle (Special—Two Parts—Comedy) .....
Sept. 7—The Unwritten Play Drama).....
Sept. 8—Brandon's Last Ride (Special—Two Parts—Drama) .....
Sept. 9—The Band Leader (Comedy).....
Sept. 10—Bella's Elopement (Drama).....
Sept. 11—A Study in Feet (Comedy).....
Sept. 12—He Danced Himself to Death (Special—Two Parts—Comedy) .....

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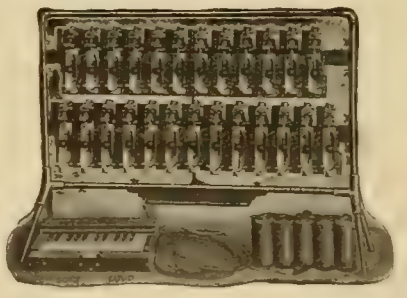

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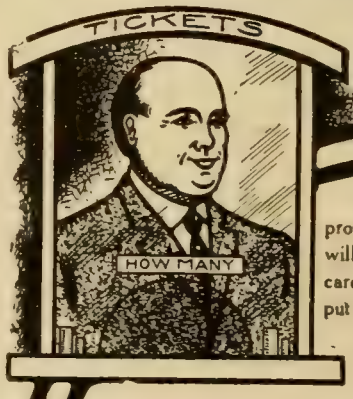

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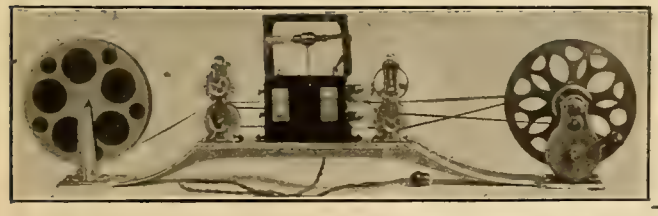

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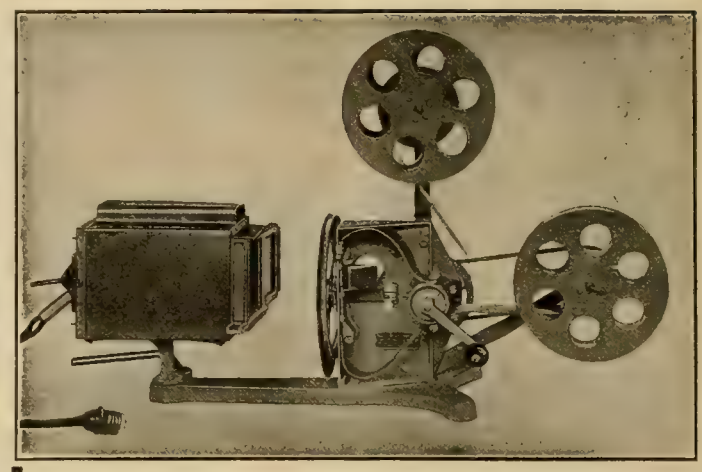

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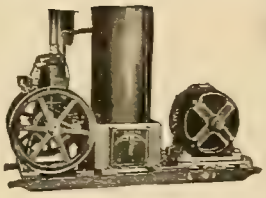

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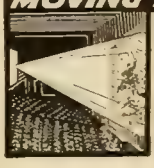

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MUTUAL PROGRAM

THE MAJESTIC MOTION PICTURE COMPANY

Two Reel Feature Release

SUNDAY, SEPTEMBER 13

THE FINAL VERDICT

A Story of the Early West

BLANCHE SWEET

The Majestic 2-Part Feature for Release Sept. 6

FOR THOSE UNBORN

featuring

Blanche Sweet

is one of the strongest emotional dramas ever produced by this company. Miss Sweet is seen at her best.

Reports from the Paul West "Bill the Office Boy" series, now in its sixth number, indicate that these KOMIC features are proving exceedingly popular.

MAJESTIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic releases)

THE MILKFED BOY (1 Reel) Release date Tuesday, Sept. 1. A domestic story with an excellent lesson to teach. The acting is not up to Majestic standard but nevertheless the picture should please.

FOR THOSE UNBORN (2 Reels) Release date Sunday, Sept. 6. See above for our opinion of this picture.

SIERRA JIM'S REFORMATION (1 Reel) Release date Tuesday, Sept. 8. An appealing story well produced.

THE FINAL VERDICT (2 Reels) Release date Sunday, Sept. 13. More concerning this release in next week's advertisement.

D. W. GRIFFITH HAS GENERAL SUPERVISION OVER MAJESTIC RELEASES

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MUTUAL PROGRAM

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Every Tuesday, a single reel Selig picture.
Every Wednesday, a single reel Selig picture.
Every Thursday, HEARST-SELIG NEWS PICTORIAL.
Every Friday, a single reel Selig comedy.
Every Saturday, a single reel Selig picture.

MR. EXHIBITOR:

We have mailed to you a copy of our SELIG RELEASE HERALD containing synopses of all Selig releases for the month of September—eighteen single-reel Selig comedies, dramas, melodramas and tragedies; four two-reel SELIG DRAMAS, and one SELIG JUNGLE-ZOO Special Feature Drama in three reels.

Preserve this SELIG RELEASE HERALD. You will get a similar one in future each month. Keep it for reference.

By the way, if you like this new Selig plan for giving you a month's releases in this form, write and say so. If you don't approve, write also. We want to help you.

SELIG PICTURES ARE PEERLESS—THEY DRAW THE CROWDS

SELIG CURRENT RELEASES FOR WEEK OF SEPTEMBER 7-12

RELEASED SEPTEMBER 7

When the West Was Young

2 Reels

One of the justly celebrated Selig Western Tragedy Dramas, featuring BESSIE EYTON and WHEELER OAKMAN. An absorbingly interesting picture.

RELEASED SEPTEMBER 7

The Hearst-Selig News Pictorial

1 Reel

RELEASED SEPTEMBER 8

A Typographical Error

1 Reel

A Selig Alaskan Drama, illustrating the battle of love against gold.

RELEASED SEPTEMBER 9

The Man in Black

1 Reel

A Selig Melodrama, telling the story of the reform of a kleptomaniac.

RELEASED SEPTEMBER 10

The Hearst-Selig News Pictorial

1 Reel

RELEASED SEPTEMBER 11

Oh! Look Who's Here!

1 Reel

A Selig Comedy, full of funny situations and irresistible merriment.

RELEASED SEPTEMBER 12

The Missing Page

1 Reel

A Selig Drama, illustrating the redemption of honor.

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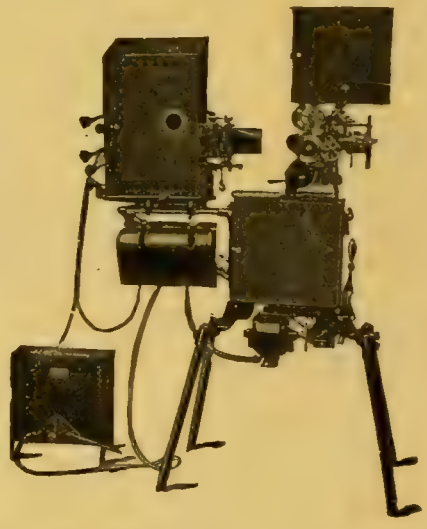

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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The Thanhouser Three-a-Week

Tuesday, Sept. 8. "Jean of the Wilderness." (2 reels). A drama throbbing with human interest. Featuring Morris Foster, Edward Hoyt, Mignon Anderson and John Lehnberg.

Friday, Sept. 11. "In Danger's Hour." (1 reel). Featuring the Thanhouser Twins (Marion and Madeline Fairbanks), Arthur Bauer and Carey L. Hastings.

Sunday, Sept. 13. "The Emperor's Spy." A one reel drama featuring Morris Foster.

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Fall Announcement

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You're entitled to every one of them—see that you get what's coming to you.

KING BAGGOT IN THE MAN WHO WAS MISUNDERSTOOD.— IMP.

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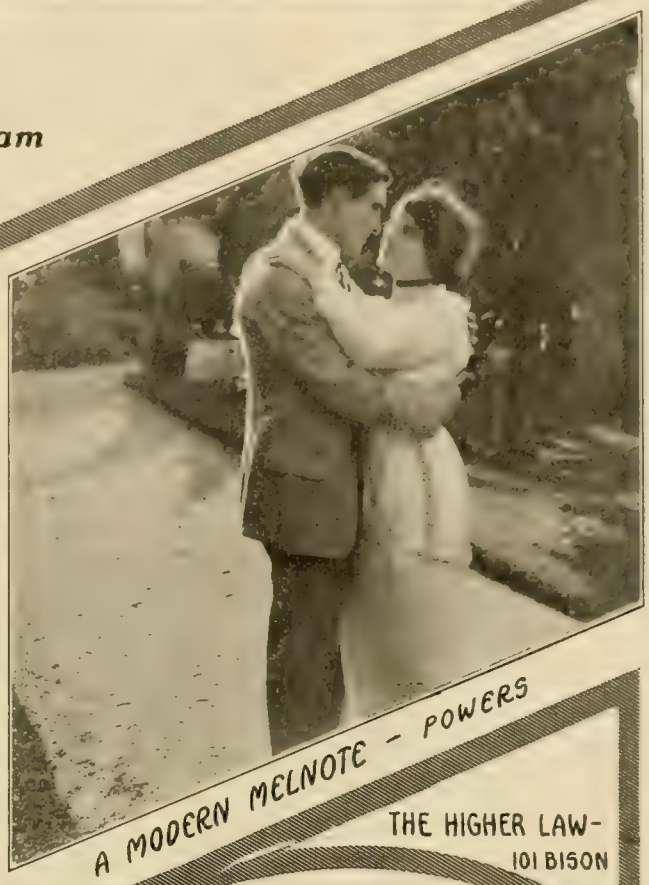

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7 Features--Count Them

Released Week of September 14th

VICTOR—**A Kentucky Gentleman**—A Two Reel Drama with J. Warren Kerrigan.

GOLD SEAL—**The Trey O' Hearts, Episode No. 7**—Two Reels of thrills.

ECLAIR—**Adventures in Diplomacy**—Three Dramatic Reels from the novel of Jacques Futrelle.

IMP—**The Man Who Was Misunderstood**—Two Reel King Baggot Feature.

POWERS—**A Modern Melnotte**—Two Reel Drama.

BISON 101—**The Higher Law**—Two Reel Mediaeval Drama with Pauline Bush and Murdock MacQuarrie.

REX—**A Prince of Bavaria**—Two Reel Comedy Drama with Anna Little and Herbert Rawlinson.

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TWO REEL SPECIAL FEATURE

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You'll marvel when you see **King Baggot** in three costumes,—doing three totally different bits of acting—in one scene !

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A WOMAN OF THE WORLD	*King Baggot*
A CHINESE SERVANT	*King Baggot*
A WAYWARD SON	*King Baggot*
A RICH MERCHANT	*King Baggot*
HIS SISTER	*King Baggot*
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The greatest box office attraction ever offered to you.

A story with a punch to it—a masterpiece of photographic art — a wonderful artistic creation. King Baggot interprets ten different characters—he is the only person in the play.

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2 REELS

SEPT. 4—STACKED CARDS.
" 11—THE SILVER CANDLESTICKS.
" 18—NO-ACCOUNT SMITH'S BABY.
" 25—THE DEATH MASK.
OCT. 2—ONE OF THE DISCARD.

BRONCHO

2 REELS

SEPT. 9—THE CRUISE OF THE MOLLY ANN.
" 16—A TALE OF THE NORTHWEST MOUNTED.
" 23—PARSON LARKIN'S WIFE.
" 30—THE RIGHT TO DIE
OCT. 7—THE BOSS OF THE 8TH.

DOMINO

2 REELS

SEPT. 10—MILDRED'S DOLL.
" 17—A TRAGEDY OF THE NORTH WOODS.
" 24—TEST OF FLAME.
OCT. 1—THE GAME KEEPER'S DAUGHTER.
" 8—THE WHISKEY RUNNERS.

THOS. H. INCE, Managing Director

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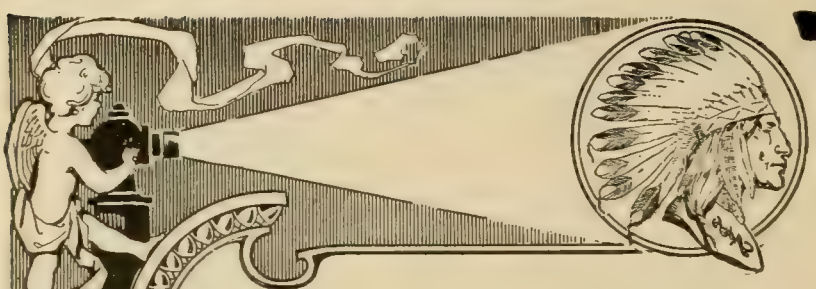
MACK SENNETT, Managing Director

New York Motion Picture Corporation

Longacre Building, 42nd Street and Broadway NEW YORK



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Six - A

G. M. ANDERSON

Three Big Laughs

Three Big Thrills

MARGUERITE CLAYTON

Released Monday, September 14

"The Joblot Recruits"

A slap-stick comedy that's immense.

Released Tuesday, September 15

"The Way of His Father"

A story of a college boy's sacrifice for the way of his father.

Released Wednesday, September 16

THE FABLE OF

"Lutie, the False Alarm"

How a "Warbler's" career was abruptly ended by four eminent Coffin Trimmers called Critics.

Released Thursday, September 17

"Sophie's Legacy"

Sophie endures the trials of a rich lady.

Released Friday, September 18

"Sparks of Fate"

(IN TWO ACTS)

A stirring drama of the wireless and the hydro-aeroplane.

Released Saturday, September 19

"Broncho Billy Butts In"

A Western drama featuring G. M. ANDERSON.

FRANCIS X. BUSHMAN

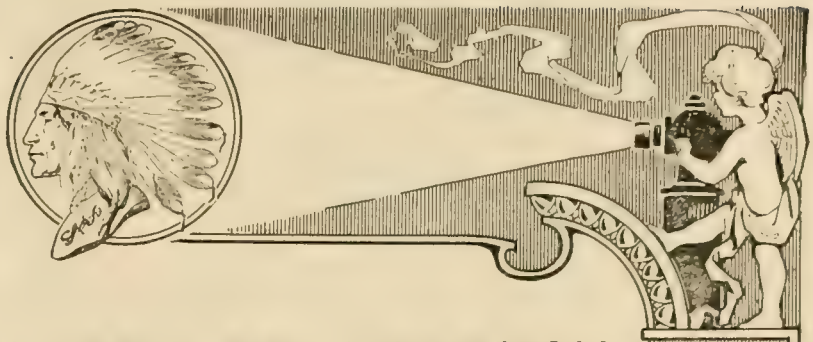
First to Standardize Photoplays

BEVERLY BAYNE

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

Essanay Week



FIVE MILLION PERSONS WILL READ "THE PLUM TREE"

The greatest mystery drama of the year, which will appear in the October issue of the Ladies' World magazine (on the newsstands and in the hands of subscribers September 18), and it is a pretty safe bet the motion picture theatres that run this great

ESSANAY PRIZE MYSTERY DRAMA

Will play to PACKED HOUSES AND RECORD-BREAKING RECEIPTS

"The Plum Tree" as it appears in the Ladies' World will be a **complete** short story with one paragraph missing. **The entire story, including the missing paragraph,** has been produced in motion pictures by the Essanay Company. The magazine has offered **big prizes** to its readers who write the best missing paragraph.

In order to find the missing paragraph and solve the mystery, it will be necessary to see the Essanay Drama

Thousands of dollars have been spent by Essanay to make this and others to follow the biggest pictures of their kind ever produced. "The Plum Tree" thrills with war and romance and its battle scenes alone make it worth booking.

Released through the Feature Department of the General Film Company, Sept. 18

A FEW OTHER BIG FEATURES

"ONE WONDERFUL NIGHT"

(In 4 acts)

Exhibitors everywhere are calling it "one wonderful picture." They are booking it twice and three times and asking for more.

"THE GOOD-FOR-NOTHING"

A western drama in 4 acts featuring the greatest of all photoplay actors—G. M. ANDERSON; this play abounds in red blood and thrills.

"BLOOD WILL TELL"

One of the greatest 3 act Colonial dramas ever produced; thousands of dollars were spent on the settings for this picture alone.

"AMBUSHED"

A new kind of 3 act drama of mystery and adventure that is drawing packed houses everywhere.

Manufacturing Co.

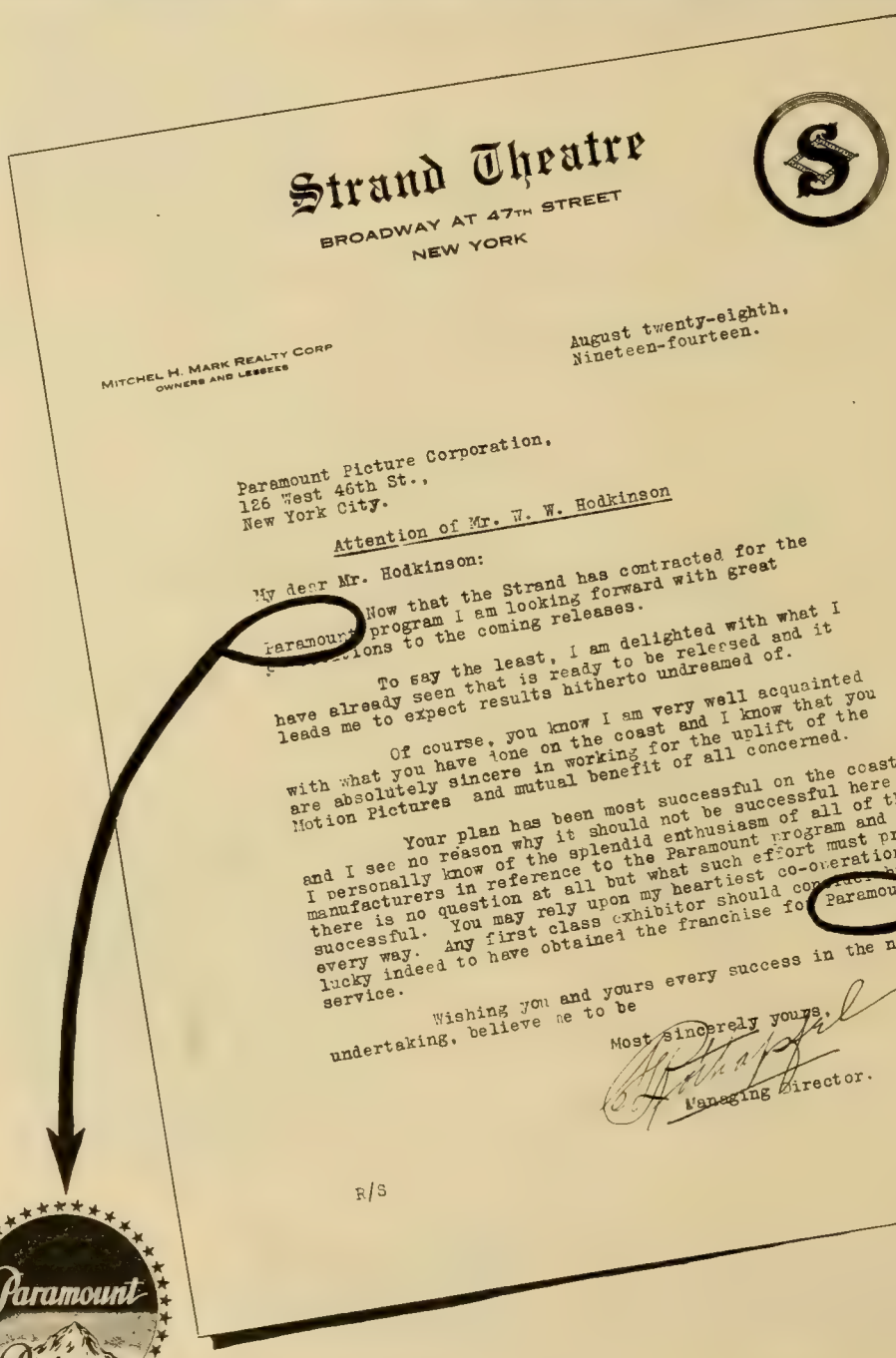
National Bank Building. Branch Offices in London, Paris, Berlin, Barcelona.

Famous Players Film Company, Jesse L. Lasky Feature Play

The Para —

Endorsed by the Management of the

When men whose signatures you see on these two pages—and many others equally as well known—endorse the Paramount Plan in as strong Uncle-Sam language as in the letters reproduced on these two pages, it is proof conclusive that the Paramount Plan meets with the approval of the most discriminating Exhibitors.



Strand Theatre
BROADWAY AT 47TH STREET
NEW YORK

MITCHEL H. MARK REALTY CORP
OWNERS AND LESSEES

August twenty-eighth,
Nineteen-fourteen.

Paramount Picture Corporation,
126 West 46th St.,
New York City.

Attention of Mr. W. W. Hodkinson

My dear Mr. Hodkinson:

Now that the Strand has contracted for the Paramount program I am looking forward with great [illegible]ions to the coming releases.

To say the least, I am delighted with what I have already seen that is ready to be released and it leads me to expect results hitherto undreamed of.

Of course, you know I am very well acquainted with what you have done on the coast and I know that you are absolutely sincere in working for the uplift of the Motion Pictures and mutual benefit of all concerned.

Your plan has been most successful on the coast and I see no reason why it should not be successful here I personally know of the splendid enthusiasm of all of the manufacturers in reference to the Paramount program and there is no question at all but what such effort must prove successful. You may rely upon my heartiest co-operation in every way. Any first class exhibitor should consider himself lucky indeed to have obtained the franchise for Paramount service.

Wishing you and yours every success in the new undertaking, believe me to be

Most sincerely yours,

Managing Director.

R/S

Paramount Pictures
PARAMOUNT-TRADE-MARK

Paramount Pictures
PARAMOUNT-TRADE-MARK

Company, and Bosworth, Inc., Produce Paramount Pictures

mount Plan

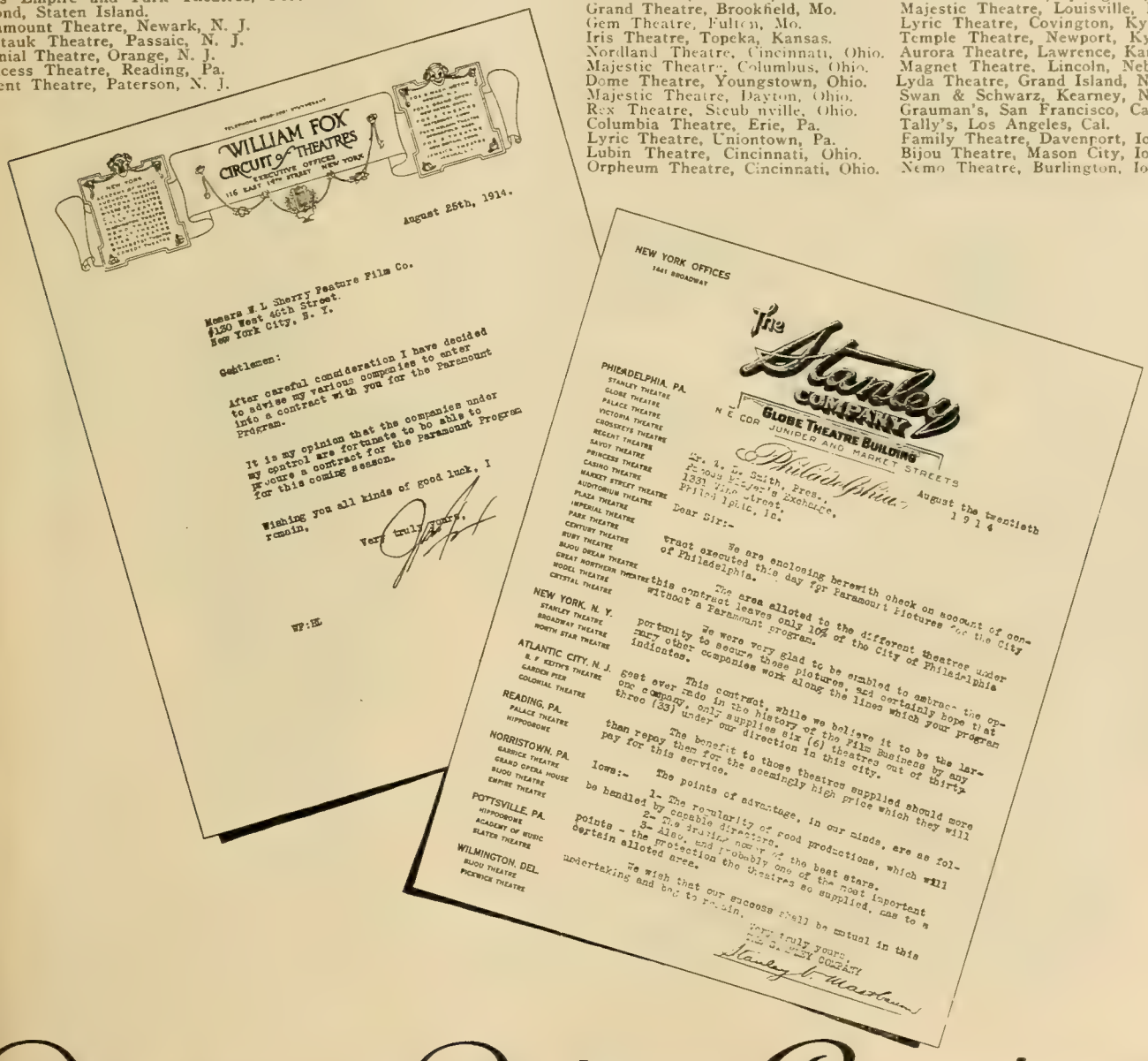
Better Class of Photo Play Houses

A Few of the Exhibitors Who Have Contracted for the Paramount Service

Gordon Bros. Amusement Co., Boston, Mass.
Park Theatre, Boston, Mass.
S. Z. Poli Circuit, New Haven, Conn.
Casino Theatre, Providence, R. I.
Broadway Theatre, Springfield, Mass.
United Booking Offices of America Circuit, Buffalo, N. Y.
Regent Theatre, Rochester, N. Y.
Leo's Empire and Park Theatres, Port Richmond, Staten Island.
Paramount Theatre, Newark, N. J.
Montauk Theatre, Passaic, N. J.
Colonial Theatre, Orange, N. J.
Princess Theatre, Reading, Pa.
Regent Theatre, Paterson, N. J.

Montgomery Amusement Co., Jacksonville, Fla.
Palace Theatre, Minneapolis, Minn.
Majestic Theatre, St. Paul, Minn.
Saxe Bros. Amusem't Ent'prises, Milwaukee, Wis.
Grand Theatre, Grand Forks, No. Dakota.
Garden Theatre, Des Moines, Iowa.
Orpheum Theatre Co., Fairfield, Iowa.
Casino Amusement Co., Davenport, Iowa.
Star Theatre, Hannibal, Mo.
Grand Theatre, Brookfield, Mo.
Gem Theatre, Fulton, Mo.
Iris Theatre, Topeka, Kansas.
Nordland Theatre, Cincinnati, Ohio.
Majestic Theatre, Columbus, Ohio.
Dome Theatre, Youngstown, Ohio.
Majestic Theatre, Dayton, Ohio.
Rex Theatre, Steubenville, Ohio.
Columbia Theatre, Erie, Pa.
Lyric Theatre, Uniontown, Pa.
Lubin Theatre, Cincinnati, Ohio.
Orpheum Theatre, Cincinnati, Ohio.

People's Amusement Co., Portland, Ore.
Apollo Theatre, Tacoma, Wash.
Casino-Clem Theatre, Spokane, Wash.
Majestic Theatre, Council Bluffs, Iowa.
Barney Reilley's Theatre, Sioux City, Iowa.
Barney Reilly's Theatre, St. Joseph, Mo.
Barney Reilly's Theatre, Atchison, Kansas.
Benton Theatre, Kansas City, Mo.
Alhambra Theatre, Springfield, Ohio.
Majestic Theatre, Louisville, Ky.
Lyric Theatre, Covington, Ky.
Temple Theatre, Newport, Ky.
Aurora Theatre, Lawrence, Kansas.
Magnet Theatre, Lincoln, Neb.
Lyda Theatre, Grand Island, Neb.
Swan & Schwarz, Kearney, Neb.
Grauman's, San Francisco, Cal.
Tally's, Los Angeles, Cal.
Family Theatre, Davenport, Iowa.
Bijou Theatre, Mason City, Iowa.
Nemo Theatre, Burlington, Iowa.



WILLIAM FOX CIRCUIT of THEATRES
EXECUTIVE OFFICES 116 EAST 14TH STREET NEW YORK

August 25th, 1914.

Messrs M. L. Sherry Feature Film Co.
1130 West 46th Street.
New York City, N. Y.

Gentlemen:

After careful consideration I have decided to advise my various companies to enter into a contract with you for the Paramount Program.

It is my opinion that the companies under my control are fortunate to be able to procure a contract for the Paramount Program for this coming season.

Wishing you all kinds of good luck, I remain,

Very truly yours,

WF:HE

NEW YORK OFFICES
1441 BROADWAY

The Stanley COMPANY
GLOBE THEATRE BUILDING
N. E. COR. JUNIPER AND MARKET STREETS

PHILADELPHIA, PA.
STANLEY THEATRE
GLOBE THEATRE
PALACE THEATRE
VICTORIA THEATRE
CROSSKEYS THEATRE
REGENT THEATRE
SAVOY THEATRE
PRINCESS THEATRE
CASINO THEATRE
MARKET STREET THEATRE
AUDITORIUM THEATRE
PLAZA THEATRE
IMPERIAL THEATRE
PARK THEATRE
CENTURY THEATRE
RUBY THEATRE
BIJOU DREAM THEATRE
GREAT NORTHERN THEATRE
MODEL THEATRE
CRYSTAL THEATRE

NEW YORK, N. Y.
STANLEY THEATRE
BROADWAY THEATRE
NORTH STAR THEATRE

ATLANTIC CITY, N. J.
B. F. KEITH'S THEATRE
GARDEN PIER
COLONIAL THEATRE

READING, PA.
PALACE THEATRE
HIPPODROME

NORRISTOWN, PA.
GARRICK THEATRE
GRAND OPERA HOUSE
BIJOU THEATRE
EMPIRE THEATRE

POTTSVILLE, PA.
HIPPODROME
ACADEMY OF MUSIC
SLATER THEATRE

WILMINGTON, DEL.
BIJOU THEATRE
PICKWICK THEATRE

Philadelphia, August the twentieth
1914

Mr. A. L. Smith, Pres.,
Penny Telegraphic Exchange,
1331 Filbert Street,
Philadelphia, Pa.

Dear Sir:-

We are enclosing herewith check on account of contract executed this day for Paramount Pictures for the City of Philadelphia.

The area alloted to the different theatres under this contract leaves only 10% of the City of Philadelphia without a Paramount program.

We were very glad to be enabled to embrace the opportunity to secure these pictures, and certainly hope that we may secure a contract for the Paramount Program for this coming season.

Wishing you all kinds of good luck, I remain,

Very truly yours,
THE STANLEY COMPANY
Stanley V. Mastbaum

Paramount Pictures Corporation

ONE HUNDRED *and* TEN WEST FORTIETH STREET

NEW YORK, N.Y.

PARAMOUNT PICTURES

DANIEL FROHMAN
Presents
The distinguished dramatic artiste,

HENRIETTA CROSMAN,
In the famous emotional drama,
"THE UNWELCOME MRS. HATCH,"

A dramatic illustration of the noblest of human emotions—mother love,
By
Mrs. Burton Harrison,
IN FOUR REELS
RELEASED SEPT. 10TH.

Produced by the
FAMOUS PLAYERS FILM Co.
ADOLPH ZUKOR, President,
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices,
213-229 W. 26TH. STREET, NEW YORK.

36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR

JESSE L. LASKY

PRESENTS

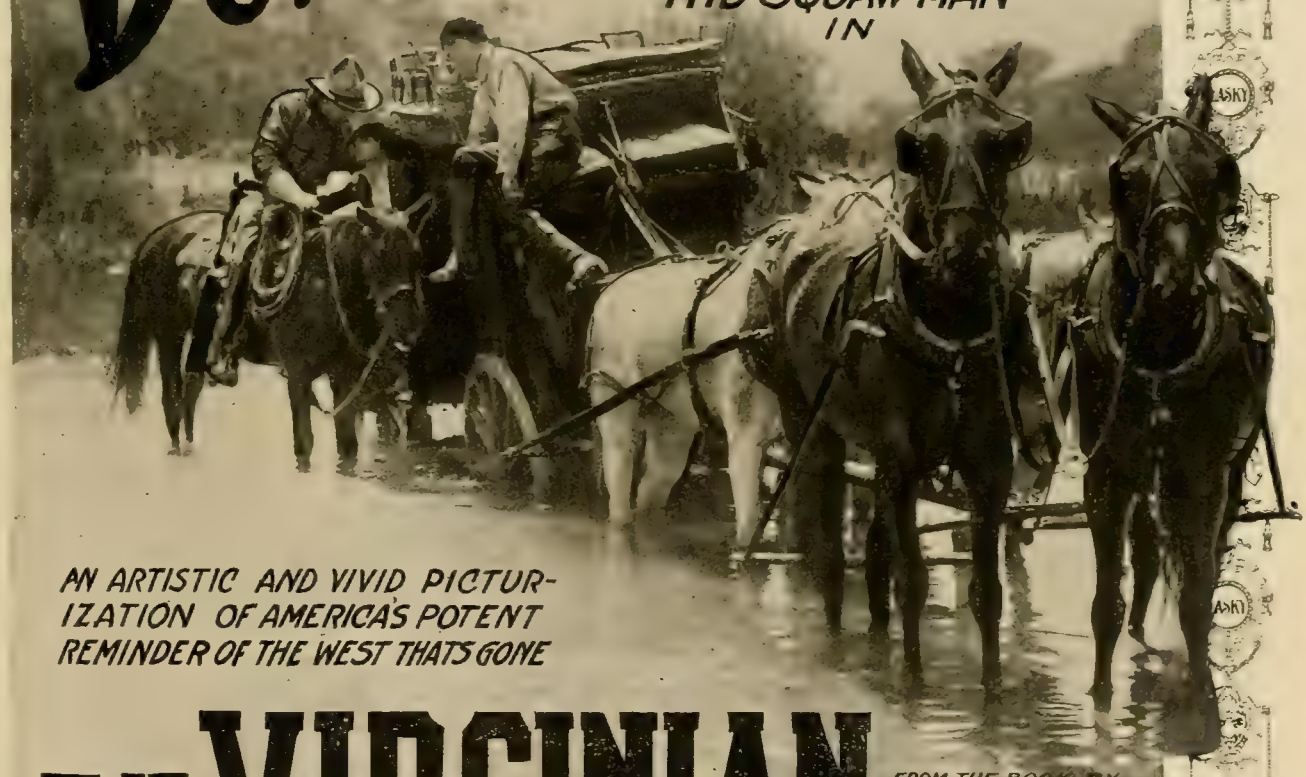
THE POPULAR FAVORITE

DUSTIN FARNUM

STAR OF THE YEAR'S MOST ARTISTIC TRIUMPH

"THE SQUAW MAN"

IN



AN ARTISTIC AND VIVID PICTURIZATION OF AMERICA'S POTENT REMINDER OF THE WEST THAT'S GONE

THE VIRGINIAN

FROM THE BOOK BY OWEN WISTER AND THE PLAY OF KIRK LA SHELLE

RELEASED SEP. 7, THROUGH PARAMOUNT PICTURES CORP.

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE W. 48TH STREET

JESSE L. LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B. DEMILLE, DIRECTOR GENERAL

AM

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PRESENTS

BURNING DAYLIGHT

BY

JACK LONDON

Being the Adventures of "Burning Daylight" in Alaska, showing how he won and lost fortunes and eventually acquired Eleven Million Dollars.

Mr. Hobart Bosworth in the title role

To be followed later with the Adventures of "Burning Daylight" in civilization, showing what became of the Eleven Million.

RELEASED SEPTEMBER FOURTEENTH

Exclusively by

PARAMOUNT PICTURES

110 West 40th St. New York

RAMO de Mark

RAMO Trade Mark.

What the Pittsburgh Newspapers said about RAMO'S spectacular war feature--

"THE WAR OF WARS"

which played the Nixon Theatre in Pittsburgh the week of August 24th

PITTSBURGH LEADER.

War Depicted at Nixon.

War scenes between Germans and French were depicted with vivid realism last night at the Nixon in a motion picture drama which lasted three hours. It is a timely and thrilling film, showing a pretty romance in such a clever manner as to win the unqualified approval of a discriminating audience. Like all soldier romances, the drama is replete with military conspiracies, spying and good sentry work. Soldiers in action are shown, too.

An exciting feature of the picture is the chase of a spy suspect, who is shot from his horse at the end of a long pursuit. The picture drama was well played for the screen reproduction. The pictures will be shown each afternoon and evening this week.

THE PITTSBURGH DISPATCH.

Nixon—Photo-Play.

With much interest a Pittsburg audience of considerable size last night for the first time witnessed a photo-play of the "War of Wars," now being enacted in Europe. The representation is, of course, by means of pictures taken when the German invaders first began to attempt the capture of the Belgian citadels by determined battles. The pictures will be at the Nixon all this week. Pane M. Potter is credited with the foundation of the timely affair. Close to 400 scenes are produced. Plans of German and French soldiers to act as spies and obtain information of the enemy's movements are frequently shown by means of simple disguises; and work with guns, pistols, cannons and bombs is a continual feature.

THE PITTSBURGH PRESS.

Nixon.

Battles rage with incredible fierceness and men perform gallant deeds of bravery and self-sacrifice this week at the Nixon Theatre, where the massive photo-play, the "War of Wars," thrilled a large audience last night. The chief interest of the production naturally centers around the stupendous scenes of carnage, and the demonstration of the modern machines of destructiveness of the modern machines of war, but there is an interesting story running through the play, and the events are cleverly associated into the formation of a strong plot of love and political intrigue. Close to 400 scenes are presented during the evening, including gatherings of soldiery, councils of war, desperate charges over fields of carnage, bombardment of towns, and the working of the far-famed Belgian fortresses.

THE PITTSBURGH POST.

War Scenes at Nixon Are Vividly Enacted.

Thousands of homes were wrecked and orphans and widows made by the score last night at the Nixon Theatre in the war pictures shown there, depicting the struggle between the French and German troops.

The pictures are clear. They bring out every face in the many groups and carry just enough story to vary the succession of battles and mobilization of armies. The principals are capable and make the pictures seem like play. Battles are particularly well handled. The men are finely trained. Horsemanship is at its height in the ranks of the French and German cavalry, and in instances where horsemen are shot while their steeds are going at full speed the men make startling falls from their mounts.

PITTSBURGH CHRONICLE TELEGRAPH.

Nixon—"War of Wars."

The military drama, "War of Wars," based on the present conflict between the German and French armies, made its first appearance on the screen at the Nixon Theatre yesterday afternoon and last night. There are six full films of pictures, which it takes three hours to show. These pictures were taken in Europe, and give a good illustration of what is taking place there now. The costume equipment of the soldiers are copied after the regulation uniforms of the French and German militia. Elaborate interiors of mansions and typical street scenes in the peasant section of a French town feature. A number of skirmishes and military manoeuvers are shown. The scouting and sentry work is good. The play is complete and nothing is introduced that is not in some way connected with the story. The pictures are new and the full six films were shown at both of yesterday's shows without any delays. They will be shown each afternoon and night throughout the week.

PITTSBURGH SUN.

The Nixon.

Nothing could be more timely than the war pictures at the Nixon this week showing the struggle of the French and German troops. The film is good, the faces clear and the story-action sufficiently interesting to hold attention during the moments when carnage and battle are not in progress. The realism of the pictures in depicting warfare is at times appalling. The destruction of homes, lives and country is made terribly clear. No one can see the pictures without a more vivid impression of what the daily news means. In this manner the pictures are valuable, as they make the telegraph dispatches more comprehensible. But in other ways the pictures are exciting and interesting, and for whatever reason one goes to see them he is amply repaid.

A Timely Masterpiece of Great Money-Making Possibilities---A Two-Hour Show That Will Bring Them in Again and Again

For Booking or Territory—Wire

RAMO FILMS, INC.

C. LANG COBB, JR., Mgr. Sales and Publicity.

Columbia Theatre Building, New York City

RAMO Trade Mark

RAMO Trade Mark

RENFAX MUSICAL MOTION PICTURES

Four New Subjects Every Week. The Latest Broadway Hits

SONGS ✦ CHORUSES ✦ COMEDY ✦ DANCES ✦ OPERA

THE SIMPLICITY of the successful operation of these wonderful pictures is such that your operator can successfully screen and produce RENFAX MUSICAL MOTION PICTURES after a few minutes' practice. No additional help required; NO SINGER IS NECESSARY WITH RENFAX PICTURES.

SCENARIO CONTESTS offering BIG CASH PRIZES are open exclusively to patrons of theatres using RENFAX service. A sure money-getter for you.

COUNT YOUR EMPTY SEATS You know why the combination houses, running motion pictures and vaudeville, are getting business. It is the breaking up of a straight motion picture program, which, however good and varied, becomes a little monotonous and makes your audience wish for a change.

YOUR AUDIENCE HAS EARS RENFAX MUSICAL MOTION PICTURES bring the element of music into your program—an appeal to the ear as well as the eye of your audience, giving you a pleasing change without the expense of a vaudeville bill.

WEEKLY RENTALS LESS THAN COST OF SINGLE SINGER

Service Details on Request

We are now opening territory in the Middle West and will shortly have branch offices in Buffalo, Chicago and Cleveland

RENFAX FILM CO., Inc., *110 W. 40th St., New York City*

RENFAX SERVICE EXCLUSIVE FOR YOUR DISTRICT

HEPWORTH AMERICAN FILM CORPORATION

Presents

A Thrilling and Interesting Photoplay Drama, Typical of Hepworth Excellence, Entitled

"CREATURES OF CLAY"

The Story Vividly Describes How the Honor of a Woman Is Preserved by a Man Whose Love She Has Rejected.

IN THREE PARTS

THE CAST includes STUART ROME, HENRY VIBART, HARRY GILBEY and MISS ALICE DE WINTON. THE PHOTOGRAPHY is brilliant, THE SETTINGS are beautiful, THE STORY is gripping.

A FEATURE FOR THE STATE RIGHT BUYER AND THE EXHIBITOR
AN UNUSUALLY ATTRACTIVE LINE OF PUBLICITY MATTER

"Creatures of Clay" is an interesting production and one which should hold an audience.—"D.," THE MORNING TELEGRAPH.
The story runs along in an interesting way.—THE MOVING PICTURE WORLD.

HEPWORTH AMERICAN FILM CORPORATION

WORLD'S TOWER BUILDING
110-112 WEST 40th ST., NEW YORK
Telephone 3095 Bryant

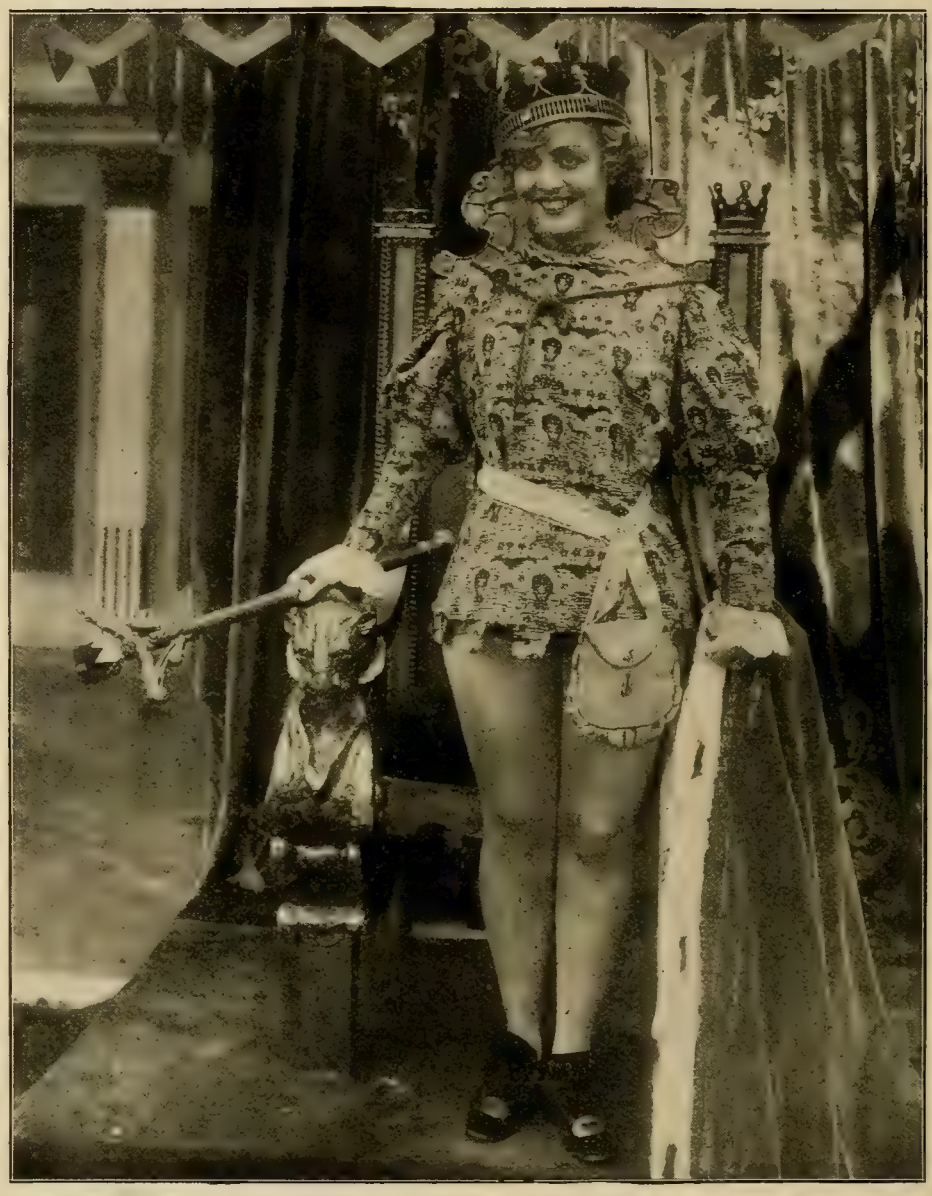
5000 Feet of Joyous Film

THE PATCHWORK GIRL OF OZ

Is as good as any picture ever made — Our reputation is behind this assertion

Released through the Paramount Pictures Corporation

Comedy = Thrills = Splendor



Beauty = Interest = Illusions

VIOLET MACMILLAN

"The Daintiest Darling of them All," as "KING BUD OF NOLAND" in

THE MAGIC CLOAK OF OZ

Just Completed — A 5-Reel Marvel

The Oz Film Manufacturing Company

Studio and Laboratories: Santa Monica Boulevard, from Gower to Lodi Streets

Los Angeles, California

THE GREYHOUND

(First run Strand Theatre, New York)

By Paul Armstrong and Wilson Mizner
Deep Sea Drama (5 parts)

NORTHERN LIGHTS

(First run Academy of Music, New York)

By Barbour and Harkins
Western Psychological Drama (5 parts)

CAPTAIN SWIFT

(First run Hammerstein's Lexington Opera House, New York)

By C. Haddon Chambers
A Problem Drama (5 Parts)

A trinity of masterpieces adapted from stage successes. Conceded by critics to be without equal, and packing feature houses wherever shown.

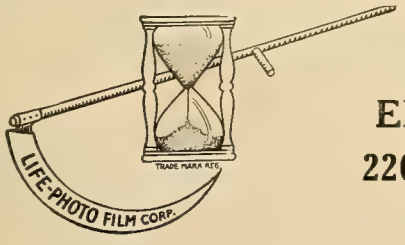
State rights now selling. Wire your territory and we will quote you our terms and forward advertising matter.

EXHIBITORS, New York State, New Jersey and the New England States:

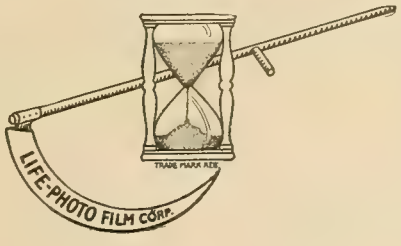
For bookings on NORTHERN LIGHTS and CAPT. SWIFT, communicate direct with us. We will fill all bookings in the order received.

Unique and artistic lithographs, heralds and other advertising matter.
Superb acting, entrancing scenic effects and photography without a peer.

LIFE PHOTO FILM CORPORATION



EXECUTIVE OFFICES
220 WEST 42D STREET
NEW YORK CITY



Studio and Laboratory—Grantwood, N. J.

POPULAR
PROGRAM
A NEW HIGH CLASS SERVICE

28 Reels Weekly **1-2-3 Reels** **All Features** **Comedy, Drama, Etc.**

FOURTEEN BRANDS

JESTER COMEDY	LUNA COMEDY	CEE-O-BEE PHOTO PLAYS	NIAGARA PHOTO PLAYS
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GAIETY "	FROLIC "	LONGACRE "	CANYON "
PASTIME COMEDY		CONTINENTAL PHOTO PLAYS	

SPECIAL "POPULAR" FEATURES—High-Class Plays, now running as Broadway Successes with original all-star casts, will be released in conjunction with "Popular" Program—also recent plays of well-known authors.

To Exhibitors:

We wish to thank the hundreds of Exhibitors in the United States who have written and wired their congratulations and best wishes for the success of the **Popular Program** and who have expressed their belief that the **Popular Program** would be one of **"quality"** throughout. We can absolutely assure all Exhibitors that every release made by the **Popular Photo Plays Corporation** will be of the highest character, containing the very best that the motion picture art can produce. The basic plan of the **Popular Program** will be quality—quality in scenario—quality in direction—quality in cast—quality in photography—and quality in distribution.

POPULAR PHOTO PLAYS CORPORATION

CHAS. O. BAUMANN, President

Studios and Factory: Fort Lee, N. J. **Executive Offices: 911 Longacre Bldg., N. Y.**

ST. ELMO
Smashes Box Office Records at the Strand

THIS superb visualization of Augusta Evans' world famous American novel turned the people away in crowds from the largest motion picture theatre in the United States.

St. Elmo a Great Feature

Mr. S. L. Rothapfel, manager of The Strand, enthusiastically endorses St. Elmo. It is an attraction that met with the hearty approval of his discriminating audiences.

St. Elmo Captures Broadway

St. Elmo will be seen and enjoyed by New Yorkers in five other Broadway houses, including The Riverside, 2000 seats; The Audubon, 2700 seats; The Nemo, 1200 seats; The Schuyler, 1500 seats; The Rivera, 2400 seats, and the famous Academy of Music, Fourteenth Street and Irving Place, which seats 3100 people.

St. Elmo Ready for Booking

St. Elmo is ready for booking in every state in the Union, Canada and South America. Write to-day for our magnificently illustrated St. Elmo brochure de luxe, twelve pages and cover, size 11x14, giving the cast and a graphic story of the play. Make arrangements now to have St. Elmo, direct from The Strand, in your Theatre.

BRANCH OFFICES

CHICAGO, Mallers Bldg.
CLEVELAND, Columbia Bldg
PHILADELPHIA, 1333 Vine St.
PITTSBURGH, 121 4th Ave.
SYRACUSE, Eckel Theatre Bldg.
BOSTON, 110 Piedmont St.

The Box Office Attraction Co.

William Fox, President

130 West 46th Street, New York

THE BOND OF LOVE

A ripping 2-part college life American drama, written and played by the members of the Yale University Dramatic Association. Produced on Yale Campus, New Haven, Conn., and photographed by Pathé. There is nothing amateurish about "The Bond of Love."

1-3-6 Sheet Posters

The Perils of Pauline

Pauline on your screen is to the box-office what gold-mining is to Colorado. She's the wealth of the house—one of the **never-failing** sources of profit.

Pauline Pleases on Both Sides of the Ticket Window.

5

Special War Films

Ask About Them

WHILE FIRE RAGED

A daring 5 part feature of love, laughter, and panic in mid-Atlantic. Fire breaks out on board ship, and a well-known and beautiful dancing girl masters her own fear in order to prevent a general panic. Breathless action with a quick succession of rousing climaxes.

1-3-6 sheet posters.

EXTRA RELEASE

Picturesque Zuercy, France

and

A Study of Birds

An over-the-average split reel in natural colors. Entirely distinctive.

THE MONEY LENDER

In 4 reels. An intensely human story which digs deep into orthodox Jewish life and customs in Austrian Poland. The synagogue scenes are wonders.

1-3-6 sheet posters

5

Special War Films

Ask About Them

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE.

Atlanta, 61 Walton St.; Boston, 3 Tremont Row; Chicago, 5 So. Wabash Ave.; Dallas, Andrews Bldg.; Los Angeles, 114 E. 7th St.; Minneapolis, 4th and Hennepin St.; New York, 115 E. 23rd St.; Pittsburgh, 715 Liberty Ave.; San Francisco, 67 Turk St.; St. Louis, 3210 Locust St.; Syracuse, 214 E. Fayette St.; Cincinnati, 217 E. 5th St.; Salt Lake City, 68 South Main St.; Cleveland, 622 Prospect Ave., S. E.; Portland, 392 Burnside Ave.; Philadelphia, 1235 Vine St.; Washington, 7th and E Sts. N. W.; New Orleans, 910 Gravier St.; Seattle, 810 Third Ave.; Omaha, 1312 Farnam St.; Denver, Nassau Bldg.; Kansas City, 928 Main St.

The Eclectic Film Company

110 West 40th Street

New York City

"The Cream of American and European Studios"

THE OTHER KID'S SISTER

A 1 reel Mayo-made comedy of American child life acted by children. It lands sunny-side up.

Pictures from all over the World

on one film

Everybody all the time

If you would like to run your theatre all the time—in the morning as well as in the afternoon and evening—if you want to get more patrons, people who never go to the movies—there's a way to do it.

The Pathé Daily News

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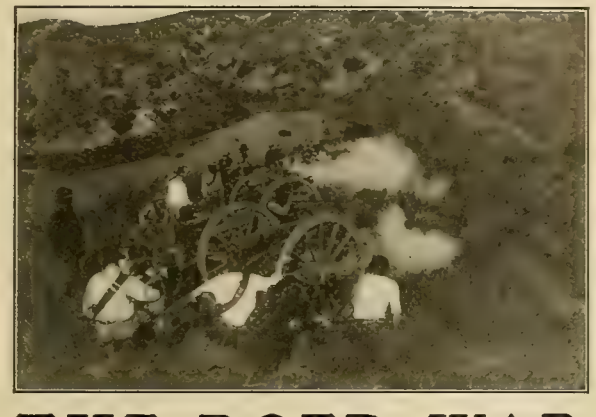

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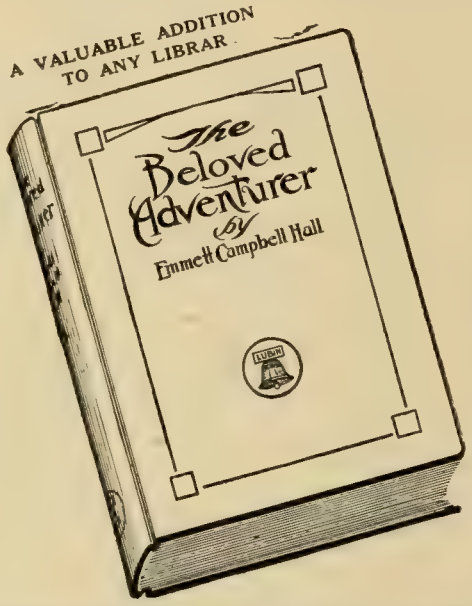

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He little knew he was riding into a den of living serpents. His death is the retribution of the wrong he committed against two trusting women. An all-star cast.

"The Band Leader"

Vita-Laugh Comedy.....WEDNESDAY, Sept. 9

He leads the band and beats the pieman in the battle of love. Pies are the weapons. In the midst of fire and smoke WALLIE VANN is the victor. LILLIAN HERBERT, WILLIAM SHEA and HUGHIE MACK are in the engagement.

"Bella's Elopement"

Drama.....THURSDAY, SEPT. 10

He arouses his wife's jealousy by an act of brotherly love. She learns of it and makes a daring auto ride, avoiding a great mistake and its terrible consequences. MAURICE COSTELLO is the principal.

"A Study in Feet"

Comedy.....FRIDAY, SEPT. 11

They tell a funny story. By the expression of the feet you interpret it. It furnishes a lot of amusement and no end of fun. You will have to guess the cast.

"He Danced Himself to Death"

Two Part Vita-Laugh Comedy..SATURDAY, SEPT. 12

A warning to all those who get the tango craze. It's a sad story, mates, but as full of laughs as hash is of meat. The story is by "Rube" Goldberg, the cartoonist, and RALPH INCE is the dancer.

SIX A WEEK

"THE MAN WHO KNEW"
Drama.....Monday, Sept. 14
"STEVE O'GRADY'S CHANCE"
Two Part Drama.....Tuesday, Sept. 15
"THE AGELESS SEX"
Comedy.....Wednesday, Sept. 16
"POLITICS AND THE PRESS"
Drama.....Thursday, Sept. 17
"FATHER'S TIMEPIECE"
Comedy.....Friday, Sept. 18
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The manner in which the Indian war parties vanish into thin air just as they are about to kidnap Prairie Flower's babe, just one of the astounding situations.

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Strong 1, 3 and 6-Sheets

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

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(The Index for this issue will be found on page 1566.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, September 12, 1914.

Facts and Comments

"COMEDY is hard to get." While this cry of distress is by no means new it is today louder and keener than it ever was before. It fell to the writer's lot the other day to accompany several distinguished exhibitors on their laborious quest for good comedy. So much is recklessly labeled comedy that the task of the "viewer" is a particularly hard one. We went from place to place and were told by eager exchange men that they had "plenty of comedy." Alas for the undying optimism of the men who produce or distribute what are called comic films. In most instances the corps of managers cried "Hold, enough," after they had seen a little more than a couple of hundred feet or so. When the writer left them the exhibitors were still searching for the precious comic vein, but they had little hope.

Now, in all these comic films the photography was excellent, the settings were good and there was much tumbling about by artists, men, women and children, but there was nothing to laugh at. While some of the actors seemed overcome by the fun of the situations, probably reflecting the ideas of the directors, who ordered them around, the audience was indifferent and at times positively sad. The production of good and truly laughable comedies is the most difficult of all the problems of kinematography. There has never been a surplus of them and there is not likely to be. At times the dearth of them becomes a serious problem to the conscientious and progressive exhibitor. It would be idle to offer advice, but one thing seems to be reasonably certain. There has been altogether too much of what is known as "rough-house" and "slap-stick" comedy. The patrons are surfeited with it and the exhibitors have had more than a genteel sufficiency. It would be well to try for a finer and somewhat cleaner vein. We are glad to observe a tendency to follow this new direction. A creation of comic types from life and the making of situations which rouse laughter without the fatal banana peel and the seltzer bottle mark the coming of new kinds of comic film.

* * *

THE MOVING PICTURE WORLD has always advised its readers that Sunday exhibitions of motion pictures were not inherently wrong or unlawful, but were permitted at common law. This opinion we hold as regards every state in the Union. Recently an attempt had been made to open the motion pictures on Sundays in Albany, but a court of inferior jurisdiction interfered on behalf of the Sabbatarians and then the Board of Aldermen "followed up the advantage" by passing an ordinance forbidding the opening of the theaters on Sunday in distinct terms. Notwithstanding this fact we maintained that the law properly interpreted and fairly applied gave no warrant to stop Sunday exhibitions in the State of New York. Our opinion has been vindicated once more by the decision handed down in the Supreme Court in the Binghamton district. Justice George McCann had been appealed to by the exhibitors of Binghamton to restrain the Mayor and the city officials from interfering with Sunday exhibitions. The justice held that, according to the well-settled law in this state, the applicants were entitled to the injunction against the Mayor and the police and thereupon granted the injunctive relief prayed for. The city authorities had bitterly contested the arguments of the exhibitors and had fought very hard against the injunction, but the judge felt bound to decide against them.

The corporation counsel of Binghamton sought to stop the Sunday exhibitions under the general prohibition which forbids "public sports, exercises and shows on the first day of the week, commonly called Sunday." Justice McCann declares the courts have held that motion pictures are not embraced within the definition of "sports, exercises and shows." In the order entered upon the decision of the judge the Mayor and police are restrained from interfering with the Sunday exhibition of motion pictures, "unless the exhibitions are conducted in a disorderly or noisy manner or pictures are shown which are improper for public exhibition." Great credit is due to the organized exhibitors in Binghamton who have had the courage of their convictions and have fearlessly asserted what they believed and what the court has now declared to be their legal rights. They have set a fine example to exhibitors everywhere and especially to the exhibitors in this state. The law as laid down by the late learned jurist William J. Gaynor and now re-affirmed by this decision of Supreme Court Justice McCann applies to the entire state.

The Dreary Commonplace

By W. Stephen Bush

WHILE the exhibitors are not the only living force in the motion picture art, sharing this glory with the playwrights and the producers, they are and always have been the men on the firing line. Hence the ardent devotion of The Moving Picture World to the interests of the exhibitors. Nothing pleases us better and nothing furnishes us with more inspiration than the responses we get "from the front." We want to be in intimate contact with our great constituency at all times, believing that this condition insures the greatest degree of usefulness to our readers.

Using the term exhibitors in connection with this subject, we want to make it all-embracing, for there is a delightful variety of exhibitors ranging from the priest and minister who has entered the field to the great experts who have excelled in exhibition and who have done so much to vindicate the motion picture and assure its present enviable place in public esteem. They all write to The Moving Picture World recording their experiences and assuring us in terms of evident sincerity of their friendship and their esteem. Needless to say we treasure and appreciate these words of commendation and sometimes we are glad to make them the text of an editorial homily.

Never have we had a finer text than one which a clergyman in a Western State has sent us with a renewal of his subscription. Our friend predicts that "before very long a motion picture equipment will be as much a necessity in every up-to-date church as a good organ is now," and after assuring us that this paper "has been invaluable to him in picking subjects and in keeping in touch with this rapidly fluctuating industry," he goes on to say:

"I want to compliment you upon the high standard of service you are giving and upon your effort to raise the standards of the film not only by weeding out the immoral and degrading, but by your insistence upon high artistic merit. To browse upon the inane and dreary commonplace is almost worse than to serve the witch's broth of vice and crime. The latter may stink, but at least it is not stupid."

We think this is a conclusive summing up of the whole duty of the representative journal of the motion picture art. We are glad of the emphatic way in which our friend points out that we have a double duty to perform —not only to weed out the immoral and degrading film, but to insist upon high artistic merit. About the first part of this two-fold duty there has never been any doubt. Our readers will bear us witness that we have fought the immoral and degrading film with every weapon at our command. We should, however, have failed in an equally essential duty if we had been remiss in protesting constantly and vigorously against the "inane and the dreary commonplace." Supremely confident of commercial strength, or rather of the power and the advantages which a strong commercial organization confers, there have been groups of producers who have fallen into a deplorable rut of the "inane and the dreary commonplace." This fact, as we have been at pains to point out, has constituted a great element of weakness in all those regular programs, which depended chiefly on a proper supply of single reels. The origin of the feature itself, dating back to 1911, was due to a continued predominance of the "inane and the dreary commonplace" of the single reel.

The success of the motion picture as a means of popular amusement depends ultimately upon artistic merit. It is easy enough after all to drive out what is morally objectionable. Public sentiment as a rule will attend to such weeding out. It is impossible to corrupt the whole American public. The sound portion of our public is always in an overwhelming majority. The "white-slave" films had their brief day of infamy and no doubt did great harm, but we have outlived them. Other bad crazes will come and go. The prediction is safe that we will be able to fight and destroy the immoral and degrading film in the future as we have in the past.

The harm done by the "inane and the dreary commonplace" is far more insidious and therefore much harder to prevent. Let us remember that the progress of the motion picture from a "fad" to the foremost place in human amusements has been achieved purely through a progress of quality. If we had never risen above the level of 1907 the motion picture would have died long ago with few mourners.

The ambitious desire to make better films infused new and stronger life into the art. It has grown in popular esteem and in prestige and in prosperity in converse ratio with the improvement of its quality. The splendid theaters now in existence and now building all through the country have been made possible by hard striving after quality and an arduous avoidance of the "inane and the dreary commonplace." The higher the effort the richer has been the reward. It is within the writer's own personal knowledge that many a theatre within the last six months has closed its doors not because of small seating capacity or poor location, but merely by accepting too many films that came within the damning definition of being "inane and dreary commonplace."

The motion picture cannot stand still—that is true both literally and figuratively. The demand for quality grows every day. We can scarcely endure what two years ago may have seemed quite passable. The "inane and dreary commonplace" is therefore doomed." Nothing can make it last in the "long run." Adverse criticism may hasten its end, but it is only question when it will die of inanition, leaving a number of unprogressive and fossilized managers behind.

We think we are doing a service to exhibitors everywhere by asking them to make a stand against the "inane and the dreary commonplace" which circumstances often force them to accept. It is today in their power to make a protest that will be felt. Some years ago such protests were frequent enough, but they died away like echoes of unprofitable wailings. Today the exhibitor has more opportunity of selection and more opportunity of rejection.

There is no superabundance of quality on hand. We know of a dozen managers, some of whom change their program once a week, while none of them has a daily change, who are at their wits' ends to know where their next good feature is going to come from. We have not reached the top anywhere. The future of this art and industry lies in the pursuit of quality. "The inane and the dreary commonplace" are like the fruit of the upas tree.

Thought Transference

By Louis Reeves Harrison.

WE must understand one another in order to avoid such a disgraceful spectacle as that now setting civilization in Europe back to barbarism. It would seem as though, in order to attain a sane and sound condition of society, a language is needed to enable one nation to understand the point of view of another, and moving pictures may yet furnish the needed medium. Our incomplete and often confused ideas of one another are distinctly anti-social—to what else can we ascribe the chaotic conditions now existing among the most enlightened peoples in the world—though I do not mean that society finds the clash of views unprofitable. The drama usually means a struggle between two forces. These may well be religious or philosophical quite as well as physical, one constant struggle being towards superior comprehension of the world and ourselves.

Religion may distrust science; science may point the finger of scorn at religion; theory and experience may enter contention—yet out of it all may rise higher spirituality and wider knowledge of the truth. Science searches for the truth, but scientists are human. Some of them announce theory as proven fact. The interesting theory of thought transference from one individual to another without use of the senses has been proclaimed as proven by scientific tests and called telepathy. The story of some wonderful performances by a little girl in Rhode Island breathes sincerity—sworn affidavits attest her miraculous powers—but there are possibilities of fraud where the girl's relatives have to intervene before she can name the object or word in mind, and telepathy would have to be a common attribute to convince most of us of its value, even of its existence.

Mind reading in a general way is skillfully done by fortune tellers and not always so skillfully by poker players. It is really a common habit. We do not ordinarily care what another thinks, leaving it to each individual to lie or tell the truth as he or she sees fit, but the moment we are deeply concerned, we study, both consciously and unconsciously, a thousand little mental revelations, just as a judge or a juryman does a witness on the stand. We use all our senses to get at the thought behind the statement, knowing well that mature minds, and even immature ones, hold much in reserve. We are most deeply interested where we are most deeply concerned, as a matter of course, but there is also a certain charm in getting at the thought behind the action, and it is right here that most producers of moving pictures fall down.

The motive for a deed is often easy to understand, in fact, it is all too obvious in most cases, but to care anything about what is done we must, in the first place, be placed into sympathetic recognition of what manner of person is in action. In rather poor illustration, we meet some one whose face is not familiar, who introduces himself as having formerly had the pleasure of our acquaintance. We respond coldly. Then we are told of the particular circumstances under which the meeting took place; mutual friends and acquaintances are mentioned; we gradually warm; the strange face melts away, and it is replaced with that of an acquaintance. When a leading character is shown in a screen portrayal, the mind of the spectator tingles with curiosity, a genuine anxiety to become better acquainted. How seldom is this desire gratified! How little we care for the play when we do not know the people!

Familiarity implies a former perception. Gradually, from lack of acquaintance, and consequent lack of interest, the audience may be brought into a cordial, or even a sympathetic relation with important characters of a play, so that their conduct takes on a greater significance. Spectators in front, instead of being dubious or cold, reach an at-homeness of agreeable acquaintance that puts them into friendly mood. The play now moves on as a human experience in which all may feel an interest, where all are held in suspense as to the outcome of what is going on. The whole audience emerges from critical indifference into a state of apprehension or of expectation to be relieved or gratified as the case may be. This is brought about through skill of author, director and interpreters working in harmony of purpose, that of transferring the whole thought involved as well as the passing mental phases of the performers.

The actor must have personality, must *feel* in order to convey, especially when there is an alternation of character from good to bad and back again. There must be consciousness of what is transpiring within if there is to be any conscious recognition of that thought, feeling or emotion on the part of those in front. The thought must precede its transference. The actor, appearing and disappearing from the scene of action, must be alive to the inspiration of the moment, in order to excite the imagination of those watching the performance. Plot, punch and all that goes to the sum of a play's holding power are the result of thought transference from author through director and interpreter to the audience, each impersonation carrying its own continuity except in cases of sudden conversion. So far, even in pretentious photodramas, insight into the personality of characters has been curiously neglected.

It is hardly surprising under the circumstances for reviewers to constantly speak of "treatment," even of "photography." The absence of a meaning, or of ability to translate that meaning, has given a false impression of moving pictures. A brilliant writer recently denounced them all in my presence as utter rot. I asked him if he was accustomed to judge any art by its imperfect examples, adding that this art was only in its swaddling clothes. I afterwards thought, being slow of speech, that, if he had anything particularly worth while to say, he might reach a much larger audience, in a more effective manner, than through the medium of printed language. Then it is a pity for any capable author to entertain such views. The art needs thinkers if it is to transfer thought.

See how easy it is to upset our boasted social fabric with war! Modern society rests to so great an extent upon wide spread good understanding, upon ideal conceptions of justice and fair dealing, that general intelligence must be kept up to the highest point to prevent world disaster. Our children know nothing of the social structure that enables us to live as we do and inspire to better things. Each little boy and girl has an enormous amount to learn before reaching comprehension of interdependence. There are even grown boys and girls who need information on the subject. Each stupid blunder in the visualization of plays set before millions has a deterrent effect on the growth of this and of the coming generation, so important has the new art grown. Hence it is up to all of us interested, authors, critics, producers and exhibitors, to maintain a standard of pictorial interpretation corresponding to our best ideals and to the growing intelligence of those who give us such generous support.

"The Fifth Man."

James Oliver Curwood's Thrilling Tale of Jungle Life in Central America Filmed in Three Reels by Selig Will Be Released as a Special Feature by General Film Company.

Reviewed by James S. McQuade.

AFTER viewing "The Fifth Man" on the screen, the chief impression left on my mind was the powerful fictional interest of the story. The pictures were followed so eagerly that the fifteen minutes consumed by each of the three reels had passed without any sensible measurement—indeed, for that matter, had been swallowed up without any mental note on my part.

Scene from "The Fifth Man" (Selig).

In photoplays of the "Jungle" type, fictional interest usually subordinates the dramatic, for the reason that thrill and adventure, with wild animals as participants, are the keynotes; but it must not be supposed that in this case wild animals furnish the thrills. They do not. There is only one instance where a combat between a man and a wild animal occurs, and only a glimpse of that is caught by the spectator.

Scene from "The Fifth Man" (Selig).

The author of the scenario of "The Fifth Man," James Oliver Curwood, has provided us with a new type of "wild animal" for these pictures. They are two demented men—one of them a mad scientist, who lives in the wilds of Central America; the other a black man, his slave. Around these two wild creatures he weaves the web of an amazing story, and in the telling of it he treats us to several strong dramatic situations.

Thomas Wynn gives a dinner at his home in New York to four of his classmates at college, from which he and they had just graduated. The dinner is in honor of three of their number, about to leave for foreign countries to seek their fortunes. At the close of the dinner every man solemnly agrees to meet at the same place, if alive, five years hence, on the same day of the week, at the same hour.

The appointed evening arrives, and Thomas Wynn awaits his guests. Only three of the five meet on time. Shortly afterwards a letter is brought in from the fourth, who is sick in a hospital in Bombay, and after waiting some time for the fifth man, John Gaunt, they are about to drink to his memory when he staggers into the room wild-eyed, gaunt and poorly clad. Then he tells his story.

John Gaunt, prospecting for gold in Central America, got lost in the wilds one day. When about to perish, he is discovered by a mad scientist and his slave, who conduct him to their abode. There he is held prisoner, as a specimen for the animal collection of the scientist. He eludes his captors and finds imprisoned in a cage nearby a beautiful girl, Joan Darey, who has been a captive in the hands of the mad men for two years. He releases her and they attempt to flee, but are caught by the scientist and the slave. As punishment for his attempt to escape, Gaunt is placed in a cage with a puma, and a fight to the death takes place, with the man a victor. Gaunt again escapes and makes his way to the coast, where he gets work on a vessel bound for New York.

Hearing his story, Wynn and his brother classmates accompany Gaunt to Central America, where they find the mad scientist and his slave dead and Joan well nigh exhausted from hunger. Gaunt conducts the party to the hiding place of the mad scientist's treasure, which is given to Joan as dowry on her marriage to John Gaunt.

Miss Bessie Eyton appears as Joan Darey and impersonates that trying part creditably. It is pretty hard to be seen behind the bars of a cage all through the action of the photoplay, so far as her role is concerned. Charles Clary has a strong part as John Gaunt and sustains it admirably. Lafayette McKee gives a striking impersonation of the mad scientist, and the part of the slave is well taken by Roy Watson.

F. J. Grandon directed the production. His splendid work in the Kathlyn series need only be referred to in order to guarantee capable work in this instance.

The release date is Sept. 14.

"Protea II."

Five-Reel World Film Offering Gives New Adventures of the Unique Woman Detective—It Holds Well.

Reviewed by Hanford C. Judson.

THE spectator will find a good plot foundation in this picture, and its story will hold his interest from the time when the situation is stated in the opening of the first reel till the close of the fifth part in which the climax comes. It deals with the sensational exploits of Protea, a woman detective, who helps a pretty heiress friend of hers in an encounter with a villain, and it is a good example of a

Scene from "Protea II."

picture in which the interest accumulates slowly but steadily. There are no twists or back jumps in the narrative such as are often encountered in more complicated stories. Through it all only one question rises in the mind of the spectator, and that is: "Will Protea be able to keep the villain from overreaching the heroine?" But the gradual answer to this suspense is not the sole entertaining factor. It is filled with what may be termed incidental sensations. Most of these have dramatic value as integral parts of the plot, though some, like a graceful, bare-legged dance, are closely woven into the story yet have an interest that would stand alone. Also, Protea has a humorous clownish assistant who at

times introduces pranks, acceptable enough, but with little or no vital connection with the action.

The story's sensational incidents contain the new interest of the offering; for the plot, well written as it is, is not new or plausible except as setting forth these things. They are often fantastic and astonishing to a degree. As in the best and more recent of pictures that more or less resemble this one, they are exaggerated at times to the point of humor so that the whole has a taste quite different from the melodrama of yesterday. It isn't burlesque, but is light and airy while at the same time it is exciting. Pleasantly acted, competently staged and fairly photographed as it is, we count it a good, amusing offering for the average photoplay house audience. It is not quite the picture we should choose for a children's program. There is nothing at all in the story that is not perfectly clean and acceptable. The dance, considering it separately, will appeal strongly in many places, not in all, though there is nothing outrageous at all about it.

As the story opens we find Lady Mabel (Madeleine Parisel), an heiress, courted by Count Skittisch (M. Mancini), a villain with a gang of thugs at his back. Becoming suspicious, Mabel calls her friend Protea (Josette Andrio) to help her. Mabel has been left a gold mine by her uncle. The directions for finding this are in a safe. Before the villain can blow the safe open to get them, Protea, trying to save them from him, looks through the iron door and reads the directions by the aid of violet rays and finds that there is only half of them there. The rest are to be found tatooed on the shoulder of the uncle's valet. This valet has in the meantime fallen in love and has had them removed. The detective, however, gets an old photograph of the man and from it gets the full directions to the mine. Yet the villain is still on the job and manages by abducting the girl to get the detective also in his clutches and from her gets the paper and later the mine. He thinks that he has killed the detective; but is mistaken. He becomes prosperous and has the poor heroine locked up in his house. Her rescue by Protea with the help of the comical assistant is tinctured with the same exaggerated humorous fancy that gives life to the whole and is quite new and unexpected. It is a very light offering; but is freshly fanciful and should, we think, go fairly well. There is little or no dry padding in it.

No Cameras Going to the Front.

Charles G. Rosher, Who Was With Villa, Unable to Get from London to Continent.

IT is impossible to get from England to the Continent with a motion picture camera, says Charles G. Rosher, who has just returned from London. Mr. Rosher is a British subject, has wide connections in England, and also had letters of introduction to people of influence. So, too, is he a cameraman of experience, as may be seen when it is stated that he was with Villa in Mexico for the Mutual Film Corporation. If a man of this experience and advantages is unable to get near the firing line it is unlikely that we shall have genuine pictures of battles. Mr. Rosher left New York on July 21, with business engagements requiring his presence in London and later in Italy. The outbreak of the war was responsible for the cancelation of these, and it was then that he tried to get to the front. In spite of his strong "pull" he found it a physical impossibility. He learned that not only is it out of the question to get a motion picture camera out of England in the direction of any of the belligerent countries, but likewise it is not possible to get a motion picture camera into England and retain possession of it.

Mr. Rosher says that English exhibitors are boosting with all their might the films manufactured in Great Britain, taking advantage of the closing of the Continental studios. There is a big demand from the public for topical films, and for anything in the nature of war stories. Mr. Rosher says that he gathered from interviews with prominent film men that the legitimate stage probably will suffer during the war. The picture theaters at present are doing a rushing business, owing partly perhaps to the fact that everybody is in the street these days. It was his impression that there would be no material diminution in the volume of business done by the exhibitors in Great Britain, as picture-goers and others naturally would seek some form of diversion, and the picture theaters, with their low prices of admission, would be the places to which they naturally would turn.

"It may be of interest," said Mr. Rosher, "to know that I brought back with me several hundred feet of film that could not be shown in England. I had to use finesse in getting it out of the country. The pictures bear on mobilization. They have been taken by one of the weeklies."

"The Mystery of the Sleeping Death."

New to the Point of Astonishment, the Situation in This Two-Reel Kalem Picture Will Surely Interest.

Reviewed by Hanford C. Judson.

EVERY good picture has something new in it; but there never was a motion picture that was a good offering and that hadn't more in it of the old than of the new. Perhaps our greatest pleasure in any story comes from the mind's adventure in the places that it creates. The average mind soon gets tired of walking for pleasure down through the same old weadows and lanes and, to such, a brand new path leading out unexpectedly to places that have never been seen before is delightful. The spectator's experience watching this new Kalem offering, "The Mystery of the Sleeping Death," will be very much like that of one taking a new walk. When he gets well into it he will find that everything around him is fresh and new and is stirring him to the lively attention of a new adventure. There is a profound reason for our need of and joy in adventures. Like Tennyson's "Ulysses," our adventures become a part of us. It is the only way we can grow. Food may make us fat, but adventures, all kinds of them, make us big. That is why the mind as it grows discriminating demands that all art that pretends to offer an adventure to us give us real

Scene from "The Mystery of the Sleeping Death" (Kalem).

bread and not merely a loaf-shaped stone. This picture at first is so new that it seems not plausible—perhaps the handling of the action is at fault now and then—but we soon find that it is eatable and gives a good meal. The ingredients are novelty of interest, suspense in its action, and sets that are all one could desire both as to photography and to the set itself. It tells a yarn of mystery; is not substantial, not bread but cake. The people will count it good entertainment.

At the first snap of its opening one feels distinct pleasure in the good quality of its photography. The first few scenes travel a well worn path. We are introduced to a rich man (Tom Moore) who is spied upon by a crook looking through a window, putting money away in his safe. This crook goes after a pal of his and together they get the "best little safe breaker in town" (Alice Joyce). Then the three attempt to get the money. The girl is doing the job alone and is caught by the man. He is the "first man who ever spoke kindly to her" and we have a not new situation. But from this point the development is startlingly new. Before a half hour has passed the man has fallen unconscious in one place and the girl is affected in another place in the same way. Both, it happens, are taken to the same hospital where the peculiarities of both cases leave the doctors at a loss. That they call in a mystic from the East to help them solve the difficulty is the least convincing thing in the picture. One is astonished to find the patients talking in their sleep and in a strange tongue that the mystic says is his language. To explain to the doctors how this comes about the mystic tells an old Oriental legend of two lovers, one a white slave and the other an Indian princess. The story is unrolled before us and with skill so that it passes naturally and has a good measure of suspense. These lovers are not happy; for fate thwarts them at every turn until at the end, while trying to escape, they are captured and brought back. In the temple of the elephant god the priest curses

them both and they fall lifeless upon two slabs of stone lying ready for them. Their doom is to lie thus as dead, but living for ever and ever. Every century they leave their bodies and are reincarnated to play their love story over again. In this instance it turns out happily.

The scenario is by Doty C. Hobart. It was put on by Keanan Buel and features Alice Joyce. The acting shows intelligence and carries the story clearly on its way.

Manufacturers Organize.

Form Motion Picture Trades Association and Plan to Hold a Trade Show in 1915—Officers Elected.

FOLLOWING the agitation of the question of holding future motion picture expositions under the auspices of the manufacturers themselves which was started at Dayton, Ohio, during the Exhibitors' Convention in that city last July, articles of incorporation of the Motion Picture Trades Association have been filed by Job E. Hedges of New York as attorney for the manufacturers who acted under his advice in framing the new organization. The charter was issued to the following persons as directors: F. J. Kembusch, Joseph Brandt, H. B. Coles, Robert Kane, W. J. Maxey, W. A. Johnson, Ernst Glantzberg, E. E. Fulton, A. H. Byrd, Carl Anderson and Joseph W. Farnham.

The charter is issued under the Board of Trade act pursuant to the laws of 1912 of New York State. A. H. Byrd, secretary of the organization, explains that it is formed to foster the interests of the manufacturers, exhibitors, exchanges, dealers, and all others engaged in the motion picture industry, to diffuse accurate and reliable information to those of our members and without financial profit.

Regarding the holding of a trade show, Secretary Byrd said that the time and place had not been fixed as the committee on that important matter had not yet been appointed by the president, but that both New York and Chicago were being considered with a possibility of holding a show in each place during the coming year.

At a recent meeting of the board of directors the following officers were elected to continue until the first annual meeting which will be held on the third Tuesday in October, 1914: F. J. Rembusch, president; C. Anderson, vice-president; W. A. Johnson, treasurer; A. H. Byrd, secretary.

NEUTRALITY REQUESTED IN PICTURES.

The preservation of a spirit of absolute neutrality on the part of the American people, as suggested by President Wilson in his recent proclamation, is a matter so vitally important that the National Board of Censorship makes the following suggestion:

When you are producing pictures containing war scenes, please precede the actual pictures with about five feet of caption asking the audience kindly to refrain from any expressions of partisanship as the pictures are shown. You will strengthen such an announcement very materially by adding that this request is directly in line with the policy of President Wilson.

We further suggest that scenes which tend to arouse race hatred because of their realism and horrible detail be treated in a restrained manner.

STERN SUPERVISING VICTOR WORK.

Julius Stern, formerly manager of the Imp Studio, has now increased his scope of operations, as he has recently been appointed supervisor of the production of the Victor staff as well. At present the following directors are under Mr. Stern's supervision: Herbert Brenon, Frank Crane, George Lessey, George Roubert, Walter Edwin, Ben Wilson and Harry Meyers.

The combination of the Imp and Victor forces will undoubtedly prove beneficial to exhibitors as it will enable the Universal to give a wider variety in the photoplays produced in the eastern studios.

AN INGENIOUS SOLUTION.

A novel situation is at present being developed in conjunction with the new piece in which King Baggot is acting, entitled "The Treasure Train," which deals with a hold-up of a train-load of children.

George Lessey, the director for King Baggot, was taxed to the utmost in order to secure a complete train including baggage and passenger coaches. After this had been done, however, the hardest task presented itself, namely, that of securing sufficient children to act in this release. Arrangements were made with various orphan asylums to give the kiddies a day in the country and at least 250 children will be the guests of the Universal on an outing. The only work that the children will have to do will be to be aboard the train when the hold-up takes place, and after that they can enjoy the beauties of nature surrounding them.

Film Pioneer Joins Horsley.

W. G. Gilmore, Builder of First Universal City, Takes Charge of Centaur Plant.

AS the result of negotiations which have been carried on for several weeks between David Horsley and W. G. Gilmore, the last-named gentleman left California and arrived in Bayonne, New Jersey, last week to become manager of the factory and plant of the Centaur Film Company. Mr. Gilmore is one of the best known film men in the game, and his return to the East revives old memories of the sales company on 14th street and the days when the "Independents" had to think fast and fight hard.

Mr. Gilmore got his start in the motion picture business under David Horsley, when the latter was releasing the Nestor brand once every week when nothing happened to prevent sales, which at best were not large as compared with present-day outputs, depending upon the skill and activity of the men in the business office. He soon became business manager, and under his care releases increased to three a week and sales jumped forward with leaps and bounds. A larger factory soon became necessary; a new one was built in Bayonne under Mr. Gilmore's supervision. When the Universal Film Manufacturing Company was formed, the Nestor brand and property was merged; the factory was turned over to the Universal and remains to this day its largest and best plant.

Early in 1912, when Mr. Gilmore had all arrangements made to go to Europe to establish agencies for the Nestor, he received a telegram from David Horsley, who was then at Hollywood, California, requesting him to come to the west coast to systematize matters there before going abroad.

Thirty days after Mr. Gilmore's arrival in Los Angeles the Universal was formed and took over the Nestor studios. But things immediately began to develop, and Mr. Gilmore was the first Universal manager and, in conjunction with W. H. Swanson, built the first Universal City.

Within a few weeks fourteen large companies were operated there with facilities which are said to have been second to none in the world.

John Ince, Grafter

THE Philadelphia Horticultural Society, at its Fall exhibition, will display a plant which will undoubtedly attract much attention. Seen in the grower's greenhouse the other day, it appeared to be a curious specie of cactus on which have been grafted several fruits, the result being a small, yellow edible, about the size of a walnut, resembling a pear with a peculiar, aromatic peach-like flavor. This rarity has been produced after near four years' experimentation, the grower having brought the plant from Arizona and at odd moments, in a small greenhouse in his backyard, has been patiently carrying on his work, more than fifty graftings being made before the result warranted public mention. On the errant's card will appear the name of John Ince, familiar in the picture world, whose interest in matters horticultural might be surprising if his reticence did not in a measure prepare his friends for the unexpected.

John Ince.

Can you beat it? Burbank, wizard of all grafters, will have to look carefully to his laurels. If Ince ever starts on this grafting business in earnest there is no telling where he will finish. Since this yarn was written, it is reported that Mr. Lubin, for whom Mr. Ince makes pictures sometimes, has set aside a large plot on the Betzwood farm for the grafting experiments of Mr. Ince or any other player or director who may have a bent in that direction. It is believed that the farm is specially adapted for experiments in that particular line of horticulture.

Katharine Bement Davis.

New York City's Commissioner of Correction Deeply Interested in Motion Pictures.

By Florence Margolies.

ON the twenty-fourth floor of that imposing structure, the Municipal Building, after many gyrations in the labyrinthian corridors, one comes upon doors and more doors inscribed with big, bold letters the unmistakable Commissioner of Correction. Those doors are all inviting enough, for a mere turn of a knob presumably, will usher you right into the august presence of her Commissionership, but you instinctively pause, lest you come in for a bit of correction. Turning to the left, however, is still another door, holding out the announcement that within its enclosure presides the Secretary to Commissioner of Correction, Miss Finn. Something in that monosyllabic name inspires confidence, and I entered.

Emma Finn just barely looked up from the machine upon which her nimble fingers ran with lightning speed, apparently quite accustomed to such intrusions.

"I hardly believe," said Miss Finn, after I had explained my mission, "that Commissioner Davis will see you today, as she is at present in consultation with her Deputy Commissioner Lewis, and after that she will talk to that crowd of reporters, who have been waiting ever so long. But you may wait here, and I shall try to announce you, if only possible." The conviction grew on me that it was the luring power of the "movies" which I mentioned, that moved Miss Finn to this extraordinary kindness, but inwardly I vowed eternal faith in people whose names had but one syllable.

Dr. Davis was laboring under an unusual pressure of work and considerable perplexity engendered by the peculiar case of Becky Edelson, the fair hunger striker on Blackwells Island. Telephones could be heard from all sides, ringing the important question of the hour, "Has Becky taken food yet, and if not, are you going to have her fed forcibly, Commissioner?" And the lingering reporters were living question marks of like import.

This ado about that misled, hysterical girl is, of course, due chiefly to the novelty of it all; a hunger striker in America, and obviously, variety does lend some color to life, so here you are. If, though, the combined fates of suffrage, and free speech, and befuddled anarchism and meaningless feminism, with all the other brands of "isms" and "ettes" will eventually have produced as luxurious a crop of starvers or, as they are more euphoniously called, hunger strikers, as strange and historic England boasts of, it will be comparatively easy for the Commissioner of Correction as there will then have been a very definite and uncompromising method of procedure evolved for the proper handling of such cases as "Becky."

At length, through the graceful maneuvers of Miss Finn, I was introduced to Dr. Katharine Bement Davis, recently appointed by Mayor Mitchel, Commissioner of Correction of Greater New York.

Not one instrument of torture could I see anywhere; not the least trace of "corrective implement for delinquents" meets the eye, and absolutely no vestige of those inquisitorial terrors hover about the head of that powerful institution. Miss Davis is a genial, extraordinarily human looking woman of about middle age, with a decided twinkle of humor in her eyes of the bluest blue, and vibrant with potential energy.

Katharine Bement Davis.

"You want me to talk about the movies? We like them very much, don't we, Emma? Yes, I am greatly interested in the movement, and I believe they already constitute an enormous factor in the people's amusement, and that a grave responsibility rests with the motion picture producers and exhibitors, for the educational element inherent in picture shows is vast, indeed."

"Commissioner," I asked, "have you given any thought to the 'movies' in connection with your work in the prisons and other institutions of correction?" "Oh, yes," readily responded Dr. Davis, "I have not only thought about it in the abstract, but we are actually using motion pictures at the Bedford State Reformatory for Girls, and it works wonderfully well.

"We have five reels," Miss Davis explained, "divided into five different subjects: One reel is scientific, dealing, for example, with the biologic development of the frog. The various stages of evolution are so remarkably simple as depicted on the screen, that the lesson is learned with the utmost ease of all.

"Another reel is devoted to geographic matters, showing distant lands, perhaps, and the various peoples of the world. That invariably fixes the attention of the girls, as they instinctively seem to recognize the fact that people the world over are really the same; that the myths and superstitions which distance and lack of knowledge create, vanish when you are confronted by reality.

"Then, we have a dramatic reel, historical or literary, but always calling forth bursts of enthusiasm and very obvious appreciation. In fact, all of the pictures, including the little dramatizations of books and short stories, as well as the humorous sketches included in our screenic repertoire, afford untold delight to the girls. I want to mention the fact that my girls at Bedford are very fond of Bunny; he is always funny and gets from them many a shriek of unrestrained laughter.

"This is my method: Those girls whose deportment cards show a good record for the week are rewarded with the permission to attend the 'show,' and so strong an inducement does it prove, that the weekly audience increases all the time.

"Yes, indeed, I want very much to have the 'movies' installed in the different institutions within my jurisdiction, but so far I simply haven't the wherewithal. If some kind, benevolent spirit," laughed Dr. Davis, "would be moved to donate for this very desirable and worthy purpose, none would be more gratefully appreciative than I. Particularly keen am I about having pictures for my boys at the Harts Island Reformatory, as I know it would help my work there most effectively. But I have to bide my time, as the funds are already somewhat overtaxed.

"Now, I'll tell you what, in my opinion, considerably mitigates the resultant good of universal use of motion pictures for prisoners," continued Commissioner Davis with animation, "it is the darkness. Naturally, it is impossible to exhibit on the screen in the light, and I should be very much averse to throwing a room full of all shades of questionable characters into utter darkness. It would be a decided risk, notwithstanding the most rigid discipline. And, by the way," meditatively went on the Commissioner, "it is just that matter of darkness in the hall or theater at the time of presenting photoplays that furnishes the cause for the strenuous objection most censors have to juveniles going unattended by their guardians. It is, you know, a matter for serious consideration, because a movement of such sudden and phenomenal growth like the moving pictures which has spread as nothing else did ever before all

over the civilized globe, must not be allowed to be marred even in the slightest degree by any flaws or drawbacks.

"Yes, yes, most decidedly," emphatically declared Miss Davis, "by a steady process of elimination the 'movies' will ultimately be perfected, and all those undesirable qualities that the discriminating find fault with, and which are still there of necessity, through immaturity will undoubtedly disappear.

"I most certainly dislike and disapprove of those suggestive photoplays that go under the guise of 'problem plays,' and that so many exhibitors seemed to try out on the public. I think they are quite horrid. They can do absolutely no good in the way of pointing out a moral. For the most part, young people who see them 'take the cash and let the credit go,' or, plainly speaking, they get and imbibe all the rest of the nauseating display and let the moral completely escape. I do hope that kind of pictures is already taboo.

"Do you know," vivaciously asked Commissioner Davis, "that they took pictures here for 'Our Mutual Girl?' I am in those, and I certainly did enjoy the posing and all the rest of it. It was lots of fun." And her eyes danced with the recollection of that event.

From the infectious enthusiasm and whole-heartedness with which this remarkable woman spoke about the "movies" one would infer that the chief function of a Commissioner of Correction, appointed for the term of four years at the comfortable salary of seven thousand five hundred dollars per annum, was to study and look after the various phases of motion picture life. But no, Dr. Davis, like the other big minds of the world today, are keenly on the "qui vive" for the things that count; for that which makes for a better life; for the factors that tend to spread light and progress, and, for all that which makes this brave old earth of ours a better, cleaner, more desirable place to dwell on. And all of those big minds recognize and readily concede that the great moving picture movement is one, and a very mighty one, of those factors.

BALBOA COMPANY GETS BUSY.

The famous vaudeville team of Ben Deely and Marie Wayne, who for more than ten years presented the sketch, "The New Bellboy," on the Orpheum and the Keith Circuits, recently decided to enter the moving picture field, and are now at work for the Balboa Amusement Producing Company at the Long Beach, California, studios of that corporation. While in vaudeville, Mr. Deely evolved ideas for presentation in films of a series of comedy releases surrounding the adventures of one "Ima Simp, Detective," and he secured the services of William Wolbert, for many months a director of Joker comedies for the Universal company, as director of the new Balboa comedy aggregation.

Deely and Wayne, during the vaudeville engagements they played at Keith's Theater in Washington, had the honor of winning laughter from President Wilson and Secretary Bryan, these national leaders freely joining in the plaudits that rewarded the team's mirthful work in "The New Bellboy."

The Messrs. H. M. and E. D. Horkheimer, proprietors of the Balboa company's studios, intend to strive steadily to make the "Ima Simp" series of comedies renowned as high-class, laughter-bringing releases of the best kind. Deely and Wayne and Director Wolbert are, therefore, being supplied with the very best facilities to film their comedy scenes.

Charles Dudley, long associated with the Keystone, Monopole and the Universal players, and who has been a member of the Balboa's organization since it was formed, is one of the funmakers working with Deely and Wayne. Other character and comedy players in the new company are Henry Stanley, a veteran actor, Archie Warren, Brent Carruthers, Suzanne Rogers, Robert Barrow and Alice Brookton.

Percy de Gaston is cameraman for the new company.

HORSE WAS NOT KILLED.

In a review of a recent Warner Feature entitled "Across the Border," which, by the way, was made by the Colorado Motion Picture Company, and not by the Albuquerque Film Company, as the item declared, it was stated by the reviewer that "the dumb beast goes down head over heels to his death it seems." Manager Boucher, of the Colorado company, declares that while the scene was a thrilling one, the horse was not hurled to his death, but is still working faithfully in subsequent releases. The Moving Picture World's account of the picture brought the humane society's officer to the company's office where he was convinced that the horse had not been maltreated.

NEW SELIG PUBLICITY PLAN.

One of the most unique, as well as comprehensive, methods of exploiting picture plays for the benefit of exhibitors has been created by the publicity department of the Selig Polyscope Company. It is in the form of a "release herald" and contains synopses for the entire month of September of all Selig releases. There are eighteen single-reel comedies, dramas and tragedies, four two-reel dramas and comedies and a special Selig three-reel jungle-zoo feature, introducing a horde of wild animals.

Each one of the single-reel releases is neatly illustrated with a half-tone engraving, and the title, date of release, author, producer and cast is given, together with a well worded and comprehensive synopsis of the story told in the picture.

Each of the two-reel Monday releases is described in a most interesting manner, the description and illustration being printed in the form of the regulation herald, to be supplied exhibitors for advertising the picture when booked at their theatres. The actual herald is produced in the Selig release herald in the same form it will be supplied to exhibitors.

The explanation is admirably complete in a most capable and clever manner, so that nothing is left to the imagination of the exhibitor. The whole story is told to him in a condensed form.

Another feature of this new Selig release herald is a complete exploitation of the "new Selig plan to bring the motion picture theatre and the local newspaper together." The plan embraces a series of six novelettes, written by the celebrated Selig star, Kathlyn Williams, these stories being based on Selig special three-reel features in which Kathlyn Williams has played the leading part and which are being released, one a month.

The first three novelettes of the series are "In Tune With the Wild," "Chip, of the Flying 'U'," and "The Fifth Man." The others completing the series will be announced in the near future.

The Selig Polyscope Company has made arrangements with the Western Newspaper Union so that any newspaper can secure the plates of these novelettes all ready for printing so that a local theatre can book the picture for a certain date and arrange with his favorite newspaper to run the story of the picture from the plates during the week immediately preceding the date set for the exhibition of the film.

This new Selig plan brings to the newspaper a most efficient plan for building circulation and obtaining an added advertising revenue from the motion picture theater, while the theater benefits by the publicity that helps to attract crowds to his house.

In this unique plan, which is being utilized eagerly by newspapers and picture theaters, Selig has again scored a point in its dissemination of publicity.

The Selig release herald will be issued every month and will undoubtedly grow in prestige, efficiency and usefulness.

"HANG TOWN" REJUVENATED.

A feature of the realism which the California Motion Picture Corporation has incorporated into its film dramatization of Bret Harte's "Salomy Jane" will be a rejuvenation of Hang Town, the most famous and characteristic of the early mining camps of the Far West. The history of Hang Town is symbolic of its name. The settlement in the late 40s and 50s teemed with all the outlawry, violence and reckless bravado that called the celebrated vigilantes into existence. The organization effected by these self-ordained guardians of law and order plays a very large part in the story of "Salomy Jane."

The film story of "Salomy Jane," like Harte's original romance, is said to be an unusually realistic prototype of Hang Town temperament and history. There is the almost paradoxical companionship of lawlessness and prodigal generosity that gives the records of young California a peculiar heart interest. Under more modern nomenclature Hang Town has become Placerville.

TWIST MOVES OFFICES.

Stanly H. Twist, president of the Inter-Ocean Sales Company, has moved his offices from the World's Tower Building to the fifth floor of the Times Building, where he will occupy part of the Standard Film Corporation's new and well appointed suite. This move will enable Twist to give much of his personal time and attention to the management of the Panama-Pacific Exposition department of the Standard, in the affairs of which company he is also actively interested.

"Four Thirteen."

A Spirited Vitagraph Melodrama in Three Parts with a Sensational Train Wreck.

Reviewed by Louis Reeves Harrison.

CAST:

Elaine Hall, smuggler chief's daughter, Anita Stewart
Tina, in love with Baron Bercellos, Julia Swayne Gordon
Raymond Davis, of secret service police, Harry T. Morey
Mr. Hall, jeweler, head of diamond smugglers, Anders Randolf
Baron Barcellos, smuggler.....Harry Northrup
Sub-Chief .....Paul Scanlon

UNDER the capable direction of Ralph Ince, "Four Thirteen," by Donald I. Buchanan, moves swiftly through a series of exciting incidents to a highly effective conclusion. There is not only a spirit of exciting movement in the drama, but there is also an undercurrent of ethical purpose—it drives in tragic manner at the greed which actuates men when they disregard all obligations, including purely social ones to their fellow men. It is when men contrive and scheme to defeat the codes under which we are living that they often begin descent into a riot of crime. It is when men try to attain great wealth by taking unfair advantage of those who are doing business in the open, that the essence of crime is attempted. "Four Thirteen" shows how Destiny metes out justice to such guilty individuals even when the law is unable to reach them.

"Four Thirteen" is a magnificent villain, an arch smuggler of diamonds, who lives a double life, that of devoted father to a lovely daughter in the open, and that of a master crook in secret. He is Mr. Hall, jeweler, of high business and social standing in New York City. To those who bring in his merchandise free of duty he is known only by a number, all relations with his confederates being carried on with the utmost secrecy in a den devoted to that purpose. Hall is returning from a European trip with his daughter, when he makes a steamer acquaintance, Baron Barcellos. The Baron is one of those titled adventurers who throng European countries, and has just been commissioned to smuggle a lot of cut diamonds into America, consigned to an individual known as "Four Thirteen." Hall has never met him before and he does not associate Hall with "Four Thirteen." The Baron is invited to Hall's house and loans Hall his fountain pen to inscribe the address.

The Baron, however, is under suspicion. A sub-chief of the secret service assigns Raymond Davis to an investigation of Barcellos at the dock. Raymond is a favored suitor for the hand of Hall's pretty daughter and runs into them at the dock while in quest of the Baron. He is not distracted from his duty thereby, but has Barcellos searched in a private room without discovery of importance. On returning to the dock, Baron joins the Halls for a moment and recovers the fountain pen he loaned.

The plot is very ingenious. Hall holds in his possession for a brief time, all unwittingly, the diamonds Barcellos is bringing in for him. Raymond's relations with Hall's daughter makes the situation more involved, and an additional complication is afforded by Tina, an adventuress in love with Barcellos. The latter goes with the fountain pen full of brilliants to meet "Four Thirteen" and delivers the goods

Scene from "Four Thirteen" (Vitagraph).

to that character, none other than Hall, wearing a mask. The Baron notes a pocket-book from which "Four Thirteen" makes a payment and this serves to identify Hall when the two men meet in the latter's office. The astute Barcellos traps the man all the ingenuity of secret service men had not uncovered.

The Baron, made aware that he is under suspicion, formulates a plan to defeat Raymond at every point, even to the extent of marrying the jeweler's daughter. It is a daring scheme, even for a melodrama. On an evening when both Raymond and the Baron are invited to dine at Hall's mansion, Raymond comes upon a handsome woman in distress, none other than Tina. She faints in front of a cafe just as the detective approaches. He is a very unsuspicious detective. He permits himself to be lured into a private room and locked in while Tina makes a scene and accuses him of assault. It is a palpable frame-up, and the detective

Thrilling Wreck Scene from the Vitagraph Feature "Four Thirteen."

does not even telephone his excuses to those awaiting his presence at dinner. The photodrama is very weak at this point, but the movement is probably rapid enough to cover inconsistencies.

Raymond is discredited temporarily, but he keeps at his scrutiny of the Baron's movements. Miss Hall visits Tina in prison and learns that Raymond is in great peril. A gathering of the forces at the rendezvous of smugglers results in swift tragedy, the death of Baron Barcellos. Hall escapes

Scene from "Four Thirteen" (Vitagraph).

without being seen and a tremendous chase ensues. The desperate smuggler, realizing that his own daughter is among those pursuing, resorts to one extreme measure after another, winding up with the theft of a special empty train. Its engineer catches the last car, runs through, climbs over the tender and enters upon a struggle with Hall. Secret service men and railroad employees are following on an engine, and Raymond is in the procession with an auto containing Miss Hall. The engineer is thrown from the locomotive by Hall. A train dispatcher telegraphs ahead to switch a train running wild, and a thrilling spectacle follows, a head-on view of a train switched to a siding and pitching over into a gully.

The melodrama is skillfully handled and finely acted throughout the majority of scenes and is well calculated to hold the interest of a mixed audience to the conclusion.

CHICAGO SYNDICATE CONTRACTS FOR KLEINE SUBJECTS.

Lubliner & Trinz, controlling a number of theatres in Chicago, have contracted for a series of big Kleine pictures. At the opening of the Biograph and Vitagraph theaters, Lubliner & Trinz promptly arranged to use Kleine's "Quo Vadis?," "Anthony and Cleopatra," "Last Days of Pompeii," "Between Savage and Tiger" and "The Lion of Venice," as the best mediums for a favorable introduction of the new houses.

MOVING SCENARIO DEPARTMENT.

A change of considerable import is now taking place in the Universal offices, as they are now removing the complete scenario staff from their present headquarters at the executive offices at 1600 Broadway, to the Imp Studio. The move was suggested by Julius Stern, manager of the Imp Studio, in order that co-operation may be developed between the directors and the Scenario Department.

It is essential that these two departments work in unison and the move is considered a great thing in the way of saving time. It also enables the Scenario Department to judge what is necessary in the way of photoplays for the various companies under Mr. Stern's supervision.

MEMBERS OF THE WESTERN VITAGRAPH STOCK COMPANY, STAFF AND CO-WORKERS.

From left to right, top row: John Buss, scenic artist; Fred Wade, darkroom man; Dad Babcock, carpenter; Bill Duncan, "heavy;" Dave Smith, editor; W. S. Smith, manager; Lou Dinsmore, wardrobe; Jack Mower, juvenile; Jim Brown, carpenter; Clyde Smith, property man. Second row: Ernie Smith, assistant cameraman; Don Clarke, assistant director; Doris Schroeder, editor; George Stanley, leading man; Ulysses Davis, director; R. S. Sturgeon, director; Elizabeth Kendrick, cashier; Alfred Vosburgh, leading man; Otto Lederer, "characters." Seated: Albert Chaney, chauffeur; George Holt, "heavy;" Jane Novak, juvenile; Anne Schaefer, leads; Myrtle Gonzalez, leads (society); Margaret Gibson, ingenue; George Kunkel, characters; Simmie Sues, camera assistant. In front: Roy Lederer.

Picture Conditions in South Africa.

Joseph Fisher, Cape Town Exhibitor, Gives Many Interesting Facts About the Business in His Country.

By George Blaisdell.

FROM Cape Town, South Africa, to the United States is a long distance for a man to travel for a vacation. Yet Joseph Fisher, director of Fisher's Elite Bioscope, Ltd., and the Grand Theater, both of Cape Town, the southern point of South Africa, says he would not have missed it for a good deal. Mr. Fisher arrived in New York on May 27 intending to remain a few weeks. Talking a few days ago he said that he intended to start for England on September 2 in route for Cape Town. He was not sure about getting home, but he was sure that he had a corking good time in the home dominions of Uncle Sam and that whenever he saw anywhere the Stars and Stripes he would feel like taking off his hat in memory of the splendid hospitality of which he had been the recipient in his journeyings in the territory bounded by Boston, Chicago and Washington.

Joseph Fisher.

One of Mr. Fisher's main objects in coming to the "States" was to attend the exposition in New York in the hope of gaining information about the latest moving picture equipment. "I found practically nothing, however," he said, "of which I did not have previous knowledge through reading the Moving Picture World. Your paper, by the way, means more to us in way-off South Africa than you realize." Mr. Fisher appeared in a thousand-foot picture devised by Mr. Plimpton of the Edison studio, and the Cape Town exhibitor is sure that the subject will be of great interest to his patrons, as it will show their exhibitor meeting their favorite players. Mr. Fisher also spent a very pleasant four days at Atlantic City in the company of "Pop" Lubin—"and Mr. Lubin is real company, too," said Mr. Fisher. A visit to the Vitagraph studio is also one of the enjoyable memories of the trip.

"Cape Town has a white population of 80,000," said Mr. Fisher. "There are twelve picture theaters; there is only one where vaudeville is shown. The license tax is based on seating capacity. For a thousand and over the charge is $50 yearly, for 750 it is $40, and below that $25. Our Grand Theater seats 940 persons and runs the year around, two performances a day. We use an orchestra of ten pieces, and pay as much attention to the music as we do to the pictures. We show six reels and change programs twice a week, Tuesday and Friday. We use the Gaumont and Pathe Weeklies and about 600 feet each week dealing with South African happenings.

"How about the exchange business? Well, you know at one time we had four exchanges, and you may be sure there was sharp competition. There was price cutting and duplication of programs. In September of last year there was organized the African Film Trust, which was, of course, the amalgamation of the four exchanges. This company controls all films entering South Africa, and has a contract with every theater in the country to use only its films. It has an output of fifty-five reels a week, which are shipped from Southampton every Saturday. The buying offices are in London, where four men are employed for the sole purpose of viewing every picture on the market. These men are instructed to get what in their opinion are the best regardless of make. Of course, the exhibitors are not always satisfied with the selections. We are going to hold conventions at stated periods so that we may keep our London agents in closer touch with our desires. Our most popular brands? Why, I should say for us they are the Edison, Vitagraph and Lubin.

The players are as well known and as much interest taken in them in South Africa as you will find in the United States. We are always getting inquiries about them—are they married, etc. Since coming here I have joined the Screen Club, and I have made arrangements with the manufacturers to forward me their printed matter. When I get back home I am going to open a Bureau of Information.

Mr. Fisher referred to pictures portraying South African life. Some of the subjects contain blunders that make their exhibition out of the question. He related as an instance a representation of a ship coming into Cape Town and anchoring off a beach, on which palm trees were waving. "You know we have $55,000,000 worth of docks down there," he said. "Furthermore, I doubt if there is a palm tree within a thousand miles.

"Have we censorship troubles? We have. It is comparatively recent, too. Its beginning was rather singular. When the administrator heard Kalem's 'From the Manger

Fisher's Grand Theatre, Cape Town, S. A.

to the Cross' was to be shown he said it must not. As he had not seen the production he was asked why. He said it was a religious picture. When he was told there was no law under which he could prevent its exhibition, he curtly replied: 'There'll be one.' In fourteen days he had pushed a bill through the Council giving him full power. He had judged a picture unseen. The censorship board is composed partly of clergymen and doctors. Yes, there are women members. A committee of three visits the theaters on the day of the first showing, just after the arrival of a steamer. They may eliminate or they may condemn as they please. If the picture is shown in spite of them they may appeal to the administrator, who will then send official notice that if the offense be repeated the exhibitor is liable to a fine of $100, and that for the second offense the penalty will be six months' imprisonment."

Mr. Fisher was asked as to the custom regarding the admission to theaters of the blacks. He said in houses patronized by the whites they were not admitted—that if one were allowed even in the gallery it would mean the desertion by the whites. There are theaters on the outskirts of the city for the benefit of the colored population, where the admission is 6d. The natives take much interest in pictures and cheer the hero and hoot the villain in the most approved fashion. The admission in the city is 6d. and 12d. Any electric current we may use must be taken from the corporation. As to nationality or origin of pictures we prefer the American to those of any other country.

"In regard to educational subjects, we have difficulty in getting them. We do have children's matinees, and make an effort to get a program suitable for the occasion. We try to keep away from the Wild West stuff and the blood and thunder films. We are seeking to improve the tone of our entertainments. We take nothing over 3,000 feet in length. My idea is that variety is the life of the business, and we get that in the single-reel lengths. Yes, films are expensive in South Africa, as you may judge when I tell you that the pictures shown in my houses are immediately started on a journey of a thousand miles."

"The Bond of Love" and "While Fire Raged"

Two-Reel and Five-Reel Eclectic Productions Possess Many Features of Interest.

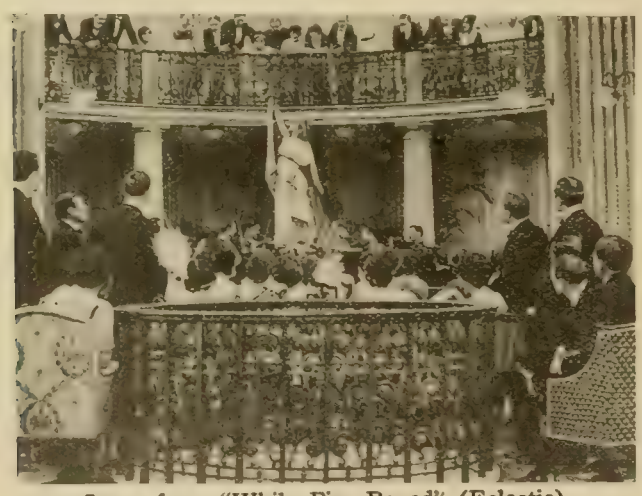
Reviewed by Robert C. McElravy.

A UNIQUE interest attaches to "The Bond of Love," a two-reel photoplay, inasmuch as it was produced entirely by the Yale University Dramatic Association. The story is one of student life, was written by students and entirely enacted by undergraduates. It is well pictured, constructed with admirable technique and presented with considerable skill. All of the parts, including two girl characterizations, are played by young men.

Scene from "The Bond of Love" (Eclectic).

The story concerns Bob Finch, an orphan, and his cousin, Eric. The latter is weak and yields readily to temptation. Numerous gambling scenes are shown, one being staged at Mowry's, a famous New Haven student resort. Pictures of the Yale buildings are also included in the various scenes, all of which have a proper university atmosphere.

Bob, who is in love with Eric's sister, promises her to look after the wayward youth. He finds this a severe trial, and in the course of the story assumes the blame for Eric's attempts to "crib" in examinations. For this Bob is suspended.



Scene from "While Fire Raged" (Eclectic).

The big scene occurs in the second reel, where Eric, endeavoring to raise a large sum of money to pay his poker debts, attempts to rob his own father. Bob, making a surreptitious call upon the sister, appears. In the darkened room he mistakes Eric for a burglar. There is a struggle and Eric knocks Bob out temporarily and escapes. Later the truth becomes known; Bob is cleared, and Eric writes a note that he will not come home again until he has made a man of himself.

The leading parts in this production were taken by Howard T. Cumming, Gaillard Thomas, Newbold Noyes, Littlefield McCoy and Rufus T. King. The story as a whole has a youthful swing to it and carries the interest nicely throughout.

"While Fire Raged."

"While Fire Raged" is a five-reel production, most of the scenes occuring on a big French liner. The cast is made up of well-known French performers, including Gabrielle Robinne and Rene Alexandre.

The story makes a strong, artistic production, chief interest centering in the second, third and fourth reels, when the big fire is raging on the vessel. While panic reigns in the steerage the famous dancer, known as Gaby de Rose, entertains the other passengers. They learn of the fire only when it has been brought under control.

Wallace Summers, first lieutenant of his father's steamship, is engaged to Ethel Richards. He meets the celebrated Gaby and falls in love with her. Gaby signs a contract which takes her to Mexico and travels on the same boat with her lover. The captain is opposed to the match, and even after the dancer's supreme efforts during the fire he succeeds in separating them. The love scenes at the beginning, during the holocaust and at the separation were exceptionally well staged.

This offering as a whole possesses a good combination of artistic and melodramatic interest.

"TREY O' HEARTS" HAS CAUGHT ON.

Manager Isadore Bernstein Receives Innumerable Letters Attesting the Worth of Big Serial.

THE many letters that have been received by Manager Isadore Bernstein, of the Hollywood (Universal) studios, written by people who have witnessed the initial run of the first installment of Louis Joseph Vance's serial, "The Trey o' Hearts," prove that unflagging energy has once more been justly rewarded.

Aware of the magnitude of their assignment, the members of the company, from the director, Mr. Lucas, to the assistant cameraman, and from Cleo Madison and George Larkin to the most lowly of the extras, have spared no effort, have balked at nothing that promised to make the film one of the most spectacular and, at the same time, true-to-life stories ever produced.

To those familiar with the methods of film production, one of the most unique phases of the entire work lies in the fact that none of the players will consent to the use of a "double," however dangerous the scene. They have taken the position, it is said, if they are to receive the credit for the daring action, they are going to earn it. To accomplish this, it is claimed, George Larkin has dived with his hands tied together from a height of sixty feet into a boiling, rock-strewn surf; Miss Madison and Mr. Walsh have been tied to a rock in the ocean over which broke a surf so fierce that the ropes were fastened in place only after a battle of more than two hours. In another instance, it is narrated that it was only the prompt action of those on shore that saved the lives of three of the company, when their water-logged dory capsized as they were bringing it in through the surf on the rock-bound coast of Point Loma.

Not least among the many unusual features of the series is the work of Stephen Rounds and Henry Valleyo, the Gold Seal's cameramen. In a number of places, it is necessary for Miss Madison, in the double role of Rose and Judith, twin sisters, to appear in the same picture. The taking of the double exposure which this necessitates would not be worthy of especial note if it were not that in many instances it is imperative that the two characters actually hold conversations with each other. So perfectly have the films been timed by the cameramen that even the players themselves find it hard to believe that Miss Madison is taking both parts and that there are not two different people in the film.

Much money, time and energy have been spent to make the film possible, but Universal people say that results indicate that their expenditure is amply justified.

CANNOT PRAISE TOO HIGHLY.

Devonport, Auckland, New Zealand.

Editor, Moving Picture World:

Enclosed find $4.00 in payment of a year's subscription to the "Moving Picture World," commencing with the issue nearest August 15. I also enclose 25c. for the list of 74 operator's questions.

It may interest you to know that we are Americans and are doing fairly well. I am enclosing a photo of our theater, the "Victoria." It is a rather costly building being valued at $50,000, and is far more luxurious inside than out, as that is the custom in this country.

I cannot praise your magazine too highly.

Yours truly,

L. BENWELL, JR.

"The Lost Paradise"

Famous Players Film Company Offers a Five-Reel Picture of Ludwig Fulda's Internationally Famous Melodrama of Labor Against Capital.

Reviewed by Hanford C. Judson.

THE theme behind "The Lost Paradise" is the struggle of capital against labor. It is this day's big dramatic theme just as in Homer's day war and fighting held the big interest for men and women. Any picture of human fates—of love, of happiness, of hunger, of life itself—that sets them forth against the clash and struggle of capital's greed and non-capital's apparent weakness brings those facts home to more individual human beings who have to live in this modern world than any other picture with any other theme as a background could possibly do. It is, indeed, so

Scene from "The Lost Paradise" (Famous Players).

pertinent a theme that the average spectator must see something of his or her own story in it whenever it is clearly shown. And on that account he or she will be the more critical of such a picture's feeling and, perhaps, if satisfied with the emotion that the picture excites in them and in others around them, especially in the hypothetical "capitalist who will have to see the picture," will be the less critical of its author's intellectual grasp of the subject.

"The Lost Paradise," picturized by the Famous Players, and with H. B. Warner in the leading role, was recently

Scene from "The Lost Paradise" (Famous Players).

shown to a well-filled house at the Strand Theater and received a welcome that showed the audience in sympathy with it as a whole. The original play by Ludwig Fulda has been warmly received by audiences in Europe and in America as well. The picture will also be popular. One cannot help seeing that a kind of standard has been set which dictates how this struggle between labor and capital should be properly handled. The love story and the peculiar experiences of hero and heroine, and of the capitalist too, may vary in every play, story or picture; but, taking them as they come, the lesser characters and many of the situations of any one might fit into any of the others without much jarring of the general plot. In this offering there is not enough that suggests other plays to put much of a burden on it. Turns of the action now and then remind one of other works and particularly of Galesworthy's "Strife"; but that its story is individual and different we need hardly say, and it holds interest. There is no noticeable padding in it, and it was clear that all its climaxes, its emotional points and its humor "got across" to the spectators, and it was clear that they considered it a "good picture." That it might have been made more fresh in its rewriting for the screen, that the stage wrinkles might have been ironed out a bit better, is true; but that fact does not by any means destroy or markedly hamper its entertainment value or the pleasure that it gives. Every time it aimed at a laugh the audience responded heartily, in spite of the fact that in its action there is no truly inherent humor. Its fun comes from humorous characters whose sole duty in the action is to furnish relief, a stage expedient quite common in Shakespeare. To sum up, the action, while interesting, is a bit awkward at times.

The hero of the picture, well played by H. B. Warner, is the inventor of a new dynamo; but his invention has been stolen by a great manufacturer for whom, as the picture unrolls, the hero goes to work as foreman of the shop. He has known his employers' daughter for many years and is in love with her; but she is engaged to the man whose part in the action is that of a mild villain. The crux of the melodrama is a bit of evidence that shows how and where the manufacturer got his knowledge of the invention. This evidence is discovered by the hero just as a strike at the shop is about to begin and amid the struggle of the workmen against their employer. It plays a very important part in a very melodramatic way. The happy ending accounts for only the hero and the heroine, leaving the fates of several of the lesser characters to the imagination. The acting is pleasing, especially in the leading parts. The photography is good, and some of the scenes include inside views of a big iron works that are tremendously interesting.

CARLYLE BLACKWELL ENTERTAINS.

A party of fifteen guests inspected the studios of the Favorite Players Film Company, which were designed by Carlyle Blackwell and constructed under his personal supervision. The new studios at Edendale consist of a spacious building that is the last word in building construction and is of particular interest, as it shows the wonderful progress made in the motion picture industry. This institution will contain every known device for turning out the best pictures possible. The factory building is one hundred feet wide by sixty feet deep, two stories high, and the entire construction is of brick and concrete, making it absolutely fireproof.

One million feet of pictures a week is the capacity of this factory, and, judging by the spacious quarters assigned to the various departments, it can be handled with all comfort and speed. The interior of the studios is forty feet high and is almost enclosed by plain plate glass. The dressing rooms, etc., are along the side of the studio. A tank, twenty-five feet wide, is constructed in the floor for water and trap scenes. The very latest electrical devices for electric lighting have been installed.

The studios met with the highest approval from Mr. Blackwell's guests, and after completing their inspection the party motored back to Los Angeles, where an elaborate luncheon was served at Tortoni's restaurant. All the features of this company will be released through the Alco Film Company, of which Al. Lichtman, former sales manager of the Famous Players Film Company, is president.

DEATH OF MRS. CHARLES ELDRIDGE.

The many friends of Mr. and Mrs. Charles Eldridge, the latter being the well-known and popular Vitagraph actor, will learn with regret of the death of Mrs. Eldridge at her home in Brooklyn, N. Y., August 20. Her death terminates a married life of thirty-two years, practically all of which was spent in theatrical environment with her husband.

Professionally Mrs. Eldridge was known as Addie Dunant. She had appeared mostly as a character woman, and her principal parts had been as Aunt Polly in "David Harum," as Martha in "Faust" with Lewis Morrison, and as Mrs. Tarbox in "The Girl from Rector's." She also appeared in "The Message From Mars" and numerous other productions.

The remains were cremated at Fresh Pond, Long Island, August 22. Mr. Eldridge has many friends who sympathize sincerely with him in his bereavement.

"Frenchy"

Spirit of Quiet Fun All Through Characterizes New Two-Part Majestic Picture with Western Background.

Reviewed by Hanford C. Judson.

THERE is good in things that are different. In the early eighties a commander of one of those intrepid frontier regiments was in the east on vacation and his friends wanted to get him a book to read. For ten years he had been chasing Apaches and Comanches among the wilds of Arizona with high-strung adventures and hair-breadth escapes and the book that he chose was "Cranford." He wanted a change.

In these early weeks of the war, our excitement makes war pictures in demand and pictures with a tense melodramatic punch; but we'll probably get tired of these in time, and even if we don't, pictures that offer a contrast to these things are even now the more acceptable on account of what is in the newspapers and they more than likely will be increasingly so. "Frenchy" is a comedy depending on the character of a cowboy whose finicky French airs become very amusing when we find that he is not only a better dresser than the rough punchers on the ranch, but

Scene from "Frenchy" (Majestic).

a much more daring rider, a much quicker hand with a gun and a surer shot withall than the best of them. His ways make them despise him; but he again and again shows himself the best man on the range notwithstanding. All this is well worked up to be amusing. There are no uproarous situations, but there is an almost continuous variation of this same human fact, around which the characters are arranged and rearranged in a way that keeps a smile lighted, but seldom makes loud laughter.

The leading role is taken by Vester Pegg, a player whose pleasing personality and whose skill as an actor are well known. As the first scene comes out on the screen, we find him as a cowboy going into camp for the night. At a nearby ranch a girl (Francelia Billington) climbs into a wagon whose team is resting at a door. The horses run away with her and the cowboy seeing her plight makes a flying rescue, snatching her out of the wagon to his saddle at full gallop. He is invited home to supper at the ranch and the foreman (Fred Burns) finds him dolling up at the water basin, the broken mirror and the dirty towel that are at the door. Foreman turns up his nose at this; but when he finds that the girl takes pleasure in the stranger's talk, he is incensed. The stranger is given a job and the nickname of "Frenchy." The bunch tries to make things unpleasant for him; but it is soon plain that he can take care of every perplexity. For instance, they dare him to ride an outlaw horse named "Jumping Funeral." He takes the dare and effectively tames the beast, then he calmly asks the foreman to ride him, but the foreman doesn't care to try his fate on the wild horse.

Not all of the incidents are as wholly convincing as this of the bucking horse, but if "Frenchy's" character is accepted there is nothing in the picture that is not amply plausible. For instance, on the way home from a dance, the bunch play a trick on him. They stop to rest for a moment; "Frenchy" falls asleep by the road side, and the rest mount and leave him there. His horse takes leave of him and appears at the corral, making the owner think that "Frenchy" has had an accident. This brings the whole outfit out in search for him and he is found seated calmly smoking on the porch of the hotel in the village. So he is fired and told to go to the ranch for his kit. Meanwhile the girl has fallen sick. The doctor can't at once be found. "Frenchy" claims that he can practice medicine and gives her a dose which, so the doctor says when he comes, saves her life. The picture leads us to expect that this will close a love story, but things don't turn out that way. The rancher can't persuade him to remain. Then we see him waking up. It was all only a dream anyway.

It is one of George Pattullo's short stories picturized. The acting of all concerned is good and the photographs are clear and commendable.

Ad-Film Men Meet Again

Form a Temporary Organization and Arrange for Another Meeting September 22.

A representative gathering of industrial and educational motion picture manufacturing interests convened at the offices of the Smallwood Film Corporation in the Flatiron Building, New York, on Monday evening, August 31.

This was the third of a series of meetings, the first of which was called at the Hotel Shelbourne, Brighton Beach, N. Y., August 15. At that meeting a committee of seven was appointed for the purpose of forming a permanent organization. The committee consisted of H. J. Elkins, Pathe Freres; John D. Gill, Edison Co.; Alfred A. Somerville, International Educational League and Topical News Co.; J. L. Davis, Knickerbocker Film Co.; Nelson M. McKernan, Colonial Film Co., of Washington, D. C.; Watterson R. Rotheracker, Industrial Motion Picture Co., and Arthur N. Smallwood, of the Smallwood Film Corporation.

Those present at the Monday night meeting were very enthusiastic as to the future of the industrial and educational branches of the business and considered the formation of a permanent organization of accredited interests in the field a step in the right direction. A temporary organization was formed, constitution and by-laws approved, and officers elected—all temporarily, pending the approval of a larger meeting to be held in New York City September 22, when a permanent organization will be formed. To give some idea as to the object of the new organization, we quote herewith from the constitution adopted:

Article 1.—The name of this association shall be the International Industrial and Educational Film Manufacturers' Association.

Article 2.—The objects, for which the association is formed, are to promote a spirit of amity and good feeling among its members in dealing with methods, interests and questions arising in the advertising and educational motion-picture business; to disseminate written, spoken and pictured ideas of its aims, aspirations and principles; to bring about a course of fair dealing with the public, fostering its interest, which is paramount; to promote a social intent by frequent meetings, with good cheer and the reading of papers on subjects that go to the betterment of the business, and arranging for their publicity in trade and other papers and magazines; to bring into a closer relation those engaged in the business, safe-guarding and protecting the interests of its members in all ways not prohibited by the laws of the country.

Following are the temporary officers: President, Arthur N. Smallwood, Smallwood Film Corporation; vice-president, George L. Cox, Advance Motion Picture Co.; secretary, J. L. Davis, Knickerbocker Film Company; treasurer, H. J. Elkins, Pathe Freres.

N. G. I. HELP IN ESSANAY PICTURE.

The entire First Regiment, Illinois National Guard, was used in one of the big battle scenes of "The Plum Tree," the big three-act mystery drama which the Essanay company has scheduled for release September 18. With the permission of Governor Dunne and the co-operation of Major John V. Clinnin the actors in the drama, together with the soldiers, were transported on a special train to Miller's Station, Indiana, where the location for the scene was laid. In a most picturesque ravine a "movie" battle between Mexican "Revolutionists" and "Federals" was fought. Francis X. Bushman, in the guise of the American adventurer, led the onslaught of the invaders and the Illinois troops, garbed in all manner of Mexican costumes, acted as though they had been in the business all their lives. Gattling guns, rapid firers and hand grenades were used and the picture looks as near like the real thing as any ever produced.

OTIS TURNER TAKES VACATION.

Otis Turner, or "The Guv'nor," as he is called by the big family of employees at the Universal Western studios, has moved bag and baggage to Lake Tahoe, in the California Sierras, where he will take a much needed vacation, following two years of strenuous work as producer-in-chief for the Big U. Turner expects to rest until the first of October, or thereabouts, and then get back into harness again.

Makers of Movies

THE LONERGANS.

By John William Kellette.

OUT in the city made famous by Georgie M. Cohan in "Forty-five Minutes from Broadway," there came one day a man who changed the belief of the world at large to the real status of New Rochelle, and through his art showed that New Rochelle was not the bucolic stamping ground that the musical comedy led one to believe.

That man was Edwin Thanhouser, who laid the foundation for the world famous Thanhouser films. He saw the beauties of New Rochelle and was quick to grasp the opportunity to enact dramas in the "City Beautiful."

He called to his aid a man versed in literature, one who since that time, less than five years ago, has become famous as the champion scenario writer of the world—Lloyd F. Lonergan, author of more than 700 scripts, a writer of reputation before adopting the movies as a means of expression, and whose work in "The Million Dollar Mystery," the forty-six reel Thanhouser masterpiece of serial construction, stamps him, without doubt, the greatest writer in the screen field in the world.

Lloyd F. Lonergan.

The writer's acquaintance with the peer of the screen dramatists extends considerably more than a year. Prior to that time he had seen Mr. Lonergan many times and took him to be a successful retired merchant or banker, never dreaming that he was the noted plot constructor. Acquaintance ripened and the scribe had a chance to study the human dynamo—for dynamo he must be to have turned out more than seven hundred stories for the screen alone, to say nothing of a large literary contract to supply newspapers and magazines with matters theatrical—and confesses that as yet he has discovered nothing that would lead one to believe that Mr. Lonergan was an overworked man.

He never appears to be busy. Cordial greetings are ever ready for those he terms his friends, and he delights in having friends break into his office and take him away from his work, whether it be to go for a sail on the Sound, a swim, golf, a "movie" show or a stroll. It is all in a day's work for the cheerful Director of Productions of the Thanhouser Corporation. He can always find time to take his friends over and around one of the world's big studios and explain the story and action as he flits from director to director while a baker's dozen of 'em are are kept busy vizualizing his output. The secret of his success, he told the writer recently, is "work!" He has passed up the purely mechanical phase of the work, though, and dictates to a stenographer who later puts her shorthand pothooks into type. Yet his work is thorough. He revises the first draft from the stenographer, and this is passed on to the typists to make the copies that the studio requires—a dozen in number—for several departments must have a script before the work is shown as a first run. The director gets one, his assistant another; the studio manager, the carpenter, scene painter, technical constructor, negative cutter, the joining room, and others who figure into the making of the script. And his "hits" figure about .999. Where he finds time, though, to create such masterpieces as "Undine," "The Star of Bethlehem," "The Woman in White," "Lucile," "Cardinal Richelieu's Ward," "Joseph and His Brethren," to read and absorb the books and visualize his construction and then dictate it, and keep traveling along with original work, is a mystery. Even while working on the 46-reel serial now being produced, he finds time to turn out such work as "The Messenger of Death," "The Tin Soldier and the Dolls," "The Pendulum of Fate," and others, and besides all this he devotes considerable work to lodge matters. He is a pastmaster of a Brooklyn lodge of Masons, and is very active in New Rochelle as an honorary member of Huguenot Lodge, F. & A. M., and is a moving spirit in New Rochelle Lodge of Elks, representing that body at a recent convention.

Philip Lonergan.

Mr. Lonergan finds time, also, to pick out locations and make trips with directors on "hurry-up" stories, such as fires, etc., and recently went to Washington on "The Million Dollar Mystery" and while there saw a chance for a corking comedy, and the result was "From Wash to Washington," wherein Carey L. Hastings as a washerwoman dreams that she is Marguerite (Peggy) Snow, and that Jimmy Cruze is her knight errant, and the inventive Lloyd F. had Peggy and Jimmy meet the Nation's celebrities and they'll soon be seen in a Thanhouser release. Should he desire to consult with Harold MacGrath, collaborator in the big serial, he doesn't object to taking such nice little time destroyers as trips to Syracuse or Chicago, and he is daily in touch with the great fiction author by mail, wire, phone and the twin tracks of steel. Should a fire break out Mr. Lonergan summons director, cameraman, actors and actresses and taxis, and goes with them to the scene. There he'll plot out certain business and on the way back decide what he'll do with it. At his office he'll dictate a full script to a waiting stenographer, should the fire be big enough to warrant a story to be written around it. Because Mr. Lonergan has been able to do this is an explanation of why Thanhouser fire scenes and stories are so powerfully convincing.

His entrance into the "game" was the result of persuasion on the part of his brother-in-law, Edwin Thanhouser—his retention upon the merit of his work, but with the literary equipment he possessed by virtue of a metropolitan editorial connection on the Hearst papers covering several years, short stories, articles and essays in magazines and other outlets, and an imagination that appears to have no equal, the 700 scripts will grow to thousands, because Mr. Lonergan is a young man, strong physically and mentally, and grows stout on work—his secret formula for success. He is a member of the Ed-Au Club of New York City, an organization composed of editors and authors of the screen field. He has a beautiful place in New Rochelle, and with Mrs. Lonergan enjoys life to the fullest realization. With Lytton he says: "If there is a virtue in the world at which we should aim, it is cheerfulness." His scripts show that his eye is on the target, for they breathe of cheerfulness.

Another Lonergan that is a maker of movies is Philip, now writing singles and doubles for Princess and Thanhouser brands, who arrived recently from the Majestic studio at Los Angeles, over which he was the director of productions for nearly a year. Since his return East he has been very prolific. He works differently from his "big" brother, and does his own typewriting. His best known work includes "L'Article 47," a Majestic two-reeler; "The Lackey," Majestic; "The Wheels of Destiny" and "The Clerk," in the same company; "The Broken Barrier," Reliance; but since his arrival at the Thanhouser plant he has turned out "Deborah," "For Her Child," "The Substitute" and "The Guiding Hand," all two-reelers, and for Princess "A Telephone Strategy," "His Enemy," "The Little Senorita," "The Toy Shop," "The Veteran's Sword" and "The Belle of the School."

But when Phil, as he is locally known, went West, he found affairs at the Majestic plant in bad shape. He took off his coat and started to whip affairs into a systematic something, and although he had a scrap or two, he let it be known that he was the head. And then writers began to get better treatment and were not backward about sending in scripts.

While out there he developed, by encouragement, several writers who have made good, and he bought their best work. When David Griffith reached the coast he found things in fine condition and complimented the younger Lonergan upon his stewardship. Now that he is back to his first love Phil is putting into Thanhouser and Princess productions the best there is in him. He has a good script record and

a high percentage of "hits." He, like his brother, is a member of the Ed-Au Club of New York.

The last member to compose the trinity is Miss Elizabeth Lonergan, a writer of national reputation through her work in Strand and many of the better class magazines. But she has a good script record and is a prolific writer. Among her best known are "Her Old Teacher," Biograph; "The Counterfeiter's Confederate" and "The Secret Formula," both two-reelers, produced by Kalem, and "The Shoemaker and the Doll," a Majestic. She is conducting a department in one of the metropolitan weeklies devoted to the stage and screen under the name of "Wig-Wag," and shows that she is closely allied with studio and exchange.

So it can readily be seen that the game owes much to the Lonergans. Many an aspiring playwright has thanks for them all, but particularly to Lloyd F. and Philip, who have been in positions where they could offer encouragement and material help, often buying mediocre scripts from writers who showed promise, and then by their skillful treatment made of them things that entertained. Plot, problem and punch are the ingredients that the Lonergans mix with "work" and the formula spells success. It is not to be wondered at that Thanhouser has not been in the market for stories with the peer of the screen dramatist at the helm, and those who know Lloyd F. Lonergan will not envy him in his position of Champion Scenario Writer of the World.

A Critique of Granville Barker

By Lawrence Marston.

YES, trust them not, for there is an upstart crow, beautified with our feathers, that, with his Tyger's heart wrapt in a Player's hide, supposes he is as well able to bombast out a blank verse as the best of you; and being an absolute Johannes Factotum, is in his owne conceit the only Shake-scene in a countrie."

Lawrence Marston, chief director of a motion-picture company which "released" its films when the motion-picture art was confined chiefly to the production of 25-foot chase scenes, pointed to the passage sandwiched in a folio of historical costumes and smiled.

Lawrence Marston.

"Even Shakespeare had his detractors as a stage manager," laughed Mr. Marston. "I don't wonder that Granville Barker in these days is experiencing the same difficulties with 'policemen critics' and a public which refuses to accept any but the old-school method of staging the classics. The passage I quote is from Robert Green's 'Groatsworth of Wit,' published when Shakespeare was revising and staging at the Globe Theater the plays which had pleased a preceding generation. Evidently his critics did not appreciate his innovations and attempts to uplift the drama.

"The same plaint is made today. During the three hundred years since Shakespeare first produced his plays actors and stage managers have built up around them countless traditions which are handed down from generation to generation of players and playgoers until it is considered in these days almost a sacrilege to violate any of them.

"Granville Barker at the Savoy in London especially has found this true. I must confess that to a great extent I sympathize with Mr. Barker. His protest against the pomposities of Shakespearean elocution and 'classical' declamation is well sustained and his effort to inject realism into the settings of his productions and to get away from the footlights and picture-frame idea of stage settings is also worthy of attention. When he discards realism for impression, however, I must take exception. The whole tendency of modern stagecraft is in this direction. For instance in 'A Midsummer Night's Dream' he uses a back drop with huge stars upon it at regularly spaced intervals to suggest Night. Bosh!

"If he must use painted canvas for his exteriors why not let it picture what the play calls for—and reproduce Nature as faithfully as possible. Evidently Mr. Barker does not realize that the day is gone when the stage director can order a herald to walk across the stage with a placard to announce that the bare boards constitute 'the throne-room of the Duke of Mantua.' Such devices carry us back to the days when our school fellows labelled their drawings: 'This is a barn,' 'This is a street car.'

"It is an unwritten law of the motion-picture studio that when scenes are located amid nature's backgrounds they must be taken in the open. This ability to stage Shakespeare and other classics out o' doors is the greatest asset of the cinematograph and if Granville Barker were sincere in his efforts to give Shakespeare the best mountings possible he would renounce the indoor stage and devote himself to elevating an art, which I must confess, sadly needs elevation.

"I quite agree with Mr. Barker when he says that painted canvas is not realistic. But if such is the case why use canvas at all. Why not follow in the footsteps of the Coburn Players and stage Shakespeare, wherever the play calls for it, in the open?

"It is Mr. Barker's ambition to present the classics without the arbitrary divisions of acts and scenes. I think the cinematograph has anticipated him in this. Perhaps, indeed, he may have taken a hint from the screen plays. Moving picture exhibitors do not find it difficult to hold the attention of the public through five-reel subjects and there is even now a play running on Broadway which has twice that number of reels, and barring a short intermission holds its audience absorbed from beginning to end.

"I think Mr. Barker is inconsistent. If he insists upon elaborate costuming for his characters why not elaborate mounting, too? In 'A Midsummer Night's Dream,' in his own words, he 'gilded and tricked out in fantastic headdresses' the immortals of the comedy but contented himself with a stage setting which obviously did not cause him as much concern as the designing of the robes of the players.

"Granville Barker's difficulties, however, are those experienced by every producer of 'indoor drama.' Mountains and cascades, real woods and the expanse of waters can only be shown with fidelity to nature on the moving-picture screen. Even in the most spectacular of Hippodrome and Manhattan Opera House productions the introduction of a ship or railroad engine merely excites admiration for the ingenuity of the stage director and does not convince.

"In the motion-picture, however, the Twentieth Century Limited roaring along, battleships at sea, trans-Atlantic liners coming up the bay against a background of skyscrapers—any conceivable subject can be introduced as a part of the drama without asking the spectator to extend his imagination.

"Mr. Barker in cutting down the time required to present an Elizabethan drama to approximately three hours, by insisting upon a rapid delivery of Shakespeare's lines, seems to realize that the modern public wants action instead of words. Ranting, bombastic actors of the old school have so retarded the action of the classics that it is no wonder that the American and British publics have been obliged to treat Shakespeare as they treat their religion—pretending to like it because they think they ought to.

"The motion-picture contains action from start to finish and the great public interest in the screen theater must be taken as an indication that they prefer action to drawing-room dialogue. In fact the whole tendency of the picture play is toward the elimination of 'leaders' and explanatory matter.

"Where even Shakespeare was obliged to stage his battles off stage the photoplay shows the event itself along mile after mile of battle front. Real Balkan and Mexican war pictures have been so cleverly dovetailed of late with staged out-door action that it is only the producer himself who can point out which is the 'faked' and which is the real.

"The time is not far distant when the improvement of the motion-picture will compel the indoor-theater to confine itself to plays which are limited to interior scenes. Attempts to reproduce open air settings will merely amuse where they have been designed in all seriousness. Even Mr. Barker's improved stage lighting and other technical improvements cannot stave off this development." "Shaw and Barker may be the Burbage and Davenant of the present century," concluded Mr. Marston, "but they have a lot to learn from the despised photoplay producer."

Foreign Trade Notes

WAR CENSORSHIP OF FILM ESTABLISHED THROUGHOUT FRANCE.

No Pictures Dealing with Great Conflict Are Permitted—Budget of Interesting Notes Concerning American Trade Men in Paris.

By Our Special Correspondent.

Paris, Wednesday, August 19, 1914.

A CENSORSHIP has been established here. All war films have been banned until further notice. The police have told all exhibitors to remove red cross signs from the fronts of their establishments. It is believed that this measure has been adopted owing to the fact that some unscrupulous showmen have been giving performances ostensibly, but fraudulently, for the purpose of devoting the whole of the receipts for the relief of soldiers. A. H. Kaffenburgh, proprietor of the American Theater, continues to give his takings on Thursdays to the Red Cross. This generous action on the part of the popular American has greatly pleased the people of Montmartre and nightly he is the recipient of praise and thanks from his patrons.

* * *

I met William N. Selig yesterday. "You look worried, Mr. Selig," I said, "what's the matter?" "Worried; I guess I am worried," replied the famous producer; "I've been studying the papers and I've come to the conclusion that after this war I shall have to quit making battle pictures." "How so," I asked. "Well, can you tell me," he answered, "where I'm going to get all my automobiles and aeroplanes from. To make up-to-date war pictures I guess I shall have to buy up all the autos and aeroplanes in the United States. This is a motor war; I shall have no further use for my horses."

* * *

James Downie, of the Universal company, was taken for a spy the other day. It happened like this: Downie was at Henry Ziegler's flat. He thought the curtains were dusty, so he took them down. The police were watching outside in the street. They saw the flood of light—also Downie with wires in his hand. Then the bell rang. J. D. and the police met on the threshold. The film man was arrested and the apartment searched. After Downie had proved his identity he was released.

* * *

It is necessary for every foreigner in Paris to possess a "residence permit." To obtain this paper one must call in person at the police station. When Felix Isman went to get his he found a couple of hundred people waiting outside the office. Felix Isman is a smart man. He knew that all telegrams must be passed by the police. So he forthwith wrote out a message and walked right into the station and was not kept waiting more than a couple of minutes. Once inside, Isman showed his telegram and then explained that he wanted a "permis de sejour" for himself and his wife. "What's the color of her eyes?" asked the official. "Blue." "And her hair?" "Blonde," answered Isman. "And how tall is she?" Felix Isman stretched out his arm a little above his waist. The Frenchman stared and then wrote out the permit. "I say," he said, as he handed over the document, "I should like to see your wife, Monsieur." As a matter of fact, though, Mrs. Isman is petite. She is accredited to be one of the prettiest Americans in the French capital.

* * *

Paul Singer, representative of the Agfa company, returned to Paris last week after having served for six days with the French army at the front. In his pocket he had exactly six cents, being his pay while on duty. Singer is American born, but he took out naturalization papers for business reasons.

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No news has come to hand from Al. Hayman, the theatrical magnate. His bankers say that as far as they know he is still at Baden Baden.

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Raymond Sprecher, representative of the M. P. Sales Company, predicts a great boom in Yankee pictures after the war. Many studios here are being used to house large squads of soldiers.

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Newspaper reports state that representatives of Messrs. Gaumont and Pathé Freres in Germany have had to abandon their premises and flee the country.

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Daily I am being asked by American film men if I can loan them copies of The Moving Picture World.

* * *

F. J. Goldsoll, proprietor of the Cines Palast, Berlin, and president of the newly formed Ambrosio Company, is now fighting with the French army. Goldsoll was born American but for business purposes became naturalized French a few years ago.

* * *

Joseph Menchen, the American moving picture entrepreneur, is going to place his new seven seater Sunbeam auto at the disposal of the French Red Cross corps. Throughout the war Menchen will drive his own auto under the orders of the military authorities.

* * *

William N. Selig is stopping at the Hotel Edouard VII, but as more than half the staff there are at the front, Selig and other visitors are waiting on themselves and taking meals at a little restaurant usually frequented by chauffeurs.

* * *

J. Ziegler, Paris representative of the Universal film company has experienced a trying ordeal. He left this city seven days ago to board the France at Havre. On arrival at the port Ziegler learned that the liner could not leave owing to the war. For over a week he and hundreds of other passengers for the States found themselves stranded. Reports state that many were unable to find hotel accommodation and those who were fortunate enough to get rooms had to pay exorbitant prices. Every day there was a terrible struggle to get food at the restaurants. Some of the travelers slept on the quays.

* * *

Although Felix Isman has given the two hundred dressing rooms at the Theatre des Champs Elysées for use as hospital wards the work of preparing the building for the production of "Cabiria" is being continued. William J. Gane, Isman's general manager, has invented a new system for the showing of the film. In place of the usual screen, there will be a huge waterfall and the pictures will be projected from the cabin at the back of the stage onto the falling sheet of water. Questioned as to how he got the germ of the idea, Mr. Gane told me that he had observed that the cinematograph recorded flowing water more faithfully than anything else. That fact set him thinking and enabled him to perfect the system.

* * *

Charles B. Brockway has just returned from a long sojourn in Hungary and is now working at Isman's theater in the Avenue Montaigne.

JOHN CHER.

WAR MUSSES THINGS IN ENGLISH PICTURE WORLD.

Howl Is Raised When Paper Advises Boycott of Houses in Which German Capital Is Invested—Answering Call to Colors—Notes.

London, August 19, 1914.

SEVERE and caustic comment has been precipitated in the moving picture trade in the metropolis this week through the publication in a predominant evening paper of a slashing attack upon German owned theaters in England. Inspired, or rather excited, by the proceeding war, the writer of the article advises the public to boycott kinema theaters worked upon German or Austrian capital, and even goes so far as to mention certain properties for this unfair treatment. The attack is bound to provoke an outcry in the trade against the journal in question, for it happens that most of these theaters are managed and controlled by Britishers and employ local people. Indeed, the only foreign

element appears to be in a few cases the fact that German capital has been invested in the enterprises. In that case about twenty-five per cent. of the industries in this country might as well be boycotted because they obtain their materials from Germany or, perhaps, in the case of limited liability companies, because some of their shares are held by Germans.

* * *

Albert Cloyenberg, one of the directors of Ruffell's Exclusive Pictures, arrived in town last Saturday from New York and reports one or two interesting features. Mr. Cloyenberg thinks satisfactorily of the progress of the British film in the United States.

* * *

It will be news to many American manufacturers and agents to hear that nearly one-third of the regular employees of the film trade generally has been called out to join the forces either as reservists or territorials. In a few cases the heads of departments have unostentatiously laid down the pen for the sword, and, in view of the cosmopolitan character of the trade, this patriotic attitude is all the more commendable. The positions of men so called out, I am glad to record, are being kept open for them at the conclusion of hostilities and certain benefits paid to the wives or dependents by the employers.

* * *

Last week I referred to the contemplated prohibition of actual war pictures by the government. It has since been announced that these regulations will be relaxed a little to permit of the exhibition of any pictures which are clearly of no strategic or military value to the enemy. Of course, the utmost discretion will have to be exercised by manufacturers, especially in the case of topical films, as a single breach of the trust and discretion placed in manufacturers and exhibitors would instantly bring stringent regulations over the whole industry.

* * *

Whether the fact can be attributed directly to the war or not, it is a strange coincidence that during the past three weeks an unusual number of mortgages, debentures and other charges upon assets have been registered by moving picture companies. Upon the file at Somerset House for the last two weeks in July there are nearly thirty charges of some kind or other, representing in cash approximately £20,000. This is considerably in excess of the usual average.

J. B. SUTCLIFFE.

Buffalo Bill Historical Pictures.

Graphic Story Told by General King, Who Was Present at the Battle of War Bonnet Creek.

RECALLING the circumstances which led up to the famous battle of War Bonnet Creek, when the troopers of the United States under the leadership of General Wesley Merritt overtook and almost annihilated the band of Indians which was trying to join the Sioux who, a few days before, had wiped out the command of Colonel Custer and

Generals Miles, Baldwin and Maus.

killed that intrepid commander, General Charles King, who was present, tells the story of the Buffalo Bill historical pictures in the following interesting manner:

"That was a memorable march. It was fourteen miles west to Rawhide Peak, and there at 4 o'clock they halted, watered, remounted, rode on again—northward now to the valley of the Niobrara, where at 10 p. m. they unsaddled, bivouacked till 3 o'clock in the morning, by which time the wagons with rations and forage had caught up. Men and horses were roused, given a substantial breakfast, then away they went again—east-northeast now and heading for the Cheyenne crossing.

"The Indians to reach it had only an easy Sunday ride of twenty-eight miles northwestward from their abandoned camps. The Fifth cavalry, after a thirty-five mile jog all Saturday afternoon and evening, had still a fifty-mile stage to cover, and had to make it unsuspected and unseen. With only an hour's ride across the crest of a hill, then everywhere the battle began again and on every side the poor red men were being crowded and broken by our fire.

"A high wind came up from the north and drove the cutting snow in the faces of those of us who merely watched the fight. A troop of cavalry swung past at the trot and an ambulance went bumping down the ruts of the road where a patch of us wounded lay waiting. A soldier with two fingers of his left hand shot off came running toward us shouting that it was all damned foolishness. On the

Wounded Knee Battlefield.

hills the sound of carbines firing echoed in a steady, patient way with the sound of hammers driving coffin nails.

"The snow fell thicker and the smoke hung low over the land and we were filled with the heavy monotony of death. It was like some nightmare that we had been weeping in through eternity. The whole world was involved in conflict. A man gritted his teeth and muttered, "My God! Why don't they surrender?" and, as if answering him, the bugles, turned to pity sang "Cease Firing," and a kind silence fell where death and turmoil had been keeping bloody house all day.

"The smoke drifted from the hillside and plains across where we watched; a group of Indians came stalking down the hill pacing to the funeral of a defeated race; our flag fluttered red and blue and white across the dead gray of the earth and skies; there was a cheer and the sound of tramping feet and the blare of loud music.

"And we were recalled to the fact that we were sitting in the Tabor Opera House looking at the motion picture reproduction of the last fight of the Indians of North America against the army of the United States. Hillsides, plains, the moving troops, the dying Indians, the coughing Hotchkiss were no more. Instead there were lights of the theater and the white screen and a thousand people awaking to the realization of having witnessed the most wonderful spectacle ever produced since motion pictures were invented.

"Nothing like this has ever been done before. Nothing to equal it will, perhaps, ever be done again. It is not a 'photoplay.' It is not a series of 'staged spectacles.' It is war itself; grim, unpitying and terrible; and it holds your heart still as you watch it and leaves you, in the end, amazed and spellbound at the courage and the folly of mankind.

"No boy or girl should be allowed to miss these pictures. If you are a lonely man or woman pick up some equally lonely kiddie and take him for an afternoon with the great leaders of our army, with the great chiefs of our Indian tribes and two hours in the open world that has been made sacred by heroic blood of the nation's fighting heroes.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

THE London Bioscope is authority for the statement that there is no panic in the English motion picture field and that the business there will assume normal shape immediately after the close of the war. The real purpose of the statement seems to be a warning to manufacturers not to take advantage of war conditions to raise the price of films and attempt to make up for the loss of business due to interference with commercial traffic. The warning is a timely one and some very strong arguments are made in backing it up. The anticipations of the Bioscope have been manifested on this side quite frequently since the outbreak of the war, but not to an extent attracting serious attention. The first intimations of such fears came from exhibitors and renters. Inquiry shows that none of the American manufacturers entertained a thought of raising the price of films. Their first thought was to reduce expenses and in that way offset a part of the effects of lost export trade, and even the movement in that direction is not as pronounced as it was immediately following the declaration of war. This is explained by the stability of the American market. The manufacturers are not as nervous as they were two weeks ago when some of the fighting governments allowed reports to gain circulation to the effect that the war would last at least three years, and perhaps ten. The belief that the duration of the war will be a matter of months, and not years, grows stronger every day among the manufacturers on this side and they feel that the loss of export trade is only temporary. With this belief on their part it is considered good policy to continue operations as closely as possible to the standard in force at the time the unfortunate outbreak occurred in Europe, so that in case of a sudden or early cessation of hostilities and declaration of peace the manufacturers will be in a position to promptly take up the export trade again.

* * *

One of the leading manufacturers states that so far as this country is concerned only one thing can transpire to make an increase in the price of films probable and the manufacturers will have no control over it should the event occur. He referred to raw materials and other supplies for which the manufacturers are dependent upon others. There are reports now that the supply of certain chemicals which are derived solely from importation is running low. These chemicals are indispensible and are extensively used. If the prices of them should be raised it would materially affect the cost of production and the manufacturers would not be able to shoulder this deficit with the other losses. "But," said the manufacturer, "this entire situation is subject to the length of time it will take to re-establish commerce with the foreign countries. Perhaps it would be more correct to say the time that will be required to re-establish peace, because many of the chemicals referred to come from the countries now actually fighting and the resumption of steamship traffic under the United States, or any other flag, could afford no relief if the supplies needed could not be brought over by them. The exhibitors here may rest assured that the manufacturers will not raise the prices on their films if they can help it. It will disturb the market, and that cannot be afforded now. The present margin of profit to manufacturers is so small that all trade now held must be closely guarded and every attention possible given to avoid clashes with the exhibitors."

* * *

A gentleman acquainted with the sources for chemicals and other supplies said the abnormal growth of the motion picture business has made it a difficult matter for the importers to keep up with the demand even under normal conditions and they are uneasy over the present situation. He said the importers will have but one alternative if the war promises to continue much longer and that will be to apply the supply now in this country to pending contracts and decline orders from those who have not got them tied up. The informant also said the talk about increased prices was not worthy of serious consideration. In the first place, he said, the demand of the past has been so great that the importers have not been able to accumulate sufficient stock to enable them to dictate prices. They will be fortunate to meet current contracts with what they now have. There is no surplus for market manipulation. You can depend upon that.

Summarizing all the opinions it would seem that the exhibitors need have no fear that the price of films will be raised. But if the statements regarding chemicals and other supplies are correct it is not improbable that a prolonging of the war on the other side will have a different, undesirable effect upon the entire film business. If certain supplies are wholly dependent upon importations and the stock in this country becomes exhausted it will necessarily mean a cessation of studio operations. New films will not be forthcoming and first runs will be suspended. This was discussed a few nights ago and a film exchange man ridiculed suggestions in that direction. He declared that all large manufacturers are stocked months ahead. But a better informed member of the party interjected the statement that if any company is stocked months ahead the supply is in negative form only, and they are worthless if materials cannot be procured to make positives from them.

* * *

"Oh, piffle!" exclaimed an old-time exhibitor. "Why worry? There are no more reasourceful men in the world than the moving picture makers and there has been no obstacle in the past they have not surmounted. I have heard a lot of this talk before and have been told that the supplies spoken of can be procured elsewhere, but the importations are preferable."

* * *

Developments of the past few days show that, aside from possible effects of the great war as already outlined, the motion picture season of 1914-1915 promises to be the best in the history of the business. New and enlarged picture houses are being opened throughout the country. The movement in this direction makes it impossible to keep track of all the new ventures. Many houses are changing to new owners, but in every instance there is evidence of increased capital and extension in building operations. The new houses exceed these in number. One list published during the past week shows that in the South and West alone over sixty new houses were opened and there were over forty remodeled places. Another encouraging feature for the coming season is a promise that the exhibitors will suffer less annoyance from the censorship barnacle. It is stated upon what appears to be indisputable authority that the Federal censorship movement is enjoying profound slumber and in other quarters the agitators are showing a disposition to adopt a more safe and sane policy. It is confidently stated that during the past few weeks the motion picture interests have succeeded in demonstrating to the agitators and those upon whom they have been depending for support that on a "show down" the agitators can be beaten on their own arguments. One exhibitor attended a meeting of ministers and members of their congregations, a gathering of about two thousand people, and publicly offered $500 to the gathering, or any charity it might suggest, if a committee to be appointed by the meeting would find an immoral picture on any screen in the city. The challenge was not accepted, nor did the gathering adopt the measures it intended.

* * *

"That is the kind of campaigning that counts," said the exhibitor. "Money talks. I could have stood talking on that platform all night and not bring those people to me. There were business people in that audience and I put the figure to a point that convinced them as business men that I knew what I was talking about. I pledge my word of honor, I did not know what pictures were being shown in that city that night. I only reached the city a short time before I went to the meeting. But I had faith in the desire of the exhibitors to voluntarily do what these people were trying to make a subject of legislation."

* * *

A story is unofficially told of a clergyman of this city calling upon Commissioner of Licenses Bell for the purpose of getting him to accept as conclusive censorship reports on visits made to theaters by the clergyman and a voluntary committee. The Commissioner said the reports would be accepted under the same ruling governing the reports of other inspectors. They would be subject to confirmation by the National Board of Censorship.

* * *

Report comes to hand that nothing but the hot weather has interfered with the proposed amalgamation of the Associations of exhibitors. The movement is progressing slowly, but surely, and all will be united within a few weeks. "We are practically working together now," said the informant.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Reserved Seats.

PERHAPS you "know" that your patrons do not want reserved seats, but remember that very lately there has been a war panic and lots of people may now perhaps prefer the photoplay theater to the regular dramatic house, and these are the ones who would most surely appreciate seats reserved in advance. More than that, in some sections the presentation of big subjects at regular prices and with reserved seats have given "the habit" to many who might continue as patrons of the regular photoplay theater if only they could know before they started that they would get good seats. Just the other night we sat in a restaurant in a suburban town and it was the vote of the party that there was no use going to see the pictures as the second show had already started and probably the seats were all gone and assuredly the best seats were.

Perhaps you have experimented with reserved seats and have lost out, but why not try again and this time remember that the people who do not now come are the ones most likely to appreciate the advance reservation. Get five hundred postals printed up so that they can be checked and returned to you. Enclose these in a form letter that reads something like this:

> Will you be good enough to assist us in solving the problem of reserved seats at the Grand Theater by checking the enclosed post card?
>
> We believe that many desirable patrons are deprived of this increasingly interesting form of entertainment because they are unwilling to engage in a scramble for seats or take chances of standing up.
>
> We want to know what you think about it.
>
> The card might read:
>
> I favor the reservation of seats at a slight increase in price.
>
> I am not in favor of reserved seats.
>
> I am not interested either way.
>
> Note—If you wish to be specially advised of a change to a reserved section, please fill in your name and address or telephone number.

Take a house vote of your patrons, working the campaign with votes and lantern slides. If you can sell your ten-cent seats for fifteen cents or a quarter and at the same time oblige your patrons, why not do it? Reserve only a few of the best seats at first, increasing the reserved space as the demand grows—and watch it grow.

That Friend Pass Again.

The Western manager recently referred to as issuing a Friend Pass on the nights his competitor offers features comes back with a few remarks on friend passes of his own. He writes:

> I note in your July 25th number that my worthy competitor has been kind enough to mail you a copy of my "Friend Pass" and informed you that I used it on his feature nights. This is a misstatement on his part. The pass was used in a legitimate manner, i. e., to secure a mailing list. The validity of the passes were arranged so that about fifty of them could be taken up each night for a period of two weeks. At the end of that time they were discontinued and never used again.
>
> The enclosed ¼ sheet will show you that I am a great believer in high admission prices. I have never run a five reel picture for less than twenty cents except matinees, until I ran Monte Christo and my reason for that was on account of the poor condition of the film.
>
> While I am using my best efforts to educate the people to pay better prices, he not only gives the kids a coupon on an auto, but gives everybody who attend his theater on Friday (my feature night) and Saturday nights a ticket that will admit them free to his Second theater.
>
> When I opened here I charged ten cents straight, but was forced to drop to five and ten cents on account of him issuing an interchangeable coupon good for five cents in either of his theaters. From three reels he jumped to four after giving me his word that he would stick to three if I would open with three reels.
>
> I don't expect you to publish this, I just wanted you to know that there is one man in the business who has never cut prices in the eight years of his experience and never will if he has to buy a pick and shovel and go to work on the streets.
>
> Some day when the weather is not so warm, I will slip you some dope for your page, until that time, I remain with best wishes.

The letter is clean cut and straightforward and we are glad that it treats the matter frankly. Evidently things are in a pretty mess in that town, but the friend pass was not one of the troubles. The writer also sends a weekly poster program showing a full week of specials with prices ten cents some nights and ten and twenty others. This was a week prior to the publication of the comment. This does not, however, alter the fact that in some sections of the country this cut throat business is being done right along.

Adds to the Prize.

You know all about the $10,000 prize offered for the best solution of the Million Dollar Mystery. Using precisely the same rules, except that the stipulation is made that the contestant must be a resident of the city or its suburbs, C. W. Johnston, of the Miller Park theater, Franklin, Pa., has added $100 to the prize. He later writes that it drew 2,000 to the theater for the first instalment. He has some of the heralds left and will be glad to send these to those who enclose a stamped and addressed envelope.

Free Tickets.

The Dixie theater, Paris, Tenn., is sending out postcards with this message. It is a private card slightly larger than the regulation size with two tickets printed at the left side. These are to be torn off and presented at the door. The rest of the card reads:

Season 1914-15 Road Shows, Photoplays

DIXIE THEATRE

O. C. Jackson, Manager.

Drawing Population 7,000 Seating Capacity 900

Paris, Tenn., 1914.

Dear friend:

The managers of the Dixie theater, verging upon our fifth season, being grateful for the patronage and loyalty of yourself and friends to our amusement enterprise, take this opportunity to show our appreciation for past courtesies by giving you two free tickets to the theatre, which are attached to this card.

Simply break them loose, and we hope you will find as much pleasure in using them as we do in presenting them to you.

Thanking you again for your liberal patronage in the past and hoping for a continuance of the friendship for our theater, we remain,

Very truly yours,

O. C. JACKSON,

Manager Dixie Theater.

On the back of the coupons an advertisement for a drug store suggests that the printing paid for itself. The store advertisement carries the best line on the whole piece, announcing itself as

The Cool Place

With the Warm Welcome.

This is a line that would be good for the theater itself.

Here's More De Subersisms.

Harry de Subers has been rather quiet of late, but he is still thinking and he rolls in with some new hints that are as worth while as his catchlines. We wrote him we missed the catchlines, but he has not taken the hint as yet, but if you learn to use this stunt and use it right, you'll call him blessed forever more. It is simple and most effective. It might be added that in hot weather it is customary to use more glue if the composition is too soft and to use more glycerine in cold weather. If some of you will be good enough to send in photographs of the results, we'll be glad to use them. Now Mr. de Subers has the floor:

> Procure a sheet of glass of the size the finished sign is to be; then make a frame of laths or light wood one-half inch high which fits exactly around the sheet of glass.
>
> Place the glass on a flat surface and cover it to the thickness of one-fourth inch with putty, smoothing it down until it is perfectly level all over the plate. Then with a small, sharp-pointed knife cut out the letters which you wish to appear on the sign, cutting entirely through the putty and exposing the glass. If the glass is wet with clean water before the putty is placed on it, the letters will be easy to remove after cutting out.
>
> Having thus cut out the sign in the putty, place the frame of lathe around the glass and fill level with printer's roller composition, made as follows:
>
> Melt three pounds common brown sugar and eight pounds glue together, stirring constantly. Then add one-half pint of glycerine and stir well. The glue is softened before melting by soaking in water, using about one-half pint to the pound of glue. After the glue is softened, place on the fire; stir until melted; then add the sugar, and, when this is dissolved add the glycerine.
>
> Let the composition remain on the mold for from 10 to 24 hours, or until it sets. Then remove, being careful not to tear it in the process. You will now have what resembles a mammoth rubber stamp, and something which will answer the same purposes, except that it will not last as long.
>
> Now make a roller by cutting a round stick of the proper diameter that the stamp will exactly cover it to the proper length, and fasten the stamp around it with glue. Drive a nail in the center of each end, and fit a stiff wire handle, and the stamp is ready for use.
>
> In using either paint, printer's ink or some similar composition it is distributed smoothly on a slate or piece of glass, the

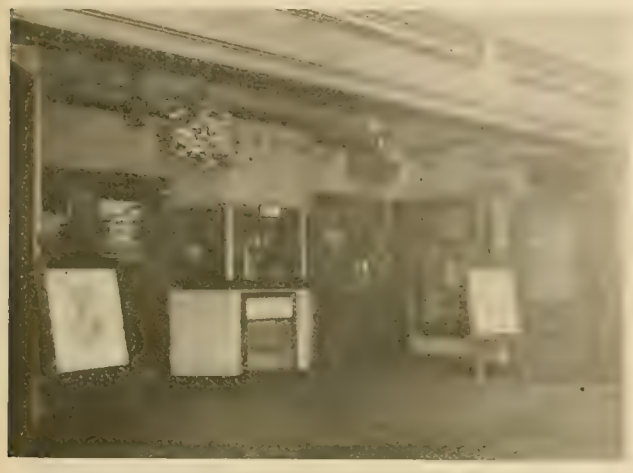
roller is passed over it until well covered with the mixture, and then rolled once over the surface where the sign is to appear. It will print on almost any surface, such as a fence, cement walks, walls, side of buildings, or practically anywhere that space large enough for a sign can be found. If done in oil, they will last indefinitely.

By the use of this simple process a boy can put up several hundred sign ads in a day.

If some of the live wire exhibitors try this out many other ideas (uses) of the process may suggest themselves.

A No-Poster Lobby.

Some time ago we alluded to the fact that Harold and Helen Ballou, of the Olympian theater, Seattle, used no programs in front of their house. We expressed a desire to see a photo of the house and so here it is. Give it the once over and then go look at your own lobby. Which looks more like a regular theater? Mr. Ballou says: "Our



audiences do not seem to want them and we believe that they are too intelligent to be influenced by meaningless pictures of lurid hue."

We think that Mr. Ballou has the right idea for a man in a clean residential section. The exhibitor is too apt to make his house look like a traveling dime museum. That is all right in a cheap locality, but for the better class of houses it pays to let the suggestion of class start with the lobby and not inside where it cannot be seen by the passer by. Personally we think it is a treat to see a front like this even in photographs. We were over in Philadelphia a few days ago and there the paper is smeared all over the house fronts and there is a place that runs eighteen reels a day.

A Postcard Plea.

The Queen theater, Dallas, Texas, is sending out Kraus postcards of Francis X. Bushman and in script type this appeal:

> Dear Friend: Of course you know that Francis X. Bushman was selected by an overwhelming majority to play the role of John Delancy Curtis in "One Wonderful Night," the great contest story published in The Ladies World. This great picture will be shown at The Queen Theater, Thursday and Friday, July 23d and 24th, and I shall look forward to seeing you there.
>
> as ever, STUART.

This goes through the mails to the list and forms an effective advertisement; more effective than any cheap looking herald could be for such an attraction with the Queen patronage.

Vest Pocket Size.

Harper D. Canaday, of the Beauty theater, New York City, issues a vest pocket weekly program that looks well and does not cost much. It is on cheap stock about 3 by 3¾, with merely the titles of the headlines. It is inexpensive and yet sufficiently good to be carried around, and it is well printed, the big features being in bold type and the secondary features running in capitals. Each program is properly dated and a change of color also marks the different dates.

Is Montgomery Crazy?

This isn't a suggestion that the Jacksonville amusement hustler is next door to the madhouse, it is merely a quotation from one of the striking advertisements he is running just now.

All over the country people are complaining of bad business in and out of the theater, despite the carefully culled reports from some few optimists, but Montgomery doesn't mind a little thing like that. Hit Montgomery with a chunk of bad business and he'll hit back and win out. Six tickets to New York and return by the Clyde line was one of his baits, and the tango is another, starting with a Castle graduate and continuing with a duo of local dancers. He is putting in a bigger show and the better class amateurs until you'd be foolish to stay home. This extract from a clipping will help to tell his policy:

> A few days ago I offered through this paper an argument to show that this city is today in a better condition than some of our business men who do more business on the corners than in their offices would lead us to believe. I made my entry in business here four years ago, the first day I was in town I went to a certain amusement man and asked the question, how is business? He replied that Jax was a dandy winter town, but no good in summer. I replied to him that
>
> *The people who live here PERMANENTLY rightfully demand more for their money than the tourist who remains here only a short time.*
>
> I cited the fact that during the summer the hotels must reduce their rates, and all others seeking the dimes or dollars must cater more to the whims of the fickle public, and that if he would give a better performance I thought he would make money by doing so, he replied that no one could prosper here after the tourists wend their way homeward. This attitude on his part made me more positive than ever that here was the right spot for me. After having purchased a theater from a man who thought that very year Jacksonville would go to the eternal bow-wows, I determined that the citizens of Jacksonville would always be my first thought, and to cater to them more than to the tourist would be my aim, with a result that every summer I strengthen up my show and make it look good to the "residenter," and the result is that I find the business entirely satisfactory in the real hot months of summer. My motto is, and always has been
>
> GIVE YOUR VERY BEST BARGAINS TO THOSE WHO PATRONIZE YOU CONTINUALLY.

But no clippings are going to give the whole of the Montgomery secret. The secret is that he is no quitter. If people will not buy his already good show, he makes it better. Then he talks to them. He does not lie down and let out a yelp that suggests that he found that the headache tablets were really bichloride of mercury. He dusts out and makes business good and he is so busy getting people in that he has no time for worrying. He does not cut down his advertising and his show. He builds the show up and then uses more advertising to tell about it, and he turns impending loss into actual profit. Not only that, but on special days he is opening at 10 o'clock in the morning to get them all in. The Montgomery plan is a good plan to follow. Why not try it?

Works the Auto.

We have had the cycle advertisement, but Swan and Schwartz, of the Crescent theater, Kearney, Neb., send in a photograph of an automobile float, that requires no amplification of their simple explana-

tion. The float is decidedly useful in a small town where the whole place may be covered by this simple means in a short time. They write:

> Thinking that our ideas of advertising the "Lucile Love" series is something pretty good I am sending you a photo showing our float. This float measures 14 feet long by 6 feet wide and is placed on an Overland Roadster Auto. It is covered on all sides, leaving two small holes in the front to guide the machine. Each Monday evening at 6 p. m. we start and go all over the city, at the same time using a megaphone or some noise instrument to call their attention. We have used megaphone, Klaxon Electric Auto Horn and Ardmore Chime Horn, all which we have found to be winners. This float advertising has any kind of advertising proposition beat that we have ever tried and our Monday nights business has increased to more than double. After making all streets in the city we return to the theater and allow the car and float to stand near the curb in front of the theater, which seems to attract many transients. Would advise other exhibitors to try this advertising and I think they will agree with us that it can't be beat.
>
> As we are a Life subscriber to the MOVING PICTURE WORLD and take great interest in the "Advertising for Exhibitors" column I am in hopes that the above may be of some benefit to exhibitors who have not thought of this idea.

Not Complete.

The Vaudette theater, West Point, Ga., advertises Victor's "The Coryphee" with the bracketed explanation "Meaning a dancer." A coryphee is a chorus dancer; one of the mass of dancers as distinguished from the solo dancers and the seconds, or second dancers, dancers above the chorus rank but not sufficiently advanced for solo work. The full definition would have been better. They still adhere to their three-a-week issue. It is costly, but always fresh.

Clean Cut.

The Montgomery theater, Atlanta, is issuing a neat program of eight pages. Most of it is given to current attractions, but they use one page to pull up some house feature. Only the features are treated save in the formal program where the bill for the week is run. More house talk would be effective, but the present appearance of the sheet is excellent, and it is growing better.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquest Club Call.

Members of the New York Inquest Club will please send a self addressed post card to the Coroner at once if they wish to be notified of the first meeting. Those who were not members last season, but who wish to join should also send cards if they wish to be present at the opening meeting of the season, addressing The Inquest Club, Box 70, Madison Square Station, New York City.

Mystery vs. Explanation.

To judge from letters received, nothing puzzles writers more than to know just how far to expose the story to the spectator. Some technical experts advise that the exposure be held to the climax as a surprise, but we personally hold that exposition of the mystery is, as a rule, the better plan.

Coming as a surprise, the fact that the will is in the old clock may give one dramatic moment. But if we have seen the father put the will into the clock just before the director told him to die, many dramatic points may be made, the villain may seem to be on the right track and we will be afraid that he and not the hero will get it. If we have no more knowledge of the fact than the Villain, the fact that he looks at the clock does not interest us any more than his examination of the stove, but if we know the will is there, then the situation becomes a crisis. Now if the hero almost finds the will, we get a second crisis, and when the house is to be sold at auction and some one else almost buys the clock there is a third crisis. A fourth comes when the hero buys the clock for the heroine because she is so fond of it and the climax comes when she finds the will in the clock. Instead of one dramatic moment there are five of them, and we are not stopped just before the climax to be told that "John finds the will in the old clock."

It is much the same way in a comedy. If a man kicks a hat and finds a brick inside it is funny, but if we seek the brick put in, we start to laugh the moment he starts to kick instead of waiting until after the kick to see the brick. There are exceptions to this rule, of course, but it is best to explain things as a rule, in advance of the demonstration.

No Worse.

If you were riding in a street car and it should leave the tracks and endeavor to turn into an elevator by climbing up the side of a building, you would think it just a little bit strange, wouldn't you? But, if you leave John Smith sick abed in New York, in the next scene show him well and in a western mining camp, you complain if the story is turned back because it is illogical.

Maybe you never made this particular break, but it is a certainty that you do things just as crude, and all because you do not study your script properly. You read the script in a hurry and each time John makes the great leap your brain supplies the explanation that John went west to forget Ethel. You may read it fifty times, and each time the same thing happens, your mind covers the jump. But the editor is going to read the story. He doesn't know why John went west. He may think it is because John is afraid that New York is going to be hit by some badly-aimed shells intended for some European country.

If you started to pick up a chain and there were a dozen links missing, you would know something was wrong, but if you put back the links you could pick up the whole chain. You cannot put in the links of the chain by any purely mental process. You can put in mental links in your story that makes the script a whole chain. Study carefully to see if it is a whole chain or whether it has a number of mental links. The best way is to stop at the end of each scene and earnestly question yourself as to whether the scene mates with those ahead and matches with those that follow, or not. You can do it in time. It takes training like all other things in photoplay, but it can be done with practice.

A Good Creed.

This is the article of faith of a Texan starter. With this for a creed it seems as though she cannot help find success.

> I have my standard up very high as to plot work, not wanting to use any kind of a plot which had "ready-made" punch, or supposedly "ready-made" punch, such as fires, train wrecks, robberies, murders, etc. Therefore, as I have had such little experience, my plots may not be worked up strong enough. Then, too, the punch which is evolved, requires fine workmanship in plot of action, which I well understand also requires much practice and study before it can be mastered in a sufficient degree to make the scripts salable. Therefore, it all resolves itself into one issue—I must do more work and harder work.

She adds: That it is her honest opinion that even in her recent stage of advancement she could write a script trusting to some mechanical punch such as a fire or train wreck and get away with it, but she wants to write a story and not merely bolster up an ailing plot with a mechanical punch. That should be made a part of the creed.

Kell on Adaptation.

John William Kellette has been working for the Whitman company making book adaptations. He announced he did not like it and was asked to give his reasons. These are the reasons:

> I might answer like any other old woman and say "because," but that wouldn't be answering your question and it would leave a lot to the imagination.
>
> One reason, and perhaps the greatest reason, is because one is given a book to dramatize and told to get all there is in it out and to follow it closely. Then, if the dramatic element is missing and the one who wants the adaptation made goes in for melodrama and the book lacks that feature, the writer is blamed for a poor script.
>
> Another reason is that sometimes those who pass on scripts know less about the picture from reading the script than the author does, and cannot visualize the action. Then the writer has to read and explain the business so that a child could understand it. Then, again, all books do not make good photoplays.
>
> Recently I made a four reel adaptation of a book and after the script was read and wrecked trains, sunken steamers, burned bridges and a few murders were found missing, I was told that if the book didn't have them TO PUT THEM IN.
>
> That would not be an adaptation of the book. It would be taking the title and trying to trade on the reputation the book made for the advertising value.
>
> There is considerable work involved in making adaptations that seem to be overlooked. One must read the book to become thoroughly familiar with it. The writer of the book may have rambled several times around the world and introduced business that would be almost impossible of accomplishment, and one might find a paragraph in the rear of the book that might have to be the opening scene of the photoplay. Then the adaptor must collect all this business into one thread of continuity, cull out the unimportant matter, cut out characters that "clog" the action and whip the "meat" of the story into shape. In one book I found 81 characters that had a direct bearing upon the story, and more than two hundred others who filled in as guests, servants, etc. It would have been impossible to use every person named in the book. The cast had to be cut down so that four persons carried the story and nine in all had a bearing to the action. The adaptor is seldom pleased with his work after it is done, and it takes several days longer to produce a four reel story from a book than it does a four reel original. I like to work on big stories in two or three reels and can make greater headway on original work. The really big stories in books have either all been done or are being held in reserve for future production, and unless a company is willing to take up a book that would make a good photoplay in the original, it would be better to give the author *carte blanche* to produce something original. He is apt to get a better story. Unless one is capable of writing good two reel stories they'd better steer clear of adaptations.

It's a thankless sort of job at best. If you do a good job it's the author. If it's a poor job you're to blame, and after it is all over, the best you get is the reflection that you are only a dealer in second hand junk. If you are competent to adapt a book, you are capable of doing even better original work.

Have You Bad Habits?

Have you had writing tricks? Not long since we looked over a number of scripts and told the writer that his connection was poor. He did not think so, but to his surprise we proved it on him. He has been writing for two years and never realized that his scenes did not track. Perhaps there is something like that to hold you back in your work. Look over the stuff carefully and critically. You'll perhaps find faults that need to be corrected.

Sticking to the Story.

Once more let's chat about sticking to the story. In the first place get a good plot, then stick to it. If this is the story of how John wins Mary to be his very own forever and forever, stick to the winning of Mary. We know at least one man (and he knows who we mean) who would start out to have John win Mary. Then he would shoot off at a tangent and have the life insurance company cancel John's policy because he was found to have housemaid's knee. Next he would have Mary's great aunt's first cousin die of infantile paralysis at the early age of seventy-nine. Perhaps to make it more interesting he would have Niagara Falls run uphill every alternate half hour. None of these things would have the slightest bearing on the winning of Mary. John would have enough without the insurance money, the Great Aunt's first cousin would leave Mary nothing and neither of them would be within a hundred miles of Niagara Falls, but all this junk would go in "to make the story more interesting." And when we pointed these, or similar, things out to our erring friend, he got nasty and came back with the suggestion that there were a few scenes in Hamlet in which Hamlet himself did not appear and, inferentially at least, suggested that we go where Shakespeare is and argue with him. And he knew blamed well that Bill Shakespeare was no member of the Salvation Army, either.

This was all beginning the point. The point we sought to make with him—and this goes for you, too, was that having started to tell of the courtship of Mary, he should have stuck to this and not have wandered afield. Hamlet is not really the story of Hamlet and Hamlet is not needed in every scene. That is where the author of the Mary story went astray. He does not know just what his story is, so he cannot stick to it. Hamlet is the story of how that Danish prince avenged the murder of his father. Every point in the entire play deals with this

one point. It is not the story of Hamlet, but the story of Hamlet avenging his father's wrongs and all that follows is the result of that vengeance. In the same way the courtship of Mary might present many points that, for the moment, did not seem to have any bearing on the courtship. If Mary had expected to marry on the money her Great Aunt's first cousin was going to leave her, then the death of that cousin would have had a bearing on the story. If Mary had been marrying John for his life insurance, the withdrawal of that insurance would have had a direct bearing on the story, even though it might have raised scenes in the insurance office in which neither John nor Mary appeared.

The point is that with one or two reels, if you have a real story you do not need to pad, and any effort to bring in extraneous matter is merely clogging the story and detracting from the interest without advancing the plot in the least.

Find out just what your story is. Tell that story *and nothing else*, and you will at least have centered the interest, but if you try to tell half a dozen stories about half a dozen people and things, you will find that no part of the sectional story is in the least interesting.

A Wrinkle.

William Henry Kitchell, perhaps embittered by the fact that the Newark team is way down in the second division, sends us a dirty- looking sheet of paper and a reproach. The reproach is based on the fact that, following our advice, he bought a full ream of paper at one time and now that he has used a couple of cut reams the rest is discolored around the edges.

We bought a hundred pounds of paper the other day. One of the first things we did was to put it in boxes. The next was to wrap each box in stout paper, pasting down the paper until the package was dust-proof, light-proof and most anything else-proof. Paper, if left out or loosely wrapped is bound to be discolored, but we have some paper that has been kept a year or more and that is as fresh as the day it came out of the shop. Cut the wrapping paper so that it fits snugly. Paste down the main seam, then at the ends paste each fold as you make it, and you can keep the paper for a couple of years if you want to.

Conviction.

If you were a particularly clever modeler and could make a clay apple very like the real thing, you would not paint it purple with green polka dots, wouldn't you? But sometimes you'll write a good play and paint it up with the polka dots of improbability.

It is irritating sometimes to get interested in the manly hero, a clean-cut, finely-drawn character, and along the seven hundredth foot have him do something that no human being either would or could do, just to make it more exciting. Keep your hero and heroine human beings and not demigods. It is all right in travesty to have the hero kick a safe out of the way and push the wall of a building out, but in straight drama give your people things to do that they can do, and do not ask the director to make them perform the impossible. The line between travesty and tense drama is so slight that you are more than apt to turn your tragedy into farce if you lay it on too thick.

Story Suggestions.

Saturday afternoon an acquaintance almost got in a scrap with us because we would not take a story he suggested. It was printed in a magazine published in a foreign country and the magazine went out of business in 1840. He was certain we could copy it off and get a lot of money for it.

He meant well, evidently, but there was no use telling him that we knew three later and better pointed stories along precisely the same lines. That's how some beginners get into trouble. They are given a story tip by some friend who carefully refrains from explaining that he got it out of a magazine or book. The plot is slightly changed, if altered at all, and is sent out. Some editor who knows his business sends it back and marks that writer down as a person to keep away from. Few beginners have a very wide familiarity with plots and, while they are the ones who should be most cautious, generally they are the ones who most eagerly grasp at new ideas.

Be suspicious of everything you get for nothing, and not too trustful about what you pay for.

Plotting Practically.

Suppose you and Bill Smith and Tom Jones were walking down the street together and saw a man struck by an auto and killed. Suppose further, that, without saying anything, all three of you went home and wrote the story up. Still supposing, here is your story:

Ethelbert Marlande loves Eunice Phillpoteaux. She flirts with him and, though she loves him, makes his life miserable. He finally corners her and proposes. She rejects him, not because she does not love him, but because she wants to keep him dangling. He goes out, gets hit amidships by an automobile and is killed. She never smiles again.

That's a corking little story and all suggested by seeing the man killed. It's going to bring some poor but deserving actor some black and blue spots, being struck amidships, but that is for the actor to worry about, not you.

Let's see what Bill wrote. His story is a little different.

Sam Cook, a poor but honest inventor, goes to see Silas Gregg about selling his latest invention. He is knocked down by an auto and is taken to the hospital unconscious. When he wakes his mind is a blank. The rascally surgeon steals his plans and makes a fortune, while poor Sam is given a job as orderly in the hospital. Ten years later there is a young interne who loves Muriel Cook. Muriel visits him in the hospital and feels strangely attracted to the poor old orderly. Just to humor her the young interne devises a new operation for removing the pressure from the orderly's brain. The man's memory returns and he gets after the first surgeon, makes him return the profits of the stolen invention and the interne marries the daughter.

We hate to hurt your feelings, but this story is a little better. Of course the fractured skull and the loss of memory and the operation and the restoration of memory are old, but there is a slightly newer touch. Still it is not without an element of newness. Let's steal a look at Tom's synopsis. Look at this:

Henry Hoyt falls in love with the beautiful daughter of Jimpson Sprague. He cannot make her acquaintance, so he plans to be knocked down in front of her house, expecting to be carried in and nursed back to health by her tender hands. He bribes an auto driver to do the bumping. It doesn't work quite as well as planned. Henry gets bumped, but the best he gets from Sprague is the advice to hire a good lawyer, the auto driver is arrested and has to confess to save himself from losing his license and Henry cannot even collect the accident policy he thoughtfully took out, but is kicked out of the office for a faker just as the beautiful Muriel is passing and she laughs so hard that love dies right there.

Which of the three stories do you think would be the most likely to sell, and why?

Cheap.

The schools have a new trick. They send their circulars to all those who advertise in the city papers for situations. To be definite, we have an advertisement of a Washington fake sent in reply to an advertisement in the Philadelphia Inquirer. It stands to reason that those out of employment are most likely to jump at the glowing promises of the schools. It stands equally to reason that those out of employment are the least well able to lose the fees sent. It is contemptible.

Inquiries

NOTICE.

Inquiries will be replied to by mail where a stamped and self addressed envelope accompanies the inquiry. Inquiries will be replied to through the paper, if requested, but there may be a delay of several weeks. Inquiries should be addressed to this department. Requests for address slips should be addressed to the paper direct and not to this department.

E. C.—Miss Turner is working in England, heading her own company.

MAORI.—There are too many ways of making animated drawings to be catalogued here. The simplest way is merely to add a little to the picture after each successive single exposure. Some of the moving cartoons are combinations of still pictures and jointed figures. The Biograph company controls the patents on the picture booklets. The last we saw were some sent out by the M. P. Sales Agency, London. You might query B. Nichols.

B. R.—We do not know where Mr. Mason is at the moment.

S. N.—We do not know the company mentioned. It is not advisable to price scripts. Try Mutual and N. Y. M. P. Co with synopses.

A. S. H.—We cannot tell you where you can see the releases.

R. G. B.—No company is much interested in one-character scripts. They have been done, but there is seldom any demand for them Write for the one you have out, and after this do not submit to directors or players but to the company direct. You are on for that dinner. The address is correct. Vitagraph, Essanay, and we believe Kalem have given one-reel one-character plays. Lubin did a two-reel one-character stunt. None have repeated the performance. That seems to be the answer.

J. R. M.—The stories of the films (not reviews) are supplied by the companies. Sometimes they are taken from the films and sometimes they are not. We have no way of knowing. It is helpful to the writer to study these stories and see what the companies are doing and about how much story makes a reel.

H. McD.—Any scene taken indoors is an interior. A scene taken outdoors is an exterior. It is to be presumed that a man at a desk telephoning is indoors. At least you do not ask how many scenes make a reel, but the length of time it takes you to read a synopsis has absolutely nothing to do with the length of the produced script. A synopsis of a reel may be condensed to three lines or expanded to three pages without affecting the length of the film. We do not remember the script well enough to answer the next question definitely, but it is to be presumed that the camera had to be moved between scenes 18 and 19. It's the same street, but a different part of the street and hence a new scene. There is no market for "amateur" scripts. The "amateur" is merely a man working to get into the professional class and trying his luck in between.

E. M. S.—If you do not write a script you are not entitled to credit for the work. You might ask to be given credit for the idea, but until you can write a script all by yourself you are not in any position to "demand" credit.

R. E.—Charles Chaplin was Mabel's husband in Mabel's Married Life. Mr. Sennet appears in a picture occasionally, but does not seem to have the habit.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Carbons Galore.

THE editor of the department very early in the war scare realized the seriousness of the situation with regard to carbons, almost the entire supply of which came from Germany.

The National Carbon Company of Cleveland, Ohio, had long ago practically given up the manufacture of projection carbons. The National, however, was the only straw the American exhibitors could grasp at in the present situation. We, therefore, wrote the National Carbon Company, and herewith print, in full, their relpy.

Cleveland, Ohio, August 26, 1914.

Mr. F. H. Richardson, Editor Projection Dept., Moving Picture World, New York City.

Dear Sir—Please refer to your letter of August 11th relative to the moving picture carbon situation, and accept our apology for delay in answering the same. Events have moved so rapidly the last two weeks that we hardly knew where we stood or what to say to you, consequently the matter has been held in the hope that conditions would enable us to give you something definite.

As you probably know, we have not been doing much in the moving picture carbon field, due to several causes, but it is perhaps useless to discuss them just at this time. Suffice it to say that we had practically no stock when the foreign supply was cut off—about enough perhaps to supply a few regular customers who have been using our carbons for a long time. We immediately began preparations to enlarge our facilities, and we are hoping to have a sufficient stock to supply the moving picture industry in this country all the carbons they want within a very few weeks.

In the meantime, it is our purpose to ship out in small quantities not over one or two hundred at a time, to such shows as are actually in danger of closing their doors. Naturally, there is considerable stock scattered over the country, and if same were distributed equally among the shows who are shorthanded there would be enough to keep them going for at least three or four weeks. Unfortunately, this condition does not exist, and there will be, within the next ten days, hundreds of shows down to their last carbon. It is this class of trade that we are particularly interested in now, and have within the past week sent out notices to all theaters that we would ship a limited number of carbons to keep them going in case their stock was practically exhausted. By the time we get these taken care of we are hoping to have a stock sufficiently large to justify general distribution. Under the circumstances, we have felt this is the best plan, but if you have any suggestion to make in the matter we will be very glad to hear from you.

In the meantime, you can tell your friends if they are actually needing carbons to keep their machines going we can supply them one to two hundred immediately upon receipt of their order.

Yours very truly,
NATIONAL CARBON COMPANY.
J. F. Kerlin, Assistant Sales Manager.

LCH

P. S.—On account of the urgency of the demand, we are asking for cash with these small lots in order to save the time necessary for credit investigation.

This letter will take a load off the mind of thousands of exhibitors who have the past two or three weeks been wondering whether they would be able to keep their doors open or would have to close them, because of the lack of the humble but exceedingly important carbon. That fear is now removed, thanks to the National Carbon Company, and again all is quiet along the Potomac.

Important Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until such articles have been demonstrated to its editor.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps, (less than actual cost), will receive carbon copy of the department reply by mail, without delay.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 49.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permissions to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theatre managers looking for high class men will do well to watch the Roll of Honor.

A wire having a cross section of 26,244 c. m., has a rated capacity of 46 amperes, r. c., and 65 weatherproof, whereas a wire having a cross section of 52,441 c. m., is only rated at 76 amperes, r. c., and 110 weatherproof. The area being practically double, why not the rated capacity also? How would you ascertain the diameter of a wire if you had no wire gauge? Has a wire a wattage capacity? How many watts could you convey with a No. 16 wire and keep within its rated capacity?

Roll of Honor.

The Roll of Honor on Question No. 43 is a little more extensive, several of the brothers having contributed very good replies. It consists of Jos. H. M. Smith, Fort Worth, Texas; Harry T. Dobson, Toronto, Canada; Eugene A. Upstill, Lone Pine, Nebraska; James T. Cheney, El Centro, California; Harry H. Finney, New Orleans, Louisiana; Elmer W. Stites, Shelbyville, Indiana, and G. D. Bullock, Hobart, Indiana, and Sacramento, Calif. The reply of Brother Bullock has been selected as, everything considered, the best, but there were two other illustrations which will be included, one by Brother Smith, and one by Brother Stites. The reply of Sacramento was excellent, but came too late to receive consideration for publication.

Reply to Question No. 43.

By G. D. Bullock, Hobart, Ind.

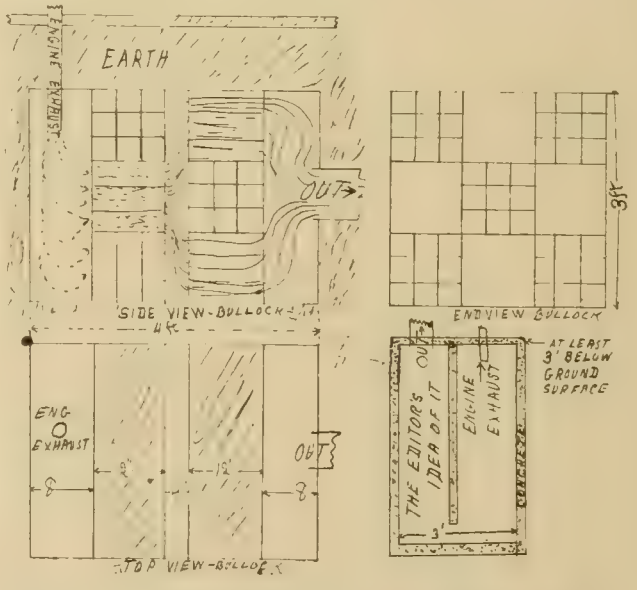
The Question:

Would you recommend a belted or a direct connected engine and dynamo? Give reasons for your answer. How would you, in some simple, inexpensive, effective manner, deaden the engine exhaust, without creating any back pressure on the engine? What is back pressure, as applied to an engine? What is its effect? What is compression and its effect, and how is its amount changed?

The Answer:

I would advise a belt driven plant in preference to a direct connected. My reasons are as follows:

1. The average gas engine used in small lighting plants is four cycle, that is it has but one power stroke in four. Large fly wheels are needed to gain the momentum necessary to drive



the unit at a constant speed under this condition and would tend to make a direct connected machine expensive in installation. Either a pit would be necessary for the engine or a pier for the dynamo.

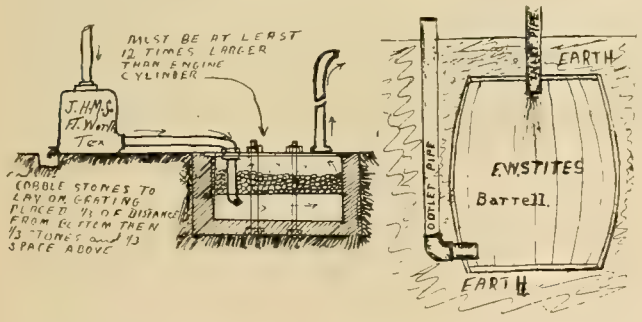
2. A direct driven set would require either a high speed engine or a slow speed generator, either of which is considerably more expensive than those in common use. A ten h. p. engine generally drives from 300 to 400 R. P. M. and a generator from 750 to 1000. These common types can be used in a belt driven unit with correctly proportioned pulleys.

3. A high speed engine needs expert care and attention; a low speed only ordinary. Belt losses and troubles are minor factors.

Dig a well four feet in each dimension. In it build two terra cotta walls 4 x 5 inch checker-board style as shown in the sketch. Install exhausts as shown, then floor above the terra cotta and fill in the foot left with dirt. A 6 or 8 inch drain tile will make a splendid exhaust from your muffler to air. The sketch shows the action of the gas in the muffler. This muffler is easy to make, inexpensive and will allow free expansion of gas.

Back pressure as applied to engines in any pressure greater than atmospheric pressure on the exhaust side of the piston head. Its effect is to cause the piston to exert an energy equivalent to the back pressure in forcing the gas into the exhaust system, and this, of course, means loss of power, which loss will be in proportion to the amount of back pressure. Compression as compared to the gas engine is the forcing of mixed gasoline and air into a confined space by the cylinder head before ignition. Compression has two effects. It heats the mixture to a flash point and also confines it so that it becomes a high explosive. Like all explosives, when lighted it must expand, and the expansion forces the piston to the end of its stroke, thus imparting the power to the engine.

It may be remarked that all the other correspondents have recommended the direct connected sets. I would suggest to friend Bullock that, while what he says is perfectly correct, still a combination of a fairly high speed engine and a fairly low speed dynamo is practical and not at all prohibitive, either in expense of operation or first cost, moreover the direct connected set is much more compact and occupies considerable less floor space. Brother Bullock's exhaust muffler puzzled me for quite a bit. I could not quite make out what he was driving at, but the top view is the key to the thing. Just build two 12-inch walls of 4 x 3 inch hollow tile, or for that matter, I think any other moderate size tile would answer as well. Lay the top and bottom course of wall No. 1 with the tile pointing toward the side of the pit, and the center course with the tile pointing the other way, and in wall No. 2 just reverse this, unquestionably the muffler would be effective, but I am, nevertheless, of the opinion that a pit 4 feet square by say 6 feet deep, lined top, bottom and sides with concrete and with a reinforced concrete wall extending down its center to within 12 inches of the bottom would be just as effective, if not more so, and somewhat cheaper. The center wall should join with the concrete top and the engine exhaust should enter one side while the exhaust to the open air should come out of the top of the other side. There would be, to all intents and purposes no back pressure, in a muffler of this kind, and for that matter there would be none in a muffler of Brother Bullock's design. I have drawn my own idea in the corner besides Brother Bullock's, the two top and the lower left hand being his, and the lower right hand being my own. In addition I give a diagram by Brother Stites and Brother Smith, both of which ideas are excellent and either of which would prove effective though I believe Brother Smith's would create a little back pressure; but not much—perhaps none at all.


MUST BE AT LEAST 12 TIMES LARGER THAN ENGINE CYLINDER
J.H.M.S. Ft. Worth Tex
COBBLE STONES TO LAY ON GRATING PLACED 1½ OF DISTANCE FROM BOTTOM THEN 13 STONES and 13 SPACE ABOVE
EARTH
EARTH
OUTLET PIPE
E.W.STITES
Bartell.

A part of brother Smith's reply reads as follows:

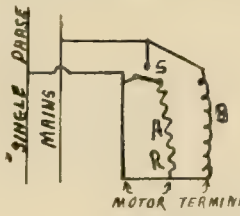
I would demand the single fly wheel type of engine for several reasons, viz.: (a) ready access to parts; (b) avoidance of the torsional strain to which the two-wheel crank is subject when starting and stopping; (c) avoidance of the peripheral resistance varying in one of the fly wheels while the other is subject to a strain in the opposite direction on account of inertia; (d) a great cyclic regularity, induce steadier light; (e) the coefficient of the variations in the speed of a single revolution will not be far from 1/60.

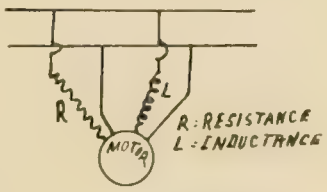
Brother Smith Also Comments on Question 37.

Joseph H. M. Smith, Fort Worth, Texas, says:

I want to comment on that part of the answer to question 37 in which friend Upstill says you cannot use a two or three-phase motor on single phase. I differ with him. If you follow the two sketches you can readily grasp my view. Referring to sketch 1, A and B primary windings; R resistance; and S a single pole switch.

By this arrangement you can readily see that a two-phase motor will run on single phase. Taking diagram No. 2, which may also be readily understood, we have split the single phase so that the motor is supplied with two currents which differ in phase. Current in circuit B will lag behind that in A, and the motor will therefore be supplied with two currents suitable for starting. After the motor has attained speed, R and S may be cut out and the motor will then run on single phase. It is, however, more expensive than to run a two-phase motor on polyphase. Three-phase motors will run on single phase, but neither two or three-phase motors will start on single phase without splitting the phase.





All of which will no doubt hold Brother Upstill for an indefinite period. However, he need not feel so very badly about that, because the editor was himself under the impression that it would be impractical to run polyphase motors on single phase. Well, this merely illustrates the fact, which has often been stated in this department, that none of us are so exceedingly smart that we know it all. But, anyhow, I do not believe it would be advisable to operate two or three-phase motors on single phase, except as a temporary proposition in case of emergency.

What Does He Want to Know?

Centralia, Illinois, requisitions information as follows:

Kindly inform me with regard to motor drives. Am using 20 amperes of 110 volt a. c. current. I have your latest Handbook and have spent much time in studying it, but do not find anything concerning such motors. I would appreciate your opinion.

First, my beloved sir, you will have to give me something to pass an opinion on. This is a sample of one of the many very similar letters received. Ordinarily I can dope out the writer's idea—read his mind as it were, but in this case he's too much for me. Moreover, if the brother is only using 20 amperes of a. c. why I do not think there would be any large use in giving him instructions, because all he would get on the screen with 20 amperes would be a bunch of shadows, unless he is projecting a very small picture indeed. If the brother wants me to send him a description of the various motor drives, why great heavens it would take hours, if not days, to get that particular matter together, and it would take a couple of day's work on the part of a stenographer to transcribe the instructions. I would suggest that he write to the manufacturer of his projector and ask if they have any motor drive which can be attached to his machine, and if they have not, then let him write to W. G. Preddy, 669 Haight Street, San Francisco, California, for descriptive matter of his motor drive.

Operators Standing Up.

Recently the editor had occasion to criticise the operating room of New York's leading motion picture theater. Among other things he remarked that the observation ports were so high the operator could not see the picture when seated in operating position. The manager of that theater remarked that that particular criticism was puerile, because he never allowed his operators to sit down anyhow. This manager is unquestionably entitled to a great deal of credit for some of the things he has done. Beyond any question of a doubt when it comes to the picture on the screen he is a competent critic, and that is a great deal more than can be said of the majority of managers. He knows when the picture is as it should be, and, as a rule, demands that his operators put the picture on the screen in the best possible way. But he has not yet reached the point where he is willing to allow the operator to do this in comfort. In the theater in question the picture is placed on the screen under absolutely unnecessary difficulties, one of which is the standing up stunt.

The editor of this department, as he has stated many times, is a practical operator. He can take the projector in any operating room and put the picture on the screen in the best possible manner, but he *could* not and *would* not do this and stand up continuously during the entire performance. There is a big difference in men. Some men can do a thing of that kind; some men *prefer* to stand up, whereas others, the editor for instance, become absolutely worn out and fatigued if compelled to stand continuously on his feet for any extended period of time. If the editor were obliged to stand up continuously in an operating room for an hour he would be too weary to do good work, and at the end of two hours would be completely exhausted, and in no condition to put artistic work on the screen.

But, anyhow, with all due respect to the manager in question, to compel operators to stand up is pure, unadulterated piffle and nonsense. There is absolutely nothing to be gained by it, and there is considerable to be lost, taking men as they come. An operator is not in position to do high class work when he is tired out, and if standing on his feet does tire him out it operates to injure the work on the screen. And what is the objection to the operator sitting down? If the observation port is rightly made, so that it is adjustable as to height, there is *absolutely no legitimate objection of any kind to it*, except that in some theaters the operating room is so disgracefully small that one would almost have to use a shoe stretcher to introduce a chair, or even a stool. The time is not far distant, however, I hope and believe, when it will be difficult to get high class operators to work in one of these cracker boxes. The demand for high class men is going to exceed the supply, and the really high grade operator will not, in my opinion, have to work under conditions which are objectionable.

The New Baird Projector

The name of C. R. Baird has long been familiar to the users of parts for moving picture projectors and now Mr. Baird and his associates, Robert J. Emory and T. DeCoursey Ruth, have enlarged their scope and entered the field as inventors and manufacturers of a new projection machine, with offices at 24 East 23d street, New York City, and factory at 31 Runyon street, Newark, N. J. The name adopted is the Baird Motion Picture Machine Company. Viewing the Baird machine merely from the standpoint of massiveness, other projectors are but babes in arms. The machine stands 6½ feet in height, meaning by height from the floor to the top of the upper magazine. From the floor to the top of the lamp-house is approximately 5½ feet. Front and back the machine

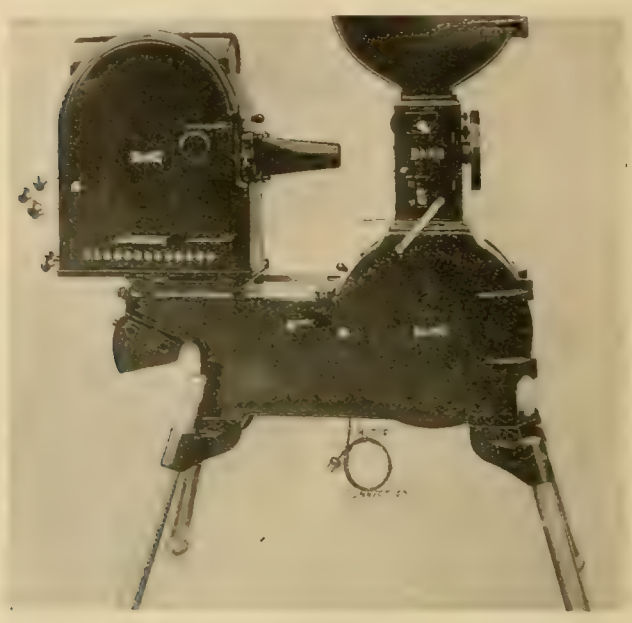


Figure 1.

measures, at a guess, 5½ feet. The lamp-house is 1 ft. 9 ins. wide by 2 feet 3 inches in height by 8½ inches in width, not counting the extension of the lamp controls, which sticks out 8 inches farther. The upper magazine, made of aluminum castings, is 20 inches in diameter by 2⅞ deep and its sides and doors are a little more than ⅛ of an inch in thickness. The lower magazine is 20 inches in diameter, but it is a double affair 8½ inches thick, with a dividing partition 3 inches from the front, thus making two compartments, one 3 inches deep on the operating side and one 5¼ inches deep on the other side, this latter containing the motor and take-up, as shown in Fig. 1.

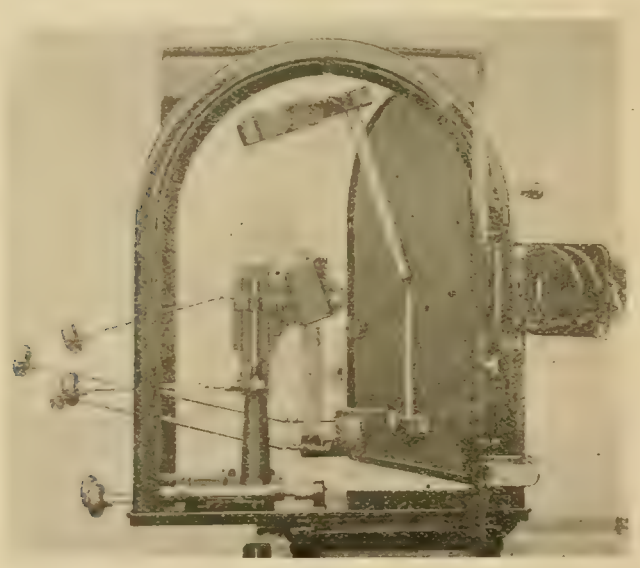


Figure 2.

This lower magazine forms a part of the table. It is of cast metal ¼ inch in thickness and its top forms the foundation for the mechanism. The back portion of the table, which is one piece with the lower magazine casting, is in the form of an I beam 12½ inches deep, with top and bottom flanges 4 inches wide. The legs, four in number, are 2⅜ inches in diameter. They are clamped in heavy, massive cast clamps, and are adjustable, so that the projector can be set at any angle. The lamp-house has doors on either side, the same being 17½ inches wide by 24 inches in height. The top of the doors are arched. The lamp, Fig. 2, is both massive and at the same time very simple. It has every adjustment necessary to modern practice, and has them in excellent form. It seems to me that if the operator takes proper care of the Baird lamp he will have absolutely no excuse, so far as the lamp is concerned, for failure to deliver perfect results in screen illumination. The dowser handle can be seen in Fig. 1 just above the condenser casing, but the dowser itself is inside the lamp-house, where it comes down right up close to the condenser, thus not only cutting off the heat of the arc, but in measurable degree protecting the condensers from a sudden draught when the lamp-house door is open. The lamp with one trim will consume a 12-inch carbon above and an 8-inch carbon below, and still have room to spare. The condenser casing is excellent. It is hinged on the left side and may be swung open merely by raising a latch. The lenses themselves are so arranged that the distance between may be readily altered. They are held in separate holders made of aluminum, of sufficient weight to have, I believe, the necessary heat retaining qualities to prevent, at least in a large measure, condenser breakage. The handles of the switch controlling the motor and friction drive protrude through the casting in convenient positions.

The take up of the Baird machine is simple and efficient. It will handle 3,000 feet of film, maintaining an even tension from beginning to end. In effect its action is as follows: the back end of a long arm is seen hinged at X, Fig. 1. This is the rear end of the take-up arm, the front end of which (13, Fig. 4) carries the take-up belt pulley, upon the edge of which is a gear of equal diameter with the pulley. Two inches from the spindle of the belt pulley, back toward the center of the lever, is the center of the take-up spindle (15, Fig. 4), carrying the take-up reel, and upon this spindle is a small gear meshing with the gear attached to the belt pulley. Now, remembering that the arm carrying all this is hinged at X, Fig. 1, and extends into the motor compartment at the rear of the lower magazine, and that the take-up spindle extends through the partition into the film magazine where it carries the lower reel; remember also that the front end of this arm is entirely free and loose, except that it hangs in the take-up drive belt, which is flat and one-half inch wide, and having fixed all this in your mind, you will readily see that the pulling power of the belt will increase just exactly as the weight of the film wound on the lower reel increases and therefore the pull of the take-up belt will be light in the beginning of the reel and correspondingly heavy at the end—just exactly as it should be. I have watched the operation of this take-up in rewinding 3,000 feet of film, and the pull on the film was the same, or very nearly the same, from first to last.

The mechanism of the Baird is entirely enclosed in a heavy casing which is hinged and opens on either side, thus giving instant and free access to the entire machinery. Shutter, governor and vertical shafts are mounted on ball bearings. Framing is accomplished by switching the framing lever (Fig. 3) to the right or left, which has the effect of raising or lowering the entire mechanism, with the exception of the aperture plate, shutter and lens. The lens, shutter and aperture remain at all times in fixed relation to each other. The intermittent is a special star and cam, hardened and ground, running in an oil well, the front of which is made of glass (G, Fig. 4), so the operator can see just how much oil there is in the casing. The inventors claim that the proportions of the star and cam are such as to give a quicker movement and longer rest to the film than the ordinary type, but this claim I can neither affirm or deny. The tension shoes are in two sections, the upper being 2⅛ inches long, and the lower ¾ of an inch in length and the aperture plate is the combined length of the two sets of shoes. The opening from the aperture to the lens is entirely enclosed when the mechanism casing is shut. The shutter of the Baird presents an unique feature upon which Mr. Baird counts heavily because his firm belief that it is the ideal shutter. It is a two-wing shutter which makes one and a half revolutions to each picture, so that each blade is alternately main blade and interrupter. The shutter is geared very nearly directly to the intermittent, so there should be little or no trouble from travel ghost due to worn gears.

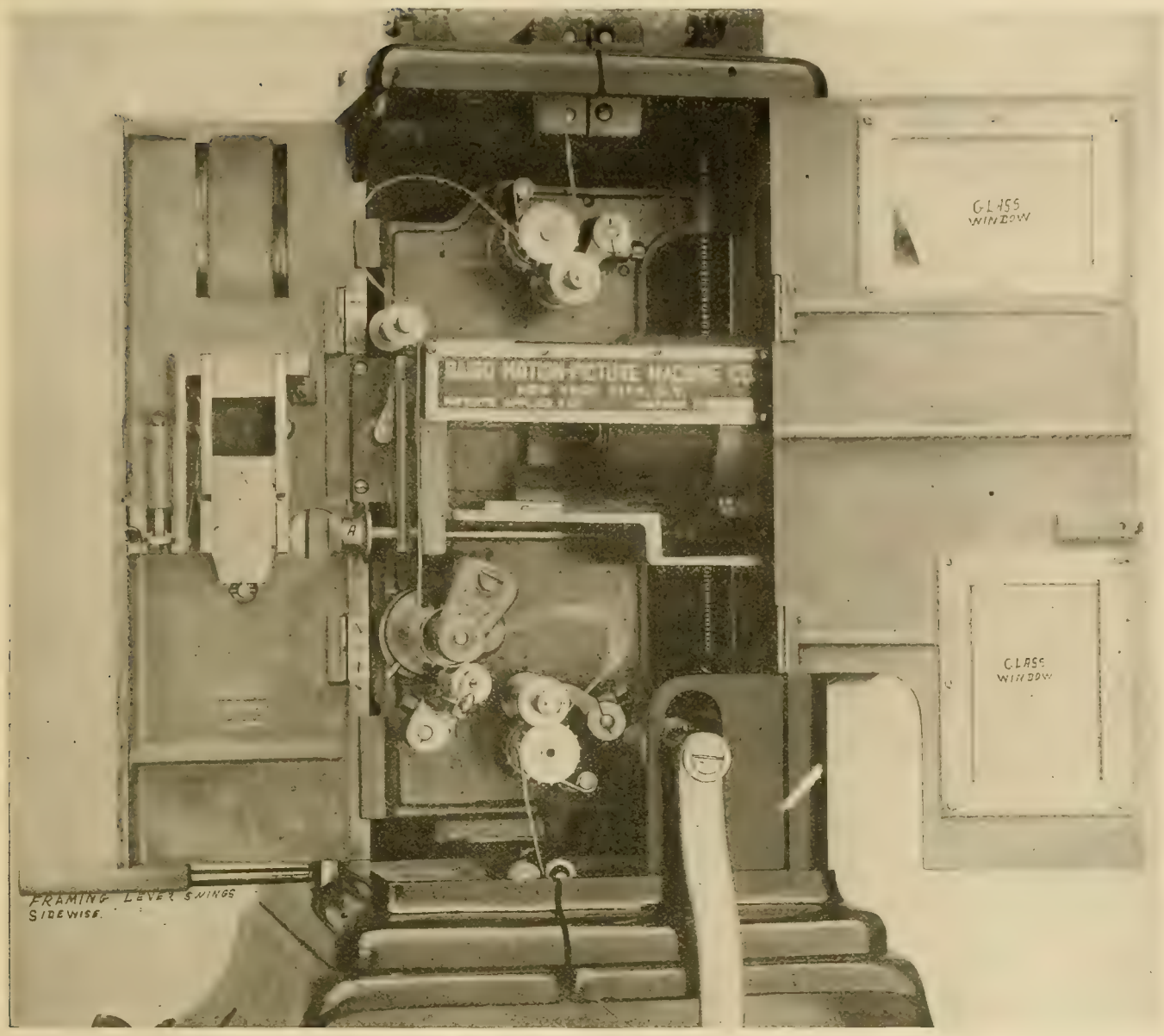
By courtesy of the Baird Motion Picture Machine Company, the editor witnessed a demonstration of the Baird projector at the Academy of Music on Fourteenth street. An ordinary Kalem film, 1,000 feet in length, was projected to the Academy of Music screen. The distance was 150 feet, the picture 19 feet. The speed was varied from 55 to 65. It is but a statement of fact that there was not at any time a trace of flicker to be seen. Also, the picture was very steady and, in short, the result was distinctly high class. After the picture projection was finished, the editor himself projected the light on the screen without any film, varying the amperage from 40 to 50. At normal speed with 50 amperes, there was only the barest trace of flicker. The light was nearly steady, and that is a most excellent performance. When speeded to 65 the faint trace of flicker disappeared entirely. The screen, it is true, was a plain ordinary coated screen, and not a semi-reflecting surface, but, taking everyhing in consideration, the demonstration was such that the editor is prepared to make an unqualified statement that the Baird shutter, when working with d.c., delivers excellent results.

The mechanism seems to be reasonably simple and convenient to get at. Mechanically it is very well made indeed, and Mr. Baird assures me that the finest machinery, jigs and fixtures money can buy have been installed in the factory purposely to manufacture this projector.

Taken as a whole the machine impresses one in three points: First, by the extreme massiveness; second that it is, mechanically, exceedingly well made; third, by its simplicity.

One of these machines has been running in a Newark theater eleven hours per day for the past five months, being the only machine in the operating room. Two thousand foot films are used and during this time I am told that no adjustments or repairs have been made.

Referring to the illustrations Fig. 3 gives an excellent view of the mechanism from the operating side. A is the objective lens adjustment screw. The long vertical spring near the front wall of the mechanism, shown also at 10, Fig. 4, carries the weight of the framing mechanism.



Baird Projector—Figure 3.

The framing lever swings sidewise, operating an upright rod having a coarse screw, this rod not being visible in the illustration. The framing arrangement is simple and effective. The rest of Fig. 3 is, I think, entirely self-explanatory.

In Fig. 4 we see one end of the stereopticon attachment at 1, the same being swung into an upward position in order to show the method of focusing, which is accomplished by means of the little gear which meshes into a rake gear in the horizontal rod, the focusing screw being on top of the casting, or, in other words, on the out-of-sight end of the shaft carrying the little gear. Two and 21 are the springs which supply tension to the top sprocket idler, and the intermittent sprocket idler respectively. Three points to the gears which operates top sprocket, 4 being the top sprocket driving shaft. Five are the gears which operate the revolving shutter, and it will be noted that the rod driving these gears is connected at its lower end directly to the cam-wheel, so that there will be a minimum of lost motion between the intermittent and the shutter, all of which is good. Six is the lever operating the automatic fire shutter, the governor of which is mounted on the revolving shutter shaft which is shown. Just below gear 5 it will be noticed that shaft 4 is square, the reason for this is that, whereas the shaft itself frames up and down with the carriage, to which it is attached, the shutter shaft and its gears do not. By looking at the upper left hand corner just where line 3 crosses you will see a little black dot, with a similar one at the right hand corner. You will observe that these dots are made on lips which fit in the casing of the mechanism. They form the sliding ways for the carriage. You will also note that the part carrying the shutter gears and shaft is fastened to the casing so that it does not frame with the rest of the mechanism. I have tried to point this out as clearly as may be, so you can see just how the thing works. Seven is the objective lens focusing screw, also shown at A, Fig. 3. Eight is the screw for adjusting the tension; 9 is the little glass window in the square oil well containing the star, geneva and gear at lower end of upright driving shaft, all of which run in oil; 10 is the spring, also shown in Fig. 3, the purpose of which has already been described; 11 shows the upper end of the main driving shaft which runs in the oil well, the cover of which, 11, has been removed to show the interior; 22 is the main driving wheel which forms the connection between the motor and the mechanism; 13 is the continuation of lever X, Fig. 1; 14 is the lever which regulates the speed by sliding fibre friction wheel 17 in and out on friction disc wheel 16, which latter is ball bearing. The tension between friction wheel 17 and friction disc wheel 16 is supplied by spring 23. Fifteen is the rear end of the take-up reel spindle and its gears; 18-18 are grease cups; 19 is, of course, the motor, and 20 is one of the lamp house sliding ways, which, as will be seen, are square in form.

This, it seems to me, ought to be sufficient explanation to enable the operator to come to a proper understanding of just how the Baird machine is put together, and how it operates.

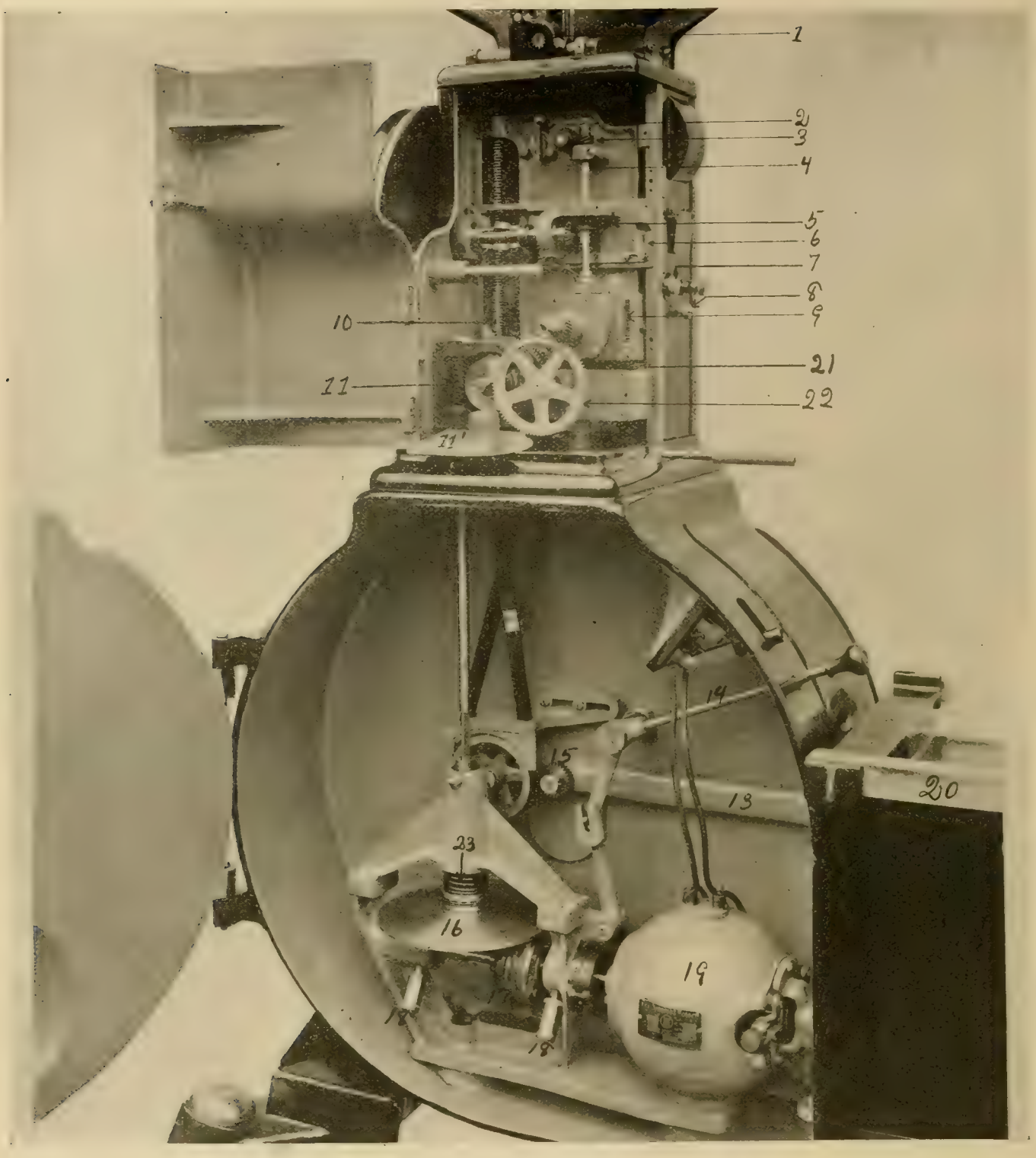
We shall await the final test of the Baird, which time alone can supply with a great deal of interest, but on the whole the machine looks to the editor of this department as if it would deliver the goods.

Here Is His Trouble.

Thomas E. Applegate, Knox, Indiana, orders a Handbook and writes:

> My employer has just erected a new theater, modern and up-to-date, with a seating capacity of 500. He has installed a new motor drive Powers Six A. Now here is my trouble. We have been having d. c. service at 220 volts; this is to be changed to a. c., either 220 or 110. Would it be best for us to install a motor generator set, changing the current to d. c. at a lower voltage? What voltage do you think gives the best results? Which is the best make of motor generator? I know you are well qualified to give this kind of advice.

Yes, my brother, and if I did that particular thing I would receive a blessing from one manufacturer, and a carload of red-hot language



Baird Projector—Figure 4.

from the rest. I would by all means advise the installation of either a mercury arc rectifier or a motor generator set. You will find two excellent motor generator sets described on pages 185 to 196 of the Handbook, and you will also find an excellent mercury arc rectifier described in detail on pages 171, 172 and 182 inclusive. Each one of these appliances is very good, but I would advise a motor generator set of 70 ampere capacity or a mercury arc rectifier of not less than 50 ampere capacity. You could get along with a motor generator of 50 ampere capacity, but the larger size is cheaper in the long run. In addition to those described in the Handbook, there is the Wagner rotary converter, which is a very good device, and the Westinghouse mercury arc rectifier, which is also very good. So far as the voltage be concerned, you will find that all dealt with in the Handbook. Direct current operates at its best at from 45 to 55 volts, averaging about 48. The motor generator sets and the mercury arc rectifiers named take care of that proposition. No resistance is required in series with them. Should you install a straight dynamo driven by motor or engine then I would advise that it be 70 volts.

Nothing Doing.

E. J. Giesbrecht, Brooklyn, New York, writes:

I desire to take up moving picture operating for the sole purpose of working evenings to make extra money, relieving operators desiring to take a night off. Where could I obtain instructions? I am informed there are a great many fake schools. How high does the temperature rise in an operating room which is properly ventilated?

Serve at least a six months' apprenticeship under some competent operator, and study hard during that time. That is the only right way. There are already two licensed operators for every job in New York City, with a waiting list at the examiners of almost one thousand. As to the temperature, why it rises high enough on the afternoon of a hot summer day to give the operator a wild desire to do September Morn, so far as clothing be concerned, and one operator recently remarked to me after I had stepped into his operating room: "Why, Rich, if I were to die right now and go down below I would not know the difference, except for the smell of brimstone."

Comments on the Films

Licensed

THE SEALED OASIS (Selig), August 25. A desert tragedy, written by Frank Brockway. Guy Oliver is featured in this offering and Stella Razeto and A. W. Filson have the principal parts. It is the story of a mining engineer and his assistant. Tom is engaged to the engineer's daughter. He and the father venture on a prospecting tour and encounter a sand storm and are separated. The engineer manages to return home but Tom perishes in the storm. The ending is quite harrowing.

THE LUCKY RUBE (Lubin), August 25.—A rube and his wife are peaceably pursuing their agricultural occupation when a crook who is passing marks them for his victims. He pretends to have lost a ring in the road. He fails to find it and offers them $250 if the ring is found. Later, he disguises himself as a tramp, returns and finds the ring which he sells to the rube for $50, who finds that it is only glass. Later they discover him while in town and have him arrested, for which they receive a reward of $500.

THE WIDOW AND THE TWINS (Lubin), August 25.—The scenario is written by Giles Warren and J. A. Murphy is the director. It is the story of a wealthy widow who is much admired by one of a pair of twins. He lives in the East and is a spendthrift. The other twin is a mine owner of steady habits and resides in the West. The spendthrift is engaged to the widow but learns that if she remarries she will lose her money. He breaks the engagement. The steady brother comes East and eventually marries the widow. This is a laughable comedy.

THE COUNTERFEITER'S PLOT (Kalem), August 25.—In this pictureplay, directed by Edmund Lawrence, Irene Boyle is featured. Considerable love and jealousy are contained in this plot, also treachery. A woman who loves the chief of the counterfeiters, through jealousy betrays the band to the United States Marshal. The redeeming feature is a stirring fight, the detectives being finally victorious. It contains a love theme which ends satisfactorily.

TWO MEN WHO WAITED (Essanay), August 25.—This picture story is adapted from the Munsey Magazine, by H. Tifton Steck and is produced by Hal Davis. The first scenes are laid in the country and a fetching little school house scene is shown. A little boy and girl are being teased by their playmates on account of their apparent affections for each other. Later on the plot develops the love story of the same little couple, while growing up. This picture contains human nature and teaches a lesson in life that is wholesome. Beverly Bayne and E. H. Calvert are the principals. A picture well worth viewing.

THE MYSTERY OF THE OCTAGONAL ROOM (Edison), August 25.—This pictureplay is No. 10 of the mystery of "The Chronicles of Cleek," written by Thomas W. Hanshew, in which Ben Wilson is the feature. Sally Crute and a star cast of Edison players ably support him, directed by George A. Lessey. The news comes to Cleek while on a fishing expedition that the Squire's wife on the near shore has disappeared. When Cleek arrives at the house he finds that the Squire is a collector of valuable marbles and he also finds that many of them have been replaced by imitations. Cleek makes an investigation and discovers that a Japanese butler is the cause of all the trouble. The discovery of Mrs. Shadbolt is interesting. A good offering.

JOSIE'S DECLARATION OF INDEPENDENCE (Vitagraph), August 26.—This pictureplay comedy was written by Kenneth S. Webb, and Lee Beggs picturized it in an able manner. That Josie Sadler and Billy Quirk join forces is enough to guarantee plenty of laughs. Josie is a maid of all work and she obtains a position through an employment agency with the Marshe family. She soon finds that she is at the beck and call of every member of the family to do this and that, from the baby in the crib to old man Marshe, who insists that she launder and massage the old grey mare. She asks for the Fourth of July off and is refused. In desperation she declares for independence. She loses her job but she and Hank get even with the aid of the garden hose. Fine comedy in this.

THE DECISION OF JIM O'FARRELL (Selig), August 26.—A picture drama by Marie A. Wing, featuring William Stowell, and Adele Lane must be mentioned for her excellent work as his wife, whom he neglects for an adventurous, attractive widow. Mr. Stowell's character was that of a well meaning but weak willed man, who becomes ensnared against his own conviction. Miss Ellis, in the part of a spying, gossiping neighbor is excellent, redeeming herself later by her wholehearted kindness to the suffering wife. An interesting offering.

FABLE OF THE DIFFERENCE BETWEEN LEARNING AND LEARNING HOW (Essanay), August 26.—A George Ade real comedy, showing how a supposed Bonehead turns out to be a Regular Guy. The story concerns two brothers who get the knowledge bug and enter college. One studies his lessons and is given a medal, the other's average is so low that he gets the can tied to him. He tells the president a few things as he closes the front door after himself and beats it, with little coin in his Jeans. With natural ability he lands a sucker, even if he didn't get a diploma. Twenty years later his brother is a college professor and he is a millionaire. He donates $50,000 to the college, which is hard up, and receives four degrees. Moral: Anybody with Sufficient Coin Can Be a Renowned Leader of Thought.

BUSTER AND HIS GOAT (Edison), August 26.—From the famous cartoons by R. F. Outcault, of Buster Brown. Norris Millington is a clever Buster, as is Constance Robertson as Mary Jane. Philip Dwyer is Tige and William Fables the goat. This is a rube plotting number and will please the children especially. It causes roars of laughter, especially where the goat butts Buster out of the kitchen window, then there is a general mixup between Tige and the goat. It has been well directed, thanks to Charles H. France. Take your children to see this, they will enjoy it.

THE SOUTH AFRICAN MINES, INDUSTRIAL (Edison), August 26.—An illustration of how gold is mined in South Africa and converted into bullion for shipment. Many scenes are shown in the diamond mines. Also numberless views in Johannesburg and Kimberly.

PATHE DAILY NEWS, No. 54, August 26.—Views atop the Rocky Mountains, pictures of Walter Hagen, Francis Ouimet, Varden, Ray, and other golfers of international repute, mobilization scenes in France, Bavaria, Belgium and Russia are the leading features of this interesting reel.

THE MYSTERIOUS LODGER (Vitagraph), August 27.—A pictureplay by Rita Humphreys, directed by Maurice Costello and Robert Gaillord. Maurice Costello essays the part of Ralph Brent, a poor actor who has married a widow with a child and discovered she is addicted to intoxicants. He returns home from the theater to find his step-child dead, the mother having purchased liquor with the money he has given her to procure medicine. A tragedy occurs wherein the wife accidentlly kills herself. Fearing that he will be accused of her murder, he disguises himself and escapes to Canada. He meets another woman, who assists him to escape; later she joins him and becomes his wife.

HEARST-SELIG NEWS PICTORIAL NO. 52 (Selig), August 27.—A topical news release that is interesting to view.

THE ELOPEMENT OF ELIZA (Melies), August 27.—Eliza loves what her father denominates a low-down nigger, he having eyes on another whom he wishes her to marry. The young couple balk and elope but are pursued by the irate father, who is arrested during the excitement. On the promise of his giving his consent to the marriage the objected to son-in-law secures his release. Many laughs greet this offering.

SLIPPERY SLIM AND THE FORTUNE TELLER (Essanay), August 27.—This visualized comedy shows how Slippery Slim puts one over on his rival, Mustang Pete, for the hand of Sophie. Pete takes Sophie out for a buggy ride and the green-eyed monster slips into Slim's noodle. He goes to a fortune teller for advice. He induces Pete to have his fortune told and hides under the table and dictates to her what to tell his rival. What they concoct frightens Pete and makes the way clear for Slippery Slim. This is favored with many laughs.

THE TERRIBLE LESSON (Biograph), August 27.—A cracksman's wife realizes that the perils of her husband's profession jeopardizes their future life; to her it is a terrible menace. Another enemy looms up to destroy her peace of mind. The two clash and circumstances obtain that happily conceals that which she fears. A power other than hers shapes their destiny to happiness. An intense offering.

SUCH A HUNTER (Vitagraph), August 28.—A comedy by Charles Brown and directed by George E. Baker, which features John Bunny and Flora Finch. Percival (Bunny) tells of his mighty deeds of hunting and fishing and makes Paul Rainey and Roosevelt look like novices, but when he sees a bear he beats it for a tree and you realize his claims are heated atmosphere. The bear is a pet and eats out of the hand of his unpretentious rival. He is considered a big bluff and his diminutive rival walks off with the girl. This is a fine comedy.

A LOW FINANCIER (Selig), August 28.—A farce comedy by W. E. Wing, featuring John Lancaster. This is a meritorious comedy and has the merit of originality. Mr. Lancaster, in the role of "Bugs," a hobo, sells himself for $50 to serve as a subject for the dissection table. He demands cash in advance and time to spend the money. He must be spending it yet, for he fails to turn up. A fake bomb and a bull dog help along with the comedy. On the same reel with "Breaking Into Jail."

BREAKING INTO JAIL (Selig), August 28.—On the same reel with "A Low Financier." A self opinionated chap aspires to be an author. The story of how he tries to break into jail to secure realism creates considerable comedy.

THE BETTER MAN (Lubin), August 28.—The responsibility lies on the shoulders of Shannon Fife for this melodramatic picture and Joseph Smiley is an accessory, as the director. It is a difficult job to comment on this picture which is crammed full of anguish and unnatural, illogical happenings, not pleasant to view or to contemplate. The redeeming features are the acting and photography. John Smiley and Justina Huff play the leading roles and are supported by a splendid cast.

WHEN MEN WEAR SKIRTS (Kalem), August 28.—A Marshal Nielan and Ruth Roland burlesque. In this comedy the theme of the plot is an exchange of the sexes, the males being recognized as the weaker sex and the women as the lords (or rather the ladies of creation). There is considerable comedy developed in scenes in the park, a barber shop and various other places. One of the funniest features is a gang of gun women, who have been hired to kidnap a gentlemanly manicurist. This is an out-of-the-rut comedy.

THE HARBOR OF LOVE (Selig), August 29.—A picturedrama by Nellie Brown Duff. Adda Gleason and Harry Lonsdale are featured. The theme of the story is the working out of two episodes, both of which are rather illogical. The governor of the state falls in love with a fair young artist who is painting his portrait. However, she loves the governor's secretary but refuses to marry him. He goes to the seashore and falls in love with an old fisherman's daughter. The artist is unhappy and repairs to the same locality to find a subject for a picture. She happens, of course, to discover her former sweetheart happy with the little sea maiden and she returns to the city and marries the governor. The seashore scenes and photography are the best part of this picture.

THE KID'S NAP (Lubin), August 29.—A German resident of Krautville, while partaking of his noonday meal, learns from his newspaper that kidnapping is taking place in the vicinity. His son, young Max, is spanked for misbehavior and crawls under the front porch to pout. He is missed and unable to locate him they think he has been kidnapped. Much riotous comedy action occurs amongst the citizens of Krautville. They corral all the children in the town, but no Max. During the excitement he crawls from under the porch, having been taking a nap. It is quite laughable.

THE CAR OF DEATH (Kalem), August 29.—There is considerable that is exciting in the plot of this pictureplay. Helen Holmes portrays the principal role, a country school mistress, and she is asked to resign on account of being too frivolous. A telegraph lineman is her sweetheart. A Sunday school picnic is on tap and the scholars on a special train. A dynamite car breaks loose and runs wild, threatening the Sunday school train. The lineman is working atop of a telegraph pole. He telegraphs to the Hopeville station of the danger and to sidetrack the car. Kate, who is present in the office of the operator, who is old and decrepit, precedes him and sidetracks the car, averting the catastropne. A gripping number.

BRONCHO BILLY'S INDIAN ROMANCE (Essanay), August 29.—A Western drama featuring G. M. Anderson, who is the author and producer. Broncho Billy saves an Indian maid from a much disliked chief. He has been jilted by the girl he loved and goes with his friend (Lee Willard) into the mountains to prospect for gold. Billy is sad and his friend writes to his sweetheart that he is very ill, asking for her constantly. The Indian maid has fallen in love with him, but when she sees his sweetheart she realizes that she must mate with her own race and returns to the chief. Not very exciting but interesting.

TREASURE TROVE (Edison), August 29.—This picture drama is by Loring M. Hewen. It has quite a large cast and the participants handle their various parts artistically. Ashley Miller directed it. The scenes are mostly located on the beach and bay. The heroes are two young chaps who have fallen in love with an old Colonel's two daughters. Because they are poor he will not countenance them at all. Luckily they find in some wreckage on the beach a paper, written in Spanish, that reveals the location of buried treasure. They discover it but a villainous Cuban attempts to take it away from them. The Colonel appears upon the scene and settles the matter and the sight of the gold causes him to change his mind.

SPENDING IT QUICK (Biograph), August 29.—An Irishman inherits $500 from his uncle's estate and invests it in an automobile. He and his wife proceed to have the ride of their lives, which ends by plunging them over a cliff, car and all, almost killing them both. When they emerge from the wrecked car Pat is glad that it was not $1,000, as he would have lost more money. On the same reel with "Baseball, a Grand Old Game."

BASEBALL, A GRAND OLD GAME (Biograph), August 29.—On the same reel with "Spending It Quick." A simp is a baseball "nut" and resorts to all sorts of schemes to attend the game. He informs his boss that his mother-in-law is killed in a train wreck, and wires his wife that the boss has sent him out of town; then he "hikes" for the game. He gets there all right and he also gets into trouble on his return.

THE WRONG FLAT (Vitagraph), August 31.—This is a very clever comedy by G. H. Bailey and Captain Harry Lambart has ably directed it. Darwin Karr and Naomi Childers have the leading parts, supported by a clever cast of Vitagraph fun-makers. The complications in this comedy, which borders on the farcical, cause a great amount of laughter. It is the old story of making a mistake and getting into the wrong flat, but in this offering there is such an innocent mix-up, although it is a worked over plot, it seems original. The way the ludicrous affair is straightened out causes roars of laughter.

PATHE'S DAILY NEWS, NO. 55 (Pathe), August 31.—The reception of the three American Cardinals at Rome, Italy; the annual Baby Parade at Asbury Park; Count Zeppelin reviewing the German Boy Scouts, also a view of one of his airships; French soldiers leaving for the front, etc.

LOVE AND SODA (Essanay), August 31.—This is a comedy in which a plumber shows his marksmanship in hurling eggs, written and directed by E. Mason Hopper. Ruth Hennesey, Wallace Beery and Leo White are the principal fun makers. The plumber to be well dressed, so as to compete with the clerk behind a soda fountain, throws up his job. He obtains a position as clerk and he eats more than he sells, but the proprietor is afraid of him and dares not discharge him. The stylish little clerk who is his rival in love, brings little Miss Moffett into the ice cream parlor for refreshments, and because the plumber serves him with a castor oil sundae an egg throwing contest ensues. A very funny number.

THE BUXOM COUNTRY LASS (Edison), August 31.—This release has been reviewed at length, by Louis Reeves Harrison in the Moving Picture World and can be found on page 941, issue of August 15, 1914.

THE COUNTERFEITER'S DAUGHTER (Bio) Aug. 31.—A father who is a counterfeiter gives up his unlawful operations so that his daughter, who is returning home, will not discover his occupation. His partner, attempting to make him return to his work, threatens the happiness of the father's anticipation, threatening that he will inform the girl. Providence luckily interferes and adjusts matters in a peculiar but satisfactory way. A thrilling drama.

PATHE DAILY NEWS, NO. 55, Sept. 6.—This number shows pictures of America's three Roman Catholic cardinals en route to Rome, scenes at Asbury Park, funeral of Irish Nationalists in Dublin. A Zeppelin dirigible and other war scenes. The various features are full of current interest.

Licensed Specials.

RAINEY, THE LION KILLER (Vitagraph), August 25.—A special feature comedy in two parts. This is a story by Leonard Grover, picturized by George H. Plympton and directed by Sidney Drew, who also plays the title role. Mistaken for a famous hunter, Rainey is welcomed with an ovation at the Sachville Hotel. He is called upon to show his prowess. He has an awful hard time doing it, with the assistance of two pet bears, but he makes good. The bears give him a chase. He turns the tables on them; he does not get them but he does capture a wife. This comedy is greeted with continuous laughter.

THE CAVE OF DEATH (Kalem), August 26.—A two-part story of the West, featuring Princess Mona Darkfeather. It is a story of the desert and illustrates, as many other pictureplays have done, the perils encountered by prospectors. There is a young prospector, working a claim, with whom the Indian maiden falls in love. Two unscrupulous men figure in the plot, who ply the Indians with whiskey and they attack the young prospector. The Indian maiden rescues him and hides him in the cave of death. Other complications follow and the ending is rather sad. The photography is excellent.

THE ATTORNEY'S DECISION (Lubin), August 26.—This two-part pictureplay is written by M. B. Havey and produced by H. Myers, who also plays the lead, and Rosemary Theby plays opposite. A girl gives up her sweetheart, a promising young lawyer, to marry a broker who is the creditor of her father. He soon neglects and abuses her and her life is anything but happy. Five years later her old sweetheart is elected district attorney. An investigation against the crooked brokers is inaugurated and the husband heads the list. This complication is productive of many intense scenes, which in the end develops into tragedy. There is much suspense, which holds close attention as to what the outcome is to be in the finale.

THE AGGRESSOR (Lubin), August 27.—This two-reel pictureplay is credited to Mildred Mason, with Edgar Jones as director. Lew Mortelle, Louise Huff, Edgar Jones and Edwin B. Tilton labor hard to bring an illogical offering to some degree of comprehension. There is much beautiful scenery and it is well photographed. To those who admire this sort of melodramatic hodge-podge it will prove entertaining.

THE BIRTH OF THE STAR SPANGLED BANNER (Edison), August 28.—This release has been reviewed at length by Louis Reeves Harrison, in the Moving Picture World, and can be found on page 814, issue of August 8, 1914.

SEVEN SEALED ORDERS (Essanay), August 28.—This two-act pictureplay is adapted by Edgar Franklin from a story in the Munsey Magazine. It is a thrilling drama, mingling Oriental mysticism with modern methods in the unravelling of a wonderful tangle of complications. A man is given seven sealed orders, which he is to open at various times and places. He follows instructions and the developments contain some dramatic moments, and suspense is maintained throughout the many scenes. The acting is well done. An interesting release.

JOSIE'S CONEY ISLAND NIGHTMARE (Vitagraph), August 29.—A special feature in two parts by Kenneth S. Webb, ably directed by Lee Beggs. Josie Sadler and Billy Quirk furnish the comedy, ably assisted by a good cast. Josie partakes of too much adventure and too much cheese, a combination that makes her see things in her sleep. The picture shows just what she saw in her dreams, visions that are wild and wonderful. She has been reading "The Castaways," and she dreams of terrifying adventures among the cannibals, wherein Hank figures. They awake and find themselves marooned on the rocks by the tide, which has come in. She fires the book into the water and they wade and swim to the mainland. A laughable comedy.

THE BRAND (Kalem), August 31.—A two-part drama of the Alice Joyce series, who is featured. Author, Jere F. Looney. The plot of this story contains much that is of heart interest and many gripping scenes that hold the closest attraction. A girl who has been raised in the backwoods and whose lot has been far from happy, loses her father by death. Her step-mother, who wishes to re-marry, sends her to a reformatory. A girl of the slums, angered by punishment, fires the building. The backwoods girl informs the authorities of the other's guilt and the subsequent scenes are filled with many incidents in which the slum girl tries by blackmail to avenge herself on the informant. This release is worth the viewing.

WHO KILLED GEORGE GRAVES? (Selig), August 31.—A dramatic tragedy by Malcolm Douglas, in two reels. Featuring Stella Razeto. To those who admire melodrama, this picturization will certainly prove satisfactory. It contains enough complications in which crime, treachery, deception and anguish is depicted to make three or four more reels. A deserving woman is made to suffer through drunkenness, criminals and murderers all that human nature can possibly endure.

Independent

THE KEEPER OF THE LIGHT (Princess), August 28.—This story is located in a lighthouse, where the girl and her grandfather live. It has a tragic close, which would have been stronger if handled more slowly. The girl showed some sign of recovery after the shot was fired and her subsequent death came unexpectedly. The setting itself is an admirable one and the pictures very good. Muriel Ostriche and Boyd Marshall play the lovers.

THE SONG OF THE SEA SHELL (American), August 28.—The story of a young shepherd and his love. He dreams that she goes to the city with a stranger who has just come into the mountains, but awakens to find she is true to him. This is a simple sort of story, but contains a wealth of idyllic scenes and attractive photography. The close is something of a surprise as the observer does not suspect the dream feature.

HER LAST CHANCE (Keystone), August 29.—This low comedy begins with some rube characters about a grocery store. The grocer tries to palm off the homely daughter on the swain. Her efforts to elope with him are attended by the usual burlesque scenes, winding up with the fall of a buggy from a high cliff. Not as funny as some of this type of pictures, but will please some observers.

ARTIE THE ARTIST (Thanhouser), August 30.—A comedy number featuring "Vic," the cartoonist, creator of the well-known Axel and Flooey series. Vic hires out as draughtsman at a girls' school and gets in trouble. He has further adventures in a saloon and with his sweetheart's father. This makes an amusing number. The artist draws numerous sketches in the course of the film.

BILL ORGANIZES A UNION (Komic), August 30.—This fifth of the "Bill" series shows the office boy as leader of a strike because the employers won't let the lads attend ball games. The stenographer with the fish hook curls and the substitute office boy with the limburger cheese get up some good comedy. A bright little number.

OUR MUTUAL GIRL, NO. 33 (Reliance), August 31.—In this new number Dunbar rounds up his rascally brother, who is shot after some exciting scenes. The necklace is recovered. Other features of this interesting installment are numerous views of lower New York and pictures of Irvin S. Cobb, Will Irwin, Gregory Mason, Arno Dosch and other correspondents preparing to go to the scene of war.

WHIFFLE'S DOUBLE (Eclectic), Aug. 31.—An amusing half-reel number. Monsieur Prince doubles handily in the parts of the shoemaker and the lover. They become mixed up and the shoemaker is thrown out of the girl's home. Later the lover also gets into trouble, but all ends happily. The photography is good and the story pleasing.

KASHMIR, BRITISH INDIA (Eclectic), August 31.—Fine colored views of natives embroidering silk, inlaying silver, carving wood, coloring vases and dancing. On same reel with above.

CURING A LAZY WIFE (Crystal), September 1.—Vivian Prescott appears in this comedy number as a lazy wife who pretends to be an invalid, forcing her husband to do all the housework. Even a fire scare fails to cure her, but the husband takes her for a ride in a baby cab and this does the work. The comedy in this is not very strong, but it has a touch of human nature in it.

THE MILKFED BOY (Majestic), September 1.—The story of a young widow who raised her boy like a girl. The observer's sympathy is enlisted with the youth and he is glad to see the boy show some nerve when the tramp comes. The boy saves his mother and calls help. This slight plot has an interesting touch of human nature in it and is well pictured.

A MODERN OTHELLO (Beauty), September 1.—Marguerita Fischer and Harry Pollard here appear in a new comedy of married life. While on a picnic the wife meets a girl friend dressed in a man's riding outfit. The jealous husband chases them home and a tragedy is barely averted. This slight plot is enlivened by some fine lake scenes and good photography.

THE MINER'S BABY (Reliance), September 2.—This title does not cover the story adequately as there are two families and two cute babies in the picture. One dies, giving a touch of real pathos to the story. The other child exercises a good influence over its selfish, grouchy father. A Western offering of about average merit, the presence of the babies being its strongest appeal.

TEMPEST AND SUNSHINE (Imp), September 3.—The famous old story written by Mary J. Holmes is here produced in two-reel picture form and makes an interesting example of the sort of love romance that interested the older generation. Zola Telmzart and Dorothy Phillips play the name parts respectively, one being a pronounced brunette and the other a blonde. Both make the most of their opportunities. The jealous Tempest complicates the double love affair by forging letters and detaining the real ones. An interrupted wedding is the chief dramatic scene. This moves along very much like an old-time melodrama; it is well photographed and capably acted throughout.

A BOGUS BARON (Sterling), September 3.—Ford Sterling appears as a gardener in this number and is bribed by the girl's lover to aid him in forestalling the Earon's attentions. Ford pretends to be a band leader and the usual mix-up ensues. There are no big features in this comic number and it is only fairly entertaining.

TURNED BACK (Reliance), September 4.—This story of how a former rival robs a doctor of money and then returns it later is well constructed and the observer follows it with interest. It is not, however, a powerful offering and some of the scenes are somewhat unconvincing. It makes on the whole an offering of about average merit.

THE MASCOT (Komic), September 6.—This is an amusing comedy number, in which a robber throws a Hindu statuette into the girl's home. The father thinks it will prove lucky, but nothing but hard luck follows its appearance. The lover impersonates a Hindu and terrifies the father into giving up the girl and $5,000. Later the real Hindus appear. There is considerable amusement in this film.

LITTLE MEG AND I (Victor), September 7.—A sea story, based on a poem by C. I. Murphy, from which extracts are used as subtitles. Vera Sisson and Warren Kerrigan play the leads. The latter, now an old salt, tells the story of his ill-fated love. The girl enters into a forced marriage during her lover's absence and later drowns herself. A pretty and pathetic offering, which will please.

FRUITS AND FLOWERS (Nestor), September 7.—Not strong comedy, but there is one real laugh when the jokers meet.

THE BACHELOR'S HOUSEKEEPER (Crystal), September 8.—An amusing and well-pictured little skit, in which Charles De Forrest entertains his bachelor friends. The new housekeeper wins them all, but it develops later that she has a husband. This is pleasing.

WAS HE A HERO? (Crystal), September 8.—This, on same reel with above, shows Chester Barnett as an undesirable suitor for the girl's hand. He gets a fumigating outfit and pretends there is a fire, during which he saves the girl and her mother. This is fair.

BOY (Eclair), September 9.—In two parts, this picture tells a most improbable story with much beautiful photography and some lovely scenes. It aims at sentiment, but deals with a religious background in a way that lacks inspiration and may seriously displease many.

THE UNIVERSAL BOY (Imp), September 10.—This is No. 5 of the "Matty" series. The young lad here appears as an officer of the Juvenile police, devoting his talents to rounding up other boys who smoke cigarettes, play craps and the like. The boy police force have a fight on the roof tops with a rough gang. This makes an entertaining number.

HELPING MOTHER (Rex), September 10.—Once more, in this three-reel number, written by Lois Weber,, have The Smalleys demonstrated their ability to put a pleasing story on the screen. The plot is naturally developed and just the sort of story that goes best with the average audience. The turning of the book pages in place of using subtitles was a clever device. Lois Weber and Phillips Smalley play the leads and Beatrice Van and Joe Young appear to good advantage as the erring young couple whose affair comes to a tragic ending. The auto explosion was realistic. A well rounded number, with a pretty ending.

THE ANGEL OF THE CAMP (Powers), September 11.—A Western story, with Edna Maison and Ray Gallagher in the leads. The latter did not have the makeup of a bad man. He shoots a man and the girl, a Salvation Army nurse, aids in pulling the victim through because she loves the gun man. This is rather obvious in plot and does not make a strong impression on the observer, though it is well constructed.

FEEDING THE KITTY (Nestor), September 11.—A comedy that will go well with the average house.

JAM AND JEALOUSY (Joker), September 12.—Low comedy of an amusing sort. Two tramps in first rate makeup add to the fun of the situations. The girl flirts with one of them to make her brakeman lover jealous. The tramp's antics while dining were quite funny and this proves a successful offering of its particular type.

THE OTHER KID'S SISTER (Eclectic).—A picture enacted entirely by children, showing the experiences of a boy named Billy in his first love affairs. The trial of the auto driver by the "kids'" court was the chief feature. The plot seemed of rather slight interest and had no particular climax. A fairly interesting number.

Independent Specials

THROUGH THE DARK .Reliance), August 29.—This two-reel story begins with two girls clerking in a jewelry store. One borrows a valuable necklace to wear at a ball and throws the blame on the other. The latter serves a term in Sing Sing, is released and later hounded by a prison acquaintance. The first girl finally confesses, after both are married, in order to save her friend from the blackmailer. This is well acted and carefully constructed throughout. The worst fault of the picture is its rather sordid motive, which does not leave a feeling of satisfaction with the observer, who feels that the friend's repentance came rather late.

FRENCHY (Majestic), August 30.—This is a rattling good two-reel Western yarn based on a story by George Pattullo. Some of the photography is a little too light but is acceptable. Vester Pegg plays the part of the lively young Frenchman on a ranch. He rides bucking bronchos, shoots up a bar room and finally plays "doctor" to the sick girl. Fred Burns also gave a good performance as the jealous foreman. Francelia Billington plays the girl. This is a convincing visualization of Western cowboy days and makes altogether an entertaining yarn.

THE CRUISE OF THE "MOLLY ANN" (Broncho), September 9.—The crafty shipowner conspires with the mate to burn his vessel, promising to give him his daughter in return. But the girl loves the captain, who smuggles her on board the vessel. The scenes during the fire at sea are exciting and throughout the entire two reels there is plenty of action. The mate carries the girl from the burning brigantine, leaving the captain to die. But all turns out right in the end and justice triumphs. A good sea yarn.

MILDRED'S DOLL (Domino), September 10.—This two-reel number could have been pictured in a single reel as the main situatiton has been used before. The little girl hides the gold in her doll, to prevent the outlaws from getting it. Though familiar in plot this gets up fine suspense in the second reel. The work of the little girl was good and the dog's intelligent actions helped the picture immensely. The photography is also unusually good.

THE SILVER CANDLESTICKS (Kay-Bee), September 11.—A two-reel story of Italian life. The plot follows so closely the well known "Bishop's Candlesticks" from Les Miserables that it can scarcely be called original. But for one who has never seen the latter this will prove an entertaining story. It tells of a father who steals the candlesticks from the church to obtain money for treatment of his sick child. Later he repents and the child recovers through the prayers of the priest, after the conscience-stricken father has confessed. Some of the scenes are not altogether convincing, but the story is well constructed and the photography generally good.

THE PHANTOM LIGHT (Bison), September 12.—A two-reel Indian production, written by Margaret Oswald. An old brave relates how the false brother was consumed by fire for his misdeeds. Many Western scenes of interest are shown in the course of the story. The plot itself could have been told in one reel and has a rather drawn out aspect at present. The herd of deer and the battle scenes were good features, and the story itself adheres closely to typical Indian legends.

THE SAVING OF YOUNG ANDERSON (Reliance), July 25.—A picture in two reels from O. Henry's story that will make fair entertainment although it lacks a real punch. The way the picture opens makes us for many scenes more interested in one Chick Nelson than in Anderson and these two characters, looking a bit alike when not on together, confuse us a bit. Anderson, a country boy, gets a job as policeman; but falls into too friendly relations with the "gang." The heroine's uncle, also on the force, "plants," with Chick's help, a little surprise for Anderson, who has to arrest two of the leaders and so is saved from friendship with the gang. A fair offering.

Doings at Los Angeles

ON making this week's trip around the studios many different experiences were had at several of the plants where everyone was busily talking war and making pictures. At the Keystone was being made a rube comedy with Fatty Arbuckle; in it a cider press plays a star part. The "heckers" were making cider, and as the cameraman turned his crank, so did the cider man, and they carried the real juice out to the side, and we all had a drink of it,—but the apples were not cider apples, and the beverage lost its charm on that score.

* * *

Out in Hollywood the Lasky place seemed to be filled with people, so many extras were there to work in a few scenes. A big pile of boxes in the office, according to Manager Fred Kley, contained a number of pounds of metol, amidol, and hydrochinone, amounting to about $4,000 worth, which had been received that morning from New York. The western people surely are on the hunt for these German chemicals, and metol is at a premium here.

* * *

George Larkin, of "Trey o' Hearts" fame, at the Universal plant, was rushing around trying to dictate a message to a Western Union boy for his sister, who had written him for his proper address, they having been separated for the past seven years, because George thought she was killed in a train wreck. Happily it was untrue, and the young leading man is now expectantly awaiting an answer to his wire. The letter came through the post office at the Pennsylvania Terminal, New York City, and as the letter was there we know the event was based on government facts.

* * *

Ruth Roland could almost be accused of being her own publicity maker, for she said with a smile that her car had been hit again by a strange man who never stopped to see what damage he had done. The car is in the garage being repaired. If she has another accident let us hope it will not be worth mentioning.

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Beverly Griffith, right-hand man of Ford Sterling, has invested in a naphtha wagon, having bought a Packard which is equipped with everything from self starter to electric lamp lighters, and it even has a cigar lighter.

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Chet Withey, who used to be heavy man at the Broncho studio, is now writing scenarios with Craig Hutchinson at the Keystone plant. Charles Hagenios is another new script writer, having left the Frontier and joined the Sterling Company.

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Louis Joseph Vance, the author of "The Trey o' Hearts," is in town, having arrived this week from the east. Mrs. Vance accompanies the noted author. He has come out here to get in close touch with the players, scenes, and to be right on the place of action.

* * *

Jane Bernoudy, of the Universal, who last year brought home first honors at the round-up in Pendleton, Ore., for fancy roping, riding, and all-around horsemanship, will leave soon for the north to again enter the same contests. Jane is quite a modest girl and never refers to her abilities, but instead always changes the subject when one asks her about it. She has an international reputation as a rider and rope thrower.

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Richard Bennett, who has been in "Damaged Goods" on the legitimate, was a visitor to the Mutual studios last week and he became so earnestly interested in touring the studios with D. W. Griffith that he was nearly late for the matinee.

* * *

Lee Moran made a flying trip to Chicago the first of the week, his brother having suddenly died there. He had to make the trip short, and is now back at the Nestor plant working double time.

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As the result of doing a big scene in the water, Edward A. Kenney, of the Broncho outfit, was in the hospital for three weeks with a bad touch of rheumatism. He contracted a bad cold, which developed into the sickness which kept him out of screen work for nearly a month.

* * *

The western Vitagraph is sailing pretty close to the wind, word having been received from New York that "the strictest economy must be observed by all members of the company owing to the disturbances in Europe—where a great number of our releases are sold." Therefore, the company is rather careful of its work and expenses.

"I did not want to lose any time getting my subscription renewal in, so I sent it by mail instead of waiting for you to come and take it," is what Director Albert W. Hale, of the Santa Monica Kalem said the other day. Johnny Brennan poked his painted head through the window, formerly a ticket window, for the studio is in a building once used as a passenger station by the Southern Pacific, and said "Yeah, and the Moving Picture World is to us what the old Almanac is to the farmer way down east."

* * *

Local P. A. L. members met on the sands of the beach Sunday, the twenty-third, and enjoyed a real picnic. Lunching on the beach and bathing in the surf gave the writers boodles of ideas for new stories.

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A local art store has had taken of Margaret Gibson a dozen pictures and framed them for an attraction for one of their show windows. The pictures were taken while the Vitagraph leading woman was in the famous bathing suit in which she won the bathing girl's parade at the beach. Popular photoplayers are welcome out here.

* * *

Marshal Neilan and his Kalemites have gone to Catalina Island to get some sea pictures. This company is working all the time, and they take many trips about the country to get new and interesting settings.

* * *

Otto Meyer, Frontier's sheriff, suffered a badly broken arm when his pony stumbled into a gopher hole up at Santa Paula, and threw the sheriff to the ground. Jack Blakely took his place, and now he is in the hospital suffering from the caress of a Missouri mule. Yes, the sheriff's job is open.

CLARKE IRVINE.

Vincent Trotta

SKETCH artist and cartoonist have become quite indispensable in the motion picture business. The most attractive advertisements in the Moving Picture World are the results of their handiwork and much of the advertising literature used by picture makers in giving publicity to their subjects is embellished by the sketch artist. Readers of The World will recall the catchy sketches used for some time in the advertisements of the Gaumont Company; these were produced by Vincent Trotta, who was in the employ of that company for some time, but has recently left them to seek other employment.

Vincent Trotta.

Vincent Trotta is a brother of Joseph Trotta, an artist of considerable repute. He has had wide experience in commercial drawing and designing, having worked with several of the leading photo engraving companies of New York. He has also supplied cartoons for Life and many other New York publications. While with the Gaumont he designed many posters for both Gaumont and Melies subjects. He possessed the commercial instinct to a remarkable degree and has a fund of good ideas which seems inexhaustible. If skill, adaptability and a genial disposition count for anything Mr. Trotta should be a valuable assistant in the planning of the advertising campaign for the product of any enterprising manufacturer.

ELECTRICITY TO DRY FILM.

The New York Edison Company, purveyor of electricity for heat and light in New York City, reports that the Standard Film Print Company of Yonkers, N. Y., is using electricity to advantage in the process of drying film. Four electric heaters of 3 k. w. each have been installed beneath the drying drums. On a dry day these heaters do the work in half an hour that took several hours to do without them. A corresponding advantage is gained on wet days.

War's Black Mark.

European Trade Strangled and Throttled—Britain Hopeful, But in Doubt.

By Evan Strong.

THE first shrill blast of the war trumpet sounded the doom of the continental film business; Great Britain suffered a momentary suggestion of panic. European trade outside the British Isles has been throttled and completely strangled in the grip of war, and it is mournful faces the inhabitants of the London film world wear today. In Germany, Russia, France, Austria, Belgium, and the Balkans business was shut down in a moment. The workers were called to the service of their country; the people were in too serious mood for entertainment. Foreign offices in London were denuded of men, reservists fled to their own lands with one accord. Firms unaffected by this began to reckon the chances, and for several days progress was stopped, the fates of business for many hung in the balance. Strenuous, feverish efforts were made to restore confidence and to convince the theaters that supplies would not be curtailed. To some extent these efforts were successful, but murmurs are still heard on all sides "If it lasts a year, six months even, what then?" and the latest announcement that Lord Kitchener anticipates an eighteen months' campaign is being taken very seriously.

The fears are great, a series of reverses to the allied arms may result in a panic which would have the effect of closing down the whole business. This is the pessimistic side—there is the other side which we may consider later.

Fear of Economic Consequences.

What have been the immediate results of this awful call to arms of Europe? In Germany and Austria, in Russia and the Balkans, cinematography is a thing of the past; a forgotten thing, dead as a stone; in France no one has a thought for films; in Belgium the cinemas have been blotted out—a huge red cross covers each one of them; in that fair land they are being utilized as hospitals, they are being filled day by day with wounded and maimed warriors. In Great Britain the theaters are open as usual—the scorching breath of war does not drive across the North Sea. In England there is only imagination and doubt, actual effects are not to be seen here. The people are buoying themselves up in the usual stolid British way, assuming to ignore events, but there is, below all this appearance, a fear—a fear of economic consequences which must inevitably follow the track of a huge campaign of this nature.

Firms which are supplied from America and England have hastened to issue reassuring reports of their ability to overcome all adverse circumstances, and carry on business as usual, but while their arguments are strong their faith is weak. They are becoming demoralized—the shortage of ready money is the telling factor. Manufacturers and agents can sell their films, but can they obtain their money? True, there is extended credit, the payment of large sums can be held up, but the moratorium does not cover rates, taxes, rent and wages, no slight matter for a large office. And the result: Wholesale discharge of employees, hesitation, doubt, and the concomitant interruption of the smooth running of routine work. Those expenses which are so essential in the film trade have been wiped out and with it the assistance which was given to theater managers. These latter are beginning to ask why, if the firms are prepared to go on as usual, this should be so. The answer is but chilly silence.

Sooner or later, unless drastic measures are taken, unless the big firms are prepared to back up their press utterances and earnest assurances, there will be panic, and all that American and English film interest have to gain by the death of continental competition will be lost.

America's Opportunity.

This is the time for America to spend money, to use her resources to keep the market open. Once panic seizes the buyers, or the theater proprietors, good-bye to all the building of years; we shall be thrown back to beyond where we started. It is a foolhardy policy to restrict and restrain business now. This is the moment to show the strength of the American and British film trade. If it can be proved to the cinemas that Uncle Sam and John Bull between them can, with apparent ease supply all film that is necessary, the continent need not look to Great Britain as a rich market after the war. American taste is nearer British taste, the continent will stand no earthly chance if the market at this propitious moment is entrenched. Never was greater mistake made than this show of weakness. Bad spirit will follow; prejudice will do incalculable harm.

If the cinema proprietor had fear at the first alarm that attendance would diminish, he has now recovered his confidence. The public is strung up to the last hole, feeling is tense, there must be some relief, some relaxation. The people are already looking to the cinema for that relaxation. The first week of the war with all its flurry of mobilization certainly had effect on the pay box, but there was a change the second week. The public flocked to the cinemas, the managers put on smiling faces and seemed to have forgotten the vague doubts of the preceding seven days. Of course, the public wished to be taken away from war for a few hours; they have money, even those whose breadwinners are taken have the government allowance, food is at the same rates, there are no extra calls on the purse—naturally the few pence are available for the cinema, and into the pay box they will go so long as the cinema is open. The reasons are obvious and the chief is that the public must have relaxation.

One or Two Effects.

The immediate effects of the war have been strange. For instance there is a boycott of all German theaters in Great Britain. This was engineered by an important evening newspaper, which foraged through the records at Somerset House and discovered that one great company, the London and Provincial, which has numerous theaters in the capital and throughout the country, has but one British name on the list of directors and shareholders, the rest are German, mostly inhabitants of Mannheim. Following this "All British" notices in red have appeared outside many theaters. The chief theater in London, the West End Cinema, Piccadilly, has been hard hit by the boycott along with others.

Another and more serious result is the attitude of a host of managers who have suddenly started to rent old stock. First and second run houses upon which the buyers base their business have, of a minute, begun to rent fifth and sixth run stuff. It is difficult to book first run and this militates against the position; the buyer's demand is restricted. Perhaps these matters will right themselves, but it is well not to take a too optimistic view of the situation. If the American film merchants set about convincing the British market; if they will spend money now in the hope of future returns so well and good, there will be no need to fear collapse. But they must strike now—this very moment. They must stand firm in the face of a black outlook. The situation properly handled will recover, treated half-heartedly it will rapidly become worse. Great Britain is too rich a market to lose. London itself views 250,000 feet of sample every week. If this is multiplied by five only it gives at 4d. a foot a mass of money well worth looking after. It is up to the American to show his grit.

War Pictures.

A foolish rumor spread at the outbreak of the war that the British government would allow no war pictures at theaters. This naturally has been officially denied, and at the present moment war pictures are being shown in every cinema. But not pictures of the present war. It is very doubtful if there will be any. The British government has tabooed the camera at the seat of war and has impressed upon the allied powers the need to observe this. The writer has just returned from the front where he had been with a cameraman. The taking of pictures was rigorously prohibited, it was impossible to get permission to photograph anything, and the work was dangerous. There are several men hanging on the heels of the various armies, hoping against hope that an opportunity will occur for a picture. If they get any thing at all it will be at the greatest risk to their lives. They are brave fellows, and out to do all they can for their firms; if they fail in their exploit these firms must take all the circumstances into consideration. Any pictures will be "poached" pictures; the handle will be turned by a man expecting a bullet from friend or foe, or at least arrest, at any moment. This is no spectacular war; it is a war for existence, and the forces in the field are leaving no loophole which may make for defeat. If the cameraman gets in the way he will be ruthlessly smashed. It is a question whether he will ever get near any action.

BACK FROM VISIT TO HONOLULU.

Margaret Joslin, the famous "Sophie Clutts" of the Essanay "Snakeville" comedies, returned recently from a visit to Honolulu where she has numerous friends. Miss Joslin says the natives of Hawaii are unusually strong for motion pictures, the "Broncho Billy" dramas and the "Slippery Slim" comedies being among the most popular. G. M. Anderson, the hero of the western thrillers, is cheered whenever he appears on the screen, she says, while the villain of the photoplay gets more than his share of the hisses.

"The Blue Coyote Cherry Crop."

A Bright Edison One-Reel Comedy Drama.

Reviewed by Louis Reeves Harrison.

CAST.

Cherry, of the Blue Coyote Mine....Mabel Trunnelle
Old Man Baker, her father.....John Sturgeon
Jack, a young miner.....Robert Conness
Bob .....Arthur Housman
Ed .....Carlton King
Alec .....Edward Earle
The Sheriff .....Benjamin Turbett
Mrs. Lee .....Elizabeth Miller
Stella, her daughter .....Elsie Macleod
Alice, her niece .....Marie Le Manna
Walton Choate, a young lawyer...Harry Beaumont

A BRIGHT comedy-drama, "The Blue Coyote Cherry Crop," by C. W. L. Ennis, visualized by Director Ashley Miller, presents a phase of life that rings true. It illustrates in a gentle sort of way what has often occurred when the recipient of advantages freely and generously be-

Scene from "The Blue Coyote Cherry Crop" (Edison).

stowed turns on a benefactor with what is worse than ingratitude, an accusation of fraud. Those who have administered estates for the best interests of heirs to a property have all to often suffered from imputation of guilt or blame.

Cherry is the daughter of an old miner who dies in the West while she is in a fashionable eastern boarding school. The father has exhausted his resources for the sake of his

Scene from "The Blue Coyote Cherry Crop" (Edison).

motherless child and leaves nothing for her continued maintenance and education. With his last breath he enjoins "the boys" to look after his daughter, and they promise to do so. Realizing that she would not accept charity, they establish a sort of benefice, contributing part of their earnings for that purpose, and allowing her to think that she is receiving dividends from some imaginary stock left by her father.

The duty of keeping up this pretense falls upon Jack, one of their number, and he acts as a supposed executor of her father's estate, sending her regular reports to make the payments seem authentic. A so-called "dividend," nothing more nor less than a contribution of active kindness, is accumulated in a box used for that purpose when a villain breaks in and makes way with all that has been saved. Jack sells his watch to help Cherry and informs her that the regular dividend has been reduced.

Cherry lays the matter before a young lawyer, one attracted by her handsome revenue, and they journey to the mine in company in order to make an investigation. A severe trial for Jack ensues. Rather than reveal that he and the boys have been supporting the young lady, he is ready to assume all responsibilities laid on his shoulders. The villain who stole the accumulated savings attempts to heap further injury upon Jack and unintentionally reveals the truth. Assuming that Jack has been squandering money, he asserts that the young miner has been sending every cent he had to some "girl" in the East, even selling his watch to provide her with funds. This disclosure leads rapidly to a finer understanding and Jack gathers a veritable crop of cherries in the final scene.

"The Girl Who Lived in Straight Street."

A Two-Reel Hepworth-American Film Production With Pleasing English Setting.

WITHOUT being in any way a powerful offering, this proves to be quite an entertaining photoplay. It is enacted by a capable cast of performers and has an English setting. In the cast are Chrissie White, Allma Taylor, Cyril Morton and Stuart Rome.

The plot first takes up the character of Stella Leighton, an orphan girl, living in a quiet English thoroughfare known as Straight street. The girl becomes interested in her young married neighbors, Michael and Phoebe. The young husband loves his wife dearly but is unable to provide her with all the necessities of life. When their son is born the father in desperation appropriates some of the firm's money. For this he is imprisoned.

Scene from "The Girl Who Lived in Straight Street."

In prison Michael makes an appeal to Stella to look after his wife, who has gone on the stage as soon as she could leave her child. Phoebe is invited to a party which is attended by Michael's own brother, Hilary. It seems a little improbable that Hilary would not know his brother's wife, but this is the way the story runs. He is attracted by her and makes improper advances. Stella, having learned that Phoebe went to the party, now puts in appearance and informs Hilary that he has just insulted his own sister-in-law.

Hilary is very much disturbed to find that Phoebe is Michael's wife, and immediately tries to bring about a meeting between his parents and Phoebe, hoping to reconcile them to the fact that she is their daughter-in-law. In this difficult task he is aided by Stella, for Michael had greatly grieved his parents when he wed against their wishes.

By the combined efforts of Hilary and Stella a reconciliation is brought about and when Michael is released from prison he receives a glad welcome home. Stella herself has by this time won the heart of Hilary, who proposes to "the girl who lived in Straight Street" and is of course accepted.

This photoplay has a sort of running plot, which remains almost at a dead level all the way through. None of the scenes stands out strongly from the others and none of the actors does more than ordinary capable work.

"The Mystery of the Poison Pool"

Five-Reel Release of Picture Playhouse Film Company With South African Setting.

Reviewed by Robert C. McElravy.

THIS five-reel production, written by J. Searle Dawley, abounds in adventurous episodes, piling one breath-retarding incident upon another, and yet it is for the most part so sincerely acted that the events seem real. Two men, James Gordon and E. A. Turner, perform some truly wonderful outdoor work in this offering and the effects they achieve are usually legitimate rather than being mere efforts at sensation.

The one unfortunate feature for some exhibitors is the introduction of a huge python snake in the first reel. This

Scene from "The Mystery of the Poison Pool" (Playhouse).

is perhaps the least convincing incident in the production and may easily be eliminated without detracting from the story.

Considerable care has been taken to keep the supposed African setting intact and, while the scenes were actually taken in Bermuda, the producers have succeeded in conjuring up a sustained suggestion of the veldt country.

In the opening scenes Cameron, a rough diamond prospector, is discovered in the hands of a band of cannibals. He ties a locket containing his mother's picture to a bush, thinking help may arrive. In this he is not mistaken, as Corporal Walton of His Majesty's police, soon discovers it. Thus begins the unfolding of a plot much stronger and more complicated than the average one, uniting the various threads of an adventure offering. Walton throws a rope over a high cliff and there is a heroic rescue scene. As Cameron reaches the top of the precipice the snake appears, an incident that may well be eliminated as above stated. Some exhibitors

Scene from "The Mystery of the Poison Pool" (Playhouse).

will prefer to retain this on the theory that the appearance of a reptile in such a setting is justified. That is a matter to be determined by the temper of the spectators before whom the picture may be shown.

Cameron and Walton become separated by the natives without learning each other's identity. A year later both love the girl missionary, played by Betty Harte. A visitor from the diamond mines at Kimberley appears and is sent to Cameron's cabin. Cameron is tempted to kill him and make away with the 30-karat diamond he carries. He refrains as a result of Betty's religious teachings. But later when the girl goes to his cabin the visitor is found murdered and the stone gone.

One of the best things in this offering is the manner in which the murder mystery is introduced. Even the spectator has no inkling of how it came about, and the consequence of this is that good suspense is maintained through the numerous exciting scenes. Cameron, fleeing through the bush, is captured by Walton. He later saves Walton's life, after finding the locket containing his mother's picture on his person. The scene at the poisoned pool, where Cameron struggles with the delirious Walton to keep him from drinking, is compelling in its intensity. Both men are stripped of their shirts in this struggle and later Cameron carries Walton home upon his back. The girl then saves Cameron from execution for the murder, by discovering the real criminal dead at the pool.

This is a strong offering of its type. Many of the scenes would have been mere melodrama in less competent hands, but are given a strong touch of realism by the performers named above.

Fox Academy's New Policy

Excerpts from Grand Opera to Be Presented in Conjunction with Special Feature Photoplays.

WILLIAM FOX, well known impresario of New York City, who has blazed many an amusement trail, is serving Academy of Music audiences in the Fourteenth Street community of the Greater City with grand opera in homeopathic doses with moving pictures as the sugar coating for the pill. On Monday, August 31, he inaugurated a new policy at the Academy which seems destined to make that well-known temple of amusement more successful than it has ever been before—and the Academy has had days as palmy as those of any theatre in New York.

The feature of the new program at the Academy each week is to be a grand opera tabloid presented by the International Grand Opera Co., an organization comprising about a dozen splendidly trained vocalists who have had wide experience in the work they are doing. In addition to the grand opera tabloid each week, there are to be other high class vocal numbers, the selections coming from the grand opera, as well as a program of the very best photoplays obtainable.

From 8 o'clock until 11 o'clock Monday evening, the Academy was crowded, each of its 3,100 seats being occupied by an enthusiast who had come to express his approval of the new program of entertainment. The opening number was the "William Tell" overture by the symphony orchestra of thirty-five pieces which has been organized for the house. Then followed "Sealed Orders," the big feature photoplay which proved so successful some weeks ago when first shown around New York and has been constantly growing interest since that time because of the war situation in Europe. The grand opera excerpt from the "Cavaleria Rusticana" followed and was received with wild applause. The picture presented was a strikingly beautiful one. The orchestra has been placed on the Academy stage behind a rustic fence and just in front of another small stage which, while it looks like a toy in the spacious theatre, is sufficiently large to accommodate a dozen people and take a complete set of scenery. The general effect of the little stage upon a stage, with the brightly colored scenic setting, etc., was striking. Mme. Anna Frery, Sig. Giuseppe Mauro, and Mms. Amelia Sedelmeyer were the principals appearing in the scene from "Cavaleria" and sang in pleasing voice. The Hearst-Selig Pictorial, a scenic subject, and "Well, Well," a Joker comedy, were the other motion pictures shown. The prologue from "Pagliacci" was splendidly sung as another big musical feature of the program.

To direct the destinies of his new venture at the Academy Mr. Fox has engaged the services of Fred. M. McClintic, widely known in the motion picture trade by reason of his previous association in the capacity of manager of a number of the higher class photoplay theatres. The initial program certainly reflected great credit upon all those who had to do with its creation and Mr. McClintic says that there are even bigger and better things planned for the future.

TO REPRODUCE "BATTLE OF NEW ORLEANS."

Motion pictures will play an important part in the reproduction of the "Battle of New Orleans" that is to be refought Jan. 8th, 1915, on the identical battle ground, exactly one hundred years from the time General Jackson and his "backwoods rabble" hurled back the seasoned veterans under Packenham.

This celebration, which is under the jurisdiction of the Louisiana Historical Society, will mark the end of the "Hundred Years of Peace" series of celebrations and the fighting over of the historic battle will be the principal attraction. The scenario is now being written by Stanley Clisby Arthur, of New Orleans, who is the chairman of the committee on motion pictures for the Historical Society.

"The Voice of Innocence"

A Two-Reel Kleine-Cines Presenting a Dramatic Story of Second Marriage.

Reviewed by Robert C. McElravy.

THIS two-reel subject is a study of second marriage and the attending misfortunes which sometimes follow. It is enacted by a French cast of unusual excellence, four principal characters carrying the entire story. The scenes comprise some attractive interior home settings, garden walks and a number of prison views.

The movement in the first reel is leisurely and establishes the relationship of the characters in a natural, effective manner. The father of the girl becomes infatuated with his beautiful stenographer. The girl is in love with her father's

Scene from "The Voice of Innocence" (Kleine).

secretary. She discovers her father's love and is unfavorably impressed with the woman. No particular reason is shown for her repugnance, and it would have helped the first reel somewhat if Beth had been given some occasion for her dislike.

At the beginning of the second reel the father has married his stenographer. She immediately proceeds to make

Scene from "The Voice of Innocence" (Kleine).

things unpleasant for Beth, and in a short time the girl discovers that Mrs. Landis is trying to lure away her lover, Frank.

Beth confides her suspicions to her father, who refuses to countenance anything reflecting upon his wife. Mrs. Landis is present at this scene and in a fit of rage seizes a revolver and shoots at Beth. The shot goes wild and wounds her husband so seriously that he loses the power of speech and becomes a paralytic.

The subsequent scenes furnish something of an innovation in the way of curtailing obvious situations. The detectives appear and conduct their investigation. Beth is charged with the crime by Mrs. Landis, who has artfully arranged matters to throw suspicion upon her. Instead of the usual trial scene, Beth is shown immediately entering upon her sentence in a prison for women.

The detectives evidently remain still unconvinced of the girl's guilt, for they continue working on the case. The husband's refusal to eat and drink from his wife's hand gives them additional suspicions. Later the wife confesses her guilt, believing the crime could not be fastened upon her owing to her husband's condition. This feature seemed a little unconvincing. An operation upon the husband restores his speech and very soon thereafter the girl procures her freedom and the wife pays the penalty for her action.

This production is commendable for its compactness and the manner in which it works up to a strong climax and then disposes of the subsequent incidents in as few scenes as possible.

KIEWERT, OF BIO-CARBONS, RETURNS.

Carbon Man Had Exciting Experience in Getting Away from War-Ridden Europe—Trying to Get Carbon Supplies.

Robert W. Kiewert, president of the Charles L. Kiewert Company, importers of Bio Carbons, returned to the United States last week by way of Quebec, after a rather adventuresome trip to Europe, where he had gone to arrange for certain improvements in the Bio Carbon service. Mr. Kiewert stopped in New York for a few days before going on to Milwaukee where the headquarters of his company is located. He reports that the foreign carbon factories have all been closed by the war and will be obliged to remain closed until the present situation is cleared up. While the stock of bio-carbons in this country has all been distributed Mr. Kiewert is using every effort to get through several shipments that have been help up by the difficulty in getting transportation.

Speaking of some of his experiences in the war zone Mr. Kiewert said that he was in Berlin at the time the declaration of war was promulgated. He had taken the precaution to secure his passports the day before and so was able to get away promptly with the first rush. Ten thousand trunks were at the railway station when he went to board the train to Belgium, but Mr. Kiewert hustled his own baggage into the car and got out safely. He had to stand nearly all the way, reaching port nearer dead than alive. On the way across the channel to London the steamer was fired upon for failing to display her colors and the shell burst very close to where Mr. Kiewert stood on the deck.

The ship finally arrived and Mr. Kiewert got to London where he partook of the first food he had had in forty hours.

SIDNEY OLCOTT BACK, TOO.

Among the Americans who returned on the White Star liner Adriatic, which arrived Saturday, August 29, were the members of the Sidney Olcott Feature Company, who have been at Beaufort, County Kerry, Ireland, for several months taking pictures with that strong flavor of the Irish bog. Mr. Olcott declares that it was only through his close friendship with the White Star people that his company received good accommodations, though they had to pay nearly double the regular passage rates. He said that everything was in a turmoil in Great Britain and that it is with the greatest difficulty that Americans secured transportation home.

Although no one wanted to be chased by a German warship Mr. Olcott had saved some negatives and was daily on the qui vive for events. Fortunately he was disappointed and the Adriatic reached port without any mishap or adventure.

Miss Grant, leading woman of the Olcott company, was so glad to get back to the United States that she declared nothing would ever tempt her abroad again. She left New York last week for a visit to her home in Seattle, where she will remain for several weeks.

KLEINE BRANCH OFFICE BUSINESS BOOMS.

George Kleine's branch offices are now equipped to meet the needs of picture theaters of every kind. In addition to many two and three-reel subjects and the great Kleine multiple-reel successes, every office is now provided with prints of two newcomers, "Spartacus" and "The Lion of Venice." Each office has been thoroughly drilled in the Kleine system of efficiency and is capable of offering the uttermost service. Orders are taken care of promptly. The services of the Branch Manager and the Kleine Publicity Department are at the call of the exhibitor. In this way the Kleine product has been made a by-word among the better class of exhibitors who appreciate the value of a service that consists of more than the mere shipping of prints.

"Jess of the Mountain Country"

Little Stars Twinkle Brightly in World Film Picture of a Good Story, Played Wholly by Children—Really Charming.

Reviewed by Hanford C. Judson.

IT will not be easy to tell exhibitors just what this picture is or tries to be. Of course, to begin with, "Jess of the Mountain Country," the story which the picture sets forth, has exceptional qualities as a story. Some may presume that the producer who put on a version of this story, played entirely by children, and with a little girl only seven years old in the role of the delightful heroine, Jess, did so with the sole object of making comedy of it. That may even be just so; but in any case he has made his little players act well. This acting and the story as these children act it have

Scene from "Jess of the Mountain Country" (World).

a touch that is all their own. It is amusing, but it is just as charming as amusing, and we heartily and wholly commend it as an offering of entertainment for any really human audience, especially of the better class. It certainly gave this reviewer real pleasure.

Now, of course, it isn't the same story as would be told by older actors; but, as we write it, we are the more vividly reminded how effective the love passages and friendship scenes in it are, on account of the sincerity and simplicity

Scene from "Jess of the Mountain Country" (World).

of these little people. The story is a romance of a rich youth who falls in love with Jess, a ragged, mountaineer girl. Ednamac Wilson, she's only seven, who plays the part, rides like an equestrienne and gallops about with perfect ease just as any cowgirl actress. In the love scenes her animated face glows like some bright flower. The role of the hero, Jack Gibbons, a raw youth just home from college, had insurmountable difficulties for a younster like Antrim Short, fourteen; but in the character's simpler moments he is very commendable. Jack's sister, May Gibbons, is played by Gertrude Short, perhaps a year or so older, and is also very well done. Perhaps the best played role of all is "Shorty" Grandon, taken by Marion Emmons, and we say so because this player shows observation. There is more natural and convincing mimic, imitation of life in his acting.

"Shorty" has a sister, a blase society girl, who is played by Utanah La Reno, and she also shows observation astonishing in one so young. The role of the farmer, played by Willard Gardner, is at many moments a clearly imitated part as far as walk and bearing go and exhibits natural ability though of a somewhat simpler kind. We also want to mention the little darkie servants, played by Eilcen Gooden and Alfred Boyd, though there is no one in the cast who does not deserve high praise.

But it is the producer who we feel most like praising. It was a somewhat bold attempt to undertake this picture with children, but we count it a success, because he has not only kept the acting pertinent to the story and kept the scenes simple and natural, but has co-ordinated all the complicated elements with a mental balance that makes the humor effective and charming. The photography is also commendable.

Miss Edna Flugrath

MISS EDNA FLUGRATH is a brilliant young American actress, formerly with the Edison Company, and now a member of one of the Stock Companies of the London Film Company, Ltd., of London, England, whose American representatives are the Cosmofotofilm Co. of New York City.

She takes the part of "Lady Betty," daughter of Lord Talbot, Secretary to the British Prime Minister, in the film entitled "England's Menace" which is creating such a sensation in New York just now, having been shown for the first time in America at the Million Dollar Strand Theatre on Broadway for the week ending August 29. All who have been fortunate enough to see this remarkably timely film have witnessed Miss Flugrath's wonderfully clever enactment of her difficult part, which, among other things, involves a flight on a motor cycle at top speed, a feat accomplished with the utmost dexterity by Miss Flugrath, in spite of the fact that she had to learn to ride a motor cycle in order to take the part. She has been with the London Film Co. several months and is looked upon already as a "very bright and shining light" with a brilliant future.

Miss Edna Flugrath.

Miss Flugrath began her stage career as a child, playing in "Newport News" with Peter Daly and appearing as Heinrich and Little Minnie with Joseph Jefferson. After a long and arduous training she joined the Metropolitan Opera House forces as premiere danseuse, where she very successfully substituted for Anna Pavlova on several occasions. Her last appearance on the stage was in "Rebecca of Sunnybrook Farm." She was a member of the Edison Company for about a year but in that short time she won a well-deserved place in the esteem of the photo-play-going public. Her absolute fearlessness has been shown time and time again when she has been called upon to perform feats which required unlimited courage. As the sweetheart of "The Dam Builder" she swung across a deep chasm dangling from the end of a wire cable and climbed down the side of the great Ashokan Dam; then in "Between Orton Junction and Fallonville" she galloped along a railroad track between two approaching locomotives, her horse stumbling over the ties and threatening to throw her at any moment; in "The New Member of the Life-Saving Crew" Miss Flugrath calmly floated out to sea on an upturned rowboat and "A Perilous Cargo" found her scrambling aboard a burning schooner which a few minutes later was blown to pieces by dynamite. And she loves it!

Her charming impetuosity, boundless enthusiasm and her deep sincerity of purpose, are accountable in part for Miss Flugrath's popularity, not a little of which is due to her dauntless spirit and a rare gift of personal charm. Miss Flugrath thinks England a beautiful country and has been happy there.

CHICAGO LETTER

BY JAS. S. McQUADE

What Do the Great Reels Show.

THE intimate place that moving pictures have gained in the minds of men and women the world over is often revealed when one least expects it. So closely are they interwoven with local, national and world events, they have become the media through which the world's joys and sorrows are all powerfully visualized.

The screen in some respects has become the master of the printed page. Its fleeting figures and their phantom action may outline history that is yet to be written. Brave deeds and acts of chivalry are photographed by them on the minds of men with a permanence that the span of human life fails to obliterate. They touch life on all sides with a vividness all their own—the stern, the loving, the joyful, the sorrowful, the peaceful and the warlike.

In this hour of world-gloom, the following tribute to moving pictures by Nicholas Vachel Lindsay, in a recent issue of the Chicago Herald, is a pathetic sermon on the fearful slaughter of men now taking place on European battle-fields:

THE GOODLY, STRANGE LANTERNS.

(In praise of Edison's great invention, and in sorrow at the news that must be shown.)

No prophet, though mighty, forecasted
These lanterns of wisdom and mirth,
These innocent, stuffy, brief conclaves,
These shadow-tales, sweeping the earth.
(What do the great reels show to-night?)
To see the films flashing a legion
Of freemen make haste to the show.
The wealthy are eager and early,
Their autos outside in a row.
The newsboys, the Sunday school children,
The preachers, the weavers of song,
The slum-dwellers, villagers, farmers,
The broken, the hopeful, the strong
Rejoice at these goodly, strange lanterns
Then pour forth to ponder or sleep.
These restless Kinetescope vigils
Our proudest, best patriots keep.
(What do the great reels show to-night?)
O films more beloved than red liquor.
White gates, wellnigh free as the park.
First doors, since mankind made the tavern,
To draw such tired feet, after dark.
Oh, lamps gilding gutters with beauty,
World-gossip, world-splendor and joy,
Equality's wide-flashing art-fire
And Edison's goodliest toy.
But what do the great reels show to-night?
Fairy tales for the heart's delight?
Bits of science, made so plain
They stir the dull ditch-digger's brain?
What do the great reels show to-night?
A civic pageant, brave and bright?
What do the great reels show?
WAR WAR
Brother's hand against brother
WAR WAR

Advertising That Does Not Pay.

The big, romantic, biblical spectacle, "Joseph and His Brethren," is now on at the Auditorium, this city. We wish it well, and that ungrudgingly.

But there is a crow to pick.

In the advance newspaper advertising of the opening of this dramatic attraction, the press agent of Leibler & Co. went out of his way to decry moving pictures and to assail men in the business. In the Evening Post, of August 27, the press agent's advertisement, which occupied seven and one-half inches, single column space, contained the following insulting references:

"Ye Gods! That it should be necessary to pay good money to advertise the fact that The Leibler Co.'s production of 'Joseph and His Brethren,' etc., etc., etc., is Not a Motion Picture! Yet we are compelled to do it."

Then the advertisement goes on to state that out of 1,400 people, who had bought seats in the first day's advance sale, "not fewer than 400 asked the stupid, humiliating question: 'Is "Joseph and His Brethren" a motion picture play?' Indicating, of course, that the 'movie' men have hawked their wares in a spirit of willful misrepresentation, trading upon the methods of the legitimate play-producers, until the public is explicably confused and suspicious, etc., etc."

The press agent must be reminded that he maligns not only moving picture men in his advertisement, but legitimate play-producers as well when he assumes that his methods are the methods of legitimate play-producers. And he also insults the intelligence of the men and women patrons of "Joseph and His Brethren" at the Auditorium, by accusing them of asking "stupid, humiliating questions."

Abuse is the last resort in controversy of the man who is lacking in convincing argument. In this case the press agent of The Liebler Co. is lacking in reason and good taste. Moving picture men can well afford to smile at his silly sally.

Weekly Picture Programs for the Studebaker.

The Studebaker Theater will continue as a moving picture theater throughout the year, under the management of Jones, Linick & Schaefer. This well known firm has closed with the Paramount Picture Corporation, which distributes the products of the Famous Players Film Co., the Jesse L. Lasky Feature Play Co., and the Bosworth, Inc. The theater will open on Saturday, Sept. 5th, with "The Lost Paradise," in which H. B. Warner appears in the leading role.

Adolph Zukor, president of the Famous Players Film Co., was in the city Friday and Saturday, Aug. 28th and 29th, and closed arrangements for the booking of the product of his company by the firm mentioned. Mr. Zukor expressed the opinion while here that Chicago is ahead of New York in the appreciation of the better class of moving pictures.

"Chicago is the best moving picture city in the country for the big producers," said Mr. Zukor. "This is probably because the moving picture game really got its start here, for it was in Chicago that the first photoplays really were presented. At the present time New York is not showing the appreciation of the expensive film productions that may be observed here."

On being asked for an opinion on the effect of the European war on moving pictures in this country, Mr. Zukor said: "I do not attempt to guess at what the effect of the war will be upon us here. Some have declared that it will help the film exhibitors in this country and hurt the regular stage. This is on the theory that because of the distraction of the war, people will not go to the $2 attractions, but will go to the 10-cent shows instead. I question the wisdom of that guess. I believe that if grieving over the war will cause a man to stay away from the regular theater, it will also cause him to refrain from going to the picture theater.

"I think there is no question of the success of Jones, Linick & Schaefer, who will show our pictures here at the Studebaker, in planning for weekly changes of program. Why shouldn't the big film theaters do the same thing in this particular that the vaudeville houses do?"

Uncle Sam's Moving Pictures.

Word came from Washington recently that the Department of Agriculture has engaged in the making of educational films, which will be exhibited in colleges, universities, state agricultural experiment stations, and in many rural centers.

This work is in charge of the division of the department which has to do with publications. It has been planned to distribute these educational films free, and for exhibition in regular moving picture theaters.

The most recent moving pictures taken by the Department were those showing forest service in the Far West. Rangers are seen in action, and Indians on reservations, and picturesque mountain and woodland views have been secured. Various industries are also treated of in these films, such as the strawberry industry, the dairy industry, etc. The preparation of paper, from the log to the sheet, is the subject of another interesting film, which was made at Madison, Wis.

One of Uncle Sam's feature films on the list is entitled, "Seeing Washington," a film of 2,000 feet, taken when boys of various clubs visited the Capital last fall. Other features show the great variety of animals at the national zoo.

Chicago Film Brevities.

The Selig Polyscope Company's office in London, and the Eclipse Company, of Paris, have established a courier service between the two cities. Two couriers cross the Channel every other day on Selig business. Of the Selig prints used in Europe at the present time, half are printed in London and half in Paris.

* * *

W. J. Raiche, manager of the Cozy and Lyric theaters, Marinette, Wis., called at the World office last week. He reported excellent business at both theaters. Mutual programs are offered at the Cozy and Universal at the Lyric, the seating capacities of which are 525 and 610, respectively. Mr. Raiche stated that he is doing very good business with serial features, such as "The Million Dollar Mystery," "Trey O' Hearts," etc. Mr. Raiche engaged the Opera House, Menominee, Mich., recently, to run "The Spoilers." The Opera House seats 1,100 people, and although 100 folding chairs were added to the regular seating capacity, over 200 people were turned away. The admission was 25 cents.

* * *

The Peerless Film Exchange, 34 W. Randolph St., this city,

has purchased the state rights to "The Greyhound" and "Northern Lights" for the states of Illinois, Indiana, Ohio and Iowa, from the Life Photo Film Co. "The Greyhound" is now running at the Zeigfeld. Harvey Brient, general manager of the Peerless Film Exchange, states that it is the intention of the company to release one feature every week, starting some time in September.

* * *

Moving pictures are largely employed in the education of the youthful Chinese emperor. They are not all confined to the educational type, however, as a complete series of Selig's jungle pictures were recently added to the list.

* * *

George Kleine's four-reel war film, entitled "European Armies in Action," which is having such a heavy run, received a special commission from the San Francisco censorship board last week. San Francisco has determined to bar out vigorously all films calculated to excite racial feeling at this time; but owing to the impartial presentation of the different armies in the Kleine film the censors saw their way clear to pass it. This particular film shows the military and naval forces of England, France, Germany, Switzerland, Belgium and Montenegro. The subtitles have been carefully written so as to give no offense to the different nationalities.

* * *

"Safety First," in which moving pictures have largely figured to educate the public, is likely to be made a regular study in the public schools of Chicago, in the near future. Coroner Hoffman's biennial report, emphasizing the importance of public safety devices and precautions, has been recommended as a class book. This report has already been accepted in many colleges and schools throughout the state.

* * *

News comes from Minneapolis that an armed bandit recently held up an employee of a bakery company there, and seized a satchel containing $2,000, the company's weekly pay roll. He dashed two blocks to a waiting automobile and escaped, while a dozen persons looked on, thinking it was a moving picture scene.

* * *

Anthony Novelli, the well-known photoplayer in Cines-Kleine photo-drama, has joined the Italian colors, according to advices from Milan. He is a commissioned Italian officer. Signor Novelli is best known to moving picture theater goers in this country as the Vinitius of "Quo Vadis" and the Anthony of "Anthony and Cleopatra."

* * *

Robert R. Levy, who is seeking the republican nomination for clerk of the Criminal court, is best known to the trade as the president of the Revelry Theater Co. and manager of the theatre of that name at 342 E. 47th St., this city. Mr. Levy has gained a reputation as being one of the aggressive business men of the south side. He is proprietor of the Forty-seventh Street Drug Co., 331 E. 47th St. He is a member of several fraternal organizations and of the Hamilton and Illinois Athletic Clubs. He was born in New Orleans in 1873, and came to Chicago with his parents when two years of age, and has made his home here ever since. Chicago exhibitors should make it a point to do all in their power to assist in his success at the coming primaries.

* * *

In a brevity in the last issue it was stated that Miss Kathlyn Williams wrote the scenario and served as sole director of "In Tune with the Wild." This was an error caused by confusing "The Leopard's Foundling" with the feature in question, the scenario of which was written by E. A. Martin, a Selig Western director. Miss Williams has written a novelette based on Mr. Martin's scenario of "In Tune with the Wild."

* * *

Frank C. McCarahan has advised me that he has assumed the management of the Photoplay Productions Releasing Co., which has offices in the Powers Bldg., this city.

FLORIDA LEAGUE MEETING.

The third semi-annual convention of the Florida State Branch No. 33, of the M. P. E. L. of America, will meet at West Palm Beach, September 14, 15 and 16th. Headquarters will be at the New Bijou theater, and business will commence Monday, September 14th, at 10 a. m.

We extend our invitation to you or any of your representatives, and will very much appreciate your attendance. Anything that you can do to materially assist this convention will be greatly appreciated by the League.

A fine program has been gotten out by the Board of Trade at West Palm Beach, and rates will be obtained at all hotels.

Signed,

A. H. LA BELLE, Sec'y & Treas.

Independents Propose Organization

Under Leadership of William Fox a "Board of Trade" Is Incorporated and Officers Elected—Promoters Hopeful of Success.

RESPONDING to a circular letter issued by William Fox, of the Greater New York Film Renting Exchange and other amusement enterprises, about fifty motion picture men representing independent manufacturers, independent exchanges and picture theatres gathered at the Hotel McAlpin, New York, Saturday, August 29, to consider the advisability of forming a trade organization. Mr. Fox called the meeting to order and stated the object of the meeting in a rather lengthy address, in which he rehearsed his own troubles with the Motion Picture Patents Company for the purpose of illustrating the necessity for organization. In substance Mr. Fox said:

Undoubtedly you understand the necessity for those of us who are not in sympathy with the method of the Motion Picture Patents Company, the Universal Film Mfg. Company, or the Mutual Film Company to organize a central body, to keep in closer touch with the situation than perhaps many of us have up to this time. I have carefully investigated trade conditions in other industries and I cannot find any business, with so many millions of dollars invested as there are in the motion picture business, that has not a Board of Trade or a Chamber of Commerce to protect its interests. While it may not be necessary to remind many of you of conditions which existed in 1908, still there may be some of you here who may not be as familiar with the situation as I would like you to be and, therefore, I would briefly recite the condition in which the film industry found itself toward the close of the year 1908 and what happened subsequent thereto.

The formation of the Motion Picture Patents Company began an era of oppression and tyrannical rule that was selfish, unpitying and remorseless. When it was organized the exchanges and the exhibitors were assured that its purpose was beneficent and that the exchanges then in business and the exhibitors would be protected. You know that these promises were not kept and that instead of being of benefit it was the instrument of destruction, for having gotten control of the business through the agency of the Patents Company, the manufacturers who are now in the trust created the General Film Company, which accomplished the result which was the object of its formation, and that is to get a complete monopoly of the industry. In this connection it is a matter of history that those in control of the General Film Company destroyed many a worthy man who had built up a business as a result of a life time of toil if he did not yield to the exactions of this big powerful combination. Many a man who had his last cent invested in the motion picture business was pauperized because the General Film Company wanted his plant as part of the monopoly it set out to obtain.

As a result of the operations of the General Film Company when the month of November, 1911, came every rental company in the United States was wiped out of existence, excepting my company, the Greater New York Film Rental Company. Fortunately for me, I was in a position where I could refuse their offer of one hundred thousand dollars, to sell out, and as you know I conducted the fight on principle. The manner in which I was treated is illuminating as to the methods that were employed. After they had disposed of all the other companies by either buying them up or driving them out of business, I was offered one hundred thousand dollars to sell out, which you know I refused to accept. Thereupon they cancelled my agreement and threatened not to supply me with any more films. They began new negotiations with me to buy me out and when they thought they had me acquiescent they said that so long as I was willing to sell they would withdraw the cancellation of my agreement, thus clearly demonstrating that the cancellation of my agreement was merely for the purpose of compelling me to sell and when, thereafter, I notified them I would not sell they again cancelled my agreement.

As you know, I took the matter to the courts through my counsel, former assistant corporation counsel, Gustavus A. Rogers, and Mr. Saul E. Rogers, and made a complaint to the Department of Justice; and we went before Attorney General Wickersham, and after he had the facts brought to his attention of the hundreds of cases of the wrong-doing of the Motion Picture Patents Company and the General Film Company, he, after giving them an opportunity to be heard, declared that in his opinion they were violating the Sherman law, and proceedings under that act, as you know, were begun. The testimony in that case has been closed and a hearing tentatively set for Sept. 14 before Judge Dickinson in Philadelphia, but adjournment was made from Sept. 14 to Nov. 4 of this year.

Don't you know that if I had lacked courage and had submitted; that had I, as the last man attacked submitted, the monopoly would have been so complete that not a single man in this room would have been in business to-day. And yet none of you who are present did anything to help me either financially or even wrote me giving me your moral support. I have determined that this condition of affairs is unjust and that it is your duty, even at this late day, to come in so that we might act in a united fashion. And yet you know and must realize that until Attorney General Wickersham and his very able assistant, Mr. Grosvenor, began the conduct of the government suit it was then, and then only, that the market was opened to the independent manufacturer of films, whereas before that you had no chance at all. You know that the Patents Company said to the exhibitor if you exhibit a picture that is not licensed, you will exhibit no more of our licensed pictures.

I had millions of dollars invested in New York theatres and could not exhibit independent films in them. I was told the moment I did that they would erect theaters right next door and put me in the condition they wanted me in. Then when I found that the Kinemacolor pictures had a certain novelty about them, I inquired of the government whether I could exhibit them in my theaters in conjunction with the licensed film. When they said yes, I said: Gentlemen, you can all do your worst, I am going to run Kinemacolor. From that date on independent pictures were permitted to run together with licensed pictures in the same theaters. There is no proper organization to fight the Trust, that cases come up here and there that get no proper support, and that therefore the Patents Company always have won out. When the Universal Film Mfg. Company was sued they did not ask everybody to chip in and help. They did not say we have been served with papers, are sued, let us get together, this is an action that belongs to all of us manufacturers, and they did

not go to Kenyon & Kenyon, the ablest film attorneys in the country, who have made a special study of the subject. No. They went to a set of attorneys who did not know anything about the situation. I claim that the Universal did not defend this suit as vigorously as they might have, and that they are open to the suspicion that they are all working in conjunction to hold the market—the Universal, the Mutual and the Patents Company. This would not be the case if we had a proper Board of Trade to take care of such actions. Should one of the members of the Board of Trade be sued it is easier for twenty to chip in one thousand dollars each than for one to spend the whole twenty thousand dollars.

The Patents Company has proper representation in Washington, while the other manufacturers have not, and therefore, when anything comes up, they have somebody to look out for their interests and nobody to oppose them. Therefore, everything goes if they want it to go. On Sept. 14 there was to be an argument in Philadelphia with reference to whether or not the Motion Picture Patents Company and their allied manufacturers did violate the Sherman law. This could have been argued six months ago, but they asked for postponement after postponement, but the hearing is now set for Nov. 4, and I am reliably informed that it will be argued on that day without any further postponement. I believe it is only fair we should have representation if the government wins, and when a decree is to be entered we should have something to say as to what the form of that decree shall be. The reason the meeting was called was so that we could have legal representation in every state in the union, to present our sentiments at every hearing in relation to the motion picture business.

At the conclusion of his remarks Mr. Fox introduced Gustavus A. Rogers, who has been his attorney in the numerous suits brought by and against Mr. Fox. Mr. Rogers spoke at some length upon the desirability of organization, calling attention to the necessity of united action in the matter of pending trust legislation before Congress, stating that up to the present no appearance had been made in behalf of the independent interests except by himself. Matters of this kind, he said, should be handled by all the concerns interested through the proper organization of the trade.

Following Mr. Rogers remarks were made by Jesse L. Goldberg, of the Life Photo Film Company; H. M. Horkheimer, of the Balboa Film Company, and Louis Selznich, of the World Film Corporation, who related their several experiences and emphasized the need for a board of trade.

With the matter well in hand Chairman Fox was elected temporary president of the organization, and Walter Sammis was named as temporary secretary. Mr. Fox then explained that he had already taken the precaution to have the organization incorporated and he presented the meeting with a charter, regularly issued by the Secretary of State of New York under the "board of trade act" to the "National Independent Motion Picture Board of Trade, Inc." The purpose of the organization as stated by the charter is as follows:

We, the undersigned, being desirous of associating ourselves together for the purpose of forming a non-stock membership corporation to exercise the powers and functions of a Board of Trade, affecting the manufacturer, leasing and exhibiting of motion pictures, as more particularly described hereinafter, and pursuant to and in conformity with acts of the Legislature of the State of New York, relating to Membership Corporations, do hereby certify and declare that we are all of full age, two-thirds of us are citizens of the United States, and all of us residents of the State of New York.

We do further certify and declare as follows:

First—That the particular objects for which said corporation is formed are as follows, viz:

To foster trade and commerce, and the interests of those engaged either as manufacturers, distributors and exhibitors of motion pictures; to reform abuses relative thereto, to secure freedom from unjust or harmful exactions, to eliminate unfair competition and restraint of trade, and combinations in restraint of trade; to obtain legislation necessary to correct certain present harmful conditions to the motion picture business and to regulate trade and commerce in that business so that the same shall be free, open, unrestrained and fair to all; to diffuse accurate and reliable information as to the standing of manufacturers, distributors and exhibitors and other matters; to procure uniformity and certainty in the customs and usages of trade and commerce; to obtain a standardization of machines, films, appliances and appurtenances to the said business; to settle and arbitrate differences between and among its members and to promote a marked enlarged and friendly intercourse between and among the members threof.

Second—That the corporate name by which said corporation hereby to be formed shall be known and distinguished is and shall be National Independent Motion Picture Board of Trade, Inc.

Third—That the territory in which the operations of the said corporation are to be principally conducted is all of the States, territories, insular possessions, and all other possessions of the United States of America.

Fourth—That the principal office of the said corporation shall be located in the City of New York, County of New York and State of New York.

Fifth—That the number of directors of said corporation shall be five (5).

At the suggestion of Mr. Fox committees were then appointed on by-laws, ways and means and election of officers, and the party adjourned to partake of a plentiful luncheon arranged for the occasion.

Upon reconvening the meeting took up the question of membership upon the report of the committee, but the subject with others was finally referred to the committee on by-laws consisting of these persons: William Fox, L. J. Selznich, A. H. Sawyer, Arthur N. Smallwood and Edward Roskan.

In the matter of the election of officers the following board was chosen:

President—William Fox, Wm. Fox Amusement Co., 126 W. 46th St.; Vice-presidents, A. H. Sawyer, of Sawyer, Inc., 1600 Broadway, N. Y.; J. M. Shear, Solax Co, Fort Lee, N. J.; H. M. Horkheimer, Balboa Feature Films, Long Beach, Cal.; B. K. Bimberg, Schuyler Amusement Co., 82d St. and Broadway, N. Y.; H. S Schwalbe, Electric Theatre Supply Co., Philadelphia, Pa.

Treasurer—Winfield R. Sheehan, Box Office Attraction Co., 126 W. 46th St.

Secretary—Jesse L. Goldberg, Life Photo Film Co., 220 W. 42d St., N. Y.

Directors—William Fox, Wm. Fox Amusement Co.; L. J. Selznich, World Film Corporation; A. H. Sawyer, of Sawyer, Inc.; H. M. Horkheimer, Balboa Feature Films, Long Beach, Cal.; Louis Rosenbluh, Greater New York Film Rental Co.

Permanent headquarters have been established at 220 West Forty-second Street, twelfth floor.

Mr. Fox has since said that these officers are temporary and that changes in the board will undoubtedly be made. He intimated that Mr. Sheehan would not, for business reasons, retain the office of treasurer. A meeting of the executive committee is to be held to dispose of this and other matters.

Edwin Barbour

MOTION pictures have no more interesting or lovable "old man" character than "Uncle Ned" Barbour. His wonderfully human portrayals of the roles assigned to him have won him as high a place in the silent drama as he held for years upon the legitimate stage, and many photoplay patrons are asking for his history.

This is what Mr. Barbour says about himself:

Edwin Barbour.

"I was indifferent as a country school teacher, unpromising as a lawyer, so with a little money at my command I bought a half-interest in a fly-by-night theatrical outfit and became a manager. Finding that it took real money to pay royalties I conceived the idea of writing my own plays. 'Antietam,' a war play, was the first, and, if possible, the worst; but they endured it for a while and in kindness I slipped by. And then I became an actor. Some of my company wanted money occasionally while I must act without—and I did. After a while the rough edge of real experience rounded me out and I found myself among those who knew nothing of my humble origin, and lo! I was a real actor.

"By keeping my head shut about many things, and by a bit of judicious bragging here and there, I finally forced myself on to the notice of several important managers who allowed me to get by with such parts as Seth Preene in 'Lights O' London,' Dunstan Kirke in 'Hazel Kirke,' etc., without creating any special disturbance. In fact, I became spoken of as the 'old man' of the company before I had passed my twenty-sixth birthday. In the meantime I had dramatized Rider Haggard's 'She' and it had created much comment and made a lot of money on the road. About three years ago I drifted into Lubin's haven of rest, where I have been kindly permitted to remain ever since."

In mentioning his work as author and producer, however, Mr. Barbour modestly neglects to emphasize the fact that more than a dozen of his plays were the biggest hits of their day, "Northern Lights," "Antietam," and "The White Squadron" striking the chord of public approval so strongly as to bring forth dozens of imitations.

Uncle Ned did not come to the movies because he was "done" as a legitimate actor, but because the same energy that made him leave his home in Kansas at the age of fifteen and join the army to fight Indians in the West, is still with him, and like another "Young feller" he wanted to get in on something new and make a go of it.

Besides his excellent acting he has contributed many valuable scenarios to the Lubin Company. Probably the most successful of his photoplays is the five-reel feature, "When the Earth Trembled," and Uncle Ned is only getting started.

Edward Thanhouser Home From Europe

Talks Entertainingly of Pictures and Picture Houses on Both Sides of the Sea.

By Hanford C. Judson.

WAR caught Mr. Thanhouser, with Mrs. Thanhouser and their children, on a walking trip. They had reached Switzerland after a pleasant jaunt from southern France when war and mobilization, calling the workers one and all from every city, town and little village, left life at a dead standstill. There was nothing to do but come home. Fortunately, starting in time, they got their baggage through without loss. From Lucerne, where they chanced to be, to Genoa, where they caught the SS. Principe di Udine, is a short trip; but their trunks were four days late, though they managed to come in on time for the ship. Well out at sea the Udine was stopped by a cruiser. It was an exciting experience and might have been more so if the ship's flag had not been of a neutral nation.

To illustrate how the war has interrupted all the normal life of Europe Mr. Thanhouser told of an experience he had trying to get some of his papers from a safety vault. There wasn't an employe in the bank who could open the safe for him, and it was necessary for him to get the president of the bank himself to come. Every theater and picture house in Lucerne, he added, has been closed by order of the

The Thanhousers Among the Snow and Ice of the Alps.

authorities. Neutrality in Switzerland is very important, and he commented that perhaps there was some apprehension that an offering might excite the emotions of some and cause a disturbance. But, he added, none of the countries involved has any money to spare for amusements. It is a grim life and death struggle, and all their energies are bent to weather it through. He thinks that, no matter how the war turns out, this will be so for a good long while. Bread and butter will long be more important than pictures in Europe. Picture making has absolutely ceased. The actors are at the front, and some of them won't come back. At present only old men, women and little children are left to do what they can in the fields. Most of the crops will have to rot where they stand, for there is no one to get them in.

Mr. Thanhouser had many interesting things to say about the general progress in the European motion picture business and art. The war has caught all this in a choking grip. Speaking of these things pleasantly in his parlor at the Great Northern Hotel in New York City, as though these advances and this progress so painfully made and so eagerly labored for were still going on, it is probable that neither Mr. Thanhouser nor the interviewer vividly realized how grim and terrible a picture of war's destruction his account was drawing. These valuable activities have ceased; perhaps they are being destroyed. And, of course, what is true of the motion picture business is true of all kinds of activity, and especially true of all kinds of artistic and scientific activity.

Mr. Thanhouser thinks that one of the most important and hopeful advances in all the motion picture business was being made in Germany. Some of the best pictures he has ever seen were recently made in Germany. There producers and players have been growing more and more skillful in setting forth heart-stirring things by means of repose and mental suggestion and in escaping from that restlessness and continuous motion which must, of course, tend to make the picture's message less sure of itself and shallower. Some of the best German pictures, he thinks, have been made by the Mestere Company, with Hetty Porter as the leading woman.

In France, too, he found improvement, and particularly in the work of the Gaumont Company. The best improvement in their work, he sees, has been in the quality of the stories; but there has also been progress all along the line—acting, stagecraft and photography. He was delighted with the show offered at the Gaumont Palace in Paris which seats as many as the Hippodrome, here in New York, yet exhibits to a full house every night and sells standing room—all at high prices. The well balanced variety of the show pleased him. There were black-and-white pictures, colored films and singing pictures with short scenics and educationals; but no songs or anything that wasn't photographic. He added, though, that he had just come from an afternoon at the Strand Theater in New York City and was enthusiastic over the way the pictures are handled there. It is the best conducted picture house that he has yet seen.

In England he finds that picture makers have proved their misty climate is not the impossible handicap to good photography which many have long supposed it to be. Some recent English photography is as clear and as good as that made on the Continent or elsewhere. Many fine and interesting offerings have recently been turned out in English studios.

He finds that architecture and decoration of the picture houses are considered far more important abroad than these things are on this side of the sea. Art Nouveau is markedly in fashion there, and especially in Berlin, where there are picture houses decorated with a grace and beauty that are never seen here. He thinks, too, that we in America have not taken the same care in choosing and balancing the program as abroad, where an evening's entertainment is apt to be more satisfactory as a whole. He is not at all sure

Scene on Steamship With Cruiser in the Distance.

that our feature films are, as a rule, just what the people want. Of course, he said, any reasonable length of film at all will be a delight, if the story warrants that length; but he finds that in making of many features we, on this side, have been too often tempted to pad out for mere length's sake. Yet some of our new features he finds greatly pleasing. He finds, too, that our big features have led us in America to make flattering progress in the handling of big subjects. He is optimistic as to the picture business in the future here in America, both artistically and from a business viewpoint.

REEL FELLOWS WANT CLUB HOUSE.

The long needed place to spend Sunday has been solved by The Reel Fellows of Philadelphia. They have formed a social club where the prominent film men of Philadelphia and adjacent cities who are members can bring their wives and friends to witness the different entertainments which The Reel Fellows' committee will provide. At the first business meeting of The Reel Fellows, held on Sunday, Aug. 30th, at the Ridge Avenue theater, the following officers were elected: E. L. Perry, president; S. Libros, first vice-president; Ben Zer, second vice-president; Sigmund Lubin, third vice-president; Howard G. Bobb, fourth vice-president; Wm. Fox, fifth vice-president; Jack Levy, treasurer; Jay Emanuel, secretary. The Board of Directors consists of all the executive officers and Stanley Mastbaum, Joseph Hebrew, Lewis Swaab and Dave Sablosky.

After the election of officers, a moving picture of the first outing of the Reel Fellows to Atlantic City on Sunday, Aug. 16, was projected and received much enthusiasm. Plans are already under way for the building of a permanent club house.

Miss Gauntier Returns from Europe

Recites a Harrowing Story of the Mad Rush of Americans to Get Home.

GENE GAUNTIER is back—and she states emphatically that she never wants to see the face of the Statue of Liberty again—at any rate until this dreadful war has passed into history. When the Olympic slipped into her dock Saturday afternoon, she stood on the deck of the second cabin, frantically waving the little American flag she had carried away with her, vainly scanning each face for a familiar one, but for the first time in her fourteen trips she was friendless—her cable, her wireless, to say nothing of her letters, had never reached. And after a wild dash across Sweden, Norway, the North Sea, England and the Atlantic Ocean, she reached New York without even a nickle to telephone friends to come for her. But let Miss Gauntier tell her own story:

"I was in Lyckorna, Sweden, a summer resort on the North Sea, when news of the declaration of war reached us. And almost simultaneously the banks closed. My brother-in-law banks in Berlin, and had two days previously sent all surplus cash over. Of course I began to worry immediately about getting home, for already the North Sea had been mined and all ports closed. The telegraph and telephone systems had been taken over by the government, which was mobilizing, and all day long, without cessation, the church bell tolled, bringing all landstormmen from the fields and fishing grounds, in carts, on bicycles, or afoot. The trains were taken over to transport troops—for Sweden, with a population of only 5,000,000, has an army of 500,000. And an intense fear of the Russians, who have eyed her so greedily for years, has called all her forces to arms to defend her neutrality. The cry 'The Russians are coming' means more to the Swedes, and especially to the women, than 'The Turks are coming.'

"After trying to get into communication with the U. S. Consuls at Gottenburg and Stockholm, and failing, we gathered together all our financial resources and went up to Stockholm, where my sister had to report for rehearsals at the Royal Opera on the 14th. We found the orchestra, the chorus, the head regisseur and kapelmeister, to say nothing of the singers themselves, had been called. Here, also, I found that no passage could be booked before late in October, and heaven knows what will have happened on the Atlantic by that time. Also, the American Consul would not register me as I had no passport nor letter to show I was an American citizen. As I have carried two passports until they were outlawed, one of them through Turkey and Italy during their war, and had never had to even show them, I had failed to provide one on this short trip. It was nearly my undoing.

"For weeks the several thousand Americans had been meeting at the Embassy, working together in their efforts to get passage home. Some had gone by steerage on the Scandinavian line, but this company would not take women, the accommodations being too horrible. I had been in Stockholm but five days when I happened in the Reisebureau just as a cable was received saying the Olympic had been put into commission again, and would book a number of second-class passengers. Among us we did not have enough money to buy my passage to Liverpool and pay for my steamer ticket, but I had an inspiration. I paid a deposit of three pounds and they cabled for my reservation. At the same time I cabled my firm to pay in my passage at the New York office and cable the ticket to Liverpool. Then began a race with time to catch the boat.

"I left early Wednesday morning, expecting to breakfast on the train, but found all diners were taken off, and was compelled to fast all day. Many times we changed trains, and at Christiania I was crowded into a stateroom with two berths and occupied by three women and two children. Arrived at Bergen, where we were to embark to cross to Newcastle, I found that of the whole trainful, I was the only one whose trunks had come through—all others were forced to leave baggage in Norway. The trip across the North Sea was filled with suspense. We ran on a much wider course to the Shetland Islands and down the coast of England. A fog and blanketed lights and full speed did not add to our peace of mind.

"At Newcastle we were held up for British officers to come aboard to arrest a German disguised as a priest, and lock into a stateroom a young German table steward. We were corralled into a small saloon and the doors locked and portholes blanketed while we passed the forts and, with half an hour to make the last train to Liverpool, were sent back as we were going up the gangplank to show our passports to the American Consul. Then my heart sank, for I would be left behind with only a ten dollar American bill and Swedish paper which could not be cashed. An American business man who stood beside me, heard my despairing groan, and whispering to me to keep up my courage, rushed me to the smoking room, where we were first of the crowd, pushing and shoving, and vibrating nervousness. Everything was confusion, and to that I owe my escape. As the Consul turned for my passport the gentleman thrust out his—'Is this your wife?' asked the consul, but my benefactor, thinking he referred to the passport, nodded—just then an officer appeared and called the Consul—the crowd surged, the gentleman grabbed his passport and me, and we fled in the ensuing confusion. I sank into the carriage limp, while he returned to the boat for my trunks, and we started with barely time to catch the train. A mile away he suddenly asked, 'Are those your trunks?' and with a groan, I looked and answered, 'No.' A wild dash back to the pier, and a wilder one to the station, my watch in my hands, seeing the precious minutes tick away—and we arrived to find the train late in starting, and tumbled into a carriage as she moved out. And still my trunks were with me.

"The scene in Liverpool on our arrival is beyond description. The Olympic was moored out in the Mersey as the Government had taken the docks for transports. These were teeming with confusion, the Franconia was about to sail and the four thousand who were later crammed onto the Olympic, together with hundreds of truckloads of trunks, and thousands of spectators, made it a scene not to be forgotten. Richly gowned and bejeweled women crying hysterically, some fainting in the packed crowd, men with grips and suitcases and an occasional trunk on their backs—porters loaded down, and numbers crying to be taken on to sleep on the decks, made the scene unforgettable. Everyone must show tickets or cable reservations, and many who probably had passage, but nothing to show for it, were turned back. I had my reservation from Stockholm, with three pounds paid on it, and got by. But only as far as the purser on the ship. After waiting an hour in line for my stateroom assignment, I found there was no ticket cabled for me—my cable had never reached them I found out afterward. I had no money, and there were a hundred clamoring for my place, and the tender was waiting to take back any who might have escaped on board without tickets. There was nothing to do but play the dear old American game of bluff—and I did. Assuming my most ingenious air I stated there must be a mistake, as I had the assurance of the office in Liverpool that a ticket had been cabled me from Mr. Lindsey, the White Star agent in New York; that he would be at the pier undoubtedly when we arrived, and explained who I was. They instantly remembered our many picture taking expeditions on the Adriatic and other boats, and I was saved from stranding in a foreign land.

"The trip across was not unlike the crossing of the North Sea; all portholes and decklights were blanketed, wireless was not erected till we were well out, and we ran through heavy fog and rain most of the time. Twice at night we were chased, but twenty-five knots an hour put distance between our pursuers. Rumor said we were to be landed in Halifax, and not until the day before did we really know we were coming in to New York.

"There was no one to meet me. They had received no word for weeks and had cabled for my whereabouts continually. We never received any of them. So I had to borrow a nickle to telephone the studio I was waiting at the dock for a welcome. I don't think they have recovered from the shock yet."

CLARK HERE BUT WENT.

Frank H. Clark, of the Pittsburgh Inquest Circle, was in town last week, but had to hustle back to Atlantic City, where his wife was waiting for him. Mr. Clark is writer of half of the railroad series with Edward W. Matlack that Kalem is preparing for Miss Helen Holmes. Mr. Clark brought with him five hundred Pittsburgh stogies. He took back with him 490, smoking the rest himself. Outside of that he is more or less a regular author, but it is almost impossible to write a regular story while smoking a Pittsburgh stogie.

GRAND THEATER CHANGES OWNERSHIP.

The Grand Theater, situated in Putnam street, Marietta, Ohio, changed ownership recently. W. J. Vandivert will be the new proprietor, and his son, Walter, will be the manager. The former owner, O. J. Sybert, who has managed the Grand for over four years, retired.

Detroit to Have Duplex Theater

Enables Patrons to See Beginning of Multiple Reels Regardless of Time of Entering Theater.

PLANS have been completed for the construction of the Grand Boulevard Theater on the south side of the Boulevard, about 300 feet east of Woodward avenue, Detroit. According to its architect, Fuller Claflin, of New York, Chicago and Detroit, who is a theater specialist, and who has built several theaters in this city, Detroiters are to be given a chance to enjoy the advantages of a photoplayhouse relatively as far in advance of motion picture theaters of the usual type as the automobile is in advance of what it has supplanted.

The Grand Boulevard Theater is to be built as a "duplex theater," and the advancement claimed for it is in relation to the remedy of an objectionable element in motion picture exhibitions which only duplex theaters can offer. The remedy of this objectionable element lies in the fact that duplex theaters afford those entering after a long photoplay has started an opportunity of witnessing several short picture plays until the long one starts again, whereas in other theaters those entering similarly object to being forced to see the last part of a multiple reel picture before they have seen the first part of it.

Not only do those seeing the last part of a long play first fail properly to understand the story, but they have had the first part spoiled for them by reason of their knowing how it will end. The duplex theater affords an opportunity for remedying this difficulty through the fact that it consists of a first and second auditorium, in either of which those entering at any time may seat themselves. If a long photoplay is on the screen before the first auditorium at the time one enters, he seats himself in the second auditorium, before which he will find a screen on which he will see short productions till the long play starts on the screen before him, at which time the run of short productions will start on the screen before the first auditorium on which the long play has just finished, and vice versa.

Regardless of the time of entering, one may thus always see the beginning of a long play, and while waiting for its commencement be entertained by short productions such as he would otherwise see at its conclusion instead of as a preliminary. In duplex theaters the auditoriums are separated as to sound but not as to a view of each auditorium from the other one. In effect, they constitute what might be termed a single auditorium transversely divided near its center by a proscenium arch faced by seats on each side of the arch.

Those seated on either side of the arch look through it at a picture screen behind those facing them. As the width of the arch is little less than the width of the theatre, one sees through the arch almost as much of the opposite section of the auditorium as if it were undivided by the arch. Connecting the sides of the proscenium opening at its bottom is the usual orchestra pit, stage front and footlights, the arch, orchestra pit, stage front and footlights all being double, or two-faced, having the same appearance in both first and second auditoriums. The effect in a duplex theater is therefore that of two auditoriums facing each other and separated by a shallow stage, at the back of which is the picture screen, the screen and the opposite auditorium being viewed through a stage setting of scenery of the usual type at the sides and top of the proscenium arch. But between the wings and the borders of this setting, in the space through which the pictures are viewed, is a soundproof plateglass screen, consisting of extraordinarily large sheets of glass, one-piece in height and three pieces in width, with ground and polished edges so closely fitted together as to make an invisible joint.

There are two lines of glass forming this screen, the bottoms of each line being considerably further apart than their tops, the vertical surfaces of the sheets thus being thrown at such angles to the lines of sight from the seats as to avoid all reflection from the pictures back of anyone sitting in the seats. The dead-air space between the double lines of this glass screen acts as a sound deadener, and soundproof partitions otherwise separate the first and second auditoriums at all other points.

Consequently the orchestra may be playing in one auditorium and the pipe organ in the other, without interference with each other; and orchestra and pipe organ can be played alternately in either auditorium to suit the nature of the picture which is being viewed from each, respectively. Only one orchestra and one pipe organ are necessary in a duplex theater, the orchestra passing readily from one orchestra pit to the other one as the pictures change correspondingly, while soundproof shutters open and close openings from the organ loft to either auditorium at the will of the organist.

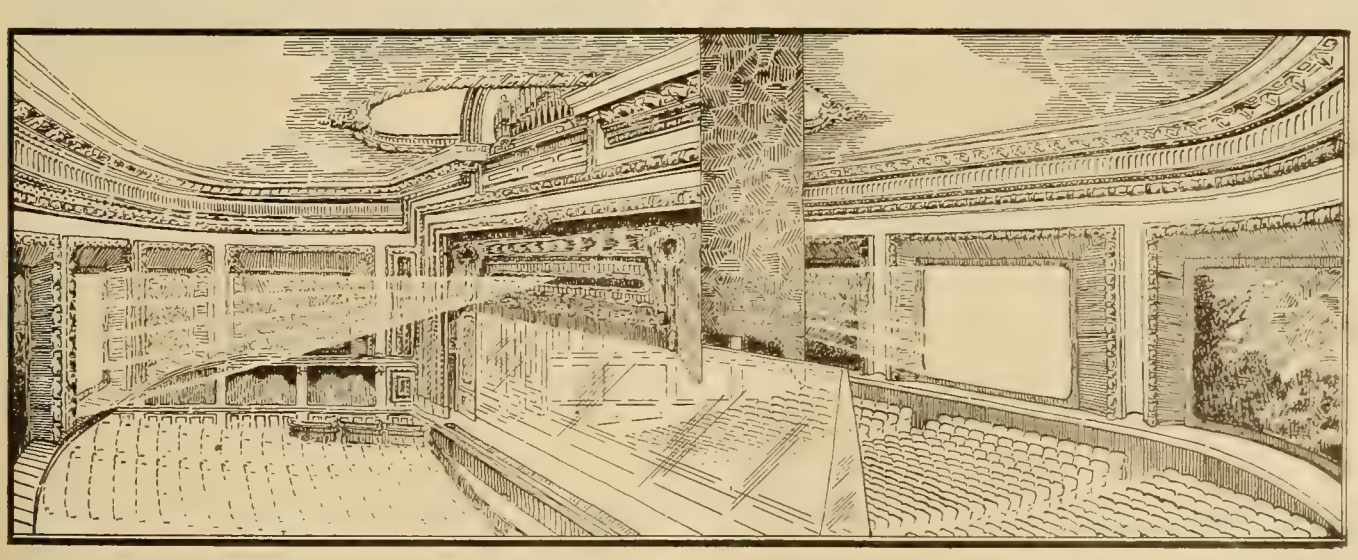
The picture booth for the simultaneous projection of pictures for both auditoriums is located within the lines of the proscenium arch and directly above the soundproof plateglass screen on the stage. The projection of the pictures from this booth into each auditorium, respectively, is in opposite directions onto a screen toward the back of the auditorium.

One of the features of duplex theaters is that no seats in them can be placed within fifty or sixty feet of a picture screen, thus doing away entirely with seats too near the screen for a satisfactory view of the picture. It is intended by the projectors to make the Grand Boulevard Theater the finest photoplayhouse in the Middle West, irrespective of what it is believed it will prove to be as a duplex theater. In this latter connection it is intended that Detroit shall have in it something as an attraction never before offered in a motion picture theater.

MORE PATENT SUITS.

The Mutual Film Corporation, the American Film Manufacturing Corporation, the Majestic Picture Company, the Reliance Picture Company, the Keystone Film Company, the Broncho Motion Picture Company, the Domino Motion Picture Corporation and the New York Motion Picture Corporation, are named as joint defendants in an action brought by the Motion Picture Patents Company in the United States District Court involving the Edison reissue patents controlled by the latter.

The Motion Picture Patents Company also commenced separate actions against Eberhard Schneider, the Cornet Film Company, Willard B. Cook, doing business as the Pathescope and the Dramascope Company, Inc., to protect its rights under the same patents.



Line Drawing of Interior of Proposed Grand Boulevard Theater Showing Duplex Auditoriums Separated by Soundproof Transparent Plate Glass Partition With Operating Rooms in Center.

Manufacturers' Advance Notes

"SPARKS OF FATE" (Essanay).

"Sparks of Fate," a thrilling two-reel drama, is to be released by the Essanay Film Manufacturing Company Friday, September 18. This picture is without a doubt one of the strongest dramas ever released by the Essanay, and it contains thrills and excitements from beginning to end. Such modern devices as wireless telegraphy and hydro-aeroplanes help to make the production out of the ordinary, to say nothing of the highly commendable work exhibited by the players.

Francis X. Bushman, who plays the leading role, is at his best. Bryant Washburn also does splendid work, and the way in which he handles the extremely difficult part which he has to play, will bring praise from the most severe critic. Pretty Ruth Stonehouse, as usual, does remarkable acting, and in this production especially, more than lives up to her wide reputation.

The story begins with Frank Graham and Wilbur Hayes, two wireless operators at Coast Station No. 4, who are both in love with Mary Donald. The two young men are of

Scene from "Sparks of Fate" (Essanay).

exactly opposite dispositions, Wilbur being of a jealous nature and selfish, while Frank is always cheerful and will sacrifice many of his pleasures for the sake of others.

Mary is undecided as to which one she really loves, and when she tells Wilbur this, his jealousy gets the better of him and he tries to start a quarrel with his rival. He does not succeed, so suggests that they play a game of cards, and that the loser is to leave town immediately.

This seems fair to Frank so he agrees to the proposition. The game is played in the presence of the old captain of the S. S. Melba. Wilbur wins by cheating, but is seen by the captain whom he bribes to keep quiet. Frank is heart-broken, but true to the agreement leaves town the next day on the S. S. Melba. That night an explosion takes place in the boiler room of the steamer, and to add to the horror of the situation, a storm blows up. The wireless operator on board the vessel is struck by lightning, so Frank takes the key and flashes the signal for help. Wilbur in Station No. 4 gets the signal, but knowing that Frank is on board the Melba, decides to leave him to his fate.

Just as the old vessel is about to sink, the old captain, conscience stricken, tells Frank that he was cheated by Wilbur. The next day Frank is seen clinging to a piece of wreckage by an aviator. He is picked out of the water half drowned and taken to a hospital where he is delirious for several days. He is confined to his bed for a long period, and in the meantime Mary has decided to marry Wilbur.

One day Frank happens to be reading a newspaper and finds an article stating that the wedding is to take place next day at 5 p. m. Frank is determined that Mary know the truth concerning his rival's underhanded work, so engages the aviator who had saved his life, to speed him to the scene of the wedding in hydro-aeroplane. After a wildly exciting flight, Frank arrives at his home town just before the marriage is to take place, and reprimands his rival for the dishonest methods he used to win Mary. She hears this and her love for Wilbur turns to hate. Frank then draws Mary tenderly to him, and Wilbur leaves the town in disgrace, realizing that had he played honestly he might have won a sweet little wife.

"A GENTLEMAN FROM KENTUCKY" (Victor).

That the best man will win out in the end and that fate is not always as cruel as is usually supposed is brought out in a striking way by "A Gentleman from Kentucky," a Victor two-reel drama, which dates back to the time when the gentlemen of the South were hard drinkers, hard fighters, and masterful lovers.

Warren Kerrigan plays the role of Jack Randolph, who is a Southern gambler, and makes his living by gambling with the aristocracy. He is in love with the daughter of Col. Ben Hastings (M. B. Robbins), who has a proclivity for gambling, but is opposed to a gambler for a son-in-law, and has forbidden his daughter Nell to see Jack. A serpentine character by the name of Extra Hoover, who preys on those whom want places in his power, had acquired much land and many houses, which he rented to the so-called "White Trash." At one time when he was forcing a poor

Scene from "A Gentleman from Kentucky" (Victor).

couple to leave their house, Jack happens to be passing and, seeing their poverty, comes to their aid. The wife succumbs to her ailment, owing to the exposure, and because of this Jed, the husband, is driven insane, and goes gunning for Hoover, who is playing cards at the tavern with the Colonel and Jack.

The Colonel accuses Hoover of cheating and Hoover starts to draw, but the Colonel beats him to it. Jack grabs the Colonel's arm, but the gun explodes at the same instant that Jed pulls the trigger of his gun from the outside. Jack thinking that the Colonel has killed Hoover, takes the smoking pistol from his hand and forces him to escape. Jack is placed under arrest and is condemned to death. On the day of the execution, Jed, who has recovered, reads in a paper that Jack will hang for the crime. The gallows is erected and the dawn sees Jack awaiting his fate. But chance intervenes and Jed arrives in time to confess to the crime. Jack is now released and naturally wins the hand of the Colonel's daughter.

Warren Kerrigan plays the part of the gambler, while the rest of the cast is made up of Vera Sisson, George Periolat, M. B. Robbins and C. Raymond Mye. The release date is September 14th.

"WHEN YOUTH MEETS YOUTH" (Kleine).

A heart interest drama of absorbing quality, which has as its climax a sensational duel scene, will be marketed by George Kleine when his two-part feature, "When Youth Meets Youth," is released through the General Film Company Tuesday, September 15. The splendid company which supported Miss Lyda Borelli in Mr. Kleine's "The Naked Truth," the summer attraction at the Candler Theater, New York, is seen to extraordinarily good advantage in this sterling photoplay.

The story concerns a wealthy banker who disowns his son and then becomes engaged to a young woman who imagines herself in love with her elderly suitor. The girl meets the son, living under an assumed name; the call of youth to youth is sounded, and the inevitable occurs. When the father, his son and the young woman are brought together by a series of unforeseen circumstances, a startling climax is enacted.

In addition to its compelling dramatic features, "When Youth Meets Youth" is characterized by superfine acting, beautiful, romantic settings and excellent photography. The quality of the ensemble can best be indicated by a statement that it is in every way fully up to the Kleine standard.

"THE WOMAN WITHOUT A HEART" (Eclectic).

This three-part Eclectic drama is the story of a woman of the tenements who treads rough shod over the hearts and feelings of those nearest her, intent only on one thing, the selfish satisfaction of her own desires for luxury and a good time. From the time that she deceives her fiance, a young mechanic, into giving her money for her wedding outfit and

Scene from "The Woman Without a Heart" (Kleine).

uses it instead to clothe herself for the conquest of wealthier men, to the time when she leaves her mother dying and goes to a ball, her career is one of broken hearts and outrageous callousness. "The Woman Without a Heart" is a powerful story with an obvious moral and is interesting all the way through.

OFFICIAL NOTICE OF THE KANSAS STATE CONVENTION.

The annual convention of the Kansas Exhibitors will be held in Kansas City, Kan., October 8 and 9.

Every exhibitor in the State is urged to attend, as there is much business of vital importance to come before this convention.

The national officers have been invited to meet with us and we hope some of them will come.

To the non-member I extend a special invitation to meet with us on the above date, and assure you a hearty welcome.

We have organized for the protection of our business and whatever good we may accomplish benefits the members and non-members alike, so it is your duty to join the league and bear your share of the burdens. W. B. MOORE,
Kansas Branch M. P. E. L. of A. President.

FAVORITE PLAYERS SECOND RELEASE.

For their second release the Favorite Players Film Company has secured the rights to make a photo dramatization of Richard Harding Davis' famous story, "The Man Who Could Not Lose," featuring Carlyle Blackwell in the leading role, scenario by Robert A. Dillon.

MRS. GRAHAM BROUGHT WAR SCENES.

What probably constitutes the first real war moving pictures arrived Saturday, Aug. 29, on the S.S. Olympic, and were grought over from Europe by Mrs. J. C. Graham, wife of the general manager of the Universal Film Manufacturing Company.

The whole film is not over 200 feet in length and cost altogether $1,400.00, as it was all two cameramen were able to get in three weeks' time.

According to a letter received by the Universal Film Manufacturing Company, which was brought by Mrs. Graham, from the caremamen at the front, a cameraman is in danger of instant death if he attempts to take pictures at the seat of trouble now in Europe. A ban has been placed on all moving picture impedimenta, and neither the Allies nor the Germans will permit a cameraman anywhere near the center of action.

This piece of film shows the transfer of some prisoners which were taken at Bruges, which was then the seat of trouble in Belgium, and shows the carnage and devastation that are at present taking place.

STRAND WAR SERIES.

The Strand Film Company, of 145 West 45th street, has completed arrangements with Mr. H. Winik, 35 Little Newport street, London, W., to secure a series of special war pictures which will be distributed in the United States and Canada at the rate of a thousand feet a week, and will be released one week later than the London release date.

The enterprise of the Strand Film Co. and Mr. Winik will enable the vaudeville and motion picture theaters to exhibit actual and authentic war scenes, independent of any program, as the Strand War Series will be distributed exclusively through independent and feature exchanges. The first series of pictures, which will be ready Monday, will be shown at the Strand theater, New York, during the week of September 6th.

NOTICE.

At a meeting of the Board of Directors of Sawyer, Incorporated, held August 14th, 1914, at the office of the Company, No. 1600 Broadway, the resignation of William H. Rudolph as director, vice-president, general manager and assistant treasurer of the corporation was accepted.

The present officers of the corporation are: A. H. Sawyer, President and General Manager; Frederick H. Tinker, Secretary and Treasurer.

WHITMAN OFFERS MANUFACTURING FACILITIES.

The Whitman Features Company, which has studios and factory facilities at Cliffside, N. J., offers its accommodations to the trade when companies have no facilities of their own. First-class work at moderate prices is guaranteed.

CHANGES IN UNIVERSAL PUBLICITY STAFF.

Several important changes are about to take place in the publicity department of the Universal Film Manufacturing Company. George Gray will go to Los Angeles, Cal., about September 12 to look after the publicity at Universal City. George Stevenson, who has been editor of the Universal Weekly for some time, goes to London to handle the publicity of the Trans-Atlantic Film Company. Paul Gulick, a well known newspaper man who has been doing special work for the Universal for some time, will take Mr. Stevenson's place.

GREAT NORTHERN OPENS RENTAL OFFICE IN MINNEAPOLIS.

The Great Northern Film Company has opened a rental office in Minneapolis, Minn., where all the Great Northern features may be obtained in territory adjacent to that city. So many requests for their pictures have been received of late from that part of the country, and not having a regular distributor in that territory, the Great Northern Company decided to open their own exchange to supply exhibitors in Minnesota, Wisconsin, North and South Dakota with their popular features. The office opened on September 1, with a large number of big productions, and is already doing business.

DAVE THOMPSON BACK WITH THANHOUSER.

Announcement is made by the Thanhouser Film Corporation that David H. Thompson is to appear in moving pictures again. A year ago the Thanhouser company decided that it needed someone to handle its "extra" people and cast the pictures, so Dave was selected because of his good judgment of actors and general knowledge of the business.

"AS WE FORGIVE THOSE." (Lubin).

Harry Chandlee has in this subject written the most pathetic story of his life, one that will bring tears to every heart. All a mistake, but it wrecks lives and costs lives because a silly woman is not content with honest simplicity. The wife thinks that she is too pretty to be the partner of a working man and leaves husband and child with a man

Scene from "As We Forgive Those" (Lubin).

of better condition, but black heart. Retribution is dealt out to the sinners, but the forlorn husband tracks the earth to find and wreak vengeance on the wrong man. Years pass and the opportunity comes when the nemesis sees his innocent victim leading a meeting in prayer. He is about to fire the fatal shot when the line catches his ear "As we forgive those who trespass against us." The revolver drops from the demented man's hand and exploding ends the sad and unfortunate life. The picture is made by Col. Joe Smiley, who also plays the leading role; Lilie Leslie, Justina Huff and John Smiley have excellent parts.

Producing Companies Organized

Warner's Program to be Provided by the United Motion Picture Producers, Inc.

The producing companies which are responsible for providing the big complete program to be released by Warner's Features, Inc., met last Saturday and perfected their organization. The name adopted for the new company is the United Motion Picture Producers, Inc. The officers elected are Ludwig G. B. Erb., president; Gilbert P. Hamilton, vice-president; Leo C. Stern, treasurer. The office of secretary was not filled at the time the meeting was held, but Herbert Blache, of Solax, has since been elected to that position.

The idea is that by operating under a general governing body, the individual companies will obtain better results and greater benefits than by independent operation. Each individual company, of course has a voice in the general management, so that the rights of each will be maintained while promoting the good of all.

The United Motion Picture Producers, Inc., will decide upon the specific work to be done by the component companies. Instead of a manufacturer proceeding on his own account, regardless of what the others are doing, to produce a drama or a comedy or a Western picture, he will produce on assignment from the general organization. These assignments are made only after a full conference, and the various classes of productions are so distributed as to assure the utmost variety in each weekly program released by Warner's Features, Inc.

The new program will be ready for first release in about a month, and Warner's Features, Inc., are now ready to receive applications for bookings.

In this connection, P. A. Powers, president of Warner's Features, Inc., stated that in addition to the program the concern would handle big features of four or more reels. This places Warner's in a position to provide exhibitors not only with a complete weekly program, but also with special features of the highest class for either long or short runs.

C. E. Buchanan, of Atlanta, Ga., was in New York for a few days last week. He left for Atlantic City where he stopped on his way home.

Universal's $50,000 Gift

Puts "Richelieu," a Special Feature Production, on Its Regular Program.

FOR several weeks the Universal Film Manufacturing Company has been advertising "Richelieu" as a "Special Universal feature." This involved an extra price being charged to the exchange. Conservatively speaking, it is said, there are not less than 10,000 exhibitors in the United States using Universal service today, and if each of them paid $5 one can readily realize, that when President Carl Laemmle ordered "Richelieu" withdrawn as a special feature and placed on the regular program as a 101 Bison release, $50,000 would be distributed as a gift among exhibitors.

Mr. Laemmle holds that $50,000 would be an honest profit on the amount of money which was invested to produce the magnificent film production, "Richelieu," but instead of pocketing the profit that would have come to it by charging an extra price per foot to the exchanges, the Universal is deliberately handing over to the fortunate exhibitors $50,000 on a silver platter.

The decision to put "Richelieu" on the regular program without extra charge was brought about by a conference between President Laemmle and the exchanges when the present unsettled condition in the amusement field, owing to the present war in Europe, was discussed. While at the present moment there has been no decided effect on the American market generally, there is a certain amount of retrenchment and nervousness in the industrial field and to enable the Universal exhibitors to start the fall season off right with a film production that would ordinarily be booked into a legitimate theater, it is going to be released to them on the regular program without an additional rental price tacked onto it.

While it is claimed both the Universal Film Manufacturing Company and the Universal Exchanges will lose $50,000 they are perfectly willing to do this, if it will encourage the Universal exhibitors and will make them feel that co-operation between the exchange men, the manufacturer and the exhibitor is one of the potent factors that has been instrumental in making the Universal such a tremendous success.

FAKE FILM MAN AT LARGE.

Galveston, Texas, Aug. 27, 1914.

Editor Moving Picture World,
New York.

Dear Sir:—I have been done by a moving picture fake and I think, for the good of yourselves and hotel men, a notice through your columns would be of great benefit to all. All of the moving picture men I have come in contact with have been clean, and gentlemen of highest type, except this man.

His registration here was: P. Flex, Niles, Cal., and he arrived Aug. 17 and left Aug. 19. Received mail while here in envelopes of Coquille Film Co., N. O., La. One of these letters contained a check on The Citizens Bank & Trust Co. of La., printed at bottom, Coquille Film Co., signed in ink, F. W. Carter, Pres. Sec. and Treas., same returned unpaid. Coquille Film Co. wired as follows:

8/24/'14. N. O. La.

"Man unknown to us further than he came here ten days ago hunting job and while here must have stolen bank checks. Cashed two here, both were turned down because no such name as Carter authorized to sign. We wired Coquille of Mecca Hotel, Houston, about him several days ago."

Name of Flex used here, he is about 5 ft. 4 in., weight 135 or 140, clean shaved, wears eye glasses, dark hair, wore palm beach suit and blue serge. Coquille of Mecca Hotel, Houston was wired, I think, because the N. O. La. firm learned he was by same name. Your kind consideration of a notice on this rascal will be appreciated.

Yours truly,
S. A. RUTHERFORD, Manager.

LIBERTY TO MAKE NAVAL PICTURES.

N. Edward Milligan, head producer of the Liberty Philadelphia Studio, is making preparations to leave for Newport, R. I., with a large company, with the intention of filming a number of stories containing the naval atmosphere. He has a number of his own multiple reel scenarios in which the United States Navy figures prominently. Bennie Zeidman, manager of the advertising and publicity department of the Liberty Motion Picture Company, while on a vacation at Newport, R. I., a number of weeks ago, arranged with the authorities of the naval institutes of that city for the Liberty Company to come there to produce stories in which their co-operation is necessary.

"FOR HIS FATHER'S LIFE" (Eclair).

The trade paper reviewers who saw the production entitled "For His Father's Life" at a recent censorship showing declared it to be one of the strongest Western dramas filmed this year. "For His Father's Life," featuring Joe Ryan, Mildred Bright and Will Sheerer, will be released by the Eclair Film Company, Inc., on Sunday, September 13,

Scene from "For His Father's Life" (Eclair).

and contains more punches than the usual three-reeler. A wonderful jump from horseback to a moving train, a race with the fast express, a rough-and-tumble fight on a hand car and a fifty-foot drop with a lasso are a few of the really thrilling incidents which make this picture continuous action from start to finish. The story is clearly told, and the parts are handled by capable artists.

CALLED OUT POLICE RESERVES.

The Grand theater, on Grand and Chrystie streets, New York, which has a 2,000 seating capacity, opened its season as a high-class photoplay theater on Friday evening, August 28, with the "Sins of the Parents," featuring the world's famous emotional actress, Mme. Sarah Adler, with a star cast, for a 10-days' engagement.

For this occasion the entire house was decorated. A special box was decorated in honor of Mme. Adler, who witnessed the first performance, and saw herself for the first time, in the role of Laura Henderson.

The audience gave Mme. Adler an enormous ovation after the exhibition was over. One could hear only a roar of hurrahs and bravos. The house was packed to the dome.

The success of "Sins of the Parents" is mainly due to the powerful, realistic story which is based on a big theme, full of gripping situations, and dramatic climaxes.

The success of "Sins of the Parents" spread so rapidly throughout the East Side, that on Saturday, Sunday, and Monday, the management of the Grand were compelled to call out the reserves from the Eldridge street police station, to hold the enormous lines of those that could not be admitted to the theater.

"Sins of the Parents" is the record-breaker in the history of the Grand theater. On Sunday, from 1 p. m. to 11 p. m., the management announced, they handled 11,240 people that paid admission.

NOTICE.

We wish to inform the gentleman in Chicago who sent us an unsigned letter that the confidential information given has been known to us and proper and active steps have been under way for some time to deal drastically with such people as mentioned. NICHOLAS POWER CO.

THE NEWMAN PLANTS BUSY.

The Newman Manufacturing Co., manufacturers of brass frames, railings, easels, etc., who operate three factories, one at 717 Sycamore street, Cincinnati, Ohio, one at 101 Fourth avenue, New York, N. Y., and one at 108 West Lake street, Chicago, Ill., are reporting excellent business, and are running full capacity. This is cheering information, in view of the general conditions now in existence throughout the country, and their men on the road report an encouraging outlook for fall business.

The Western, Central and Southern States particularly are showing marked improvement in business conditions, and the Eastern and New England States will come along in due time. It is remarkable the number of new theatres which are now in the course of construction, mostly large and attractive theaters. S. J. Newman, secretary of the firm, who has a wide acquaintance among theater owners, reports that the majority are of the impression that business conditions will show a great improvement this coming fall.

NEW LASKY RELEASE.

"The Making of Bobby Burnit," Winchell Smith's comedy, made from the famous novel of the same name by George Randolph Chester, featuring the former star of "Brewster's Millions," Edward Abeles, will be the second release of the Jesse L. Lasky Feature Play Company through the Para-

Scene from "The Making of Bobby Burnit" (Lasky).

mount Picture Corp. This subject will be one of the first of the Lasky releases under five reels and in addition to Mr. Abeles will boast Theodore Roberts and Bessie Barriscale in prominent parts.

The entire production was staged at the Lasky studios, Hollywood, and is in four parts. It will be released through the Paramount company September 17.

PREDICTS BANNER YEAR FOR EXHIBITORS.

Herbert Blache, the motion picture manufacturer, exchange owner and practical film man, who also stages his own productions and has recently completed ambitious multiple reel offerings of Tom Terriss in "The Chimes," and "The Mystery of Edwin Drood," and James J. Corbett in "The Burglar and the Lady," recently made the following prediction about the theatrical season just started.

"Assuming, of course, that the theater manager recognizes the importance of intelligent advertising and that his theater is properly conducted, the strength of the pictures he is able to present to his patrons determines the amount of his box office receipts.

"A hasty review of the developments of the past year in photoplay production promises the exhibitor and the theater-going public a harvest of photodrama offerings. Famous theatrical stars and noted authors by the score have enlisted in the army of motion picture creators in the last few months and will continue to add the result of their labors to the heightened efforts of the able photodrama producers of proven ability.

"Plays and books that have proven their popularity beyond a doubt are being carefully prepared for the screen and the coming season will see them enjoying once more the public worship which their merit deserves, while the theater reaps the box office returns."

Notes of the Trade

THE All Star Feature Corporation will present James A. Herne's "Shore Acres" and has engaged a cast which would do justice to any Broadway theatrical offering. Charles A. Stevenson is cast in the role of Nathaniel Berry, William Riley Hatch, who played Capt. Williams in "Paid in Full," and Peter Galbraith, in "Pierre of the Plains," the all-star features, will play the part of Martin Berry. Conway Tearle is cast as "Sam" and E. J. Connelley is cast as "Blake"; Violet Horner, formerly with the Imp, Reliance, Biograph and Vitagraph companies, will play "Helen" and little Madge Evans will portray the part of "Mildred." Others of the cast are Philip Traub as "Bob," Harry Knowles as "Captain Ben" and Mrs. Evans. John H. Pratt, under whose personal supervision "Shore Acres" is being made, is now at Block Island with his company where the entire island was turned over that the production might be accurately pictured. William A. Thompson is in charge of the camera with his two assistants, and George Kleine is master of properties.

* * *

With the thermometer registering eighty-nine, one of the warmest days we have had this summer, the photoplay production "The Littlest Rebel" opened at B. F. Keith's Crescent theater in Brooklyn last Monday evening to capacity business. The audience soon forgot the intense heat for the heat of the battle raging before their eyes on the screen. All were pleased with the picture.

* * *

Loel, Maury and Eldeau Steuart, the babies of the Five Steuarts, formerly of the Biograph, will be seen in a series of special feature Princess pictures: "The Toy Shop," "The Target of Destiny," "The Girl of the Seasons."

* * *

A clever and original idea has been executed by the Players Post Card Company in the line of advertising for exhibitors. They are offering to the theaters throughout the country a new novelty in the way of post cards for the popular moving picture stars in pen and ink drawings. Exhibitors should find in this new line a very distinctive and prosperous advertising scheme in advancing the coming features to be shown at their theaters.

* * *

Harry Benham, under the direction of Frederick Sullivan, Thanhouser, is to be featured in a series of twenty reels, written especially for him. Benham recently in "Harry's Waterloo," took all the parts in the script and appeared in one scene four times in different characters, one of which was a woman. King Baggott has completed a protean release, but Harry got there first.

* * *

Andy Clark, the ten-year-old laughmaker in the Edison comedies, has just returned from West Hampton, Long Island, where he was spending a week's vacation. While fishing from his boat, Andy claims to have landed one of the largest blue fish ever caught in the waters around Long Island.

* * *

The Whartons have produced a picture to be released through Eclectic with a scene calculated to make people gasp. To get this remarkable picture it was necessary to stop traffic on a busy trolley line for a number of hours, secure permission from a city to damage an iron bridge, and buy a big trolley car outright. Thurlow Bergen, Elsie Esmond, William Riley Hatch and M. O. Penn are in the cast.

* * *

Cora Williams, the Edison comedienne, has developed five new swimming strokes since the bathing season, opened at Rye Beach, N. Y.—also a coat of tan that may require some time to remove.

* * *

James Cruze and Marguerite Snow (Thanhouser) are to be featured at the close of "The Million Dollar Mystery" in a new serial under the direction of Howell Hansel, who directed 40 of the 46 reels of the "Mystery" serial.

* * *

The New York Sun of Sunday, August 16, discusses the chances of the cameramen in the European war and expresses the opinion that the difficulties in the way of securing first class pictures will be greater than ever before, because of the hostility of the combatants toward both photographers and correspondents.

* * *

A cablegram received by the Photo Play Productions Company from Mimi Yvonne, dated Tuesday, August 25, states that the child actress is safe in London and will sail for this country within a week. Mimi's interpretation of Virgie in Edward Peple's Civil War drama, "The Littlest Rebel," has won for her a huge and lasting popularity.

* * *

B. F. Keith's Bronx theater opened Monday, August 31, with high class feature photoplays. Program will be changed on Mondays and Thursdays. "The Littlest Rebel" will be the leading feature to open this beautiful playhouse. An excellent program has been booked for the first half of the week. For the last half "The Boundary Rider" and an excellent Pathe program will be seen.

* * *

Bookings for Edward Peple's Civil War drama, "The Littlest Rebel," are keeping the Photo Play Productions Releasing Company busy. It must be good.

* * *

John William Kellette is free-lancing, his connection with the Whitman Features having been severed, and Harrish Ingraham, leading man, has taken up the unusual position of lead and author. Mr. Kellette was engaged to make adaptations of "Jane Eyre," "Lena Rivers" and "Tempest and Sunshine," all four-reelers. He is connected with the Smallwood Film Corporation as script writer of industrials, having completed "Does Prohibition Prohibit," "For the Baby's Sake" and "Through the Looking Glass, with John Dough."

Sidney Bracey, the "Jones, the Butler" of "The Million Dollar Mystery," Thanhouser, has put his yacht into commission and it bears the name of "Evelyn," in honor of Mr. Bracey's June bride.

* * *

"At the Bottom of the Sea," the Submarine Film Corporation's remarkable feature of undersea life, fully reviewed in the Moving Picture World of recent date, opened at Washington, D. C., for a three weeks' run on Monday, August 2.

* * *

Since Sally Crute, the Edison leading lady, visited Washington, D. C., a few weeks ago, she has received quite an abundance of correspondence from admiring fans. The latest communication is from an exhibitor in Washington who has purchased a high-powered motor boat and will christen it the "Sally C."

* * *

Irving Cummings developed a mild case of blood poisoning while working in Phil Lonergan's story, "The Varsity Race," in which Muriel Ostriche plays the ingenue, and the story has been delayed on that account. Carroll Fleming directed it and many of the race scenes were taken in Philadelphia.

* * *

Rene Farrington, daughter of Frank Farrington, the "Braine" of "The Million Dollar Mystery," has suddenly jumped into the spotlight in her delightful character acting as lead of "Princess." A short time ago she appeared as a slavey in one of Arthur Ellery's comedy scripts and her work was so good that she was retained. Her latest work is the ingenue lead in "Sis," by Phil Lonergan.

* * *

Carl Louis Gregory, under direction of Lloyd F. Lonergan, chief of production, Thanhouser, has taken Mignon Anderson, Morris Foster and John Lehnberg to Yellowstone Park to stage dramas. They expect to be away till September 15.

* * *

Boyd Marshall and Mayre Hall in "His Winning Way," booked for release under "Princess," September 4, took the leads in a most sprightly comedy showing these juveniles at their best. The "Jefferson of the Screen," Riley Chamberlain, played the part of the grouch. John William Kellette wrote the scenario and Arthur Ellery produced it.

* * *

Carroll Fleming, late of the New York Hippodrome, is directing "The Madonna of the Poor," a script by John William Kellette dealing with Italian life, in which John Rinehart and Muriel Ostriche play the leads, supported by Dave Thompson. It's a Thanhouser.

* * *

The Monitor Film Company announce that they will start producing one and two-reel comedies this week which will be released on a certain well known program, to be announced in these columns later. It is rumored that Frank P. Donovan, the well known writer and film expert, is one of its leading lights.

* * *

Will H. Stetson, general manager of the American and European Film Company, has just returned from a trip through New York, Vermont, New Hampshire, Maine and Massachusetts, and reports that the motion picture business is excellent, and that the five reel feature, "Evangeline," based on Longfellow's poem, which his company controls in half of the United States, is getting its share of the gate money.

* * *

In the recent series of Christy Mathewson pictures in which "Big 6" is appearing for the Universal exclusively, Julius Stern makes his debut as a screen star. Although he has been engaged in the business for six years, this is the first time the picture fan has had an opportunity of seeing this well known manager of the Imp-Victor forces.

* * *

G. M. Anderson, the famous "Broncho Billy" of Essanay Western photoplays, has now accomplished a feat which does not necessitate risking his life to perform, but, to perfect, has taken long and tedious practice. In a drama called "Broncho Billy Butts In," Mr. Anderson rolls a cigarette with one hand, while with the other he holds a man at bay with a gun.

* * *

Dr. H. L. Stafford, well known in the magazine world as a writer of fiction and contributor of technical articles, and who is at present connected with the scenario department of the Universal's Western studios, has been assigned to the post of special scenario writer for Henry McRae of the 101 Bison company. The first scenario to be prepared by Dr. Stafford in his new capacity is a picturizing of "The Law of the Range," a story by William Groves Barrows, published by one of the best known Chicago houses.

* * *

The good old days when the villain of the melodrama basked in the hisses of the audience have disappeared, according to the experiences of Bryant Washburn, the most successful "man of dark deeds," of the Essanay company. Although Mr. Washburn is usually cast for the villainous part in most of the Essanay dramas, it seems that he is just as popular as the heros.

* * *

A beautiful four-part subject under the title of "Bartered Lives" will be released by George Kleine through his branch offices in the course of a few weeks. This subject features the European actress, Miss Hesperia, who recently captured first prize in the European contest for the most popular woman in film. Miss Hesperia plays a dual role. The double exposure work is unusually clever, and will mystify many people.

* * *

George Kleine's big six-part spectacle, "Spartacus," is booking heavily throughout the country at present. This is one of Kleine's "Roman Cycle" series, and a member of that family headed by "Quo Vadis" and "Antony and Cleopatra." The spectacle employs nearly 7,500 people and possesses the largest reproduction of a Roman arena ever seen in motion picture. "Spartacus" is playing many big theater dates in addition to picture house engagements.

No more startling film has left the Universal's Hollywood studios in some time than "A Daughter of the Redskins," the second of the film staged under the direction of Henry McRae, of the 101 Bison company, during that company's stay in the Sequoi forests near Hume, Cal. With such people as Marie Walcamp, William Clifford, Rex De Rosselli, Sherman Bainbridge, Val Paul and Lule Warrenton Mr. McRae has succeeded in producing a film that portrays the early life of the Western pioneers in a way seldom equaled.

* * *

Jacob Wilk, who is now in charge of the publicity work of the World Film Corporation, is a graduate from the William A. Brady staff. For the past five years he has been with that famous producer, acting as business manager and representative. During the summer, Mr. Wilk has managed stock companies in Duluth and Denver.

* * *

There is no chance to talk depression to M. E. Hoffman, the "live wire" of the World Film Corporation's general offices. He has found so much work in the offices because of the demand for the Shubert-Brady releases that his department has been augmented by the addition of Charles D. Shrady and Jacob Wilk.

* * *

Unique in thought and treatment is a spectacular child comedy-drama which is now being staged under the competent direction of Lloyd Ingraham, of the Powers (Universal) company. The picture is entitled "The Autocrat" and deals with a mother's dreams after having punished her little son for a trifling misdemeanor. It is a story that will be of much interest to the little folk and bears a striking object lesson which fathers and mothers will do well to remember.

* * *

Jerome Sobel is interested in a new feature. It was released August 30 at 68 Edgecomb avenue and will be known as Adelaide Janet Sobel. The little girl will be the subject of Jerome's thoughts and conversations when he is able to talk about things other than the activities of the World Film Corporation. He is buying cigars also.

* * *

Lewis J. Selznick has been elected a director of the newly organized National Independent Motion Picture Board of Trade, which came into being August 29.

* * *

Justice Saunders, well known in judicial and political circles in New York, appeared in his premier picture at the Universal studios recently in one of the "Universal Boy" series. Judge Saunders, although accustomed to being in the public eye, was rather reticent about posing before the camera and it was necessary to retake twice before His Honor appeared natural upon the screen.

* * *

Lewis J. Selznick, general manager of the World Film Corporation, is to make another business trip to Cleveland, Buffalo, Detroit, Toronto and Montreal. Later he will make a tour of inspection of the offices from Pittsburgh westward, including a visit to the Pacific Coast branches.

* * *

Thanks to the demand for the Shubert-Brady releases of the World Film Corporation, the Philadelphia, New York and Chicago offices are using three prints of each of the releases.

* * *

The state right sales of the Sterling Camera and Film Company's production, "The Land of the Lost," has surpassed all sanguine expectations. The excellence of this feature is attracting the attention of particular buyers from every point as it is a distinct photographic triumph and multiple feature with a unique theme and a story calculated to please all the people all the time.

* * *

The Essanay company announces the production in the near future of "The Slim Princess," by George Ade. Although Miss Elsie Janis had an unusually successful run in the play, the motion picture scenario has been adapted from the story, which first appeared serially in the Saturday Evening Post. The Essanay comedy-drama will be in four acts, with Miss Ruth Stonehouse in the leading role of the princess of slender proportions. Mr. Ade himself will pay particular attention to the staging of the production.

* * *

Phil Solomon, until recently identified as Chicago manager for Warner's Features, stepped into our New York office this week and acquainted us with the fact that he is no longer in Warner's employ and will entertain any good representative position for Chicago. His address for the time being will be Moving Picture World, New York.

* * *

The Progressive Corporation struck it rich when their quick-witted cameraman on board the Progressive, their three-masted schooner, took pictures of the English warship Essex chasing a steamer which happened to be outside of the three-mile limit. The Progressive Corporation intend to use this interesting picture in a new film play that the company is producing.

* * *

Joseph H. Trant, known to his many friends in and out of the newspaper world as "Teddy," has joined the Progressive Corporation. His publicity work for Gov. Foss of Massachusetts attracted the attention of the paper world and the politicians throughout the country. "Here's luck to you 'Teddy' in your new field."

* * *

Edward Abeles, who has just completed his appearance in "The Making of Bobby Burnit," of the Lasky Feature Play Company, is en route East with the negative. Mr. Abeles will take a turn in vaudeville under the Lasky banner during the coming season. "Ready Money" will be his next photoplay vehicle.

For the first time in a long while James Cruze and Marguerite Snow appeared in a single reel comedy-descriptive, "From Wash to Washington," the scenario of which was written by Lloyd F. Lonergan, the Thanhouser director of productions.

* * *

During the past week Harry Weiss, district manager of the Chicago office of the World Film Corporation, sent in to the general offices twenty-five yearly contracts aggregating $60,000 worth of business on the Shubert-Brady releases.

* * *

Charles Richman in "The Man from Home," Theodore Roberts in "The Ringmaster," and Bessie Barriscale in "The Rose of the Rancho" are now in the making at the Lasky studio, Hollywood, Cal.

* * *

Arthur S. Hyman has been transferred from the management of the New Orleans office of the World Film Corporation to the management of the Atlanta office of the company. Hunter Bennett, assistant to the general manager of the company, is with Mr. Hyman in Atlanta.

* * *

The Rudolph Wurlitzer Company of Cincinnati, Ohio, has through its representative in Butte, Montana, just installed a motion picture orchestra in the Pastime theater, Dillon, Montana. E. L. Wheat, proprietor.

* * *

The Progressive people are banking heavily on a new serial by a newspaper man that they have just accepted. The office force are all smiles these days on their new "find."

* * *

W. W. Johnson, formerly manager of publicity for Eclectic's feature, "The Perils of Pauline," is now connected in a similar capacity with the Alco Company, 218 West 42d street.

* * *

The Progressive Motion Picture Corporation have two pictures about ready to be released from their City Island studio. Their two separate companies are busily engaged on new pictures.

* * *

Miss Violet Stuart of the Sterling Camera and Film Company is visiting friends in the Adirondacks near Gloversville, prior to starting in on the production for September.

* * *

Howard G. Bobb, vice president and general manager of the Liberty Motion Picture Company, Inc., gained his knowledge of the motion picture business in a very peculiar manner. Resigning his position as president of a prominent Philadelphia pharmaceutical company, he secured a minor position in a motion picture laboratory, where he studied the film business. He remained there until he acquired the technical end of the game. He later secured a number of wealthy Philadelphians to finance him and he started the Liberty Motion Picture Company, which has been in active operation for a number of months.

* * *

Richard C. Travers, who plays the lead in Edith Huntington Mason's filmized novel, "the Real Agatha," is shown at the opening of the charming Essanay drama playing golf at one of the country clubs of which he is a member. Although the scenario did not exactly call for it, Mr. Travers made a 250-yard drive when the scene was being taken. The Essanay star has been playing almost professional golf recently and has arranged for a match with Champion "Chick" Evans in the near future.

* * *

A birthday party was tendered to C. Lang Cobb, Jr., at his home in the Chestershire Apartment, 570 West 183d street, New York City, on Tuesday evening, August 25. Mrs. Cobb presented C. Lang with a beautiful solitaire, which you may have a peep at if you watch the small finger of his left hand.

* * *

On August 29 John Ince was granted a day's holiday from the Lubin studio by leave of Mr. Lubin, interrupting his production of "The Man Who Dared." The occasion was the birthday of the creator of Inceographs, and the celebration took the form of an old-fashioned guest day at the Ince farm, twenty miles from the city. All the usual rural delights were experienced by the houseful of friends and many Lubin players motored out at the end of the day for a farm dinner de luxe. The phonograph records of Ince's recitations were played.

* * *

Harry C. Drum, Western representative of the World Film Corporation, has been called to Chicago owing to the death of his sister.

* * *

Frank Montgomery and Mona Darkfeather, whose identification with Kalem Indian feature productions has made them famous the world over, were visitors at the Centaur studios in Bayonne last week.

* * *

A. J. Allenbaugh, representing the Famous Players Feature Company of Baltimore, secured the rights in Maryland, Delaware, District of Columbia and Virginia for the products of the Jesse L. Lasky Feature Play Company and the release of the Paramount Pictures Corporation. Mr. Allenbaugh, who is treasurer and general manager of the Famous Players Feature Company, arranged the deal this week through Samuel Goldfish, head of the Lasky Feature Play Company.

DON'T BE FOOLISH

And pay big prices for slides. This advertisement and 15c. will bring you sample of Announcement Player and Feature Announcement Slides. We furnish dandy slides at $2.00 per dozen.

NIAGARA SLIDE COMPANY, LOCKPORT, N. Y.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

INDIANA.

SINCE the Church Federation and the Chamber of Commerce served notive on Mayor Bell that they did not like to see him handling the charity fund created by the motion picture exhibitors of the city, the exhibitors have been in the position of the boy who stuffed pillows in the seat of his trousers in anticipation of a warm reception when he returned home, if an undignified figure of speech may be employed.

A meeting of the exhibitors was called, and it was decided that nothing could be done except to sit tight and wait for what might happen. The Mayor has not tooted a horn to announce his action, but the exhibitors see in the moving of the Joe Bell Charity Fund, hurriedly so named, to the business of William Eisenlohr and the naming of Eisenlohr as manager of the fund, an action to meet the demand of the Chamber and the Church. Yet the picture men will not suffer, for the dispensation of charity is to be continued. Mayor Bell seems to hold to the opinion of the exhibitors that the two civic bodies do not represent the people and that the closing of the theaters on Sunday as they wish, will not be a popular move.

The cooler weather of the last few weeks, the heavy rains, and the war in Europe, seem to have aroused a taste for excitement that is coining money for the picture men, after an unusually dull summer. Nearly all of the houses closed temporarily have been reopened. All in all the moving picture business is rapidly getting back its normal healthy tone, though two companies have been forced into court. Their troubles, however, were not due to general conditions so much as to local causes. The two mentioned are the Hyde Park Amusement Company, running the Garrick, and the Iriquois theater. On the whole it is believed the business in general will benefit by such instances, as tending to induce more caution on the part of investors, too many of whom have rushed into the field without sufficient investigation of the possibilities, and the exercise of the good business judgment always necessary in embarking in any other line.

The Orpheum Theater, Michigan City, has been redecorated and cleaned, and after being closed more than a month, reopened with "The Spendthrift."

Mayor J. O. Batchelor of Marion, has served notice on exhibitors that he will not tolerate Sunday opening. Somebody told somebody else and that somebody told the Mayor, whereupon the Mayor delivered his ukase.

The Airdome at Warsaw, put on an amateur night with surprising results. The affair drew more than a thousand paid admissions.

Manager Polezoes of the Lyric, Goshen, has made some improvements to his projection booth.

Huntington exhibitors were thwarted in their effort to open Sunday by the Huntington police, who were on the job with a threat to make arrests at the first attempt to sell tickets. The exhibitors rather than disappoint the crowds, as they would have been forced to do in event of arrests, did not offer to put them on sale. The Chautauqua has been running Sundays, as have a number of other businesses in Huntington, and the exhibitors feel that they are being discriminated against in an unfair way. In serving notice that they would keep open they made a public statement they were only doing so in order to get a test of the law, but the activity of the police was so great, that opportunity to give a performance was not available.

Dr. E. C. McBride, Terre Haute, plans a new picture house on East Wabash street. He will spend about $4,000 on the structure, the plans for which are now being drawn by R. W. Leonard, architect.

"We try mighty hard to please and welcome suggestions" is a line run in all of the Luna-Lite theater advertising at Marion. The Luna-Lite is making money and their attitude as expressed in the line may be the reason.

"Only 600 seats for sale, and last night there were 613 paid admissions," is the way the North Vernon Airdome heads an advertisement, which urges the fact that there are always seats for the second show.

R. S. Schrader, formerly of Louisville, has succeeded J. C. Mack as manager of the World's Film Corporation branch in Indianapolis.

Manager Moore of the Irvington theater, Irvington, put a film on exhibit in the lobby of his theater for the benefit of those of an inquiring mind in the college suburb. It was the center of much spectacled scrutiny. Manager Moore was kept busy explaining that the film was 1,000 feet long and contained 16,000 photographs, which were displayed one at a time, by a light of 4,000 candle power, which flashed off and on 16 times a second. The stunt was only another of the several that Manager Moore has put on to interest the Irvington population and make his house an Irvington center of attraction. His methods of meeting the peculiarities of the Irvington population along the lines of least resistance have already been noted in these columns. His efforts has made a success of a house in which other managers have twice failed.

The Popular Amusement Company, Elkhart, has been incorporated with $10,000 capital stock to operate theaters. The directors are F. Palmer, W. A. Gray and M. Kempner.

The Colonial theater, Mt. Vernon, was turned over free of charge to the St. John's Altar Guild for one night, and a goodly sum was realized, the attraction drawing about 1,200 persons.

An advertising scheme that works two ways, one to build patronage for the new Era theater, Columbus, and the other to build circulation for the Columbus Herald, is that of giving an admission to the theater for six consecutive coupons clipped from the paper. The idea may be worth something to exhibitors in other localities. The Herald is so well pleased with the arrangement with the New Era theater that they have continued to run the coupons daily for more than two months. The theater is crowded for every show.

W. C. Milliron, who recently bought the Rex theater, Rensselaer, is planning to give three reel shows for five cents. He has installed 150 new opera chairs, a new electric piano, and cleaned and renovated the entire establishment.

The Greenfield Business Men's Amusement Company, Greenfield, has been incorporated, and announces a purpose to operate theaters and street fairs.

The Mecca theater, Marion, has removed a part of the roof in the rear and with the installation of some electric fans declare they have a constant supply of cool, fresh air, making the place more comfortable than out of doors.

The Orpheum, Evansville, is making a play of the fact that they serve "The Million Dollar Mystery" to patrons for five cents. Nearly all other houses boost the prices.

The Starland theater, Anderson, has equipped a pretty rest room for women, fitting it up with a satin finished walnut dressing table, chair and appointments to match. A supply of needed toilet requisites is included. This theater also is building up a mailing list of patrons. A box near the door for dropping in cards which are distributed has been catching a white shower. Occasionally postcard announcements of something special in the way of a program is to be used. The Starland also announces a Saturday schedule of five shows, beginning at 2 p. m. and running continuously until 9 p. m., when the last one starts. Two programs are given, graded at ten and twenty cents, the better one coming the last three days of the week.

Noble B. Davis & Co. will remodel the Davis Hotel store room, Jasonville, and start a moving picture house. They will call it the Coldale. Between 500 and 600 seats will be provided. A Powers 6A has been bought.

Herbert Johnson, Lafayette, owner of the Luna theater, has added the Majestic, Paris, Ill., to his string of picture houses. The new houses will be opened Sept. 1, after making some extensive repairs.

The Lyric theater, Vincennes, is being repainted and repaired, and opened August 23. The background for a number of landscapes on the exterior is white, giving the theater a clean, attractive appearance that is inviting.

The Angela theater, Alexandria, has donated the use of the house for one night to the Kappa Alpha Phi fraternity, which expects to use the proceeds to equip new quarters.

The New Grand, Corydon, has installed a new Powers 6A machine. It is one of the best machines on the market, says Manager Terrell.

R. C. Green, recently manager of the Lyric theater, Ft. Wayne, has been named to manage the Grand, Anderson, Ind., by Allardt Brothers, who control the Anderson house. Mr. Green will take charge September 1.

Among the new incorporations are the Tri-City Theater Company, South Bend, and the Twentieth Century Amusement Company, Gary. The Tri-City company was incorporated to operate three big theaters which are to be transformed into "movie" houses. The directors of the company are C. J. Allardt, H. J. Lederer and J. F. Devine. The houses are the Auditorium, South Bend, the Bucklen of Elkhart and the Jefferson of Goshen. The directors of the Gary company are E. G. Elbe, M. Elbe and W. O. Kennedy.

The World Film Corporation has taken out incorporation papers in Indiana for $50,000 of its capital stock.

The Maxwell Motor Car Company assembled two hundred of their salesmen in Indiana at the Claypool Hotel, Indianapolis, for a motion picture lecture that brought the factory to Indianapolis, the most interesting part of it to the salesman.

Cash McNary, Tipton, has sold his moving picture house, the Habit theater, to E. E. Hiatt, of Frankfort. Mr. McNary is chief of police at Tipton, and he found his theater was interfering with his official duties, so offered it for sale.

Charles Henney, North Manchester, Ind., has granted the use of his airdome as headquarters for the Boy Scouts of North Manchester. The boys are good boosters and Henney feels that he will be well repaid.

F. W. Van Dusen, of Chicago, gave an organ recital on the new $5,500 instrument in the Jefferson theater, Fort Wayne, Ind., opening night.

The license ordinance in Brazil has been amended as a result of the efforts of exhibitors, so as to permit them to give ten-cent shows at least ten times a month without the payment of an extra license fee. The ordinance is designed to get traveling shows of higher price.

W. B. Helmick has been named by the Allardt Brothers syndicate as the manager for the Sipe theater, Kokomo. Mr. Helmick was formerly associated with George W. Sipe, who has leased the house to Allardt Brothers, and the naming of Helmick simply continues his management of the house, which he has handled for fourteen years.

After fighting each other for patronage by the use of extra attractions such as singers and other talent, the Kokomo exhibitors have agreed to stop the profit-destroying practice. The first move is to cut out singers in all the houses. No more singers will be heard by Kokomo movie patrons.

Many manufacturers are sending the Indianapolis Chamber of Commerce films of their plants for exhibit at the free motion picture show to be a feature of the Made-in-Indianapolis week, Sept. 7 to 12. There will be many visitors in the city for the State Fair that week and the Chamber of Commerce believes the time opportune for catching the Indiana eye with the exhibit.

Frank Bonfer has opened a moving picture show at Sunman.

The Colonial theater, Farmersburg, is rapidly nearing completion. J. H. Drake and J. M. Hopewell expect to be able to open early in September. The house seats 500. They have a five-year lease.

Charles Fallow is to succeed Edward F. Galligan, resigned, as manager of the Nelson theater, Logansport. Mr. Galligan goes to the Masonic theater, Louisville, to assume charge. Manager Fallow has been associated with Mr. Galligan in the house management for several years.

George L. Fries of Kankakee, Ill., sold his theater, the Arc, Monticello, to Mr. and Mrs. J. O. Worth of Monticello. Charles McCall, who managed the house for Dr. Fries, has been retained by the Worths.

The Grand, Evansville, has opened for the season, and announces it will use two comedy films each night, in addition to vaudeville.

The Luna and the Lyric, under the same management, Lafayette, have a slogan "It Pays to Cross the Street." The two houses are opposite each other. The slogan is now appearing in all their advertising.

The Coldale, Jasonville, has opened. It is a new house and seats 300.

Walter Easley will open the New Princess, Rushville, Sept. 7. A number of alterations have been made, and the house will present a very attractive appearance to the first nighters.

JENNE.

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DETROIT.

ON Thursday night, August 13, the board of directors of the Washington theater, located on Washington boulevard and Clifford street, held a meeting to discuss plans for the coming season. The board was undecided whether to inaugurate another season of stock or accept the offer of a lease from John Kunsky, of the Casino Amusement Company. After arguments pro and con, it was finally voted to lease the theater to Mr. Kunsky, the annual rental being in the neighborhood of $25,000. The theater was completed July, 1913, is one of the handsomest in the city, and as for its location, it is unquestionably one of the best. It is only a stone's throw from Grand Circus Park, where three large new buildings have been erected in the past six months, only two blocks from Woodward avenue, and only a few blocks from every city car line. It will make an ideal picture house. Mr. Kunsky plans to improve the interior of the theater and will open it early in September with feature films at prices slightly higher than any of the other picture houses. The policy will practically be the same as at the Liberty. According to present plans, Howard Pierce, now manager of the Liberty, will go to the new Washington; T. D. Moule, manager of the Columbia will take Mr. Pierce's place, while M. W. Schoenherr will again assume the management of the Columbia.

Detroit is getting ready with her decorations for the G. A. R. encampment, which takes place the latter part of August and the first week in September. The entire downtown district will be festooned with colored electric lights and white columns. Several moving picture concerns have already arranged to make films of the various events. The parade will be the main feature of the encampment. It is anticipated that 150,000 people will come to Detroit for this event.

Motion pictures by the Ford Motion Picture Department were made of the Industrial Parade given under the auspices of the West Michigan Avenue Improvement Association on Thursday night, August 20, which proved a huge success.

It is reported that Louis R. Grosslight, the pawnbroker, has the lease of the building occupied at present by the Casino theater on Monroe avenue and which adjoins his place of business. He takes possession after the first of the year, and plans to enlarge it by using a part of his store, thus raising the seating capacity to 600.

The Orpheum theater opens its doors Labor Day with vaudeville and a picture at the end of each show. There will be 150 box seats in the theater, most of them at the front of the first balcony. The lower floor will contain 800 orchestra seats; the balcony 700 more, and with those in the gallery will make the total seating capacity 2,130. The building is of steel, brick, stone and concrete. There are over 40 exits. Scenery has been furnished by the Lee Lash studio of New York. The color scheme is turquoise blue, cream and gold. Harry Williamson is house manager, and A. E. Whitbeck, general manager.

An improvised theater will be one of the features at the Michigan State Fair, which takes place in Detroit, September 7 to 18. In this theater will be shown moving pictures of the Ford Motor Company's factory.

Cameramen and other film men have been in Detroit the past week to get pictures of the various events in connection with the G. A. R. encampment which brought close to 100,000 strangers to the city. The big event was the parade on September 2. The entire city was decorated with flags, bunting and emblems, while the downtown district closely resembled a national exposition with its massive white columns and strings of electric lights extending from one to the other. It was the biggest gathering and the most noteworthy that has been seen in Detroit for many years, and the streets even during the big Elks convention never looked prettier.

The business during the G. A. R. week at the theaters, particularly the picture houses downtown, was enormous and broke all records. The cool evenings had a great deal to do in stimulating business. Another reason was that every house had some special attraction. At the National a picture called "The Battle of Sholoh" was shown. At the Columbia in addition to pictures and vaudeville there was an extra attraction consisting of "Five Old Veteran Boys in Blue" who played old-fashioned tunes in the old-fashioned way on the fiddles which they carried through the Civil War. Special war and G. A. R. pictures were shown at most of the other places; in fact, everything and anything that would bring back to memory the days of 1861.

It is the idea of John Kunsky, who took a year's lease on the Washington, to make it the home of the best pictures now being produced. For that reason he sent Howard O. Pierce, who will be the manager of the Washington, to New York City on August 25 and had him look around for new ideas. Mr. Pierce returned a few days later and was "chuck full" of them, many of which will be carried out in the Washington. The Washington will be like "home" to Mr. Pierce as he was connected there as assistant manager more than a year ago when that playhouse was showing dramatic stock. The Washington opened Monday, August 31, with "The Call of the North" in which Robert Edeson has the leading role. This was a Jesse L. Lasky production, and will be followed the week of September 7 with Dustin Farnum in "The Virginian." There are three performances daily—at 2:30, 7 and 9 p. m. Prices for the matinee are 15 cents while evenings will be 15 and 25 cents. There is a special augmented orchestra, and a high-class musical program will be rendered each week. A good musical program, by the way, is a hobby with Mr. Pierce. He believes that good music which harmonizes with the pictures is just as much of an attraction as the pictures themselves. In fact the Liberty theater where Mr Pierce was formerly manager today has the reputation for its fine musical program. A pipe organ is also to be installed at the Washington. A balcony entrance has been tunneled from the first mezzanine floor, so that the public will have no hesitancy in going in the balcony as was the case in the past. The Washington has a seating capacity of 2,000, and is one of the most beautiful theaters in the middle west. New hangings, new carpet, new decorations, new stage settings from cellar to dome have been installed in the playhouse so that in every way it has the appearance of being an absolutely new enterprise. The stage setting represents the Capitol grounds of Washington and is very realistic even to the fountain, which is real. The screen is practically the entrance to the Capitol building. The Washington will show five reels of pictures, and two or three reels of lighter subjects, mostly comedy. The theater will show Paramount features exclusively.

The roof of the new Kenilworth theater is completed and the interior is now being rushed. The theater is expected to be opened early in October.

John H. Kunsky, of the Casino Amusement Co., has returned from a visit to Mackinaw Island. He had intended to remain there for sometime but was called back owing to negotiations pending on the Washington theater.

A strike has been averted between the musicians' union and the Detroit Theater Managers' Association. At a meeting on August 25 an arrangement was made whereby the musicians will continue at the same wages until the first of October, at which time it is likely some other arrangements will be made, that will be mutually satisfactory. The musicians have asked for an increase in wages of about 25 per cent.

The Garland theater, owned by the Casino Amusement Company, will discontinue business within the next thirty days. The building has been leased by the Woolworth Company of New York, which will alter and operate it as a five and ten cent store.

The Esperanto Feature Film Co., with offices in the Equity building, expects to release its first production early in October. The finishing scenes are now being worked out. The exact name of the story has not been decided upon. Frank H. Pipp, a former newspaper man, who is producing the picture, says that the total cost of it will be about $20,000. There will be 180 scenes, most of which were taken in the Agawa canyon which is located about 150 miles north of the Canadian Soo. Mr. Pipp took with him camping outfit and company of twenty-one persons, principal among whom were Norman Hackett, well known as an actor, and Miss Sue MacNanamy, who played in several dramatic stock companies, both of whom are residents of Detroit. The company has its studio in a former school house, situated about nine miles from the city, out Woodward avenue.

According to James J. Brady, collector of Internal revenue at Detroit, the moving pictures will be taxed should the government decide to impose special taxes owing to the European war.

The Greenwich Co. is erecting a building at Grand River and Avery avenues, the downstairs of which will be used as a moving picture theater to be called "The Plaza," while the upstairs will be for lodge meetings. It will be completed in October.

The Greenwich Co. recently completed the Victoria theater at 1009 Michigan avenue for Herman F. Zink, who is a well-known politician on the west side.

The Columbia theater, which plays vaudeville as its main attraction, is making a strong feature of pictures, which open and close each show. In fact, Manager Schoenherr says that the pictures oftentimes receive more applause than the vaudeville, and attributes the big business done every day at the Columbia to the special picture program. On Monday and Thursday, a reel of Pathe war news is an added attraction; on Tuesday and Wednesday, the Ford-Detroit Weekly is an added attraction; on Friday, a single reel of Mary Pickford is an added attraction, while on Saturday and Sunday, the program consists of an Animated Weekly feature, a war subject and a Ford Sterling comedy.

All is in readiness for the opening of the new Orpheum theater which takes place September 7, playing vaudeville and pictures. There will be three shows daily, with four on Saturdays, Sundays and holidays.

Daniel H. Kenney has been elected president of the Grand Boulevard Theater Co., and Harry L. Hurlbert, secretary and treasurer. The company will erect a duplex theater at 3067 East Grand Boulevard.

The Ingersoll-Gaukler Company has decided to spend $125,000 instead of $70,000 on its moving picture theater to be erected on Jefferson avenue, just east of the Belle Isle Bridge approach.

Henry Kohner, 316 Free Press building, is taking bids on a theater and store building to cost $12,000. It will be of brick, one story high, 45 by 127 feet in size.

The Progressive Film & Equipment Co., recently organized, with W. D. Ward at the head, has been capitalized at $10,000. According to the papers filed with the secretary of state, the principal stockholders aside from Mr. Ward are, A. W. Blankmeyer, H. F. Fowser and H. P. Schwartz.

Architect C. Howard Crane has let for the Majestic Theater Co., the general contract for the erection of the theater to Frank Farrington Co. The theater is to be located at Woodward and Willis avenues.

SMITH.

KANSAS.

P. H. WOLFE, proprietor of the Majestic theater at Wilson, Kansas, has opened an airdome there. The Majestic, which is being renovated, will be reopened early in the fall for its winter combination business of vaudeville and moving pictures. The airdome will fill out the moving picture season.

Trade unionists are trying hard to secure the application of the Sunday closing law to the theaters. Though the moving picture houses are not particularly alarmed over the possibility of having to close on the Sabbath, there is a possibility that the movement may affect them.

F. C. Smith, the new manager of the Orpheum at Topeka, has made a start towards fine success with his plan for the house. He runs four reels, and has four acts of vaudeville. The charge now is 10 cents for any seat in the house. Lew Nathanson resigned the lease and management August 1 and the first show under Mr. Smith was August 10, matinee.

The city authorities of Hutchinson have devised a method, they believe, by which Sheriff K. C. Beck's moving picture show can be stopped on Sunday. They are planning to extend the city limits to include the island, now outside of town, where the pictures are put on. Hutchinson does not allow moving pictures on Sunday. Three weeks ago Sheriff Beck got around the law by placing his machine on an island in the Arkansas river, which is government land, the stream being navigable. The screen was planted in he stream half way between the banks, and the spectators were in the park on the land side, within the city limits. It is not illegal to watch a moving picture show on Sunday—it is only unlawful to give the show. The city authorities threatened to stop the show on the island, and August 8 Sheriff Beck got an injunction restraining the police from interfering. The sheriff served the injunction himself. The extension of the city limits, which is being arranged for, will again put the show under the authority of the city officials, and then the matter will get into court upon the interference of the police with the court's injunction.

Electric theater, Kansas City, reopened Sunday night August 16, after two months spent in enlarging and improvement at a cost of $30,000. Among the items of the work done were installation of 22 boxes, an asbestos curtain, the removal of the operating box and heating plant outside the building and the increasing of the seating capacity by the addition of floor space to 1,800. There is also now a nursery for children. It is said to be the largest combination house in Kansas at which the admission is 5 cents.

The film "John Barleycorn," received a strong support of the temperance people in prohibition Kansas. When it was shown at the Iris theater in Topeka, the temperance society of the Methodist church, through its secretary, Deets Pickett, of the research department, gave general publicity to the value of the picture as a temperance lesson.

The Aurora and Grand theaters in Lawrence co-operated most effectively in making the two bargain days arranged by the merchants popular with the visitors. These theaters through arrangements with the newspapers which distributed the tickets provided free admission for shoppers on the afternoons of the bargain days. The compliment was to the people who came into Lawrence, and the tickets were partly the gift of the merchants.

"A Million Bid," the big Broadway star feature, was so popular when shown at the Holland in Wichita that a return date was demanded by the management.

The Crescent theater at Neodesha has made a point of presenting an extra educational film every Monday night during the summer. When school begins the educational film will be put on Friday night.

Fort Scott scenes and Fort Scott people are in a moving picture taken in August, and the presence of city officials in the cast gives the film a color of authority. City Engineer Fisher and Sheriff Cowan are among the participants, and Fort Scott is eagerly awaiting the showing of the picture there.

The Airdome in Chetopa came into the serial story game August 20. He announced that he had previously been deterred from putting on the big stories because of the cost; but he believed the people wanted these stories, and if they gave the patronage, he would get the films. The first to be shown at the Airdome is the Universal big feature entitled "The Trey o' Hearts." Two reels will be shown each Thursday.

The publicity department of the International Dry Farming Congress, Wichita, has adopted this year a novel and surely a most effective method of advertising the big congress and its many features—and most of all, of advertising Wichita and the attractions that the visitors will see there. Instead of billboard placards and signs, the management will send out to hundreds of picture show houses films showing the buildings and streets and special features of Wichita, and of the structures that will house the exhibition, besides portraits of the officers of the congress. The pictures are being taken by C. I. Howel of the Kansas Motion Picture Co.

BROWN.

SAN FRANCISCO.

THE American theater on Market street, near Seventh, is being redecorated and this house will be opened early in October under the management of Ed Homan. It is planned to show musical comedy, vaudeville attractions and moving pictures. The house will probably open with a number of feature films until arrangements can be perfected for other productions.

The Bell theater, 538 Columbus avenue, has been reopened by Frank De Caesar as a vaudeville and moving picture house, a specialty being made of Italian productions.

Sol Pincus, who for some time has been publicity man for Grauman's Imperial and who recently took up work of this kind for the Savoy theater, now conducted by D. J. Grauman, has succeeded Frank Donnellan at Loew's Empress, and will handle the press work for all three of these big houses.

The Austin & Briggs' Wild West Show has established headquarters at the Ocean Beach Cowboy Park and is giving a regular program. In addition to performing hair-raising stunts the members are also appearing in Western photoplays made in public, these being under the direction of the Macograph Company, which has established a studio there.

The exhibiting room recently established by the Eclectic Film Company at its headquarters at 67 Turk street is proving to be very popular with exhibitors and is filled to overflowing whenever a showing is announced. For the convenience of the trade the time of showing new subjects has been changed from morning to afternoon, the exhibitions commencing at 1.30 o'clock. Manager Frank L. Hudson is much pleased with the results of the innovation.

Louis Greenfield is going ahead with the plans for the new Quality theater on Fillmore street, and this house promises to be one of the finest in this section of the city, which is noted for being an amusement center.

Contracts have been awarded for the erection of the Chinese bazaar and theater on the grounds of the Panama-Pacific International Exposition. An unusual showing of moving pictures depicting scenes in the Flowery Kingdom will be made.

M. B. Dudley and Geo. F. Cosby have secured the Gaiety theater for one week and will present the wonderful educational production, "The Panama Canal from an Aeroplane." Robert G. Fowler, the aviator, will lecture on the canal as the pictures are shown. This will be the last run of moving pictures at the Gaiety for the present, preparations being under way for a resumption of musical comedy.

The Unique and Odeon theaters on Market street have been fitted up with new player pianos, and an increased attendance at both houses has marked the improvement in the music furnished.

Charles Stillwell, manager of the Silver Palace theater, has scored a decisive victory over Chief of Police White and is now privileged to show war pictures at any time he may desire. He was recently granted a temporary injunction against interference from the chief of police and at a later hearing of the case a permanent injunction was given by the court. This victory is especially significant in that it was won without the assistance of the Motion Picture Exhibitors' League, though the benefits that will come through the settlement of the question will be enjoyed by all of the members of that organization. It is not anticipated that the chief of police will make any further efforts to suppress the display of films depicting war scenes, either original or acted.

The California Motion Picture Corporation has rebuilt its studio recently destroyed by fire and has completed work on "Mrs. Wiggs of the Cabbage Patch." Blanche Chapman, who took the part of Mrs. Wiggs, has left for Winnipeg to take up her regular stage work.

Representatives of the Box Office Attractions have been here this week and tentative arrangements have been made to open quarters on Golden Gate avenue, near Jones.

The Valencia theater is now being conducted as a moving picture house and is meeting with good success. The "Lights of London" was the attraction this week.

The offices of the All Star Features, Inc., have been separated from those of the Golden Gate Film Exchange, Inc., and are now located on the mezzanine floor of the quarters occupied by this concern, being under the direct management of Mr. Netter.

Turner & Dahnken have decided to open the new Berkeley theater early in October with "Neptune's Daughter," instead of with "The Spoilers," as planned, and will show the latter at an early date at its house on Shattuck avenue.

A private exhibition of "The Escape," D. W. Griffith's interpretation of Paul Armstrong's great success, was given this week at the Savoy theater, conducted by D. J. Grauman.

E. Bruce Johnson, with the Turner & Dahnken Circuit, has returned from a very enjoyable vacation at Harbin Springs. It is related that during his stay there a band of Maya Indians attacked the Springs and that Chief Old Crow was captured by this well known exhibitor.

The work of remodeling and enlarging the Varsity theater, on San Pablo avenue, West Berkeley, has been completed and this house is now in a position to care for any increase in business that might come to this district. The opening of the enlarged house was celebrated on the evening of August 20 by a theater party given under the auspices of the Woodmen of the World.

G. A. Williams has opened the Linden theater, Seventh street, near Market, Oakland, Cal. The house had been closed for some time.

The Star theater at Madera, Cal., has been opened under the direction of J. M. Abbott of Modesto.

Mrs. Cordelia B. Gray has awarded a contract for the erection of her new brick theater building at Martinez, Cal. This is to cost $9,000.

Plans have been completed by Architect Alvin J. Stern, 1542 Broadway, Oakland, Cal., for a moving picture theater to be erected on Telegraph avenue, near Thirty-third street. The building is to cost about $15,000 and an organ to cost $5,000 will be installed.

Architect Clay N. Burrell, Albany building, Oakland, Cal., is preparing plans for a moving picture house to be erected on Adeline street, Berkeley, at an estimated cost of $12,000.

The Frankin theater, Franklin street, near Fourteenth, Oakland, Cal., will be opened shortly with moving pictures. An orchestra under the direction of Edgar Bayliss will furnish the music.

The Retail Merchants' Association of Sacramento, Cal., is arranging to change its constitution and by-laws so that theater owners may become affiliated with it.

The strike of the musicians at the Empress theater, Sacramento, Cal., has been settled by a board of arbitration and the boycott against this house has been raised.

Cleve Beck, proprietor of the moving picture house that was opened at Big Creek, Fresno County, this year, came to San Francisco recently to attend the Pacific district convention of the International Alliance of Theatrical Stage Employes. He was acompanied by Walter Ferguson of Fresno.

The World Film Manufacturing Co. of Virgina filed articles of incorporation this week at San Francisco, with a capital stock of $2,000,000. The directors are L. W. Brown, J. R. Eppes, and J. V. Talley, all of Richmond, Va.

The Exhibitors' Producing and Exchange Syndicate has been incorporated at Los Angeles, Cal., with a capital stock of $150,000 by W. Gillelen and associates.

The new Schmidt house at Palo Alto, Cal., is nearing completion and will be known as the Marquis.

The Grand theater has been opened at Elmhurst, Cal., with vaudeville and moving pictures under the direction of the Sierra Amusement Company of San Francisco.

L. T. Bailey, who recently took over the Alta theater, Eighteenth and Connecticut streets, San Francisco, has applied for membership to the Moving Picture Exhibitors' League.

Loew's Empress theater made its introductory week a noted one by a free distribution of tickets to women at one of the nearby department stores.

Col. D. C. Jackling, who has had the entire twelfth floor of the new wing of the St. Francis Hotel reserved for him, has fitted up a stage in one of the larger rooms and is prepared to entertain his friends with theatricals and moving pictures.

CHURCH.

MISSOURI.

THE outdoor services of the Christian First Methodist churches at Brookfield, at the airdome, with moving picture accompaniment have proved very attractive. People have come in from the surrounding country, and on a recent Sunday evening a dozen touring cars were parked in front of the theater. The comfort of the place has drawn much patronage for the moving picture shows during the week.

A new open air theater showing films was opened in Springfield August 20, the Delmar Garden. This place has been completely remodeled and redecorated, and the promise is made that the best pictures will be shown and good music offered. The admission is 5 cents; under previous management the price was 10 cents.

The Ramo Film Co. has just reopened its branch house at Kansas City, the address being 417-418 Gloyd building. J. D. Thatcher, Jr., formerly with the Universal and Warners, but more recently with the World Film Corporation, is special representative of the Ramo Film Co. The firm had opened a branch in Kansas City two months previously, but it was temporarily discontinued. Mr. Thatcher is getting things started again in good shape, and says that business is exceptionally brisk.

The Globe theater in Kansas City opened its season August 20 under the management of W. E. Newkirk, formerly manager of the Haymarket theater in Chicago. The Globe will inaugurate a new policy this season; the price of admission will be 10 cents all over the house. It is a combination theater, with great stress laid on the pictures.

The Grand theater at Brookfield recently admitted free all children who came on the special day, and gave each a present beside. Mothers were asked to bring the small children who couldn't come alone—and the house was packed.

There have been no more enthusiastic witnesses of the How travel pictures anywhere than the hundreds of Boy Scouts who saw the show in Kansas City as the guests of the Kansas City Post. They filled the lower floor and the balconies at the Grand opera house. During the intermissions the boys sang songs and cheered, and they had a royal good time.

The Jefferson theater at Springefild has done a rushing businss in flies this sumer. It gave fly swaters away to visitors, and it admitted free any boy who brought 100 dead flies. The mosquito season is now on—but the manager has said that there is no need to stimulate the slaughter of mosquitoes.

BROWN.

NORTHWESTERN NEW YORK.

THE new Hippodrome, on Main street, near Chippewa, Buffalo's largest playhouse, was opened for the first time Saturday, August 29. According to printed reports, the theater and the site cost nearly a million dollars. The seating capacity is 3,000. High class moving pictures and operatic singers are featured. A. R. Sherry is manager. His staff is Isidore Moses, assistant manager; John Carr, treasurer; Emmett Ludiche, director of orchestra. Mr. Carr was formerly assistant treasurer of Shea's theater, Buffalo. According to Mr. Sherry, the Hippodrome will have the exclusive right to show the Paramount Film Co.'s pictures in Buffalo. There is an eighteen-piece orchestra and a $30,000 pipe organ. The prices of admission range from 10 to 50 cents. The Hippodrome is owned by the Shea Amusement Co., which has vaudeville theaters in Buffalo, Toronto and other cities. The company is headed by Michael Shea, a pioneer theatrical man, known as the founder of vaudeville in Buffalo.

The Mark-Brock Theatrical Enterprises of Buffalo are building a number of moving picture theaters—three in that city, one in Syracuse, one in Olean, N. Y., one in Lynn, Mass., and one in Worcester, Mass.

A. R. Sherry recently managed a two-weeks' engagement of Annette Kellermann in "Neptune's Daughter," a moving picture production, at the Majestic theater, Buffalo.

Upward of seventy licenses have been issued to moving picture operators in Rochester, N. Y.

Advertising of the Batavia, N. Y., agricultural fair has been shown on the screens of moving picture theaters in that city.

Buffalo churches must obtain licenses from the city if they wish to run moving picture shows to entertain Sunday school children or illustrate lectures or sermons. This opinion has just been given by Assistant City Attorney Frederick C. Rupp to Alfred H. Martin, who represents Calvary Presbyterian Church of that city. Mr. Martin asked for an opinion. Calvary church desired to install a moving picture machine.

William Whiston of Buffalo has been appointed a booking agent for the George Kleine attractions.

A. R. Sherry managed the Kellerman pictures shown recently at the Majestic theater, Buffalo.

Manager Schlesinger of the Academy theater, Buffalo, which plays vaudeville and moving pictures, is taking advantage of the European war to advertise his shows. He recently had a display of modern rifles in his lobby. There was also a large map of Europe. Small flags of the

countries involved were placed on the map at points where battles are being fought. Sherman's statement about the seriousness of war was displayed on a large sign. Manager Davis of Keith's theater, Buffalo, also showed at the front of his house magazine pictures and other scenes of the war.

Charles W. Denzinger has been appointed manager of the Olympic vaudeville and moving picture theater, Buffalo. At one time he managed the Kinemacolor plant in Los Angeles. He has also been in charge of these houses: Family, Ottawa; Majestic, Toronto; Empire, Cleveland. Several years ago he was treasurer of Shea's theater, Buffalo.

A $45,000 theater, seating 1,000, is to be built in Seneca Falls, N. Y., by business men of that city. The house will have an entrance in Fall street. C. Merritt Curtiss, who designed the Eckel theater, Syracuse, will draw the plans.

The Mark-Brock Theatrical Enterprises of Buffalo are building eight new moving picture theaters in various cities.

Manager John H. W. Fenyvessy of the Family theater, Rochester, has developed a plan of emptying his house in two minutes. His theater has ten exits in addition to the main lobby. Ushers are stationed near the exits and advise the audience to use the nearest ways out.

It is reported that Fitzhugh Hall, Rochester, a moving picture house, has been taken over by the General Theaters Co., Buffalo. The name of the house has been changed to the Winter Garden. The building is being improved extensively.

BILLY BISON.

WISCONSIN.

THE PRINCESS THEATER on Wisconsin street in Kenosha, which has been under lease to the Perfection Film Company of Chicago, is now under the management of a company headed by T. A. Blaise and Charles Weeks, both of Chicago. The new concern took over the five-year lease held by the Perfection Company with the consent of the Kenosha Elk's Association. The policy under the new management has not been fully outlined but it is not unlikely that some vaudeville will be given in connection with the picture programs which have been running at the theater.

Pitcher & Sorensen have sold the equipment of the moving picture show at the Armory theater in Ripon City to H. L. Lawless, proprietor of the Ripon theater, who in the future will operate both photoplay houses.

The Mermac theater at Appleton recently showed an industrial film showing the manufacture of candy. At the end of each performance a local retailer handling the candy gave away a pound and a half-pound box, making ten boxes in the course of the evening.

The first anniversary of the celebration of the Perry Centennial at Green Bay was marked by the Colonial theater, which added to its regular program the moving pictures of the local fete made in 1913.

"Ladies, attend the matinee. Why stand in that crowd at night" is a pertinent reminder by the Bijou theater of Racine.

The Bijou theater at Appleton recently was closed five days for alterations.

Orders good for $2 and $1 in trade have been given away once a week by the Mermac theater of Appleton. They are redeemable at any store in the city.

The Arcade building at the corner of Third street and North avenue in Milwaukee is being remodeled to allow the installation of a $15,000 moving picture theater.

"Our attendance is running 100 to 250 per cent larger than last summer" is the announcement made by the elated Monroe theater at Monroe. The Monroe is not laying off because there is a chautauqua in town. "We believe that as many of you as possible should attend," says the management. "Chautauquas are good for a town, just as a good hand is good for a town. Both should be fostered, but—please don't forget our superfine pictures."

"News from the front" is a good wartime caption used by the Bijou theater of Marinette. "News from the front row informs us that our pictures are just as clear and plain as the last row in the house. Try it."

The Wisconsin state fair board may enlarge upon the moving picture plan of advertising tried out this year. Results from the short film made are so encouraging that this fall greater length will be allowed and competent lecturers and entertainers sent out on tour to attract business for the 1915 exposition.

"Cabiria," "The Spoilers," and a number of leading serials were announced by Manager Peter L. Myers of the Myers theater at Janesville, prior to the re-opening of the house, August 27.

Moving pictures of Marshfield taken for Manager John P. Adler of the New Adler Opera House at Marshfield by the National Cinematograph Company of Chicago proved a good attraction at that house for an entire week. A voting contest to determine the most popular young lady in Marshfield is being conducted at the Adler.

Manager Frank McWilliams has reopened the Casino moving picture theater at La Crosse.

The Sokol Society of Kewaunee has voted to erect an opera house, seating 600 persons. Construction was expected to begin the latter part of August.

The Crystal theater at Manitowoc had the first showing of the first moving pictures made of noteworthy things in and around Manitowoc.

The New Orpheum at Oshkosh regretted the turn-away business which "A Million Bid" made at the opening and brought the film back to satisfy the disappointed.

MIDWEST SPECIAL SERVICE.

PHILADELPHIA.

IN order to care for its ever-increasing business the American Feature Film Exchange has moved to more desirable and larger quarters at 251 North 13th street, this city. The exchange was formerly located at 211 North 13th street, but some time ago A. P. Lombard, proprietor of the company, decided to make the change, but could not find a suitable location. The new quarters has all modern conveniences to the buyer or picture house proprietor.

Mary Weston Humes, proprietress of the Grand Motion Picture Theater, Darby, Pa., was married to Carl Oscar Moser on Saturday, August 22. Mrs. Moser turned the management of her theater over to her husband.

The Metropolitan Opera House Company of this city brought suit on August 14, in Common Pleas Court No. 5, against the Philadelphia Central Amusement Company, a New Jersey corporation, to receive $25,000, representing five months' rent of the Metropolitan Opera House, Broad and Popular streets, this city, and an electric light bill of $819.79. The plaintiff claims that the last payment was made in March. The amount in the suit is for the five succeeding months.

The anti-trust suit of the United States against the Motion Picture Patents Company and other motion picture concerns will be heard by Judge Dickinson in the United States District Court in this city on November 4, 5 and 6, according to an order filed by the Judge. September 12 was the date set originally for the hearing, but owing to the fact that John G. Johnson and several other lawyers representing various concerns are in Europe the case was postponed. The suit was filed about a year ago to break up the so-called motion picture trust, which it is alleged, is controlled by the defendants.

The Knickerbocker Theater, 40th and Market streets, is rapidly nearing completion, and from all appearances will vie with any other photoplayhouse in the city.

L. J. Bradfield, manager of the Family Theater, this city, has just returned from his vacation in Atlantic City, N. J., where he enjoyed himself with his family all summer.

A charter has been granted to the Palace Amusement Company under the laws of New Jersey, with a capital stock of $25,000. The incorporators are John McLaren, Francis B. Knowlton and Daniel A. Cashman, all of New York City. Business will be transacted at Orange, N. J.

Witherspoon street's dream of a $75,000 moving picture theater has been shattered by the announcement that the plans have been suddenly changed and that the promoters secured a location near Nassau street, Princeton, N. J. There are two rumors afloat regarding the erection of this theater. One is that the promoters have allied themselves with the University Store, which has purchased the Waitt property on Baker street and will erect the theater with a Nassau street frontage and when completed will be used as a picture house. The other report, which seems more probable, is that the theater will be built in the rear of the Waitt property with a frontage on Baker street.

Another house has been added to the roster of moving picture houses in Allentown, Pa. The new venture is the "Nedson," at 10th and Allen streets, and will be opened on Monday, August 31. The proprietors of the establishment are Harry S. Kaiser and Richard George Boynton. New feature films will be shown daily.

The exhibition of motion picture films that are immoral, sacrilegious, or in any way objectionable, can legally be prevented in the State of Pennsylvania, according to a decision handed down by Judge Martin in Common Pleas Court No. 5. The ruling sustains the validity of the act of June 11, 1913, creating the State Board of Censors of which J. Louis Breitinger is the head and E. C. Nivan an assistant. The present action, testing the act, was brought by the Buffalo branch of the Mutual Film Corporation, the Mutual Film Corporation of Pennsylvania and the Interstate Film Company, the Overbrook Theater and the Pittsburgh Photoplay Company. The plaintiffs contended that the censorship act was unconstitutional and an unlawful interference with the interstate commerce. Judge Martin, in deciding that the act was not unconstitutional, declares that it is purely an exercise of police power of the State enacted to conserve the morals and manners of the public, and as such its purport is within the scope of legislative authority.

CONGDON.

PENNSYLVANIA.

THE Mullen Theater at Vandergrift, Pa., had a pay day Friday, August 21. Every paid admission received a pay envelope that contained real money from one cent to two dollars, and there was plenty to give away. At seven o'clock the pavement in front of the theater was crowded, every one waiting to receive his pay envelope as he passed through the door. Of course this plan of pay day has caused much excitement among "movie" fans, for every one goes with the hope of receiving a "fat envelope" and it is the talk of the town. The scheme has made the Mullen Theater very popular along with the idea of showing life-sized pictures of the babies of the town on the screen every night. The management wishes to photograph all the babies in the town and to show them on the screen in order to award some mother for having the prettiest baby in Vandergrift.

A record-breaking crowd attended the opening of the remodeled and reconstructed Keystone Theater at Tarentum, Pa., Monday, August 17. The attraction was the motion picture drama "The Third Degree," in five parts, which seemed to please the observers greatly. Each person received a souvenir fan.

On account of the grand opening of the remodeled Buffet, Manager Reed of the Nixon Theater, in Tarentum, Pa., invited everybody to enjoy four reels of pictures Tuesday, August 18. A fine "menu" was prepared for the grand opening, and the public was cordially invited to attend. Everybody was welcome to walk in the theater and enjoy the four reels of pictures at their leisure.

F. N. Hait, commercial agent of the Lehigh Valley, Pittsburgh, received advice recently from headquarters that moving pictures of the freight transfer at Manchester, N. Y., would be exhibited in Pittsburgh so that Pittsburgh railroad men would have the opportunity to view the workings of the transfer. The Olympic Theater, Fifth avenue, and the Rex, Penn avenue, East End, will show the pictures. This picture will appeal to the traffic men in all parts of the country as the Manchester transfer is equipped with every modern device to facilitate the handling of great quantities of freight and represents the latest in its class.

A. Baltimore of New Castle, Pa., has just finished remodeling his picture theater, and it now fills all the requirements of the state law. The entrances and exits were enlarged, and the auditorium will now accommodate its large patronage. Two machines will be operated instead of one. Due to the high class performances he presents, Mr. Baltimore has built up a large patronage. Only high class pictures will be shown, and continuous exhibitors will be run in the future.

G. Stratigos will open a new moving picture house at 112 Electric avenue, East Pittsburgh, about the first of September. It is Mr. Stratigos' intentions to conduct a high class house and to have everything run on a modern plan.

The Health Sanitarium at Crescent, Pa., recently installed a Power's 6 A. Cameragraph.

Ground was broken recently for the new moving picture theater to be erected on Broadway near Haywood street, Sharon, Pa. The Farrell Building Company was awarded the contract for the structure by T. J. Burke of Pittsburgh, and it is expected that the house will be opened this winter. It will seat about six or seven hundred persons and when it is completed will cost in the neighborhood of $10,000 or $12,000.

The Imperial Theater on Beaver avenue, Pittsburgh, has changed hands. A. R. Robinson of the Robinson Realty Company is the new lessee, while Thomas R. Eichholtz, the old manager, will continue as such. This is a fine picture theater which opened last Spring in the Manchester section.

The Homewood Theater at 820 Homewood avenue, Pittsburgh, is being enlarged and improved. The rear of the house is being extended back forty feet, making room enough for sixty more seats, a total capacity of four hundred. Worthington & Watson are the owners, and H. J. Soost is the manager.

H. Clay Berger, who, for several years was in the employment of the Weiland Film Company, is now the new manager of the Keno Feature Film Company at the corner of Fourth avenue and Ferry street, Pittsburgh. Mr. Berger enjoys the acquaintance of most of the exhibitors hereabouts, and should make good in his new position.

Louis Heppinger of Clairton, Pa., is talking of buying a new picture theater and is looking for propositions in Washington and Carrick, Pa.

Judge Thomas J. Ford set the 31st of August for the sale of assets of the Pitt Theater Company, Pittsburgh. The sale was requested by James F. McHenry, who was named receiver. After taking over the theater and conducting picture plays for two weeks, Mr. McHenry reported to court that he deemed it unprofitable to continue business. This house has been exhibiting feature films this summer.

Thomas Crissey and David Jonathan of Hooversville, Pa., has recently opened a new theater in this town which has proved a successful undertaking. The house is packed at every performance.

(Continued on page 1540.)

Calendar of Licensed Releases

Current Releases

MONDAY, SEPTEMBER 7, 1914.

BIOGRAPH—Love, Loot and Liquor (Comedy)
—Bluebeard, the Second (Comedy)
EDISON—An Absent-Minded Cupid (Comedy)
ESSANAY—When Knights Were Bold (Comedy)
KALEM—The Devil's Dansant (Special—Two parts—Drama)
PATHE—Pathe's Daily News No. 57 (News)
SELIG—When the West Was Young (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 55 (News)
VITAGRAPH—The Unwritten Play (Drama)

TUESDAY, SEPTEMBER 8, 1914.

BIOGRAPH—The Cricket on the Hearth (Special—Two parts—Drama)
CINES—The Eyes of Genius (Special—Two Parts—Drama).
EDISON—The Blind Fiddler (Drama)
ESSANAY—Bill's Boy (Drama)
KALEM—A Mother's Atonement (Drama)
LUBIN—The Belle of Breweryville (Comedy)
MELIES—Hen Fruit (Comedy)
PATHE—(Title Not Reported)
SELIG—A Typographical Error (Drama)
VITAGRAPH—Brandon's Last Ride (Special—Two parts—Drama)

WEDNESDAY, SEPTEMBER 9, 1914.

EDISON—Getting Andy's Goat (Tenth of the Andy Series) (Comedy)
ESSANAY—The Fable of "The Honeymoon That Tried to Come Back" (Comedy)
KALEM—The Fuse of Death (Special—Two parts—Drama)
LUBIN—As We Forgive Those (Special—Two parts—Drama)
PATHE—Pathe's Daily News No. 58, 1914 (News)
SELIG—The Man in Black (Drama)
VITAGRAPH—The Band Leader (Comedy)

THURSDAY, SEPTEMBER 10, 1914.

BIOGRAPH—The New Reporter (Drama)
ESSANAY—Snakeville's Most Popular Lady (Comedy)
LUBIN—On Lonesome Mountain (Special—Two parts—Drama)
MELIES—Uninvited (Comedy)
SELIG—Hearst-Selig News Pictorial No. 56 (News)
VITAGRAPH—Bella's Elopement (Drama)

FRIDAY, SEPTEMBER 11, 1914.

EDISON—Face Value (Special—Two parts—Drama)
ESSANAY—The Devil's Signature (Special—Two parts—Drama)
KALEM—Ham, the Lineman (Comedy)
LUBIN—Squaring the Triangle (Drama)
SELIG—Oh! Look Who's Here! (Comedy)
VITAGRAPH—A Study in Feet (Comedy)

SATURDAY, SEPTEMBER 12, 1914.

BIOGRAPH—The Secret Nest (Drama)
EDISON—Dick Potter's Wife (Drama)
ESSANAY—Broncho Billy, a Friend in Need (Drama)
KALEM—The Path to Ruin (Drama)
LUBIN—He Nearly Won Out (Comedy)
—Too Many Aunts (Comedy)
SELIG—The Missing Page (Drama)
VITAGRAPH—He Danced Himself to Death (Special—Two parts—Comedy)

Advance Releases

MONDAY, SEPTEMBER 14, 1914.

BIOGRAPH—The Backslider (Drama)
EDISON—Generals of the Future (Military)
—Buster Brown on the Care and Treatment of Goats (Comedy)
ESSANAY—The Joblot Recruits (Comedy)
KALEM—The Mystery of the Sleeping Death (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 59, 1914 (News)
—(Title Not Announced)
SELIG—Ye Vengeful Vagabonds (Drama)
—Hearst-Selig News Pictorial, No. 57 (News)
VITAGRAPH—The Man Who Knew (Drama)

TUESDAY, SEPTEMBER 15, 1914.

BIOGRAPH—Merely Mother (Special—Two parts—Drama).
CINES—When Youth Meets Youth (Special—Two parts—Drama)
EDISON—Making a Convert (Educational & Drama)
ESSANAY—The Way of His Father (Drama)
KALEM—Into the Depths (Drama)
LUBIN—Rastus Knew it Wasn't (Comedy)
—She Made Herself Beautiful (Comedy)
MELIES—The Tramp's Revenge (Comedy)
PATHE—(Title Not Announced)
—(Title Not Announced)
SELIG—The Eugenic Girl (Comedy)
VITAGRAPH—Steve O'Grady's Chance (Special—Two parts—Drama)

WEDNESDAY, SEPTEMBER 16, 1914.

EDISON—A Summer Resort Idyll (Comedy)
ESSANAY—The Fable of "Lutie, the False Alarm" (Com.).
KALEM—The Moonshiners (Special—Two parts—Drama)
LUBIN—The Twin Brothers Van Zandt (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 60, 1914 (News)
SELIG—Jim (Drama)
VITAGRAPH—The Ageless Sex (Comedy)

THURSDAY, SEPTEMBER 17, 1914.

BIOGRAPH—The Peddler's Bag (Drama)
ESSANAY—Sophie's Legacy (Comedy)
LUBIN—The Double Life (Special—Two parts—Drama)
MELIES—The Scab Waiter (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 58 (News)
VITAGRAPH—Politics and the Press (Drama)

FRIDAY, SEPTEMBER 18, 1914.

BIOGRAPH—His Change of Heart (Drama)
EDISON—Sheep's Clothing (Special—Two parts—Drama)
ESSANAY—Sparks of Fate (Special—Two parts—Drama)
KALEM—Easy Money (Comedy)
LUBIN—For Repairs (Drama)
SELIG—The Lonesome Trail (Comedy)
VITAGRAPH—Father's Timepiece (Comedy)

SATURDAY, SEPTEMBER 19, 1914.

BIOGRAPH—Murphy and the Mermaids (Comedy)
—The Firechief's Bride (Comedy)
EDISON—Jim's Vindication (Drama)
ESSANAY—Broncho Billy Butts In Western Drama)
KALEM—The Cub Reporter's Assignment (drama)
LUBIN—Pins Are Lucky (Comedy)
—The German Band (Comedy)
SELIG—At the Risk of His Life (Drama)
VITAGRAPH—The Reward of Thrift (Special—Two parts—Drama)

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Calendar of Quality Releases

A CALENDAR of quality releases, five Biograph productions a week, commences on Monday, September 14th. A motion picture production is judged by its photographic quality and its quality for entertainment.

You have never seen a Biograph production of poor photographic quality. The equipment necessary to maintain this high standard of photographic quality is ample for the producing of five releases each week.

You have seen Biograph productions of only ordinary interest, but you have also seen Biograph productions that have never been equaled by any motion picture ever produced. Between the two we have reached an average which has made you feel confident that every time you ran a Biograph the production would entertain. It is this high average that will be maintained throughout these five releases.

You may feel assured that when you run a Biograph it will entertain your audience and if it does that both of us have accomplished our object.

BIOGRAPH COMPANY

To the
Motion Picture Exhibitors

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, SEPTEMBER 6, 1914.

KOMIC—The Mascot (Comedy)
MAJESTIC—For Those Unborn (Two parts—Drama)
THANHOUSER—Little Mischief (Comedy)

MONDAY, SEPTEMBER 7, 1914.

AMERICAN—Lola (Two parts—Drama)
KEYSTONE—The Rounders (Comedy)
RELIANCE—Our Mutual Girl, No. 34 (Topical)

TUESDAY, SEPTEMBER 8, 1914.

BEAUTY—The Motherless Kids (Comedy—Drama)
MAJESTIC—Sierra Jim's Reformation (Drama)
THANHOUSER—Jean of the Wilderness (Two parts—Drama)

WEDNESDAY, SEPTEMBER 9, 1914.

AMERICAN—Break! Break! Break! (Drama).
BRONCHO—The Cruise of the Molly Anne (Two parts—Drama)
RELIANCE—The Sheriff's Choice (Drama)

THURSDAY, SEPTEMBER 10, 1914.

DOMINO—Mildred's Doll (Two parts—Drama)
KEYSTONE—Mabel's Latest Prank (Comedy)
MUTUAL—Mutual Weekly No. 89 (News)

FRIDAY, SEPTEMBER 11, 1914.

KAY-BEE—The Silver Candlestick (Two parts—Drama)...
PRINCESS—Sis (Comedy)
THANHOUSER—In Danger's Hour (Drama)

SATURDAY, SEPTEMBER 12, 1914.

KEYSTONE—(Title Not Reported)
RELIANCE—Broken Nose Bailey (Two parts—Drama)...
ROYAL—The Prodigal Husband (Comedy)

SUNDAY, SEPTEMBER 13, 1914.

KOMIC—Bill No. 6—Bill Goes in Business for Himself (Comedy)
MAJESTIC—The Final Verdict (Two parts—Drama)
THANHOUSER—The Emperor's Spy (Drama)

MONDAY, SEPTEMBER 14, 1914.

AMERICAN—The Cocoon and the Butterfiy (Two parts—Drama)
KEYSTONE—(Title not reported)
RELIANCE—Our Mutual Girl No. 35 (Topical)

TUESDAY, SEPTEMBER 15, 1914.

BEAUTY—The Only Way (Drama)
MAJESTIC—Every Man Has His Price (Drama)
THANHOUSER—Gold (Two parts—Drama)..

WEDNESDAY, SEPTEMBER 16, 1914.

AMERICAN—The Mirror (Society—Drama)
BRONCHO—A Tale of the Northwest Mounted (Two parts Drama)
RELIANCE—The Higher Grader (Drama)

THURSDAY, SEPTEMBER 17, 1914.

DOMINO—A Tragedy of the North Woods (Two parts—Drama)
KEYSTONE—(Title not reported)..
MUTUAL—Mutual Weekly No. 90 (News)

FRIDAY, SEPTEMBER 18, 1914.

KAY-BEE—"No Account" Smith's Baby (Two parts—Drama)
MAJESTIC—Down the Hill to Creditville (Comedy)
PRINCESS—The Master Hand (Drama)

SATURDAY, SEPTEMBER 19, 1914.

KEYSTONE—(Title not reported)
RELIANCE—How the Kid Went Over the Range (Two parts—Drama)
ROYAL—The Horse Trader (Comedy)

Universal Film Mfg. Co.

SUNDAY, SEPTEMBER 6, 1914.

ECLAIR—No Show for the Chauffeur (Comedy)
FRONTIER—Under Arizona Skies (Drama)
REX—The Boob's Nemesis (Comedy)

MONDAY, SEPTEMBER 7, 1914.

IMP—The Silent Valley (Two parts—Drama)
STERLING—The Broken Doll (Comedy)
VICTOR—Little Meg and I (Drama)

TUESDAY, SEPTEMBER 8, 1914.

CRYSTAL—The Bachelor's Housekeeper (Comedy)
—Was He a Hero (Comedy)
GOLD SEAL—The Trey o' Hearts Series No. 6 (The Crack of Doom (Two parts—Drama)
UNIVERSAL IKE—Universal Ike, Jr., Nearly Gets Married (Comedy)

WEDNESDAY, SEPTEMBER 9, 1914.

ECLAIR—Boy (Two parts—Drama)
JOKER—The Uxmal Ruins in Yukatan, Mexico (Educational)
—Beau and Hobo (Comedy)
NESTOR—A Daughter of the Plains (Drama)
UNIVERSAL—Animated Weekly No. 131 (News)

THURSDAY, SEPTEMBER 10, 1914.

IMP—The Universal Boy in the Juvenile Reformer (Drama)
REX—Helping Mother (Three Parts—Drama)
STERLING—(No Release This Day)

FRIDAY, SEPTEMBER 11, 1914.

NESTOR—Feeding the Kitty (Comedy)
POWERS—Angel of the Camp (Drama)
VICTOR—A Mysterious Mystery (Two parts—Drama)

SATURDAY, SEPTEMBER 12, 1914.

BISON—Our Enemy's Spy (Three parts—Drama)
JOKER—Jam and Jealousy (Comedy)
—The San Clements Island (Scenic)

SUNDAY, SEPTEMBER 13, 1914.

ECLAIR—For His Father's Life (Drama)
FRONTIER—The Scarecrow's Secret (Drama)
REX—Her Bounty (Drama)

MONDAY, SEPTEMBER 14, 1914.

IMP—Sweetheart Days (Drama)
STERLING—Trapped in a Closet (Comedy)
VICTOR—A Gentleman from Kentucky (Two parts—Drama)

TUESDAY, SEPTEMBER 15, 1914.

CRYSTAL—A Joke on the Joker (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 7 (Stalemate) (Two parts—Drama)
UNIVERSAL IKE—The Scarecrow and the Chaperone (Comedy)

WEDNESDAY, SEPTEMBER 16, 1914.

ANIMATED WEEKLY—Number 132 (News)
ECLAIR—Adventures in Diplomacy (Three parts—Drama).
JOKER—For the Hand of Jane (Comedy)
—Herinsdorf (Scenic)
NESTOR—The Danger Line (Western—Drama)

THURSDAY, SEPTEMBER 17, 1914.

IMP—The Man Who Was Misunderstood (Two parts—Drama)
REX—The Mistress of Deadwood Basin (Drama)
STERLING—(No Release this day)

FRIDAY, SEPTEMBER 18, 1914.

NESTOR—The Troublesome Wink (Comedy)
POWERS—A Modern Melnotte (Two parts—Drama)
VICTOR—The Girl and the Smuggler (Drama)

SATURDAY, SEPTEMBER 19, 1914.

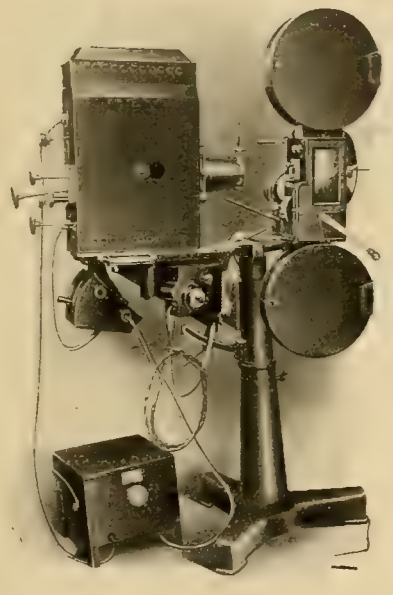
"101" BISON—The Higher Law (Two parts—Drama)
JOKER—Love and Graft (Comedy)
—The Heap Industry of Yucatan, Mexico (Educational)

Knocking

When a manufacturer has a meritorious article it is not necessary to knock his competitor's goods.

It resolves itself into the **"survival of the fittest."**

Enough said.



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317 East 34th: St··· New York

(Continued from page 1535.)

Charles E. Hoover has leased a building at 112 East Ohio street, North Side, Pittsburgh, and will install a motion picture theater in the first floor.

J. B. Ross is the new manager of the Manor Theater in Irwin, Pa.

The C. L. Saxon Company, Pittsburgh, has sold for F. L. and C. J. Simersl the leasehold and business of the Palace Theater on Market street, Steubenville, Ohio, to G. B. Meyers, for $3,000. MANLEY.

IOWA.

PROMOTERS for a "legitimate" theater for Fort Dodge, who are said to have met with only lukewarm encouragement, attribute the reluctance of the citizens to invest in such an enterprise to the moving picture shows. People with money, which they want to earn a reasonable interest, apparently feel that the photoplay is satisfying the amusement needs of the public, and regard a theatrical house in one of the smaller cities as an uncertain venture.

L. T. Todd has moved his moving picture show in Mt. Ayr to a new location.

Tegtmeier Brothers have installed moving picture equipment in the opera house at Westgate and are giving moving picture shows.

With a completely altered interior Manager A. C. Thompson has reopened the Star theater on Main street, between Fourth and Fifth streets in Dubuque.

Manager Williams of the Isis theater at Lake City has secured the Hungate building on the west side of the square as a location.

Mike Ford of Cedar Rapids has taken a ninety-nine year lease on sixty feet of land on Third avenue, to be used as a site for the erection of a new moving picture theater and office building.

The unusual modesty of Manager F. J. Hemminger of the Parkside theater at Clinton ought to bring him some business. He listed the films for three shows recently, accompanying them with no more than the conservative statement: "All very good programs."

Harold Packard has purchased the interest of C. O. Sawyer in the moving picture show at Hull, and the house will not be operated by the firm of Cawood & Packer.

An interest in the new Palace theater, which has been operated at Waterloo, Ia., by the Ford & Diebold corporation of Cedar Rapids since last April, has been purchased by W. L. Myers, who has been managing the house since its opening. The success of the Palace as a moving picture house is attributed in a newspaper statement by Mr. Myers to the use of newspaper publicity and feature films. Mrs. Myers, who is an accomplished musician, will become the organist at the Palace.

George F. Clark has been made manager of the Majestic theater at Des Moines, which opened the latter part of August as a five and ten cent house.

The Airdome at Fairfield gives away an automobile coupon with each ten cent ticket.

L. O. Brewer has assumed possession of the Iris theater at Hamburg, which he recently purchased.

Miller & Schulkin are erecting a modern moving picture theater, to cost about $8,000, at the southwest corner of Fourth and Jennings streets in Sioux City. September 17 has been fixed for the date of completion of the new Princess theater on Fourth and Jackson streets in Sioux City. A children's play room and nursery, check room, retiring rooms for men and women, and boxes and loges for private parties are some of the features of this modern picture playhouse, which will have a seating capacity of 1,600.

A moving picture show has been opened in St. Peter's Hall at Cosgrove by Lottis and Frank Rohret.

Arrangements have been made to film the style show which will be held in Muscatine in September. The picture will be run in one of the local houses.

G. D. Smith has sold his interest in the Happy Hour theater at Cherokee to A. G. Ferris.

Peculiar engineering problems will confront the builders of the new moving picture theater to be erected at Waterloo for W. S. Butterfield and Marcus Heiman. The new house will be built over a mill race at the end of the Fourth street bridge and the difficulties will lie in the construction of the foundation. The plans have been drawn and it is the hope of the owners to throw the house open for use about Thanksgiving Day. A large pipe organ will be installed.

William Fraser, proprietor of the Fraser theater at Spencer, who purchased the moving picture theater of J. A. Meadows at Sioux Rapids, resold it to Mr. and Mrs. Hulgar Christensen of Spencer, who will operate it. Fraser has purchased from C. M. Pinneo the Unique theater in Spencer and will operate both the Spencer picture houses.

MIDWEST SPECIAL SERVICE.

KENTUCKY.

FIRE, which started at 6 o'clock on the morning of August 24, completely destroyed Hopkins Theater, one of the oldest theaters in Louisville, which had been devoted to moving pictures for several years. The theater was built in 1872 by the Liederkranz Singing Society, at a cost of $100,000. For years it was known as Leiderkranz Hall, but was later called Music Hall, after the Liederkranz Society built a new home at Sixth and Walnut streets. The Hopkins Amusement Company, of which A. C. Seuever, of St. Louis, is the head, purchased the building about ten years ago, and for the past few years have operated it as a motion picture house. For years it was one of the leading vaudeville houses. For a number of years prior to the time the Hopkins Company took control, the building was used principally for conventions, concerts and boxing matches. In June, 1899, the Democratic convention was held in which William Goebel won the nomination for Governor of Kentucky over General Wat Hardin and Capt. W. J. Stone. This memorable convention, which had a tragic sequel in the assassination of Governor Goebel, went down in political history as the "Music Hall Convention." The fire is supposed to have started from crossed wires and when first discovered the dome of the theater was in flames. Manager Harry Bilger stated that the property was partly covered by insurance. He was unable to estimate the property loss on the theater, but believed that it would amount to about $75,000. Mr. Bilger is also manager of Fontaine Ferry Park, which is also operated by the Hopkins Amusement Company. The quarters of a number of local unions which had occupied the upper floors of the building were destroyed. For a time it appeared as if the whole block would be consumed, but the firemen managed to hold the fire inside the walls. Nothing but the walls were left of the building, and it is improbable that it will be rebuilt, as the location has not been an especially desirable one for several years past, since the theatrical houses opened further out in the city.

The Buckingham Theater, Louisville, will open its burlesque house on August 31, and will also show pictures. The theater caters almost entirely to men, and has a very large patronage Smoking is allowed at all times and drinks are sold in the house during weekdays.

The Masonic Theater, at Fourth and Chestnut streets, Louisville, will open shortly as a burlesque house. Last season it was operated as a motion picture house, and it is probable that some pictures will be shown this season, but the policy of the company is not known.

Kentucky exhibitors are very much perturbed over the shortage of carbons for motion picture houses. Letters have been received by the big exhibitors from the carbon houses, notifying them that no further shipments can be made. The carbons come from Germany and the stock is said to be exhausted. Carbons cannot be purchased at any price in Louisville, and the small exhibitors out through the state who were caught short are up in the air. However, it is said that they will use the cheaper grades of carbon, which are made in this country. The carbons made on this side, however, fail to throw the strong white light of the imported stock and a good deal of dissatisfaction has been expressed over having to use the domestic article. A number of the local houses have purchased carbon extensions, which allow for using up the stumps.

Rowland Clark, of Lebanon, Ky., was recently in Louisville, where he tried to secure a stock of carbon. Fifty sticks were the best he could do, however, and he is hard pressed for a supply. Manager D. Levenson of the Novelty Theater Company, had just received a shipment of 5,000 sticks before the war broke out, but he has disposed of as much of it as he can afford to dispose of.

"The Man on the Box," the great Lasky production in which Max Figman takes the leading part, made a tremendous hit with the patrons of the Majestic Amusement Company, Louisville. The house was jammed during the days this picture was shown. The book was popular here a few years ago, and the pictures were more popular.

Miss Georgia Ludwig, formerly booking clerk of the Kinemacolor Company, of Kentucky, which was operated by Lewis J. Dittmar, of the Majestic Amusement Company, Louisville, has taken a like position with the new S. & P. Film Company, which recently located on Green, between Fourth and Fifth. The new company is going well and has taken on ten houses in Louisville and twenty out in the state in the last ten days. Fireproof safes have been installed in the exchange for storing all reels. The safes are divided and labeled, comedy, drama, etc., and the arrangement is unusually good. Four inspectors are employed in going over the films and handling the shipping. A Cole automobile was purchased recently for handling city business. Charles Pressy, one of the officers of the company, left last week for Kokomo, Ind., to handle the Kokomo Exposition, which he has been promoting.

D. Levenson, manager of the Novelty Theater Company, reports that business has improved considerably during the past few days. The revived film, "Love's Refrain," in which Mary Pickford and King Baggot took the leading parts some years ago, was shown at the theater during the past week, along with the big Universal feature, "Trey o' Hearts." The combination was a great one and the house was unable to handle the crowds which were attracted.

J. J. Hebbert, manager of the Louisville office of the Warner Feature Company, left last week for Bowling Green and other Kentucky points. He is out after bookings for the new three-reel Warner production, "Across the Border."

The K. & W. Motion Picture Company has returned to Louisville and is now located at 460 South Fourth street. The firm is composed of G. H. Kendrick, a son of one of Louisville's leading jewelers, and R. H. Williams. The boys have just returned from a long trip to Mexico and Central America, where they have been taking war pictures. The pictures were sold to New York concerns as rapidly as produced. The company is now handling commercial work mostly, but recently made the film "Army Life," which was done on contract, and showed the First Kentucky Regiment, of the National Guards, at Camp Fort Nelson, near Lexington, Ky., while on their annual outing.

The Mary Anderson Theater, Louisville, which was formerly the Keith Theater, has installed a large Wurlitzer Unit Orchestra, to be used with the photoplays which will hereafter constitute the entire bill at the old vaudeville house. The National Theater, which is now in the Keith circuit, will continue to run some pictures along with vaudeville.

The Colonial Amusement Company, of Harrodsburg, which recently opened its theater is doing very well. Signal lights have been put up in front of the building on Main street to flash the beginnings of each performance.

G. D. CRAIN, JR.

CINCINNATI.

THE steady increase in the price of carbons, due, of course, to the European situation, is causing exhibitors considerable uneasiness, as no top to the market is in sight, the present figure being $14 per 100, as compared with the usual price of $4 a hundred.

President Harry E. Aitken, president of the Mutual Film Corporation, while in Cincinnati recently predicted general and unprecedented prosperity for the American film business as a result of the war in Europe, increasing attendance at motion picture houses everywhere being the first and most significant part of this predicted improvement in business. That American producers will be forced to extend themselves in the manufacture of big features, to take the place of pictures of this sort which have been coming largely from abroad, is another phase of the matter of large importance, according to Mr. Aitken, whose opinions in this connection are of special interest in view of his interests in England and continental Europe.

Some wild and woolly western pictures of a remarkable nature are in the possession of J. W. Thompson, of Laredo, Texas, formerly of Zanesville, O., who was in Cincinnati last week making booking arrangements for these films. They consist of several reels of pictures taken in Dimmit County, Texas, of the smuggling affairs which attracted so much attention there some time ago, several persons being killed and a large number of smugglers captured. Mr. Thompson left Ohio in 1873, and has been in Texas ever since, his present trip being his first back to his old home. He has the Ohio rights to the pictures referred to.

The Pathe five-reel feature showing travel and hunting scenes in Central Africa, including elephant, giraffe, hippoppotamus and crocodile shooting, met with a really enthusiastic reception at the Orpheum, in Walnut Hills, on Sunday night of last week, expressions of commendation from persons in the audience being strong and numerous. The picture has high educational value, the section showing the journey of a letter from the heart of the wilderness to civilization being especially interesting. Besides this big subject, the Orpheum showed a pair of Biograph comedies and some other matter, making up a program a little longer and considerably better than usual.

Messrs. Edward and Harry Hart, well-known theatrical men, have secured options on a pair of fine corner sites in Norwood, the city adjoining Cincinnati, one of which will be used in the construction of one of the finest and most up-to-date motion picture and vaudeville houses in or around the Queen City. Among other novel features which have been announced are an electric fountain to be placed in the vestibule and an automatic organ for the entertainment of patrons during intermissions, which will cost in the neighborhood of $10,000. John McAlfrick, of Boston, one of the leading architects of the country, is preparing the plans for the house, upon which work will probably be started this fall.

The balcony at the Lyric theater, of Dayton, O., has not only been filled regularly recently, contrary to the experience of most exhibitors whose houses have such a seating space, but the second balcony as well has been crowded almost daily, which constitutes a high compli-

ment to the policy of the management to exhibit only first-class pictures. It has been decided on account of the constantly large houses attending to keep the second balcony open regularly hereafter in order to take care of everybody. Five and ten cents are the prices charged, the lower floor seats being held at the higher figure, of course, while children are admitted for five cents, and adults also, to the balconies. An idea which has also proved popular at the Lyric is the distribution of souvenir pictures of popular photoplay stars.

Mayor Fred A. Hartenstein, of Youngstown, O., announces that he has been notified by the Ohio board of motion picture censors, as have, presumably, other municipal executives, that after September 1 no film may be shown in Ohio unless it complies fully with the statutes under which the board is acting. This action, it is said, has been under consideration for some time. Youngstown exhibitors are not worrying much over this apparently important and far-reaching announcement, however, as they are almost without exception careful in their selection of films, and expect for this reason to be hampered very little by the censorship.

CASEY.

IN THE SOUTHWEST.

ANOTHER theater—the Garden at Cleburne, Tex.—has found that the public would rather see good pictures than vaudeville. Miss Clements, the owner and manager, discontinued the variety attractions and suffered no loss in patronage. On the contrary, the first three nights after the change was made there was an increase in attendance.

The Broadway theater at Muskogee, Okla., has started a policy of one act of vaudeville and from three to five reels of pictures which will run until the regular fall vaudeville season opens.

A petition signed by a hundred women of Muskogee, Okla., was filed with W. N. Patterson, safety commissioner of that city, protesting against the showing of moving pictures of the life of Al Jennings, the former bandid, who is a candidate for governor. The protest declared that the films would incite imaginative boys to acts of crime.

Hereafter the Majestic theater at Tulsa, Okla., will be known as "The House of Features." The program of regular releases will give way to multiple reel subjects, including a number of the George Kleine features.

A moving picture advertising scheme patterned after the Booklovers' and Song Lovers' contests conducted by large newspapers, has been exploited in the southwest. Major L. P. Berry and Gen. Will Surrige of Little Rock, Ark., appeared before the Business Men's League of Hot Springs, Ark., and asked the co-operation of that organization, inasmuch as trips to Hot Springs were to be included in the prizes. The plan is to publish a series of scenes illustrating various moving picture titles in some St. Louis papers, and the person guessing the most of them to be awarded the capital prize. Books containing the names of 1,800 titles would be sold to the contestants at 75 cents each. The plan met with the approval of the league, which was asked to guarantee the expense to amount of $5,000.

A special musical program was given at the Empress theater in Oklahoma City, Okla., when the American "The End of a Perfect Day" was shown. The story was written by Rev. Clarence J. Harris of Oklahoma City, who entertained a small party of friends. The song, "The Perfect Day," by Carrie Jacobs Bond, gave the idea for the photoplay and with this as a basis E. Chouteu, organist, made up an appropriate accompaniment. The film showing the breaking of the ground for the Oklahoma building at the San Francisco Exposition was also shown at the Empress under the auspices of the Oklahoma Panama-Pacific Exposition Commission.

The Queen theater at Dallas, Tex., is featuring its ticket books in its "Queen Theater News," which is published on half-pages of local papers. These books of fifty tickets are sold for $4 and are good for the best seats at any time—even when the admission is twenty cents.

A soap company in Palestine, Tex., offered $100 in gold to the person, church, or society turning in to the Best theater the most wrappers from its brand of soaps.

Construction of Callum's adobe theater at Alpine, Tex., has been rapid. It will seat 600 persons.

The pictures of the world tour of the Giants and White Sox was almost a local feature at the Best theater in Bonham, Tex., because it showed the events of the day the teams spent in Bonham.

Patrons of the Queen theater at Bonham, Tex., were furnished with a card something like a meal ticket. When $5 worth of admissions were punched out on this a free pass for a week was issued. The first card which was punched out entitled the holder to a brass and copper jardinier.

The Lyric theater at Sherman, Tex., was closed a portion of the week during the old settler's picnic, but opened for the Saturday matinee. The King theater was open from 9.30 a. m. to 11 p. m. during the festivities. The Gem theater went after busines from the visitors with special programs.

The new Lyric, the $30,000 theater at Brownwood, Tex., has been taken over by J. M. Robb & Son of Big Spring.

W. J. Lytle and others have leased the Brady theater at San Antonio, Tex., for fifteen years for $300,000.

A local educational and scenic picture in the nature of a trip through Arizona with Governor Hunt was featured by the Starland theater at Douglas, Ariz. It showed the state prison and the work done on the roads of that state.

John Secord of the Majestic theater at San Antonio, Tex., recently furnished a four-reel program for a private show in the lodge room of the local Elks. Well-selected programs, given in this manner ought to create business for the theater.

J. C. Sims, former manager of the Star theater, is operating the new moving picture theater which has been opened at Yukon, Okla.

Jud Ryan has opened a moving picture show at Bowie, Ariz.

The Cozy theater at Houston, Tex., has reopened under new management feautring moving pictures, vaudeville and musical comedy.

Middle-aged women are proposed for membership on the board of moving picture censors which is urged upon the city ocffiials at Enid, Okla. A committee of attorneys was named to draft an ordinance providing for a board of not less than three nor more than five members. An unusual feature of this movement is that it suggests that the candidates for this board be compelled to pass an examination as to their fitness. The city has no funds for paying salaries, and it is probable that exhibitors will fight any attempt to have the cost of the inspection paid by the moving picture houses.

The Colonial and Savoy theaters at Greenvill, Tex., have booked the entire output of the General Film Company to be used in the two houses.

The Panther City Amusement Company of Fort Worth, Tex., has reduced the admission to its moving picture show at the Airdome, Seventh and Throckmorton streets, to five cents.

A stock company has been formed, it is reported, to erect a moving picture theater on the site of the Alamo Plaza at San Antonio, Tex., which has been leased by Carb, Parker & Carb, real estate men of Fort Worth.

F. J. Huff has sold the Queen theater at Soper, Okla., to E. A. Ingle.

The Bijou and Amuseu theaters at Wagoner, Okla., are now under the same management, the Bijou having been sold to Humphrey & Son.

W. T. Cutter has closed the Amuzu theater at Hinton, Okla.

The Joie theater at Fort Gibson, Okla., has been sold to W. P. Stockton of Van Buren, who will operate it as a moving picture house.

MIDWEST SPECIAL SERVICE.

MICHIGAN.

MUNICIPAL officials of Sault Ste Marie went in a body to attend the opening of the Temple theater in that city. Cook & Beardsley did a first night business of 2,200 admissions and had to turn away people. The initial program featured the Vitagraph "Love, Luck and Gasoline"; local pictures of the Fourth of July parade and the interesting Ford's Weekly.

The Gem theater which has opened for the fall and winter season at St. John will be operated this year as a five-cent instead of a ten-cent house.

Gilligham & Smith of Grand Rapids have let the contract to C. Hoertz & Son of that city for the erection of the new Vaudette theater on Monroe avenue to cost about $10,000. Construction commenced Sept. 1 and is expected to be completed early in October.

Phillip Lynch, owner and Fitzpatrick, McElroy & Pelley, lessees of the Bijou theater on East Main street at Benton Harbor, have made arrangements to remodel the house at an expenditure of $25,000. The building will be lengthened twenty feet, increasing the seating capacity to 1,000 persons. Walls and floors will be fireproof. The operating room will be enlarged and improved and two new Simplex machines installed. Construction will begin in the middle of September and the house will be closed from that time until about the first of November.

"There are many pictures that could well be presented on Sunday, too, pictures that would be good for the mind and assist in the progress of civilization," says the Ishpeming Iron Ore.

The Northern Michigan Forest Protective Association began at the Lyric theater in Houghton its campaign of educating the people of the copper country in the prevention of forest fires. A thousand feet of films showing the big blazes and how they could be avoided were taken by the forest rangers.

Lou Delane has moved his moving picture show into the Mary Green building at Oxford.

W. F. Pump has purchased the moving picture show at Utica from H. S. Dusenbury. He has moved it to a new location.

MIDWEST SPECIAL SERVICE.

WASHINGTON, D. C.

A WEEK or two of rainy weather has caused many of the moving picture exhibitors in the District of Columbia to complain and to believe that theirs is the only business against which nature owes a grudge. They seem to lose sight of the fact that last winter as a whole was the top-line period in the moving picture business, and the gains thus made more than offset the present losses. As an evidence of how poor business has been, many of the theaters that have heretofore been closed immediately upon the arrival of warm weather will this year run the full twelve months without even a shut down for renovation or any other reason. Regardless of the fact that in this city competition is exceptionally keen, the exhibitors en masse expect one of the best of seasons during the coming months and are preparing accordingly that they may get their share and perhaps a little bit more of the patronage.

A. Dresner, who left this city the first of the month for the dual purpose of sticking his head into the matrimonial yoke and incidentally to accept the position of manager of the Pittsburgh branch of Warner's Features, Inc., was given a great surprise when he was presented with a purse of gold by the Screen Club of Washington, D. C., of which he is the president. It is needless to say that Mr. Dresner is one of the most popular exchangemen that the city has ever boasted of and his going to a new field is a matter of deep regret.

The going of Mr. Dresner does not, however, bring a stranger to fill the chair of manager of the Washington Film Exchange for H. F. Lavalle, the new "boss," was at a previous time associated with the Universal interests in this city, and is remembered by many of the exhibitors. Mr. Lavalle has had considerable experience in the moving picture business and has been connected with the Mutual and Universal companies in Wilkesbarre and Philadelphia and was also the head of the Empire Film Exchange in the latter city.

Another loss is also to be suffered by the going of "Johnny" O'Brien, who has been manager of the Electric Film Exchange since the opening of that office in the "Film Exchange" building, as assistant manager under Mr. Dresner in Pittsburgh. Mr. O'Brien is now in that city looking things over pending the arrival of his chief. Mr. O'Brien has been actively connected with the Screen Club since the forming of that organization and has been the prime mover in many stunts that have been pulled off. During his short stay here he made a host of friends by his ever present good humor. George Smiley, who has been assistant to Mr. O'Brien, now becomes chief of that office. Mr. Smiley is a young man full of ginger and is very well known in the local field.

C. O. Morse, field man for the local district of Warner's Features, Inc., has just returned from a four weeks' trip through the Virginias and is now about to leave for an extended tour through the Carolinas. He reports business good.

Warner's Features, through the Washington branch office, is distributing some very handsome posters. These are of a sort of photographic reproduction of scenes from its various features and of the actors and actresses who take a leading part therein. These are toned in buff and by their neatness attract widespread attention. This is something of a novelty for it gets away from the gaudy posters which almost scare one to death and tend to give a tone of exclusiveness to the houses which use them. The daily papers have long decried the use of the flaring posters and have urged that something along this line be adopted.

The World correspondent was much surprised to run into "Tom" Eastwood while stopping over in Philadelphia recently. Mr. Eastwood was on his way to New York to interview the different producing companies in connection with the ball which is to be held during the fall by the Exhibitors' League. He is very enthusiastic over this project and declares that it will be the biggest event ever staged in this section of the country. He states that already considerable support has been pledged.

A special exhibition of the Simplex machine was last week given at the offices of the Washington Film Exchange, at 419 Ninth avenue, Northwest, to a number of local exhibitors and operators by George Bothwell. This exchange, the General Film Company and the Mutual Film Corporation have been designated the authorized dealers for this machine in this territory.

It is reported that the Department of Agriculture is about to establish a laboratory for the making and printing of moving pictures which are to be distributed free throughout the country. The Navy Department and the Public Health Service have already availed themselves of the opportunities of extending their work through the medium of moving pictures and other departments are expected to follow suit. It has been found that greater publicity can thus be given than through any other method. The productions of the Department of Agriculture are to be exhibited at colleges, universities and State Agricultural Experiment stations and will be handled by the division of publications. It is also planned to release some of the educational films without charge through the motion picture theaters.

LINZ.

IN THE NORTHWEST.

ATTORNEY-GENERAL LYNDON A. SMITH of Minnesota has given an opinion that good clean moving pictures may be shown on Sunday in any town in Minnesota which has no local ordinance forbidding such exhibitions. This opinion was furnished to K. H. Balcon of Brewerville who wanted to know the status of the exhibitor in a town where no provision is made for Sunday shows.

Charles E. Bell, cameraman for the Raths-Seavolt Moving Picture Company of St. Paul, Minn., was at Bismarck, N. D., where he made up a 1,000-foot reel of farm land pictures to be used by a St. Paul land company. The pictures contain much of interest about the city and will be shown in some of the Bismarck houses.

The Montana Exposition Motion Picture Company of Butte, Mont., which was awarded the contract for taking the pictures to be used in the state exhibit at the San Francisco fair, has its cameramen at work in the agricultural sections of the state.

Otis Hoyt, acting manager of the Empress theater at Missoula, Mont., recently announced that he would run one Famous Players' feature each week. The business on these pictures has been so satisfactory that he has decided to increase the number to two a week.

Ballots have been distributed among the Saturday night crowds at the Cozy theater at Austin, Minn., to determine what the patrons think of society, military and western dramas and whether they prefer single reel subjects, two-reelers or the multiple reel features.

Merchants of Belle Fourche, S. D., took a one hundred and fifty-two mile automobile trip through that state and southeastern Montana. Stops were made at eleven towns and ranches and at each a band concert, a seven-reel moving picture show and a dance was given.

Manager L. C. Nedderson reopened on August 17 the Bijou theater at Aberdeen, S. D., which had been closed since the middle of June. In the interval it was redecorated and an additional machine installed. Vaudeville will be used the coming season.

Eugene Hanson and Val C. Sherman, Jr., of Mineapolis, Minn., who are interested in the Western Film Company of Minneapolis, recently spent some time at Summit, S. D., and are said to have practically decided upon that community as a producing center. The neighborhood abounds in hill scenery, picturesque lakes and an Indian reservation is conveniently located. Plans of the company call for a series of one-reel comedies featuring Miss Dottie Bartine of New York City. The first of these is to be called "Making Sport of Emil."

The Orpheum theater at Butte, Mont., has been offering its patrons something "novel, local, agreeable" in the shape of "Butte Baby Products in Moving Pictures." Fifty representative children of well-known families are shown driving, riding, boating and in other attractive activities.

The Beacon, at Melrose, Minn., is asking better patronage for the local moving picture house. "Melrose has one of the best motion picture houses in the state, under the most careful and conservative management, and yet, notwithstanding that, only the best pictures are shown the house barely pays expenses without returning interest on the investment."

Will Johnson of Miller, S. D., is operating a moving picture show at Wolsey, S. D.

A committee of business men, representing the churches, visited the state's attorney in Aberdeen, S. D., and protested against the operation of the New Aberdeen, a theatrical house, on Sunday. Stress was laid upon the fact that the house does not exhibit motion pictures, a judge in the circuit court having decided that a motion picture house at Salem was not acting illegally in operating his house on the Sabbath day.

T. L. Jones of Warroad, Minn., has decided to erect a two-story brick building, 24x80, at that place. He will operate a moving picture theater on the ground floor.

The new Lyric theater at Ellendale, N. D., seating 300 and costing about $8,000, will be completed about October 1, the promoters announce.

The Apollo theater, 1131-33 C street, Tacoma, Wash., has announced a new policy in which it will show only pictures released through the Progressive Motion Picture Company. But two changes a week, Sundays and Wednesdays, will be made. Ten and five cents admission will be charged.

The building inspection department at St. Paul, Minn., has issued a permit for the construction of a moving picture theater, 36x90 feet., of brick and costing $6,000 to be erected on the east side of Ohio street, between Winifre and Rohie streets. Andres & Lindgren, 714 W. Congress street, are owners.

The new Pantages house, Charles S. Burnett, resident manager, has been opened at Great Falls, Mont., running vaudeville the first four days of the week and feature films the last three. Myer Burnett of Seattle, Wash., brother of the manager, will lead the orchestra.

The Paulsen theater, Lincoln and Sprague, Spokane, Wash., has installed a new washed-air ventilating system.

Zola Brooks, who purchased the Star theater at Goldendale, Wash., from Lyman Ward, announced his intention of installing a new front and remodeling the interior of the house.

Frank Critcher has opened Critcher's theater at the corner of Northern and Routt, Bessemer, Col. A three piece ladies' orchestra is a novelty.

An "animated baby" contest is being conducted in an original manner by the Reel theater at Anaconda, Mont.

Butte's fire heroes in moving pictures made up a good local attraction at the Orpheum theater in Butte, Mont.

The Pathfinder Party of the Pike's Peak Ocean-to-Ocean Highway movement visited Bingham Canyon, near Salt Lake City, Utah, and made motion pictures of the big copper mines, which will be shown in the east.

The Commercial Club of Dallas, S. D., has appointed a committee to take steps toward the erection of a new opera house for the town.

The Chamber of Commerce of Colorado Springs, Col., has urged the men interested in the scenic attractions in the Pike's region to use advertising space in the motion picture films to be shown at the San Francisco fair. In this manner it is expected to raise $5,000, the county's share of expense in the Colorado building at the exposition.

Plans for remodeling the Willmar Opera House at Willmar, Minn., at a cost of about $12,000, call for veneering the sides and back with white brick, the installation of a model front with marquise and the complete alteration of the interior.

J. N. Ristey has opened a moving picture theater at Spring Grove, Minn., giving shows Wednesday and Saturday nights.

Al Grant has sold his interest in the New Grand theater at Lake City, Minn., to his partner, G. R. Swanson, who will conduct the handsome new theater by himself.

Five reels of moving pictures at each show will be a feature of the Marcus Loew policy at the Empress theater in Portland, Ore.

Films of suffrage parades in Minneapolis, St. Paul and New York will be shown at the Minnesota State Fair by the woman suffragists of that state. Popular appeal to the propaganda will be given by making these missionary films part of a program which includes comedies and other interesting reels.

Activities of the forest ranger in Minnesota, such as the lumberjack at work in the mills, on the drive and in camp, patrolling of the forests by foresters, trenching and back-firing will be shown by moving pictures throughout the state. The films prepared for the Minnesota State Forest Service were exhibited in the theaters in St. Paul and later will be sent to every county fair in the state.

Fred Quimby, who has been manager and one of the stockholders of the Empress theater at Missoula, Mont., has resigned his position to accept one as manager of the Empress theater, running pictures and vaudeville, at Spokane, Wash. Ray Bagley succeeded him as manager of the Missoula photoplay house.

A. A. Lambert of The Dalles, Ore., has opened the Isis, a moving picture and vaudeville house at Ellensburg, Wash. The house will be managed by his son.

Manager Gallagher, of the Miles Hippodrome at Duluth, Minn., does not believe in the programs made up of long subjects and is giving his patrons more short stuff.

The Majestic theater at Rochester, Minn., was given over to the "Creation" pictures for eight days.

The Empress theater at Duluth, Minn., which is giving four acts of vaudeville and three photoplays, has a new policy of ten cents for any seat at any time.

H. M. Hansen of Lewistown, Mont., has purchased a half interest in the Princess theater in that city and will be associated with C. R. Cassett in the management.

Patrons of the Majestic theater at Stillwater, Minn., were given a ticket good for a free glass of an orange drink when presented at a local soda fountain.

The action of the city council of Luverne, Minn., in giving tentative permission to conduct moving picture shows on Sunday is meeting with public approval according to a paper in that city which says that the crowds motoring in to the Sunday night picture shows are equalled only by those of Saturday nights.

Children of Tacoma were the guests of the Ledger and the News at a special performance of "The Spoilers" given at the Tacoma theater.

The Bungalo theater has been opened at St. Maries, Ida., with all new equipment.

Eugene Levy of the Levy Amusement Company, controlling a string of moving picture and vaudeville houses along the Pacific Coast will not taken over the new theater on C street in Tacoma, Wash. The deal has been called off and John S. Baker, the owner of the house, has leased it to the Moore Amusement Company, a new corporation, headed by H. T. Moore of Salt Lake City, Utah. It will be equipped with a new $6,000 pipe organ and operated as a moving picture house. Arthur Prichard and C. M. Riddell of Tacoma are trustees of the corporation which has filed its articles with the county recorder.

M. B. Hake of the Scenic theater at Arlington, Wash., now has the management of the Gem theater in that city which was sold by Manager Graham to E. G. Robinson. The Gem will be operated nightly but the Scenic will be open only on Saturday and Sunday nights.

The Dale theater, Dale street and Selby avenue, St. Paul, Minn., showed the moving pictures which were taken by the St. Paul Trade Boosters' Association on its tour through Minnesota and South Dakota.

As a part of the annual outing of the Seattle, Wash., Press Club, moving pictures were taken of the boat, the train, the eating and a drama written on the boat and acted by members of the club.

Sioux Falls, S. D., was filmed by Coe & Coppens for the Majestic theater of that city. A big oil fire and the first scenes ever taken inside the state penitentiary are of more than local interest.

Will Gay has sold his moving picture equipment at Frankfort, S. D., to G. A. Schone.

J. D. Paladaeaux has purchased the Iris theater at Canby, Minn.

The Ideal moving picture theater at Wheatland, Wyo., has been sold to Miss J. Helen Jones, of Muskogee, Okla., who will operate the house.

Joseph Leaner is now operating the Bijou theater and E. A. Williams the Empress at Eveleth, Minn., the partnership known as the Eveleth Amusement Company having been dissolved.

The opera house at Minnewaukon, N. D., has been remodeled by J. M. Cubbison.

W. H. Dudley has leased the opera house at Revillo, S. D., and opened a moving picture show.

Manager Thomas Furniss has just celebrated the first anniversary of the opening of the Rex theater at Duluth, Minn. He announces himself as more than pleased with the year's business, especially the patornage since he adopted a policy of high class features.

The series of stories dealing with boy and girl life and the influences which tend toward criminal careers which were written by Judge Willis Brown of Salt Lake City, Utah, and produced in Salt Lake, were run for a week at the American theater in that city.

Motion pictures of the second annual Miles City Roundup were booked by the Miles theater at Miles City, Mont.

Ten days of grace were given to the exhibitors of Duluth, Minn., in order that they might fix their theaters in compliance with the safety regulations. If this was not done, the chief of police was ordered by the commissioner of safety to arrest the negligent proprietors. Inasmuch as no names were given out in the report of the fire chief and electrical inspector all moving picture houses in the city received the undeserved stigma of failing to care for their patrons' safety. It is said that the men whose houses were "in a condition that can no longer be tolerated" had been so advised by the city officials.

C. F. Schinkel has opened his modern moving picture house at Groton, S. D. New projection apparatus and new seats have been installed.

The lease on the Rex theater at Tenth and Main streets in Vancouver, Wash., has been taken over by John Kiggins and J. A. McGill, owners of the U. S. A. theater, who will operate both houses. The Rex will be used for vaudeville and theatrical attractions, the U. S. A. being devoted to pictures exclusively.

Tribue to the late John H. Clemmer, a pioneer in the moving picture field in the northwest, will be paid by his sons, who will operate a string of photoplay houses clear across the state of Washington to be known as the Clemmer Theaters. Dr. H. S. Clemmer of Spokane, a son of the late pioneer, has taken a ten-year lease on the new picture house which is being erected at the corner of Sprague and Lincoln streets in Spokane and will operate it as the Clemmer. This and the theaters operated in Seattle by a brother of the doctor will form the nucleus of the string. The Clem theater in Spokane, which was started by the pioneer and is now operated by his son, the doctor will continue, as it is thought despite the similarity of names there will be no confusion. The Clem has canceled the remaindef of "The Perils of Pauline" and will show films from the Progressive Company.

The lease on the Masonic Temple theater at Wallace, Idaho, has been purchased by Spencer & Bedard, proprietors of the Grand theater at that place. The new house, which is larger than the Grand, will be used for the exhibition of big moving picture features such as "Cabiria," "The Spoilers" and "The Sea-Wolf," the Grand having reached the overflow stage. Theatrical attractions also will be given booking through the Cort agency.

Frank Pike and Walter P. Elkins have purchased the Utopia theater at Bonners Ferry, Idaho, from R. R. Belcher, who has accepted a position as principal of the schools at Pack River.

MIDWEST SPECIAL SERVICE.

ILLINOIS.

WALTER PRUYN, of Paris, has purchased a moving picture show at Marshall. It will be operated by his son, Ferrell.

The Cozy theater at Belleville has been opened under the management of Mrs. Schiling.

The Apollo theatre at Peoria is encouraging its patrons to become interested in coming attractions and is building up a good mailing list. All who ask are sent the stories of the future films.

Manager Whiteleather of the Lyric theater at Monmouth was host to the carrier boys of the Atlas at the initial showing of "The Trey o' Hearts."

Saunders' new moving picture theater at Harvard is not going to show for a dime attractions which are worth more. The admission on Thursday nights when the big features are shown will be fifteen and ten cents.

"The International Bible Students' Association now has eighty sets of the moving pictures of 'Creation' on exhibition in the United States and Canada,' said E. H. Parker of Springfield to a correspondent of the Moving Picture World. Mr. Parker has been connected with the exhibition of the films in the Middle West. He also said that the association had leased the old Globe theater on South Wabash avenue in Chicago and rechristened it Ibsa Temple to be used as a permanent home for the exhibition of the photodrama.

A film of a police raid on the lottery dens in Chinatown in Los Angeles, Cal., which had a strong local interest was shown at the Varietie theater in Canton as well as at other theaters in Fulton county. C. E. Snively, Jr., formerly of Canton, private secretary to the chief of police, wanted a film of the raid. Chinatown has often been used as a setting for pictures so a camera was set up and Mrs. Snively and others well known in Canton went through a scene until the arrival of the policemen. In this manner the raid was not tipped off to the Celestials.

The United Films Company of Chicago has been incorporated with a capital stock of $100,000 to do a general motion picture business, manufacturing films and operating picture theaters. The incorporators are Roy Jonas, Nathan Rosenthal and J. Christiance.

Dark tan with gold trimmings is the color scheme for the new interior decorations at the Majestic theater in Rock Island, which was idle three weeks for alterations. Heavy velvet draperies harmonize. The lobby is in light blue and green.

The moving pictures of "Hiawatha" were a big attraction at Dellwood Park, near Joliet. The policy of showing free, high-class films of literary works and of educational value has made a successful season for this resort.

The Schiller Film Company of Chicago has been incorporated with a capital stock of $20,000 to do a general motion picture business. The incorporators are Fred Plotke, Morris J. Drezner and Charles Lorneman.

The redecorated Empress theater at Peoria has been reopened.

The Hippodrome at Jacksonville has installed a permanent stock company for the fall and winter season, but inasmuch as the house is to be run at the popular price of any seat for ten cents the photoplay will not be entirely discarded but will be used before the regular shows.

Moving pictures of "The Passion Play" were used at a lawn fete given by St. Joseph's Roman Catholic church at Ivesdale.

Manager Charles Lamb of the Palm theater at Rockford was anxious that each boy and girl in the city see Mary Pickford in "A Good Little Devil." Parents who could not spare the money necessary to satisfy the juvenile longings had only to write a note to Manager Lamb and the youngsters were admitted free from 1 to 3 p. m.

Gus T. Freeman of Urbana is reported to be contemplating opening another moving picture theater in the twin college cities. Rumored plans call for the remodeling of his building on West Main street, Urbana, into a modern photoplay house at a cost of $10,000.

Not only was the little bronze button of the old soldiers good for admission to "The Littlest Rebel," at the Apollo theater in Peoria, but Manager Dee Robinson sent cordial invitations to all the auxiliaries of the Grand Army of the Republic and patriotic societies to attend a special performance as his guests.

The Leading Features Film Company of Chicago has been incorporated with capital stock of $2,500 to manufacture and deal in motion picture films, etc. The incorporators are Clarence C. Green, William G. Banson and Robert N. Hepner.

The Cort theater at Monmouth is one of the few downstate houses which has seen the value of the Chicago Herald movies and is featuring this weekly. Nearly every issue contains pictures in Chicago settings that are familiar to the smaller city residents and for that reason are particularly interesting.

The photoplay has been lifted from the minor place it occupied as a chaser for the vaudeville show. In the announcement of the re-opening of the Empire theater at Rock Island it was with a "Moving Picture-vaudeville policy," just the reverse of the old custom. Four reels of pictures and acts of vaudeville will be used.

"This is the kind of program we like to advertise for Saturday. It includes two comedies—the kind that relieve the mind and make you feel refreshed," was a suggestive little announcement by the Fijou theater at Monmouth.

The Dove Amusement Company of Chicago has been incorporated with a capital stock of $2,500 to own, operate, etc., all kinds of dramatic and moving picture shows. The incorporators are Herman Frank, H. J. Lurie and Jacob Schwartz.

It is reported that a syndicate is being formed in Aurora to erect a new moving picture theater on North Broadway between New York and Spring streets.

The photoshow at the Murphy Opera House at Mount Sterling was closed for a week while the interior was being redecorated.

The Animated Ad Film Company of Chicago has been incorporated with a capital stock of $10,000 to do a general photography and moving picture business. The incorporators are D. and R. L. Powell and R. H. Le Vine.

A board of censorship consisting of the chief of police, the chief of detectives, two newspaper men and a doctor inspected "The Lure" and approved it for exhibition at the Princess theater in Joliet.

Booking a picture on the recommendation of some local man who had seen it elsewhere and so advertising it is often a good stunt. The Princess theater at Beardstown did this with the Essanay "Blood Will Tell." The Princess recently sent a man out with a camera and then invited the people to see how they looked hanging out the wash, taking care of the baby or in other every-day attitudes.

Removal of boxes to make room for seats, obliterating pillars and substituting a suspended ceiling and redecorating are improvements under way at the Star theater, Nelson Brothers, manager, Rockford.

The Eagle theater at Princeton gave a benefit matinee for a Sunday school class which wished to help redecorate a local Methodist Episcopal church.

Sixty-one merchants of Carmi have leased the Maine Theatorium from Manager Oliver Hurley for a series of Saturday afternoon shows which will be given free to any resident of White county, outside of Carmi. By making this restriction the attendance is limited to the class aimed at—the country folk whom the merchants want to trade in Carmi. Also there is no detraction from the regular patronage, the townspeople being cared for at the evening show. For this engagement of fifteen weeks Manager Hurley is featuring "Lucille Love."

The Zenith Motion Picture Company of Chicago has been at Freeport and Dixon with a view to making some industrial pictures for the Chamber of Commerce of those cities.

The Majestic theater at Kewanee was leased by the Lyman-Lay Company of that city for a free exhibition of the moving pictures of the style show at Chicago.

Fred P. Powelson of Galesburg will be the Tri-City manager for the Baker Dodge Amusement Company which has taken over the management of the Illinois theater at Rock Island, the Moline at Moline and the Burtis at Davenport, Iowa. He will have his headquarters in Davenport. The policy of high class pictures in connection with theatrical and musical comedy attractions, in vogue at the other houses of the Baker-Dodge Company will prevail.

The Lyric theater at East St. Louis is featuring the special musical programs prepared by J. M. Livaudais in connection with the regular releases.

Manager M. C. Stewart of the Lyric theater at Robinson will devote one night each week to features of the Famous Players Company.

Ed Fellis expects to open his new opera house at Hillsboro about the first of October. The new theater will seat 620. It is reported that overtures have been made to Fellis urging him to erect a new opera house at Witt but it is said that the project is not likely until business conditions improve.

Miss Jessie Bahr, who has been pianist at the opera house picture show at Chester, has resigned to accept a position as school teacher in Madison county.

"An hour before the time for opening the doors the crowd in front of the doors resembled a government land drawing," is the happy report concerning the opening of F. A. Barr's new Lyric theater in Knights of Pythias building at Lacon.

Thomas O'Dowd is preparing to open a moving picture theater in the Beemer building at Hillsboro which formerly was occupied by the Gem theater.

Surviving veterans of the Ninety-Ninth Illinois Volunteer Regiment repeatedly joined in singing old wartime songs and patriotic hymns while they watched "Shenandoah," which had been selected as a part of their reunion program by Manager Burr Swan of the Knights of Pythias Opera House at Pittsfield. The reunion was held in the afternoon in Swan's theater.

The Aurora theater at Aurora has installed a Choralchelo, an instrument with tones resembling those of a pipe organ. Kenneth B. Usher of the Choralchelo studios was the organist at this recital and also played the pictures at its dedication in the theater.

The Department of Agriculture has had cameramen at work in the canning industries at Hoopeston taking pictures to be used at the Panama-Pacific Exposition at San Francisco. Every operation in the sweet corn fields and in the big factories at Hoopeston was filmed.

Clark Wagner and Leonard Spangler will open a moving picture theater on Galena street in Freeport.

MIDWEST SPECIAL SERVICE

OHIO.

MAKING use of moving pictures to advertise a railroad is comparatively a new thing in this part of the country, but such a plan is now being used in Cleveland by the Lehigh Valley Railroad. The pictures show views of mountains, gorges and streams along the right of way. Other views show the volume of business at freight transfer stations and at the depots along the line.

A. Faranacia has a new theater well under way at 1202-2 Mayfield road. It is being built at a cost of $9,000.

The Reel Theater is one of the newest in Cleveland. It just opened in East 9th street, and is drawing favorable crowds. It is owned by the Hausheer Construction Co., of which George W. Hausheer is president and is under the management of M. B. Goren.

"Ten Nights in a Bar-room," a photoplay taken from the famous temperance story of T. S. Arthur, has been censored by the Ohio censorship board. Temperance leaders who had planned to use the film in their campaign for adoption of the proposed prohibition amendment to the constitution, charge that the board has destroyed the climax of the drama and the effect of its moral.

Exhibitors are to meet in conference with operators and musicians of Cleveland concerning the wage demands of the latter. A committee of exhibitors, headed by S. E. Morris, president of the Moving Picture Exhibitors' League, Local No. 1, met a committee of the operators last week but the session failed to bring a settlement. The exhibitors maintain the demands are excessive and a conference to arbitrate was arranged.

Showers & Taylor have been awarded the contract to build a two-story brick and fireproof theater and lodge rooms for the Elks at a cost of $12,500, in Murray City.

The Cleveland Fireproof Construction Company, Cleveland, is building a one-story reinforced concrete fireproof addition to the Marvel Theater in West 25th street, at a cost of $14,000, in that city.

Architect E. J. Stewart has plans for a one-story brick and hollow tile theater for Paul Stuffer, to be built on Parsona avenue, Columbus, at a cost of $10,000.

Bids have been taken for the erection of a theater for John Gallagher, 28 Pearl street, to be built on Park place, Newark.

Joseph Babin and S. H. Stecker will build a theater at St. Clair avenue and East 134th street, Cleveland, at a cost of $15,000. Bids have just closed.

Architect W. B. Patton has preliminary plans for a two-story theater for Dan Hoffman to be built at a cost of $15,000 on Union street, Newark.

Architect Fred W. Hageloch has revised plans for a three-story brick theater to be built on South Main street, Akron, at a cost of $60,000, for the Akron Theater Company. RARIDAN.

LYNCHBURG, VA.

THE Trenton theater, of which Corbin Sheild is manager, ushered in the vaudeville season in this city on August 31, after having shown feature motion pictures exclusively during the heated term. The theater has a large seating capacity and during the week of August 24 was closed down while workmen made such repairs and improvements as were necessary in order to make way for vaudeville. Work on the property upon which a modernly appointed motion picture theater was to have been constructed by Hubert C. Elliott, a Roanoke capitalist, has been suspended following the completion of the excavation three weeks ago. An option has been given on the site, which is on Main street, and if it is exercised a store building will be erected instead of the theater.

In keeping with the improvement idea which is being carried out to a nicety by the managers of the various picture houses in Lynchburg, Manager Casey, of the Belvedere, is remodeling his theater in such a way as to attract attention even before the finishing touches have been applied. When everything has been completed the Belvedere will bear the appearance of a really high-class amusement house in which the program is confined to the movies.

Harry Bernstein, a well-known Richmond theatrical man, has been appointed by the Wells interests, which control the Academy of Music, to assume the management of the Lynchburg theater for the season which opens early in September. The academy was managed by Charles E. Kessnich for the past two years.

BABER.

LICENSED FILM STORIES

LUBIN.

RASTUS KNEW IT WASN'T (Sept. 15).—Rastus Remington, the porter at the police station, leaves his scrubbing pail in the road of the chief, who stumbles over it. Rastus' good judgment tells him to bike. He not only goes more quickly than the chief, but when the irate official throws the bucket after him, Rastus dodges and Luigi Ferranti gets it. That aroused Luigi's hot Sicilian blood, as Nita Nonenti, his sweetheart, was with him. When the cops beat him up, Nita turned him down cold, and Luigi swore to be revenged. Meantime Rastus goes to see some pictures, the star comedy being the rather familiar one of the alarm clock mistaken for a bomb. He thinks its a fine picture and saunters up to the station just after Luigi has planted a bomb. All the police are terrified, but Rastus just knows it is an alarm clock, and in compliance with a very general request, he takes it out in the back yard to open it, using an axe for a key. He goes almost high enough to pull down a cloud. When he lands he reports that it was a bomb.

SHE MADE HERSELF BEAUTIFUL (Sept. 15).—Mrs. Jones, though very homely, is a good cook and housekeeper. While she is serving breakfast to Mr. Jones he notices an advertisement of a beauty specialist and advises her to "make herself beautiful." He leaves without kissing her good-bye and Mrs. Jones is very much hurt. She resolves to take her husband at his word. She engages three beauty specialists and they rapidly transform Mrs. Jones into a showy, attractive woman. She buys an assortment of gowns, engages a maid and goes walking. She attracts the attention of several mashers, one more persistent than the rest follows her to her home. In the meantime Jones invites three friends to dinner. He arrives home at the usual hour and is mystified at his wife's appearance. His joy vanishes, however, when his wife informs him it would ruin her complexion to cook. In desperation he tries to cook dinner himself, of course making a mess of it. The invited guests arrive. The persistent masher forces his way into the house and makes violent love to Mrs. Jones. The masher is evicted, the guests depart and Jones munches a cracker disconsolately in the dining room, Mrs. Jones, seeing this, relents and resuming her plain attire prepares a dainty meal for the famished Jones. Jones tears up the Beauty Doctor's ad. and declares for the plain Mrs. Jones first, last and all the time.

THE TWIN BROTHERS VAN ZANDT (Sept. 16).—John Van Zandt is opposed to the marriage of his niece, Rose, to Ralph Gray, an artist. Rose marries in spite of his objections, and John makes a will leaving his property to his nephew, Charles, making the request that Charles provide for John's twin brother, Peter. John has become involved in an intrigue with Vera Verona, a dancer, and is unaware that a close friendship exists between Vera and Charles. The two plan to blackmail John by threatening to publish letters which the old man has written to the dancer, and Vera goes to John's house for that purpose. Just after Vera's arrival, the twin brother, Peter, calls to ask John's usual assistance and is told by Rebecca, John's housekeeper, that he must wait until John is disengaged. Rebecca then shows Peter into the reception room. Peter hears the raised voices of his brother and Vera, and opens the door just as John attacks Vera, Peter's weak heart gives way at the shock, and he falls to the floor. John, in his efforts to get the letters, chokes Vera into insensibility, and, thinking her dead, retreats in fear to the reception room. There he finds Peter dead.

Horror stricken he returns to the library, only to find that Rebecca, who has harbored an old grudge against him, has phoned to the police. She knows nothing of the death of Peter. In his extremity, John hastily changes clothes with the dead Peter. When the police arrive, they find the man they came to arrest apparently dead, and the bent form of the supposed Peter leaning over him. John, disguised as Peter, returns to the library, where he discovers that Vera has regained consciousness, he is forced by the circumstances to remain in the personality of his brother. He returns to Peter's lodgings, where he soon becomes destitute, since Charles, coming into the fortune, refuses to assist him. There he is found by Rose and Ralph, who insist that he live with them. Finally he conceives a plan. Secretly he writes a new will, revoking the former one, and then visits Charles with some of Ralph's pictures, ostensibly to sell them. While he is waiting for Charles he conceals the will in a book on the library table, he intentionally arouses Charles anger in his efforts to sell the pictures, with the result that the nephew, in hotheaded rage, destroys the paintings. John returns to the studio, calms Ralph and persuades him and Rose to visit Charles in company with the old family lawyer, in an effort to induce Charles to pay for the pictures. They arrive in the midst of a dinner at which Vera is present. Charles, enraged at the intrusion, comes into the library and vents his anger upon the supposed Peter. The old man, cringing in feigned fear, knocks the book from the table, and the will falls out. He picks it up and hands it to the lawyer, who declares that it makes Peter the owner of the property. Ralph, forseeing trouble, phones for the police. Rebecca, the housekeeper, accuses the supposed Peter of being the murderer of his brother. John throws off the disguise and declares himself to be John Van Zandt. Charles, finding himself tricked, attempts to shoot John, but is overpowered by the police. Charles and Vera are led away, and John turns in happiness to Rose and Ralph.

THE DOUBLE LIFE (Special—Two Parts—Sept. 17).—Cora Tracey, proprietor of a gambling resort in the city, has one touch of softness in her nature—her love for Alice, her young daughter, who she keeps in the country, in ignorance of her real life. Cora visits her secretly, and is bullied by her partner, Hollister, to tell where she goes. Alice meets David Richie, a country boy, and they become attached to each other. Hollister traces Cora and forces himself upon mother and daughter. Cora objects to Hollister's admiration for Alice. David arrives in the city to purchase his mother a present and is decoyed to Cora's. He is fleeced and ejected by Hollister and Cora. Hollister later motors out to see Alice and on the pretext of visiting her mother he takes her to the city. David sees the departure, recognizes Hollister and follows to protect Alice. Hollister takes the girl to a private room and telephones Cora, asking if he may marry Alice. Cora scornfully ridicules the idea, and Hollister, enraged, embraces Alice, who screams, and Hollister drags her to the telephone, forcing her head close to the transmitter. At the other end of the wire Cora hears her daughter's cries. Alice releases herself and hurls the telephone in Hollister's face. She implores him to take her to her mother. Hollister resolves to play his trump card. He hurries Alice to the gambling house. David attempts to bar their entrance. Hollister flings the boy aside and takes Alice in. Alice recognizes her mother as the proprietor. She rushes to her and they embrace. Cora is begging Alice not to cast her off when the policemen, informed by David, raid the place. Hollister switches off the lights and hurries Alice through an underground passage. Cora misses the two and fears the worst. She starts in pursuit, followed by Davis. Cora overtakes Hollister and attacks him. Hollister is choking her to death, heedless of Alice's screams, when the policemen and David tear Cora from him. Hollister is arrested, as is Cora. Alice flings herself into her mother's arms. Cora makes her supreme sacrifice. "I lied to you—there is no tie between us. At dawn David and Alice, back in the country, point to the rising sun as an omen of their future.

FOR REPAIRS (Sept. 18).—John Fields, his wife, and little daughter, constitute a happy family, until the husband and father falls into the habit of spending his spare hours at his clubs, often remaining away from dinner at home. At last Mrs. Fields decides to play the pleasure-seeking role herself. After a last vain protest to her husband she plunges into the social whirl, employing a nurse maid for the child. Returning one evening after a busy afternoon of calls and other feminine affairs, her husband takes her severely to task for neglecting him and the home. She retorts and a quarrel follows. Within a few days a breach has widened between them so that they plan to seek a divorce. Just before the culminating quarrel and the final decision to separate. Mrs. Field, expecting to remain at home, excuses the maid for the afternoon. Later, when she is about to accompany her husband to a lawyer's office the problem of what to do with the child arises. Expecting that their legal business can be transacted within an hour, the child being asleep, the husband suggests locking her in the bedroom. The wife, against her better judgment, agrees, and they leave the child alone in the house. While in the lawyer's office Mrs. Fields, idly scanning a newspaper, finds a notice inserted by the local gas company warning consumers that the gas in the public mains will be turned off between 4 and 4.15 o'clock for repairs. It lacks but ten minutes of the fatal hour and half of this time is wasted in indecision. Then begins a frantic chase for home to rescue the child, but delays occur and it is 4.30 before they reach the house. Meanwhile the gas has been turned off and the flame which Mrs. Fields left burning in her bedroom goes out. The cock remains open, ready, at 4.15 to pour out the deadly fumes into the room where the child is sleeping. As the frantic parents burst into the room they find the child unconscious and their worst fears are apparently realized, but the sound of their voices causes her to open her eyes. Then, with a sleepy smile she reaches her little arms up and places one around the neck of each parent. They, realizing the depth of their love for the child, are reconciled. How the child escaped death is explained in the final scene.

PINS ARE LUCKY (Sept. 19).—Everyone knows that it is lucky to find a pin and pick it up. Peter Pelton is a crank on this superstition and so is Cyrus Singleton, who's daughter, Ruth, is the object of Peter's affection. But in spite of Peter's luck in finding pins, it doesn't keep him from having a rival in John Cosens, a younger and more attractive man. John doesn't find pins, so, perhaps, that is the reason why Dad kicks him off the front steps, while he not only makes Peter welcome, but holds Ruth's dainty hand while Peter slips on the engagement ring. Peter has no sentiment and the fact that Ruth does not love him does not worry him. He keeps on finding pins. Meantime Dad plans to send Ruth out of town on a visit to keep her away from John, and to make certain that John is out of the way Peter is to go with her and turn her over to her Aunt. Ruth gets word to John and he is nonplussed for a minute, but the butler stoops to pick up a pin and this gives John an idea. He buys a paper of pins, strews them along the path from the house to the depot, steals Ruth from under the noses of Dad and Peter and hustles off to the station. Dad and Peter linger to pick up the pins and arrive at the station just in time to see the train disappearing in the distance.

THE GERMAN BAND (Sept. 19).—Professor Snitz has a beautiful daughter, Helma. Hans Dinkenspeil concludes that she would make a good wife for his son Carl, but Snitz objects. The spieler induces his son to elope with Helma. While the Professor is directing his "Little German Band," terrifying the neighbors for miles around, the elopement becomes a reality. Snitz and his band have been driven about until they finally land under the parson's window, just as the marriage ceremony is being performed. Snitz is informed that the marriage is taking place and he forces his way into the parsonage, but is eventually thrown out by the mighty spieler. Snitz and his little German band finally hie themselves to the pinnacle of Pikes Peak and blare out upon the evening air the Dutch lament.

VITAGRAPH.

THE MAN WHO KNEW (Sept. 14).—On visiting her sick mother, Gillian Iredell, companion to Mme. Perino, a singer, finds she is badly in need of money for medicine and nourishing food. She determines to sell her only valuable trinket, an intique brooch. At the jeweler's, she stands near a gentleman who is monopolizing the salesman's attention. The cuff of his fur overcoat accidentally brushes a valuable pendant from the counter and it falls on Gillian's muff. She picks it up, intending to return it. Apparently no one has seen her. The temptation is too great, and at the remembrance of her mother's need, she keeps the jewel. Turning to go ,she gazes straight into the accusing eyes of Ralph Lorimer, a wealthy young man, who saw her take the pendant. He says nothing and she returns home trembling with fear. Her remorse is keen and when she meets Lorimer—"the man who knows" at a reception that evening, almost faints. They are introduced, but he gives no sign of recognition, and proves to be a most kindly acquaintance. She begins to think he did not see her theft after all. In the morning Lorimer sees her selling something in an antique shop and is greatly relieved to find it was her brooch and not the pendant. He buys the brooch back and later learns that she has returned the pendant to its owner. Shortly thereafter, Lorimer meets Gillian in a heavy storm, accompanies her home in a taxi, and on the way, proposes marriage. She is about to accept, but the memory of her theft prompts her to first confess to Lorimer. He replies, "Dear, I knew it all the time. Let us forget the incident together." She gladly consents.

STEVE O'GRADY'S CHANCE (Special—Two Parts—Sept. 15).—Discharged from the staff of a city paper, Steve O'Grady, a reporter, goes South in discouragement at finding no work in New York. Alighting at a small town he discovers a bank robbery has occurred there the night before and a large reward is offered for the capture of the bandits. Steve joins in the hunt for the bandits who are hiding in the mountains. Their retreat discovered, the desperadoes escape to another place, leaving the stolen money in the guardianship of Bess, a beautiful mountain girl. O'Grady meets with an accident and is found unconscious by Bess, who takes him to her cabin and cares for him.

O'Grady's heart is touched by the friendless position of the girl, who has fallen in love with him, and he offers to take her away from the place. She then tells him of the money. They are about to depart when the leader of the bandits returns. O'Grady hides in a closet. The girl's quick wit enables her to capture the leader. The rest of his gang return and there is a spirited fight between O'Grady, Bess and the robbers. The bandits are defeated, Steve

and Bess turn the leader over to the authorities with the stolen money, and receive the reward. He sends the "scoop" to his home paper and is offered reinstatement upon the editor's staff by return wire. With a delighted whoop, he clasps Bess in his arms, tells her of his love and asks her to become his wife, while the telegraph operator discreetly turns his back.

THE AGELESS SEX (Sept. 16.)—While reading the paper, John Weller is amazed at the number of "ads" setting forth the virtues of wigs, false teeth, form developers and other female beautifiers, turns to his wife and declares in disgust: "This magazine must have a big circulation among old ladies who want to look like Cinderellas." She merely laughs, and, soon afterwards, Weller falls asleep in his chair. He dreams that he finds an old man making love to his wife, angrily confronts the old fellow and is told, "Your wife was my sweetheart sixty years ago." John is stunned by the news, asks his wife if it is true and she admits she is "eighty-five years old." Deciding she must be one of those women who preserve their youthful appearance by artifice, he commands her to retire behind a screen and hand out all that is false about her. After receiving a wig, various "form plumpers," a full set of false teeth and pair of wooden legs, John angrily kicks over the screen and to his horror finds nothing left but a little heap of clothes. Sobbing the poor fellow calls up the undertaker who brings a tiny coffin and tenderly places the remains in it. Weller mournfully tells the undertaker "She was *false* to to me but I love her just the same." The gentleman in black nods gravely and goes out with the coffin. John wakes up weeping and finds his wife staring at him in astonishment. He is still bewildered and to make sure she is real makes her open her mouth, pulls her hair and looks into her eyes, then with a sigh of relief takes her in his arms and kisses her, convinced she is all there.

POLITICS AND THE PRESS (Sept. 17).—As the political boss of Griggsville, a small mining town, Elijah Mawson practically runs things his own way. The Press is the local newspaper and bitterly opposed to him. He has succeeded in scaring one editor out of town and when John Marsden, the new editor, arrives, Mawson tries to make friends with him. John has already meen informed of Mawson's unscrupulous character and refuses to have anything to do with him. Nettie, Elijah's niece, returning home one evening from a friend's house, is attacked by tramps. She is rescued by John, winning the girl's gratitude and later her love. Mawson then offers John a bribe to change the attitude of his paper to one of friendliness towards himself. The bribe is scornfully refused and Mawson goes out swearing vengeance. Through his paper, John continues his expose of the bribery and corruption practiced by Mawson and his gang. Mawson is furious and makes threats of personal violence against the editor unless he leaves that part of the country immediately. John pays no attention to the warnings. Nettie, realizing the serious danger, rides to the Sheriff for help. John is attacked in his office by Mawson and his gang, overpowered and only the arrival of the Sheriff and his men, led by Nettie, saves the editor from being lynched. After a sharp fight, the rascals are driven off and Mawson arrested. Nettie throws herself from her horse, unbinds John's arms and places them about her shoulders, while he holds her closely to his heart and kisses her.

FATHER'S TIMEPIECE (Sept. 18).—Through the carelessness of his office-boy, Stillwell, a typical old grouch, drops his watch and puts a dent in the case. He arrives home in a rage to find his daughter Marjorie talking to Reggie, her lover, whom Pa detests. Stillwell roars out, "I don't want to see you with that penniless cub again. Understand!" His daughter tearfully leaves the room, while Reggie also decides that it is no place for him. Later, at a street crossing, Stillwell is knocked down by an auto and helped to his feet by "Slippery Jim," a pickpocket, who, at the same time, relieves the old gentleman of his watch. Pete, a hobo, also runs to Stillwell's assistance, and is accused of taking the watch. He is arrested and locked up. Reggie, looking to secure a cheap watch, visits the pawnshop where "Slippery Jim" had sold the dented timepiece, and purchases it. At Stillwell's office later, the latter recognizes it and has Reggie arrested. The pawnbroker, at court, refuses to identify either Reggie or the watch and the poor fellow is locked up; Pete being discharged. Pete later sees "Slippery Jim" and recognizes him both as a crook and as the man who helped Stillwell to his feet. He follows him, sees the rascal get rid of some stolen goods and causes his arrest. The police recognize Jim as an old offender and in the presence of Stillwell, his daughter and Pete, Jim confesses. Reggie is released with apologies and angrily tells Stillwell, if it were not for Marjorie he would bring action against him for false arrest. To square himself, the old fellow consents to accept Reggie as his son-in-law.

THE REWARD OF THRIFT (Special—Two Parts—Sept. 19).—As a structural iron-worker, Ned Carney firmly believes in the theory of putting money by for a rainy day. His daughter, Fay, places her little savings in the miniature savings bank, the children have established in school. Among Ned's fellow-employees on the big skyscraper, are Bill Lafferty and Red Grogan, who spend a large portion of their wages in the corner saloon. While riding a girder to the seventeenth story, Ned slips, his foot catches in the chain, and he is hanging head-down when Bill, from the top story, sees his terrible predicament, slides down the cable and hauls him back onto the girder to safety. Both Ned and his wife, Nell, are very grateful to Bill, and Grogan induces Bill to tell her a hard-luck story and secure her assistance. After recovering from his experience, Ned invests his savings in a pretty little cottage. Ned is given a special job in one of the caissons and persuades two of the sand-hogs to start a bank account. During lunch-time at the saloon, Ned knocks Bill down, in reply to an insulting remark. That afternoon, Ned goes down into the caisson alone and Grogan prevails upon Bill to take revenge on Ned by shutting off the air-pressure, overcoming the man below and allowing the water to pour into the caisson. Ned has a very narrow escape from drowning, but is rescued in the nick of time by the sand-hogs. He refuses to "squeal" on Bill, who, in gratitude, promises to reform, swears off drinking and begins to save his money. Grogan, who will not listen, goes from bad to worse, is arrested for attempted forgery and imprisoned. Five years later, Ned and Bill, now partners and strong friends, have a prosperous business of their own, as a reward of their combined thrift.

EDISON.

GENERALS OF THE FUTURE (Sept. 14).—The light of recent events in Europe has thrown a reflection of considerable interest on this film which presents several views of the life at West Point, our great training school for army officers. If the United States were to be drawn into a great war, in which our land forces were engaged, into the care of just what sort of men would we be forced to entrust our military destinies?

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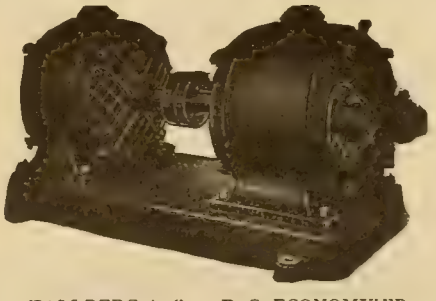

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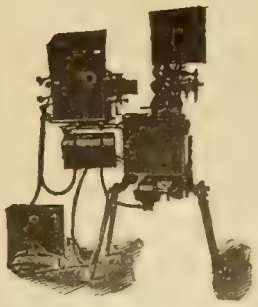

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ation dress parade. The mathematical exactitude of every movement is indeed startling, and the sight of the long lines of tall young men sweeping onward as though carved from a solid block of vibrating energy is of the sort calculated to arouse the most turpid intellect with a thrill of patriotism. After scenes showing the review of the cadet battalion by the Hon. Lindley A. Garrison, Secretary of War, we turn our attention to some of the other activities of this extremely busy body of young men.

The cavalry drill will be appreciated by everyone who loves the sight of charging horses, and the artillery drill can be hardly less interesting. The last impresses us even more forcibly than the infantry drill, with the extraordinary precision with which the movements are carried out. But still more extraordinary are the calisthenics participated in by the entire body of cadets. The sight of this small army, assuming a multitude of complex and bizarre postures, in exact unison, all in obedience to crisp orders utterly incomprehensible to the uninitiated, is surely like no other spectacle under the broad and beautiful sky.

The reel closes with short views showing the cadets raising their camp of shelter tents, and crawling into them as the bugle sounds the beautiful strains of "Taps."

BUSTER BROWN ON THE CARE AND TREATMENT OF GOATS (Sept. 14).—There was no doubt about it that Buster started the day very badly. When he arrived at the breakfast table early, and discovered a piece of flypaper on the sidetable, he was unable to resist the temptation of putting it in his father's chair. Naturally enough, when Mr. Brown sat down, terrible consequences ensued, but the innocent sweetness on the faces of Buster and his sister seemed to show the utter foolishness of supposing that they had had anything to do with the matter. So Buster and Mary Jane were sent out to play, while Mr. and Mrs. Brown vainly attempted to obliterate the effects of the flypaper.

Buster's goat had long been a source of considerable irritation to that young man, on account of the animal's distinctly pugnacious habits. He decided that an understanding must be reached at the earliest possible moment. So he sent Dave, the gardener, into the stable to bring out the goat. A moment later Dave came out of the stable hastily, and alighted on his ear. The goat remained behind, baaing triumphantly.

Filled with resentment, Buster, supported by the faithful Tige, entered the stable with the full intention of showing the goat exactly who was running things around there. The goat was unimpressed. The same can hardly be said of Buster and Tige when they unceremoniously departed from the stable a few moments later.

At this point, Mary Jane remarked that she thought it was a shame to treat the poor dear goatie so roughly. And while Buster and Tige stared at her in bewildered awe, she entered the stable, untied the goat, sat on his back and commanded him to take her out for a ride.

When Mary Jane came forth riding in queenly state, Buster, Tige and the gardener nearly fainted. Buster, after some thought, decided that there must be one or two things about goats that he had yet to learn.

MAKING A CONVERT (Sept. 15).—Ruth, a heedless, impulsive and somewhat headstrong girl, is the heart's adored of Bill. Ruth's utter lack of regard for her safety when she is boarding or leaving cars, or crossing the street, is a source of considerable anxiety to Bill. Ruth, through sheer luck, escapes three accidents, which might have resulted from her carelessness. On each occasion, Bill points out the folly of her ways.

Ruth, who is one of the sort of people who hold as dogmatic the truth that a miss is as good as a mile, becomes heartily tired of Bill's chiding, and finally tells him that he is an old fuss budget, and that the man she marries must have something else to think about beside possible accidents.

A few weeks later, Ruth herself rescues a boy who has run back after a baseball almost under an approaching street car. In the motorman, who by his prompt application of the emergency brake has done his share in saving the boy's life, Ruth recognizes Bill. Because she is heartily repentant, Ruth begs him to forgive her, a proceeding which Bill seems little averse to undertaking.

A SUMMER RESORT IDYLL (Sept. 16).—When Arnold Sheridan and Jim Holmes, his friend, left the city, and started for a summer resort, Sheridan who was heartily sick of the notoriety his millions had brought him, suggested that they change places. Holmes, after some slight demur, consented, and accordingly when they arrived at the summer hotel, Holmes registered himself as Sheridan, while the young millionaire assumed the name of his friend.

It happened that men were very scarce at the hotel. As a result, the entire feminine contingent made a break for Sheridan and Holmes when they arrived, but when they learned that one of the young men was a millionaire, their interest in the real Sheridan quickly faded, and they devoted themselves entirely to Jim, the supposed Arnold Sheridan. That is to say, all of them but Jane Douglas. Jane had her own ideas about men. If she was sure about any one thing, it was that she did not intend to marry a man for his money. So she avoided the noisy group which buzzed about the supposed millionaire, and devoted herself to the poor friend because she liked him.

Mrs. Douglas was greatly vexed at her daughter's preference for the supposedly penniless Holmes, and told her sharply that she should not waste her time with penniless vagabonds when she had a chance to catch the most desirable young man of the year. But Jane did not heed her experienced advice. That afternoon Sheridan proposed and she accepted him. After she had promised to marry him, Sheridan told her who he really was. Jane was a little bit hurt at first, but she decided that the fact that the man she loved was a millionaire really didn't make any lasting difference. But her feelings were as nothing compared with her mother's, and her mother's were as absolutely nothing compared to those of the gay crowd who had lavished their attentions on Holmes, on learning that quiet little Jane had actually landed the man for whom they had all been casting their nets.

SHEEP'S CLOTHING (Special—Two Parts—Sept. 18).—From his earliest years, Thaddeus Craven had never allowed a consideration for any earthly thing to stand in his way. His heartless selfishness killed his wife, and after her death he shut his little daughter Lydia up in an English boarding school to be rid of her.

Years later, a curious spasm of the parental instinct drove him to visit the school for the sake of seeing his daughter. A few weeks after her father left, Lydia, wearied by the petty persecutions of the boarding school mistress, decided to follow him to America. So, without saying a word to anyone, she stole away and boarded a steamer at Southampton.

Craven was surprised to see his daughter, and by no means pleased. However, when an opportunity came to use her, he was by no means loath to take advantage of it. Knowing that she would be unsuspected, he gave her a box which he told her contained documents belonging to the government, and warned her to keep her possession of it a secret. The box actually contained a magnificent necklace which Craven had stolen from a wealthy woman aboard ship.

Craven's pals, suspecting him of an attempt to "double-cross" them, succeeded in getting the necklace away from the girl, but she regained it through the aid of the ship's detective, and brought it safely to New York. After they had arrived in America, Craven's gang, convinced of his duplicity with regard to the necklace, determined to revenge themselves upon him. Accordingly they sent him a knave of diamonds. Craven knowing that it was the first warning of death, shrieked and covered his eyes when he saw it. The next morning, he received the knave of clubs. Frantic with terror, he attempted to avert the gang's wrath by sending them the necklace. But Lydia, whom he again used as an unconscious accomplice, innocently disobeyed his directions, and when she came home with Peter Traft, a young man who had grown very fond of her, she found her father seated in the hall, the knave of spades clutched tight in his hand—dead.

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JIM'S VINDICATION (Sept. 19).—When Jim Black was "sent up" for two years, he left his wife and mother in destitute circumstances. To support them both, Mary, his wife, was obliged to find employment. She at length obtained a position as nursery governess in the home of Frederick Van Alten.

Van Alten was a widower with one little girl. He admired Mary from the moment he first saw her. Mary did not tell him she was married, and as a consequence Van Alten began to consider the possibility of changing his lonely condition.

Then Jim was released, and came home. His greeting was no more cordial than he had feared, for Mary had suffered keenly, and the kindly attention of Van Alten had opened an entirely new vista on her prematurely saddened life. So poor Jim, broken-hearted at the change, went out and sadly walked the streets.

While he was walking, a man suddenly ran around the corner, thrust a wallet into Jim's hand's and disappeared down an alley. Jim, realizing the hopelessness of his situation if the wallet were found in his possession, hastily concealed it and fled. As soon as he dared, he looked in the wallet, and discovered that it belonged to Mr. Van Alten.

Jim, fired with the purpose of leading an honest life, instantly took the wallet to Mr. Van Alten. Van Alten looked through it and discovered that everything was intact with the exception of a valuable diamond he had intended to have made into a ring for Mary. Detaining Jim, he telephoned for detectives and then demanded the return of the diamond under penalty of instant arrest. Just at that moment, Jim discovered the picture of his wife on

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Lyceum Theatre, Allentown, Pa.
Regent Theatre, Buffalo, N. Y.
Family Theatre, Ottawa, Can.
Grand Theatre, Grand and Chrystie Streets, New York.
Stine's Colonial Theatre, Lebanon, Ind.
Stone & Moore, Clinton, Ind.
Crown Theatre, New London, Conn.
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the millionaire's desk. His protestations of innocence were changed into angry denunciation and Van Alten ordered the detectives to arrest him.

A little later, Van Alten discovered his small daughter playing with the missing diamond. Mary confessed that Jim was her husband, and Van Alten, after a momentary struggle with himself, determined on the steps which were finally to bring happiness and prosperity to Mary and Jim.

SELIG.

YE VENGEFUL VAGABONDS (Special—Two Parts—Sept. 14).—In the historic days of early New England, a certain Puritan settlement not far from Boston was afflicted by the presence of two most undesirable inhabitants—Betsy Spratt, a scandalous village gossip, and Heinrich Von Winkle, a loafer and sot. Both were married, Betsy having a beautiful home and innocent daughter—Peggy—while Heinrich was the undeserving father of a sturdy, honest, young hunter, named Jan. The Puritan residents in the colony were unanimous in their disfavor toward the old gossip and the old inebriate, and it was but natural that their children should suffer the ignominy and embarrassment caused by them. Finally, one day, the Pilgrim Council issued an edict that old Betsy and old Heinrich should be punished by the ducking stool, and the two old vagabonds suffered the humiliation of being doused in the water of a running stream amid the acclaims of an appreciative audience, consisting of the entire village. Young Jan, concealed in the forest across the stream, witnessed the punishment of his father, while pretty Peggy, concealed behind a tree on the edge of the village, saw the public disgrace of her mother. The two brave young hearts hastened to the scene and rescued their vagabond parents after the law had taken its course, and took them home.

Old Betsy and old Heinrich concocted a plan of revenge. Their public disgrace had made life in the village endurable no longer. Old Heinrich was aware of the shortage of powder in the village fort, and planned with Betsy to destroy this powder and notify the Seneca Indians of the defenseless condition of the stockaded village. Their plan was to load themselves with the loot after the destruction and scalping of the Pilgrims and to make their way to Boston, where they could live in luxury.

Cunning old Heinrich secured admittance to the powder house and carried out his part of the plot by pouring water over the remaining keg of powder. He then signalled the Seneca Indians, and on a visit to their chieftain, acquainted the redskins with the conditions; whereupon, an immediate attack was decided on by the Senecas.

Jan and Peggy fell in love with each other and became sweethearts. Their misery in the Puritan village where their advent was always greeted with ignomity and jeers as the children of the two vagabonds, became unbearable, but in the sweet consolation of love they forgot the bitterness of unpopularity, while they behaved themselves in a manner that should have attracted the respect and admiration of their fellow villagers.

Jan, as a clever young hunter, had a warm friend in the young Mohawk chieftain, and they made expeditions into the forest for hunting and fishing. The Mohawks were at war with the Senecas. On the night of the projected attack, Jan was returning home from a hunting trip and witnessed the passage of a war party of Senecas through the forest. He learned of their intention to attack the village. Hastening to the Pilgrim settlement, he acquainted the heads of the village with the news, and after helping to prepare for the defense of the stockade, he started on a hurried trip to the Mohawk village with the intention of enlisting the friendly savages in the defense of the Pilgrims against the Senecas. The Senecas stormed the stockade, shooting down the men and women with bows and arrows. They scaled the stockade, but were kept off by the sturdy Puritans who made an active and effective defense until it was discovered that their supply of powder was exhausted, owing to the spoiled condition of the gunpowder in the last keg. The Senecas shot fire-arrows into the walls of the houses and fort, setting them ablaze, and creating a scene of carnage and bloodshed. Gray-haired men and women were shot down and brutally scalped by the savage redskins.

In the meantime, Jan made his way to the Mohawk village, told his story to his friend, the chief, and returned to the village at the head of a band of warriors. They arrived just in time to disperse the horde of marauders, and to save the remnant of the colony from complete destruction. Old Betsy and old Heinrich, the guilty conspirators, hid in the woods near the village while the massacre was going on and they chuckled with villainous glee at the thought of their awful revenge against the scornful townspeople. When the Senecas were finally driven from the stockade and dispersed in the woods, a party of the pursued savages discovered the two villainous old vagabonds hidden in the forest. Angry at their unsuccessful attack and embittered by the loss of many warriors, they seized the old couple and proceeded at once to slay and scalp them. Death was the reward of their treachery.

Jan and Peggy, who had done heroic service in the defense of the stockade, were accepted to full friendship by the open arms of the rescued Pilgrims, who forgot the villainy of their parents in the heroism of the young couple. Then came the wedding.

THE EUGENIC GIRL (Sept. 15).—Lola is a lovely girl who believes in eugenics. She has five suitors, all eligible, although she likes Billy, a newspaper reporter, the best. She is determined to marry the best man and arranges for an athletic contest at the country home of her aunt. She arranges a program of stunts in which her five suitors are to compete, which makes Billy disconsolate because he cannot box or swim, and has never been inclined toward athletics.

Billy reports a prize fight, and when Patsy McSweeny knocks out his opponent, an idea strikes him. He hires Patsy as a substitute in the athletic stunts arranged by Lola. Billy sends Lola a note asking permission to enter lists as an unknown, and Patsy appears in disguise. After winning every contest, Patsy invests Billy with his disguise, whereupon Billy appears to claim the hand of Lola, as the victor. The disguise fools Lola, who accepts Billy.

JIM (Sept. 16).—Jim Carson, a young farmer, loves the school teacher, Helen Dale, and they expect to be married. His father unexpectedly marries a widow who has a son, Arthur Vaughn, an actor. Arthur creates havoc with Helen's heart and the plans of Jim are disarranged. Arthur glowingly describes the glamour of the stage and Helen elopes with him. Jim gets a telegram informing him of the marriage.

Two years after Helen and Arthur return to the farm with an infant daughter, whom they leave in the care of Jim when they return to the stage. The baby grows into a beautiful and lovely girl and fills the place in Jim's heart left vacant when Helen eloped with Arthur. The years pass until the girl is eighteen. Jim believes her to love a farmer boy and is ready to give her up in order to insure her happiness; but she makes it plain to honest Jim that he is the only man she loves. Jim then telegraphs Arthur and Helen of his marriage to their daughter.

THE LONESOME TRAIL (Sept. 18).—Weary, riding quietly around the corner of the school house, discovers the school ma'am sitting on the steps fussing with an old revolver. Weary discovers that she is afraid and loans her his own revolver with which to protect herself from interlopers. He demonstrates its accuracy by shooting her pet gopher, whereupon she dismisses him in a rage. Weary gets "in bad" with the school ma'am and he is despondent. He buries the pet gopher with all honors and erects a head-stone with the following inscription: "Gone, but not Forgot." Weary meets the school ma'am on the road, but she pretends to scorn him while her heart is really aching for his companionship. They play at cross purposes and both become desperate. Weary arouses jealousy in the school ma'am's heart by taking another girl to a dance—but he wants to win the school ma'am and he arranges a series of incidents which arouse her interest until finally the misunderstandings are done away with, and they become engaged.

The antics of the good-natured cowboys provide this picture with exceptional comedy situations.

AT THE RISK OF HIS LIFE (Sept. 19).—Dick Mason is a counterfeiter. His confederates, one of whom is an elderly engraver, are working on a set of plates from which to produce counterfeit money. When the plate is half finished the old engraver dies of heart failure. Andrew Forbes, an expert engraver in a nearby city, lives with his mother and sister, Alice. Being out of work, he applies to the counterfeiters for a position. They engage him, but he refuses to become a criminal. They lock him up and starve him into apparent submission, so that he goes to work on the incompleted plate.

His mother and sister become alarmed at his absence and engage John Tait, a young detective, to find him. The counterfeiters, hotly pursued, try to blow up the cabin containing Forbes with dynamite which, however, is seized and thrown through the window by the detective. It blows up the bridge over which the counterfeiters are escaping. Tait wins Alice.

BIOGRAPH.

BLUEBEARD THE SECOND (Sept. 7).—Bluebeard, seeking another favorite, becomes enamoured of a photograph and orders his man to find the original, but Bluebeard finds only trouble.

LOVE, LOOT AND LIQUOR (Sept. 7).—Percy's lady love, the stenographer, locks a tramp in the safe and goes out for help. Percy thinks she is locked up in the safe, and also goes for assistance. A riot of fun all the way.

THE SECRET NEST (Sept. 12).—In the first blush of the honeymoon it is natural to desire only to be alone—and these two contrived

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quietly to achieve that blissful state. How this innocent move of the young honeymooners was construed as sinister, and almost brought dishonor to the bride's father, is ingeniously shown in an absorbing and amusing manner.

THE NEW REPORTER (Sept. 10).—The newspaper owner is a candidate for mayor and defies the political boss who tries to bully him into giving up his fight for a clean city. When the editor of the paper finds himself short on reporters, his sweetheart, the daughter of the owner, volunteers to cover an assignment, which brings victory to her father and sweetheart, and confusion to the political boss.

— —

GEORGE KLEINE.

THE VOICE OF INNOCENCE (Special—Two Parts—Sept. 1).—Beth Landis, a pretty eighteen-year-old girl, returns home at the end of a year in boarding school to find that her father, a well known novelist, is about to marry his stenographer. Although unfavorably impressed with the woman from the start, she makes no effort to persuade him not to fulfill his promise of marriage.

Beth is in love with her father's secretary, and her dislike of her stepmother increases when, a few months after the wedding, she discovers that the woman is practicing her arts of fascination upon the youth. In a fit of temper she accuses her rival and during the argument the father enters the room. In a mad attempt to stop the girl's tirade and so prevent her husband from learning the truth, Mrs. Landis seizes a revolver and fires. The bullet strikee Landis instead of his daughter, and he falls apparently lifeless at her feet. Beth swoons, and before she regains consciousness, the woman places the butt of the revolver in her nerveless hand.

The shot does not kill the novelist, but deprives him of the power of speech, so he is not able to report the actual truth of the affair, and Beth is sent to prison. The secretary, however, is suspicious. He summons a great specialist and without the knowledge of Mrs. Landis an operation is performed which restores the injured man. Then the truth comes out, the guilty one is punished and Beth is freed to become the wife of the secretary.

THE MASTER FORCE (Special—Two Parts—Sept. 22).—Dr. Raymond Ford, a young physician of unusual ability, is in love with Barbara Dare, the village school teacher. She is greatly interested in his attempts to discover an effective means of combating yellow fever, and spends many long evenings assisting him in his experiments. Largely through her help, he is at last successful, and his fame spreads. A great mining corporation offers him a splendid salary to visit its gold fields in Brazil and there wage a war of the extermination against the plague. Barbara insists that he accept the offer, and he finally leaves for South America. She remains behind.

In the new world Ford soon becomes recognized as a leader in his profession. He saves the life of one of the wealthiest mine-owners of the gold country and thus becomes acquainted with the magnate's daughter. Forgetful of his promised bride at home, he wins her love and their engagement is announced. Reading in the South American newspaper of the announced engagement, Barbara is heartbroken. Suddenly, however, she decides to cross the seas and win back her errant lover. After an adventurous voyage and a long trip on horseback through the jungles and across the plains, she reaches the gold country. Coming to Ford's cabin during his absence she sees a portrait of her rival, and in a fit of jealous rage hurls it to the floor and throws a lighted lamp after it. The house is soon in flames.

The light of the burning cabin attracts Ford and the magnate's daughter, who are riding in the moonlight among the mining camps. They hurry to the scene, Ford arriving just in time to save Barbara from death in the flames. When the two women are brought face to face, the young doctor discovers that the old love is the master force, and soon afterward he and Barbara are aboard a liner bound for home.

ESSANAY.

WHEN KNIGHTS WERE BOLD (Sept. 7). The Earl is disgusted when his parents insist that he marry the girl of their choice, not his own. He has been reading a book called "When Knights Were Bold," and only wishes that he might have lived in "Ye Olden Times," when he could fight for his "Lady Love." He falls asleep and dreams that his wish has come true. Then follows many humorous scenes. All the situations of the olden times being played with up-to-date equipment. He awakes to find the girl who his parents have chosen for him at his side, and decides that in the present day a suitor has an easier time than in the days gone by.

BILL'S BOY (Sept. 8).—Williams, a convict suffering from aneurism of the heart, is released from prison. Dr. Manley, a criminologist, gives him a position. The ex-convict tells his employer of Bill Lynch, who one time sacrificed his life to save him. That night Williams hears a noise downstairs and, upon descending, finds Bill Lynch's son ransacking the house. He captures him, but lets him go when he promises to live straight. Dr. Manley has heard the commotion and when he comes upon the scene, Williams collapses. Bill's boy is captured outside, and when he is brought in, the dying ex-convict whispers to Manley, "It's Bill's boy, give him a chance." The boy is released but Williams fails to recover and dies happy with the thought that his pal's son is to start life anew.

THE FABLE OF THE HONEYMOON THAT TRIED TO COME BACK (Sept. 9).—Once there was a married couple. They were just as peaceful as a couple of Wild Cats. One morning Hubby found a book on his desk, "How to Make Your Home Happy," was the title. He gave it the "once over" and decided to follow the book's teachings. He started in by purchasing clothes, hats, candy and flowers for Wifey, but she didn't "get him," she thought he was trying to "square himself," that he loved another woman. The next day she "beat it" for home and mother, but Hubby was a "Fox" and followed her. Then came the 'Fracas" and Hubby found that he made more progress by "bawling her out" than he ever could by "pulling the soft stuff."

SNAKEVILLE'S MOST POPULAR LADY (Sept. 10).—A popularity contest is to be held at the Snakeville church bazaar, and when Slim induces Sophie to accompany him, Mustang swears revenge. That night Mustang appears escorting Senorita Pepper, a Spanish beauty, and when the voting takes place, Slim and Mustang go broke buying votes for their respective partners. Just when Sophie is about to snatch the victory from Senorita Pepper, the rich man of the town appears and buys enough votes for his sweetheart to win the contest. Sophie and Senorita then leave the place arm in arm, blaming Slim and Mustang for their defeat.

BRONCHO BILLY, A FRIEND IN NEED (Sept. 12).—The doctor, who owns the only store in town, is called away, and leaves his daughter in charge. A bandit has been menacing the vicinity and a reward is offered for his capture. There is quite a sum of money in the store, and when Broncho Billy, a stranger, knocks at the door, the girl thinks he must be the outlaw and forces him into a room at the point of a gun, locking the door on him. Shortly after, the real bandits break in and when they demand to know the hiding place of the money, the girl ushers them into the room occupied by Broncho Billy. Broncho Billy sees the situation and detains the outlaws until the sheriff arrives. The girl then begs forgiveness for her mistake and all ends happily.

THE DEVIL'S SIGNATURE (Special—Two Parts—Sept. 11).—Ethel Vandiver and her friend, Marie Le Farve, arrive at the former's country home. Ethel's father objects to her seeing Douglas, whom he thinks is a sweetheart. But, unknown to her parent, Ethel has married Douglas a year before. The day on which she arrives she receives a letter from her husband stating that he would rather see her dead than be separated from her any longer. A few hours later Marie is found dead in Ethel's room. William Sanford, a newspaper reporter, starts to work on the case and the only trace he can obtain of the crime is the imprint of a cloven hoof on the carpet. Detective Huff then arrives and find's Douglas' letter, which convinces him that he is on the trail of the guilty person. Sanford and Douglas are friends and the reporter determines to prove his friend's innocence. That night Sanford goes to the room. He is horror-stricken to see a hand emerge from the door of the clothes closet. He summons Huff, and when the hand again appears, he fires four shots at it. They are unable to locate where the bullets struck and the detective gives up in despair. Sanford discovers a push button that opens a door which leads to a dungeon. In this dungeon he finds Craven, a mulatto gardner, who has been killed by the bullets. The murderer has been discovered; they find that his left foot is a cloven hoof, "the devil's signature." Ethel's father then congratulates Douglas, forgives him and allows him to come and claim his bride.

THE JOBLOT RECRUITS (Sept. 14).—The Essanay Film Manufacturing Company has advertised for recruits for the slap-stick comedy police department, and to qualify for the job, the applicants are required to go through many funny antics, such as falling downstairs, jumping out of windows and being peppered with eggs and pies. One recruit who refuses to be hit with eggs is told he cannot be used, and to avenge himself, floors the director with a huge mallet.

THE WAY OF HIS FATHER (Sept. 15).—The old physician sends his son to college with the idea that when he returns he can take up his established practice. After the young man receives his diploma, he decides to go out West rather than settle down in a small town. His father is broken-hearted, and the disappointment preys on his mind until he becomes ill. The young man then decides to stay home and follow the way of his father, and it is his tender nursing and loving attention that brings about his parent's recovery.

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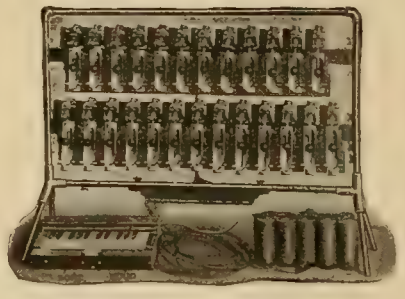

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THE FABLE OF LUTIE, THE FALSE ALARM (Sept. 16).—Lutie was a swell-looking "Dame," but she thought she could Sing, and her friends jollied her along until she was about to send Melba back to Australia and Schumann-Heink into ten-cent vaudeville. Her mother thought she was a coming Star and said something ought to be done with her Voice. Several neighbors recommended Choking her. But first of all, Lutie must give a concert, so they hit the "old man" for three hundred and fifty "bucks" to cover Expenses. Her debut was a huge Success until she read the morning papers, but when she did, she was sick in bed for three months. When she recovered the Music was entirely out of her System. Moral. When in Doubt, try out on the Critics.

SOPHIE'S LEGACY (Sept. 17).—Sophie receives a letter telling her that she has fallen heir to her uncle's vast estate. Slippery Slim and Mustang Pete hear of her good fortune. Then comes the struggle to see who will marry her. Mustang is making great progress, but not without Slim taking notice. One day as Mustang is telling Sophie of his love for her, a beautiful blonde enters and exclaims, "My Darling Husband." Sophie is broken-hearted until Slim arrives and comforts her, but Mustang sends an old Indian squaw to claim Slim as her husband. His plan fails and Slim marries Sophie right before his eyes.

BRONCHO BILLY BUTTS IN (Sept. 19).—The hotel proprietor is a grouchy piece of humanity, and when his daughter receives attentions from young men he becomes very irate. To cap the climax, his daughter falls in love and becomes engaged to a fine-looking young chap. When the father discovers this, he rushes out and shoots his daughter's sweetheart. The wounded man is carried into the hotel and when his fiancee attempts to dress the wound, she is stopped by her father. Broncho Billy, who happens to be a guest at the hotel, hears the disturbance, and while a friend is rushing for the doctor, he holds the angered parent at bay at the point of a gun. The father then is forced to consent to his daughter's engagement.

SPARKS OF FATE (Special—Two Parts—Sept. 18).—Wilbur Hayes and Frank Graham, two wireless operators, are in love with Ruth Donald. Ruth does not know which one she really loves best, so the two rivals agree to play a game of cards, and the loser is to leave town. The game is played in the wireless station in the presence of the old captain of the "Melba." Wilbur cheats and wins, but his dishonest method of winning does not go unseen by the captain. Frank, living up to his agreement, leaves town the next day on the S. S. "Melba." That night an explosion in the boiler room sets the ship on fire, and to add to the horror a storm comes up. The ship's wireless operator is injured, so Frank takes the key and flashes a signal for help. Wilbur gets the message but refuses to spread the alarm, knowing that his rival is on board. Just before the "Melba" sinks, the captain tells Frank that he was cheated by Wilbur. Frank manages to escape from the sinking ship, and several hours later is picked up by an aviator in a hydro-aeroplane. He is taken to a hospital and is confined to his bed for a long period. Meanwhile, Ruth, thinking that Frank will not return decides t moarry Wilbur. The day before the wdding a notice is printed in the newspaper stating that they will be married the next day at 5 p. m. Frank happens to read this. He again asks the assistance of the aviator who happens to became one of his best friends. Then comes the race to reach Ruth's home before 5 p. m. After a speedy and exciting flight, he arrives just as they are about to be married. He tells Ruth of his rival's cowardly deeds and her love for Wilbur turns cold. Frank then comes into the love that rightly belonged to him long before and Wilbur leaves the town in disgrace.

KALEM.

THE MYSTERY OF THE SLEEPING DEATH (Special—Two Parts—Sept. 14).—Lizzie, known as "the best little safe-cracker in town," burglarizes the home of Harrison, a young millionaire. Harrison discovers the girl at work, but generously allows her to escape. An hour later, Lizzie is found unconscious on the street. Harrison's butler finds him in the same condition. Millionaire and thief are rushed to the hospital. All efforts to revive the two go for naught; as a last resort the surgeons send for Amar, an Oriental Mystic and hypnotist. The man hears Harrison and Lizzie utter some words in their trance. He recognizes the language as that of his own race. It causes Amar to relate an ancient legend of India to the physicians.

Thousands of years previous, Afgah and his beautiful daughter Lola, dwelt in India. Gunga, a man of wealth, sought to marry Lola, but she was secretly in love with Dano, a fair-skinned slave. Kahdin, a wicked High Priest, also loved Lola, but the girl spurned his advances. The High Priest thereupon swore to be revenged. Lola's love for Dano was discovered. The slave was severely punished, while the girl was informed she must wed Gunga immediately.

Lola and Dano fled, however, but were pursued and captured. In accordance with the ancient law, they were brought before the High Priest. By opportunity for revenge at hand Kahdin cursed them with the curse of the "Sleeping Death. Among the lovers to fall into a death like trance. Once in every century however, the peril of each was to leave the sleeping body, and meeting, recognize the other. Harrison and Lizzie revive as Amar finishes his tale. The two gaze at each other. Slowly Lizzie come to Harrison's arms, faltering, "It seems as though I have known you always—for years and years."

INTO THE DEPTHS (Sept. 15). Neglected by her husband, Beth Stanford becomes interested in Arthur, his friend. Although their friendship is an innocent one, Stanford becomes intensely jealous. Arthur presents Beth with a diamond brooch upon her birthday. Later, when Stanford faces ruin, he compels Beth to pawn her jewels. The money thus secured proves insufficient for his needs. The man drinks heavily in his desperation and falls into a drunken stupor.

When Stanford returns home, he meets Arthur. The husband cedes Beth to Arthur for a sum sufficient to settle his obligations. Then comes the realization of his baseness. It prompts Stanford to commit suicide. Stanford awakens from his drunken sleep with a start, discovering that the terrible events have occurred only in a dream. It is the lesson he needs, however, and although ruined he returns home. Together Stanford and Beth face a future of renewed endeavor and happiness.

THE MOONSHINERS (Special - Two Parts—Sept. 16).—While hunting for moonshiners, Revenue Officer Bart falls in love with Kate, daughter of Old John, head of the Wetlock clan. The girl is also loved by Two Snakes, an Indian, who is a member of her mother's tribe. A fight between Joe Wetlock and Bud, of the Brady clan, starts the old feud anew. Bart discovers Old John's still, but when the man saves his life, finds himself drawn into the feud as a Wetlock henchman. Old John seeks the aid of his wife's people, but due to Two Snakes' influence, this is refused.

The Wetlock and Brady factions meet on the mountain side and a deadly battle takes place. Joe and Bud meet in the former's cabin and a fight to death ensues. The battle on the hillside rages until all but Kate and Bart are killed. Comforting the heart-broken girl, Bart takes her back to civilization, where he makes her his wife.

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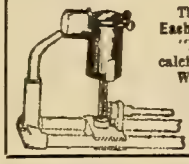
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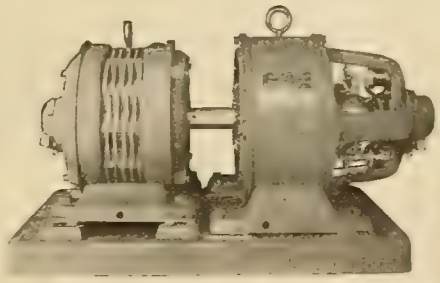

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CRYSTAL.

A JOKE ON THE JOKER (Sept. 15).—Vivian visits her aunt and uncle in the country and promptly falls in love with Willie Holder. Then Willie steers his bicycle into uncle. Biff! that settles Willie's chances. Uncle is picked up by Schultz and Francois, who meet Vivian and fall in love with her. Vivian makes the whole party believe that there is rat poison in the soup. Some doings when the doctor comes and uses a stomach pump on aunt, uncle, Schultz and Francois, but the joke is on Vivian when they apply the stomach pump to her. Schultz and Francois quarrel over Vivian, who incites them to a duel. Here follows a screamingly funny duel between the two fat rivals. In the end Willie puts it over "both of them."

NESTOR.

THE DANGER LINE (Sept. 16).—Marie, the daughter of a middle class farmer, is enchanted by the social doings of the great world as depicted in the local papers, and determines to run away from home.

On arrival in the city, the ever-watchful white slavers mark her for their own. While standing in rapt wonder and admiration viewing the gorgeous display in a show window the country girl is accosted by a fashionably dressed madame, who induces the girl to go home with her to be dressed in what she considers a becoming manner.

Marie is then taken to the reception room and is hilariously greeted by the abandon habitues. She then realizes in what kind of a place she is and makes her escape. She meets the derelict of the city. A poor drifting, yet manly fellow whose downward career has been checked by the missionary society. She tells him her story. He takes her to the mission where he was saved, and a position is found for her in the home of a wealthy banker. This banker paying a debt of gratitude he owes the derelict, makes him his secretary. The story ends with the happy meeting of the two waifs at the banker's house.

A TROUBLESOME WINK (Sept. 18).—Eddie and his wife are a very devoted couple. However Eddie's wife is afflicted with a nervous disease of the eyes which causes her to wink at most inopportune times. Ed is worried and calls in an expert oculist who says that it is nothing serious, but, that she must have a complete rest at the seashore. Ed, who is very busy, cannot go with her, therefore he sends her off alone. On entering the car, she winks by mistake and a man taking this as a signal follows her.

She arrives at the Beach Hotel where a friend of her husband's sees her, and thinking she is flirting with him, gets interested and follows her to the beach. Arriving there, he sees she does the same thing to other men. Disgusted, he 'phones for hubby, telling him to come at once, that his wife is flirting outrageously with strange men. Ed, in a fit of jealousy, gets a gun and starts for the beach.

His wife, meanwhile, has unconsciously attracted all kinds of men who are following her around. Lee, the friend who telephoned, meets him and tells him to watch. Ed watches and when he sees that she is followed by all the men, starts after them and shoots. Lee cannot prevail upon him to stop, so goes to his wife and tells her the cause of all the trouble. She explains her affliction and Lee and Vic then go in search of Ed. They see him chasing the mashers into the water. She rushes up and explains to Ed who apologizes. They make up as the men who are in the water sneak away.

VICTOR.

A KENTUCKY GENTLEMAN (Two Parts—Sept. 14).—Jack Randolph, a typical Southern professional gambler, who makes his living by honest gambling among the aristocracy of the sunny South, is in love with the daughter of Col. Een Hastings, who has a proclivity for gambling, but is nevertheless opposed to a professional gambler for a son-in-law. He has forbidden his daughter, Nell, to have anything to do with Jack, although he himself meets the young gambler at their nightly rendezvous. Nothing daunted by the Colonel's decree, the young lovers have many secret meetings. A serpentine character by the name of Ezra Hoover, who preyed on those which devastation and want had placed in his power, has acquired much land and many houses which he rents to the so-called white trash. His miserly disposition and picayune ways are closely shown when he forces a poor couple who are in the throes of starvation to leave their home. Jed Miles and his ill wife have been living in one of Hoover's houses and on account of their inability to pay the rent they are ejected. Jack happens to be passing and sees the poverty and sorrow and comes to Jed's aid by giving him the necessary funds to pay his rent and telling Jed to call on him if he needs more. Jed's wife, however, succumbs to her ailment, owing to the unnecessary exposure and Jed, who is madly in love with her, is driven insane. In his madness he goes gunning for Hoover who at this time is engaged in a card game at the tavern with the colonel and Jack.

The colonel accuses Hoover of being crooked and Hoover starts to draw, but the colonel beats him to it. Jack grabs the colonel's arm, but the gun explodes the same instant that Jed pulls the trigger of his gun from the outside. Jack, thinking that the colonel has killed Hoover, takes the smoking pistol from his hand and forces the colonel to escape from the window. Jack is placed under arrest and circumstantial evidence convicts him. He is condemned to death and the colonel, frantic, does not know what to do.

The day of the execution is at hand when Jed, who has been wandering, comes across a paper, in which he reads that Jack will hang for the crime which he himself committed. The gallows tree is tested and the dawn as it breaks, sees Jack awaiting his fate. But again the Goddess of Chance intervenes and Jed, breaking into the courtyard, surmounts the scaffold and confesses to the crime, for which Jack is wrongly accused. The incident releases Jack.

THE GIRL AND THE SMUGGLER (Sept. 18).—Charles Hutchins, the Assistant Lightkeeper at Haddock's Point, is in secret league with a band of smugglers who are operating by sea. He is in love with the daughter of the lightkeeper, Irene, and in order to avoid suspicion holds his communications with the band by signalling underneath the regular light by lantern. He meets the gang by descending from the tower by a rope and returns to duty the same way. Complaints being made to the Revenue Chief of the District, a guard is sent to the scene to make an investigation. He sees Irene, is smitten with her, and is invited by Ganon to live with them. He accepts and in courting Irene arouses Charles' hatred.

They finally come to blows and, out of animosity for Charles, Walter watches him. That night he sees a light at sea and looking toward the light tower sees a signal from the

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window. He keeps watch outside, and sees Charles going over the brink of the cliff. Hurrying after him he is led to the old wreck on the shore in which the smugglers store the contraband goods and as he approaches they seize him and tie him to an old timber.

Charles' hatred on account of Irene decides to make away with him and saturates the wreck with gasoline. Irene looking about the house sees that the light has suddenly failed. She arouses her father and as he runs up to fix the light she looks about for Charles. She sees the light from the burning wreck and rushes toward it. She cuts his bonds, gets him on deck, Charles, seeing her rush in, follows and meets them on the deck where he and Walter have a terrific fight. Walter carries Irene to safety but Charles is killed by the explosion.

JOKER.

FATHER'S BRIDE (Sept. 2).—Hubby has married against father's wishes, and hence the household is thrown into consternation when a telegram arrives stating that father will arrive that evening. Hubby fears he will lose the money his father has promised him if it becomes known that he has a wife. He and wife's brother, who lives across the hall, concoct a plot.

It is decided that wife shall temporarily remove to brother's quarters. Then brother is to get Hubby out with him, leaving father in the apartment alone. Wife is to rush into her own apartment yelling "Burglar" and get father to enter her brother's apartment. Brother is to come in, posing as the irate parent of his sister and demand that, owing to the disgrace of his child, father must marry her. Hubby will then appear, and acting the hero, will offer to marry the girl himself.

All would have been well but for a tipsy bachelor, who, by mistake, gets into the newlyweds' apartment. Nothing daunted, they try again. This time the plan works, and father is on the point of being fully deceived, when in pops the tipsy bachelor to get his coat and cane, which he has left behind in his hurried departure. He gives the scheme away. But father is forgiving and all ends well.

LOVE AND GRAFT (Sept. 19).—Bob and Mandy are in love. Mandy's father, Shultz, is a gruff old chief of police. When the young couple ask for his consent to their marriage, the chief becomes enraged and refuses. The pair of them are then thrown rudely into separate cells of the jail and locked up by the infuriated father.

Fate, however, intervenes and shows the sweethearts a way to penetrate the walls and join each other. They cut a hole through the floor of their cell, which looks directly down upon the chief's desk. Fate still favors them.

The police have been warned of terrorizing threats made by blackhanders. Word comes to Shultz to watch out for them. This news makes him nervous. From their vantage point, Bob and Mandy become aware of this, and decide to take advantage of their knowledge.

Their subsequent actions demoralize the police force. The lovers escape. The chief is left alone to combat with unseen terrors. His position is awful. Then, too late, he discovers the hoax played by the young people. To uncompromise himself he is obliged to give his consent to their marriage.

BISON.

THE HIGHER LAW (Two Parts—Sept. 19).—The youthful monarch, Edward IV. of England, is treacherously advised by Sir Stephen Fitz Allen, who is the King's boon companion, in favor of turning down the offer of Louis XI. to cease the controversy that has been pending so long. The King, Edward IV., follows the advice of his companion and the French messenger meets with an insult, returning to the French court in a quandary. The old roue, remembering through a vision his scene with Villon in the dungeon, sends for the Poet Laureate to solve the riddle. Villon suggests that it might not be a bad idea to remove Sir Stephen, thereby causing the weakling, Edward IV., to fall into his hands. Louis XI. considers the advice good and orders Villon to proceed to England and to move against Sir Stephen.

Sir Haco Hubba, long tired of the strife and bloodshed, has shut himself up in Castle Lyme, where he dwells in peace with an only daughter, the Lady Eleyne. Villon learns of Sir Haco, begs an interview, and is invited to call at Lyme Castle. Villon accepts. Here he impresses upon the mind of Sir Haco the fact that it is better that one perish, than that the lives of countless thousands be sacrificed. Sir Haco agrees, but can see no way whereby the wily Sir Stephen can be induced to enter a trap. The Lady Eleyne enters and Villon informs Sir Haco that his beautiful daughter is the bait whereby to catch the fish. Eleyne's scruples are overcome and she agrees to go to court and there ensnare Sir Stephen. The action follows and Sir Stephen, now madly in love with Eleyne, follows her to Castle Lyme. Villon is on the watch, and catching Sir Stephen prowling about the castle halls, summons Sir Haco's men-at-arms, who quickly dispatch Sir Stephen, whereupon Villon returns to Louis' court and acquaints his master with the success of the expedition.

UNIVERSAL.

ANIMATED WEEKLY NO. 130 (Sept. 2).

You are earnestly requested to refrain from showing any expression of partianship as the following war scenes are shown.—The Editor.

President Woodrow Wilson.

Canadian Troops Mobilize.—His Majesty's militia leaves Vancouver, British Columbia, to join Great Britain's fighting force.

Turbulent Times in London.—Stormy meeting in Trafalgar Square, where great crowds protest against King's war policy. Sub-titles, Recruiting at Scotland Yard—Coldstream Guards off to the front.

German Forces.—The Koenigsberg troops parade before Kaiser Wilhelm.

Arrival of Refugees.—Over 2,000 persons who fled from war zone arrive in New York on board S. S. "Baltic. Sub-titles, Customs inspectors boarding at Quarantine—A welcome sight—Many foreign vessels at anchor in New York Harbor—Watching outgoing steamers.

Governor-General Reviews Troops—In anticipation of a call to arms from England, Bermuda's governor calls out garrison for inspection.

Cyclone Hits Mining Region.—Many lives and homes are destroyed and queer pranks are played when storm hits Wilkes-Barre, Pa.

Champion Women Swimmers.—Four of country's best long-distance swimmers break world's record in New York to Coney Island swim, a distance of 15 miles. Sub-title, Miss Elaine Golding, the winner, in bath robe.

Governor's Day.—Governor S. D. Felker and mayors of all New Hampshire cities review parade of magnificent floats—Dover, N. H.

Bachelors' and Spinsters' Notice—Thousands treated to inspiring sight as babies pass in gorgeous procession—Asbury Park, N. J.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

POWERS.

A MODERN MELNOTTE (Two Parts—Sept 18).—John Brice, a young sport and millionaire, aspires for the hand of Betty and is so confident of winning her that he makes a wager at his club that he will gain her favor within a week.

Betty Van Allen looks upon Brice unfavorably, and to his mortification rejects him. He cannot understand this attitude on her part, so in order to seek revenge, determines on a plot to humiliate Betty.

He has in his employ an English groom of good appearance and education whom he determines to have pose as an English Lord, and inveigles the groom into a plot whereby he will receive a certain sum of money for taking the part of an impostor. Accordingly he supplies the groom with the necessary clothes and funds and introduces him to the Van Allens at a cotillion given by Betty in honor of her father's home-coming. The groom is duly introduced as Lord Carrington, and Betty, impressed by his charming manner and pleasing personality, succumbs to his proposal and they become engaged. John Brice in the meantime is pleased with his accomplishments and insists that his groom marry Betty. The wedding takes place and after

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they have lived together a short while the denouement comes and Brice tells Betty that she has married his former groom. She, frantic and terrorized, leaves her husband immediately. He has learned to love her, however, and goes away to forget.

In the interim John Brice has been working a scheme in stock manipulation whereby he has succeeded in embarrassing Betty's father to the extent that he is nearly bankrupt. Brice makes Van Allen an offer of money in return for certain plans which the Major has.

Meanwhile the groom has become interested in oil in a Western city and has made good. Betty is entirely ignorant of her father's shortcomings and has also started divorce proceedings against her husband. Business calls the groom East and prior to his again seeing Betty, he receives a letter from England, his home, which contains good news. He goes to visit his wife and finds her in the library with Brice and her father. Brice has determined upon a plan whereby he will release Betty's father if she consents to marry him after her divorce, and the former groom overhears this conversation. He rushes in and consernation reigns. The father explains the circumstances to the groom, and Betty, upon seeing her husband, again realizes that she truly loves him. She confesses that she does not want to part from him whether he is a groom or no groom. He thereupon takes her into his confidence and shows her the letter he has received from home which discloses his true identity, namely, that he is the son of the Duke of Arylsford, who has been disinherited because of disobedience in his early youth. The letter, however, states that his father on his death-bed leaves his estate and fortune to his son. The groom enables his father-in-law to make reparation to Brice and places his fortune in his father-in-law's hands.

ECLAIR.

ADVENTURES IN DIPLOMACY (Three Parts—Sept. 16).—Two foreign spies are commissioned by their government to secure at all costs a secret treaty which is in the possession of the Ambassador of Venezuela. The treaty involves the affairs of Venezuela and Mexico. Rosa Morini and her brother, the Prince, leave their native land equipped to secure the papers in question. A complicated plot is laid out by the two and arrangements are made by the spies whereby if their escape is cut off, the Embassy is to be blown up. This is to be done by means of a secret mechanical contrivance concealed in their rooms and operated by a confrere of theirs, who is an expert in analytical chemistry. The government secret service bureau becomes aware of the spies' presence by the receipt of a cipher message from Barcelona, giving a description of the plotters, and the case is turned over to Grimm, the head detective of the organization.

Rosa and her brother, through Count de Rosini, are invited to the Embassy Ball. During the supper Rosa feigns a swoon and as the Mexican Ambassador carries her into another room, her brother attacks him. The Prince fails to find the paper but discovers the combination to the safe, and they both escape. The next night Rosa, disguised as a boy, enters the Ambassador's house and, evading the guard, goes to the safe. To allay suspicion, she throws bags of money out of the window to show robbery as the motive. Impatient at the long wait, the Prince, who is at the window, goes away and leaves her to her fate. She is trapped in the room and deserted by her brother. She breaks down and confesses all to Grimm, who has been summoned.

Meanwhile the Prince changes places with the Ambassador's chauffeur and drives the officials to the den. At pistol point he tries to force the secret from him. Rosa returns, and to allay her brother's suspicions shows him money. While they are talking the detective enters and seizes the Prince. Wild with disappointment he attempts to kill his sister. The chemist, pressing a button, explodes a bomb, which renders the Prince unconscious. He is led to a cell while the girl is taken under the wing of Grimm and her foot placed in the path which leads to good and love.

SON (Sept. 20).—Harry Horton, a pampered son of a prosperous broker, is prone to indulge in gambling and allows a weak character to sway him. His fond father watches his son's character with sorrow more than anger in his heart. Harry mixes with a crowd of gamblers and loses money. At last in a big game he loses every cent, and upon drawing a check is advised by the bank that there are no funds. His situation is desperate.

Meanwhile John Marten, a hard working bank clerk, is forced out of employment by his firm's failure. He is evicted from his room, and he wanders to a park opposite the home of Edna Horton's friend. The crowd of mischievous girls in Edna's home decided to fool him with an empty wallet. While he is asleep they place a pocket-book beside him. Upon awakening he goes through the wallet and finding Mr. Horton's card therein decides to return it. While waiting in the parlor of the Horton home he sees Harry sneak in and attempt to open the safe He springs upon him and when Mr. Horton appears, Harry accuses Marten of being a thief. Suspicious of his son's integrity, the father apparently leads Marten to the police station, but the next morning upon entering the office the son is confronted with the supposed thief. The ruse works and upon bended knees Harry Horton begs his father's forgiveness for his weak character and deceit. His gambling mania cured he settles down in earnest to gaining his father's respect while Marten is engaged as a trusted clerk.

FRONTIER.

A ROSE OF YESTERDAY (Sept. 20).—It was an accidental shot from his rifle that brought the easterner and Dolly together. The stray bullet cut a rose from the bush that the little girl was caring for. Soon there was another rose in bloom to take its place, and by that time Dolly and Fred were more than friends.

Joe, a rejected suitor, attempts to force his attentions on Dolly. She succeeds in getting his gun and orders him from the cabin. Fred hears her screams and hastens back. Outside the cabin he meets Joe; knocking him down, then dashes in. Dolly, thinking the intruder is Joe, fires.

Later, after the doctor has arrived and pronounced Fred dead, Dolly, heartbroken with grief, goes to the rose bush, where she recalls the happy moments spent with Fred. Then, seeing the revolver still in her hand, allows it to raise slowly to her temple, but a vision of her aged and lonely father stays her hand, and for his sake she decides to live, though she may never forget her "Rose of Yesterday."

UNIVERSAL IKE.

THE SCARECROW AND THE CHAPERONE (Sept. 15).—Miss Charity Prim, principal of a select school for young ladies, decides to take five of her pupils on a vacation. She writes a letter notifying the local hotel keeper that she will arrive by auto. She arrives with her charges and is met at the hotel by a deluge of cowboys, whom she chases away. Miss Prim sees Hiram, the proprietor, and her maidenly heart flutters. The next day the girls are invited to attend a dance and, fearful of their chaperone, they attire themselves in the chaps and clothes of the cowboys.

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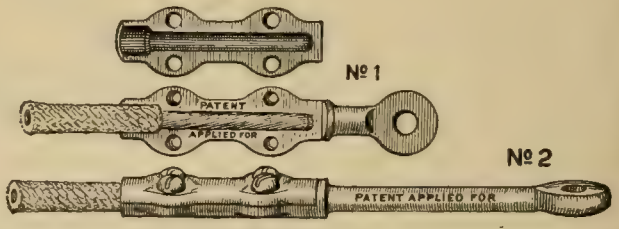

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That evening Hiram invites Miss Prim to attend the same dance. She accepts and on the way to the festivities, sees what she supposes to be a bunch of cowboys, and most fearful that they will disclose the fact of her going to the dance to the girls, she starts back to the hotel. The girls seeing her and fearful that they will be disclosed in their disguise, also hie themselves back to the hotel. Louise, whose boots are too large, cannot run fast and comes face to face with the chaperone. She assumes the attitude of a scarecrow, and the chaperone and Hiram seeing the scarecrow, suddenly have an idea. The chaperone will disguise herself as the scarecrow and thus get back to the hotel. As they are about to remove the coat from the supposed scarecrow, it suddenly becomes animated and dashes away through the field.

Meanwhile the girls at the hotel are giving an impromptu party to the cowboys. Louise arrives breathless from her run and joins the party. The chaperone arrives and hearing the confusion enters the girls' room and orders the cowboys to leave at once. Louise, donning the garb of the scarecrow, gains the old lady's consent to continue the party. Shoving her into a seat, she gives her part of the feed. She gets Hiram and leads him into the room and sits him beside the blushing chaperone.

REX.

THE MISTRESS OF DEADWOOD BASIN (Sept. 17).—The Deadwood Basin lumber camp is presided over by a foreman who does not think it necessary to observe the rules laid down by the owner when they militate to his disadvantage. He accordingly encourages drinking and gambling among the men in his employ to his own profit.

Opposition to his system appears in the person of Miss Eveline Danvers, only heir to the estate of her father, which includes the Deadwood Basin lumber claim. She proceeds to institute a strict observance of the rules laid down by her father and meets with strong opposition from the dissolute foreman, whom she fears to discharge on account of his apparent influence with the men.

Her cause is championed by Sanderson, a giant lumberman, who has never been in sympathy with the crooked foreman, and after many exciting situations. Miss Danvers finally succeeds in dislodging the foreman and finds her employees, to a man, gladly accept the new regime to the chagrin of the deposed despot.

A PRINCE OF BAVARIA (Two Parts—Sept. 19).—The Prince John of Bavaria, leaves his native land for America, accompanied by his valet. Just a short distance beyond Sandy Hook where the American papers are taken aboard, the Prince learns that Mrs. Asterholt has designs upon him for her daughter Gay. In the spirit of fun, the Prince decides to fool the Dowager and changes clothes and position with his protesting valet. The substitution is not discovered by Mrs. Asterholt as she has never met her distinguished guest and her uncle, the Minister to Bavaria, arranged for his visit to this country.

Mrs. Carson is the wife of the president of a great railway. His daughter Caroline Carson, is a spirited, true-blooded American, but her mother, who is socially ambitious, has already made up her mind that Caroline shall marry the Prince at all hazards. The father, Peter Carson, is a stoical, staid type of man who believes that a woman should choose her own mate, and is naturally not in harmony with his wife. Mrs. Carson succeeds in obtaining an invitation to the grand ball given by Mrs. Asterholt where the bogus Prince is presented and she immediately makes advances in behalf of her daughter. The valet, who is the real Prince, sees Caroline at the ball and when the bogus Prince receives an invitation to visit the Carsons, his master forces him to accept it. They arrive at the Carson home where the valet is received with great pomp and gusto, whereas his valet, who is the true Prince, wanders to the seashore for recreation. While there he saves Caroline's life, but her gratitude is cut short by the mother, to whom a valet appears as merely a piece of useful furniture. The father, however, is gracious toward the valet and thanks him for his heroism. A great fuss is made over the pretender by everyone excepting Caroline, who has fallen in love with the supposed valet. Finally at Prince John's command, the pretender is forced to propose to the girl as a final test. She flatly refuses him, much to his great relief. He goes off leaving the weeping Caroline in John's arms.

A cablegram arrives at Mrs. Asterholt's for the Prince. She, in order to successfully combat Mrs. Carson, determines to deliver it in person. The valet pretender takes one look at the telegram and drops his pose. Leaving the astounded ladies, he runs to the garden, where he bows before his Lordship and presents him with the telegram, which is a message that Prince John is to return to Bavaria as war is eminent. Naturally, the real Prince is forced to announce himself and Carson smilingly shows his guests a postcard which shows the real Prince in uniform with titles and position inscribed beneath. Mrs. Asterholt collapses; Mrs. Carson is triumphant, and the Prince takes the girl in his arms who is brave enough to love where her heart led her.

IMP.

THE MAN WHO WAS MISUNDERSTOOD (Two Parts—Sept. 17).—The man who was misunderstood (King Baggot) is an old fiddler who is accompanied by his dog, Roger. His poverty-stricken condition is pitiable to behold, but his constant companion and friend adheres to him through all his trials and tribulations. He exists by playing his fiddle on the street corners, accompanied by his dog Roger, who acts as his companion and protector. He is seen first in his dingy room repairing the old violin, while Roger, seated on a chair beside him, looks intelligently on. He holds conversation with Roger and with almost human intelligence, Roger does all but answer him.

One morning he is seen playing in front of a mansion and a little girl is attracted by the antics of Roger. She calls her aged mother and asks that the old man be permitted to enter. He comes within accompanied by his faithful friend and after receiving food, they ask him to tell a story. The old man begins and the scene flashes back to his boyhood days when he was in love with Betty Austin, the daughter of Col. Austin, who owned a string of race horses. The Colonel is deeply enmeshed in financial difficulties and his only salvation is that one of his horses win the Derby. Betty is naturally in love with King and the Colonel also favors his suit, but King's friend, Chester Smythe, proves to be unfaithful and plots King's downfall. He inveigles King into a plot unknown to the latter and shows him that the Colonel's horse cannot win the Derby. King places his fortune on an opposing horse, much to the Colonel's disgust and Chester shows the Colonel a note in which King has stated to him that the Colonel's horse cannot win. This note is forgery, but it opens a petty breach between King and his loved one. A dastardly plot is consummated and Smythe, on the day of the Derby, succeeds in capturing the Colonel's favorite jockey on whom the Colonel has staked his all. The jockey is kidnapped and while he lies bound in the hut to which he is taken, the accomplice mentions King's name as the wrongdoer, and the jockey naturally suspects that he is the mastermind in the plot to ruin his master.

Circumstantial evidence, accompanied by Chester's crafty insinuations, lead the Colonel to believe that King has abducted the jockey and during the excitement the Colonel's daughter volunteers to ride the favorite. The race starts and King's sweetheart succeeds in capturing the event. King, although he has lost his fortune, is elated, but when he enters the paddock to compliment and praise his bride-to-be, he is repulsed and forced to leave by the enraged father. He writes a note of explanation to his sweetheart, which is intercepted by Chester, who forges another note in which King is supposed to state that he is guilty of the nefarious crime of which he is accused. Naturally, with the evidence pointing in his direction, King loses the hand of his loved one and he starts on a declining path.

Poverty-stricken and broken in spirits, he gradually declines and his old age finds him alone in the world without funds or friends. He, however, saves the life of a puppy from a mob that is pursuing him and the puppy becomes his constant friend and companion. At a time, however, when the dog is full grown the wolf of famine is at the door and King is forced to sell his companion. The dog, however, secures his liberty by untying the rope which fastens him to the stable door and makes his escape, coming back to King at the opportune moment when the shadows of death are hovering over all. On one of his expeditions, King and his dog meet Chester, his enemy, on a wharf and during the encounter that takes place, King hurls his enemy from the heights to a watery grave. King is arrested for killing him, but the plea of self-defense saves the old man and he is exonerated.

The last we see of the old man who was misunderstood is his form, accompanied by his faithful friend and companion, silhouetted against the skies.

GOLD SEAL

THE TREY O' HEARTS—THE SUNSET TIDE (Fifth Episode—Two Parts—Sept. 1).—Alan, Rose and Barcus ride through the fog. Aboard the steamer Judith determines to go after Alan. When she suggests going out in the fog to the captain he scoffs at her. She arranges with her men and they procure a small boat. As they are launching it, Judith stands, giving the final orders. The sailors on the steamship rush up to stop her. She jumps overboard (her men in the meantime having made away with the boat) and her men later pick her up in the small boat. They row on in the fog. At last they strike a reef and their boat is damaged. They are stranded and await help.

In the meantime the river thieves' boat escapes (after a short fight) from the revenue cutter and is putting back to the island. Rose, Alan and Barcus pass near the reef, and Judith spies them. She calls for help. Barcus and Rose suspect treachery, but Alan insists on going to the rescue. When Barcus refuses to turn the boat's course, Alan jumps out and swims to the reef. When he discovers Judith he attempts to get away, but her men overpower him and he is made their prisoner. Rose and Barcus attempt to come to his rescue, but they are outnumbered, and Judith's men (who have procured ammunition from the steamship) start to open fire. They depart in search of help. They eventually land on a small rocky island (the home of a band of robbers and river thieves) and Rose is left in one of the caves, while Barcus goes inland in search of help.

Meanwhile Judith spies the river thieves' ship and signals them. They come in the dory and rescue Judith, Alan and her men. Judith talks with the captain, giving him much money to become one of her aides. They are landed on the river thieves' island also. Barcus finds a small fishing village and enters the saloon, where numbers are gathered. He starts to drink, asking questions, etc., and one of them suspects he is a revenue officer in disguise. They jump upon Barcus, and he is thrown, bruised and bleeding, out among some barrels and boxes. Judith, Alan, the captain of the band and men land and come up through the village. Barcus recovers, sees them and gets word to Alan that Rose is down on the beach. Judith does not see him. Alan is taken to a little hut, the window overlooking the steep cliff beside the ocean. He is bound there, and Judith taunts him. She first offers him a rose—and then the trey o' hearts, which she throws in his face. She leaves him and goes down into the street. Barcus attempts to escape, but Judith sees him. She orders three men to follow him—they do so—Barcus not knowing of their presence. Judith writes a telegram to her father which the captain says will be sent from the mainland.

Barcus returns to Rose and tells her of Alan's presence on the island. Judith's men spring upon Rose and Barcus and after a struggle capture them and bind them to the rocks. Judith returns to Alan and tells him that she knows that Rose is on the island and is going to dispose of her for all time. Judith leaves to go down to see Rose, and Alan, after freeing himself of the ropes on his feet, jumps from the window into the sea, thirty feet below, with his hands bound. He lands among the rocks—stunned from the fall.

Judith goes down to see Barcus and taunts him. Rose turns on her and in fury Judith orders the men to bind Rose and Barcus out on the rocks, telling them the tide will be in with the hour and they will be left to drown. She starts back to the village with the men and finds Alan half unconscious. She orders the men to bring Alan with her. Judith's men meanwhile, get into a fight with some of the river thieves and there is a free-for-all fight in the saloon. Judith, Alan and men return in the midst of it. Alan fights to defend himself and gets away, only one man pursuing him. They have a struggle and both fall over a cliff, Alan getting away. He rushes along the beach and discovers Rose and Barcus almost drowned. He frees them and they find their life boat and get out into it. Judith discovers Alan's escape and leaves with her men in search of him. The revenue cutter, which has been lying in wait outside the island, opens fire on Alan's party, believing them to be the river thieves.

Barcus explains to the officers and they are let go.

THE TREY O' HEARTS — STALEMATE (Seventh Episode—Two Parts—Sept. 15).—The action starts on the night of the day on which the "Crack o' Doom" ends. In the dark Judith and Marrophat smuggle Rose into Trine's house in New York from their car. Leaving Rose with Marrophat, Judith reports to her father, who sends for Rose. Although worried over Alan, Rose is defiant towards her father. At a taunt from Judith, however, Rose is accused of loving Alan. Trine orders Judith from the room and questions Rose. When he tells her that Alan has been assassinated, she tries to disbelieve but finally breaks down and is led, a weeping prisoner, to her room a hundred feet above the street.

Marrophat tries to make love to Judith. She ignores him and he secretly vows vengeance. Marrophat tells Trine how Judith prevented Alan's death at the bridge. Judith accused Marrophat of lying because she refused his advances. Trine received an unsigned note reading: "Digby has reserved suite at Monolith Hotel to be held for Arthur Lawrence." Judith departs in anger and Marrophat tells of Judith's love for Alan. Tipping the head bellboy at the Monolith, Marrophat gives him a trey of hearts, indicating a practical joke. As they talk, Alan enters and registers as Arthur Lawrence. After he has entered the elevator, Marrophat leaves hurriedly for an East Side dive, where he pays Red November to assassinate Alan.

From his room Alan phones Digby. Unseen, the bellboy slips the trey of hearts into the stationery and leaves. While Trine is apparently sleeping, Judith creeps into the room and

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reads the note, but as she leaves the room, Trine rouses and traps Judith, proving her disloyalty.

Alan slips out a side door unobserved, he thinks. Marrophat sees him and orders Red November to follow his taxi in another. Alan changes taxis several times, but fails to lose November. Believing himself safe Alan arrives at Trine's house. By bribing a night watchman, he climbs to the girder of an unfinished apartment house across the street and using a flash-lamp and the Morse code communicates with Rose. Judith from her window reads the message, telling Rose to be ready to leave the house by six the next morning. Alan turns and finds November edging along the girder, a knife between his teeth. After a desperate fight, Alan gains mastery, but as Red is slipping over the edge of the girder, Alan grasps him and pulls him back onto the girder, where he collapses, sick with fright. After signaling Rose "good night" Alan climbs to the street.

Judith plans to outwit Rose and Alan, and enters Rose's room where she empties vial of poison into a glass and at the point of a gun forces Rose to submit a deal of the cards to decide which shall drink it. Judith draws the trey of hearts and loses. Rose faints as Judith starts to drink. Judith, however, throws the glass aside and dresses in Rose's clothes. Meantime Alan enters the building opposite, bribes the ironworkers and they prepare a steam crane for his use. With one foot in the iron hook, he is swung to Rose's window, where he takes Judith from the window, thinking it is Rose, and they are lowered to the street.

At this moment, Marrophat, seeing Alan being lowered to Rose's room, rushes through the halls and bursts into the room, but is too late. He mistakes Rose for Judith, until, as she comes from her faint, her words show him his error. When he learns that Judith is going to marry Alan instead of Rose, he rushes out in time to see the machine disappearing. Calling a taxi, he starts madly in pursuit.

THE TREY O' HEARTS (Crack of Doom—Sixth Episode—Two Parts—Sept. 8).—The power-life-boat containing Alan, Rose and Barcus is running along under the lee of the mainland. They are looking for some place to land. Alan sights and calls attention to a bright white light on a point some distance ahead. A moment later the engine stops. Investigating the cause of the trouble, Barcus finds the gasoline tank is empty. They carry Rose ashore, leaving Barcus on guard. Alan runs up the beach, and beyond the point of the lighthouse finds a small fishing village with a railroad station. The agent and the telegraph operator are about to shut up for the night. There is one other man in the station—the smuggler-messenger who has brought ashore Judith's telegram to her father. He recognizes Alan, but keeps out of sight. Alan asks for trains and is informed none leave till morning. Alan takes off his money-belt, extracts a sizable wad, and tips the agent. Judith's messenger sees this. Alan sends a telegram to Digby asking him to arrange for a special train to await him at Providence and a motor car on the waterfront at New Bedford. Then, learning that there is a hotel in the village, he secures a flask of brandy and returns to Rose and Barcus, dogged by Judith's messenger.

Alan, with Barcus assisting, gets Rose to the hotel. He then goes out to charter a fast motorboat. The proprietor of the hotel introduces him to a rough-and-ready ruffian who has such a boat. While they are talking outside the hotel, Alan sees a rocket go up from the highest point of land in the vicinity, asks the meaning of it, can get no explanation, and suspects that it is a signal to Judith and her gang with their allies. Judith on the schooner spies a rocket going up on the mainland. The smuggler captain agrees with her interpretation of the signal and crowds on sail.

Alan, in alarm, calls Barcus and tells him his suspicions. They arouse Rose and start off for the motorboat.

Meantime Judith's messenger has conferred with the owner of the motorboat and told him of Alan's money. They agree to rob him, the smuggler passing as the crew of the boat owner. The owner points a pistol at Alan's head and demands his money. Alan knocks the pistol out of his hand and, after a short struggle, throws him overboard. Barcus, meantime, performs like service for Judith's messenger. They shape their course for New Bedford.

Shortly after Judith learns what has happened. She delays only long enough to bribe the telegraph operator into re-opening his office, and send another message to her father, asking him to have a motorcar in New York. Trine summons Marrophat and orders him to go to Judith's aid. Sometime out of the harbor, Barcus complains of the engine—it would seem that they have picked a poor boat. Alan catches sight of the white sails of the smuggler's schooner. The night-long chase is on.

Barely the winner, the power-boat makes a public wharf in New Bedford in the grey of the morning. Alan sends Barcus with Rose to look for the motorcar and remains behind to cover their retreat. He finds a club at the end of the wharf. The smuggler's schooner ranges alongside. Singlehanded Alan proceeds to repel boarders. The smugglers, exasperated, open fire.

Meanwhile Barcus and Rose have found the motorcar. Arriving he runs to Alan's assistance. Alan grapples with Judith. Her pistol goes off. He notices that at the last instant her hand swerved from the direct aim; the bullet flies over his head. He disarms her, taunting her with the fact that she hasn't the nerve to shoot him. He throws her pistol back on the deck of the schooner, and it explodes in one of the broken powder kegs. A terrible explosion results. Judith falls stunned to the wharf. Barcus grabs Alan and hurries him to the motorcar. On the way they are halted by a policeman who grabs Barcus. The latter goes to the mat with the cop, shouting to Alan to go on. Alan feels that this is the only course left to him.

Two minutes later Marrophat drives up in a high-powered touring car, something heavier and faster than Alan's. He arrives just in time to rescue Judith. She directs him in pursuit of the fugitives.

MUTUAL FILM CORP.

KOMIC.

BILL GOES IN BUSINESS FOR HIMSELF (Bill No. 6 Sept. 13).—Bill, on arriving at the lunch counter where he has been a steady customer, finds that the proprietor has boosted his prices, much to the disgust of Bill.

To show his hatred for said proprietor, Bill, with Izzy as a partner and Ethel as manageress, decide to open a lunch room in an unoccupied office. They procure all the food and coffee at home, while mothers and fathers are not looking and open up to what promises to be a rushing business.

Alas! in the middle of their success the rival lunchman happens along and notifies the janitor, also Billy's boss, who comes and puts an end to Bill's aspirations as a connoisseur of rare dishes. Bill and Izzy are compelled to clean up the office after which they decide they are better fitted for office boys.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 88 (Sept. 3).—The European war illustrated. First authentic pictures from the war zone. German Reservists at their Consulate, London. Naval Reservists leaving Waterloo Station, London. "Anti-war" demonstrations are held in Trafalgar Square, London, England. Anxious crowds await news at the Houses of Parliament. American tourists marooned in London, anxiously await news from home. England's Territorials leave for the front. The meeting of the War Cabinet arouses great interest in London. The crowd outside Buckingham Palace, London.

School children take part in New York's tercentenary celebration commemorating 300 years of commercial, industrial and educational development.

Women of the country raise $50,000 by donating heirlooms to the melting pot.

Miss Ruth Frawley rides an aquaplane through the treacherous currents of Hell Gate, especially for the Mutual Weekly.

Miss Elaine Golding wins womens championship swim from Battery to Coney Island, N. Y.

California society folk dance the "Frisco Frizz" on the sands.

National Florists' Convention is held in Boston, Mass.

Japanese cruiser "Idzumo" enters San Diego, Cal., harbor to prepare for conflict with Germany.

De Palma wins the Elgin road race.

German cruiser "Liepzig" takes coal in San Francisco harbor.

RELIANCE.

OUR MUTUAL GIRL (No. 34—Sept. 7).—Margaret's grief on the loss of Dunbar's friendship is somewhat assuaged in the purchase of new hats and frocks, particularly because Our Mutual Girl is to visit Gloucester and Newport and other famous and fashionable early fall resorts.

As Margaret motored up Fifth avenue she ordered her chauffeur to stop at her florist. "Back in a minute," Margaret told him, and she was back in a minute, but to find the interior of her car very much changed.

Over on the seat was a cooing, gurgling baby.

"You perfect Angel!" Margaret said. "Where did you drop from?" But the baby merely gurgled. "Baby 'lly."

"Oh, you are Baby Lily, are you?" Margaret asked, "and where did you come from?"

At this moment a well-groomed man came up to Margaret and told her that he saw a woman put the baby in the car. He offered to take the child to the police. The chauffeur also suggested that the baby should go to the police, but Margaret would have none of it, and determined, then and there that, if Lily's mother did not appear, she herself would adopt the child.

But Margaret had counted without Mrs. Knickerbocker. Her aunt was horrified at the idea of this strange baby being brought into the house and told Margaret she would have to get rid of it imediately. Margaret, however, determined that her old negro Mammy Sally should take temporary charge of the child.

The next day Margaret started for Gloucester where she is to visit the John Hays Hammonds.

HOW THE KID WENT OVER THE RANGE (Two Parts—Sept. 19).—Kid Carter is made foreman of the Cross Bar Ranch and hurries to inform his sweetheart, Nell, of his promotion. She promises to marry him, and on his way back to the ranch the Kid meets Walton, a gambler, who has been run out of the adjoining town for cheating. Unaware of the man's identity, the Kid enters a poker game with him, while he has the monthly pay-roll for the ranch in his pocket. Catching Walton cheating, the Kid kills him and flees, pursued by Harris, the sheriff. The Kid loses his gun and stops at Nell's home to obtain another, and the girl, learning of his crime, returns the engagement ring. After a fight with the sheriff in which both are wounded, Nell's heart misgives her and she follows the Kid's trail in an endeavor to aid him. The girl has an exciting adventure with Bell, an outlaw, from whom she is rescued by the Kid. In the end, however, the Kid is shot by the sheriff.

OUR MUTUAL GIRL (No. 33—August 31).—When Dunbar leaves his apartments the morning after he has visited his criminal brother's rooms, he is trailed by the ever-suspicious Kid Joseph and the detectives Mrs. Knickerbocker has employed. They follow Dunbar through the mazes of crowded New York streets until, as he enters a cafe, they slow up lest he behold them.

But, whether by instinct or because he has caught a glimpse of the shadowers and knows he is being followed, Dunbar does not remain in the cafe. Quickly as he enters it he leaves by another door and, in a swift jump over a fence, is out of sight. The three wait for a time for him to emerge and when he fails to do so one glance into the cafe tells them that Dunbar again has eluded them.

Dunbar, free of his pursuers, makes his way hurriedly to his brother's rooms. He knocks again and again, and finally elicits a surly answer. "Let me in or I'll break down the door," Dunbar tells his brother. "Get out of here or I'll shoot through the door," is his brother's reply. Instantly Dunbar's weight goes against the door and as it bends his brother fires. Dunbar's answer is to get a fire axe and smash his way in. His brother fires twice, point-blank, but misses. Then, as Dunbar peers through the breach he has made, he sees his brother dive frenziedly for a book-case. Before he can reach it Dunbar enters the room. His brother recoils in cowardice before Dunbar's determined advance and Dunbar, going quickly through the books in the rack, finds the one that hides the cameos.

By that peculiar instinct of dogs, Anni feels that her master is in danger. Lying at Margaret's feet the clever animal's ears jerk nervously, then her fur rises, and finally she paces the room. Of a sudden she leaves and, going from window to window of the downstairs' portion of the house, finally makes her exit, opening a huge gate all by herself. Then at headlong pace she runs to her master's rooms. While she is so engaged the detective see her, recognize her, and follow her to her master's quarters.

And at the very instant that Dunbar stands in the littered rooms with the cameos in his hands, the detectives and Kid Joseph enter. "Caught with the goods," the Kid gleefully cries. But just then, as the detectives are about to arrest Dunbar, a shot is heard in the next room. They make their way there, to find that Dunbar's brother has shot himself. And then the understand.

Dunbar silently makes his way to Margaret and gives her the stolen gems. Then, with a feeling that—though it is for the last time—his brother has disgraced him beyond immediate relief, Dunbar arranges with a great Metropolitan daily to go to Europe to "cover" the war. These arrangements made, he asks Margaret whether she will see him off on the "St. Paul" the next morning. And as Dunbar sails down the Hudson to what strange adventures may befall him, Our Mutual Girl stands disconsolately on the pier.

THE HIGH GRADER (Sept. 16).—While out hunting Wheeler and his daughter rescue a prospector, Tom Andrews, from a ledge where he has fallen. They take the wounded man home and nurse him back to health. Wheeler, needing a partner, offers him an interest in his project and soon after they strike a rich vein. Wheeler is caught by a cave-in and mortally wounded. He confides his daughter to the care of his partner, Andrews, before he dies.

Angry because she will not marry him, Andrews undertakes to freeze Leota out from the mine by making returns showing that the property no longer pays. By chance Leota is rescued from drowning by a young down-at-heels mining engineer named Dick Raleigh. She con-

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sides in him. He has found work at the mine and knows from the character of the ore that Andrews is putting up a job on her. In order to prove this, he becomes a highgrader (steals highgrade ore from the mine), intending to have it assayed when he gets a sackful.

A mine detective suspects Raleigh of highgrading and shadows him. Raleigh sees that he is concerned. With the help of an Oriental laundryman whem he has befriended Raleigh gets the ore from his room wrapped up as laundry, and then screws his empty trunk to the floor so that Andrew's spy may think it is still heavy with highgrade ore.

Having safely disposed of the ore, Raleigh returns to his room and is arrested, but an examination shows that the trunk contains no ore. The assayer finds the samples submitted to him run high, whereupon Leota, as a majority stockholder, fires Andrews and makes Raleigh superintendent. To revenge himself Andrews hires two thugs to beat up Raleigh, but they make a mistake and do him up instead. Raleigh and Leota find that to each other they must look for their happiness and the play ends with a love scene.

BRONCHO.

A TALE OF THE NORTHWEST MOUNTED (Two Parts—Sept. 16).—Sergeant Barr, in charge of the Northwest Mounted Police Station, determines to find out if possible where the Indians are obtaining whiskey and where they are disposing of their furs. Louvois and his daughter, Joan, run a trading store where Jacques and Baptiste dispose of their furs. Joan is half in love with Jacques, but is puzzled at his frequent trips from the settlement. Billy Gates, a mounted police officer, on the trails of the offenders, makes arrangements to board with Louvois, and Joan immediately transfers her affections to him.

Jacques is suspicious of Gates and places a demijohn of whiskey in Billy's bedroom which is later found, and Billy is accused of selling whiskey to the Indians and is returned to Smoky River for trial. He is dishonorably discharged from the service, but determines to run down the real culprits. He sees Jacques and Baptiste packing their canoe with whiskey and furs and captures both Baptiste and Jacques. Jacques escapes from the cell, but is later captured and badly wounded, confesses to the frameup against Gates, who is later reinstated in his old position on the Northwest Mounted Police.

KAY BEE.

THE SILVER CANDLESTICKS (Two Parts—Sept. 11).—Pierre Deschamps, a poor woodcutter, lives in dire poverty with his wife and daughter, Thelma. He is too poor even to contribute to the fund which is raised by the grateful parishioners to buy a set of silver candlesticks for Father Bernardi, the venerable pastor. His child falls desperately ill and the village doctor informs Pierre that unless he can secure the services of a specialist from Montreal, whose fee is high, the little one will soon die.

Driven to desperation, Pierre goes to the church in the dead of the night to steal the silver candlesticks and is seen by the priest in his act of sacrilege. But the good father knowing Pierre's dire need, doesn't disclose his knowledge. Pierre's conscience pricks him, however, and he returns the candlesticks to their place. Returning home he finds his child whom the local doctors have given up, to all appearances dead. Meanwhile the good priest is praying earnestly for the child and by a miracle the child is brought back to life. Pierre and his wife offer their thanks to God, as the child is seen gradually to regain her consciousness.

DOMINO.

A TRAGEDY OF THE NORTH WOODS (Two Parts—Sept. 17).—Mackenzie, a factor in the Hudson Bay Company, who is very unpopular on account of his brutality, is found murdered by Sands, a trapper. Sergeant Allen of the Canadian Mounted Police is detailed to identify and apprehend the murderer. By clever detective work he brings the crime home to Burke, the assistant factor. He finds that Burke had been seriously wronged by Mackenzie and that Burke had killed him, in what was really self-defense. Allen reports to his chief that he is unable to secure enough evidence to identify the murderer.

MILDRED'S DOLL (Two Parts—Sept. 10).—Will Holt, an old miner, lives alone in a small Western town, with his little granddaughter, Mildred. Two outlaws, in search of shelter for the night, approach Holt's cabin. Looking in at a window, they see Bill weighing his gold dust, and the bandits scheme together to return next day, while he is out working the claim, and steal the treasure.

When Holt goes out the next morning he warns Mildred to keep the door locked and admit no one. He calls the dog in to guard her during his absence, and kissing her good-bye, shoulders his pick and departs. As soon as the outlaws are satisfied that Holt is absorbed in his work, they draw near the cabin. Their stealthy footsteps catch the keen ear of the dog, Spot, who warns his young mistress by barking frantically. Mildred fears for the safety of her grandfather's gold. She does not think at all of her own danger in the exciting problem of how to conceal the precious hoard. Then an idea flashes over her. She has a beautiful, big doll with a head that screws on and off. Removing the doll's head, she empties the gold into the hollow body of her plaything.

The bandits come to the door calling for a drink of water. But the little girl refuses to admit them. In no time at all they have hammered down the door. They seize Mildred, gag and bind her, who, in terror, drops the doll. Spot meanwhile has escaped. He rushes to the creek and Holt knows at once something is wrong. The miner returns, kills one of the bandits, and is in danger of being worsted by the other, when Mildred, who has struggled free from her bonds, shoots him. After all is over, Mildred brings the gold-stuffed doll to her amazed grandfather.

THANHOUSER.

A MOTHER'S CHOICE (Two Parts—Sept. 1).—Anna Lehnberg, the wife of an anarchist, lives in daily terror of the police. Her husband, an expert chemist, has invented several explosives to be used against the enemies of the cause, and the woman fears that her baby son will be trained to follow his father's dangerous life. A woman in the same tenement dies, and Anna substitutes her own child for the infant of the dead woman. She realizes that the bereaved husband, a man of high character, not knowing that the child is not his own, will give it the best of care. Later, when the anarchist is experimenting with his explosives, he is killed and she is left alone with the baby, who has taken her own child's place.

Years pass, and George, her foster son, now grown to manhood, has won her heart, but she often thinks of her own child. Reading in the newspaper that her real son, now wealthy, is visiting the city on his yacht, she determines to see him. Posing as a flower seller, she goes to the yacht and after seeing her son to whom she does not disclose her identity, she sets out for shore. The boat is upset and she is rescued from drowning by her own son, and by George the lad whose place he has taken. Realizing the wrong she has done him, she confesses to George the secret of his birth, but learns he is perfectly happy with her, and as she has grown to care more for him than for her own child, she leaves the young millionaire in blissful ignorance of the fact that the "flower woman" whom he rescued was his own mother.

ARTY THE ARTIST (August 30).—Arty has a fatal gift for caricature. He is a skillful artist, but loses several positions because he cannot help being funny. On one occasion he lands a tat job as drawing master in a girl's boarding school. But the humorous points in the principal's make-up are too much for him. He draws a caricature of her which convulses the pupils, and being caught in this unpardonable offence, is instantly dismissed.

Another time, while trying to be a good fellow at the hotel bar, he gets in wrong by making a comic portrait of Mr. Taft. With great presence of mind, however, he placates his angry audience by transforming the likeness to that of William Jennings Bryan.

Arty is successful in selling some humorous drawings to a newspaper. The same day he meets on the street May Miles, one of his former pupils at the boarding school. She takes him home with her and announces to her father that Mr. Archibald Atkinson will come daily to teach her art. Father accepts this state of affairs on one condition—that the lessons be conducted right there in that room, and that neither of them shall speak a word.

The young pair show some disappointment, but soon brighten up. Arty places his easel and surreptitiously starts on humorous sketch of Father Miles. This he follows up with another drawing in more ardent vein. It resembles a huge valentine with two arrow-pierced hearts. May and Arty, on bended knee, supplicate Mr. Miles with the art offering. Their cleverness in getting round the technical difficulties of their case so please the old man that he gives them his blessing.

PRINCESS.

HIS WINNING WAY (Sept. 4).—Nolan Gottyspile, just out of college, wants to marry Mignon. The girl's father, however, says "No." When he finds out that Mignon is just as anxious to marry Nolan as he is to marry her, the old man, having other plans in mind, tells Nolan that he can have the girl when he acquires $10,000. Nolan is broke, but he does not despair. He finds a diamond pin that brings him $100, and with this as a start, after a strenuous week of high finance raises his capital to $17,095. Mignon's father is then compelled to live up to his agreement, but to make certain that all is well, he insists that Nolan buy his wife a $10,000 house. Nolan cleverly arranges it so that the old man has to pay for the place, and when the bill collectors begin to come around, Nolan has to confess that the money he had shown the old man was borrowed capital and that he was in reality absolutely "broke." Thereupon Mignon's gouty parent, enraged at her husband, sets out to kill Nolan. Just at the critical time an attorney arrives on the scene with news of a legacy, and Nolan and Mignon are then on Easy Street.

THE KEEPER OF THE LIGHT (August 28).—The light on Gresham Island for many years has guided ships through the dangerous reefs into safe waters. The lighthouse keeper, John McCabe, lives on the island with his granddaughter, Ruth, and his assistant, Will Banks. Ruth falls in love with George Davies, a wealthy young man on the mainland. When Will learns of this, he steps aside in favor of Davies, though he long has loved Ruth in silence.

Davies' mother objects to the match. She writes Ruth a letter telling her that she has neither the birth nor the education to make a fit wife for George, and Ruth breaks the engagement. Her reason for doing so, however, she conceals from her lover. But Will Banks finds it out and tells George. Davies comes to the lighthouse, confident that he can induce Ruth to change her mind. But she is firm in her refusal to marry him.

Soon after this, John McCabe is called away. Knowing of his absence, a gang of wreckers try to prevent the light from being lit. While Banks is holding the besiegers at bay, Ruth climbs the tower and lights the great lamp. All night she keeps vigil in her grandfather's place and the ships pass in safety. She is mortally wounded by a shot from one of the wreckers, but the girl clings to her post until dawn brings the rescuers.

Before Ruth dies, scarcely twenty-four hours later, the story of her heroism is in every mouth. George Davies, grief stricken, finds his mother shamed and silenced.

MAJESTIC.

EVERY MAN HAS HIS PRICE (Sept. 16).—Ralph Pelton, wealthy, arrogant New Yorker, has just won a suit for title to a large tract of land in the West. On the land in question are settled a number of small ranchers who had believed themselves owners, but Pelton had taken advantage of a sharp technicality. Pauperized by the legal struggle, the ranchers are desperate.

Al Carter, as sheriff, is forced to serve ejectment papers on the ranchers, although his sympathies are with his fellow Westerners. Scornful of any danger, Pelton travels West alone to inspect his new holdings. His arrival causes mutterings from the ranchers and townspeople. Arrogantly impressing the unwilling sheriff as a guide, Pelton starts on a horseback tour of his lands. Otto Walsh, one of the ranchers, follows Pelton and asks permission to move the house on his former ranch, which building he considers rightfully belongs to him. Pelton, without provocation, knocks Walsh down and starts to beat him cruelly. Carter at once arrests Pelton on a charge of assault.

Walsh, painfully injured, reaches town first and his story arouses the ranchers, cowboys and townsmen. The sheriff takes his indignant, sneering prisoner through a threatening mob and lodges him in jail. The mob determines on revenge. Carter's deputies desert him, and the sheriff alone remains to protect Pelton. The mob kindles fire in the street and suspends a pot of tar over the flames.

Pelton witnesses the preparations from the jail window. His nerve deserts him and he offers the sheriff $1,000, then $10,000 to spirit him away. The sheriff refuses. Pelton's fright becomes terror. "What's your price? I'll give you anything," he cries to the sheriff. Carter weakens and tells Pelton his price. The Easterner hesitates, then consents. Pelton signs a paper and hands Carter $10,000 in banknotes. The sheriff smuggles Pelton out the rear, gives him a horse and the Easterner gallops for the next railroad station. As the sheriff reenters his locked and barricaded office, one of the ranchers, coming into town, recognizes Pelton as he gallops by.

The rancher reports the escape, and the maddened mob, just ready to apply the tar and feathers, breaks into the sheriff's office. Carter holds back the mob with his revolver, then hands over the paper and the $10,000 to one of the leaders with the remark, "My resignation as sheriff goes with this bribe." The paper is in the form of a deed, attested by the sheriff as a notary, and signed by Pelton, transferring to the former owners all the land involved in the court decision. Pelton also writes that the $10,000 is to reimburse the ranchers for their litigation expenses. The "bribe" is thankfully approved of by all.

DOWN THE HILL TO CREDITVILLE (Sept. 18).—Marcus Down makes only $15 a week. He has always paid spot cash for everything, until he meets Mamie New and they are wed. Then Mamie shows him how simple it is to get things on the easy payment plan. At first everything is rosy and matters go very smoothly for the young couple. Then the collectors begin to get busy and finally Marcus has nothing left, not even his bride, for the parson comes to take her for his fee, which had been arranged for on a ten cents a day basis. The story which is told in a series of clever quatrains has a moral which is a good one.

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THE WARNING (Two Parts—Sept. 20).—Dorothy, flighty little country girl, dissatisfied with humdrum country life, longs for gayety of cities. Meets man from city on vacation—he makes cavalier love to her. She is interested and becomes infatuated. Mother warns her against him and begs her to be contented in country. Dorothy petulant, etc. Lies in hammock under trees, wishes city man would come and take her away from the life she hates. Falls asleep in hammock. City man appears and finds her asleep—kisses her awake—makes more violent love to her. Urges her to flee with him to city—recounts pleasures he can give her, etc. Promises they will be married, etc. She agrees to go, gets the things together and they start. Arriving at the city he takes her to a boarding house and pretends to arrange marriage in the morning. Then the fake marriage and his subsequent tiring of her and finally the desertion and her discovery that it was all a false marriage, etc.

Her heart breaks and she tries to find work, but all in vain. Suicide seems her only hope, but she is urged by a kindly landlady to return home to mother. This she does, but her mother refuses to receive her and she is turned away. Going to a small bridge over a stream or lake, she prays and starts to jump in—but scene fades out and into her falling out of the hammock. Scared to death she jumps up crying. The city man appears through the trees and accosts her, but she shrinks from him in horror and runs to her mother and cries on her shoulder—resolving never to disobey her or be discontented again.

FEATURE FILM STORIES

WORLD FILM CORP.

GERMANIA (Five Parts).—It is the history of the German Revolution and the coalition of the powers of Europe which caused the first rout of Napoleon during the battle of Leipsic on October 10, 1813. Napoleon scoured the whole of Europe and, overwhelmed by his victories, followed the course of his destiny toward a tragic setting. The allied armies had been conquered many times over, but were still undaunted. The protectorate of Napoleon weighed like a yoke over the kingdoms of the Confederation of the Rhine, but the poets, philosophers, and thinkers of the whole of Germany were united in thought; that of relieving their Fatherland from the humiliation which the Emperor with his glory had imposed upon them. The German youth associated in the famous "League of Courage"—the Tugendbund—disciplined their minds and their muscles at the sacred fire of an unquenchable thirst for independence.

In the printing office of Stein in Nuremburg burns the sacred fire of German patriotism. The news of the defeat of Austerlitz and of the signing of the treaty of Presburgh which puts Bavaria into the hand of Napoleon, casts despair into the minds of all the students who assemble round the printer, John P. Palm. The latter exhorts them not to lose heart and reads to them a page of the fiery pamphlet he is printing and which bears as title "The Deep Debasement of Germany." The youths become enthusiastic and offer themselves as volunteers to spread the work of Palm throughout Germany. But the pamphlet falls into the hands of Napoleon, who orders the arrest of Palm. By the aid of the students, Karl Worms and Chrysogonus, Palm succeeds in making his escape from Nuremburg and in taking refuge in a mill near the shores of the Pegnitz. This mill is at once transformed into a secret printing office from which are still hurled throughout all Germany proclamations of fire hidden in bags of flour. Such diffusions were specially in charge of two youths, Frederick Loewe and George, the brother of Riecke and Jane, two girls not yet twenty.

Frederick loves Riecke, who reciprocates his love. But the grandeur of the work of redemption which is being prepared for the oppressed Fatherland, inspires so much enthusiasm that he decided to start, persuading George to do the same. While they are far off, Worms falls hopelessly in love with Riecke and betrays Frederick, who has placed blind confidence in him. One day, in a wood near the river, he abuses her, and from that day eternal remorse and grief tears his heart and the girl's. Meanwhile Frederick and George in their patriotic pilgrimage are one day provoked by some French officers. George is killed, but Frederick succeeds in making his escape and goes towards his native village, happy at the idea of seeing his Riecke again. At the mill they know already the news of his approaching arrival—Riecke trembles. Frederick arrives, accompanied by other students. Festivities are made at the mill, when all of a sudden they are startled by a cry of alarm. Some French soldiers break into the house and arrest Palm, dragging him away amidst the cries and lamentations of all the bystanders.

A boy named Jebbel, in order to save his old grandmother who is dying of starvation, tempted by the offered reward, reveals the hiding place of Palm who a few days after ended his noble life, shot by the soldiers of the garrison of Brunau.

The campaigns of 1806 and 1807 are over. Frederick has returned to his cottage where his old mother has long been expecting him. He decides to marry sweet Riecke.

The day fixed for the marriage has arrived. While all are merry, Karl Worms arrives unexpectedly. The poor Riecke, at seeing again that hated man feels as if in her heart a horrible wound were breaking out afresh. She feels incapable either of making a confession or of telling a lie—and she flees, leaving a short note for Frederick. It is the hour of the betrothal. Riecke is to be found nowhere—but Frederick sees on the table amongst the flowers the short note, which tells him of her flight and that she can see him no more. Frederick like a man out of his mind calls her and looks for her, but to no purpose, and finally hears from Jane the sad truth! He looks for Worms to demand an explanation and to vindicate the wrong, but Worms also has fled. Can they have made their escape together? The thirst for revenge increases.

He discovers the friend who has betrayed him at a meeting of patriots and he, the dumb statue of revenge, throws at the feet of Worms a sword whilst he, himself, sword in hand stands before him. One of them must die. But while the two adversaries are beginning to fight, a sweet vision stops them. The charming figure of a woman appears to them in a ray of light—the Queen herself! Those swords henceforth will never be raised again but against the enemies of their common country! Frederick has quenched his thirst for revenge in the holy name of his beloved Germany. We are at the days of the great trial, at that gigantic battle which history has called "the battle of nations." On the funeral plain of Leipsic, the characters of our story are still found near each other. Jebbel, the boy who had betrayed Palm, is now a drummer-boy and washes out by his own blood the shame of his treason. Karl Worms purifies the atrocious remorse in his heart by falling in defense of his flag. Frederick also has fallen near Karl.

Riecke wanders like a mad-stricken figure amidst the corpses. She discovers the hated Worms and flees in terror, but when she catches sight of Frederick, who is dying, she rushes near him, bends over him and kisses him. "Who has conquered?" asks Frederick with his last breath. "Germany," replies Riecke. She holds his head in her lap—the head of the dearly beloved one who is no more. But the grief of that poor girl lost amongst the confused crowd of bleeding corpses rises like a sad and lofty symbol; it is the great sacrifice which all the tenderest and greatest of loves must undergo before the shrine of the Fatherland! Poor Riecke no longer cries. Far, far away on the horizon of fire, pass the remainder of the defeated army of Napoleon. And over Germany now dawns the ray of a long expected freedom!

UNIVERSAL SPECIAL FEATURE.

RICHELIEU (Four Parts—Released Week of August 31).—With the opening of the story Richelieu pardons the Duke of Orleans and all his followers in the Lanquedoc revolt, save one. The exception is Adrien de Mauprat. Because he seized a French town without his leader's orders, Richelieu advises him to lead his troops against the Spaniards and seek honorable death in battle.

Julie, Richelieu's ward, loves de Mauprat, but notwithstanding her entreaties, the Cardinal is relentless; de Mauprat courts death on the battlefield. But now that he seeks death, it shuns him; instead of a soldier's grave, he wins glory.

Julie has another admirer, Baradas, the King's favorite. Aware of de Mauprat's place in Julie's affections, he sets himself to bring discredit upon his rival. Later, Julie, at the King's request, attends court. She makes a deep impression upon the weak-minded, fickle monarch. A year after the departure of de Mauprat, Baradas and his followers conspire to murder Richelieu and seize the throne of France. At this critical time de Mauprat returns, famous in battle, sad of heart and loathing Richelieu. Thus he becomes a ready member of the conspirators. However, Richelieu hears of his arrival and of the conspiracy and has him arrested. In the meantime, Julie has returned from court and again appeals for de Mauprat's life. Thus, when de Mauprat is ushered into the Cardinal's presence, instead of hearing his death sentence, he is informed that he will marry Julie the following day. Hearing of this the King is violently angry; Julie is summoned to appear at court. Once there she is virtually held prisoner and her marriage is declared invalid.

The false Baradas convinces de Mauprat that he has been tricked by Richelieu. De Mauprat swears vengeance and again joins the conspirators, all of whom sign a scroll addressed to the Spaniards offering to deliver France into their hands.

From here the story develops with plot and counterplot. How de Mauprat discovers his tragic mistake in thinking the Cardinal has double-crossed him, how he manages, through a heroic effort, to save the old man's life; how de Mauprat falls into the hands of the King and is only saved by a master stroke of diplomacy on Richelieu's part, the death of the scheming Baradas and the final achievement of happiness for the young lovers, Julie and de Mauprat, makes up the essential points of the story.

LIFE PHOTO FILM CORP.

NORTHERN LIGHTS (Five Parts).—Captain Gray, of the United States Army, detailed to quell the Indian uprising, is wounded. A courier is dispatched to Gray's home with the news. Mrs. Gray, about to become a mother, receives a violent shock at the recital of the details of her husband's injury by the courier.

The child born at this inopportune time is Wallace Gray. The pre-natal influence exercised over the child at the time of his mother being informed of her husband's injury marks him as a coward. The report of a shot or the sound of an explosion throws the lad into spasms of fear. He is sent to college and there forms a strong comradeship with Swiftwind, an Indian sent by his tribe to be educated.

Wallace forms a strong attachment for Florence Dunbar, a ward of his father, now Colonel Gray. Swiftwind is made acquainted with the moral defect inherent in Wallace and pities and protects him whenever the lad is made the subject of the jeers of his friends because of his born defect.

Swiftwind is a graduate physician and receives a commission as assistant army surgeon, detailed to Fort Terry, in command of Colonel Gray. His immediate superior is Dr. Sherwood, an unscrupulous man.

Florence Dunbar and Wallace Gray, traveling in a stage coach to Fort Terry, are attacked by Indians. Wallace, with a cringing fear, deserts his companion, who is saved only by the timely arrival of Dr. Sherwood and troop. Sherwood marries Florence, nothing more being heard of Wallace, who, however, enlists in another regiment under General Crook, deserts under fire and ultimately surrenders himself to his father, in the hope that he will be condemned to death. The boy, however, is sentenced to the "pyramids."

While working under "ball and chain" he hears that his father and a small band of Americans are hemmed in a canyon with no hope of relief by Indians, who, having observed the Northern Lights in the heavens, follow their belief that the "Lights" foretell victory in battle and start on a massacre.

General Crook calls for a volunteer to pass through the Indian lines to deliver a message to Colonel Gray. Swiftwind volunteers, but being weak from exhaustion and privation, falls dead as he is about to commence his ride.

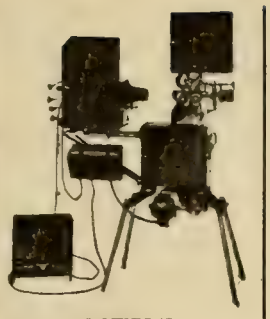
Wallace begs for the opportunity to redeem himself, and mounting his horse, arrives with the message to the besieged band just as they are about to recognize a false flag of truce of the Indians.

Sherwood attempts to kill his wife by substituting cholera germs in a bottle labeled morphine. He is injured, however, and Swiftwind, intending to alleviate Dr. Sherwood's suffering with morphine, inoculates him with the cholera germs, unwittingly putting an end to him. Wallace's redemption restores him to the affection of Florence, whom he marries.

BROADWAY PICTURE PRODUCING CO.

THE MAN O' WAR'S MAN (Five Parts).—Manuel Torres, a millionaire banker of the City of Mexico, has been secretly a sympatthizer with the Constitutionalists, but gives large sums to the Huerta administration for certain oil concessions. Havilando, a captain in Huerta's army, falls in love with Isabel, only daughter of M. Torres, while negotiating with the banker for money. Havilando, left alone in Torres library, seeing the safe open, discovers a confidential letter from General Carranzas. He steals the letter and takes it to Huerta, who immediately has Torres arrested, thrown into prison, and confiscates his property. Isabel makes a strong appeal to Huerta for her father. Finally Huerta, who needs a spy in New York City, offers consideration if Isabel will become a spy. She readily consents, goes to New York City and meets Jack Conway, a captain in the United States Navy. Both become infatuated and while on a mission for Mexico, Isabel prevents the Mexican conspirators from murdering Jack Conway.

Isabel is much incensed at the plot to murder Jack, and their love increases. Conway is ordered to Washington, but is followed by Mexican conspirators. By disguise, Conday discovers their plan to blow up the Panama Canal



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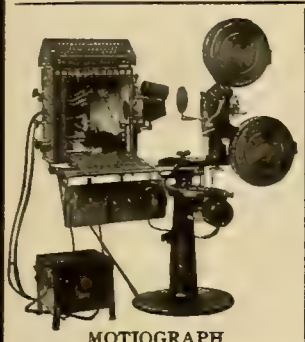

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and at the great Army and Navy ball, resents Capt. Havilando's insult to our flag, by grabbing the sword from his hand and choking the guilty Havilando until he is prostrate at Conway's feet and humbly craves mercy before all the guests.

Secretary Bryan becomes interested in Captain Conway and he is ordered to Vera Cruz. Isabel is ordered back to Mexico and both meet in Cordoba, where Jack is endeavoring to discover certain Mexican plans. Isabel attempts to assist him but their plans are thwarted by Havilando, who penetrates Conway's disguise. Conway is thrown in prison and ordered shot if he attempts even to look out of the prison window, but through the assistance of Isabel her brother Louis and Ensign Hanley, Conway escapes and the unfortunate General Cardenas, who is investigating Conway's arrest, looks out of the prison window and receives the fatal shot intended for Conway.

Conway in escaping the San Juan prison and with the assistance of an aeroplane, arrives at the New Orleans, where he learns of the United States fleet coming to Mexico. Isabel learns her father is imprisoned at San Juan and attempts to rescue him. The fleet is on its way and at a war council of the Latin countries, Conway, with eight of his trusted sailors disguised as Mexicans, gain admission, discover certain plots and is about to leave when he is again betrayed by the revengeful Havilando. Conway and the boys cover the entire council, while Conway smashes open the window, just in time to see the approaching U. S. fleet.

Conway and the sailors lock the entire council in the office and make their escape but the wily Havilando leaps from a window 60 feet, into the sea and swims ashore and takes charge of the disorganized Mexicans who are terror stricken at the U. S. fleet in the harbor. Isabel, with the help of the English consul gets her father out of prison and amid the landing of the United States troops, the sniping in the streets, the terror of American women and children who are under the protection of the U. S., Havilando, with a few trusted Mexicans, shooting the Americans from the top of the Hotel Dillequencia until he is discovered by Conway, who follows him to the roof and in a terrific sword battle, Louis Torres shoots the wicked Havilando and the Stars and Stripes float gracefully over the happy union of Isabel and Jack, the Mexican and American spies.

PHOTOPLAY PRODUCTIONS CO.

THE LITTLEST REBEL (Six Parts).—Herbert Carey discharges the Dudley brothers, Joe and Jim, from their positions as overseers on his plantation and thereby incurs their enmity. War is declared and Carey, after bidding his wife and daughter Virgie, farewell, joins the Southern forces, the Dudleys joining the Northern. The spring of '61 finds Carey, the most dangerous and daring of Confederate scouts. The Dudleys are under the command of Colonel Morrison, a dashing, chivalrous young Northern officer. Grant closes in on Richmond and orders Morrison to capture Carey. Morrison takes a small detachment of troops—including Tim Dudley—and going to the Carey homestead, searches it. Dudley, seeing a chance for revenge, fires the house; but in endeavoring to escape is shot and killed by Morrison, who has discovered his treachery. With the house in ruins and penniless, Mrs. Carey and Virgie, finally seek shelter in the deserted cabin of their former overseers.

Mrs. Carey sinks down and finally dies. Carey, hearing of this, gets to the cottage and assists Uncle Billy to bury her. Carey, wishing to remove Virgie to Richmond, receives a pass from Lee permitting Virgie and an escort to go through the Confederate lines. As he goes to the cottage to deliver the pass to Uncle Billy he is discovered and captured in it by Morrison. Carey tells him why he had come and Morrison's heart, being touched, he also gives Carey a pass through the Northern lines, telling him to take Virgie into Richmond himself. Joe Dudley discovers this and informs the Northern officer that Morrison has given a pass to Carey, the notorious scout, to pass through the Northern lines. Carey and Morrison are captured, court-martialed and sentenced to be shot. Little Virgie, hearing of this, goes to Grant and pleads with him to save her "Daddy." Carey is called before Grant and tells his story. Grant's heart is touched and he releases Carey, telling him that though he cannot honor Morrison's pass, he can honor that of General Lee. Morrison is released also, and Carey and The Littlest Rebel, Virgie, are once more reunited. After the war finds Morrison, his wife and child, meeting Carey and Virgie over the grave of his wife; the North and South join hands. The Confederate flag is seen meeting the Stars and Stripes, they flutter for a moment, then slowly intertwine and the picture fades away.

ECLECTIC.

THE PERILS OF PAULINE (Twelfth Episode—Two Parts).—Pauline is very angry with Harry because he has prevented her from attending the McCallum wedding and blames him for causing her recent automobile accident. Harry, however, shows her an account of what happened at the wedding where the lion tamer, true to his promise to Owen, let the lions escape endangering the guests. Pauline realizes that Harry has acted for the best and becomes reconciled.

Owen not being satisfied with the activities of his friend Hicks and having discovered in the person of the leader of a band of gypsies a man who is as daring as he is unscrupulous, decides to use this man to carry out his plans. He goes to the gypsy camp and makes arrangements with the leader to carry Pauline off and do away with her. The chief uses one of the old women to lure Pauline away. This old woman under the guise of selling Pauline some of the famous beauty cure or of telling her fortune gets her to a place where some of the band are in hiding.

The band capture Pauline and take her to their camp. There the gypsy leader refuses to do away with her as he is much taken with her charms and wants her for himself. This arouses the jealousy of one of the young women of the band to whom the leader had paid a great deal of attention. She goes to the house and tells Harry where Pauline is. Harry sets out to get her. He arrives at the camp but on attacking the leader is set upon by the whole band and the young woman as well who has suddenly changed her mind on seeing the leader in danger. Harry has the fight of his life on his hands but finally manages to get into a position from which he can force the gypsies to give up Pauline.

FORCING THE FORCE.—Tessie and Bessie, two charming young ladies whose natural ingenuity is quite the equal of their natural beauty, have become in arrears with their board bill. One fine morning the landlady appears and with much gusto delivers her ultimatum. Almost beside themselves the girls grab up a newspaper and see an advertisement for women cops. Away they rush to the station and with their best batch of smiles and coquettish glances completely overwhelm the captain and get put on the force.

Returning home in uniform the girls find themselves beset by the attentions of every good looking bachelor policeman on the force. One by one the cops arrive each thinking he is the first to call. But Tessie and Bessie have handled such situations before. They set each one to work doing something about the house as soon as he arrives. Mike does some mending, Tom the lawnmowing, Terance the garden sprinkling, and Jack and Harry a job of whitewashing. Things go along all right for a bit, while the fun piles up, but suddenly something happens and then pandemonium reigns. When the situation clears Tessie and Bessie find that they should worry about their board bills.

HOW MAX WENT ROUND THE WORLD.—Max decides to take a trip around the world, but then of course Mrs. Max has to be thought of as usual. Max hits on a plan and misses his train—on purpose. Mrs. Max hits on the same scheme and does the same—on purpose. Then arise!

PICTURESQUE AUVERGNE (France).—A beautiful scenic in natural colors.

IN THE LIONS' DEN (Three Parts).—Theodore Reibeth, a medical student, is introduced to Mlle. Aut Nissen in a moving picture studio where she is taking one of the leading roles. He is attracted to her by her unusual beauty and charm. Circumstances later make it possible for him to see her frequently at her home, and he falls in love with her. Mlle. Nissen is very fond of animals and has in her apartments a private collection of lions which she shows to him.

Reibeth's graduation is at hand when he receives a letter from his brother telling him that through unfortunate investments their fortune has been lost. In this predicament Mlle. Nissen comes to his aid and lends him enough money to finish his studies, which he accepts and graduates with high honors. Later at a reception Reibeth sees Mlle. Nissen flirting with another man. He protests very strongly and the controversy causes a rupture which separates them.

Years pass and he almost forgets the celebrated actress. His wedding announcement in one of the papers, however, comes to the attention of Mlle. Nissen who asks him to call. He does so and the old love returns. His faith in his former love is still so great that he allows himself to be blindfolded by her and led into one of the lower portions of the house. When he tears the blindfold from his eyes he discovers he is in the den of lions. With death in a terrible form almost upon him he manages to escape. Mlle. Nissen seeing him free makes her own life a penance for the tragic deed she had planned.

DETECTIVE SWIFT (Three Parts).—An international thief posing as Count Otronski steals a valuable necklace from Mrs. Henderson Smith, a member of New York's Four Hundred. Her maid, Alice Caldwell, is accused of the crime, and arrested. Detective Swift is put on the case and finds a clue which convinces him that Alice is entirely innocent. Assuring her that he will make every effort to prove her innocence, he leaves her in custody to follow up an important clue. This clue leads him across the Atlantic to Europe and through Europe to Egypt. He discovers that Count Othonski is on the same boat and keeps a close watch on him. Count Otronski meets Mrs. Girard, a wealthy widow, and tries to force his attentions on her. Discovering by accident that a fellow passenger who has introduced himself as a prominent Chicagoian is in realty Detective Swift, Otronski leaves the boat at Alexandria and decides to take the train across Egypt and rejoin the vessel at Pt. Said. Detective Swift tries to follow him and the trail leads him through Heliopolis and across the great Lybian Desert to the encampment of some Arabs. Here Otronski bribes the Arabs to do away with Swift, who is following him. As the Arabians seize Swift they recognize on his hand a ring which had been given him some years before by Shiek Hassan, the leader of the tribe. This ring is engraved with the talisman of the tribe.

They take Swift to Hassan who sends out his couriers to head off Otronski; they are unsuccessful, but afford Swift every facility for getting to the seaboard to reach the vessel before it has passed out of Egyptian waters. Detective Swift regains the vessel at Alexandria and Otronski, thinking himself safe, is so flustrated on seeing Swift that he passes the jewels to Mrs. Girard for safe keeping. Swift has overheard the conversation and demands the jewels from Mrs. Girard, who gives them up.

UNCLE'S FINISH.—Uncle, aged eighty or more, crabbed and eccentric, has property worth a million. Percy, his nephew and only heir, is forced to bear all his uncle's peculiarities in order to keep in his good graces. Uncle reads in the paper about a rejuvenating spring in the southwest and talks about going there, to get back his youth. Percy disgusted, falls asleep, and dreams he has shipped his uncle away with instructions to bring him back in a rough box.

The fun begins. Uncle is administered the youth bringing waters and contracts a bad case on each administration. The muscle-making water makes him puglistic, the hungry water makes him eat everything in sight, even to the goldfish, and the climax comes when he returns to the monkey form after taking an overdose of the waters of youth. So Percy's uncle meets his finish. And Percy gets his money? Oh no, Percy just wakes up.

WHIFFLES' DOUBLE.—Whiffles gets an invitation from his lady love to call. On the way to the house he stops to get some roses and as he does he unknowingly passes his double, a poor shomaker. While making his call Whiffles accidentally breaks a little statue, and while he is out having it mended, Madam, his lady love's mother, has the shoemaker in to get a new pair of shoes. Every one notices the striking resemblance, and all declare it to be Whiffles in disguise. Things are just reaching a pretty state when Whiffles himself returns. Then everything is smoothed out with many a laugh and a chuckle

KASHMIR (British India).—A fine scenic in natural colors.

BUNGLING BUNK'S BUNCO (Three Parts).—Bunk, a would-be Teddy Roosevelt, is desperately in love with Lillian, but Lillian has a romantic idea that she will not marry any one who is not an exceptionally brave man, and who cannot lay at her feet some proof of his bravery. Bunk knowing that she has other suitors decides to make good, so he shows her a photograph of himself in hunting costume, surrounded by the skins of wild animals, which he is supposed to have shot. The other suitors, however, call his bluff by showing Lillian a tent at the circus which has the identical setting shown in Bunk's phony photograph. Of course, there is nothing left but to make good, so he decides to go to Africa and get some of his own. He goes, but every appearance of a wild animal, harmless or otherwise, throws him into such a spasm of fear that he communicates his cowardice to his native porters, who desert him.

He is captured by some savages who take him to the Princess' Palace. She falls desperately in love with him, but on his refusal to marry her, her father gives him the choice either of marriage or the lions. He is locked up over night to think it over, but bribes his keeper to bring one of the lions with him, and he returns in triumph to Lilian's home to present her with a live specimen of his prowess. In the midst of his triumph the Princess and her father enter and nearly upset all of his hopes. Bunk is a character and in this subject he is a scream from start to finish.

THE WOMAN WITHOUT A HEART (Three Parts).—In a squalid tenement in the city of London, Marie Summers lives with her mother. Dissatisfied with her poverty stricken surroundings and thinking only of her own comfort and ambitions, she convinces her honest hard working fiance, Hansen, that with suitable finery she could make a name for herself and add greatly to the revenue of the home. Influenced by her argument he supplies the necessary money.

Leaving home and embarking on a career as an adventuress, she makes the acquaintance of Richard Warner, a banker, who is captivated by her charms. Warner marries her, and gratifies her every whim. She, however, is very in-

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discreet and taking advantage of her husband's business engagements, starts a flirtation with Lieutenant Von Glahn, which arouses Warner's jealous passions. Hansen comes to her for money for her mother. She satisfies him by giving him some of her jewelry, but treats him in such a manner that his love turns to hate. Her mother goes to see Marie, and exhausted from want of food begs her daughter for aid. Marie spurns her and goes out to a reception leaving her broken-hearted mother dying in the house. Warner, hearing of his wife's heartlessness, gets a divorce.

Driven from her home Marie wanders around, and seeking shelter simulates an accident and is taken into the home of Baroness Sutton, where she is cared for. Here Marie uses all her coquettish wiles and snares the Baroness' son Herbert. Exerting all her influence, Marie leads Herbert to ask her to marry him. Announcements are sent out, but like a thunderbolt from a clear sky comes Warner, the banker, to congratulate Herbert. Warner exposes Marie's past life. The result is that Herbert, who is troubled with a weak heart, succumbs to shock. Driven out in despair and abandoned by all her friends, she turns to Hansen, her former friend, but he spurns her, and in this bitter end, homeless, friendless and alone, "the woman without a heart" pays toll for her empty life.

FAMOUS PLAYERS.

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THE LOST PARADISE (Five Parts).—The superintendent of the Knowlton Iron Works is in love with his employer's daughter, who has been reared in luxury, and is the idol of her father. To save this woman from the knowledge that her father is a thief, the loyal superintendent takes upon his own shoulders the guilt of her father's crime. After all the stress which the story develops, his sacrifice is learned and rewarded by the woman he loves, who decides to stand with him on the side of the oppressed workmen, to whose cause the superintendent has devoted his life's labor.

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THE MILLION DOLLAR MYSTERY (Episode 10—Reels 19 and 20). While a hundred false clues lure Norton and Jones on as many wild goose chases in quest of the missing girl and while Braine and the other conspirators, certain that she has gone to her death in the midst of the grim Atlantic, devise new schemes to get a trace of the vanished treasure, Florence, herself, bereft of speech and memory, is cared for by the kindly folk of the tiny fisher-village, whither her rescuers have brought her. Days and weeks pass, but although she rapidly regains her strength, Florence gives no sign that she recalls anything of her past. Then it happens that Jackson, one of Braine's lieutenants in search of recreation, comes to the village. Fate throws him across Florence's path, he recognizes her, and at once apprises Braine of her whereabouts. Braine and the Countess Olga, already at their wits' end to locate the whereabouts of the Hargreaves' fortune, at once take counsel, and it is arranged that Braine, who has been informed of Florence's condition, shall go at once to the fisher-village.

In the meantime Norton and Jones have not been idle. Jones has set off on a false scent, while Norton remains to keep a watch on the conspirators, whom he is sure are holding Florence in their power. Discovering that he is dogging their footsteps, two of the gang lay a clever trap for the reporter. As if making every effort to conceal their movements, they lead Norton by a roundabout route to a house on the water side, where an artfully concealed trap-door leads to a vault into which the river enters at high tide. Seeing the men enter this house, after a short delay Norton forces his way in also, sure that he has located Florence's prison at last. An instant later the trap is sprung and he is precipitated into the noisome pit below.

When the conspirators find that he still breathes, they form a sudden plan, which promises to eliminate him from interference with their schemes quite as effectually as would his death. The plan is nothing less than to "shanghai" him. Within the hour he is dragged aboard a vessel leaving for a three-year cruise in Northern waters, and, with the aches and pains of returning consciousness, he is put to work at the various rough tasks, which are part of a seaman's life aboard a whaler.

Meanwhile Braine arrives at the fisher-village, and after some days of reconnaissance, learns all that the simple folk know of Florence's rescue and her ensuing history. Disguised as an old man he poses as her father and attempts to get possession of the girl, but something about him—some recollection hidden away in the misty depths of Florence's mind—causes her to show fear of her pseudo parent, which makes the old fisherman at whose home she is living, suspect that Braine is not what he claims to be. He is driven from the house and for a time his plans are frustrated. But Braine is not to be foiled so easily. He engages a fast motor yacht, and, when his opportunity comes, seizes Florence at a time she is alone on the beach. In spite of her desperate struggles he carries her aboard this boat and makes off. The seizure is seen by the old fisherman, who vainly gives chase, but too late to save the girl from her fate, and soon the yacht is a mere speck upon the horizon.

Many miles have been put behind the speeding boat, when a sudden rush of smoke from the vessel's hold gives warning of a new danger. Flames burst out of the cabin and soon drive all hands over the side. Fortunately a sailing vessel sees their plight and Braine and Florence are taken aboard. Braine, who is still in disguise, by promising a large sum of money to the captain, arranges to be put ashore with Florence at the nearest port. Because of her pitiful condition Florence is allowed the freedom of the deck. She does not observe the intent gaze of a sailor, who has eagerly watched her every movement since her arrival on board, nor does she see him follow her to a sequestered part of the deck. Suddenly she hears her name spoken in a voice which she knows well. It is only a whispered word, but a new light—the light of returning understanding—leaps into her eyes.

"Jimmy dear Jimmy!" she gasps, and the next minute she is held close in that young man's arms. In a flash her reason returns to her, and with a realization of her imminent danger. She nestles closer in her lover's embrace, all her doubts gone. As for the "shanghaied" Jimmy, who has already pierced Braine's disguise and heard his arrangements with the captain, it does not take him long to evolve a plan which will release them both from their difficulties.

The next morning, when the vessel arrives at the port, where it has been agreed to land them, strange to say, there is no sign of Norton. As Florence and her pseudo father, after paying over the stipulated sum to the captain, climb down the ship's side to the waiting boat, the reporter is nowhere to be seen. His absence is readily explained, however, as soon as Florence and her companion are out of sight of the sailors, who bring them ashore. With a swift and dexterous twist of his hand, her escort tears off the wig, whiskers and goggles, that have thus far concealed his identity and discloses—not Braine, but the missing Norton.

And Braine, bound and gagged and stripped to his shirt, and outward bound, rages vainly in his cabin.

THE MILLION DOLLAR MYSTERY (Episode Eleven—Reels 21 and 22).—We lefe Florence Gray and her faithful swain, Jimmy Norton, hastening toward the railway station, while Braine, bound and gagged in the cabin of the whaler, struggled vainly to free himself. But their escape was not to be made so easily, for Braine, managing finally to work the gag out of his mouth, attracts attention of the whaler's captain and is set ashore. He reaches the railway station, just as the train which bears Florence and Norton steams out. His first angry disappointment, however, is but momentary. Braine is nothing, if not resourceful and, realizing that the couple are headed for New York, he sends a wire to the Countess Olga instructing her to meet the train at a point as far from its destination as possible.

With Jackson, the conspirator who discovered the whereabouts of Florence, the Countess boards the train, when it is still many miles from New York and, pretending that she is returning from a visit to a country friend, in mock surprise and delight at seeing the girl again, embraces Florence warmly. Norton she also congratulates, expressing her concern at his strange disappearance, but before she can learn from either of them their version of the strange mishaps that have befallen them, concerning one phase of which she is already quite familiar, there is a terrific, grinding crash. The car lurches heavily to one side, tossing the passengers about in confusion. Many are rendered unconscious, among them being Florence, Countess Olga and Norton. Jackson alone is unhurt.

Dragging himself to Florence's side, Jackson carries her senseless body out of the train and into the woods. Reaching a road he hails a farmer driving a buggy and quickly makes arrangements with him for the use of his vehicle for the afternoon. For Jackson knows he is near a dilapidated hut, which is the resort of a desperate gang of thugs and cutthroats in the pay of the conspirators, and thither he takes the still unconscious Florence, who by this time is begining to recover from her swoon. When she does so she is in the clutches of the gang, and despite her struggles, tears and pleadings, she is threatened with instant death unless she reveals the secret cache of the missing million.

While Florence is in this desperate plight, Norton comes slowly to his senses. Failing to find her and thinking the she has been already rescued by some of the trainmen, he carries the Countess from the wreck and with her finds refuge in a nearby house. There he learns from the farmer, who had turned over his buggy to Jackson, of Florence's capture and, mounting a horse, he hurriedly makes his way in the direction taken by the conspirators. As he draws near the hovel where Florence is confined, the lookout sees his approach and notifies the ruffians within. Hurriedly binding the girl, the men hasten to a part of the road which Norton must pass, and there they lay in wait for him. As he comes up they drag him from the horse and after a desperate struggle carry him bodily into the hut. There they threaten Florence that unless she at once divulges the hiding place of the Hargreaves' treasure, they will carry Norton bound, to the railway, where the flying "Lightning Express" is nearly due. When she tearfully and for the thousandth time pleads her ignorance of its whereabouts, without further parley, they proceed to carry out their threat.

Florence, left home in the hut, struggles vainly with her bonds. Working her way to a window, she smashes it with her pinioned feet, and, with a haste born of desperation, succeeds in sawing through the cords that hold her wrists on a fragment of the shattered glass. Once freed, the girl runs wildly toward the railway, in imagination seeing Norton crushed and mangled by the wheels of the on-rushing express.

Nor is she any too soon, for hardly has she reached the reporter's prostrate form, when the whistle of the train warns her that she will not have time to untie his bonds before the engine will be upon them. With an energy born of desperation she darts down the track in the direction of the on-coming train and throws the switch. The next instant, the express rushes by at top speed, but on the track next to that on which Norton has been bound by the conspirators. It is but the work of another instant for Florence to cut the cords that hold Norton.

But their troubles are not yet over, for Jackson and his gang, viewing from a safe vantage point the escape of their would-be victim, give chase and repidly overtake the couple, both of whom are suffering from their recent trying experiences. Before they do so however, Norton has made good use of the signal box at the switch, sending a hurry call for help to the nearby town. Fortunately, the police station is near the railway and without delay several stalwart bluecoats requisition a handcar and set out to aid them. Even then they do not arrive any too soon for the gang have caught up with the fleeing couple and Norton is fighting desperately for their lives, when the guardians of the law reach his side and scatter or capture the ruffians.

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INDEPENDENT RELEASE DATES

AMERICAN.

Aug. 31—The Aftermath (Two Parts—Drama).
Sept. 2—The Wrong Birds (Drama).....
Sept. 7—Lola (Two Reels—Drama) .....
Sept. 9—Break, Break, Break (Drama).....
Sept. 14—The Cocoon and the Butterfly (Two Parts—Drama) .....
Sept. 16—The Mirror (Drama) .....

BEAUTY.

Aug. 25—Susie's New Shoes (Comedy-Drama).
Sept. 1—A Modern Othello (Comedy).....
Sept. 8—The Motherless Kids (Com.-Dr.).....
Sept. 15 The Only Way (Drama).....

"101" BISON.

Sept. 5—The Return of the Twins' Double (Three Parts Drama) .....
Sept. 12 Our Enemy's Spy (Three Parts—Dr.)
Sept. 15—The Only Way (Drama)... .....
Sept. 19—The Higher Law (Two Parts Drama)

BRONCHO.

Sept. 9—The Cruise of the Molly Anne (Two Parts—Drama) .....
Sept. 16—A Tale of the Northwest Mounted (Two Parts—Drama) .....
Sept. 23—Parson Larkin's Wife (Two Parts—Drama) .....

CRYSTAL.

Sept. 1—A Seaside Flirt (Comedy).....
Sept. 8—The Bachelor's Housekeeper (Comedy) —Was He a Hero (Comedy) .....
Sept. 15 -A Joke on the Joker (Comedy).. . .

DOMINO.

Sept. 10—Mildred's Doll (Two Parts—Drama).
Sept. 17—A Tragedy of the North Woods (Two Parts—Drama) .....
Sept. 24—Test of Flame (Two Parts—Drama)..
Oct. 1—The Gamekeeper's Daughter (Two Parts -Drama) .....

ECLAIR.

Sept. 6—No Show for the Chauffeur (Com.)..
Sept. 9—Boy (Two Parts—Drama) .....
Sept. 13—For His Father's Life (Drama).....
Sept. 16 Adventures in Diplomacy (Three Parts Drama) .....
Sept 20—Son (Drama).....

FRONTIER.

Sept. 6—Under Arizona Skies (Drama).....
Sept. 13—The Scarecrow's Secret (Drama)....
Sept. 20 A Rose of Yesterday (Drama).....

GOLD SEAL.

Sept. 1—The Trey o' Hearts, No. 5 (The Sunset Tide—Two Parts—Drama).....
Sept. 8—The Trey o' Hearts. No. 6 —The Crack of Doom (Two Parts—Dr.).
Sept. 15—The Trey o' Hearts. Series No. 7—(Stalemate) (Two Parts—Drama).

IMP.

Sept. 7—The Silent Valley (Two Parts—Dr.)
Sept. 10—The Universal Boy in "The Juvenile Reformer" (Drama) .....
Sept. 14 Sweetheart Days (Drama).. .....
Sept. 17—The Man Who Misunderstood (Two Parts Drama) .....

JOKER.

Sept. 9—Beau and Hobo (Comedy).....
—The Uxmal Ruins in Yukatan, Mexico (Edu.) .....
Sept. 12—Jam and Jealousy (Comedy) .....
—The San Clements Island (Scenic)...
Sept. 16—For the Hand of Jane (Comedy)....
—Heringsdorf (Comedy).....
—The Hemp Industry of Yucatan, Mexico (Educational).....

KAY BEE.

Sept. 4—Stacked Cards (Two Parts—Drama)..
Sept. 11—The Silver Candlestick (Two Parts—Drama) .....
Sept. 18—"No Account" Smith's Baby (Two Parts Drama) .....
Sept. 25—The Death Mask (Two Parts—Dr.)..
Oct. 2—One of the Discarded (Two Parts—Drama) .....

KEYSTONE.

Aug. 27—The Masquerader (Comedy).....
Aug. 29—Her Last Chance (Comedy).....
Aug. 31 -His New Profession (Comedy).....
Sept. 3—The Baggage Smasher (Comedy).....
Sept. 5—A Brand New Hero (Comedy).....
Sept. 7 The Rounders (Comedy).....
Sept. 10—Mabel's Latest Prank (Comedy)....

KOMIC.

Aug. 30—Bill, No. 5—Bill Organizes a Union (Comedy) .....
Sept. 6—The Mascot (Comedy)..... .....
Sept. 13—Bill No. 6—Bill Goes In Business for Himself (Comedy) .....
Sept. 20 Foiled Again (Comedy).....

MAJESTIC.

Sept. 6—For Those Unborn (Two Parts—Dr.).
Sept. 7—Sierra Jim's Reformation (Drama)..
Sept. 13—The Final Verdict (Two Parts—Dr.).
Sept. 15—Every Man Has His Price (Drama).
Sept. 18—Down the Hill to Creditville (Comedy)
Sept. 20—Her Awakening (Two Parts—Drama)

NESTOR.

Sept. 4—A Baby Did It (Comedy).....
Sept. 8—A Daughter of the Plains (Drama)..
Sept. 11—Feeding the Kitty (Comedy).....
Sept. 16—The Danger Line (Western-Drama).
Sept. 18—The Troublesome Wink (Comedy)...

POWERS.

Sept. 4—The Storm Bird (Drama).....
Sept. 11—Angel of the Camp (Drama).....
Sept. 18—A Modern Melnotte (Two Parts—Drama) .....

PRINCESS.

Aug. 28—The Keeper of the Light (Drama)....
Sept. 4—His Winning Way (Comedy).....
Sept. 11—Sis (Comedy).....
Sept. 18 -The Master Hand (Drama).....

RELIANCE.

Sept. 4—Turned Back (Drama).....
Sept. 7—Our Mutual Girl No. 34 (Topical)....
Sept. 9—The Sheriff's Choice (Drama).....
Sept. 12—Broken Nose Bailey (Two Parts—Drama) .....
Sept. 14—Our Mutual Girl, No. 35 (Topical)...
Sept. 16—The High Grader (Drama).....
Sept. 19—How the Kid Went Over the Range (Two Parts—Drama).....

REX.

Sept. 6—The Boob's Nemesis (Comedy).....
Sept. 10—Helping Mother (Three Parts—Dr.)..
Sept. 13—Her Bounty (Drama).....
Sept. 17—The Mistress of Deadwood Basin (Drama) .....
Sept. 20—A Prince of Bavaria (Two Parts—Comedy Drama) .....

ROYAL.

Aug. 29—A Run for His Money (Comedy)....
Sept. 5—O'Flanagan's Luck (Comedy).....
Sept. 12—The Prodigal Husband (Comedy)....
Sept. 19 -The Horse Trader (Comedy).....

STERLING.

Sept. 3—A Bogus Baron (Comedy).....
Sept. 7—The Broken Doll (Comedy).....
Sept. 14—Trapped in a Closet (Comedy).....
Sept. 17—(No release this day).....

THANHOUSER.

Sept. 8—Jean of the Wilderness (Two Parts—Drama) .....
Sept. 11—In Danger's Hour (Drama) .....
Sept. 13—The Emperor's Spy (Drama) .....
Sept. 15—Gold (Two Parts—Drama).....
Sept. 20—The Mettle of a Man (Drama).....

UNIVERSAL IKE.

Sept. 1—Universal Ike, Jr., Almost Gets Married (Comedy) .....
Sept. 8—Universal Ike, Jr., Nearly Gets Married (Comedy) .....
Sept. 15—The Scarecrow and the Chaperone (Comedy) .....

VICTOR.

Sept. 4—The Derelict and the Man (Two Parts —Drama) .....
Sept. 7—Little Meg and I (Drama).....
Sept. 11—A Mysterious Mystery (Two Parts—Drama) .....
Sept. 14—A Gentleman from Kentucky (Two Parts Drama) .....
Sept. 18—The Girl and the Smuggler (Drama).

FEATURES.

ALL STAR FEATURE CORP.

July—Dan (Five Parts—Comedy Drama).....
August—The Nightingale (Drama).....

APEX.

July—The Secret Seven (4 parts—Drama)....
July—The Midnight Marriage (4 parts—Dr.)...
August—The Devil's Fiddler (Three Parts—Drama) .....
August—The Suicide Club (Four Parts—Dr.)..

AUSTRO-SERVIAN FILM CO.

August—With Serb and Austrian (Four Parts—Drama) .....

BLACHE.

August—The War Extra (Four Parts—Topical)

COSMOFOTOFILM.

August—What a Woman Will Do (Four Parts—Drama) .....

ECLECTIC.

August—Get Out and Get Under (Comedy).....
August—All Love Excelling (Three Parts—Dr.)
August—The Siren (Five Parts—Drama).....
August—The Masher's Mishap (Comedy).....
August—Nick Winter and the Lost Prince (Three Parts—Drama) .....

FAMOUS PLAYERS.

July 20—The Scales of Justice (Five Parts—Drama) .....
Aug. 10—The Better Man (Four Parts—Dr.)..
Aug. 20—Aftermath (Four Parts—Drama).....

GAUMONT.

July 25—The Curse of the Scarabee Ruby (Dr.)
August—War (Drama) .....

GEORGE KLEINE.

August—Anne Boleyn (Three Parts—Drama)..
August—A Kingdom at Stake (Three Parts—Drama) .....
August—Othello (Five Parts—Drama) .....

HEPWORTH-AMERICAN.

August—The Tragedy of Basil Grieve (Three Parts—Drama) .....
August—The Girl from the Sky (Comedy Dr.)..
Aug. 29—The Chimes (Three Parts—Drama)..
—The Terror of the Air (Two Parts—Drama) .....

HISTORICAL PICTURE CO.

August—The Indian Wars (Five Parts—Dr.)..

IVAN FILM PRODUCTIONS.

Aug. 25—Sins of the Parents (Five Parts—Dr.)

ITALA.

August—Cabiria (Twelve Parts—Drama).....

THE KAISER FILM CO.

Aug. 15—Kaiser William II (Topical).....

LASKY.

July 13—The Man on the Box (5 parts—Drama)
Aug. 10—The Call of the North (Five Parts—Drama) .....

LIFE PHOTO FILM CORP.

August—Northern Lights (Five Parts—Drama)

PICTURE PLAYHOUSE FILM CO, INC

Aug. 19—The Oath of a Viking (Three Parts).
Aug. 26—The Film Detective (Four Parts)....
Sept. 5—The Mystery of the Poison Pool (Five Parts—Drama) .....
Sept. 10 Desperado of Panama (Three Parts—Drama) .....
Sept. 17—Lure of the Yukon (Three Parts—Drama) .....

RAMO.

August—The War of Wars, or the Franco-German Invasion of 1914 (Drama)....

SAWYER.

Aug. 20—The Envoy Extraordinary (Five Parts Drama) .....
August—Zingara (Three Parts—Drama).....
August—Her Brother's Disgrace (Three Parts—Drama) .....

SELECT PHOTOPLAY PRODUCING CO.

August—At the Old Cross Roads (Five Parts—Drama) .....

THE DRAMASCOPE CO.

August—$5,000,000 Counterfeiting Plot (Six Parts—Drama) .....

THE I. S. P. CO.

August—Held for Ransom (Four Parts—Dr.)..

UNITED KEANOGRAPH.

August—Money (Six Parts—Drama).....

WARNER'S FEATURES.

Aug. 3—The Tragedy of Room 17 (Three Parts—Drama) .....
Aug. 10—The Day of Reckoning (Three Parts—Drama) .....
Aug. 17—The Eagle's Refuge (Three Parts—Drama) .....
Aug. 24—Across the Border (Three Parts—Dr.)
Aug. 31—The Kidnapped Heiress (Three Parts—Drama) .....

WORLD FILM CORP.

Aug. 10—Uncle Tom's Cabin (Five Parts—Dr.)
Aug. 24—The Lure (Five Parts—Drama)...

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Monday—Biograph, Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Geo. Kleine, Pathe, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Aug. 22—The Gypsy Talisman (Drama).....
Aug. 24—The Man from the Past (Drama)....
Aug. 27—The Terrible Lesson (Drama).....
Aug. 29—Spending It Quick (Comedy).....
—Baseball, a grand Old Game (Com.)..
Aug. 31—The Counterfeiter's Daughter (Drama)
Sept. 3—The Chief's Love Affair (Comedy)..
—Love and Hash (Comedy).....
Sept. 5—For the Cause (Drama).....
Sept. 7—Love, Loot and Liquor (Comedy)....
—Bluebeard the Second (Comedy).....
Sept. 8—The Cricket on the Hearth (Special—Two Parts—Drama) .....
Sept. 10—The New Reporter (Drama).....
Sept. 12—The Secret Nest (Drama).....

EDISON.

Aug. 28—The Birth of the Star-Spangled Banner (Special—Two Parts—Drama)..
Aug. 29—Treasure Trove (Drama).....
Aug. 31—The Buxom Country Lass ("Wood B. Wedd" Series, No. 9—Comedy).....
Sept. 1—The New York Police Department Carnival (Descriptive).....
Sept. 2—A Village Scandal (Comedy).....
Sept. 4—The Viking Queen (Special—Two Parts—Drama) .....
Sept. 5—Hearts of the Forest (Drama).....
Sept. 7—An Absent-Minded Cupid (Comedy)..
Sept. 8—The Blind Fiddler (Drama).....
Sept. 9—Getting Andy's Goat (Tenth of the Andy series—Comedy) .....
Sept. 11—Face Value (Special—Two Parts—Drama) .....
Sept. 12—Dick Potter's Wife (Drama).....
Sept. 14—Generals of the Future (Military)..
—Buster Brown on the Care and Treatment of Goats (Comedy).....
Sept. 15—Making a Convert (Educational and Drama) .....
Sept. 16—A Summer Resort Idyll (Comedy)...
Sept. 18—Sleep's Clothing (Special—Two Parts—Drama) .....
Sept. 19—Jim's Vindication (Drama).....

ESSANAY.

Aug. 25—Two Men Who Waited (Drama)....
Aug. 26—The Fable of "The Difference Between Learning and Learning How" (Comedy) .....
Aug. 27—Slippery Slim and the Fortune Teller (Western-Comedy) .....
Aug. 28—Seven Sealed Orders (Special—Two Parts—Drama) .....
Aug. 29—Broncho Billy's Indian Romance (Western-Drama) .....
Aug. 31—Love and Soda (Comedy).....
Sept. 1—No. 28, Diplomat (Drama) .....
Sept. 2—Fable of the "Regular Beanery and the Peachy Newcomer" (Comedy)..
Sept. 3—When Macbeth Came to Snakeville (Comedy) .....
Sept. 4—Under Royal Patronage (Drama—Two Parts) .....
Sept. 5—Broncho Billy, the Vagabond (Dr.)..
Sept. 7—When Knights were Bold (Comedy)..
Sept. 8—Bill's Boy (Drama).....
Sept. 9—The Fable of "The Honeymoon That Tried to Come Back" (Comedy)..
Sept. 10—Snakeville's Most Popular Lady (Comedy) .....
Sept. 11—The Devil's Signature (Special—Two Parts—Drama) .....
Sept. 12—Broncho Billy, a Friend in Need (Dr.)
Sept. 14—The Joblot Recruits (Comedy).....
Sept. 15—The Way of His Father (Drama)..
Sept. 16—The Fable of "Lutie, the False Alarm" (Comedy).....
Sept. 17—Sophie's Legacy (Comedy).....
Sept. 18—Sparks of Fate (Special—Two Parts—Drama) .....
Sept. 19—Broncho Billy Butts In (Drama)....

KALEM.

Aug. 22—Kidnapped by Indians (Drama).....
Aug. 24—The Primitive Instinct (Special—Two Parts—Drama) .....
Aug. 25—The Counterfeiter's Plot (Drama)....
Aug. 26—The Cave of Death (Special—Two Parts—Drama) .....
Aug. 28—When Men Wear Skirts (Comedy)....
Aug. 29—The Car of Death (Drama).....
Aug. 31—The Brand (Special—Two Parts—Dr.)
Sept. 1—The Hand of Fate (Drama).....
Sept. 2—The Oil Well Conspiracy (Drama)...
Sept. 4—The Winking Zulu (Comedy).....
Sept. 5—The Gambler's Reformation (Drama).
Sept. 7—The Devil's Dansant (Special—Two Parts—Drama) .....
Sept. 8—A Mother's Atonement (Drama).....
Sept. 9—The Fuse of Death (Special—Two Parts—Drama) .....
Sept. 11—Ham, the Lineman (Comedy).....
Sept. 12—The Path to Ruin (Drama).....
Sept. 14—The Mystery of the Sleeping Death (Special—Two Parts—Drama) ....
Sept. 15—Into the Depths (Drama).....
Sept. 16—The Moonshiners (Special—Two Parts—Drama) .....
Sept. 18—Easy Money (Comedy).....
Sept. 19—The Cub Reporter's Assignment (Drama) .....

GEORGE KLEINE.

Aug. 11—The Forbidden Trail (Cello—Special—Two Parts—Drama) .....
Aug. 18—When the Beacon Failed (Cines Special—Two Parts—Drama) .....
Aug. 25—"To Forgive, Divine" (Cines—Special—Two Parts—Drama) .....
Sept. 1—The Voice of Innocence (Cines' Special—Two Parts—Drama).....
Sept. 8—The Eyes of Genius (Cines' Special—Two Parts—Drama).....
Sept. 15—When Youth Meets Youth (Cines' Special—Two Parts—Drama).....
Sept. 22—The Master Force (Cines—Special—Two Parts—Drama) .....

LUBIN.

Aug. 26—The Attorney's Decision (Two Parts—Drama) .....
Aug. 27—The Aggressor (Special—Two Parts—Drama) .....
Aug. 28—The Better Man (Drama).....
Aug. 29—The Kid's Nap (Comedy).....
Sept. 1—Never Too Old (Comedy).....
—The Green Alarm (Comedy).....
Sept. 2—By Whose Hand (Two Parts—Drama)
Sept. 3—The Face in the Crowd (Special—Two Parts—Drama) .....
Sept. 4—The Shell of Life (Drama).....
Sept. 5—A Fool There Was (Comedy).....
Sept. 8—The Belle of Breweryville (Comedy).
Sept. 9—As We Forgive Those (Special—Two Parts—Drama) .....
Sept. 10—On Lonesome Mountain (Special—Two Parts—Drama) .....
Sept. 11—Squaring the Triangle (Drama).....
Sept. 12—He Nearly Won Out (Comedy).....
—Too Many Aunts (Comedy).....
Sept. 15—Rastus Knew It Wasn't (Comedy)....
—She Made Herself Beautiful (Com.).
Sept. 16—The Twin Brothers Van Zandt (Special—Two Parts—Drama) .....
Sept. 17—The Double Life (Special—Two Parts—Drama) .....
Sept. 18—For Repairs (Drama).....
Sept. 19—Pins Are Lucky (Comedy).....
—The German Band (Comedy).....

MELIES.

Aug. 22—The Tell-Tale Photograph (Drama)..
Aug. 25—Circumstantial Evidence (Comedy)...
Aug. 27—The Elopement of Eliza (Comedy)..
Aug. 29—The Man Who Smiled (Special—Two Parts—Comedy) .....
Sept. 1—Flee, You're Discovered (Comedy)...
Sept. 3—A Case of Imagination (Comedy)....
Sept. 8—Hen Fruit (Comedy).....
Sept. 10—Uninvited (Comedy).....
Sept. 15—The Tramp's Revenge (Comedy)....
Sept. 17—The Scab Waiter (Comedy).....
Sept. 22—The $1,000 Pants (Comedy).....
Sept. 24—How Clarence Got His (Comedy)....

PATHE.

Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
—Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 49 (News)....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel).
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Aug. 26—The Decision of Jim O'Farrell (Drama) .....
Aug. 27—Hearst-Selig News Pictorial No. 53 (News) .....
Aug. 28—A Low Financier (Comedy).....
—Breaking Into Jail (Comedy).....
Aug. 29—The Harbor of Love (Drama).....
Aug. 31—Who Killed George Graves? (Special Two Parts—Drama).....
Aug. 31—Hearst-Selig News Pictorial No. 53 (News) .....
Sept. 1—Life's Crucible (Drama).....
Sept. 2—To Be Called For (Comedy).....
Sept. 3—Hearst-Selig News Pictorial, No. 54 (News) .....
Sept. 4—The House That Went Crazy (Com.).
Sept. 5—Pawn Ticket "913" (Comedy).....
Sept. 7—When the West Was Young (Special—Two Parts—Drama).....
Sept. 7—Hearst-Selig News Pictorial No. 55 (News) .....
Sept. 8—A Typographical Error (Drama)....
Sept. 9—The Man in Black (Drama).....
Sept. 10—Hearst-Selig News Pictorial No. 56 (News) .....
Sept. 11—Oh! Look Who's Here! (Comedy)....
Sept. 12—The Missing Page (Drama).....
Sept. 14—Ye Vengeful Vagabonds (Drama)....
—Hearst-Selig News Pictorial No. 5 (News) .....
Sept. 15—The Eugenic Girl (Comedy).....
Sept. 16—Jim (Drama) .....
Sept. 17—Hearst-Selig News Pictorial No. 58 (News) .....
Sept. 18—The Lonesome Trail (Comedy).....
Sept. 19—At the Risk of His Life (Drama)....

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Aug. 24—Ward's Claim (Western—Drama).....
Aug. 25—Rainy, the Lion Killer (Special—Two Parts—Comedy) .....
Aug. 26—Josie's Declaration of Independence (Comedy) .....
Aug. 27—The Mysterious Lodger (Drama).....
Aug. 28—Such a Hunter (Comedy).....
Aug. 29—Josie's Coney Island Nightmare (Special—Two Parts—Comedy)....
Aug. 31—The Wrong Flat (Comedy).....
Sept. 1—The Hidden Letters (Special—Two Parts—Drama) .....
Sept. 2—The Lost Cord (Comedy).....
Sept. 3—The Upper Hand (Drama).....
Sept. 4—The Barrel Organ (Comedy).....
Sept. 5—Too Much Uncle (Special—Two Parts—Comedy) .....
Sept. 7—The Unwritten Play Drama).....
Sept. 8—Brandon's Last Ride (Special—Two Parts—Drama) .....
Sept. 9—The Band Leader (Comedy).....
Sept. 10—Bella's Elopement (Drama).....
Sept. 11—A Study in Feet (Comedy).....
Sept. 12—He Danced Himself to Death (Special—Two Parts—Comedy) .....
Sept. 14—The Man Who Knew (Drama).....
Sept. 15—Steve O'Grady's Chance (Special—Two Parts—Drama) .....
Sept. 16—The Ageless Sex (Comedy).....
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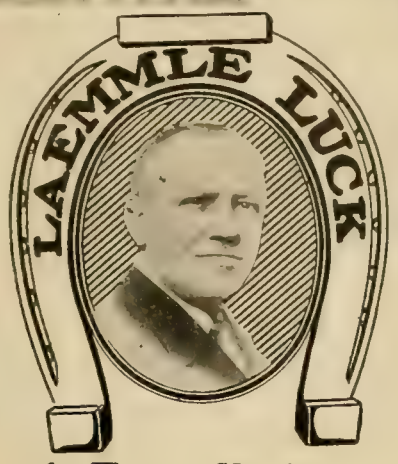

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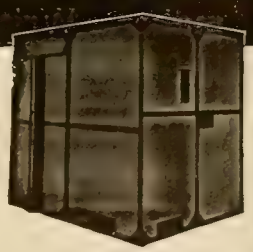

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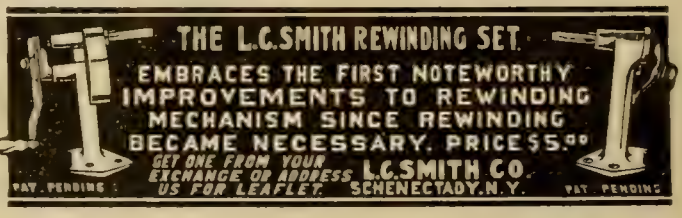
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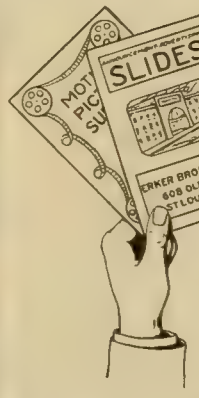

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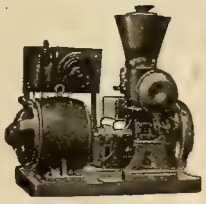

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SELIG CURRENT RELEASES SEPTEMBER 14-19

RELEASED SEPTEMBER 14—TWO REELS

Ye Vengeful Vagabonds

A spectacular dramatic tragedy of Pilgrim days.

RELEASED SEPTEMBER 14—ONE REEL

Hearst-Selig News Pictorial

RELEASED SEPTEMBER 14—SPECIAL—THREE REELS

The Fifth Man

A special three-reel Selig Jungle-Zoo feature, written by James Oliver Curwood, in which BESSIE EYTON and CHARLES CLARY portray the leading roles. Jungle-Zoo scenery and a horde of wild animals.

RELEASED SEPTEMBER 15—ONE REEL

The Eugenic Girl

An exceptionally funny and characteristic Selig comedy, full of laughs.

RELEASED SEPTEMBER 16—A ONE-REEL DRAMA

Jim

A heart-interest story of a simple country youth whose love was rewarded.

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Hearst-Selig News Pictorial

RELEASED SEPTEMBER 18—ONE REEL

The Lonesome Trail

One of B. M. Bower's delightful "Flying 'U' Ranch" comedies. Produced as only Selig can. Full of fun.

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At the Risk of His Life

A startling and thrilling Selig melodrama, filled with tense interest.

All Selig Releases Through General Film Co. Write to Your Nearest Exchange.

USE SELIG LITHOGRAPHED POSTERS in four colors; De Luxe photographs 7½ by 9½ inches for your lobby displays to boost business. Order HERALDS of Selig multiple reel releases to distribute in your theatre, or throughout the city to attract patrons. Order a HEARST-SELIG NEWS PICTORIAL Canvas streamer to hang in front of your theatre to draw the crowds.

WATCH FOR "THE ROSARY!"—A grand Selig production from the celebrated play made popular by Rowland & Clifford.

Three big Selig three-reel features now available. **"IN TUNE WITH THE WILD," "CHIP, OF THE FLYING 'U'," "THE FIFTH MAN."**

Order through Special Feature Department, GENERAL FILM CO.

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SELIG CREATES OTHERS IMITATE

THE WORLDS FOREMOST PRODUCER

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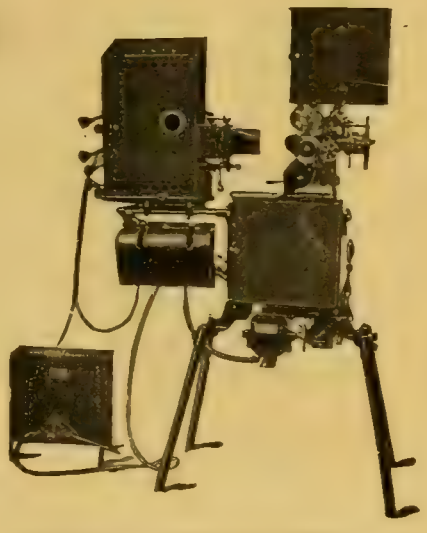

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NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK CITY

Vol. 21, No. 12 September 19, 1914 Price 10 Cents

H. C. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "Jean of the Wilderness" (Thanhouser).

Post Office Box 226
Madison Square Station

NEW YORK

17 Madison Avenue
Telephone Madison Square 3510

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath *Scenario by Lloyd Lonergan*

Thanhouser's Million Dollar Motion Picture Production

Thirteen two-reel episodes of this stupendous serial production are now appearing throughout the country. A two-reel episode is being released each week. Each episode portrays some spectacular feature. The entire play will take 23 episodes. More than 200 leading newspapers are now running this story.

The *continued* interest in this remarkable story is due entirely to the merit of the pictures. The public has found The Million Dollar Mystery full of human interest—thrills—excitement. And theatres are always PACKED on "Million Dollar Mystery Night." Remember, $10,000 will be paid for the best 100-word solution of the mystery.

Bookings may be arranged by applying to the Syndicate Film Corporation's nearest representative. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

Room 411, 5 S. Wabash Ave., Chicago **71 West 23rd Street, New York**
Or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada.

The Thanhouser Three-a-Week

Tuesday, Sept. 15. "Gold." A two-reel drama of a mountaineer's life, featuring Harry Benham, Joe Phillips, Reine Farrington, Alice Turner and Justus D. Barnes.

Sunday, Sept. 20. "The Mettle of a Man." A romance of political life, featuring Harry Benham, Justus D. Barnes, S. Lawrence, Mildred Hellar, Virginia Waite and N. S. Woods.

THANHOUSER FILM CORPORATION, NEW ROCHELLE, NEW YORK

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Thanhouser Releases Will Continue to be Features of the Mutual Program

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EVERYONE **A STAR** OF THE FIRST MAGNITUDE

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THAT IS THE REASON WHY

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ARE RECOGNIZED AS THE BEST BRANDS OF FILM ON THE MARKET

PENNANTS

Beautiful Pennants of the Four Brands, 35 cents for one; $1.25 for set of four.

PHOTOS

8 x 10 Photos of Players can be had by sending to Publicity Department, 15 cents for one; 50 cents for set of four, $1.00 for set of eight.

New York Motion Picture Corp.

LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

"THE AZTEC TREASURE"
ECLAIR

"IN AND OUT"

"REDEMPTION"
IMP

ENTHUSIASTIC "UNIVERSAL" EXHIBITORS EVERYWHERE--- ARE YOU ONE OF THEM?

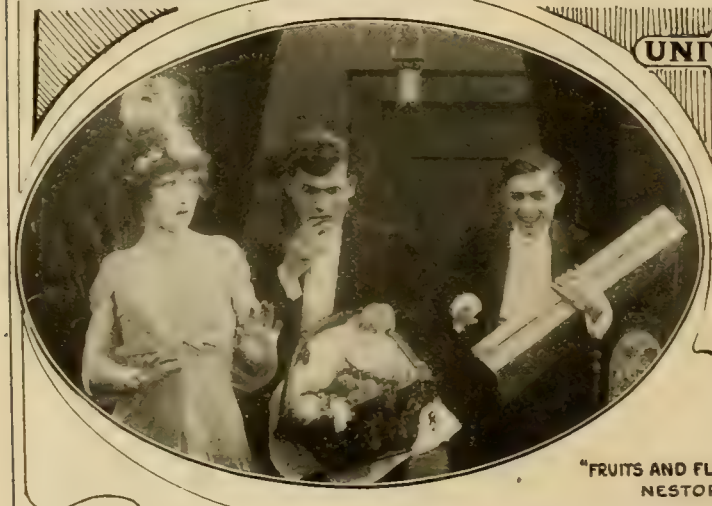
If you are one of the men who fiddles around with his own ideas of what the public wants, you will lose the crowds by trying to cram down their necks features they DON'T want.

The public DOES want and is going to see

MOVING UNIVERSAL PICTURES

Look at the Features released week of September 21st illustrated on this page and then---get busy.

NOTE—Be sure to Book



"FRUITS AND FLOWERS"
NESTOR

MOVING UNIVERSAL PICTURES

"THE ACTRESS"
POWERS

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"LITTLE SISTER"
B.F.X

ARE YOU GOING TO PLEASE THE PUBLIC OR YOURSELF--- WHAT'S THE ANSWER?

They want Universal pictures because they play on the human emotions---have "punch" and power---they thrill and amuse---letters come into us every day proving their wonderful pulling power. We know that we are putting out pictures that are "bringing home the bacon."

If you don't know where to get service, write---

UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President

1600 Broadway - - - New York

Richelieu, Four Reel 101 Bison, Released Sept. 26th

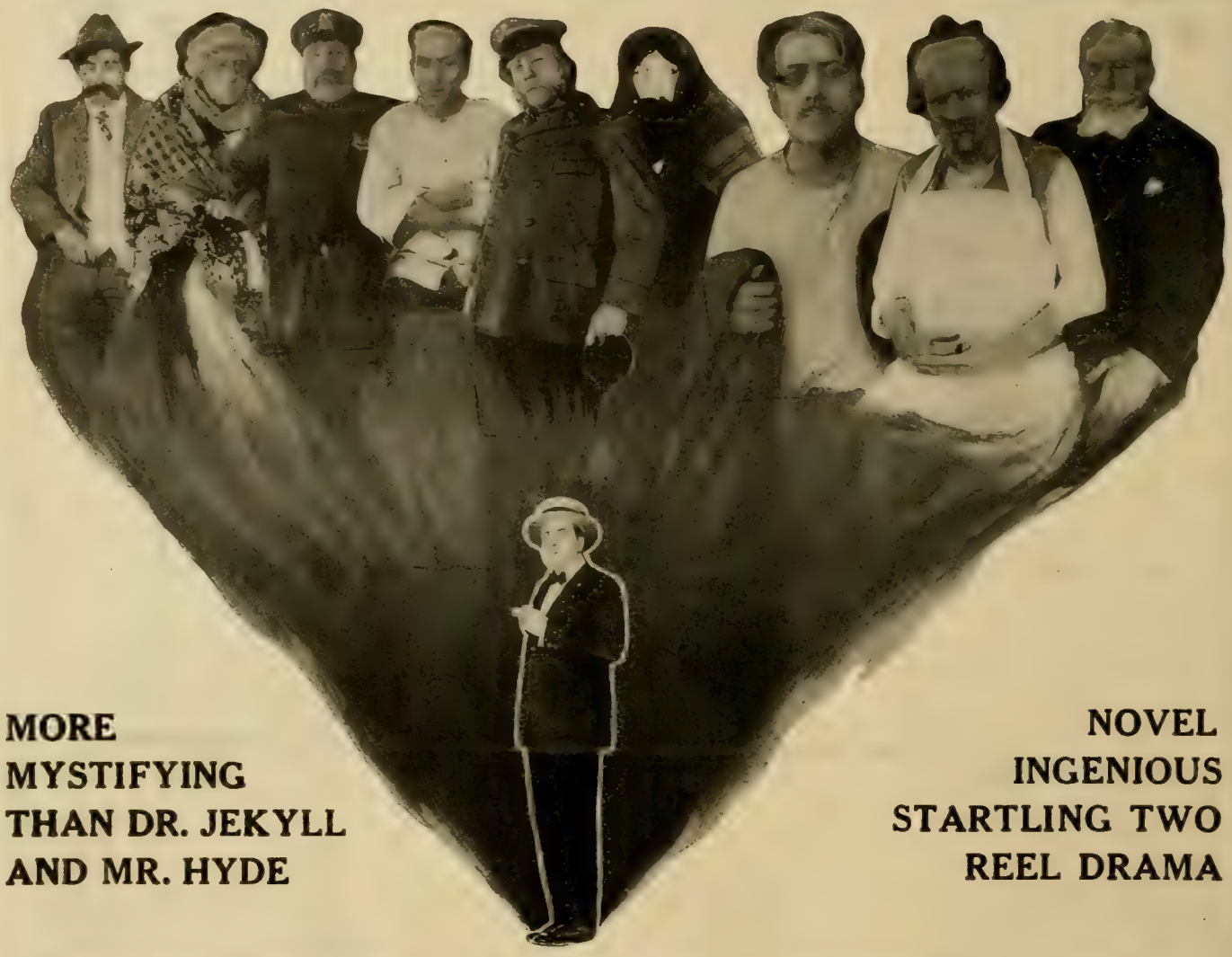
"TREY O' HEARTS, EPISODE No. 8-"
GOLD SEAL

UNIVERSAL MOVING PICTURES

LSIES UNCLE"
VICTOR

"JANES LOVERS"
JOKER

SHADOWS



MORE MYSTIFYING THAN DR. JEKYLL AND MR. HYDE

NOVEL INGENIOUS STARTLING TWO REEL DRAMA

NEVER BEFORE HAS SUCH A DIFFICULT ROLE BEEN ENACTED BY ANY OTHER HUMAN BEING

"SHADOWS"

is a gripping drama that compels the popular **King Baggot** to impersonate ten characters—to be on the screen twice and in many cases three times—at the same time.

King Baggot is the only person in the play.

This curiosity raiser is sure to catch hold of the public—sure to make them wish it was twice as long. They'll come in droves and pack their friends in after them. Don't fail to have this feature on your program. Order it today. Don't forget—it's a two-reeler—ready week of Sept. 28th.

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1600 BROADWAY NEW YORK

Hepworth American Film Corporation

PRESENTS

A Drama, Especially Interesting at the Present Moment, Entitled

"THE TERROR OF THE AIR"

THREE PARTS

THE STORY OF A SPY'S ATTEMPT TO SECURE POSSESSION OF A MARVELOUS MILITARY INVENTION, WHEREBY EXPLOSIVES UNDERGROUND MAY BE SET OFF FROM AEROPLANES HIGH IN THE AIR. A SENSATIONAL PICTURE COMBINED WITH A STORY QUITE DIFFERENT FROM THE ORDINARY RUN OF PLOTS

Photography of the usual Hepworth excellence

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ESSANAY

Six - A

Three Big Laughs

Three Big Thrills

G. M. ANDERSON

MARGUERITE CLAYTON

Released Monday, September 21

"Sweedie's Skate"

"Sweedie" tries her luck on roller skates and causes a panic in the rink.

Released Tuesday, September 22

"Love's Magnet"

A story showing how a young man after searching ten years finally discovers the whereabouts of his sweetheart. Adapted from The Munsey Magazines.

Released Wednesday, September 23

THE FABLE OF

"One Samaritan Who Got Paralysis of the Helping Hand"

By GEORGE ADE

How a Kind Hearted old man found it didn't pay to give Everybody a "Lift."

Released Thursday, September 24

"Slippery Slim and the Green-Eyed Monster"

Mustang Pete again gets the worst of it in his fight for Sophie.

Released Friday, September 25

"A Splendid Dishonor"

(In Two Acts)

A new drama with a big thrill and a climax that is one of the sensations of motion pictures.

Released Saturday, September 26

"The Strategy of Broncho Billy's Sweetheart"

A thrilling drama in which the quick wit of a girl saves Broncho Billy from a mob.

First to Standardize Photoplays

FRANCIS X. BUSHMAN

HARRY TODD

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chicago. Downtown Offices 521 First

Essanay -Week

WAR!!

AND

"THE PLUM TREE"

are thrilling millions in the United States and Europe. But in "The Plum Tree," Essanay's great three-act drama, there is nothing to offend any nationality. This wonderful mystery photoplay is released Sept. 18, in conjunction with the short story published in THE LADIES' WORLD magazine. A paragraph is missing in the magazine story. This paragraph is shown in ESSANAY'S film drama.

BIG CASH PRIZES

are offered by the magazine for the best written missing paragraph.

THE ONLY WAY TO FIND THE MISSING PARAGRAPH IS TO SEE THE ESSANAY PHOTOPLAY.
THIS IS NO SERIAL!

IT IS A COMPLETE STORY—A COMPLETE DRAMA IN THREE ACTS.
MILLIONS WILL READ THE STORY—MILLIONS WILL WANT TO SEE THE PICTURE
THOUSANDS OF EXHIBITORS ARE CLAMORING FOR BOOKINGS.

A Few Other Big Essanay Features

"ONE WONDERFUL NIGHT"
(In 4 acts)

Exhibitors everywhere are calling it "one wonderful picture." They are booking it twice and three times and asking for more.

"THE GOOD-FOR-NOTHING"

A western drama in 4 acts featuring the greatest of all photoplay actors—G. M. ANDERSON; this play abounds in red blood and thrills.

"BLOOD WILL TELL"

One of the greatest 3 act Colonial dramas ever produced; thousands of dollars alone were spent on the settings for this picture.

"AMBUSHED"

A new kind of 3 act drama of mystery and adventure that is drawing packed houses everywhere.

Manufacturing Co.

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FAMOUS PLAYERS FILM CO.

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CHAS. FROHMAN — HENRY W. SAVAGE

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Paramount

PARAMOUNT PICTURES CORPORATION

To Motion Picture Exhibitors:

"A success!"

The "idea" back of the Paramount plan was fundamentally right. Therefore, it was only natural that it would prove successful.

There was never the slightest question in our minds that we were on the right track, and every Exhibitor we have seen and talked with has quickly grasped the possibilities to him -- possibilities with a dollars and cents meaning.

This is not idle talk. We have letters in our file showing that Exhibitors consider it a privilege and an opportunity to sign the Paramount contract. Already hundreds of Exhibitors, from every part of the United States, have contracted for the Paramount Program. When the plan is fully explained, the progressive Exhibitor sees in it a chance to make his the highest grade motion picture house possible. Naturally, that is synonymous with success -- profits and prosperity.

The Exhibitor now knows that the Paramount plan is not merely a pack of promises -- he has now seen Paramount pictures and Paramount publicity. He has found out that Paramount has not stopped with the Exhibitor - he has seen Paramount go right on to the public, the men, women and children who patronize the theatres. He has seen that the Paramount appeal is to the better class. He realizes that Paramount has a purpose, and it is now very plain to him that the purpose is to educate that part of the hundred million individuals in the

Paramount Pictures

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BOSWORTH INC.

PRODUCERS OF
JACK LONDON'S
FICTION CLASSICS

Pictures

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NEW YORK

United States who can afford to spend not less than a dime, and up to half a dollar, to the better class of motion pictures. He has seen that only the better class of pictures are included in the Paramount Program, and that the better class magazines having a national circulation are being used to exploit Paramount Pictures.

If you have not yet investigated the Paramount Plan, it is high time that you do so -- it behooves you to negotiate immediately, if profits are an inducement to you.

If your house is a success now, Paramount Pictures in it will make it a greater success.

Wire, 'phone or write; we'll match our time with yours -- it will enable us to prove that your signature on a Paramount contract would be your first step toward greater success.

Sincerely yours,

PARAMOUNT PICTURES CORPORATION

Wm. W. Hodkinson
President.

Paramount Pictures

PARAMOUNT PICTURES

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Presents

MARY PICKFORD

In the celebrated romantic comedy,

"SUCH A LITTLE QUEEN,"

By Channing Pollock.

Mary Pickford's crowning triumph—a charming play that brings kings and queens to the level of the common humanities!

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JESSE L. LASKY

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EDWARD ABELES

WHOSE WORK IN "BREWSTER'S MILLIONS"
ELICITED THE LAVISH PRAISE OF ALL AUTHORITIES
IN

A MOST INGENUOUS MIXING OF BUSINESS AND ROMANCE

"The MAKING OF BOBBY BURNIT"

By WINCHELL SMITH
AUTHOR OF "BREWSTERS MILLIONS"

WHERIN BOBBY ALLOWS CUPID TO KEEP THE BOOKS AND ALL ACCOUNTS BALANCE IN THE END

4 PARTS 227 SCENES

RELEASED SEPT. 17TH

THROUGH

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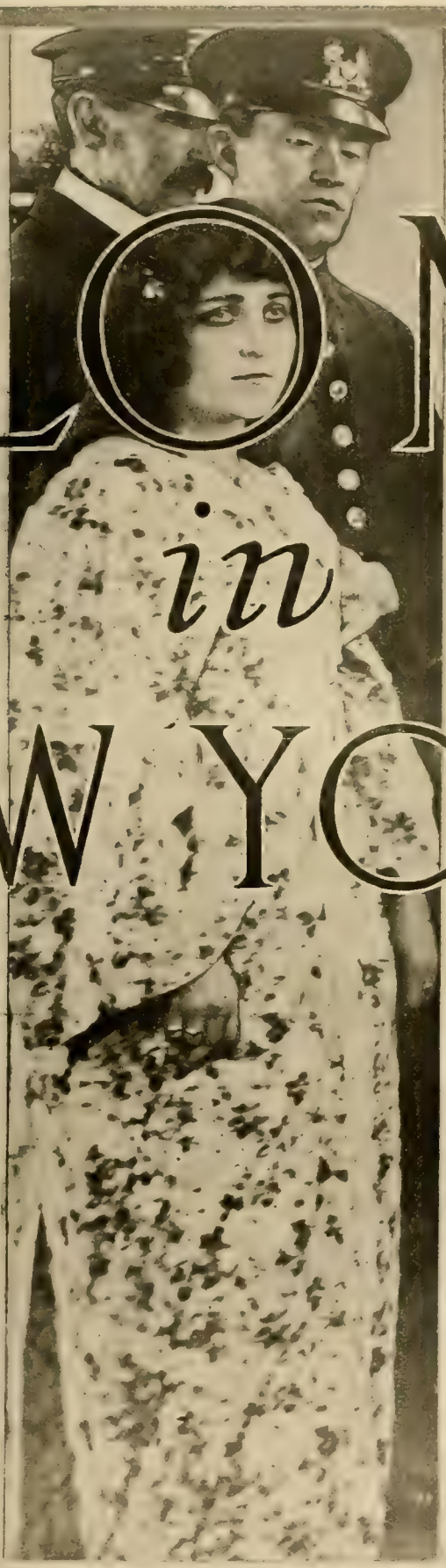
ALONE *in* NEW YORK



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Outlawry in romantic guise—the relentless trail of the law's vendetta—and at last "the price" is paid. It's a picture that fascinates. The bold exploits of the outlaw lady, the great train robbery, the wild pursuit of fleeing bandits—these are but hints of the big human story this film tells. Beautiful photography—a superb cast—a wonderful setting.

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All the skill of our great organization has been lavished on this delightful, romantic extravaganza—one of the most ingenious plots ever conceived by the Master Mind of L. FRANK BAUM.

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4 Parts

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3 Parts

White Dove's Sacrifice
3 Parts

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3 Parts

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3 Parts

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3 Parts

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4 Parts

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A two part Ranger film

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Six great pictures in preparation, including the first two Edyth Totten successes

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ZONE 4—Albany—"Sawyer," 29 N. Pearl St.
ZONE 5—Montreal—"Sawyer," New Birks Bldg.
ZONE 6—Philadelphia—"Sawyer."
ZONE 7—Pittsburgh—"Sawyer."
ZONE 8—Buffalo—"Sawyer," Chapin Block.
ZONE 9—Dayton—Edwards-Zettler Feature Film Co., U. B. Building. (Will move to Columbus, Sept. 1)
ZONE 10—Detroit—Progressive Film & Equipment Co., 97 Woodward Ave.
ZONE 11—Indianapolis—Progressive Film & Equipment Co.
ZONE 12—Chicago—Union Film Company, 166 W. Washington St.
ZONE 13—Davenport—"Sawyer," Cor. 2nd and Main Sts. (The Davenport office to move to Omaha Oct. 1st)
ZONE 14—Minneapolis—Sherman Feature Film Service, Temple Court Bldg.
ZONE 15—St. Louis—"Sawyer."
ZONE 16—Knoxville—Frank Rogers, Knoxville, Tenn.
ZONE 17—Dallas—Will open Sept. 14.
ZONE 18—Denver—Will open Sept. 14.
ZONE 19—San Francisco—Nat A. Magner, Inc., Pacific Bldg.
ZONE 20—Seattle—"Sawyer."
ZONE 21—Washington, D. C.—Heffert National Film Co., 225-227 Woodward Bldg.
ZONE 22—Los Angeles—Nat A. Magner, Inc.
ZONE 23—Syracuse—"Sawyer."
ZONE 24—Cleveland—"Sawyer."
ZONE 25—Winnipeg, Can.—B. C. Feature Company.
ZONE 26—Kansas City, Mo.—"Sawyer," 301 Gloyd Bldg.

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TWELVE TWO-REEL FEATURES

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FEATURING THE WORLD FAMED INDIAN ACTRESS

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SEVEN ONE-REEL COMEDIES WEEKLY

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SEVEN COMEDIES
EACH WEEK

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FIVE PARTS—By BARBOUR and HARKINS

"CAPT. SWIFT"

FIVE PARTS—By C. HADDON CHAMBERS

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THE PAWN OF FORTUNE

A 5-part American Drama made by the Whartons. Better than just good– a wonderful production. Tragedy, adventure, laughter—a castaway, a mechanical genius, savages, image worship, thrilling escapes, a fortune in jewels, safe-cracking, an attack by the police, misfortune again, and a novel climax. Fine backgrounds, action rapid, situations tense—altogether a bully good drama. 1-3-6 sheet posters.

THE PERILS OF PAULINE

Pauline is rolling up a record score in popularity. The news of her appearance on your screen will spread through the town with amazing rapidity. Then prepare for a record run on the house. She's known and liked—that's why.

PAULINE AND PROSPERITY ARE RUNNING MATES

BLACK RODERICK

A 2-part drama—an exciting story of a poacher, taken in the Highlands of Scotland—Scotch actors—Scotch costumes, and racing action. 1-3-6 sheet posters.

MAX'S FEET ARE PINCHED
AND
PICTURESQUE FRANCE
THE VALLEY OF JONTE

A Max Linder catch comedy combined with natural color scenic views in a house-filling split reel.

(Robbins American-made)

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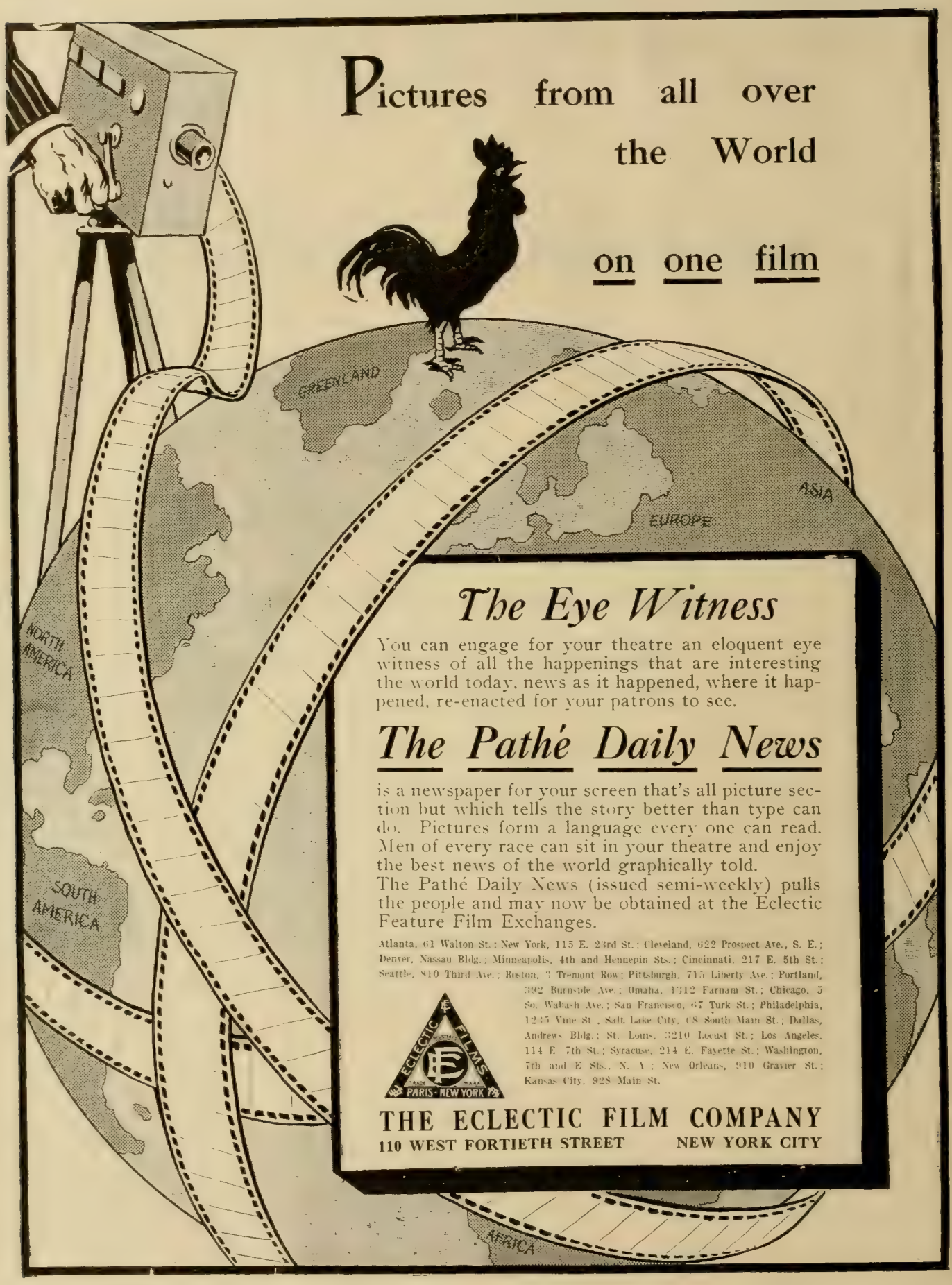
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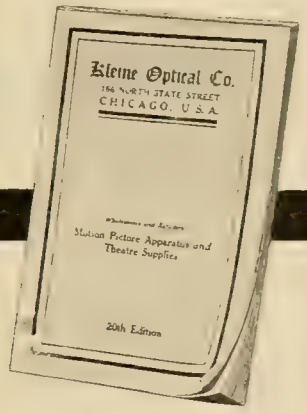

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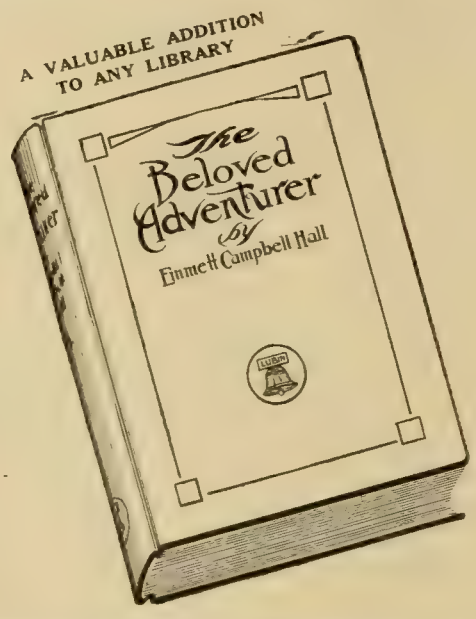

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He never told her secret. She loved him for his secrecy and he loved her because she proved she was honorable. Their engagement made the secret mutual. LEAH BAIRD, WILLIAM HUMPHREY and an all-star cast.

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Drama in Two Parts.....TUESDAY, SEPT. 15

He captures a bank robber, a girl aids him. He captures the girl and a fine position. Cupid lends a hand. EDITH STOREY and NED FINLEY are the principals.

"The Ageless Sex"

Comedy.....WEDNESDAY, SEPT. 16

Modern improvements are the rejuvenators of the aged. A husband finds his beautiful wife all made up, old enough to be his grandmother. She proves she is not false. NAOMI CHILDERS and DARWIN KARR in the lead.

"Politics and the Press"

Drama.....THURSDAY, SEPT. 17

The young editor's fearless attacks on the gang incur their vengeance. His sweetheart and the sheriff assist him in their overthrow. NORMA TALMADGE, ANTONIO MORENO and VAN DYKE BROOKE are the leads.

"Father's Timepiece"

Comedy.....FRIDAY, SEPT. 18

It mysteriously gets in a young fellow's pocket. He proves his innocence and Father apologetically gives him his daughter to square himself. LEE BEGGS, BILLY QUIRK and CONSTANCE TALMADGE are the cast.

"The Reward of Thrift"

Two Part Drama.....SATURDAY, SEPT. 19

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Comedy .....Wednesday, Sept. 23

"A CLOSE CALL"
Drama .....Thursday, Sept. 24

"A HORSESHOE—FOR LUCK"
VITA-LAUGH Comedy .....Friday, Sept. 25

"HEARTS AND DIAMONDS"
Two Part Comedy .....Saturday, Sept. 26

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The widow and her son soon change Grouch's disposition. How he holds up the entire line to save the boy's life will raise your patrons' interest to the highest pitch.

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A Ruth Roland—Marshal Neilan Comedy

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1, 3 and 6-Sheets.

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MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 1698.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, September 19, 1914.

Facts and Comments

THE day when exhibitors formed a sort of bread-line in the exchanges and received their cases out of the hands of the clerk with the curt admonition: "Here's your show, get out," has passed, never to return. The needs of the exhibitor now receive intelligent attention and there is profitable co-operation with an incidental improvement in manners all around. Once in a while a distributing clerk of this antiquated school tries to revive the memory of these evil days by resort to threats to "hold up the show." This threat should never be heard and should never be necessary. Where a man is behind in his payments it is altogether just and proper to deny him service. Indeed, a good deal of discretion must necessarily be allowed to every exchange in the matter of service. Where, however, the cloud between exchange and the exhibitor is no greater than a disputed amount for royalties threats "to hold up the show" would seem to be poor policy, especially if no bill for royalties has been rendered and if the service is paid weekly in advance. The exchange may return the money and deny service, but a threat "to hold up the show" is absolutely out of place. High-handed methods are no longer fashionable or profitable.

* * *

IN one of our London contemporaries we find a reference to the "exclusive picture rights on the battlefields." The remark is intended to be witty, but there is apparently more complacency than wit. Every person with average intelligence knows by this time that cameras in any of the countries involved in the war are looked upon with great suspicion and are liable to put the owner in bad odor with the civil and military authorities. The possession of motion picture cameras is now considered prima facie evidence of being a spy. As all Europe seems to have gone "spy-mad" no man who values his life will be foolish enough to hang around military camps with such a camera. Indeed, it is exceedingly doubtful whether he would ever get within a mile of a military camp.

* * *

WITH the coming of a new season the educational picture seems to occupy a much stronger position than ever before in the history of motion pictures. THE MOVING PICTURE WORLD has surely helped to sow the seeds for this prospective harvest. It has been arduous work, but it is now having its reward. Two things were needed to realize the visions of the past: Working capital and the right kind of people to bring about a proper support from the churches and the schools. In small measure these two things seem now to have been found. The names of men and women who are justly esteemed as educators appear among the official guides of some of the new companies formed for specializing in the production and distribution of educational motion pictures. A survey of the entire situation reveals the remarkable fact that the demand for educational films, which up to now has been very slight, indeed, is growing. We cannot say that even this growing demand will exhaust the supply now on hand which on examination will be found to be generously large. One cannot expect the growth of the educational picture to be rapid. It has taken a solid seven years of persistent and conscientious work to advance it to its present state. With the pioneer work happily behind us the prospect of pictures produced primarily for educational pictures brightens. It is but fair to say that up to this moment financial return of educational pictures to the producer has been conspicuous by its absence. If the demand for educational pictures continues we may hope that eventually one or two producers may be induced to specialize in them to a greater extent than has been possible heretofore. The first important step in the further progress of the educational picture must be in the matter of direction. This direction must be in the hands of educators familiar with the needs of the schools and not less familiar with the possibilities of the kinematograph. Just as the educators will need the assistance of practical film men the latter will need the advice and direction of the educators. Properly tilled the field is inexhaustible. What it needs today above everything else is system. It will not do to work a corner here and another corner there. The task must be systematized. Educational pictures, to achieve the best results possible, must come in the form of complete courses paralleling the text books or as the case may be supplying and supplementing them.

Themes

By Louis Reeves Harrison.

"A SUBJECT or topic on which a person writes or speaks." Such is the Century Dictionary definition. Whether or not an author should have a theme may be left out of consideration for the present. There are bright stories, especially comedies, in which no theme seems to have been present in the author's mind. We take pleasure in some of them for all that they lack subject matter, but most strong plays have some governing conception or principle, in plain words, *an idea*. When that idea is formulated by mental operations into a play, it furnishes the subject or theme.

The plot in a general way is merely the scheme or plan by which the subject matter is contrived, though it is often confused with theme and quite as often with incident. An incident of many thousand plays is the embrace of hero and heroine at the end, an end to which antecedent incidents lead. Originality of incident is very rare and not always delightful at that. What occurs in one drama may occur in thousands of others, yet be new in its application, and it becomes particularly interesting when it shows the relation of society to remarkable individualities.

We have, to start with, a master subject, one to be treated with infinite variety, in "Labor." It is in what man has accomplished by labor that he has gained supremacy over nature. That "Labor" is unattractive as a name must be admitted—it is probably so because so few are in congenial occupations—but in this topic lies the secret of man's success, of his intellectual power. The average audience at a picture show is composed of people who work, and they prefer to see the leading characters achieve through effort than to have the results of effort merely handed to them.

Most of the subjects of picture plays unconsciously embrace one or more of the social forces at work. What are these social forces? I can only enumerate a few by way of illustration: "Avarice," "Natural Justice," "Civil Justice," "War," "Government," "Monopoly," "Love," "Marriage," "Education," "Inequality of Rights," "Patriotism," "Philanthropy," "Physical Fear Forces," "Psychical Fear Forces," "Selfishness," "Freedom," "Environment," "Heredity." These merely illustrate the wide range of subject matter from which this or that specific theme may be drawn.

Experience seems to show that an author may start his play with insecure premises, relying on naturalness of action and characterization to carry on the movement in a convincing way. Such may be the case in dramas fantastic, or those of the future, but clear and accurate motivation requires more than plausibility to be effective. Truth of atmosphere and detail are of great importance, but they are a part of the play's *treatment*. The fundamental idea should be studied in all its aspects to make it sensibly or even prophetically true and worth while. What is the use of accurately picturing this or that phase of life without stirring the depths of the heart with demonstration of some strong idea? As there is a straightforward purpose in splendid criticism, so should there be in splendid creative work.

Under the head of "Avarice," we have a favorite theme, one distinguishing between honest production and "getting" what the other fellow has produced. Men incompetent to produce anything of great value to the world have found that our system of law permits them to absorb a large part of what results from production. Herein is involved one of the vital problems of the day. Nearly all things worth having are the product of labor. It is perfectly well known that all wealth is the result of production. Yet wealth passes into the hands of men who conceive it to be honorable on their part to take what they can get. They appropriate the fruits of labor because of the power of avarice, the power back of war for territory.

The dramatist need not attempt to solve a problem so complex, but he may make a story of vital interest in showing the dishonesty of appropriating results of labor without adequate compensation. There will be many of the average audience in sympathy with his story. We are just now menaced with a law of force that is almost purely destructive. What a powerful theme! All the abuses of force in war may be used to illustrate the abuses of force under our form of civil justice to the end that natural justice may sooner triumph. Because moving pictures carry these lessons to all parts of the world, operating as a civilizing factor, the playwright is assured of sympathetic attention in presenting the claims of natural justice as opposed to existing codes. The prevailing sense of insecurity and a natural desire for protection will unite to make such plays attractive.

To drive at the code under which we are living, to drive at it intelligently and convincingly, requires either an intuitive grasp of what is unjust or a careful study of the subject. This code has been created from the edicts of Emperors and Kings, eventually sanctioned by jurists and has proven a guide for legislative bodies and judicial decisions. Such is our code. Its nature, quite as well as its origin, is no longer acceptable to the great mass of people. The whole fabric was called into existence by men of property, and its service is almost entirely in the protection of accumulated property. There is a big opportunity for the playwright to indicate the rights of producing individualism in a way to win sympathy, in a way to win freedom for many who are now oppressed.

Under "Love," "Marriage" and "Education" appear thousands of themes addressed to the family life and its improvement. Tremendous physicial passion is back of the power man exerts when he appeals to the imagination and affections of woman, only to wrong her, even to blight her career. The constant exercise of this influence and its resistance forms an intensely interesting subject. The gradual evolution of passion into a nobler sentiment, the perils of its degradation, the sociological effects of love sentiment, the question of natural selection as opposed to arbitrary determination in marriage, the finer conception of marriage, all these are in use as themes and provide an infinite variety of sub-subjects for the whole wide range of drama. But we are only on the edge of a still greater field, involving new relations under a finer conception of woman's mission on earth.

Chose a theme and develop it along lines of advanced information. *Study*. Incidents are of minor importance. Characterization is largely in the hands of director and interpreter. The plot will work itself out. The main thing is to start with a noble one and stick to it. If at first you don't succeed, you will be in good company. If it is a case of something for nothing at first, give it, instead of trying to get it in order to win.

War Films

By W. Stephen Bush.

IT is a well-known fact that none of the European countries now engaged in war have permitted newspaper correspondents to come anywhere near the firing line. In fact the day of the old-fashioned war-correspondent who was permitted extraordinary freedom of action seems to have passed away—at any rate there is no trace of it in the present war. It stands to reason that the same inhibition applies with probably even stronger force to the cameraman.

This policy of stern prohibition we cannot help saying is unfortunate in every way. In the forum of public opinion, no slight factor at this stage of human civilization, the film is accepted as conclusive evidence. The newspaper may be and often is colored according to its prejudice. We can scarcely expect a French or English or Russian paper to be any more disinterested than a German, or Austrian or Hugarian paper. The press at Berlin and Vienna will hardly expatiate on a British victory while the papers of London and Paris cannot reasonably be expected to relate in a perfectly matter-of-fact way a defeat of the Allies. None of these papers will ever be selected as organs of the American League of Neutrality. The only real and incorruptible neutral in this war is not the type but the film. The moving picture camera is convincing beyond the peradventure of a doubt. As a means of enlightening the public as to the honest truth of the situation it is an invaluable instrument in the hands of any and all of the warring nations. It is utterly without bias and records and reports but does not color and distort.

The prohibition of the moving picture camera at the front is nothing less than a loss to civilization and an additional hindrance to peace. It is easy to cite illustrations in support of this contention.

It has been claimed, for instance, that the Germans have committed terrible outrages against humanity in their warfare upon the unfortunate Belgians. We are told that a committee of prominent Belgians is now on its way to this country to lay evidence of such outrages before the President. Supposing these men had motion pictures of such outrages. Whether the president would receive them or not the members of the committee would be in a position to lay their evidence before the American public by putting it on the screen of the motion picture theatres of the country. If, on the other hand, these reports of outrages are false or greatly exaggerated it would be easy enough to disprove them by showing the actual conditions in the cities and villages where the wanton destruction is claimed to have occurred. At any rate the camera would render a service to humanity by giving a true and honest account of things.

This republic of ours more than ever before is today the bulwark of humanity and the citadel of civilization. Many of us think not without reason that this country will eventually be destined to recall war-ridden Europe to its senses and to mediate between the combatants. It would help us all around if we had kinematographic records of the more important incidents of the war and our appeal for peace and humanity would lose nothing of its potency if it were reinforced by camera records of the horrors of war.

The question of war films has another aspect: What attitude ought the exhibitor to take toward war films? We have read with some emotion what the effects of the war have meant for the exhibitors and producers in the countries over the sea. Some of our foreign exchanges have become pitifully and eloquently small and thin and all of them exhort their readers not to exhibit war pictures at all. Some of the exhibitors in London it seems being prevented by the government from showing pictures which are in any way connected with the war have thought it wise to revive old war pictures to accommodate the supposed demand for kinematographic war news. It seems a strong protest against this policy has been registered by the patrons. They say justly enough that the war has entered enough into their daily lives and that they go to the motion picture theatres to escape the atmosphere of war and to forget the horrors of it. It is pointed out that the women especially who have relatives at the front are subjected to needless pain by exhibitions of human slaughter on the screen.

While this is an entirely neutral country we are nevertheless deeply interested in the news of the war. There is no question that the public here want all the pictorial war news they can get and there is no reason whatever for withholding it from them.

Unfortunately, none of the war pictures now being exhibited all over the country are authentic reproductions of actual scenes from the war. Such pictures are not in existence, as we have pointed out above. With this lack of genuine pictures on the one hand and the insistent demand of the public for "war pictures" exhibitors are in a perplexing quandary. A series of old pictures showing the various armies of Europe in maneuvers have been taken from the shelves where they had been reposing in peace for many months or even years.

Old copies of Pathe's weekly and of other kinematographic news service bureaus have been ransacked and often duplicated just to offer the public something that might pass for war pictures. Of course, the public know as well as the exhibitors themselves that actual pictures from the front are impossible, but they seem glad of pictures of mimic war if the real article cannot be obtained. In the big cities especially, where foreign-born inhabitants form a considerable part of the population, this demand for something that looks like war is undeniably great.

It seems to us, however, that the showing of war films may easily be overdone in spite of the present strong demand. Authentic records being almost out of the question, the public, it seems to us, will soon tire of the old war pictures. The objection made against war films in the motion picture theaters of London seems to have some force in this country as well. We cannot lose sight of the fact that our audiences here are much like motion picture audiences abroad, composed to a very large extent of women and children. The women as a rule will be grateful to the manager for leaving the war pictures out of the program or at least showing them but rarely. It is altogether possible that eventually the prohibition against moving picture cameras at the front will either be revoked or materially modified. Such an event would, indeed, mean a revival of the interest in war pictures. Far greater, however, than its value as a means of entertainment would be the value of the authentic war picture as an historic record and an argument in the hands of Humanity against Barbarism.

"In the Nick of Time"

A Live Reliance Two-Reel Melodrama with a Punch.

Reviewed by Louis Reeves Harrison.

Author, F. W. Holmes.

CAST:

Nicholson .....Vester Pegg
Bess Hooker .....Irene Hunt
Superintendent .....Richard Cummings

OF PRESENT interest and manifesting abundant energy, "In the Nick of Time" seems to have been produced under a full head of steam. It opens with activity, its first reel furnishing more incident than some two-reel dramas, and there is a practical question involved—the prevention of the drink habit where a victim is well worth saving. Without preaching any sermon in either action or

Scene from "In the Nick of Time" (Reliance).

subtitle, "In the Nick of Time" indicates a possible cure for those unfortunates who cannot be reached by ordinary means.

One wonders what is to happen in the case of Nicholson, young railroad operator. He is not one of those moderate drinkers who are easily controlled, but carries a flask with him to work. In spite of his enslavement, he has bright prospects in his business and in his social relations. He holds a responsible position and is beloved by a girl of

Scene from "In the Nick of Time" (Reliance).

single-hearted devotion. Neither she nor her father, however, can accomplish anything with Nicholson, and his conversion seems out of the question. He exhibits remarkable ability and courage when his station is attacked by burglars intent on getting possession of a large consignment of specie for shipment. With hands bound behind him, he discomfits the thieves and brings about their arrest by extraordinary methods.

For this feat Nicholson is promoted, but he cannot stand prosperity. He falls back into intemperance and inefficiency at a moment when his prospects seem brightest. He cannot resist temptation that is put in his way. He therefore resigns and seeks change of work on a nearby ranch. While temperance in the presence of drink is better than temperance where it cannot be easily obtained, it is through inner control that men must work out their plans of self-redemption. Life in the open stirs within him a certain amount of moral freedom and he finds release from alcoholism.

Near the ranch is an abandoned station, one still equipped with telegraph instruments, and the "call of the rail" leads Nicholson to spend much of his leisure time there. He haunts the place, affected by the memories it arouses, and, in this way, he is afforded another opportunity to demonstrate his ability to solve difficulties in an emergency. Some stone-laden flat-cars break loose from a freight train and run wild on a down-grade, when an express train is coming up. Hutchinson learns of this accident over the wires and finds that he is in a position to avert costly disaster. He is shown switching the wild stone cars to their desruction just in the "nick of time," an instant before the express flashes by, and this brings him to the notice of those whose good offices were unavailing. He re-enters his old work a new man and merits the double reward he receives.

The principal roles are enacted with unpretentious intelligence throughout, that of Hutchinson in particular—there is no attempt at the heroic—and the story is told with enough ingenuity of incident to place it far above the regulation melodrama. The fine motive, good acting, and the care shown in every detail of production constitute a superior sum of values, augmented not a little by originality of treatment.

Milton H. Fahrney

THE motion picture industry is peculiarly plagued in the number of well-advertised men who hold high-sounding positions in many of its constituent companies and combinations, and particularly blessed in its few geniuses who are seldom heard of—outside of trade circles, but who, working silently and with consummate skill turn out the real products which keep the game alive. High in this latter class of men is Milton H. Fahrney, playwright, actor, producer of big successes in the golden days of the legitimate drama, pioneer motion picture producer and now principal director of the Centaur Film Company of Bayonne, New Jersey.

Milton H. Fahrney.

Mr. Fahrney has persistently dodged the press agent and held aloof from the interviewer, believing that the public is interested in the story on the screen and not in the men in the studio. It is a long tramp to public recognition along this road, but to the people on the inside of the picture business such constant, reliable, unfailing producers as Milton H. Fahrney are as well known and respected as the greatest of film magnates. Brought up in the old school of legitimate stage directors, a protege of the peerless Augustin Daly, and a co-worker with Richard Mansfield, Mr. Fahrney mastered the technique of dramatic production, and has long been rated as one of the finest stage managers in America.

In 1908 David Horsley induced Mr. Fahrney to enter the film game. He was successful from the start, and in the six years which have elapsed since then, has produced some of the most elaborate and successful features ever made on the west coast of America.

Mr. Fahrney is chiefly noted for the atmosphere he gets into his pictures, and for the remarkable action he gets out of big ensembles, and for the care and judgment he uses in selecting locations and outdoor light effects. It is said that Mr. Fahrney has never directed a picture which was deficient in technical quality.

Mr. Fahrney has returned to his old employer, and is now directing a special brand of one-reel comedies for David Horsley's coming program of seven comedies a week.

"The Lion of Venice"

A Venetian Romance of the Fifteenth Century (in Six Parts) Set Amid the Architectural Splendors of Venice, Now Being Booked at George Kleine's Various Branch Offices.

Reviewed by James S. McQuade.

DURING his six months' stay in Europe last year, among his other activities George Kleine bestowed considerable care on the production of "The Lion of Venice," a six-part photodrama, a little over 5,000 feet in length. As the action of the photodrama is confined to Venice and its environment, and seeing that the municipal authorities of the city are especially severe in their censorship of the production of moving pictures which treat of Venetian history, considerable red tape proceedings were necessary before permission was granted to use certain city properties that were essential to the correct historical making of the films, and to the use of the Grand Canal, unimpeded by traffic, on a certain day.

A type of gondola used in the fifteenth century—many specimens of which are preserved in the city's museum—was necessary for the pictures. Bissones, these gondolas were called in their day, and the richness of the decorations of the small open cabin amidship indicated the prominence of the patrician family to which the vessel belonged. The use of these bissones and of other necessary properties and costumes were granted Mr. Kleine on his stipulating to pay all expenses for their taking out and bringing back, and as guaranty of their return in the same condition as when received the sum of 120,000 lire (about $25,000) was deposited with the city treasurer.

A carefully detailed program of the production was also required by the Mayor, and it had to bear the signature of an eminent writer of Venetian history and of an eminent artist, who were prepared to warrant the artistic value, truthfulness and seriousness of the films, the making of which they were to watch carefully. In addition, a commissioned officer of the Italian Army was appointed to accompany the cameraman in all his work, in order to prevent the filming of any view showing a fortress or any other forbidden object.

The foregoing is sufficient to show the historical and educational value of these films, aside from their main value and purport—the photodramatic.

Prominent among the beautiful pageants shown in the films are the ceremony of the Marriage of the Sea and the Orsini wedding procession. In the former, it is sought to impress on all loyal Venetians the importance of that great highway, or artery, of Venice—the Grand Canal. It may be interjected at this point that the spectator never sees a horse nor an automobile, nor any drawn vehicle throughout these 5,000 feet of film. The gondola is omnipresent. The beautiful ceremony referred to reminds one that from any point in Venice—with its 150 canals, its 72 islands and 450 bridges—one may go swiftly by water to the Adriatic sea and the great ocean without setting foot to ground.

In this historically accurate pageant we see the Doge and his Council of Ten, in their robes of office, marching out of the beautiful Church of St. Marks, followed by high municipal and other dignitaries. To their left, as they march with rich display of office insignias, is the noble Ducal Palace, with its magnificent series of arches. On they pass until the bank of the Grand Canal is reached, where the Doge and his Council board the bucintoro, the great barge of state. Majestically the vessel is rowed out to the mouth of the canal, in the Adriatic, accompanied by gayly and richly draped bissones, where the latter drop the straight line and rapidly circle around the bucintoro. There we see Count Orsini, the villain of the story, invested with the symbol of High Admiral of the Navy of Venice.

The story has strong dramatic interest. Captain Benito Rienzi commands a small Venetian fleet at Cyprus, which he attempts to defend against the Turks. He returns to Venice

Scene from Kleine's Feature Production, "The Lion of Venice."

for reinforcements and finds that his sweetheart, Bianca, has been forced to marry the powerful Count Orsini. The Evil Count and one of his aides succeed in plotting the ruin of Rienzi, who is condemned to death on the charge of conspiring with the Turks to surrender the fleet of Venice. The sentence of death is commuted to banishment for life at the entreaties of Renzi's beloved sister, Adriane. She accompanies her brother, whose heart is filled with fury against his native city.

The Turkish fleet now sails to close with that of Venice in a death struggle. Rienzi, who has joined a band of

Scene from "The Lion of Venice" (Kleine).

pirates and become their leader, throws his strength with the Turks. As his vessel sails straight for the Venetian Admiral's vessel, which has become stranded and almost helpless, his sister climbs aloft and raises the flag of the Lion of Venice. Rienzi and his followers are fired with patriotism at the sight and make a fierce onslaught on the Turks, who have boarded Admiral Orsini's flagship. Rienzi saves the day, and Orsini, who has received his death wound, confesses his crime to Rienzi and craves his pardon before death claims him.

Rienzi is reinstated as admiral of the Venetian fleet and weds Bianca.

The acting of this photodrama is of high merit, the part of Count Orsini, particularly, being ably sustained. Everyone will be delighted with the photography. It is a positive treat to view the films from this standpoint alone.

"Monsieur Lecoq"

A Three-Part Picture Play Adapted and Made in France by the Eclair Studios. Handled in America by the Features Ideal Company.

Reviewed by Harry W. De Long.

THERE are many and various points to be taken into consideration as to the make-up of a pictureplay; the first of all being the photography. The cameraman can mar the best plot ever written, and can ruin the artistry of the best actors in the working out of the scenes. Few visualizations are produced that do not contain foggy and badly focussed spots that are painful to the eye and a detriment to the picture. When you are fortunate enough to sit through a picture of three reels length that is bright, clear and almost devoid of flicker, it is a treat, and you feel like grasping the hands of the director and camera manipulator and giving them a good hearty shake and compliment them highly. They deserve recognition and encouragement.

Many alley and narrow street scenes are embraced in the development of the plot, in which the light and shadow effect is remarkably well done.

Such is one of the merits to be found in "Monsieur Lecoq." The acting of each individual member of the cast is also up to the mark. Although it is highly melodramatic in some of the scenes in the action of the plot, intensity and repression by the participants give a pleasing effect to the whole.

The Duke of Sairmuse weds Blanche Courtleigh, a beautiful English girl. Shortly after she is blackmailed for money by a band of ruffians who threaten to inform the Duke that her brother is a hardened convict. Wild with anxiety she decides to meet the blackmailers and strive to effect a compromise.

Her husband, suspicious of her actions, follows her and has one of the gang try to steal her earrings; he breaks in and in a struggle kills them. He is disguised in old clothes to save his wife's honor and holds off the police until she escapes.

Monsieur Lecoq, the famous detective, captures the Duke, but to protect his wife he keeps silent. The famous detective tries various devices to entrap the nobleman and learn his real identity, but it is useless. At last they permit him to escape and follow him to his home. While the Duke's faithful servant, Otto, is parleying with the sleuth, the Duke changes his clothes and confronts him in his natural guise. Baffled, the hound of the law departs. The Duke discharges Otto, giving him a large sum of money, to avert suspicion.

Scene from "Monsieur Lecoq" (Features Ideal).

Meanwhile the husband and wife have reached an understanding and, forgetting the past, endeavor to regain their former happiness.

A short time later the Duke receives a letter purporting to come from his servant and requesting a further loan. It is presented by a ragged individual and while the nobleman is making out the check the bearer strips off his disguise and stands revealed as Lecoq. He explains it has been absolutely necessary for him to clear up the mystery and as Sairmuse has delivered society of three evildoers the matter may be dropped. Thus the reputation of the famous detective has been vindicated and husband and wife are left to renew their happy alliance.

FAMOUS KLEINE-CINES DIRECTOR RENEWS CONTRACT.

E. Guazzoni, one of the greatest motion picture directors in the world, has renewed his contract with the Kleine-Cines Company for an indefinite period. Guazzoni is the producer of "Quo Vadis," "Antony and Cleopatra," "Julius Caesar," and many other successes. The Cines Company is one of the few French and Italian manufacturers whose output will not suffer as the result of the war. Guazzoni is already at work on another great multiple which advance reports say will surpass the best of his former efforts.

PATHE FRENCH STUDIOS STILL PRODUCING.

Word has been received by the American offices of Pathe Freres that their French studios are still producing negatives, despite the war. There are a sufficient number of actors who are exempt from military service to insure a steady supply of good pictures. In addition to this there was a good stock of unreleased pictures on hand when war broke out sufficient in itself to meet the requirements of the American market for a considerable length of time regardless of the new productions. Altogether the feeling in the American offices of the great French concern is one of optimism.

ESTABLISHING ALCO EXCHANGE.

Al. Lichtman, of the Alco Film Corporation, has left on an extended trip through the eastern and central states to establish branch exchanges for the distribution of the Alco features. It has not yet been fully decided where these exchanges will be located, but he will visit the following cities: Baltimore, Pittsburgh, Columbus, Detroit, Chicago and Washington, D. C., and others. Six exchanges have already been organized, full announcement of which will be made later.

"Perils of Pauline"

The Thirteenth Episode Is Still Perilous for Pauline—Her New Adventures Will Make Gasps Again, Surely.

Reviewed by Hanford C. Judson.

THERE is more than one deep and heavy thrill in these two reels, continuing the adventures of Pauline. If the reviewer remembers rightly as to number, he shouted out good and loud twice while watching the first reel and once over the second. The first adventure of the danger-loving—she gets enough of it—heroine is with a big basket of flowers in which is hidden a snake lively enough and long enough to make quite a disturbance.

One would have thought that this would have satisfied Pauline for a time; but she needs must buy a hunter and ride him in a steeplechase. This race is participated in by

Scene from "The Perils of Pauline" (Eclectic).

so big a "field" that when one rider falls the others come pounding upon him. While they are racing there are six or seven terrible tumbles. There is no faking about these falls. The film was taken at a real steeplechase and, if one or two of the participants were not killed it in, the fault wasn't theirs. Pauline, too, falls, and is carried off the course unconscious.

But still she continues to go where danger calls her and, at a house party in the Adirondacks, "falls" for a fake message and gets lost in the forest. Harry, too, while seeking her, falls into the clutches of the gang and it looks, for a time, as though it was all up with both. But they dodge down a steep bank and are pursued to the lip of a rocky cliff by a pool which they leap. It seems to be a jump of about seventy-five feet into deep water and Pauline and Harry take it together. There is no fake about it at all and they really are seen both in the air and swimming for the shore in the pool. The whole is well and clearly photographed and will stir things up a bit in the picture house where it is shown.

SNAP SHOTS FOR "STILLS."

The taking of "stills" for use in advertising film productions has always been something of a problem. The most striking scenes, as a rule, are difficult to pose for a time-exposure so that all the dramatic quality of the action is retained, and the result is that they are likely to fall flat in the

Scene Posed for a Still Picture.

"stills." Yet these very scenes, if they could be reproduced as they appear on the films, are the most effective for advertising purposes.

One of the producing companies which releases through Warner's Features has found a way to get stills with real action in them. It is the United States Film Corporation, operating on the Pacific Coast under the direction of J. Arthur Nelson. The idea is simple, but effective. Mr. Nelson has a man with a camera follow the players about and take snap-shots of scenes while the action is going on.

Of course, this is not always productive of first-class photographs. The exposure is generally too short and the negatives thin. But he certainly does get all the action and dramatic quality there are in the scene, and, after all, that is more important from the advertising view-point than the photographic quality.

Two stills of "The Brand of Bars," a new release, are shown here. You can tell at a glance which one was taken

Scene "Snapped" for a Still Picture.

during the acting of the scene and which one was posed for. And while the former shows motion and is very much underexposed, it gives a distinct impression of something doing. Further, it reproduces quite well in half-tone.

This snap-shot method ought to be employed in taking stills wherever it is practicable. But to get the best results a very rapid lens should be used.

A. G. Spencer

IN one respect A. G. Spencer, of Chicago, resembles the motion picture industry in a peculiarly strong manner. He is young enough to have his future before him. To be arithmetical, Spencer is only twenty-three years old and went to work in the mills of filmdom when both he and the films were in their infancy. Like a good many of the successful film men of today young Spencer went to school with the General Film and was connected with the Chicago branch of that organization for about two years. When the feature began to be strong enough to develop into a department of its own Mr. Spencer, who is endowed with the gift of discerning the signs of the times, took up features as his forte, and he claims the credit of being the first man who handled the really big features in Chicago. He organized the General Feature Film Company just about a year ago, and it has been a success from the start. His exchange covers the territory consisting of Illinois and Wisconsin. Both the name of Spencer and of the firm are well known to big and little exhibitors throughout that progressive and prosperous section of the country.

A. G. Spencer.

In appearance and manner young Mr. Spencer is modest and gentlemanly. In spite of his youth he has the keen and unerring judgment of an old film general. He is quiet but ambitious, has a strong grasp on affairs and cherishes many a great project for the future. He is a thorough believer in quality and knows how to look at things through the eyes of the exhibitor—not a common qualification for an exchange man.

"The Viper"

Heavy Villain's Work in Coming Kalem Two-Reeler Will Win Hisses from Sympathetic Spectators.

Reviewed by Hanford C. Judson.

OPENING smoothly with a convincing, easy flow of carefully produced and naturally acted business, this picture featuring Alice Joyce and Henry Millarde and carrying through to its close without places of marked slack interest, gives acceptable entertainment. It is an interesting, likeable picture that depends on its story rather than on austere character drawing or sterling humanity, but has in its mean, thorough-going, hissable villain a tower of

Scene from "The Viper" (Kalem).

strength when it is considered as an offering on the screen with a thousand spectators, more or less, seated before it.

In its early scenes, the heroine is deeply interested as a character—a petulant, spoiled, only daughter who will marry the weak and worthless but good-looking clerk of her father's office and who forces her father to give his consent to the wedding. But while it cannot be said that this girl is plot ridden, yet in the later parts of the story the really salient, sharp-edged traits of her character are dulled;

Scene from "The Viper" (Kalem).

she becomes almost a figure. Her father, played by Henry Hallam, is sharply drawn; but his place in the story is slight. Her father's partner, whom she at length marries after it has been reported that the villainous scamp is dead. is never anything but a figure. This man is the melodrama's hero. In the early scenes he spoils his "pull" with the average spectator by attempting to show his pain at being a refused lover conventionally; that is by putting into his face how very badly he feels. This is real life in weakness. Hero-lovers who weep or almost weep in full public in an office or parlor at being refused, are not attractive to healthy spectators. The picture's story by Mildred Mason was put on by Kenean Buel, and is clear and understandable all through.

In a rich man's office there is a partner whom he would like his daughter to marry; but there is a handsome clerk whom she wants whether he be worth while or not, and she gets him. The fortunate, that is, fortunate in one sense, youth is now rich and riches turn his head. We don't see him any more in the office. He is out at the clubs playing for high stakes and is apt to come home drunk. The girl's father sees it all; he knew it was coming, but the youth is now his son-in-law. The girl didn't or wouldn't foresee it; but he's now her husband. They pay his debts. Things go from bad to worse and he is more in debt than ever. One night, while forcing the drawer of his father-in-law's desk to get some money, he is surprised by the butler, tries to hide and is mistaken for a burglar. The butler gets a pistol; there is a struggle and the butler is killed. The father at the other end of the telephone hears it, but protects the youth from the police. He escapes and very drunk goes to a gambling house, which is fired during a struggle of which he is the occasion, and he is reported in the papers as dead.

The girl's father is killed in an automobile accident and she marries the other man. The villain is taken from an open boat by a band of smugglers and treated kindly. The newly married couple are having their honeymoon on a yacht near the smuggler's lair. The youth tries to sell his new friends for money, but is found out. He is chased and takes refuge on the yacht. The band of roughs attack this but are repulsed. Here is a pretty kettle of fish; for the villain claims his wife. But just at this point a smuggler puts his arm through a port hole and shoots him dead.

"Captain Swift"

Life Photo Film Five-Reel Picture of C. Hadden Chambers, "Captain Swift," Gets Interest from Startling Situations.

Reviewed by Hanford C. Judson.

THE most striking feature of the Life Photo Film Corporation's latest offering, "Captain Swift," is the startling way in which it develops to situations that are sensational and gripping to a degree. It is this rather than speedy action that gives interest to the offering. Let us hasten to add that it is impossible to develop effectively startling situations without good, effective action, and that the picture has plenty of the latter. The worst that can be truthfully said of it is that it has some action, particularly in the last two reels, that is of minor interest and somewhat noticeably blocks the free flow of the story. Among its

Scene from "Capt. Swift" (Life Photo).

many fine characters are two (the butler and a peculiar youth, Harry, who didn't really get over strongly), who are more of hindrance than help. The entertainment value of the piece could be strengthened by eliminating as many of the scenes in which these two appear as possible. It is not because these two were poorly acted, but because the characters were weakly conceived by the writer of the scenario, who noticeably sticks to the text of the play for the stage especially in its last act. The director, Edgar Louis, deserves especial commendation for the smooth and natural way in which the action is presented wherever the script would permit. The story decidedly interests, as it is, and held the respectful attention of most of the audience.

Iva Shepard plays very acceptably the role of Mrs. Seabrook. In her young days she had trusted; her lover had been killed and she became a mother of a child whom her family had to hide. He was "put out" with a foster mother and runs away to Australia, becoming "Captain Swift," a hold-up man who makes a big haul and comes back to England. Fate introduces him into the home of his mother, who has married a man of wealth; she has a daughter and a son and there is a niece staying in the house with whom the son is in love. The butler of the family is the Captain's foster brother. He is a villainous character, a bit too melodramatically villainous to be an effective villain. He suspects that the captain is his foster brother and also suspects, we don't know how, that he is the notorious robber. He determines to betray him for money and also to get revenge on his mistress, the captain's mother, he being discharged when caught snooping. Mrs. Seabrook finds that the captain is in love with her daughter and knows that he is her son. A millionaire from Australia has, just before this, arrived and recognized the captain; but half admiring him is friendly. Then a detective comes and to him the evil butler gives enough information to make him want to make an arrest for the sake of a reward offered for the captain's capture. The development brings nearly everyone concerned, at the same time, to the rooms of the millionaire. There is some good stage counterplay between the different characters and, as a final, the detective shooting at the escaping captain kills the butler and the butler just at the same instant shooting kills the captain. Thus is the tangle unraveled.

Two New Melies Comedies

A Fresh and Distinctive Atmosphere Characterizes New Offerings Under the Melies Brand.

Reviewed by Hanford C. Judson.

THOSE who have been watching pictures for the last four years or longer hark back with pleasure to many pictures of the Melies make, among which have been some like that veritable masterpiece of about four years ago, "Tony the Greaser." This picture was universally liked. It was produced by William Haddock for Melies and the leading woman's role was taken by Edith Story. It isn't a picture that can be forgotten. There were other excellent offerings; but there came a time when Melies releases were not quite up to that standard they had themselves set; and following this came the Melies trip around the world. Many of the pictures of this period deserved a wider popularity than they got. They were absolutely new (in large part), as well as entertaining and instructive. Some of them were over the heads of the gallery perhaps. Now we have these new offerings that promise well (assuredly one of them does), for the future. In both we find good acting and able stage craft, and in one there is a note of fresh humor in idea and situation that is quite refreshing.

"The $1,000 Pants."

There is an amusing situation in this picture and it has been worked up fairly well; but it is too slight to be a substantal laugh-getter. Nevertheless it has quality, for there is one character, an old Jew "cash-clo" man, who acts the comic role with vigor and is worth seeing. The fun in the plot springs out of the foolishness of a guy of a husband who makes a thousand dollars and hides it from his wife in a pocket of an old pair of trousers. Wifey hears "cash-clo" sung in the street and comes to the window to invite him in. After which she disposes, not without some bargaining, of the pants and the hidden thousand. Down the street a bit, the old clothes man meets a tramp sadly in need of repairs in that part of his apparel called by the old man "breeches," so he makes him a present of the $1,000 pants. Hubby discovers his loss and gets acquainted with the tramp on whom he recognizes the peculiar stripe that guards his treasure. His manoeuvers to get back the "dough" carry the two to a saloon, a restaurant and then to the beach. At length hubby does get the pants; but, alas, the roll is not in them. As a close we see Mr. Tramp counting the bills.

"A Circus Romance."

This is even a funnier comedy. There is more substance in its situations and more first-class acting in it. We count it a very entertaining and laughable picture. It was taken in a real traveling circus with the big tents, the crowd of country people caught without make-up, the well-acted bench of "freaks," and the paraphernalia. The story is of these freaks and of a tramp who is caught for a wild man. He had stolen a fine new suit before he discovered that it had belonged to a small-pox patient. The nearest wrap happens to be a leopard skin rug hung out on a line, and covered with this, his costume is complete to excite the rubes who catch him with pitch forks and bring him "home" to the circus, where he is taken on regularly as "the wild man" and falls in love with the bearded lady, thereby making the fat woman jealous. Extremely able and personable acting makes the incidents of this love affair go well. It is sure to please. The close of the picture shows us the second generation. The youngsters, girls and boys and baby, all are bearded.

Scene from "A Circus Romance" (Melies).

Scene from "The $1,000 Pants" (Melies).

Mabel Norman of the Keystone Company in Her 90 H. P. Racing Car.

"The Chimes," by Charles Dickens

Trotty Veck's Christmas Dream Played by Tom Terris and Company of Dickens Players Makes Desirable World Film Offering.

Reviewed by Hanford C. Judson.

IT is the indescribable spirit of Dickens, especially in that lovable character, Trotty Veck, as played by Tom Terris, that makes this Christmas story by the most humanly lovable of story tellers an offering to warm the hearts of Dickens' lovers everywhere. There are some people, adherents of our modern hot-brained and cold-hearted realism, who dislike Dickens on account of his tenderness and sentiment, the very qualities that endear him to the majority. Those qualities are marked in this five-reel picture from the Blache studio and we commend it to exhibitors as an offering that will be generally liked. It is not a perfect production; but, except that this Christmas story was made in the summer season, the out-door backgrounds are well chosen while the sets and interiors show excellent stagecraft; they are very good. Then, as we have already noted, the heart of Dickens shines through these characters and that is the great thing after all. We can not recall a single instance of story, play or picture which protrayed this simple, homely human sentiment and fell short of a very decided success. There was that Edison picture, "Betty Climbs Upstairs;" that Vitagraph picture, "The Carpenter;" there was that play in which Forbes Robertson played, "The Passing of the Third Floor Back;" and many other pictures and plays and they all were decidedly popular. This is a better story than any of these.

Scene from "The Chimes" (World Film).

It is a mighty fine thing to see these old classic stories in pictures. It gives one a different idea of them. It is something like plucking the heart cut; we are not bothered by words—at once both loss and gain—and we see the different parts of the story more clearly in their relation to the whole. Take this picture, "The Chimes": it makes the object of Dickens clearer to us than the printed pages did. What a thoroughly human and heart satisfying story it is that Trotty Veck dreams on Christmas Eve when the chimes that he loved so well call him out and show him what life really is. The very fact that the philosophy of the tyrannous, selfish and hypocritical squire has fooled him for a while is in his favor, child-like, lovable old man that he is. He is a messenger boy and so poor that Meg (Fay Cusic), his daughter, brings him his dinner, a bowl of hot tripe and a hot potatoe, and eating it on the rich man's door step he thinks it a feast. But the rich man comes out, makes sport of his tripe and, learning that Meg is in love with Richard (Alfred Hemming), grows pompous and forbids their getting married. "The poor have no right to get married and bring children into the world." It seems wise counsel to Trotty until he has his dream and for a while he refuses his consent to the wedding.

The dream is a vindication of the poor man's right to live. In it, a mob, led by Fern (Clarence Harvey), wrests concessions from the rich and tyrannous squire. It is a regular Runnymede for the lower classes, to which the genius of Dickens gives a touch of grace, all his own, by bringing Trotty to do the bargaining. Trotty was not a part of the mob—Dickens keeps him clean of all that—but is captured by the servants of the squire and accused of working with them. He never denies it; and claims that he is not the squire's prisoner, but that the squire is his, and scares him into giving the poor the concessions.

It is a picture that grows on one as he watches it; he is apt to like it much better at the close of the third reel than he thought he was going to, and will like it better still at the close of the fourth and again at the close of the fifth. Times change and things that often are needed at one time are better left out at another. There is a short view of a man hanging; for modern spectators the picture would have gained by its absence. It is filled with things, bits of character drawing, situations and the like that draw sympathy to it strongly. Fern's little daughter (Milly Terris) is thoroughly charming and the part she has to play will engage the spectator's tenderest feelings. The dream comes to Trotty after he has given shelter to Fern and this child. And in the dream she has grown up to be Lillian (Vinnie Burns), who sells herself to the tyrant squire (Alfred Hemming) to have her father released from prison. Meg tries in vain to get her to leave the squire's house. Richard, Meg's lover, has gone to the dogs after being forbidden to marry her; but she goes to the tavern to get him to help her, and he, poor drink-fuddled Richard, is a weak reed to lean on. Then Lil is turned out of the rich man's house with her child and comes home to die, and Fern gets out of prison and hears of it all. Then comes the mob and the fine ending. There is not one of these characters who is not presented clearly and who fails to reflect in good measure the intention of the author. It is a good picture; one in which the faults are much out-weighed by the virtues.

Harry Linson

ALONG in years but modern in ideas, may truly be said of Harry Linson, the grand old man of the Edison Company. Mr. Linson first saw the light of day at Louisville, Ky., on August 26, 1839, just seventy-five years ago. He entered upon his vocation in life at the early age of ten, when he played the part of "Little Arthur," in "King John," at the old Bowery Theater, in New York City. Among the many plays with which he has been connected during his long career on the legitimate stage, may be mentioned "The Banker's Daughter," "Michael Strogoff," "The Gladiator" and "Under Southern Skies." At the outbreak of the Civil War, Mr. Linson joined the ranks and fought in many of the important battles. At Gettysburg he received a bullet wound in the abdomen, the mark of which he carries to this day. After the war, Mr. Linson returned to the stage and continued the work which had been interrupted by that glorious spirit to fight for his country. It was not because he was "done" as a legitimate actor that he quit the stage to join the Edison Company, five years ago, but because the same energy that made him shoulder the gun is still in him, and like any other "young feller," he wanted to try something new and make a big thing of it. Mr. Linson has appeared as magistrate, merchant, minister and military man in Edison films, and, in spite of his years, has the agility of his much younger coworkers.

Harry Linson.

He is a total abstainer, but uses tobacco in moderation. His regularity in eating, and his love for outdoor exercise have gained for him the state of robust health he now enjoys.

"NEW MANAGER" AT CLINTON, ILL.

J. C. Wilson, of Clinton, Ill., announces that a new manager for his house, the New Star, arrived on August 29 and took possession at once. He weighed nine and one-half pounds and is twenty-nine inches long. Mr. Wilson declares that he joins the happy father in wishing the continued success of the World. The compliment is returned many fold.

"The Long Way"

An Edison Three-Part Feature of Exceptionally Fine Treatment and Interpretation.

Reviewed by Louis Reeves Harrison.

CAST:

Rachel Leven } Sisters..... { Miriam Nesbitt
Eva Leven } { Mabel Trunnelle
Capt. John Charter, U. S. A.....Marc MacDermott
Henry Belhaven .....Duncan McRae
Johnstone Astry .....Robert Conness
Colonel Sedley .....Robert Brower

MARY IMLAY TAYLOR has written an interesting story in "The Long Way," and Brabin has handled it in masterly fashion. It has been said that he enjoys an advantage in having such a company of fine actors to draw upon, and this is very true, but this does not detract from the merit of his work. It may as well be said that they have an advantage in plays of opportunity, or that author and interpreter enjoys an advantage in having such a capable director. The business is composite, the artistic essentials being an interesting and well-constructed drama, a director able to grasp all that an author intends and visualize it with taste, and actors of marked intelligence in combination with personality that holds attention.

Scene from "The Long Way" (Edison).

While the component situations in "The Long Way" are traditional, it will not on that account be less enjoyable. The plot works through a triangle to a quadrangle and becomes a five-sided affair, a "pentagon." Eva Leven is loved by Belhaven, but throws him over for the sake of ambition and marries Astry. Meanwhile, Charter loves Rachel Leven and his love is reciprocated, but the modest officer cannot summon courage enough to make his declaration before he is called to service in the Philippines. He is there stricken with cholera and we are supposed to understand that communication between him and Rachel has been interrupted—I say "supposed," because it is not made clear that they cannot interchange letters. Rachel hears that he expects to wed some other woman on his return and accepts this hearsay as a fact.

What I should call an error is made at this point. Rachel is supposed to be a woman of fine motives and considerable intelligence. She must be aware that an army officer's silence may be due to many causes in active service and she should realize that idle gossip is less worth belief than a noble fellow's visible devotion. Rachel is shown as renouncing Charter and tearing his picture to pieces, even throwing them into a grate fire that is burning in midsummer. A woman may do this—I deny her no privilege—but such an act, apparently of no great importance, is apt to alienate sympathy. She could have been shown as bearing her trial without exhibition of resentment.

Mary Imlay Taylor may be realistic in showing woman to be without fortitude in one case, that of Rachel, and without principle in another, that of Eva, but it leaves the story bare of sympathetic interest for its womankind. Eva is not long married before she enters upon a dangerous intrigue with Belhaven. Her husband, Astry, discovers her in the arms of Belhaven, on a settee in his own garden. He does not kick Belhaven off his grounds, but listens while Eva declares that she was imploring her former suitor to marry Rachel, whom Eva says, he has compromised. A very interesting "pentagon" is now started.

Rachel must now marry Belhaven to save the unprincipled Eva. Eva's husband says he must or "I will kill you." Eva says that Rachel must, and Rachel consents to a deception involving her own future as well as that of Belhaven or there will be trouble. It is just like reading a novel by Ouida. We are perfectly aware that it is impossible, still, we are interested in the outcome. How is this tangle ever to be untangled? So fascinating are the types, so charming the scenes, that we do not care a rap whether it really and truly occurred or not. The worst part is the author has led us into a maze and cannot find her way out. She is between the unacceptable alternative of cutting her way out by force or leaving us to the mercy of conjecture.

Charter comes home and declares himself to Rachel. She shows him her wedding ring, but convinces him that she did not marry for love. "What then?" "To save Eva." Charter does not see the necessity of saving Eva or Belhaven either. The officer puts it up to Belhaven to give Rachel her freedom. She is much more conscientious about breaking marriage than she was about making it, and refuses to be a party to divorce. There is nothing left for poor Belhaven to do—he has meanwhile fallen in love with his wife—in order that Charter be enabled to marry Rachel but commit suicide. Belhaven, therefore, in a lofty and commendable spirit of self-sacrifice, walks down to the lake—there are a few ripples—he is no more. Having committed the unpardonable atrocity of loving a woman who threw him over for a man of wealth, and of loving the woman he married, Belhaven must die, but this leaves us in the air as to the interesting relation of Astry and faithless Eva. It is to be hoped that she reformed.

Scene from "The Long Way" (Edison).

Mr. Brabin has accomplished marvels in handling "The Long Way" and MacDermott, Conness, McRae, Mabel Trunnelle and Miriam Nesbitt have put their hearts and souls into their work, with results that count, so the play, despite its psychological incompetence, is a production of decided merit.

DIFFICULTIES OF CAMERAMEN IN EUROPE.

Some idea of the difficulties that the cameramen for the "Animated Weekly" in Europe, have to encounter, may be gleaned from the following excerpt from a recent letter from General Manager John Tippett of the Transatlantic Film Company to Jack Cohn, manager of the "Animated Weekly":

"When we tell you that our man was captured and hung up by the Belgian authorities, and had to stand for four or five hours with a bayonet stuck to the middle of his back, you can get some idea of the difficulty which has to be faced. The only way film can be got out of Belgium is to smuggle it, and you are liable to be caught by the military authorities at any time. However, we are expecting any minute that our man will arrive back from Belgium with some more film, as he promised to be here on Saturday last."

The Next Two Eclectic Offerings

"Black Roderick" and "The Pawn of Fortune" Provide Interesting Subjects.

Reviewed by Hanford C. Judson.

ONE expects variety among offerings so carefully chosen as are the Eclectic. This week the two special feature pictures added to their list are "The Pawn of Fortune," which is all kinds of a yarn in five reels by the Wharton Company's studio, and the other is "Black Roderick," a two-reel picture of the Highlands, taken in the land of Burns by the Big Ben Company of London.

"Black Roderick."

This two-reeler gets pleasing quality from its Scottish backgrounds, its adequate sets and its well informed, careful direction. The story (in which an old man wounded by a poacher and thought to be dead revives in time to bear witness against his assailant and so clear a youth whom the poacher, Black Roderick, had accused of the deed) is

Scene from "Black Roderick" (Eclectic).

quite fresh in this presentation, though it has been used often enough. We have not had so many Scottish pictures that we have grown tired of them and this gives a sense of pleasing novelty. The acting is simple and with the costuming and the whole deportment of the players gives a sense of actuality to the incident that makes us think we are reading Scott. That scene where the magistrate conducts his inquiry, for example, seems to us like an illustration torn out of some one of the Waverly novels. The photography is simply perfect and the whole is a desirable offering.

"The Pawn of Fortune."

In this five-reel Wharton offering we find, in part of it, a touch of Ryder Haggard quality, and the rest is a high-

Scene from "The Pawn of Fortune" (Eclectic).

class crook story with a new and interesting twist to it. It is just a yarn, meant to be diverting, but not attempting to hamper itself by a closer adherence to logic or even probability than is necessary to keep it pleasing. Its quality is a certain liveliness that keeps the attention engaged, and this has been attained by contrasting atmospheres with a liberal use of cut-backs which keep a sharp edge on all parts of the story, and also by careful attention to detail. One notices no padding to speak of. It is an especially well cut and joined picture. The hero is a mechanical genius. He is out of work; is captured by a gang of high class crooks and disposed of by being landed in Yucatan. The captive of the Mayas—these scenes are fine—he is loaded with gems as the victim to be offered to the Sun God and escapes in all the finery. Back in the United States, he finds his wife but not his child, a girl, whom the mother had lost while unconscious. She has been adopted by the chief crook and has inherited her father's genius which her foster father, keeping her innocent, uses to further his robberies. This is the new twist in the crook story. The gang is caught and a detective on the job unravels the mystery. We find in this picture a fault that is too common in offerings, and this is an emotionalism in a male part that really spoils for a time the effect desired. This story didn't need the hero's mourning in a womanish way for his daughter and when he hadn't seen her for eighteen years or since she was a year old. There are two places in which an added subtitle would aid substantially in keeping the characters of the story clear to the spectators. It is, on the whole, an interesting picture and a safe entertainer.

"The Dollar Mark"

Vigorous Action in Its Love Story Wins Enthusiastic Reception for Newest World Film Picture from George Broadhurst's Melodrama of Finance.

Reviewed by Hanford C. Judson.

ROBERT WARWICK, as "Jim" Gresham, and Barbara Tenant, as Alice Chandler, do splendid work and win cordial praise from spectators of "The Dollar Mark," a five-part picture made for World Film Corporation by the Peerless Feature Company of New York City. The action opens in Cobalt (these scenes were taken there) and closes

Scene from "The Dollar Mark" (World Film).

in the East—Newport and New York City. It is markedly a picture of vigorous action which rings true through nearly all of the picture surely, and suely every part of it holds the interest strongly. The best part of the story is the adventures of the two lovers in a flood. A terrible storm has driven the girl into the hut of miner "Jim," owner of the Nellie Davis mine, a property worth millions and which the Trust, of which Alice's father is one of the leading spirits, wants to get cheaply. The dam above the hut breaks, the water washes down the valley, and the hut goes with the rest of the primitive buildings. The hut's heavy door serves Jim and Alice as a raft. The stream washes them furiously along toward a terrible fall. Every inch of film during this episode holds as tight as a blacksmith's vice.

The trust fails to force Jim to sell his mine. It becomes a big success and Jim with his partner are in New York where, backed by the resources of the mine, they are doing a banking business. But the vindictive and wiley head of the trust has not given up hope of getting the "Nellie Davis." He puts his underlings at work to start a run on the bank and a strike at the mine and then uses Alice to lure, innocently, of course, Jim out to Newport. Jim gets word of how things are going and is for hurrying back to the city, but accepts an invitation to go on the yacht of a

friend who, it happens, is under the thumb of the magnate. The plot is to keep him away from the city until it is too late. This he discovers and, after locking up the magnate, compells the captain to turn the yacht back to New York. Even then he would have been too late had not his partner hurried to Cobalt and persuaded the miners to go back to work. When the clearing house committee hears of this, enough money is given to Jim to weather the run on his bank, which is in perfect condition financally and so he and his partner come out on top. Alice has seen through the plot and comes to the office where there is the usual happy ending. Acting, photography and stage craft, all are commendable. It is a good offering of entertainment and a sure feature picture.

The Educational Picture

By the Rev. E. Boudinot Stockton, S.T.B.

WITH the approach of fall and the opening of the schools, the educational picture seems to be taking on a new lease of life after its almost total disappearance since last spring. Several of the manufacturers have announced such pictures for their September programs and we give below some hints and suggestions with regard to some of them.

Vitagraph's "The Reward of Thrift."

This picture, to be released September 19th, was arranged in co-operation with the Savings Bank Section of the American Banker's Association, and points out not only very forcibly, but also very interestingly and entertainingly one of the hardest lessons both to teach and to learn, namely, the value and importance of thrift, the putting away something for a rainy day. The picture not only portarys some interesting and important phases of banking methods; but in a highly dramatic manner depicts the everyday life of men in dangerous occupations, the prevalent heedlessness of such workers to provide against accident and time of need for those dependent on them, and the wisdom of the man who by self-respect and thrift not only gains material benefits for himself and family, but also wins prosperity and the esteem of others for himself. It is a good picture to enlist the sympathies of all civil and social workers and business and commercial associations, etc., as well as of all schools and churches; and at the same time it is a highly entertaining dramatic exhibition. The music portrayals for the picture given in the "Vitagraph Life Portrayals" are exceptionally good.

Essanay's "The Way of His Father."

This picture, to be released September 15th, is an adaptation from a story in one of the Munsey Magazines, and is an excellent sermon on the rewards that come from obedience to the Fifth Commandment and the blessings entailed on fulfilling one's duty to one's parents. It is an excellent release to be called to the attention not only of schools and churches, but also to all clubs and associations of young men and young women.

Kalem Releases.

The Kalem two-reel, to be released September 30th, contains a four hundred foot educational that is both timely and very interesting, called "Food for the Dogs of War." It is a picture of the work done in one of the world's largest arms and ammunition factories and depicts vividly how shells are loaded, projectiles cast, arms and ammunition are tested, etc.

For lovers of the old drama, Kalem has produced photodramatizations of two of the famous old plays that our fathers went wild over. One of them is a re-issue of Samuel Lover's most famous and successful novel and play, "Rory O'More," which was one of the first of the Kalem pictures made in Ireland and was originally released September 4, 1911. An extended review of it will be found in the Moving Picture World, volume 9, page 445, and the synopsis 9:637.

The other reproduction is one of the Kalem Masterpiece Features and is a three-act photodramatization of Chanfrau's famous drama "Kit, the Arkansaw Traveler," which in turn was a drama based on a much older and famous popular air of the early part of the last century. A special review will be found in the current volume (21) of the Moving Picture World, page 1075.

Edison Releases.

Edison educationals have always been noted for their excellence and value and comment other than descriptive almost borders on fulsome praise. Their September releases of this character are no exception to the rule. This month there are the records of two historical events, and a "safety-first" drama.

New York Police Department Carnival.—This picture, released September 1st, is a record of the carnival held at Brighton Beach race track, June 26 and 27, 1914. Among its noteworthy features should be mentioned the drills of the honor legion and of the mounted squadron, the exhibition by police dogs, the close views of celebrities attending, the various kinds of policemen shown, mounted, on foot, motorcycle, automobile, bicycle, and finally the latest and most novel addition, the aero-policeman.

Generals of the Future.—This picture, to be released September 14th, is a record of graduation week, 1914, at the U. S. Military Academy at West Point, N. Y., and picturizes the many interesting events then taking place. Coming out now, it is not only extremely interesting, but also opportune.

Making a Convert.—This "safety-first" picture, to be released September 15th, was produced in co-operation with the Public Service Railway Company of New Jersey and the script was written by E. W. Sargent. It is a strong dramatic story that not only entertains and pleases, but it brings home in a most emphatic manner the sorely needed lesson that most of our street accidents are the fault of the carelessness that seems to be ingrained in the nature of the American traveling public.

George Larkin

GEORGE LARKIN, the handsome leading man of the Universal Gold Seal brand, who is at present playing the part of Alan Law, the hero in "The Trey o' Hearts" series, under the direction of Wilfred Lucas, is rapidly rising to the higher ranks and ere long another popular matinee idol will smile out to the thousands who are already eagerly watching for new installments of this wonerful series which was written by Louis Joseph Vance, the famous author. Quite modest, and with a world of personality, combined with his athletic experience and a physique that defies, Larkin is well fitted to play the important part that he has been cast in.

George Larkin.

This promising young screen star was born in little old New York during the late fall, and he is a sturdy specimen of the east. Back in the years when he was a boy, George was one of the leaders in his set, always doing athletic stunts of daring which in many cases were never followed by his companions. Later he earned for himself the name of "Dare Devil Larkin," and since that time the appropriate name has always closely followed him in his travels and adventures. Larkin first appeared before the people in vaudeville during the latter part of 1900, and after that he was seen both in specialty work and stock. Seven years later the Edison company recruited him in their eastern studio and he remained there for three years, going to the Pathe firm in 1910. Later, and in 1912, the Eclair claimed this daring young actor whose many stunts could not be duplicated, and for a year he worked in big parts for this company, being featured in "The Wager" and "A Choice by Accident." In Pathe films Larkin was seen in "The Cheyenne Brave" and "Under Both Flags."

In 1913 Larkin came west with the Pathe Outfit and played some good parts here, later joining the Kalem at Santa Monica, where he was seen in some funny comedies with Johnnie Brennan. He received quite a write-up in a local paper when he rescued Ruth Roland who had jumped from the pier into the sea. His great athletic ability, and wonderful physique have allowed him to perform as no other man his size seems able to. When the Kalem closed shop George waited around in Los Angeles awhile and then joined the Universal after having a talk with Isadore Bernstein, and now he is proving his worth, much to the satisfaction of the general manager, who is quite interested in the young ctor.

Larkin is a thorough gentleman, and in addition, has a bearing and greeting which is hard to resist without a smile. When once he takes your hand and smiles into your eyes with his deep brown ones, you are his friend, and he is yours, and that is George Larkin.

"Richelieu"

Bison 101 Company Stages an Entertaining Four-Reel Version of Famous Old Play.

Reviewed by Robert C. McElravy.

THIS finely photographed four-reel production of "Richelieu," besides being good entertainment, has a pleasing historical interest. One should be pretty well up on the life of Richelieu to get the most out of this. Familiarity with both French history and the influence of the crafty old cardinal upon his era are necessary for a full understanding of the story, but the ordinary observer will get much out of it as well.

Scene from "Richelieu" (Bison—101).

A strong cast was assembled for presenting this drama. Murdock MacQuarrie gives a fine characterization of Richelieu, though it scarcely ranks with his recent notable portrayal of Francois Villon, the vagabond poet. Villon is active, young and full of spirits, Richelieu is a doddering old man, alive only to his scheming brain. It is more difficult to get the full force of a quiet characterization on the screen, but before this picture is concluded the cardinal does some memorable work and the story interest proves satisfactory.

Scene from "Richelieu" (Bison—101).

The drama is one of court intrigue and replete with good situations. In the first reel the king is seen paying his unwelcome attentions to Julie, the cardinal's ward. The girl loves De Mauprat, who has been sent on army service to Spain because he seized a French town without his leader's orders. When De Mauprat returns he has covered himself with glory by his work as a soldier. Beradas, who also loves Julie, works up a conspiracy against both king and cardinal, planning to kill the latter and dethrone Louis. De Mauprat, whom the cardinal dislikes, is drawn into this.

Richelieu gets wind of the conspiracy and orders De Mauprat executed. But Julie makes a successful plea for his life and they are allowed to wed. The king again pursues Julie, but the young wife appeals to the queen, who saves her temporarily.

De Mauprat's ear is poisoned a second time by the conspirator, who lead him to believe the cardinal has tricked him. Once more De Mauprat vows to kill the high church dignitary. In the final reel comes a series of absorbing scenes, with occasional bits from the sonorous text of the original drama used as sub-titles. One of these is the familiar: "Beneath the rule of men entirely great, the pen is mightier than the sword." Another, the dramatic threat to launch "the curse of Rome" upon the head of the cringing king.

The conspirators are outwitted by the sharp old cardinal and the lovers reunited.

The costuming is pleasing throughout this production, the photography exceptionally smooth and inviting, and the choice of settings admirable. The production was staged under the direction of Allan Dwan.

Pauline Bush appears as Julie, William C. Dowlin as De Mauprat, Lon Chaney as Baradas, Edna Maison as Marion and James Neil and Edith Chapman as the king and queen.

William W. Wing

ACCORDING to the eminent producer, David Griffith: "One of the brainest and cleverest chaps in the photoplay business" is William W. Wing, now associated with the California staff of the Selig Polyscope Company. This writer, who has had a quarter of a century's experience in newspaper work, began writing for the screen three years ago for the Biograph—at first comedies and then allegories and melodramas. In this capacity he furnished them with upwards of a hundred scripts, and then took similar service with the Vitagraph.

Film fans will recall "By Man's Law," "Death's Marathon," "Olafan Atom," "The Power That Rules," "Patio Days," "Una of the Sierras?" "Omens of the Mesa"—with such film favorites as Mary Pickford, Henry Wathall, Mary Charleson, Ann Schaffer, Mary Oakley, Arthur Johnson, Dorothy Gish, Clair McDowell, Kate Bruce, Lionel Barrymore and others associated with these plays. This does not take account of his remarkable activities in comedy with Mack Sennett and a lot of other fun makers—that made real fun without a slapstick.

William W. Wing.

After Colin Campbell put on his first story with the Selig Company Wing felt a fresh inspiration to do higher class work, "Hope," "Phantoms," "When a Woman's Forty," "Reporter Jimmie Intervenes" and others of this sort were conjured in quick succession. "The Heart of Maggie Malone," "The Fire Jugglers," "The Mistress of His House," showed another angle of his genius; while comedy again began to ooze from his unctuous pen in "The Red Head" series, "King Baby's Birthday" and "Mike, the Avenger."

Wings' reputation for theme, strength and beauty of story is as strongly established as any other writer in the field of photoplay—while his versatility is remarkable. His Kinemacolor production, "As the Candle Burned," was for some time regarded as the model of what a truly good picture play should be, minus long announcements, involved complications, "stalling" in shaking hands and pother about nothing, that seems to possess so many who leap from the printed page to the flying film without calculating the change.

Happily this writer has the natural gift for this business. He frankly declares that he has no rules, that other writers might study with safety. He humorously hints that they might follow Bill Nye's advice: "by studying my methods—and then doing differently." Quality and superior workmanship characterize his work; but they are created through a power that cannot be imparted to others by rules and regulations. Wing says: "I write from character most of the time, but the critics do not recognize the fact of much of the themes. It is a matter of regret that melodramas founded upon mere criminal instances seem to please them better than lofty themes."

The study of scenario by William W. Wing—for they are worthy of close inspection—should aid an ambitious writer; but they must bear in mind that the underlying creative crux is not to be reproduced through any set of forms or figures.

The Motion Picture Exhibitor

TO MEET IN MILWAUKEE.

Charles H. Phillips, as Executive Committeeman, Asks Wisconsin Exhibitors to Meet in Convention September 15.

The following letter has been addressed to all exhibitors of the State of Wisconsin by Charles H. Phillips, member of the Executive Committee of the Motion Picture Exhibitors' League of America:

Milwaukee, Wis., Sept. 6, 1914.

Dear Exhibitor: You no doubt know that the International Motion Picture Association and the Moving Picture Exhibitors' League of America effected an amalgamation of the two organizations at the convention of the Motion Picture Exhibitors' League of America, held at Dayton, Ohio.

The undersigned, who is the president of the International Motion Picture Association, has been appointed on the Executive Board of the Motion Picture Exhibitors' League of America, and as such member respectively calls your attention to the necessity of forming a strong organization in the State of Wisconsin for the purpose of preparing to fight proposed legislation which will be introduced in our next Legislature.

We have been informed that the bills which will be introduced are already being drawn by the Reference Librarian at Madison. The bills with which we are likely to be confronted are those relating to state license, state building code, censorship, and last, but not least, a law empowering the fire marshal to inspect theatres.

Milwaukee would not be affected by any of these bills, with a possible exception of the censorship bill, which may increase the cost of service.

The Motion Picture Association of Milwaukee feels it its duty to fellow exhibitors to prevent any legislation adverse to the interests of the moving picture industry in the State of Wisconsin, and to that end invites a solid organization that can go before the Legislature and present its claims.

We have therefore decided to hold a convention at the city of Milwaukee on Tuesday, September 15th, beginning at 9 o'clock in the morning, the meeting to be called at the Plankinton House Club Rooms. This is State Fair Week and you should find an opportunity to attend both the convention and the State Fair. Arrangements have been made to entertain all of the exhibitors at a luncheon at 1 o'clock p. m.

If it is impossible for you to attend the convention and assist us in electing competent and efficient officers to represent the Wisconsin exhibitors, we respectfully ask you to show that you are a live exhibitor and not one who depends upon others to protect his interests, by sending to Mr. George Fischer, Temporary Treasurer, in care of the Alhambra Theatre, Milwaukee, the sum of $6, which includes your initiation fee and dues for one year. This amounts to but 50 cents per month, with which you will protect your interests against unfair legislation in the State of Wisconsin.

Respectfully yours,
CHARLES H. PHILLIPS.

P. S.—Kindly notify us whether you will be present so that we can make arrangements for the luncheon.

BIG MEETING IN OHIO.

The motion picture exhibitors of the state of Ohio will celebrate their fifth anniversary in Columbus, Ohio, at the Southern Hotel, in the historical hall, on September 15 and 16. A big banquet will be served, and a general good time with other entertainments will be given on the night of Tuesday, September 15, beginning at 8 o'clock. Governor James M. Cox will positively be present and address the banquet. Chief Building Inspector T. P. Kearns, National President Marion S. Pearce, and several distinguished exhibitors will also address the banquet.

The meeting will open at 2 p. m., Tuesday afternoon. An address of welcome will be delivered by Mayor George Karb of Columbus. On Thursday morning, September 3, President M. A. Neff sent out from League headquarters, 1003 Mercantile Library Building, 686 letters. On Saturday morning in the first mail he received 126 replies from members, stating that they would be present. This quick response is evidence of the large gathering that will be at Columbus, and the anniversary, hail good fellow, well met, will be the largest gathering of exhibitors in the history of the League.

Those who have attended the Ohio State Conventions all fully understand that when the Ohio State League calls a convention, the boys all enthusiastically respond, and accomplish something, and stick together. Ohio is noted for its unity of action. At the last convention held in Cincinnati, seventeen resolutions were offered. Sixteen of them were passed unanimously, and there was a debate only upon one. After discussion, with a slight amendment, it was unanimously passed. The organization in Ohio does team work. In other words, they have confidence in the ability and integrity of their officers.

The exhibitors will meet in the same hall where the eleven original exhibitors met when the League was organized. Ohio will make history on the 15 and 16. A cordial invitation is extended to every member of the League, not only in Ohio, but throughout the entire country to join with Ohio in celebrating the 5th anniversary of the League.

WILL MEET IN SAN FRANCISCO.

The convention of the California State League, formerly announced to be held early in October at Sacramento, will be held in San Francisco instead. The exact date has not been given to the Moving Picture World.

NEFF SUGGESTS ARTICLES FOR TAXATION.

Sufficient reasons to cause the government to hesitate in its plan to impose a tax upon motion-picture admission tickets, as well as those to other amusements, and some suggestions for subjects of taxation regarded as more appropriate, were advanced by M. A. Neff, of the Ohio Motion Picture Exhibitors' League, in a telegram which he sent to Secretary of State Bryan last week on behalf of the organization. The message in full was as follows: "I beg to submit the following for special taxation: Cigarettes, diamonds, dogs, automobiles, cattle when slaughtered, $1 a head; hogs and sheep, 50 cents per head—packers to pay tax; all slot machines. Owners of dogs, diamonds and automobiles should be willing. In behalf of the motion picture shows I wish to forcibly protest against taxing them. Many losing money. If taxed will be forced to raise price of admission from 5 to 10 cents. The picture show is the poor man's education and amusement. Our party cannot afford to levy a tax on picture shows."

MARY FULLER AS CYNTHIA.

All summer Mary Fuller has been working and playing up in the Shohola Mountain country of Pennsylvania. Many

Mary Fuller as "Cynthia."

good pictures for the Universal program may be expected as the result. The engraving herewith shows Mary in the character of "Cynthia" in a forthcoming release.

Foreign Trade Notes

PARIS LETTER.

Paris, August 24, 1914.

THERE is no getting away from the fact that the French moving picture industry has been very seriously affected by the war. Many studios and film works around Paris have been requisitioned by the military authorities. At Pathe Freres huge place at Vincennes there are 1,600 soldiers—many of them Pathe's own workmen. Messrs. Pathe Freres, in common with other firms, have temporarily lost practically all their best cameramen as well as hundreds of artistes, including Henri Kraus, who played Jean Valjean in "Les Miserables." The company's ten branches in Germany are all closed. The principals of the subsidiary corporation, Der Firma Pathe Freres, fled from Berlin, but arrived in the French capital without great difficulty. Charles Pathe assured me that he had sufficient negatives in stock to guarantee regular weekly releases for the next six months. "We shall continue to supply our customers throughout the world," he said, "and the taking of photoplays and topical pictures will not be stopped.

* * *

Elge City, headquarters of the Gaumont Company, has not been invaded by French soldiers. Leon Gaumont is striving hard to carry on business as usual. He has had no news concerning his seven or eight branch offices in Germany, but his Berlin manager has returned to Paris and is in charge of the topical department.

* * *

Messrs. Jourjon and Vandal, of the Eclair Company, are fighting for their country. Jourjon is an officer in the 113th Regiment and Vandal is also an officer in the 156th Regiment. The company has placed the greater part of its extensive premises in the Rue Gaillon at the disposal of the Red Cross. The Eclair Journal continues to be published.

* * *

Louis Aubert, the renter, and every man in his employ is under the colors. The firm will probably be closed down until hostilities are over. The war has come as a cruel blow to Aubert who, starting at the bottom rung of the ladder, has gradually mounted to the very top. He was building a magnificent theater on the boulevard and his new offices in the Avenue de la Republique were only opened about a month ago.

* * *

A strict censorship has been established. Every showman must now submit to the authorities a list of the films, with correct titles, that he proposes to screen. Many topical films have already been banned.

* * *

Some of the Boulevard movies have returned almost to the primitive stages of cinematography. Old picture plays are being screened while many of the so-called topical films are obviously the work of amateurs. Nightly the public's intelligence is insulted by the exhibition of fake topical films. I saw one film last night entitled "British Troops in Belgium." It showed British soldiers right enough, but the appearance of four typical little English boys instantly shattered the illusion.

* * *

John Calvin, the American amusement caterer, is here. He has organized a service of boats to carry stranded Americans from Paris to Havre.

* * *

The scarcity of French topical pictures has forced the news film people to insert quantities of American topicals.

* * *

Though the competition of theaters and music halls has been eliminated, attendance at the movies now open are falling off.

* * *

I understand that the manufacturers have agreed not to release any new subjects until the end of the war. All branches of the trade here have decided to co-operate in order to keep the trade in a position as near the normal as possible.

* * *

Even now it would seem that German commerce has not been entirely killed in Paris. At a movie in the Boulevard St. Michel a picture entitled "The Pluck of a Frenchwoman" is being screened with tremendous success. There is little doubt, however, that the enthusiastic spectators are ignorant of the fact that the film was produced by the Messeter Co., in Berlin, and the heroic "Frenchwoman" is no other than Fraulein Henny Porten.

* * *

William N. Selig did a gallant action last Sunday. At six o'clock in the morning he went to the Nord station with the intention of going to England. The train was packed, but Mr. Selig had reserved a carriage. About five minutes before the train was due to start a poor woman with four children came rushing up the platform. Selig, observing her sorrow at not being able to find a place, immediately gave up his carriage and remained in Paris.

* * *

Felix Isman spends most of his time assisting stranded Americans. He has spent a small fortune in cabling on behalf of his unfortunate fellow countrymen and he has succeeded in sending many of them back to the States.

JOHN CHER.

CHARLES PATHE SHOULDERS CAMERA.

Charles Pathe is essentially a practical man. Rising from a country travelling showman to president of the great firm of Pathe Freres, he knows the ropes of the picture trade from A to Z. As stated in my previous despatches, Pathe Freres' best camera men are now fighting at the front. Notwithstanding this, Charles Pathe decided that at all costs the famous Pathe Gazette should not cease publication. Necessarily, a number of amateur photographers were engaged and sent out to do the best they could. With few exceptions the efforts of these tyros have been far from satisfactory.

A few days ago the intelligence department of the firm heard that there was a chance of getting pictures of extreme interest to the public. The question was raised at Vincennes as to who could be relied upon to do the work thoroughly and economically. After the previous accomplishments of the newly-enlisted staff of photographers had been reviewed it was decided that it would be unwise to entrust the commission to any one of them. What was to be done? The picture had to be obtained, but who was to take it?

Charles Pathe pondered over the gloomy problem for about five minutes before finding the solution. Then he phoned down to the camera department and a few seconds later could have been seen leaving his sumptuous office with a big camera slung over his shoulder. His fast automobile rushed him to the scene of action just in time to permit the setting up and focusing of the apparatus. The event duly took place and Charles Pathe thoroughly enjoying the work turned the handle with fine skill.

His scoop, however, was nearly spoiled by the appearance of a couple of police officers who, taking him for a spy were about to arrest him and seize the camera and film. Pathe, however, soon explained matters, and on discovering the identity of their "prisoner" the officers cleared a passage for his auto, enabling him to regain Vincennes without further delay. The result was a perfect picture. Charles Pathe will probably be his own chief camera man for some time to come.

JOHN CHER.

EXHIBITORS WARNED AGAINST USING KLEINE'S WAR PAPER.

The attractive lithographs issued in connection with George Kleine's war film, "European Armies in Action," has tempted many exhibitors to the unscrupulous use of such paper in connection with other alleged war film. Such practice is not only reprehensible in a moral sense, but highly dangerous. Exhibitors are warned against using the Kleine name and paper in the exploitation of any but Kleine film.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

A WRITER in a recent number of a publication dwelling upon matters pertaining to the motion picture business devotes some space to the subject of "extras." Among other things he says: "The professional extra covers the men and women who have had experience on the stage as a rule, or have acted in pictures for some length of time, or are those who have grown old in the acting game and who have, for various reasons, lost all ambition, but who can do nothing else."

* * *

Every professional now doing extra work has a reason for the choice, and that reason cannot be charged to lack of ambition. None who has been acquainted with, or paid attention to the theatrical profession, can say that any member of it ever grew so old as to lose his professional ambition. The greatest players achieved their greatest success after years of struggle.

* * *

In view of the position taken by the writer referred to a question arises as to what is an "extra." Ordinarily it means a person selected to fill a part when the regular company does not contain a suitable person. Under this definition some of the greatest players of the day may be termed "extras," and surely there are scores of such who cannot be charged with lack of ambition.

* * *

In the motion picture field there are two classes of players —stock and extra. To the uninitiated the latter seem to be nothing more than "supers," yet many extras are capable of, and have done, better work than many in the stock. Some of the leading photoplayers have started as extras. Some of the extras of today represent the flower of the regular stage.

* * *

The writer knows of at least two persons who came to this country with Sara Bernhardt, and had important parts in her productions, who are today working as extras for the "movies"; a lady of undoubted talent, who supported some of the best leading actresses of this country, is working as an extra. A man who was a headliner for years and commanded a big salary is now doing what he calls "jobbing." In all these cases the ambition remains the same, but the opportunity is lacking.

* * *

No one will say that the stars of a year or two ago went into the "movies" because their ambition was on the wane.

* * *

Now that the extra has been treated as it has by the writer referred to it becomes necessary to say that extras are not all alike. Most of them are supers—plain, old-time supers. Many directors find in the army of extra people of peculiar type and talent they cannot find in stock. The term "extra" is too frequently and mistakenly confounded with "the mob."

* * *

But a short time ago the writer saw playing with one of the best known comedians in a photoplay an extra who, up to that time, might be classified as one of the lazy, super type. The extra displayed so much judiciously exerted ambition that he really over-shadowed the star. Upon the conclusion of his work the star and all who witnessed the work extended congratulations of a most hearty character. The extra then confessed that he had been upon the professional stage, but had never been given an opportunity to display his talent.

* * *

The writer who criticises the extras says he knew "a knot of these boys who are all about the same build and who interchange their clothes and live on each other's earnings." Chicago is noted for many things that are of the distinctive "Chi" character, but you cannot find in the East a similar knot of boys.

* * *

But one case resembling the one referred to by the Chicago writer has come to our notice. One day two young men made a bargain that whatever they earned should be divided between them. If one worked and the other remained idle the fortunate one was to share with the other. One of them received an assignment for five dollars. The other rested upon his oars and was consoled in the thought that he would get $2.50 whether he worked or not. Almost towards the close of the day the latter was booked for a ten-dollar job and the screams of joy from the five-dollar man could be heard for blocks. He was getting $7.50 for $5 worth of work.

* * *

The magazine writer has the right dope when he says "They know everybody's business and discuss life in the studios downtown, and they always seem to know more about what is going to happen than anyone else." That is an indisputable fact, with the modification that it applies chiefly to the cheaper extras, or supers. They are, as a rule, young men and women who frequent cabarets and cheap dance halls and saloons. Quite frequently they tell those they chance to meet in such places that they are stock members. The object and results are obvious. But the real extra never indulges in that kind of false pretense. Pick out the extra that does it and you may readily locate the cheapest kind of super.

* * *

It is opportune to state here that sixty per cent. of frequenters of cheap resorts try to build up prestige by claiming to be players, or otherwise prominently connected with some moving picture company. Young men resort to it with a view to attracting attention of young women, and young women do it through a craving for prominence in their sphere.

* * *

This recalls to mind a case which, unfortunately, the parties interested cannot see their way clear to place in the hands of the District Attorney. A young woman of indisputable character was brought in contact with a man who conducts a theatrical agency in the White Light district. She was "movie struck," and felt that she must appear in pictures. The meeting with the agent seemed to open the gate and when told that the agent had an interest in one of the most prominent companies of this city the joy and anticipations of the young woman overwhelmed her. But fortunately the intended victim retained self-possession enough to reject the condition upon which her connection with the company was to be consummated. Shortly after, through other sources the girl became connected with the company, and it was not until then that she learned the agent whose proposals she had rejected was not only not connected with the company, but was entirely unknown by its officers. The indignation aroused by the young woman's story has put certain official departments on the alert and it would not be surprising if the agent referred to and others of his stripe should fall into a trap in the near future.

* * *

Score another point for the good that can be accomplished through the motion picture houses in behalf of the people. A prominent resident of Brooklyn who claims to be acting in co-operation with Borough President Pounds of that borough is making a circuit of all the picture houses of Greater New York and delivering lectures to the people on how to combat the high cost of living. He tells his audiences to write to President Pounds and he will forward to them printed blanks which will enable them to deal direct with manufacturers for anything they may require. The lecturer stated that he induced his daughter to adopt the plan with the result that she went to a manufacturer of hats and returned home with two hats she had purchased at a price she would have been obliged ordinarily to pay for one. Somebody in the audience remarked that people could not eat hats, to which the lecturer replied that the plan applied to everything and blanks could be secured at the box office of the house in which the lecturer was speaking. This lecture took place in Feltman's picture house, on Flatbush avenue, Brooklyn, one night during the past week.

ATLANTA HAS NEW HOUSE.

The newest and handsomest picture theater in Atlanta, Ga., was opened August 31. It is called the Strand and seats eight hundred persons. Among the features are a forced draught cooling system and a nine piece orchestra. The first program included the Eclectic feature "The Boundary Rider." Mutual service is used in connection with Eclectic features. Of the latter "The Stain" and "The Last Volunteer" are booked. Gatrell Holsbeck is manager.

MEADOWS LEAVES COLONIAL.

F. Meadows, until recently sales manager of the Colonial Film Company, has left that concern and will engage in a new advertising proposition in connection with motion pictures. Mr. Meadows is said to have a plan for the distribution of ad-film productions which will overcome the difficulties now experienced in getting pictures of that character before the public.

Terrible Slaughter on the East Side

War's Awful Carnage Depicted in All Its Terrors in Posters and Banners.

Lawrence Marston, motion-picture director and veteran stage manager, took a walk through 14th street and the lower East Side this week. Startled by the lurid lithographs decorating the fronts of the moving picture theaters which he passed, Mr. Marston took out his trusty stylus and papyrus and made permanent record of the titles of the following sanguinary war photoplays which greeted his eye:

"War Is Hell," showing "burning war balloons and the last desperate stand of a fallen aviator;" "With Serb and Austrian;" "The Battle of Waterloo;" "The Battling British;" "The Tyranny of the Mad Czar;" "The War of Wars, or the Franco-German Invasion of 1914,—the kickiest two-hour show ever,—an enternal masterpiece of tremendous magnitude;" 'The Last Volunteer," "so real you can see the damage of the bullets;" "Faithful Unto Death," advertised to contain "scenes showing actual engagements, bursting bombs, blown-up bridges, severed telegraph wires and sparing none of the horrors of war."

Walking further, but not much further, Mr. Marston jotted down the titles of the following other thrillers: "Ambushed;" "A Born Warrior;" "The Kaiser's Challenge;" "The Great War of Europe;" "Napoleon," "the warfare of one man against the whole of Europe comparable with the present situation of the German Emperor;" "European Armies in Action, showing an entire army crossing a chasm thirty feet wide" and cannon in the making, "awe-inspiring, death-dealing monsters."

"Up in the Bronx in the foreign colonies," declares Mr. Marston, "I was startled by posters advertising an English film company's thriller, 'The Terror of the Air,' depicting the dangers which London fears from German Zeppelins; by an Italian film, 'The Next in Command;' a German release, 'Kaiser Wilhelm II;' 'Northern Lights,' a film in which a coward was billed to duly redeem himself on the battlefield; 'The Envoy Extraordinary, or The World War;' 'The Three Allies;' 'Germania;' 'England's Menace;' 'The Warfare in the Skies;' 'Under Fire in Mexico;' 'The Battle of Shiloh;' 'Dan,' an American civil war drama; 'The Dishonored Medal,' 'featuring the death-dealing European conflict at close range;' 'The War of the Powers;' 'The Man o' War's Man;' 'Private Denis Hogan;' 'The Birth of the Star-Spangled Banner;' and 'Across the Border,' a Mexican war feature which was followed on the program by 'The Battle of Torreon and The Life of Villa.'

"In the Yorkville section," continued Mr. Marston, "I had my feelings ravaged by the following: 'The Old Army Coat;' 'Buffalo Bill's Indian Wars;' 'The Foreign Spies;' 'All Love Excelling,' showing the 'undying devotion of a woman which carries her through the Crimean war;' 'The Boer War;' 'Shannon of the Sixth;' 'Wolfe, or The Conquest of Quebec;' 'Francis Marion, the Swamp Fox,' a tale of Revolutionary days; a picturization of the battle of Fontenoy entitled, "A Celebrated Case,' and 'Captain Alvarez,' a drama of the Mexican revolution.

"I am a peace-loving man," declared Mr. Marston, "and when I came to a house on 125th street which featured two peace-propaganda films, 'Lay Down Your Arms.' and 'The Curse of War,' I willingly paid my dime and stayed to the end of the show."

PICTURE PLAYHOUSE FILM COMPANY OPENS CHICAGO OFFICE.

The Picture Playhouse Film Company has opened a new office at 5 South Wabash avenue, Chicago, under the management of S. C. Bestar, who has had a long experience in the field and is well known to Chicago exhibitors.

The Star Theater, the exclusive feature house in Madison street, has booked first run on all the Picture Playhouse's feature releases, past and future. A number of the other houses have booked, following the lead of the Star, and the outlook for big business looks good.

The Picture Playhouse has now five exchanges open and several under negotiation, and all are reporting increasing business.

CHICAGO CENSORS REJECTS "THE CHIMNEY SWEEP."

"The Chimney Sweep," a five-reel production released by The Picture Playhouse Film Company, was passed by the National Board of Censors in New York, and passed in Pennsylvania and Montreal. It has been playing to good houses in Philadelphia, New York, Montreal and other cities, but when the Chicago Board reviewed it they flatly refused it, claiming no reference must be shown on a screen to an illegitimate child, and the entire play must be revised.

Rose Elizabeth Tapley

ROSE ELIZABETH TAPLEY, of the Vitagraph Players, was born in Petersburg, Va., June 30, 1883. Her father was Moses Bartlett Tapley, of Amesburg, Mass., a direct descendant of Josiah Bartlett, one of the signers of the Declaration of Independence. Miss Tapley is a cousin of Capt. Robert Bartlett, Commander of the S.S. Roosevelt, used on the Peary North Pole expedition, and the S.S. Karluk, now lost in the Arctic Ocean. All of Miss Tapley's relatives on her father's side for the past several generations, have been seafaring men, her grandfather's generation including nine sailing masters or captains, all brothers, and seven of these nine brothers owned the vessels which they commanded. Her mother was Elizabeth Stagg Riker, who was a granddaughter of Abram Polhemus, one of the founders of the old Dutch Reformed Church in New York City and a merchant marine prince in his time. Miss Tapley's mother was the first in her entire family in many generations, to marry outside an old Holland-Dutch family—which ancestry is believed to account for much of Miss Tapley's pertinacity.

Rose E. Tapley.

Miss Tapley was educated in the public schools in Malden, Mass., after which she attended High School in the same city. Afterwards, for a short time, she attended the Boston University.

When about ten years old, Miss Tapley was well known locally as a professional elocutionist. Her first theatrical engagement was in 1900 with Myron B. Rice's company as Bernice in "My Friend from India." During that season she played every other woman's part in the same play. Subsequent engagements were with Richard Mansfield in "The First Violin," in which she played Anna Sartoris. She also supported Mr. Mansfield in "Beau Brummel," Monsieur Beaucaire," "A Parisian Romance." Later she was with Weeden Grossmith at the Princess theater, in New York City during the run of "The Night of the Party," Miss Tapley being the only American in this typical English company. She was also associated with J. H. Stoddard in "The Bonny Brier Bush," and with Chauncey Olcott. Robert Edeson, "Sign of the Cross," "The Lion and the Mouse," "Seven Days" and many prominent stock companies.

More than ten years ago Miss Tapley, who refused to remain idle during the forced summer vacations in her theatrical career, did her first picture work with the Biograph Company. She was associated with the Edison Company on different occasions. Her first two years of the several she has been with the Vitagraph Company were broken into by her being compelled to fulfill her theatrical contracts which had two winters to run after she first associated with the Vitagraph. When she had filled these theatrical engagements she became permanently associated with the Vitagraph organization and has remained with them continuously ever since.

Miss Tapley has written many scenarios for motion pictures and while with Richard Mansfield won a valuable prize which that eminent actor offered to the members of his company for the best scenario submitted to him for a play.

Miss Tapley has played in a great many pictures, some of her successes being in "The Way of the Cross," "Vanity Fair," "The Money Kings," "Out of the Shadows," "The Lady and the Glove," "War," "His Wife's Secret," "Memories that Haunt," "He Never Knew," "The Diver," and "The Shadows of the Past." Two of her famous parts were Gretchen in "Rip Van Winkle" and as Queen Victoria of England, in "The Victorian Cross."

Miss Tapley married Frank E. Holaban, in Watervliet, N. Y., on March 20, 1906. She has one daughter, Rosemary, born Jan. 18, 1907.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

THE CHURCH, THE PEOPLE AND THE PICTURES.

AT a recent "Country Life Conference of Maryland Ministers" held in connection with the Maryland Agricultural College, Congressman Linthicum made an address which contained a great deal of good advice relative to the position of the church when dealing with the social life of the people. He expressed the belief that the churches should be places of social entertainment during the week days, and that the coming of the moving pictures had brought an opportunity most peculiarly fitting for the combining of the social and instructive functions for which the church stands as ministering to the material as well as the spiritual welfare of the people. The Riverdale (Maryland) Sentinel, of which Henry A. Johnson, formerly Washington, D. C., correspondent of the Moving Picture World, is moving picture editor, sends us this interesting account which we trust many exhibitors will be able to show to the ministers in their neighborhood:

"This demand of the people for amusement and instruction through the medium of the moving picture has presented an immense opportunity to the church," said Mr. Linthicum, "yet few churches have availed themselves of it. It occurs to me that there are great possibilities in such adaptation. We should recognize that the moving picture is a modern invention bringing to us at small cost not only all the important plays, dramas and comedies, but that it is an ideal means of reproducing life and nature in all parts of the world. It is this kaleidoscopic portrayal of life, both educational and amusing, that appeals to the people.

"I am told that it is the policy of many churches that the church confine itself to the spiritual problem of leaving the other problems to the solution of others. In my view this is wrong. Wherever human rights are abridged, wherever humanity is contending for the advancement of mankind, the church should be there. The duty of the church is on the firing line in human progress. If you go back in history you will find that never was Christianity stronger, never was it more deep-rooted in the hearts of the people than during the days when it was fighting for human rights.

"If there was a problem that deserves the attention of your church, it is this: Men in your position ought certainly to see that the working women in your congregation are not being paid wages that are inducements to immorality. Until the church takes an interest in such problems, until the pulpit becomes a force in those affairs of life that contributes to the daily comfort of the people who summer it, it will not exercise its greatest office for good."

Mr. Linthicum then referred to the great social service the United States government is doing for its people. He said the man, no matter which way he turns, finds a helping hand from the government for the betterment of his condition. He contended that the church should make itself a part of the man's daily life as the national government is doing for his protection, and when it does the church will be stronger than ever.

EDIBLE FISHES OF THE ENGLISH CHANNEL—PATHE.

Edible fishes found in the English Channel is a pretty and instructive series, the Plaice in its habits and the Leach in its seaweed home, with the Dragonet burying itself in the sand, the small Goby and the young Sticklebacks, each in its peculiar habits and methods, give to the scientist causes for the varied tastes of the epicure, while no aquarium can be half so entertaining to the young people, to which must be added the educational knowledge imparted. The lessons of courage and persistence seen in the Lump fish which swims up-stream against the current, leaping up the waterfalls again and again until it has reached the higher stream will have its good points for the teacher who will be able to combine a lesson in natural history with a determination to overcome obstacles exceedingly helpful and encouraging. The Cuttlefish, Sepiole and Blackfish are also shown.

A MOVEMENT ALONG RIGHT LINES.

The office of this paper was pleased to receive a visit last week from Mrs. Henry Anderson, of Nashville, Tenn., who, with her husband, was visiting New York and other places for the purpose of acquiring all the necessary advice to enable them to more efficiently and thoroughly launch in their home city a moving picture enterprise as perfect as possible, having for its main purpose the requirements of the children and young people in all possible educational advantages. It was a pleasure to know that the Educator had been a source of inspiration to these enterprising people, and it was a greater pleasure to place them on the way of securing everything they needed to make their new movement a great success. Mrs. Anderson is evidently one of the leaders among the women of Nashville who are working for the social, civic and educational good of the school children. They have already "A Story-Tellers League" which it is only natural should grow into a moving picture illustrator league. With the backing of a committee of about twelve ladies, and with the school authorities and clergymen giving a cordial support, it is proposed to organize a "Little Theatre" for the children first and the adults in a secondary manner. The people of the city are giving them generous support, and a special theatre is in contemplation. As this is exactly along the lines wished for by the Educator, we congratulate Mr. and Mrs. Anderson on the courage of their enterprise and are assured that nothing but good will result from their endeavors, a good that will educationally and morally benefit first, and render financial gains afterwards. In wishing them success we can only hope they may have many followers, all of whom may be sure that the Educator will only be too glad to help in every possible way.

NEW AND INSTRUCTIVE SCENICS BY HYDRO-AEROPLANE.

The Pathe Company has just released a very entertaining series of scenic views which will be a valuable addition to the educationally scenic and travel pictures so much in demand by the scholastic world. The Rapids and Falls of Frondhjen, Norway, are among the most picturesque ever filmed, thrilling with rugged grandeur. Kindred Norway scenes and of Brittany sights and customs are new and beautiful. A journey by hydro-aeroplane from Havre to Buc is at once most thrilling and beautiful, the beholder does not need to stretch his imagination in any way as one actually seems to be riding over the beautiful country; without doubt the journey was selected for its scenic advantages. Beginning with a real bird's-eye view of Havre we travel above Candebec across the Seine to Rouen, over Vernon, Mantes, and descending at Buc, thirteen miles from Paris, finish the most pleasing little trip ever taken; traveling above the earth and beneath the blue sky while sitting in a comfortable chair at home.

"CABIRIA."

It has not been necessary on this page to give any review of Annunzio's famous picture "Cabiria," it would, however, be an oversight if no mention were made of it. In the first place every high-school ought to see that the pupils have an opportunity to see this greatest of pictures. As a kinematographic production it is wonderful, amazing even the most familiar follower of the highest art of moving picture making. As an educational production it is without an equal and is at once a revelation and inspiration to everyone who sees it. The producers of this great work deserve the thanks of the educational world, not only for lifting the moving picture into the highest place, but by also producing such a powerful subject at the same time; it makes an epoch in moving picture work in every way.

MR. ROUSSEL OF PATHE SERIOUSLY ILL.

Arthur Roussel, vice-president of Pathe Freres, is still seriously ill at his residence in West New York. That his condition shows no marked improvement will cause regret to the many friends whom he has made among the trade.

Doings at Los Angeles

"WAR IS HELL" in the film was bad enough, but the war in reality is far worse, and everyone in the west including the large number of photoplayers is realizing that. As the days pass on and the news of the thousands who have been slaughtered is realized, the people only wonder, and ask one another how long it can last. Anxiety is being felt more keenly than at any other time, and many people are really worried for their relatives who are abroad. The film business remains the same only for a few changes in the personnel of several companies who have been forced to let out a number of their actors.

* * *

Charming little Mildred Harris, the famous child player who has been featured in so many New York releases, and who has played with the Broncho brand for so long a time, has left that company for the new Oz Co., at Hollywood. She appeared in the second fairy picture as Princess Fluff, and has made quite an impression on the managers. This dainty little child actress will be seen in forthcoming Oz pictures, and her winning personality, simple manners, and fairy-like appearance will surely win for her a place in the hearts of every child and man and woman who sees her in these films.

* * *

Ruth Roland had a birthday, and she is now wearing a most gorgeous diamond ring, one of those "class A" ebony ones. There is a large central stone, surrounded by nine little ones, all gems of quality. Ruth received a large number of presents from friends and admirers. Marshal Neilan was the busiest man in town that day, he was putting on a cabaret scene and his big stage was crowded to the exits with fair femininity and society lions. He had the real atmosphere all right.

* * *

George Larkin is surely doing a wonderful lot of work in the 8th and 9th installments of the Universal wonder film "The Trey o' Hearts," by Louis Joseph Vance. In the past week he has been making history in the production of film. At the Universal ranch a three-story water-front house was built and burned for the scenic effect. Larkin rescued Rose, by swinging across the street on a rope, from an adjacent building, and grabbing the girl in his arms. The rescue was thrilling, and the actors nearly fainted before they were pulled out of the smoke and let down to the ground. The intrepid George swam around in the water and let Captain Hudson swoop down on him in a hydro-aeroplane and light on the water over his head in a rescue that was done on the bay at San Pedro. Larkin grabbed the struts on the machine before it stopped, and pulled himself up onto the machine while it skudded along on the water. Without stopping the aviator took his man up and away to a far-away point where another flight was made.

* * *

Recently Ellen Beach Yaw, the famous singer, was assisted my Myrtle Gonzales, of Vitagraph fame, when she gave a newsboys' benefit in her beautiful sunken gardens in Covina. Miss Gonzales besides being a leading lady in the films seems to be quite a singer. She has invested in a cute foothill bungalow on Pasadena avenue.

* * *

The Universal studios is missing Mrs. Rose Janowitz who, for the past year, has been secretary to general manager Isadore Bernstein. She left last week with Mr. Bernstein's daughter, Miss Sylvia, for Louisville, Ky., where the young lady will attend a young ladies' school. Mrs. Janowitz will enjoy a long vacation, returning to the west coast studios this fall.

* * *

Guy Price, of the Evening Herald here, writes the moving picture news and a few nights ago he said: "Does acting pay in the movies?" "Yes, it must, for here are a few Southern California automobilists, being the leading people of the Kalem, under the direction of Albert W. Hale, who himself owns a big Packard, John Brennan a Rainier, Ethel Teare a Hudson, Carrie Clark Ward a Ford, William S. Crolley a Dudley bug, and Fred Hornby a Sunbeam." Fred read the story and looked up at the sky and said: "Yes, I own a million sunbeams, and they travel millions of miles an hour."

* * *

P. C. Hartigan, who was making Hartigan Comedies to release through Pathe, has ceased production. Bruce Mitchell, releasing under the same brand, is still at work with his two companies.

* * *

According to our unwritten law of the studios, that one who is allowed to enter must never tell what he sees inside, we are compelled to withhold good news, but that does not matter much, for here is one they told us to tell. It seems that soon the market will be flooded with war stories. Nearly every studio is putting on a story of this kind, and they are all widely different. Here one director is doing a sobbing drama, while across the street some fellows are shooting up the pavement with a travesty on the present unpleasantness in Europe. Still another plant will be doing a pleasing comedy with a neat backing of war atmosphere. They all will be sellers, however. Allen Curtis is starting a light travesty on the war with William Franey, Gale Henry and Louise Fazenda as the featured players. The war between France and Germany is the background for the family row, while the two children of the nations remain in love, and neutral to all fights. Their marriage, and later the little child brings about a happy reconciliation between the families.

* * *

W. H. Clune, the movie theater magnate, has been away for a few days getting some kind of a collection of new ideas for use in his many theaters. He has booked for his Auditorium theater some of the latest and most wonderful of feature pictures. Exhibitors around here are still doing lots of business.

* * *

Dolly Larkin has left the Frontier company, having been featured in "A Rose of Yesterday," produced by Willis L. Roberts. This picture is quite unique in that it does not contain a single sub-title. The former leading lady for this company is in Los Angeles awaiting a new engagement.

* * *

D. W. Griffith has a sunburned pate. What caused it? Well, to get the proper atmosphere for "The Clansman" he shaved his head to show his good faith in getting the men who worked in the picture to cut their locks. He wears a hat without a crown, and of course without his hair he became well burned while directing out under the sunny California skies. He puts cold cream on it every night, but no grease paint.

* * *

A clerk in the Bank of Santa Monica has asked if Mary H. O'Connor is some kind of a secret agent. She wore a hole in the step at the side door of the bank cashing five script checks last week.

* * *

H. B. Harris, who is Ford Sterling's chief camera man, had a Studebaker car, but now he has a Hupmobile, the old car having been turned over to the wife and Buddy for their use in going to and from the studio. The new car is a classy little car and will be used by the cranker of cameras every day. Buddy is working at present for Albert W. Hale at the Kalem. He appears as a dago boy and his golden locks were blacked, changing his looks wonderfully.

* * *

Poor little Mabel Normand wants to take a trip "back home" to New York, she confided to us one Saturday afternoon. "I've been out here ever since the Keystone started, and they won't let me go at all" she says, and that is two years ago. Mabel is busy directing her own company and is putting on some real good comedy. The Keystone has stopped the line of cops and is inaugurating an entirely new class of comedy which is sure to be a winner.

* * *

The Mutual Majestic players with Director Donald Crisp are at Big Bear Valley spending a two weeks' tour for mountain stuff 8,000 feet over the sea. The scenes are for "The Great God Fear," and some grand scenery is being taken.

* * *

Many people have wondered who the pretty girl is whose smiling face looks out at one from the trademark girl of Oz, and several people have approached the modest Miss Vivian Reed with handsome offers to leave that company, but she stands firm. Her face is beautiful, and the winning smile affects one as does a breath of perfumed air, or a vision of fairies. She was selected out of several hundred applicants to be one of 60 girls, and re-selected out of these 60 to have her face placed in the trade mark. The company is finished with "The Magic Cloak of Oz" and starts on "His Majesty the Scarecrow." It is said that exhibitors around here are already crying for the first release of the Oz company, and L. Frank Baum, the author and general manager of the firm is well satisfied with the first two productions of his whimsical fairy tales.

* * *

Even publicity men take a whack at scenario writing. W. E. Keefe, who is the writer for the Mutual news, has issued "Taming the Amazon," which is being put on by Sheriff Mackley. It is a suffragette story and is very good.

CLARKE IRVINE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Something New Again.

KORFORD AND RYAN, of the Brigham and Alta theaters, Brigham City, Utah, send in the house organ they forgot to send last time they wrote. They get the paper out daily, an issue of 1,250, and have thirty boy carriers, each of whom receives one dollar a week in theater tickets, half of which are good for matinees and the rest for the night performances. They add:

> The paper has made quite a hit and if anyone fails to get a copy we hear from it. The newspaper is furnished us free with such readers as we may use, but we pay regular place for display advertising. We are also sending a copy of the other paper to show that we do not confine our advertising to our own paper.

Evidently the theater does not print the paper but permits the publisher to announce it as the organ of the house and take down such profit as he can make from the regular advertising as is done with the weekly program in many parts of the country. It is styled the Brigham Daily Bulletin and is a four page sheet ten by thirteen inches. It is the only daily paper in town and it is a paper and not a program, with wire and local news, general advertising, editorial comment, church and lodge announcements and all the other marks of the town daily. It has its war news and all that the people want to read. The house gets one or two columns of reader and takes twelve to sixteen inches of display space each day.

The headline carries the statement that it is the only theater in the world distributing a daily paper, and we think it is. It is the sort of paper that in time can outgrow the theater and become a recognized daily, but meantime it is a most valuable advertisement for the house and apparently makes a profit for its publisher as well.

Some time ago we tried to get Julian Solomon to work his weekly into a daily in Philadelphia, but his principals got cold feet.

The house takes a half page in the regular weekly paper, about evening up the patronage, not counting the advertisements of dramatic attractions at the opera house. In both cases they get plenty of readers. They ask for criticism and suggestion, but they do not seem to need it. The advertisements are well framed and well set and the readers carry their points.

It will pay others in the smaller towns to think over this newspaper stunt. It can be done as a local weekly without telegraph news, for the locality paper in the cities.

One-One.

Paramount Pickings, of Minneapolis, is the newest exchange house organ, put out by the Famous Players Film Service. It will be a weekly. It has a Fable, possibly borrowed from Real Reels, and some gossip, but as yet lacks the vigorous tone of its contemporary, but then it is young, and it looks as though it would grow. An exchange organ can be a real power for good and we would like to see more of them. Volume one, number one, is a good starter.

A Pessimist.

A correspondent who doesn't want his name used gets back at our suggestion that a man could go into a 6,000 town, open a third house and clean up IF he did things right. He says:

> With all due deference, I must "Butt in." For centuries I have sworn by you and read everything from Gorenflot to Oliver typewriters (even if this is an Underwood) and now to think that my first letter is to disagree with you.
>
> Honestly, Mr. Sargent, I think you steered that correspondent wrong who asked about that town of 6,000 which had two houses running and another building. Unless the Almighty is with him strong he is on the wrong track.
>
> The small town thing is the most dangerous in the business today and from the information on page 1231, August 29th, I would say that the man who goes into that town with a third house is going to lose money from the start until such time as he closes the other two up or closes up himself. It is almost certain that the two houses already there are losing money, and if your correspondent is anxious to get into the town I think that he should find out which one can be bought the cheapest and buy him out as soon as he can get a price which represents the value of fixtures or whatever the present owner can sell, being careful not to spend any money on good will or any of that dope.
>
> Your correspondence in my opinion should cinch the lease on the new house also; let it leak out that he has the lease, being apparently very reticent himself. With this plan he starts in business with the battle half won. If he can buy the house using the Mutual service, so much the better, but he should make up his mind that he is going to lose money until he has the town to himself, for towns of 6,000 do not show profits sufficient to justify a man with brains running one of two theaters in them.
>
> Your advice as to the running of the house and being careful not to get personal is great for the surest sign of losing ground is when the personal stuff starts. But what was that you said about "players"? My dope on the music would be "A" piano player. A real one. Remember the town is only 6,000.
>
> While your correspondent is fighting the opposition house with one of his two, he can ring his other house in beautifully on Saturday, holidays and such, and spoil the good ones for his opposition; but before he starts let him make up his mind that he is going into a long heart-breaking job when he starts to close up opposition; it takes time and money and the man who starts it must be ready with both.
>
> How about the "opry" house, have we that to contend with too?
>
> Durinx six years with one company in fair sized cities and several towns I have had much to do with propositions which resembled that mentioned by your correspondent, which fact I mention only as a license for writing this letter. I have followed the teachings of the Bible (MOVING PICTURE WORLD) pretty faithfully and have a fair idea of what is practical in such cases as the one in question.
>
> Guess I'd better ring off.
>
> House organs are the worst thing I do. First offense enclosed.

Why Not?

Now we didn't mean to suggest that all the newcomer would have to do would be to hire the house, open it and then tip back in his office chair and go fast asleep while the coin rolled in and the usher wheeled it over to the bank twice a day because one trip was not enough. What we did say that a town of 6,000 could let in a third house if it was run right, and we believe that it can. The other houses were not lined up properly and they were open to attack, and the very fact that there was opposition would put the newcomer on his mettle and make him fight and fight hard.

All through the country there are towns of the same size or even smaller where there are two or more houses run on the general proposition that the theatergoing public are ignorant fools who will crowd into a theater and fight for the privilege of spending money no matter what is offered them, and it is easier, as a rule, to get the money there with a new house than in virgin territory. We are not always in New York and we've watched a few fights in the small places as well as in the big ones. It is easier to put a poor house out of business than to put a new town on the map, and that is what we said.

Also at other times we've advised managements with supposed cinches to offer as good a show as they can afford even without opposition against the time that opposition comes. Anyone can make money in a town where the only other places to go are the post office and pie socials, but to hold business when the opposition comes needs not only nerve, but a good past record. And where the past record is not good, the newcomer has all the best of the argument, a fact that should be noted by the monarchs of all they survey, for some day opposition is sure to come and more than one manager who thinks he has a cinch does not hear his patrons express the fervent hope that some day a real show will come along.

That One Piece Again.

And this correspondent is building up on the one-piece coat and shirt hanger by announcing that it may also be used as a pants button in an emergency. It would be better to announce it as a "garment fastener" in case this sub-billing is used before the distribution.

He gets out a nice little program, a four pager that looks as clean as a kid with his face just washed. The program occupies three boxes across the two inside pages, the boxes being "staggered" down the page like a flight of steps, an arrangement that breaks the cold formality of the usual arrangement. The program for the first two days occupies the top of page two, that for Wednesday and Thursday the right hand column of page two and the left column of page three in the center of the sheet and the Friday and Saturday program the bottom of page three. Around these boxes is some mighty smart clipped stuff and original matter. Try that box stunt whether you have three or six changes a week. Anything to be different.

Getting Business.

Lately the Coroner of the Inquest Circle in Rochester had trouble finding a meeting place. Mr. Farren, of the Victoria, promptly offered the use of his reception room. Once a week they see the show and then discuss the films. It is safe to say that at other times the members instinctively turn to the Victoria when they go to see the pictures. Possibly they bring their friends with them. It is small courtesies such as these that make a theater something besides a place where you pay an admission and see pictures. Do you go out of your way to help your patrons? It pays.

A One Pager.

The Opal theater, Hollister, Cal., sends in a one-page program which they have been using for more than a year. Elmer Tompkins writes that he puts out a thousand a week and that many of them are hung up for reference. It is a new form, the type page being 7 by 10 inches, three columns. The middle column is the program proper, with the side columns taken up by the special features. The form is simple, compact, comprehensive and probably about as cheap as an effective advertising can be There is but one printing, no folding ...

stitching and for a man who wants to feel his way on a program, we can imagine nothing better as a starter. Where there is a little space to spare there is a paragraph about the house. There should be one —at least—in every issue. The house that stays there all the time is just as important as the film that is there a single day.

The advertising is intelligently worded. One starts: "You must go at least two nights this week to the Opal." There doesn't seem to be much of a punch in that, but there is. Almost unconsciously you'll try to do as you are told where a more imperative summons would be resented. Try the line yourself, but don't set it in very heavy type. They run features on Saturday and another line reads: "The night that everybody can go to the theater." There is psychological suggestion, too, in this line: "If you haven't got your seat already, you had better try for one at Weavers." You are not asked to go get a seat, but urged to get one *if you can*. It's a little different but a big difference. Evidently Mr. Tompkins knows human nature. Anyone can say "Don't miss this feature," but he knows that a politely expressed fear that you might will go further. There are times when you can say "must"; but say it nicely. Other times it is better to put it another way. Only experience can tell you which.

Mr. Tompkins puts his bills out Sunday morning and says the business that night covers the cost.

Some Opposition.

Perhaps to make some of you other fellows glad, Luke J. Scott, of the Amusu, Warrensburg, Mo., gives a little table of what he had to buck in June and July. He thinks he may have overlooked a few, but these are most of the "chiggers"—if you ever had them.

Tent show—one week. Ten-cent admission.
Street fair—one week.
The Coburn Players—outdoor Shakespearean performances—three nights.
Free recitals—three of them.
Band concerts, free—two each week (about 18).
Free night at opposition—politics and pictures.
Two nights of seven reel opposition.
Eight church socials.
Two rainy special feature nights.

There are 51 bumps in 61 days. Keeps a man guessing. Mr. Scott says the best stunt he can find to fight with is the benefit for an organization idea. The society gets a percentage on the tickets it sells. The idea is far from new; it kept Philadelphia theatricals alive for years, and antedates that, but people will go out for the sake of the lodge or society when they will not budge from their homes just for a show.

An Outrage.

And after we have been just as nice as we know how, comes George E. Carpenter to refer to us as "Sargent the sarcastic." Durn his Rocky Mountain hide, we're not sarcastic. He can kid our necktie and our bald head, but we refuse to admit we are sarcastic and the next time we print something from Real Reels it's got to be extra good. Trouble is most of that stuff *is* the extra good stuff. Just to prove no hard feeling, here is a line from the same issue.

> If you had a message to deliver to a hundred people, you would not stand upon a street corner and yell it to the four winds in the hope that they would hear you. Instead, you would address them personally. The first method is general publicity; the second, selective, direct advertising. Do you get the point?

Let's change it slightly. If you fire a shotgun into the air some persons may be hit by the spent pellets of lead, but if you go after your man, jam the muzzle of the gun between his shoulder blades and then pull the trigger, he's almighty certain you are somewhere in his vicinity. In other words go after the people who are likely to come to you in a way that will reach them. Don't just hang a poster in the lobby, run a slide and wonder why the house doesn't fill up.

It Still Lives!

We almost broke down and cried when we saw a recent copy of the Tallygram. There used to be a time when that alert Los Angeles house had us on the mailing list, but that was years and years ago. Anyhow, they are still at it and doing better than ever, though the issue to hand contains none of the clever house stuff they used to run. It is all about Miss Pickford in The Eagle's Mate, and the most noticeable feature is perhaps the fact that they avoid a formal handling of the cuts. The back page is a full size portrait cut, but the other two, instead of being centered are run off to the side, getting away from the formal effect that so often takes from the punch of the cut.

Ever give any consideration—or much of it—to the placement of a cut? Lots of men get fancy salaries just for making up cut pages in the magazines. It does not always have to be in the geometrical and geographical centre of the page. Take a proof some time and see how it works out over in a corner. There is an art in getting the page to look just right.

Now that the Tallygram is in again, we hope it stays in.

Beats Stamps.

The Mortimer Film Life Saving Station (which is a catchy title for the Mortimer Film Cleaner) is running a theater in the home town of Freeport, Maine. Taking a hint from the cigarette people they have started to give away ribbon portraits of the stars of the service they use. This is the Universal and they use the U cuts, which may be had of the Universal very reasonably. These are to be worked up into sofa pillows and the other dinky things that women like to make, and they report excellent success with the souvenirs. Of course you can get Mutual or Licensed cuts just as well, but the point is that you can get them going on the idea and once you get them going they go to your theater. F. E. Mortimer writes that they have doubled their receipts, since they took up the idea, on the nights the souvenirs are used. It might pay the different companies to print these for exhibitors and offer a few trade mark ribbons free.

A Triout Matinee.

G. W. M. Richmond, of the Royal, Geneseo, N. Y., announces himself as "The One Man to Amuse 3,188 People," a line so happy in its thought that it should be used more often than appears in the batch of programs he sends in. He is also the inventor of the "Triout" matinee, which might be used very successfully where the town is not yet ready for the formal full price matinee. This tells the story:

> Every afternoon from 4:30 to 6 P. M. we will hold what we will call a "Triout" Performance, the object of which is twofold; to try out the film, and to familiarize the musicians with the play.
>
> Now it occurred to us that many who were engaged in the evening would welcome this opportunity of seeing the complete show every afternoon at a 5c admission.

Every manager does, or should, run over his stuff before the night performance. The tryout matinee simply admits to the afternoon performance and anticipates any complaint as to delay for broken sprockets, bad patches or anything of that sort. The same program also announces that the Friday performance is a benefit night, a Red Cross Seal being pasted on each ticket. We are strong for the work of the Society for the Study and Prevention of Tuberculosis, not because we write their scripts but because an exhaustive study of their literature due to that fact makes it patent what a wonderful work they are doing. Get in line with the movement, and be aligned with the men who move things.

Getting back to the program, we note that this has become a door-knob special by the simple process of changing the name, since the size was already right, a four page, five and a half by seven. For an extra special they use the common baggage tags.

Once or twice there is a departure from the straight program to allow for some house chat, but mostly it is the straight program announcement, and we think this is a mistake. The program is doing its greatest good when each issue is practically a chat from you to the reader and inspired with the touch of personality. You pay for your program. If you had to spend ten cents for every five-cent cigar you smoked, you would change tobacconists in a hurry, but if you are getting only half the good your program can do you do not make a change, and half a page of intimate chat is worth two pages of cold program. Get and keep in touch with your patrons through your chats or you are buying two for five cigars for a quarter apiece and are suffering from a mental catarrh that will not permit you to smell the difference. As far as it goes the Royal does well. It does not get all that it is entitled to do for the money.

Would you like to have people look at you on the street as the manager of the picture theater, or would you like to have them call you Bill and ask if you have a good show tonight? Then get intimate, but not too familiar, in your program. Make them feel that you are their friend and that they are your friends. Then your program will pay the most for the money you spend.

Policy and Program.

The Rose theater, Minonk, Ill., has just started in and send in an eight-page program with its "policy and program," to quote from the cover page. The program might tell more about the attractions, for sometimes a single release is featured and on one night the Selig News Series is given black type and it takes close reading to discover that they also show the first of The Man Who Disappeared series on that evening and Friday suggests G. M. Anderson in Col. Heeza Liar. It would be better to be more specific, but the same comment does not apply to the policy, which is clearly indicated. We quote some of the paragraphs:

"SAFETY FIRST."

> By safety we mean moral as well as physical. For the physical safety of our patrons we have complied with all the requirements of the state as to fire protection, installed all the latest and approved machinery, also a system of ventilation that will secure sanitary conditions.
>
> But we do not consider our responsibility ends here. The moral safety of your families will be as zealously guarded as the physical. These things we know will appeal to any community and if we deliver the goods we will receive your patronage. If we do not, we are not entitled to it.

Entertainment Second.

> The day is past when poor sensational photo plays will be endured. The time has come when they must be instructive and entertaining, projected properly and surrounded with appropriate settings. When these conditions are obtained, we have the only plausible entertainment that the smaller cities can maintain every night. Kindly give the "ROSE THEATER" "the once over" and let us know if we qualify.
>
> All pictures will be censored by the present authorities, but the management of the "Rose Theater" will not hide behind this. We have our reputation and investment at stake, and will always be the final judge as to what will be suitable to be shown. If you ever have any complaint on this score, remember your redress is right at home. "No red tape."
>
> During the school year, children under 14 years of age will not be admitted unless accompanied by parents, except on Friday and Saturday nights. The reason for this is apparent—any entertainment detracts interest from their work, a condition we do not wish to encourage.

For the program end it would be well to write some brother exhibitors for samples. The addresses can be obtained from back issues.

A Satin Start.

The Imperial theater, Zanesville, Ohio, opened August 11. The program for the opening week was of satin six inches wide and twenty-one inches long. It was good grade material, too, suggestive of the sort of shows to be run. It cost more than sleazy stuff, but it meant more than the difference in cost.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Be Interesting.

SUPPOSE that you picked up a morning paper and read something like this:

> War has been declared by Germany and Austria against Servia. France, England, Russia and Japan have declared war upon Germany.

Wouldn't you hustle out and get a paper that told the whole of the story and gave the details? The basis of all the stuff that has been in the paper since trouble started is right in that paragraph, but it is flat as dishwater because it does give the bare facts and nothing more.

Do you write the same sort of story?

Or do you make it interesting?

Given a halfway decent plot, the question of interesting telling or the lack of it is the whole difference between acceptance and rejection, and yet so many authors think that so long as they get all of the *facts* down on paper they have done all that is required.

They have not. They have not even started. They simply lay out the points of the story and let it go at that. That precise point is where the trained author really begins to get busy. It is from there on that either makes or loses a sale. Any person who is not utterly idiotic can conceive one or more plots. The trained writer alone presents them properly, and that is why so many people write that their plots are better than those on the screen and yet they do not sell. Naturally not. The facts are there but they are not properly presented.

You would not go to a first class restaurant, ask for a steak and expect to have a chunk of raw beef dumped at your place. You want the steak properly cooked and then properly served. You want a couple of sprigs of parsley to dress the dish, you want to see the brown of the cooked meat, the red of the interior portions, the rich juices flowing over the platter or perhaps the bordure of potatoes and the other fanciful trimmings that go with the planked steak. You are paying for a cooked steak and you want what you pay for. The real steak is the piece of raw meat, but the raw meat does not particularly interest you unless you are a food crank.

It is the same way with a story. The editor wants what he is willing to pay for and he is willing to pay for a story properly served. If you can't cook a steak, be a butcher and not a chef. If you cannot dress up a story, be anything rather than an author, for you are not an author.

It is not enough to demonstrate that John loves Mary. Make us interested in John and then we can get interested in the fact that John loves Mary. It is not enough that she wants to marry Tom. Make us so interested in John that we think it is nearly a crime that she should be so blind to John's virtues and Tom's defects. Get us worried for fear that she will marry Tom before John can win her. Don't just show in one scene that John loves her and in the next that she loves Tom. Put in something that will not only tell the fact but that will interest us. That, and that only, is the true technique of photoplay writing. It is not a matter of indicating properly the inserts and not calling bust scenes "on screens." That is well enough in its way, but the most perfect mechanical technique of form in the whole world is not worth a single scene written so that it grips the interest.

A lot of writers pay far too much attention to their synopsis, seeming to think that if the synopsis reads well the story is a success. This is a grave error. The synopsis should be but the reflection of the story told in action, a reflection seen in a reducing mirror, but absolutely a reflection and not anything else. A synopsis may read well and yet the action can be so bald that it is an infliction on one's patience. The trick lies in making the action interesting, for this—and not the synopsis—is what the spectator sees.

Not until you have learned to appreciate this fact can you even hope to think that some day you may become an author, and yet not one new writer in five hundred seems to realize that action must take the place of words in gaining interest. The novice seems to think that if the idea of a situation is dramatic, any action that shows that situation is also dramatic. Literally thousands of scripts are thrown out each year for no other reason than that they do not interest because the author is not able to sound the human note in *action*. If any God-given genius is ever able to force all writers, whether they be writers of film or fiction, to realize that the plot must be developed interestingly, he will save hundreds of heart aches, but it does not seem possible to batter down the conceited pride of the beginner, who has been assured by well meaning but unintelligent friends that the story is "great," and until that conceit is broken down, there is no possible hope for the sufferer.

And it is not always the beginner who offends. Only the other day we saw a two-reel production in which there were two scenes that might have been made interesting if the producer had not spoiled one of these scenes with an absolutely idiotic production. There were probably eighty scenes in the two reels. The first sixty were taken up with a succession of scenes telling the premise; the foundation facts of the story. Then came the two vital scenes and eighteen follow up scenes to a weak finish. So much time had been taken for explanation (about a reel and a half) and so much more was needed for the conclusions that only two scenes had a possible appeal and through poor direction but one of these, a mere flash, had the human note. There was a story there, but the author evidently had been so absorbed in his facts that he forgot to dress them up and he served his meat freshly raw from the chopping block.

Pick out what is the real appeal of your story. Decide that point clearly and positively before your work is begun. Then strive to get all of the explanation over in as few scenes as possible that you may have plenty of footage for the big stuff when it comes. We saw a script the other day. Four scenes, each with a time leader, told of a husband's absence from home. At the end of the fourth desertion the wife went home to her mother. The idea was to show that the husband was away from home each evening. The first scene told the story. The other three took footage from the real story of how the husband and wife were reunited. If any additional emphasis were needed a simple cut in "You are never at home," would have told as much as this procession of scenes, and nearly two hundred feet could have been saved.

But instead of a succession of scenes, each merely showing that the husband could not stay home nights, the single scene should have, through its business, have shown that the wife feared his going, that she sought to hold him by her side, that his home was attractive and he was utterly without excuse. Then that one scene would have left us a partisan for the wife and angry with the husband even while we hoped that she would win him back because she seemed to want to hold him. Our interest would have been engaged in that very first scene.

Suppose you saw a little child playing on the railroad tracks with the train thundering down and the engineer vainly striving to get his brakes to work. Suppose that a man in a silk hat calmly walked on the track and lifted the child off as calmly as though he were helping himself to a second lump of sugar for his coffee. It would be a rescue but it would not be half as exciting as if a brave young hero sprang in front of the oncoming train and seized the child, hurling it to safety and barely making good his own escape. He would have done no more than our phlegmatic hero except to muss the kiddie up, but there would be life and thrill and excitement to the action and it would appeal to us as being truly heroic where the calm rescue might have been almost absurd. One incident had interesting action. The other lacked life and movement.

Don't write casual action and, on the other hand, do not get thrillingly melodramatic all the way through. Learn to write tense, stirring but consistent action and hold the interest of your audiences.

The fiction author gets this effect through the adroit handling of words. You must learn to do it through the adroit handling of action, and until you can, with the factors to your hand, constantly keep your spectator interested, you cannot write a decent story. Don't be content merely to get down some action that tells your story. Tell it in the most interesting action, the most adroit development your mind can conceive or you'll leave the editor cold and unmoved, and you'll never get a script beyond him.

One of the worst sides of the editorial job is the reading, day after day, of the dead level of commonplace that misguided writers think is story.

There are dozens of writers fairly hanging over the edge of success and yet never finding it, because they fail to realize that the action and the development of the action as well as the plot itself must be interesting.

Buying Little.

Mrs. Parsons, editor for Essanay, writes that she is buying little new material at present as they find that they can do better turning fiction into photoplay, but she adds that they are not letting any really big stories float past just on that account. In a word Essanay is not buying any but the very biggest stories and it will not pay to try them with merely average stuff.

Liberty Wants.

The erstwhile "Bennie from Lubinville," now B. Ziedman, Esq., editor for the Liberty company, 20-52 East Herman street, Germantown, Philadelphia, writes that his company will take strong, original multiple reel domestic dramas and one-reel comedies. He says the payment will be regulated by the merit of the script. We have not the slightest idea what that means in money. The Liberty is a new company. It is not in any releasing affiliation that we know of.

If You Live in Rochester.

If you live in Rochester, N. Y., and want to join the Inquest Circle there, please note that it meets every Wednesday evening at the Victoria theater, Mr. Farren, the manager of the house, having very courteously placed his office and reception room at the disposal of the club on that evening. Mrs. Nettie Armstrong is the local Coroner.

Hartigan Out.

P. C. Hartigan, who started to make comedies for Pathe, seems to be out of the market again.

Mr. Dench Objects.

Earnest A. Dench, of London, rises to offer objection to a recent criticism of his book, Playwriting for the Cinema, in which we said that it seems to be colored by the Leeds-Esenwein work. He writes that practically all of the material is taken from his previous writings in The Cinema, an English publication with which he was connected for a long time, and that it was used by their permission. We are not familiar with Mr. Dench's work, save through this book and some recent issues of his own magazine, hence the suggestion that he seemed to have patterned after the Leeds-Essenwein volume. We are glad to offer his correction. As he points out, any standard work must naturally cover certain grounds.

Finis.

This letter from Errol E. Hart, of the Evening Sun, who was in charge of the Sun-Vitagraph contest, is the last word that will be published about that contest. Mr. Hart's succinct statement of fact, and his announcement of his willingness to inquire into any complaint,

covers the ground perfectly. At no time has it been apparent to the disinterested observer that the Sun was not ready at any time to give full explanation, nor does it seem that in any way it has broken faith with any contestant. Mr. Hart writes:

> In view of the paragraphs that have appeared in your column concerning The Evening Sun-Vitagraph contest, might I ask the liberty of your column to invite the two persons who have written to you anonymously to communicate with me by letter, by telephone or in person, at The Evening Sun office. I should like to know what the grievances are that are hinted at.
>
> As I chanced to be in entire charge of The Evening Sun's side of the contest, and endeavored to make it distinctly beneficial to the photoplaywrights in general, as well as to those who participated, I am sorry to learn that some one who has not come forward with his grievance, is disgruntled. The only persons whom I knew to have even a prima facie case for a "kick," I have communicated with, and I believe they are satisfied that their difficulty was unavoidable, and not due to any bad faith. We printed in The Evening Sun a list of about 300 plays that had been selected by readers of the Vitagraph company with a view to purchase by it. Unfortunately, after the list was printed the heads of the Vitagraph in comparing the plays picked out by the readers, found that the examiner had in a few cases selected plays on themes very similar in character. The Vitagraph company could not be expected to purchase two or three scripts on identical lines, and they were forced to return a few plays on that account.
>
> I have written personally to these authors, and so far as I know they are entirely satisfied with their treatment. They not only had a chance at no expense for the $1,000 prize that was awarded strictly on merit, but they also received special mention in The Evening's Sun's list as having written plays of unusual quality. The plays that appeared in that list had been selected by both the judges and the Vitagraph company for commendation, and while I cannot say that the writers should not have wished to receive checks in addition to the honorable mention, I feel that they must understand that it was impossible for the Vitagraph company to purchase under the circumstances.
>
> Might I add that I believe the contest has been of great benefit to play writers in that it has had a strong tendency to raise the prices offered by studios for scripts. I observed incidentally that Vitagraph paid for several scripts that were in the list mentioned prices much higher than it had previously paid for the same quality of plays. I endeavored also to make the contest give a decided boost to the present tendency toward better plays. Plays that will stand the test of any critical examination.
>
> In the course of reviewing motion picture plays produced in New York for The Evening Sun I naturally came to realize that the success of the motion picture business must depend on its getting away from the crude, the trite, and the preposterous in scenarios. I hope that I have succeeded in a measure in this aim.
>
> The Motion Picture World must have been the cause of many hundreds of the competitors in the contest sending in their plays, for following on its publication of the terms of the contest, we received a great number of plays from the Far West. California, of course, being especially well represented. We know that no Nw York paper circulates in any great numbers on the Pacific slope, and I ascribe a large part of our success in reaching these playwrights to the Moving Picture World. For their benefit I might say that we have about 70 manuscripts in the office for which no names or addresses were sent, and which we have been unable to return for that reason. Some others for which stamps were not sent are being returned as fast as the stamps are received. In writing to the competing authors I thought it wise to advise them to read your column, as in my several years' experience in following it, I have found it of greater benefit to those interested in photoplay writing, than any other matter published in this country.

A Missing Fireman.

There is a vacant rubber coat and helmet in the Dumont (N. J.) Fire Department and barns can burn down with impunity so far as Giles Warren is concerned. He has gone to Chicago to the Selig studio, even if they have no volunteer department in the big city.

Some Stunt.

Lately we wrote of a pupil who thought good plots when she swept or performed household duties, but they did not seem to be so good when she got them down on paper. Here is a correspondent who beats that,

> Since reading the last number of your magazine, I have come to the conclusion that I was mistaken in the idea that I should stop writing my "ideas" for plots down, on account of having such a large amount of them on hand already. Therefore, I shall continue to jot them down, and put them carefully away in a file which I have for them. I find, too, that my plots, as I learn more and have more practice, necessarily become better.
>
> I have "one" on the party who thought plots out while she swept the floor. This morning, I thought out a complete plot while taking dictation of a five-page legal instrument with difficult terms, long names and big figures in it. I wrote the instrument without even one mistake, then jotted down my plot while the "Boss" read the instrument. But, contrary to the fate of the other party's plots, which lost their glamour when written on paper, mine looked even better after I had written it out. Furthermore, it was a plot for comedy, and I haven't as yet undertaken to write a "funny" script, for the reason that I started out on dramas, in accordance with advice contained in the "Technique," and wanted to learn to do one thing well before undertaking another. I haven't even read the chapter on comedy scripts, for I have my hands full trying to learn to write good dramas. Therefore, my idea of this morning will be filed away for awhile.

Perhaps some persons will think that the lady has too much imagination, but it is entirely believable that a trained law stenographer can take down the dictation of a legal document with all its involved phraseology and still develop a plot with the unoccupied portion of the brain. Some persons, indeed, think best when they are performing some more or less mechanical action, for then the brain becomes active and the creative brain is, in a sense, apart from the routine brain.

We would suggest to the correspondent that she file her ideas on catalogue cards. We have found this is the easiest and simplest method and the data used can be removed, leaving the new material clear and accessible, which is not always the way where a book is used. Perhaps the best way of all is to carry a loose-leaf book, with pages three by five inches, and use these instead of cards, transferring to the file as the ideas develop. In another letter she speaks of her three scripts, one of which was written over twenty-five times. At the start it is better to write twenty-five different ideas out and then go back and revise the first.

Too Fine.

Sundays and some other times we fool around a workbench, finding some relaxation in working with wood and metal instead of ideas. We like good tools and we can buy good ones, and so we have three steel rules. One is marked in sixteenths, thirty-seconds, sixty-fourths and hundredths. Another is in eighths and sixteenths. The third runs from eighths to thirty-seconds.

When we want to measure quarter-inches we use the rule marked off in eighths rather than one divided into hundredths of inches, because the scale is more easily read.

In the same way, when we want to write a script to the quarter-inch gauge we do not use the hundredth scale style. If we want to mark it in hundredths we change to the finely divided rule. In other words we mark out scripts to suit the action. If we write a simple scene we may perhaps write—

11 *Room*—Jim enters—gets paper—startled—exits.

We are writing in quarters. It is broad-gauge stuff and any director can get the idea from the half line. Perhaps, though, we have a scene that needs to be written in eighths. We say:

11—*Room*—Jim enters looks for Mary—surprised she is not there—gets paper—reads—startled—shows regret—exits more slowly as though overcome.

Done into sixteenths it might be:

11—*Room*—Jim enters—stands at door—looks about for Mary—speaks her name—no reply—goes to oposite side—calls again—still no reply—starts to retrace steps—sees paper—reads—incredulous—slowly the idea sinks in that she has gone away with Johnson—he is dumfounded—picks up Bobbie's coat she was working on when Johnson came for her—regards intently—with an agonized cry he covers his face and turns and staggers from the room.

If the possession of some comparatively unimportant paper is the service of the scene, write it in quarters. If it is one of the really big scenes write it in eighths or sixteenths or hundredths or even thousandths, if need be, to get the idea over.

He's Different Now.

There is a chap who used to be eager to sell scripts, though he did not have much success, so lately we packed up a couple of clean shirts and a typewriter and went where he was and let him see where he got ideas and what we did with them after we got them. We showed him how it was possible to take almost any thing and make it into a story if only it was worked up right. Then we came home and lately he wrote.

> Although I have three finished I don't have that old "hankering" to send them out. My great stunt now is to learn to plot from any old thing, and I realize that means a lot of hard work and practice.

In other words he realizes now that there is something more important than selling an occasional script and that a solid foundation of plotting ability, plus practice in developing and plots, is worth more than the occasional good idea haphazzardly developed. When you get so you are really and truly and honestly interested in your work and not merely in the checks that work represents, you won't be so keen about selling right off, because you'll first want to learn to do things right and then you know you can sell. There is hope for this man now.

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Question No. 50.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permissions to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose you count the strands of your asbestos-covered lamp leads and find there are 246 of them, each measuring 10/1,000 of an inch in diameter. What would you conclude? What number wire would it be? What number wire is usually used for strands in asbestos-covered lamp leads? Give the rule for figuring size of wire necessary for three-wire circuits.

Roll of Honor.

The Roll of Honor on Question 44 consists of the following: C. B. Stear, South Vancouver, British Columbia; Joseph H. M. Smith, Fort Worth, Texas; Harry T. Dobson, Toronto, Canada, and W. T. Weiss, New Orleans, La.

This question seems to have been something of a poser. Brother Smith sent in, everything considered, the best reply. It will be noted that he considered both the carbon and the metallic filament lamps, whereas Brother Stear dismissed the carbon lamp with a line, and Brother Dobson considered carbon lamps only.

Answer to Question No. 44.

By Jos. H. M. Smith, Fort Worth, Texas.

The question:

Suppose your theater used a total of 200 eight c. p. lamps on its front, 25 sixteen c. p. lamps in lobby, stairways, etc., which burned continuously, 50 sixteen c. p. lamps in the indirect lighting system, half of which burned continuously, and half turned off during the performance. In addition, there were two projectors, each using 40 amperes, one dissolver using 15 amperes per lamp, and one spotlight using 12 amperes. What capacity of generator (d. c.) would you recommend, and what h. p. engine? Suppose you used a. c. and all projection current was taken through an economizer, using 60 amperes at projection machine arcs, 20 per lamp at dissolver and 20 on the spot. What, if any, difference would that make in current consumption? Suppose all projection current was taken through a mercury arc rectifier, using first-named amperage on arcs, what then?

The answer:

You do not say what kinds of lamps the theater is supposed to be using, and this is one of the most important points in the whole proposition, therefore I assume you intend us to figure both the carbon and mazda (metallic filament) types. First let us consider the carbon filament; assuming it to have an efficiency of 3.5 watts per c. p. Two hundred 8 c. p. lamps equals 1,600 c. p., multiplied by 3.5 watts equals 5,600 watts; seventy-five 16 c. p. lamps equals 1,200 c. p., which, multiplied by 3.5 watts, equals 4,200 watts, making the total consumption in incandescent lighting, when all lamps are in use, 9,800 watts, or 9.8 k. w. As we would only be using one projector lamp at the time, and that at 40 amperes, and considering the dissolver and spot light consumption to equal 42 amperes, and that neither the spot light or the dissolver would be running simultaneously with either projection machine, we could consider the maximum operating room current to be 42 amperes, which, with a 70-volt machine, would equal 2,940 watts, and this added to 9,800 watts equals 12,740 watts, so that a 15 k. w. generator with a 20 h. p. engine would do the work nicely.

Suppose, however, we were using mazda lamps. We would then be confronted with a very different proposition, since a mazda lamp ought to have an efficiency of 1.5625 watts per c. p.; therefore, two hundred 8 c. p. lamps would consume 16 c. p. x 1.5625 = 2,500 watts, as against 5,600 for carbon lamps—a difference in favor of the mazda lamps of 3,100 watts. Seventy-five 16 c. p. lamps would equal 1,200 c. p. x 1.5625= 1,875 watts, or a total of 1,875+2,500=4,375 watts used in the incandescents. Adding this to the maximum operating room consumption of 2,940 watts we have a total of 7,315 watts for the whole thing, so that an 8 k. w. generator and an 11 h. p. engine would be large enough. My recommendation would, therefore, be a 10 k. w. dynamo and a 15 h. p. engine.

The foregoing is figured on d. c. supply. If we were using a. c. at 110 volts, the incandescent lamp consumption would be the same, but the projector would consume 60x110=6,600 watts (assuming 60 amperes consumption) or, in other words, 35 volts at the arc x 60 amperes = 2,100 watts, and 75x60=4,500 watts lost in the rheostat, assuming resistance to be used. Through an economizer it would be 35 volts at the arc x 60 amperes = 2,100 watts. But if you consider the efficiency of the transformer to be 95 per cent. then it would be 2,220 watts added to either carbon lamp consumption or mazda lamp consumption.

With a mercury arc rectifier it would be, say, 46 volts at the arc x 40 amperes, which would be 1,920 watts to be added to the incandescent lamp consumption. But if the rectifier has an efficiency of 70 per cent. then it would draw about 70 volts from the line and deliver 49 volts at the arc.

Unquestionably Brother Smith has a very complete understanding of the various points involved in a question of this kind. I think, however, that his rating of 42 amperes for maximum operating room consumption is low. But on the other hand he very properly recommends an excess of power both in generator and engine sufficient to take care momentarily of any two of the arcs, or of the dissolver arcs and the spot light, if used together on color effects, indefinitely.

From Boston.

I am informed that Nat Max, of Local Union 182, is entering the employment of Mr. Dadman, who issues a weekly local-event film in Boston. In what capacity Brother Max is to act deponent sayeth not, but, nevertheless, I wish to call attention to the fact that Max enjoys the reputation of being one of Boston's best operators, inasmuch as the Boston Local includes many high class men, this is saying considerable. This simply once more points the fact that when there is a chance for some one to be lifted out of the crank turning class the man who has the reputation of being the "real goods" is the one selected.

In this connection I also am reliably informed that Billy Franke, business agent of 182, has been offered a position on the road by one of the large film companies, and that the position carries with it a salary considerably in advance of what the Local is paying him. I, of course, would like to see Brother Franke better himself, but, on the other hand, I believe he is a mighty good business agent, and, at the risk of seeming officious, would respectfully suggest to Local 182 that it might be a good business proposition to see the raise, if not go it one better. Good business agents are not a very numerous tribe, and when a local gets one it is a pretty good scheme to have him stick around on the job. Also, brothers, a union ought to be the leader in the matter of good salaries—don't you think so yourselves?

Maine Wants a Law.

Foxcroft, Maine, writes:

Although a reader of the department for almost three years I have never written to it before, as I have no machine or light difficulty to set forth. I will now, however, bring up a topic which I believe should be of interest to all real operators in this state, viz.: a state license for operators. As Maine requires no examination I have no doubt but you, Brother Richardson, have a pretty good idea of the class of operators to be found in about seven out of every ten of our theaters. If you are interested, and care to give this your attention, I will set forth the conditions in general, as I have found them. Outside of the cities the man who understands projection and is in every way competent has absolutely no chance at all with the "Jimmie, the usher" type. It seems that anyone who has watched a machine in operation for a few days, and who is tall enough to reach the crank, is allowed to have full charge of an operating room. I have known of cases where a house would open with a first class operator who was, in a very short time, replaced by a mere boy, because he, the aforesaid operator, would not work for six or seven dollars a week. It appears to me that this is an injustice to the reliable men of our craft, and to the picture business in general. It is plain to see what kind of care a reel receives when placed in charge of incompetent men, or mere children. I find that new films in a short time are covered with oil, have many misframes, and patches lapped four and five sprocket holes, so that the operator who takes any pride in his work must put in from two to three hours getting his new show in shape to run. I believe that the time has now come when the better class of operators should unite in some way and make a move to overcome some of this. It seems to me that some

action should be taken toward the securing of a state law compelling every operator to pass a rigid examination, thus allowing only those who really understand projection and the care of films to have charge of an operating room. There are plenty of capable men who have given up operating in this state for the simple reason they cannot afford to enter into competition with boys. The operator has a trade, or profession, just as much as has the mason, the plumber or the doctor or lawyer, and should receive salary in accordance. I should like your views on this subject, also any suggestions you have to offer. I would also like to hear from brother operators in this state with suggestions as to how we can improve conditions.

I would respectfully refer Brother Fowler to an article entitled "Apprenticeship Law" which recently appeared. Unquestionably a state law is the thing. City license laws don't, by any means, cover the situation, since they only apply in the larger cities, and leave the small towns entirely out of consideration. On the other hand, it will not do to pull down too tightly on the small town men. As I have before pointed out many times, there are hundreds of villages with 800 to 1,500 inhabitants which are supporting a sort of family affair moving picture theater. In these villages there is often not sufficient support to enable the owner of such theaters to employ a really competent operator or, for that matter, in many instances, any operator at all. If you make a stringent examination applicable to these theaters you would simply shut them up, and thus deprive, in the aggregate, many thousands of people of practically the only form of theatrical amusement available to them. This, in my opinion, would not be right or just, and I believe state licenses should be in two grades, one a full operator's license to apply in towns of say 3,000 inhabitants or more, and another one as a small town or village license to apply in towns of less than 3,000, the latter to be merely examined as to their knowledge of the handling of film, safe appliances, etc., with the provision that the small town license would not be effective in towns of more than the small town population. This is a somewhat crudely put suggestion, but it embodies the main idea. However, I believe that the age limit for all ought to be the same, the minimum to be placed at not less than 18 and preferably 21 years.

Interesting Letter.

H. J. Fischer, owner and manager, Unique Airdome, Sikeston, Missouri, writes, ordering a Handbook, and enclosing photographs of his airdome.

I am sending, under separate cover, two carbons taken from my projection lamp yesterday. The short one is the lower; the long one the upper. My present operator has only been with me two weeks. When examining things in the operating room several days ago I noticed his carbons were burning in this matter. I told him he had better look into the matter, and that, according to my judgment, there must be some loose connection. At that time I did not observe the holes along the side of the burned carbons. This I first noticed yesterday on the samples I am sending you; last night they burned the same way. The machine is a motiograph Model 1A, regular equipment; 60 cycle, 110 volt current is taken through a Fort Wayne compensarc. The operator says he notices the compensarc does not altogether cut off the juice, and when he changed carbons during the performance night before last he got a shock and had to use insulated pliers to make the change. When the lamp is cold and I take a pair of pliers and rub them along the carbon I can detect a very slight spark, though not enough to feel the current in my hand, but when the lamp is hot, one must use insulated pliers. Can you enlighten me? I am using heavy terminals, but they get too hot, I think, as I notice the solder has run out, and the wire seems to be burning off. Even though the sample carbons look horrible I am getting a splendid picture, though I believe it could be greatly improved if this trouble were eliminated.

I am running a portable roller skating rink and picture show combined; Mondays, Tuesdays and Wednesdays being given to the former. Use four reels of general service.

My tent is 40 x 90 with an individual side wall clear around, outside the guys. Have folding canvas seat-benches, which I find to be the most comfortable and convenient portable seat.

Am playing to good business. Am running the "Kathlyn," "Man Who Disappeared" and "Octavius" series, and although I have only had the first of these they promise to pack my humble little place before long. My competitor has a small place,

running Universal program six days a week, four reels per night, and "Lucille Love" on Saturday nights, but even against this my general program, consisting of a Kalem two-reel war picture on Saturday nights has drawn good crowds. We

both get five and ten cents. The first thing I did when I became interested in the exhibition business was to subscribe to THE WORLD and I have not missed an issue since, although I entered the game some years ago.

Certainly, brother Fischer, you should not use solder terminals inside the lamp house. Moreover, I should recommend you to carefully study "The Lamp," pages 198 to 201 inclusive; "Carbons," pages 200 to 212, inclusive, of the Handbook, and especially the matter on the lower half of page 200. As to the carbons, I have never seen anything just like them. I am not altogether certain but think the fault is due to hard spots in the carbons. The points of both carbons present that appearance. They are burned to a long, but not very slender point, and on one side of each is a row of pit holes extending up approximately two inches from the end. I am of the opinion that at least that two inches of carbon is faulty—very hard, and that the current simply jumped to spots of less resistance. The trouble might be aggravated somewhat by overload. If I were you I think I would change my brand of carbon, also trying larger ones, say ¾ above and ⅝ below, both cored, or if you can, get them 11-16 above and 9-16 below. As regards the transformer, you should have it connected ahead of the machine, or operating switch, so that when you pull it you cut out the transformer, because when the primary of the transformer is connected to the line the secondary is very much alive, and if you touch both carbon arms at the same time you would get a jolt, but inasmuch as you get a shock from touching only one carbon, is an indication that your secondary is grounded somewhere on one side. Hunt up that ground and eliminate it.

A Correction.

M. Ruben, Detroit, Michigan, writes:

In your issue of August 1 your Detroit correspondent, Mr. Smith, states that the election of officers of Local 199 I. A. T. S. E., has been held and that S. Johnson was elected treasurer and fifth member of the executive board. It is news to me that my name is Johnson. I was under the impression that I was Maxwell Ruben of the Family theater, and I was most certainly elected treasurer and fifth member of the executive board for Local 199.

Oh very well, Brother Ruben! We will slap our Detroit correspondent on the wristlet with a nice little slaplet, and, now that you have full and complete credit, we trust that all is quiet along the banks of whatever river or lake Detroit happens to be located on.

Meniscus-Bi-Convex Lens.

Michigan contributes the following on his experience with meniscus-bi-convex condensers.

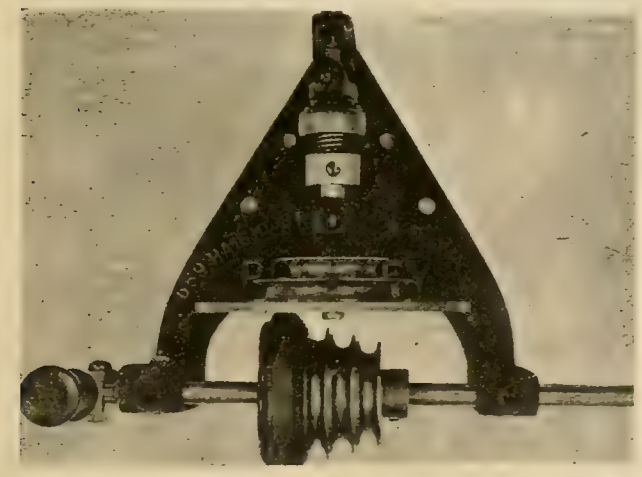
I have always been a close follower of the department and the good old World, and have felt that you and I were close friends, although we have never had the pleasure of a personal acquaintance. I have seen so much in the department concerning the meniscus-bi-convex condensers that I talked the manager into buying . . . . . ch them. I

have two Powers 6-A motor driven projectors, with the latest style motors. Use 110 d. c. for light and 110 a. c. for the motors. Seating capacity of the house 650. Throw 130 feet on a mirroroide screen. In one projector I placed the maniscus combination and in the other I left my old style condensers, viz.: one 6½ and one 7½. I ran a film through the machine with the new set and then ran it through the other and could absolutely see no difference at a distance, and therefore I cannot recommend the expenditure where the conditions are similar to my own. I have given these lenses a good try out, and speak from experience. I wish to say a good word for the new motors the Power Company is putting out. I was using two of the old style 110 d. c. motors and exchanged them for two 110 a. c. which have so far proven themselves to be far superior to the old kind. They require less attention, and there is no vibration to the projectors.

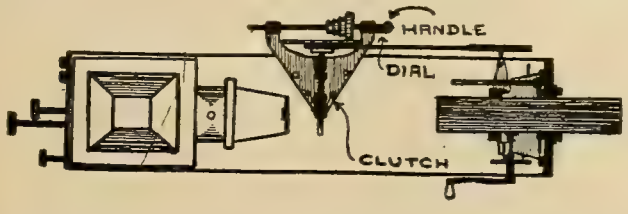
I have printed this letter because both sides of every question is entitled to be heard, and we wish the experience of various operators in matters of this kind. My own opinion is, and that opinion is borne out by actual experiment here in New York, that the meniscus-biconvex combination is well worth the money. However, it should be clearly understood that these lenses will only operate at their best when spaced the proper distance apart, and possibly the failure to secure better results is due to lack of experiment on this particular point. But laying that aside, to show you what queer things there are, we here find an operator projecting 132 feet, presumably with an ordinary size picture, with one 6½ and one 7½ condensers, which is absolutely abnormal, and not good practice though, after all, the proof of the pudding is in the eating, and if Michigan is getting high class projection with that combination (which seems impossible), we have no right to criticize. This is only the second criticism we have had on the meniscus bi-convex condensers, and the sale of these lenses has been quite extensive. Under those conditions I do not feel that it is up to the editor to do any craw-fishing on his recommendation. I would like to hear from other operators who are using this combination, and I would also ask operators who are using these lenses to carefully experiment as to the result of spacing the same different distances apart.

Speed Controller and Condenser Holder.

W. G. Preddey, San Francisco, California, forwards a sample of his condenser holder and the Preddey speed controller for examination by the editor. The devices are both excellent. The condenser holder is for the back lens only. It is extremely simple, and ought to be thoroughly effective. It consists of a heavy brass ring which is bolted to the inside of the lamp house in such manner that the regular condenser mount is in no way disturbed. In the case of the Simplex machine there are two holes so that the mount can be slipped right on the rods which support the regular holder. The lenses fit into the ring and are held in place by a heavy square steel ring. This holder is, in the judgment of the editor, excellent, though I believe in the case of the Edison and Power machines it might be necessary to block the front lens back somewhat, since I think the lens in a Preddey holder would sit a little bit back of the position it would occupy in a regular holder. This, however, is a detail of no consider-



able importance. The Preddey speed controller is illustrated above, and its general design and construction is quite plainly shown.



The lower picture shows the method of attaching the controller to the table. The motor sits on the floor or a stand directly under the machine table. The controller is mechanically very well made, indeed, and is remarkable for its extreme simplicity. The casting is in one piece and there are but few parts, none of which shows any likelihood of getting out of order. It seems to me the Preddey controller will do the work it is designed to do, and give purchasers excellent satisfaction. The friction wheel offers almost one-half inch of friction surface to the disc. There is a three-cone pulley on the drive friction, and a two-cone on the friction disc, so that with the variation obtained through shifting the disc and wheel in relation to each other, almost any speed, both low and high, is possible. This device, as well as the condenser holder, has the unqualified endorsement and approval of the department. Brother Preddey is not only a practical operator, but a practical machinist and electrician as well. He has been identified with the business for a long time, and is a member of the San Francisco Operators' Union.

Information Wanted.

A. A. Ashley, Crosby, North Dakota, writes:

> Am building a new theatre and would like to know the size of openings for projection and operator and distance they should should be located from the floor of the operating room. Am buying a new Simplex and don't know just where openings should be to obtain best results. The theatre will be 24x70 feet, drop in floor 4 feet and ceiling 16 feet. Outside finish is cement stucco.

With regard to the openings I would recommend that you leave an opening 12 inches square, the bottom of which should be 30 inches from the floor, and the center of which should be at the line of the lens sidewise. One hole for each machine; this will be the lens hole. I would recommend that your observation port be 12 inches wide, and that its side nearest the machine be 12 inches from the center line of the lenses. I would suggest that you seat a short man in ordinary operating position, and then draw an imaginary line from his eyes to the bottom of the screen, locating the bottom of the observation port two inches below this line. Then have a tall man stand up and do the same thing for the top of the observation port. This will probably give you an opening in the front wall 12 inches wide by nearly 24 inches in height. Now we will proceed to close up almost all of the holes we have made. Place your machine in position and project the light on the screen. After you get the machine anchored and the light finally located just right in the screen, there will be no further occasion to move it. Now set a piece of heavy asbestos millboard, about ½-inch thick, in the 12 inch opening. Now project the light just as though you were projecting it to the screen, and you will have a circle of light on this asbestos board. With a pencil compass, outline the light circle, leeway. Do the same thing for the stereopticon, if you use a stereo attachment, and then cut out those circles in the asbestos board, after which set board back in the whole and cement it tightly into place with ordinary cement. This board should be placed flush with the inside wall so that the fire shutter will fit right down over it. You can, of course, cut the right size hole in the wall if you desire, but it is a big job to locate it just right. When the Simplex machine sits level it is 39 inches from the floor line to the center line of the lens where the small pedestal is used; if the large pedestal is used it is 47½ inches, and if your machines have the large pedestal, then the bottom of the 12-inch-square lens hole should be 38 inches from the floor instead of 30. The observation hole should also be fitted with a sliding shutter, as per page 74 of the Handbook, if there is sufficient room over the top of the hole in the wall to allow this. If there is not then a stationary asbestos board should be clamped over the hole with screws in such manner that it could be raised or lowered as much as is practicable. And in this board a hole 10 inches wide by 5 inches high should be cut at what seems to be the most desirable height. If you do not care to make a port thus then you can cut the hole in the wall at what seems to be the best height, but don't have it less than 10 inches wide.

Wrong Dope.

J. R. Cheney, El Centro, California, sends in reply to Question 43 and writes:

> This is the first chance I have had to get in on the questions. I may try a few more if you don't throw me down too hard the first time. Why is it that all the Famous Players features have such short sub-titles and reading matter? To such an extent is this true that the audience is seldom able to read them. Friend Alfred Fowler, Alliance, Ohio, has the wrong dope on acetone cement. Film with the emulsion on will dissolve, but not so rapidly as without the emulsion; the emulsion itself does not dissolve. I have made my own cement for three years and have never had any trouble with it.

I have had other complaints regarding the shortness of Famous Players sub-titles and letters. The Famous Players Company should remember there is an extreme in both directions. Sub-titles and letters which are too long are "padding," but even that is preferable to having them too short. As to the cement, why I have commented on that proposition before, I think. Your reply to the question was very good. Come again. Let's have your film cement formula.

An Argument.

Texas, after requesting the name of the town be withheld, propounds the following:

> I have two arguments I would like you to settle. First: A has a mirror screen and a new Simplex with a three-wing shutter. B has two 1914 three-wing outside shutter Edisons. A has a throw of 90 feet; picture is 9 feet 9 inches high by 13 feet 6 inches wide, which gives a total of 131⅝ square feet to illuminate. B has a throw of 67 feet with a picture 10 feet 3 inches high by 14 feet wide. Both pull the same amperage through a G. E. rectifier, only B has his projector motors connected on the

rheostat. Both pull about 25 amperes. A says his light should be as good as B's. I say A's light ought to be better, for the following reasons: First, A has a full reflective, while B has a semi-reflective screen; second, A has a narrower angle lens, hence his picture should be sharper and better illuminated; third, A does not cover an equal amount of area with his light. Am I right or is the other fellow? Second argument: While talking with an electrician recently he asked me on which current, or voltage, does a No. 6 wire carry the most current, 110 volt or 220? I promptly told him it did not make any difference; that a number six wire was rated to carry 50 amperes, and it made no difference as to the carrying capacity of the wire in amperes whether the voltage be 110, 220 or 5,000, as one ampere was equal to 110 watts at 110 volts, or 220 watts on 220 volts, or 500 watts on 500 volts. This electrician stated I was wrong, and almost made several other fellows believe it. He says No. 6 wire will carry 50 amperes on 110 volt current, which, of course, is correct, and would carry 100 amperes on 220. Kindly omit the name of the city, as it will save A, who is a very good boy, and anxious to learn as well as I am, from any embarrassment.

With regard to your first question, you have neglected one important point, and that is what kind of surface this particular mirror screen has, viz.: satin finish or rough. But, regardless of that fact, a given amperage projected on a mirror screen of a given area, and the same amperage projected on a semi-reflecting metallic surface screen, will give the former a very considerably brighter illumination than the latter. In other words, the mirror screen has a greater reflective power than any other projection suface in use, and this is particularly true if the mirror screen in question be what is known as a "satin" finish. Most certainly, other conditions being equal, A should have the brighter screen. The shutters of the two projectors, however, cut a very decided figure in this matter. I would have to have an exact pattern of the shutter of both these machines in order to figure out precisely the amount of light cut by each shutter. This could not be done without having the actual shutter, or a pattern of it, by reason of the fact that machine shutter manufacturers frequently change their shutter pattern. To sum this whole matter up, if the shutters of both machines cut an equal amount of light, A should have far the brighter picture, because he has a better reflecting surface and less surface over which to spread his available light. I assume that each uses the same make and size carbons and that the sets are identical.

With regard to the second argument: why it is amazing that any man claiming to be an electrician would put up such a totally absurd argument as that. Either this electrician is deliberately trying to make a monkey of you, or else he lacks many jumps of being an electrician. A No. 6 rubber covered wire was rated to carry 46 amperes, and when weatherproofed 65 amperes. This rating has only recently been changed, and I do not remember just what the new rating is. However, assuming it to be 50 for r. c. it would not matter a particle what the voltage may be, the wire would be rated to carry *fifty amperes*. It would convey more power, yes, because watts represent power, and the capacity of a wire to convey power would depend very largely on the voltage. If it is working at its capacity of 50 amperes and the voltage is 110 the h.p. that wire could convey would be (50 × 110) ÷ 746, but if the voltage were raised to 220 then the power that wire could convey would be equal to (50 × 220) ÷ 746 and if the voltage be 5,000 the horse-power that wire could convey would be equal to (50 × 5,000) ÷ 746, but in no event could that wire convey more than 50 amperes without overstepping the rating of the underwriters. As to a No. 6 wire conveying 110 amperes of current, why it would, at a guess, take it about thirty seconds to become white hot and fuse.

Rejoice, Oh Ye Afflicted!

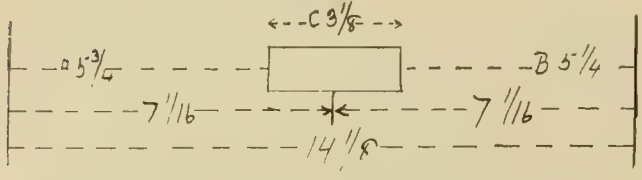
Rejoice with the operator who is cross-eyed; he can watch the screen and his lamp house at the same time.—Ex.

Yes, but the real joy would be that he could watch his picture and the poultry in the audience.

Those Slipped Cogs.

On page 835, August 8th issue, appears a letter from Roy A. Goggin, Estherville, Iowa. In my comments, I insinuated he slipped a few cogs. Brother Goggin replies to the same as follows:

As you say, I guess I slipped some cogs; therefore will attempt to make clear what I was really trying to get at, using a sketch this time.



We will suppose that the lens to be measured is 6½ e. f. We will find the b.f. of the complete lens, which in this case is 5¼ inches, and mark it down on a piece of paper, as per A in sketch. Next we will measure the length of the lens from the outside of one end to the outside of the other end, as per C, this being 3⅛ inches. Next we will turn the lens around and get the b.f. from the other end, as per B, which is 5¼ inches. We now add the whole thing together, and have, as a result, 14⅛ inches; one-half of which is 7 1/16 inches, so that if we measure, as per sketch, the point of e.f. would be located 7 1/18 inches from either end of the measurement, which would be ¼ inch nearer the back set than it is to the front set. As I before said this is my way of locating the e.f. If I am wrong you will have to show me some other way that is more nearly correct. In closing I would like to inquire why some machine manufacturer does not make a rewind specially to be run by motor. We are trying to get a heavy rewind with a pulley on the reel shaft, but all we can find is a hand rewind which, in order to use a motor you must remove the crank, and substitute a pulley, and when this is done, unless the pulley be very large, the thing will run altogether too fast.

Well, really, old man, I do not know whether you are right or wrong on the proposition of the e.f. At first thought I was inclined to say that, even allowing your argument to be correct, the finding of the b.f. at the rear end of the lens and the adding thereto of half the distance between the two combinations would be sufficiently correct for all practical purposes. However, come to think the matter over, it is often very essential that the lens be measured with a great deal of accuracy, particularly by exchanges when sending out tubes to project a picture of a certain given size at a certain given distance. I would like to have the opinion of brothers James, Griffiths and others on this particular proposition. One point I am still not quite clear on, however, and that is: would the 3⅛ inches be from the front face of either lens or from the end of the lens *barrel?* I assume it is the end of the lens barrel, and that the b.f. measurement is not taken from the lens but from the end of the barrel. The effect would, it seems to me, be the same, and by adopting this plan it would be considerable less bother. As to the rewind you look back through the department for a few weeks and you will find a description of exactly what you want—the Smith rewinder. It is a really excellent piece of mechanism.

Don't Do It.

C. H. Mahone, Cordell, Oklahoma, orders a Handbook and writes:

I have a big piece of canvas, and am trying to make a curtain. Have put two coats of silverine on it, and it still does not bring my picture out. On outside scenes it is fair, but on inside ones and colored films it does not come up at all. Please advise

Some New Haven Operators.

me as to some reliable preparation to which I can treat my canvas, and get a good picture.

I would by no means advise you to use silverine or any other metallic coating. Such surfaces can only be successfully made by those who have had large experience. The best thing you can do, in my opinion, is to coat your screen with muralite, alabastine, or some one of the other patent calcimines which can be obtained at any paint store. Then turn on a white light and draw pencil lines about one inch inside the light; next mix lamp-black with one-half boiled oil and one-half turpentine and coat the outer end of the screen, up to the pencil marks, with it, thus outlining the screen in dull black with the picture overlapping on the black by one inch. I readily admit that there are those who have reported having made a thoroughly satisfactory home-made metallic surface screen. I think these men are perfectly honest in their belief that their home-made curtain is an excellent article, but I also think they are in error and that a calcimine screen would deliver superior results. This must, however, be qualified by the following: in some houses the manager will only allow the operator to use very weak amperage at the arc and when a.c. is used under these conditions the light is so very dim that it is the worst feature of the wretched result. Any semi-reflective surface will, of course, improve the illumination somewhat and, the light being too weak to produce halo, the home-made screen is an improvement. But put this same screen up under normal projection conditions and if there were not heavy halo haze at least there would certainly be a harsh, metallic tone to the picture.

Size of Picture.

A manager in a small town in Pennsylvania makes the following inquiry:

We have followed the department very closely for a number of years and have received much valuable information therefrom. And now we want to make a special inquiry. Have just installed two Powers 6-A hand-operated machines. We also installed a Wagner single phase converter. Our throw is 60 feet, and we are using a 3¼ lens, which gives us a 14 foot 9 inch picture at 73 feet. Do you think this is too large a picture for

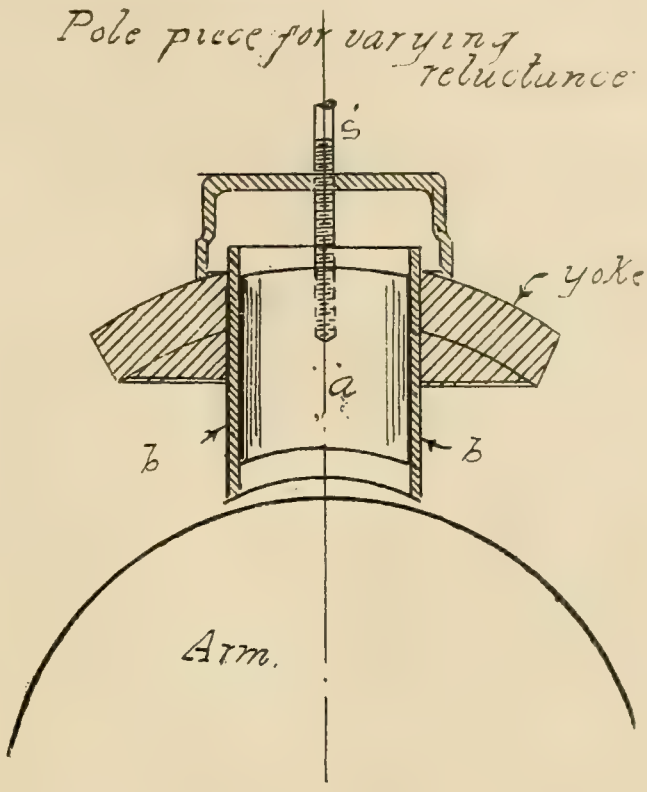
a house of this length? We use some General film, together with Universal and Famous Players. We do not have much trouble with the General or Famous Players, but in a number of makes of the Universal, such as Gold Seal, Victor and Powers, we are annoyed by excessive jumping of the sub-titles, the Gold Seal being the worst of the lot. Do you think this is caused by faulty sprocket holes? Or, in other words, have you ever received complaints of this kind from exhibitors using Universal service? We use d.c. through a Wagner rotary converter, and our shutter is three-wing. We seem to have a little flicker in the picture. Would a two-wing shutter help? Do you think a 4⅝ shutter would better this condition on account of the short throw and the large picture? On all our pictures we have an up and down movement, which we feel sure does not come from the machines being on poor foundations. Do you think this is caused by the intermittent sprockets not being set properly? The machines have been in use two months.

Now, here are queries which will cause city operators to elevate their noses and say that I ought not to answer such elementary questions. However, these same city operators should stop and consider that the seeker after knowledge is managing a theater in a small town, and while I do not know this to be a fact, still I presume that the patronage is not such as to allow him to employ a high class operator, or possibly any operator at all, therefore, I take the position that he is entitled to have these questions answered, and that the answering of them will enable him to put on a better picture. The answering will not only benefit the brother, but will benefit all the people in that little town, since they are undoubtedly practically all patrons of this theater. In the first place, Pennsylvania, I have had complaints with regard to the makes of films you have mentioned, and the trouble is in all human probability due to imperfect perforations, though it is possible they print their sub-titles on very light film stock which would also have a very decided tendency to produce unsteadiness. No, I don't think your picture is excessive in size; in fact but little larger than it should be if the back seats are 73 feet from the screen. Most certainly a two-wing shutter would not help to eliminate flicker; it would make it worse. Due to the rather short focal length lens you are using your main shutter blade is necessarily a little too wide to give the best possible results. Possibly you could use one a trifle narrower. I would suggest that you take your present shutter off and cut a cardboard pattern exactly like it, substituting this cardboard pattern for the shutter blade of your present shutter. Now, having done this, trim off 1/16 of an inch from either side of the main blade and watch the results. Then trim off another 1/16 of an inch and so on until a flash of white appears, either up or down, from white objects in the picture, whereupon you have passed the limit, and must make the main blade just a little bit wider. You will then have the best shutter you can get under the conditions. Be sure, however, that your shutter is set up just as close to the lens as you can get it. Are you sure that the face of your intermittent sprocket is perfectly clean? It should be washed every day, using an ordinary toothbrush and a little kerosene. A small quantity of gum or dirt on the face of the intermittent will make the picture unsteady. If the sprocket is perfectly clean and there is still a regular up and down movement, four times to every turn of the crank, then either the sprocket is not true or the sprocket shaft is sprung, the latter being exceedingly unlikely. If the up and down movement occurs only once to every turn of the crank then it is due to the swaying of the machine, but this, with the Powers 6-A is also exceedingly unlikely. I would suggest that you study the General Instructions, pages 213 to 228 inclusive, of the Handbook, and the Powers Instructions, pages 270 to 290 inclusive, particularly General Instruction No. 16, pages 219, 220, 221, 222 and 223, which deals with the shutter. If you have no copy of the Handbook you ought by all means to have one. It is a 423 page book, price $2.50, from the MOVING PICTURE WORLD.

Motor Speed Control.

Harry Grant, Placerville, California, criticises the reply to Question 36 as follows:

> With regard to methods of controlling speed on a series wound motor, other than rheostatic control (answer to Question 36, page 566, July 25th issue), there are several. In the first place rheostatic control is wasteful, especially in large motors and motors with variable loads, and where constant speed is required it would be found quite difficult to obtain the same with rheostatic resistance in series with the armature. For instance: assuming that the load is suddenly applied on a motor and the rheostat is on a certain point. The motor will slow down a trifle, thus allowing more current to enter the armature, but the disadvantage is that the drop through the rheostat increases with every increase in load on the motor. With small motors these things can sometimes be considered negligible, but they cannot be considered thus when dealing with large units.
>
> A far more effective system is, as you doubtless know, the multivoltage system. The principle of it is a motor operating from a dynamo generating different voltages. These systems can give four or five different voltages, any of which can be switched in on the motor, or motors, by means of a controller or suitable switches. These systems eliminate rheostatic control through the armature. I believe the size of motors and the number of them in the average picture theater are limited, therefore the first cost of this system would probably be beyond the average house. There is another system by which a powerful torque can be obtained at a very low speed, and this can be changed and the motor or motors can then be run at the regular speed with the regular torque, the principle being to give the motor a large current at low voltage and thus obtain a heavy torque. (Torque means turning power. Ed.) I believe the average operator will not come in contact with the above systems, therefore it would not be worth while to send sketches. There is a grade of motor manufactured which does not require rheostatic resistance in series with the armature (again presuming, of course, a series motor). The different speeds are obtained by varying the reluctance of the magnetic circuit by means of specially constructed poles. All the poles are connected together so that by turning a hand wheel they are all moved together in or out, thus varying the reluctance of the magnetic circuit. The makers claim speed variations of from 100 to 125 per cent.



The drawing explains the matter. At the top of screw S is a hand wheel by means of which sliding member B is drawn up or lowered close to the armature. The further B is drawn back the more the flux is forced to travel through the small cross section A and thus the reluctance is very greatly increased. The flux travels through the shell B. I would like your opinion as to the desirability of a motor of this type for operating projection machines. I am employed in a town of 1,500 in which there is one theater, there being found there was only room for it and no more. However, the people have seen the cream of the photoplays, and the theater has been equipped with the latest and best appliances, including good music and up-to-date projection machinery, to say nothing of one of the best types of curtains. The manager is J. B. Travelle, a personal friend of the editor. His motto is: "Nothing is too good for the public," and he has spared no expense in living up to the same.

I could not offer you an intelligent opinion of those motors, though I am informed they are economical. I am also informed that 5 h. p. is the smallest of this type manufactured. As to the various methods of control you mention, I do not think they are of any considerable value to operators, because multivoltage and the other systems set forth would not be encountered, or be available in theaters. Yes, Travelle is an old friend of the editor, and, by the way, the editor sent him a book something like a month ago, and would not mind knowing whether or not Brother Travelle received it. You may tell him if they have no ink in that part of the country he might borrow a stub of a lead pencil; but, at that, Joe is, as our friend the Swede would say, one purty damed gude faller, and I am mighty glad to know he has succeeded.

Could Not Get Along Without It.

H. Penfold, Sudbury, Ont., Canada, orders a Handbook and contributes the following remarks:

> I got one from you some time ago, but sold it to an operator friend. I find the Handbook to be the best friend I have, though I take the World and get a lot of valuable information from the department.

So you see, although he sold his book he comes back for another, which is the best possible demonstration of its value to the operator. As I have before remarked, the sale of this book has been highly gratifying, but I would like to see one in the hands of every operator in this country and Canada, not because it is my book, but because I am firmly convinced that it is worth a great many times its price to any operator or for that matter, to any manager.

Comments on the Films

Licensed

NEVER TOO OLD (Lubin), September 1.—There are some very amusing incidents in this comedy, written by E. W. Sargent and produced by J. A. Murphy. An old man who has cheated the undertaker for the last ten years still feels young enough to fall in love. He replies to an advertisement in which a young widow offers to become the bride of a wealthy old man. She turns out to be an adventuress with a husband. The old man returns home sadder but wiser. On the same reel with "The Green Alarm."

THE GREEN ALARM (Lubin), September 1.—On the same reel with "Never Too Old." Written and produced by Frank C. Griffin. A slap-stick, rough and tumble comedy, in which a parrot awakens his master in time to shoo two burglars from his chicken coop. There is a chase with burlesque policeman, which causes some laughs.

NO. 28 DIPLOMAT (Essanay), September 1.—Written by Edward T. Lowe and produced by Harry Botter. Richard C. Travers, Minor Watson, Ruth Stonehouse and Gerda Holmes make up the cast. John and Helen are sweethearts. They quarrel and John accepts an offer to go to Africa. He takes Helen's picture to be framed and Helen takes his. The Clerk No. 28 waits on them both and suspecting a lovers' quarrel tries to bring them together. She succeeds and the two are reconciled. A pleasing offering.

THE NEW YORK POLICE DEPARTMENT CARNIVAL (Edison), September 1.—This is a fine visualization and worth seeing. An exhibition of the duties of the police are shown in this film. Several interesting races take place between an automobile, motorcycle, horse, bicycle, all manned by policemen, and a runner. It is developed that such a thing as an Aero-Policeman exists.

THE HAND OF FATE (Kalem), September 1.—This pictureplay unfolds a plot which is not only illogical in many respects but it is also conventional. Its interest hangs on a mysterious shot which wounds a rival, for which an innocent man is blamed. The confession of an eight-year-old boy saves the accused man from prison. Alice Hollister and Harry Millarde have the principal roles. The photography is good.

FLEE, YOU ARE DISCOVERED (Melies), September 1.—This forcibly illustrates a bad habit; that of borrowing among neighbors. Jones borrows a lawn-mower. A lawyer, who is a practical joker, sends him a telegram which causes the deacon (the borrower) to skip town. Several complications occur which cause them to meet in the police station. Confessions straighten out matters and the deacon discovers that he is not a fugitive from justice. This is quite a good comedy.

LIFE'S CRUCIBLE (Selig), September 1.—An unprincipled young man organizes a fake company, of which a struggling young author is given the position as sacretary. Suspicions of the integrity of the company cause the authorities to investigate. The promoter skips and leaves the country and the secretary is arrested. Later, the real culprit confesses on his death bed, the secretary is vindicated and marries the other's sister. An interesting offering.

THE FABLE OF THE REGULAR BEANERY AND THE PEACHY NEWCOMER (Essanay), September 2. George Ade is the author and Richard Foster Baker the producer of this laughable pictureplay. Life in Mrs. Pruyne's boarding house was very peaceable and the boarders are all congenial, until Mrs. Fuller Speed came along and then all the males are crazy over her and the women mad with jealousy. One day her husband came along, she had been "Foxing" them; they had forgotten to ask if she had a better half. Moral: The Article you Admire is usually marked "Sold." It is eceived with continuous laughter.

A VILLAGE SCANDAL (Edison), September 2.—The advent of summer boarders from the city to Haskin's farm causes trouble between country lovers. How the differences are patched up and how the girl in the case becomes involved in a kidnapping escapade is depicted in an amusing manner. This comedy has a pathetic vein and is a very good offering in every respect.

TO BE CALLED FOR (Selig), September 2.—A country hotel keeper's daughter, in pique, because her close-fisted old father will not buy her a ball gown, helps herself to one that has been left at the hotel (to be called for). When the salesman to whom it belongs arrives he asks for the package but the father cannot find it. The salesman attends the ball and discovers it on exhibition on the form of the landlord's daughter. It makes a hit and he sells the entire lot to an old customer present. Later, the girl explains and receives the gown as a present. It becomes her bridal costume and she is married to the rube she loves.

THE LOST CORD (Vitagraph), September 2.—This is a very funny comedy in which Hughie Mack cuts a big figure, helped along by Lillian Walker. The scenes are laid at Coney Island, where they indulge in all the various mechanical freaks, finally end up by going in swimming. Hughie's rival sneaks the cord out of his bathing trunks and they are obliged to call the life guards. He steals Jones' clothes out of the bath house and Jones retaliates in like manner. How they get home causes roars of laughter.

THE CHIEF'S LOVE AFFAIR (Biograph), September 3.—On the same reel with "Love and Hash." A very funny comedy in some respects and some of the scenes were rewarded with considerable laughter. The chief certainly has a strenuous time getting in and getting out.

LOVE AND HASH (Biograph), September 3.—On the same reel with "The Chief's Love Affair." A general mix-up, when taken into consideration it is really the definition of hash.

WHEN MACBETH CAME TO SNAKEVILLE (Essanay), September 3.—A picture comedy depicting how Sophie nearly frightened a "ham actor" to death with a butcher knife. Victor Potel, Margaret Joslin and Harry Todd, the usual trio, are the dispensers of the comedy. A tank Shakespearian troupe arrives in town and puts up at Slim's boarding house. Slim discovers Sophie making sheep's eyes at the leading man. After the performance she walks in her sleep and imagines herself Lady Macbeth. She enters the room of the actor, who discovering her, hikes out of town on the tie route.

HEARST-SELIG NEWS PICTORIAL NO. 54 (Selig), September 3.—A topical news release which is very interesting.

THE UPPER HAND (Vitagraph), Septembebr 3.—This interesting picture-drama was written by Henry Kirk and William Humphrey directed and played the lead, opposite Leah Baird, who are ably supported by a competent Vitagraph cast. Nothing more despicable can be conceived than a man who will besmirch his wife's name to shield himself. The husband did this when he found he could not gain supremacy over his wife otherwise. She suffers in silence; but a reckoning comes. The wife's fair name is freed in the ending and she finds happiness with a better man. A fine release.

THE WINKING ZULU (Kalem), September 4.—Daub, the artist, paints a picture so natural that it comes to life and he finds himself transported to Africa, the supposition being that the picture is responsible in some way or other for the transportation. His experiences are laughable in the extreme and what he bumps up against creates a lot of comedy.

THE SHELL OF LIFE (Lubin), September 4.—Knowing that the girl he loves reciprocates, an outlaw gives himself up to the sheriff, rather than return to her with the stain of crime upon his soul. Intensity is the merit of this picture combined with good photography and acting. It seemed to please the audience.

THE HOUSE THAT WENT CRAZY (Selig), September 4.—A crook enters the residence of Professor Nutt, who has installed a system of electricity, which controls everything pertaining to the domestic establishment. He gets tangled up and crosses the wires which turns everything in the place upside down, including himself and the whole family. This release is greeted with hearty laughter.

THE BARREL ORGAN (Vitagraph), September 4.—This is written by the famous author, Frank Dazey, and Edmond F. Stratton has ably directed it. The cast, Rose E. Tapley, Etienne Girrardot, Paul Scardon, Edwina Robbins and Helen Costello, is a guarantee that the comedy is of a high order. The many scenes inculcated, which as full of comedy complications, helped along by a monkey assistant of an organ grinder, are productive of spontaneous laughter. There is a fire scene in which the monkey proves himself a life saver.

FOR THE CAUSE (Biograph), September 5.—In this picture play we are given an illustration of the inside workings of the international spy system, which is very topical just at present. A young American has invented a high power explosive and a foreign power makes an attempt to secure the secret. Many interesting incidents take place and a love theme permeates through the plot. A well made and interesting picture.

HEARTS OF THE FOREST (Edison), September 5.—A picture drama written by Frances M. Wright. Featuring Margery Ellison, Augustus Phillips and Helen Coughlin. There is considerable heart interest in this story and the worth of a good woman in the time of need is beautifully demonstrated. The photography is clear and bright and the acting is all that could be desired.

BRONCHO BILLY, THE VAGAEOND (Essanay), September 5.—A heart interest drama, featuring G. M. Anderson, who is both author and producer. Broncho risks being hanged in attempt to obtain food for a starving family. He even steals the money and after giving it to the little girl he escapes on another's horse. He is captured and about to be hanged, when the little girl explains and returns the money. The posse returns it to her with a liberal collection.

THE GAMBLER'S REFORMATION (Kalem), September 5.—This is a story of the West, which includes in its characters, who work out a most strenuous plot, gamblers, miners, Indians, half-breeds, etc. As an Indian story it is not better or worse than the usual releases of this nature. The acting and photography are up to the standard and the ending is satisfactory. It will please those who like sensation.

A FOOL THERE WAS (Lubin), September 5.—This is a foolish sort of an offering that demonstrates to what measures a man will go to make an impression on a girl. He borrows the money to buy an automobile which he imagines will make the desired hit; he hopes to make her his wife but finds she has already married the chauffeur.

PAWN TICKET NO. 913 (Selig), September 5.—A girl carried away by charitable work, pawns her necklace in her enthusiasm to obtain money to continue her work. This act causes a row between her lover and a disgruntled rival. This is quite a clever comedy drama of a mild order.

LOVE, LOOT AND LIQUOR (Biograph), September 7.—On the same reel with "Bluebeard the Second." A stenographer locks a tramp in the safe and goes out for help. Her sweetheart thinks she is locked in the safe and also hikes out for assistance. Dave Morris, Madge Kirby and Reginald Morris have the leading parts. Quite a laughable number.

BLUEBEARD THE SECOND (Biograph), September 7.—On the same reel with "Love, Loot and Liquor." Seeking another favorite Bluebeard becomes enamoured of a photograph and commands his man Friday to find the original on pain of death, but boob Bluebbeard finds only trouble.

AN ABSENT-MINDED CUPID (Edison), September 7.—An Ashley Miller comedy, who also is the producer. William Wadsworth has the leading role, supported by Gladys Hulette and a good comedy cast. Through absent mindedness a millionaire (William Wadsworth) was continually getting into trouble. Gwendolyn (Miss Hulette), a clerk in a book store, was the object of the affection of two clerks. One of the clerks takes the young lady out to dinner. He carries his money in his overcoat pocket, which is taken by mistake by the millionaire. The young man is involved in an awful mess. But the incident determines the future of the young couple. Good comedy well done.

WHEN KNIGHTS WERE BOLD (Essanay), Septembebr 7.—A side-splitting comedy of "Ye Olden Days," but played with modern equipment. A young earl is disgusted because his parents insist that he marry the girl of their choice, not his. He is much interested in a book, "When Knights Were Bold," and wishes that he might have lived in the days when he could fight for his lady-love. He sleeps and dreams that his wish has come true. Many humorous scenes occur. A wholesome comedy.

HEARST-SELIG NEWS PICTORIAL, NO. 55 (Selig), September 7.—Many topical scenes are shown of the latest happenings. Of an interesting, educational value.

THE UNDERWRITTEN PLAY (Vitagraph), September 7.—A commendable story written by J. Harwood Panting, picturized by Edward Montagne and produced by Theodore Marston. With intense hatred, the old man attempts to shoot the son of the man who stole his wife's love. His daughter, with a strong love for both, prevents the deed and he consents to their marriage. An agreeable surprise ends this offering.

Licensed Specials.

THE HIDDEN LETTERS (Vitagraph), September 1.—A two-part drama featuring Norma Talmadge, Julius Swayne Gordon and Antonio Moreno, supported by an excellent company. A young girl falls deeply in love with a man whom she thinks is unmarried. She finds out that the wife is carrying on a flirtation with her cousin, an artist. The woman is killed in an automobile accident, and the girl, to obtain letters written to the wife by her cousin, surreptitiously enters the residence of the man she loves. In an intense scene occurring when he surprises her in her search, he shows her the bundle of letters which he has already found. Realizing the sacrifice she is making, for his welfare, he asks her to later become his wife. This is a well acted and highly interesting picture.

BY WHOSE HAND (Lubin), September 2.—A two-reel pictureplay written and directed by George W. Terwilliger. This picture contains several inconsistent scenes, one of these being where the body of a man who is found murdered, is carried in to a house by the sheriff and posse and laid on a library table, prior to the viewing of the body by the coroner. The sheriff seems to make a strenuous effort, in a sort of third degree manner, to make all the inmates of the room, or at least some one of them, confess to the murder. The sheriff, by strategy, finally discovers the real murderer.

THE OIL WELL CONSPIRACY (Kalem), Septembebr 2.—This two-part pictureplay, which contains strong dramatic qualities, tells the story of the Universal Oil Company's plot to gain possession of an oil well and how Millie (Helen Holmes) succeeds in foiling the plotters, fills the story with action that is up to the ginger mark. It is a well photographed picture and has been well directed and acted. A very realistic scene in which an oil well is torpedoed making it a producer is the punch of the picture.

THE FACE IN THE CROWD (Lubin), Septembebr 3.—This is a two-part picture drama. Marc Edmund Jones wrote the scenario and Paul M. Powell directed it. It is a melodrama full of thrills, which probably will please the portion of the audience that enjoys this sort of action in a pictureplay. "The Face in the Crowd" proves to be the leering countenance of the vice king. A considerable amount of gunman action takes place. There is some pathos regarding a little child, whose innocent evidence, in the finale, assists the State Attorney in apprehending the ringleaders.

THE VIKING QUEEN (Edison), September 4.—A pictureplay in two parts written by Y. Spinner and directed by Walter Edwin. In the days of yore, when the viking sailed the seas of Norway, Queen Helga (Mary Fuller) of Drontheim, was loved by all but Ragnarr and his followers. One night they seize their Queen and incarcerate her on an isolated island. Ragnarr usurps the throne and inaugurates a bloodthirsty reign. Later he is assassinated and Queen Helga regains the throne and brings joy and happiness to her people. A pretentious number.

UNDER ROYAL PATRONAGE (Essanay), September 4.—This two-act pictureplay is adapted from the Munsey Magazine. Featuring Francis X. Bushman. An interesting plot is developed. A couple to avoid marrying, the Prince and Princess of two little Kingdoms, prevail on American friends to pose as themselves. It transpires that though they do not know each other's identity, they discover that they are in love with each other all the time. The American boy and girl fall in love, the result being happiness to all.

TOO MUCH UNCLE (Vitagraph), September 5.—A special feature in two parts. Produced by Ralph Ince, the plot of which resembles very strongly the old comedy of "Jane" with the babies cut out. However, it is a laugh producer. Uncle Joe (Adelbert Roccardi) insists that his nephew shall marry and settle down. He is foolish enough to inform his uncle that he is already married. The uncle arrives and, to deceive him, the nephew borrows his friend's wife. This brings about the comedy complications.

THE DEVIL'S DANSANT (Kalem), September 7.—This two-part picture has been reviewed at length in the Moving Picture World and can be found on page 1354, issue of September 5, 1914.

WHEN THE WEST WAS YOUNG (Selig), September 7.—This two-part play contains that which is of great interest. The scenes are laid in the wild west. A mother is brooding with sorrow over the loss of her little child, but her feelings of despair are somewhat mitigated when her husband brings home a baby he has saved from marauding Indians, after they have killed its parents while under the influence of fire-water. A good picture.

Independent

ANIMATED WEEKLY, No. 130, September 2.—A picture of President Wilson leads this number; then comes scenes of Canadian troops mobilizing, gatherings in Trafalgar Square and Scotland Yard, and other incidents of the war. Numerous other views of general interest are shown.

HIS WINNING WAY (Princess), September 4.—A farce with broad humor; it makes a good general offering. The high finance of its hero, a youth who will only be acceptable to Dad as son-in-law when he has $10,000, and whose name is Gottispile, gives the picture a very entertaining touch of freshness. In the end, he becomes Gottispile de facto as well as de jure; but it is a legacy and not the finance that does the trick for him. People will enjoy it.

O'FLANAGAN'S LUCK (Royal), September 5.—Farce imitating Keystone offerings. It is filled with rough and tumble stunts; but somehow the comical cops, while they may make many laugh, do not seem so comical as they do in the original Keystone atmosphere and in pictures where even the original cops are at their best. The action is set at Coney Island.

THE BROKEN DOLL (Sterling), September 7.—A child story, with Little Billy and three other children in it. One of the girls has her doll run over by an auto. The children are cute and attractive, but the plot in this offering is very thin.

THE ROUNDERS (Keystone), September 7.—Chas. Chapman and the Fat Boy appear in this as a couple of genial jags. The humor is not of an offensive sort, though few performers can avoid this in such scenes. The angry wives follow them and they take to a boat in the lake, which is swamped in an amusing manner.

SIERRA JIM'S REFORMATION (Majestic), September 8.—A typical hold-up man story in early Western days. It is not very dramatic but has unfaltering action, speedy riding, good acting and some acceptably pretty scenes. It is too slight a picture to be long remembered; but should go well on a program.

MOTHERLESS KIDS (Beauty), September 8.—Harry Pollard appears in this as a young widower with two children. The widow next door wants some "kids," and the stupid gardener takes the children to her. Of course, a marriage with the widower eventually follows. This makes a pleasing domestic comedy.

BREAK, BREAK BREAK (American), September 9.—A pretty picture telling an idyllic love story; it should go very well; for, though it depends on sentiment rather than on thrilling dramatic suspense, it holds the attention strongly and is filled with the atmosphere of the good, old-time stories and poems. The costumes are of the mid-Victorian period in rural England. Many of its scenes are as charming as good pictures. The acting is also of excellent quality. Vivian Rich is the heroine; Harry Van Meter, the hero, and Jack Richardson, the light villain. Much of the action is among the hay fields and then on the seashore.

THE SHERIFF'S CHOICE (Reliance), September 9.—An Arthur Macley picture; he is both leading player and producer. The story is obscure for a few scenes; but becomes clear and builds through commonplace incidents to a startling and highly sensational climax. The whole picture exists just for this ending which is new and will be counted worth while. It is fair in acting, stagecraft and photography.

MABEL'S LATEST PRANK (Keystone), September 10.—Mabel meets a masher in the park while en route to get a position as maid. Later she finds the man was the husband of her new mistress. There is an exciting chase scene, and the picture winds up with everyone in the lake. The photography in this is good, and it follows the lines of former nonsensical offerings.

IN DANGER'S HOUR (Thanhouser), September 11.—A simple but effective film story in which the twin girls make friends with a collie dog. Later the dog rescues one of the girls from drowning. The scenes are well taken and there is a pleasing sentiment in the story.

FOR HIS FATHER'S LIFE (Eclair), September 12.—This is an old plot, in which the young Westerner rides twenty-five miles in a given length of time to get medicine for his sick father. The chief interest in this is the ride; the jump from horseback to the train, and the subsequent ride down the high bluff, were good features, Joe Ryan playing the hero. The story itself is very ordinary.

MABEL'S BLUNDER (Keystone), September 12.—Mabel mistakes her lover's sister for a rival in her affections. She acts as their chauffeur and the principals all go to a restaurant. A slap stick finish results, but the humor of this is not very strong.

CATTLE (Frontier), September 13.—The story value in this is about of average interest, and the photography is too light in many places. Some of the scenic effects are of exceptional interest, and if portrayed a little more successfully would have carried the reel finely. The cattle roundup feature is a good one. The plot is simple and not very strongly handled.

THE SCARECROW'S SECRET (Frontier), September 13.—A Western number of about average interest. The son borrows the clothes of a scarecrow in order to rob his father. Later the money is found in the pocket of the scarecrow. There is a certain naturalness in the development of this story, but it is loosely constructed and not very convincing in places.

HER BOUNTY (Rex), September 13.—This features Pauline Bush as the daughter of a factory owner. Her humanitarian impulses take her to the plant, where she falls in love with one of the employes. Later she gives him up and sends her wedding dress to Bessie, whom he was originally to marry. A sympathetic story of sacrifice, nicely presented.

ALL AT SEA (Keystone), September 14.—A story of two sailors and their rivalry for the landlady's hand. She inherits a fortune and there is a chase in gasoline launches. There are some funny incidents in this but as a whole the production is only fair.

TRAPPED IN A CLOSET (Sterling), September 14.—This comic film reverts somewhat to the old-style eccentric. Two men are hauled away in a wagon, locked inside a wardrobe. The police follow and there is a lot of wild revolver firing. This has amusing spots in it, but not much plot.

A JOKE ON THE JOKER (Crystal), September 15.—This pictures some of Vivian's misdemeanors while visiting some old people, such as putting rat poison in the soup. The humor in this seemed off the key and it caused little amusement.

THE SCARECROW AND THE CHAPERONE (Joker), September 15.—This is only an average offering. Louise and her girl friends dress in the cowboys' clothing to deceive their chaperone. The plot is very slight.

BEAU AND HOBO (Joker), September 16.—Another offering in which the young dude poses as a hobo in order to see his girl. Then the real tramp comes along and complicates matters. The makeups are good, but the plot is too familiar to arouse much interest.

BOMBS AND BANGS (Keystone), September 17.—A number of "rube" characters appear in this. The chief feature is where the girl sleepwalker carries a lighted bomb through the town, causing great excitement. This is fairly amusing.

THE MISTRESS OF DEADWOOD BASIN (Rex), September 17.—A well-photographed story of the lumber camps, with Robert Leonard, Ella Hall and Harry Carter in the cast. The characters ring true, and the story is an entertaining one. Bob saves the girl from the drunken foreman and wins her strong regard as a result. Harry Carter handled the foreman's role very creditably. This is a good yarn of the lumber camps.

THE TROUBLESOME WINK (Nestor), September 18.—A well-known stage property is utilized again to make fun in this picture in which Victoria Ford takes the part of a woman afflicted with a queer nervous complaint that strange men who meet her on the street misunderstand. They follow a never-intended invitation, and the result is often laughable. It is a very fair offering: but there have been other pictures happier in portraying this peculiar conceit.

LOVE AND GRAFT (Joker), September 19.—In this Max Asher appears in his familiar role as chief of police. Bob Vernon and Louise Fazenda are the young couple who finally gain his consent to wed after some amusing antics. This contains a lot of eccentric nonsense, some of which is quite laughable. Successful low comedy.

Independent Specials

IN THE NICK OF TIME (Reliance), September 5.—A two-reel railroad story, abounding in action and winding up in a pleasant way. The action in the first reel was, if anything, too rapid, as the situations were jerked about without obtaining proper force in some instances. The young telegrapher wins his first promotion by saving a valuable express shipment from the yeggmen. He then takes to drink, is discharged and later retrieves himself in the West by saving a passenger train at an abandoned station. The closing reel is especially well handled. The photography is good.

FOR THOSE UNBORN (Majestic), September 6.—A two-reel picture, whose heroine, played by Blanche Sweet, is a consumptive. It is not a pleasant story and has several of those peculiar situations that are apt to offend sensitive people. The method taken by the girl, who has found that she is tubercular and fears "for those unborn," to break off her engagement is one of these. She arranges things so that her lover will find her "drinking" with a rough but vulgar man and be disgusted. He is disgusted; but the spectator who knows the inner reason for it is not pleased. Then to make her, a sick woman, fall into the hands of the two rowdies who want to lead her off to a lonely cabin is also far from pleasant. The circumstances surrounding these things make them worse. We are too much afraid that it will displease to commend it without reserve for all kinds of houses. It lacks healthy, vigorous life. The producer is William Christie Cabanne.

LOLA (American), September 7.—A pleasing two-part offering, in which an old situation is worked up with skill to make a simple and a fresh appeal. In the first reel an opera singer tells to her manager, over the wine of a fashionable cabaret, where some graceful dancing is going on, the story of how she ran away from her home eight years before. In the second reel she goes to find her folks again and learns that her departure broke the heart of her father (John Steppling). The day after she ran away, her sweetheart, a machinist, had been blinded and had called for her. Her sister had responded, and, finding that he was wholly deceived, she had married him. The producer has been remarkably happy in subtly contrasting the singer's fate that was and that might have been, and this is helped out by a piece of cleverly and freshly contrived camera work that is commendable. It is not a great offering, but a very likable one.

JEAN OF THE WILDERNESS (Thanhouser), September 8.—A two-reel story of the Northwest, abounding in good scenic effects. The story itself is entertaining, though not intense or gripping, and it has no great novelty about it. It concerns the efforts of a gambler to wed the daughter of a man falsely accused of murder. Jean is the Canadian hero. There was some confusion of names in the subtitles. Morris Foster and Mignon Anderson play the leads in this fairly strong offering.

THE MYSTERIOUS MYSTERY (Victor), September 11.—This two-reel production, featuring Florence Lawrence, is quite entertaining, but not as strong as some things we have seen her in. In the story, shown by a moving picture within a picture, she is mistaken for an insane girl and thrown into an asylum. Matt Moore, as the actor-nut, does some humorous stunts in bringing about her release. Later the real insane girl, who imagines she is Florence Lawrence, turns up and recovers her senses. The manner of presenting this, by two pictures, seemed unnecessarily complicated and added but little to the plot.

A GENTLEMAN FROM KENTUCKY (Victor), September 14.—A story of the South before the war, told in two reels. J. Warren Kerrigan adds to his laurels in his impersonation of the gentleman gambler, handling the part very effectively. At first an unwelcome suitor for the girl's hand, he afterward proves his goodness of heart by befriending a man with a sick wife, and also assumes the blame for a murder to save the girl's father. He is saved from hanging at the last moment by the confession of old Jed, an interesting impersonation by George Pierolat. The photography is good and the story entertaining and convincing, with some particularly good character work.

STALE MATE (Gold Seal), September 15.—A two-reel instalment of the "Trey o' Hearts," being Series No. 7. Certain features of this make it exceptionally strong, particularly where Law rescues the girl from an upper window by means of a revolving crane and bucket. The struggle on the steel frame of the apartment structure was also exciting. Cleo Madison's double impersonation is proving a strong one in this series. A good number.

ADVENTURES IN DIPLOMACY (Eclair), September 16.—A three-reel story of international intrigue, adapted from a novel by Jacques Futrelle. The cast is a pleasing one and includes Alec Francis and Belle Adair. The observer is plunged at once into a series of efforts on the part of the conspirators to get hold of certain plans. The girl spy plays an important part in the developments and later in rounding up the band. An air of mystery is hung over the various scenes, and at times the meaning of certain action is a trifle vague. This production contains nothing very new in plot, but it is well constructed, and the interest is maintained from start to finish. The photography is also good.

A TALE OF THE NORTHWEST MOUNTED (Broncho), September 16.—A two-reel Western offering abounding in pleasing wood scenes. Joan's lover turns out to be a whiskey smuggler. He plans to get rid of Gates, the officer on his trail, and succeeds in getting him discharged from the government service. Gates, who also loves the girl, returns and rounds up Jacques. He is later reinstated and wins the girl. The photography in this number is pleasing and the action good throughout.

A TRAGEDY OF THE NORTH WOODS (Domino), September 17.—A story of the North Woods. The young lieutenant of the mounted police is sent to investigate the murder of the factor, MacKenzie. He traces the motive to the assistant factor, Burke, and then the latter tells his story. It is a tale of vengeance and pictured in a manner that makes the observer shudder. The murdered man had run away with Burke's wife and daughter and when the latter found him they toss coins in the woods to see who gets first shot. MacKenzie fires and misses and then Burke slays him. This is convincing and well presented, but it has a rather brutal touch. It is a strong offering.

THE MAN WHO WAS MISUNDERSTOOD (Imp), September 17.—A two-reel number, written by George Edwards Hall, and featuring King Baggot. Mrs. Walker, Arline Pretty and Ben Hall are also in the cast. Mr. Baggot appears as an old violinist with a faithful dog. He stops at the home of an old woman and relates the story of his early love. The story is entertaining throughout and well pictured. It contains some live racing scenes. The close seemed a little incomplete, many observers no doubt wondering if the old lady would not turn out to be his lost love. Yet, as it stands, the production is full of interest and is sincerely acted.

"NO-ACCOUNT" SMITH'S BABY (Kay-Bee), September 18.—This pictures the trials of a drunkard's family, interspersed with pleasanter scenes when he is a sober, affectionate husband. The Christmas eve scenes were attractive, showing the father and his friends acting Santa Claus to the baby. Later the wife wraps the baby shoes in the mask her husband intends to wear in making a holdup; this works upon his conscience and he gives up the proposed robbery. This two-reel offering is not a powerful one, but it combines wholesome sentiment with pleasing Western views and will interest the average observer.

MODERN MELNOTTE (Powers), September 18.—A two-reel number, featuring Edna Maison and Ray Gallegher. The unsuccessful lover employs the hero to pose as a lord, for revenge on the girl. The hero does this and marries the girl, who later leaves him. But the girl still loves her husband and sends for him. He afterward inherits money and saves her father from financial ruin. It is a question whether his inheritance could make up for the hero's deception of the girl. Numerous things are left unexplained in this production. At the same time it is finely photographed and very attractive in many ways. It is entertaining, in spite of many crudities of construction.

THE HIGHER LAW (Bison), September 19.—This is the second of the series being produced by Charles Giblyn, picturing scenes in the life of the vagabond poet, Francois Villon. Murdock MacQuarrie has the name part and Pauline Bush and Lon Chaney are also in the cast. In this number Villon acts as the emissary of Louis XI, and by his wits succeeds in luring to destruction Sir Stephen, favorite of Edward IV. The atmosphere and costuming are good, and the final scenes dramatic and stirring. Villon appears to advantage in his more poetical aspects; in this incident he is a little too much of the villain. But the production is a commendable one, and above the average in general construction.

THE MILLION DOLLAR MYSTERY, Episode No. 11 (Thanhouser), September ——This two-reel instalment is episode No. 11 in this series. Flo and Jim, just escaped from Braine, are caught in a train wreck with two of the conspirators. The scene was apparently taken at a real wreck. Later Jim is tied to a railroad track; Flo escapes from the gang and saves him by throwing the switch before the approaching train. There is good suspense throughout this number.

THE MILLION DOLLAR MYSTERY, Episode No. 12 (Thanhouser), September —.—This is a lively two-reel instalment. The treasure box is raised from the ocean bed on the anchor of a vessel and later thrown overboard again. The conspirators send a man, who brings it up a second time. Norton and Jackson don masks and attend the meeting of the Black Hundred, where they make away with the box. An exciting number.

A PRICE ON HIS HEAD (Hepworth-American), September —.—A two-reel offering, giving a detective story, and with several excellent things that are in its favor as a popular picture. In the first place, the gang of thugs have captured not dead gold, but a charming little boy of the "Little Lord Fauntleroy" type, who is sure to make a strong appeal to the average spectator, and especially to the women. Then the photography is good, and the backgrounds are the doubly interesting commonplace glimpses of a small English village. The story is only fair; but it interests. The acting has nothing especially to commend it, but is acceptable. A fair offering, but nothing above the average.

WHEN WE WERE YOUNG (Warner's Features), September —.—A three-part Indian story, made on the Miller's 101 Ranch, and offering vigorous and freshly conceived scenes of settler days. The chief setting is a little village, with bar room and gambling hall and with an army post and fort nearby. The story's villain is a half-breed, who sells whiskey and amunition to the reds. This character is especially incensed against a sterling Westerner who once saved a young squaw from him. He steals the hero's quirt in order to leave it on the corpse of a victim from whom he steals a big roll of bills. Spectators will foresee that the squaw will recognize the quirt and bear witness that the half-breed stole it from the hero; but, notwithstanding this, there are well pictured incidents that hold the interest well.

TEMPTATION (Warner's Features), September —.—A three-reel offering, made by Cricks Films Studio, of London. Its heroine is tired of home drudgery and, although she is in love, runs away to the city, where she falls into all kinds of danger, is almost trapped into a white slave house. Her sweetheart is an inventor and has perfected a new torpedo; but his model is wanted by a villainous character who finds the girl in the city, recognizes her and makes a prisoner of her, and then uses a letter of hers to trap the man. He is lured to a hut near a river, bound and threatened with death by bomb explosion unless he delivers the model. He won't give in, and they are planning to bring the girl and blow the two up together; but she has heard of her lover's danger and, escaping, brings the police to the rescue. The bomb—a very mild explcder—goes off just as the prisoners escape and the villains enter the hut. The police find their bodies. It is all interesting, very melodramatic and, though it shows little original art, will make an acceptable offering.

THE ARROW'S TONGUE (Warner's Features), September —.—A two-part picture, made by the Miller 101 Ranch Company, and giving the incidents of an Indian raid with a new, strange and startling feature—the method by which the news of the danger is spread. It opens with a settler's finding a skull and an arrow while turning up his first furrow. The story unfolds while he is looking at these. A boy had been shot by Indians with the arrow, and his corpse has clung to the back of a horse which runs across the plain and is seen by settler, immigrant and soldier scout. All these take warning and hurry to the fort. The picture rejoices in many thrilling scenes of burning cabin and Indian attack and has been produced with snappy, exciting action. The director is Martin Farnum. In photography it is acceptable.

WARRIORS OF EUROPE (Feature Photoplay), September —.—This is a single reel of new film giving views of the English army and navy. Subtitles indicate that several of the views of English troops were taken in real action and under fire. There is one, for instance, showing the English infantry attacking an unseen adversary, and this infantry movement is followed by a soul-stirring picture of a troop of cavalry making a charge. It is introduced as "The first battle of the war," but there are no casualties shown. Aside from this, there is every reason to believe that it is a true picture of one side of some deadly engagement. There are several views of English battleships and a short group of scenes showing one of these firing at some unseen mark or, as subtitles indicate, at a German ship. The photography is fairly clear, and the matter is surely of great interest and instruction.

KLEINE SOON TO RELEASE "JULIUS CAESAR."

"Julius Caesar," the mighty photo-drama looked forward to as the greatest of Kleine productions, is almost ready for release. Work extending over a period of eighteen months and taxing to the uttermost the tremendous facilities of Europe's greatest studios, is nearing completion. How mammoth a spectacle "Julius Caesar" is may be understood from advance notices which state that there are 20,000 costumed people in several of the big scenes, a miniature city of Rome covering six square blocks, and a stone fortress built after the Gallic fashion of the times more than a mile in length. The story covers the early life of Caesar, his campaign in Gaul, his war against Pompeii and his final assassination. Anyone of 50 scenes in this mammoth spectacle will equal three of those in "Quo Vadis?" or "Antony and Cleopatra."

MISS EDITH KINGDON HALLER.

IT has been said that photographic likenesses frequently flatter the subject. This may be true in some instances; indeed, it is believed that the business of the photographer would go into a sharp decline if he was not able to show an improvement in some of the subjects that come to his studio. But in the case of the subject of this sketch and the acompanying engraving, Miss Edith Kingdon Haller, the tricks of the comeraman could add nothing to beauty and charm. A dainty bit of femininity, inexpressibly sweet and demure, she needs no photographer to make her one whit better looking than she actually is.

Edith Kingdon Haller.

Along with her natural grace and beauty goes a lot of good sense and cleverness that has brought her into considerable prominence as an actress and photoplayer within a short year, and now that we realize how clever and beautiful she is, it is hoped that she will have all the desired opportunities to appear in pictures to advantage.

Miss Haller is but eighteen years old, but she has been in the theatrical profession for about a year and a half, her first engagement being with the Columbia Players in Washington, D. C., where she appeared for the first time in "The Girl With the Green Eyes." This engagement was followed by a season with the Poli Players, after which she came to New York and was engaged for leading parts with the Ramo company. While with Ramo she appeared in "The Governor's Ghost," "The Criminal Path," "Thou Shalt Not" and other features of equal merit. Her last and most successful part was that of Yvonne in Ramo's "The War of Wars," a part originally played by Viola Allen.

Miss Haller is open for engagement with some permanent picture organization where her talent and ability will be appreciated.

"THE SLIM PRINCESS," BY ESSANAY.

The Essanay Company announces the production in the near future of "The Slim Princess," by George Ade. Although Miss Elsie Janis had an unusually successful run in the play, the motion picture scenario has been adapted from the story, which first appeared serially in the Saturday Evening Post. Several millions read the story and it was declared to be the success of the year. The Essanay comedy-drama will be in four acts with Miss Ruth Stonehouse in the leading role of the princess of slender proportions. Mr. Ade himself will pay particular attention to the staging of the production and one of the great Essanay successes of the year is promised.

SAWYER MAN IN TOWN.

H. A. Sherman, the hustling representative of Sawyer, Inc., for the Northwest, whose headquarters is at Minneapolis, Minn., was in New York during the week ending September 5, making his home at the Hotel Astor. Mr. Sherman's territory includes Minnesota, Wisconsin, North and South Dakota.

"The Virginian"

Five-Reel Production of Famous Western Novel Proves to Be Splendid Entertainment.

Reviewed by Robert C. McElravy.

A PECULIARLY human quality pervades this five-reel photoplay presented by Jesse L. Lasky. To get at this quality one must go back both to the play by Kirke La Shelle and the novel of Owen Wister, each of which met with great success. Through the entire drama the observer is at all times in sympathy with the various characters, knows them intimately and shares their joys and sorrows. Laughter, tears and applause greet the performance, and in its turn the screen production will undoubtedly take rank with novel and play.

Scene from "The Virginian" (Lasky).

The setting is Western and there is at all times a gratifying choice of scenes, ranging from plains to the mountains themselves. The photography is smooth and clear and much of it is of a soft sepia tint which proves restful to the eyes.

Dustin Farnum, so long successful in the stage version of "The Virginian," plays the leading role. His pleasing stature and appealing personality carry the interest of the observers from the beginning. Winifred Kingston plays successfully the role of Molly, the girl from Vermont, who came West to teach school. J. W. Johnston, a well-known screen favorite

Scene from "The Virginian" (Lasky).

in Western parts, adds to his laurels as the ill-fated Steve. The part of Trampas does not stand out as strongly in the photoplay as in the stage drama, but was well handled by Billy Elmer. Minor characters are not neglected and this production is almost a model in the clever manipulation of characters.

The story itself is full of good humor at one moment and stalking tragedy the next. Particularly amusing was the exchange of babies during the barbecue, the excited parents coming back after driving miles away from the ranch before the trick was discovered.

The tragic trend of this story intrudes itself gradually through numerous scenes. The Virginian first meets Trampas in the saloon and here is brought out in a subtitle the famous exclamation: "When you say that to me, smile!" Later Trampas wins Steve and other cowboys to his standard and they are rounded up as cattle thieves. The hanging of Steve and his companion was effectively suggested by the shadows in the sunlight from the suspended bodies. While this tale is brutal in places none of the scenes are allowed to become unnecessarily depressing.

Meantime progresses the wooing of Mollie by The Virginian. She learns of his connection with the hanging and is so repelled by it that she intends returning East. All of the heavier incidents of the story are given additional force by bringing out the manner in which they react upon this slip of a girl.

One material change from the stage version is in the shooting of Trampas by The Virginian on their wedding day. Instead of drawing out this unpleasant business, there is one brief scene in the barroom where the challenge is passed and then follows swiftly the shooting itself. While this robs the latter part of the production somewhat of suspense, it does not seem to detract from the strength of the story, which is in every way a superior Western production.

Frank Powell

THE work of Frank Powell, the director of Pathe Freres special features, is work that has created a world-wide interest. Not only is it a combination of unique artistry and truthfulness of historical detail, but it bespeaks the vast experience Mr. Powell has had in the motion picture industry. In years Mr. Powell is young, but in directing experience he is ripe and aged, starting as a stage director for Augustus Thomas, he later joined Kirk LaShelle and afterwards directed for several years productions in Europe for Miss Ellen Terry. He then returned to America and made his debut in the motion picture field by directing comedies for the Biograph company. With this firm he was connected for two years, then returning to Europe again, was engaged by Pathe Freres as a producer of historical and romantic drama.

Frank Powell.

Ill health, however, necessitated him resting for a while, but his art and advancement did not suffer, for though he was compelled to quit work, he toured the continent, acquainting himself minutely with foreign costumes and types. On his return to America he was engaged by the Powers Motion Picture Company and after working with them for some time, rejoined Pathe Freres as a director of their special features.

Among Mr. Powell's most recent releases of unusual interest are "The Ghost," a three-reel Colonial drama; "The Corsair," a four-reel Turkish story, necessitating much research and historical exactitude; a three-reel dramatization of the well known classic poem, "Lucille," and "The Stain," a six-reel modern American story that is said to be one of the strongest and most artistic productions ever released.

Y. M. C. A. OPENS THEATER.

The Y. M. C. A. has opened in the new building erected at a cost of $225,000 by the Pennsylvania Railroad at Tyrone, Pa., a moving picture theater with a seating capacity of 1,000. The structure is built of granite. R. W. Charles is the manager. It has a steel and concrete booth built into the theater and is equipped with all the latest and improved projection machines as well as accessories. It is offering each night late, releases and special features for the members and the towns people.

CHICAGO LETTER

BY JAS. S. McQUADE

FILM manufacturers in Chicago are in no danger of having their work interrupted by a lack of developing chemicals. The Selig, Essanay and American plants have each a supply of hydrochinon on hand sufficient to last them for a considerable time to come. Even if they were not so happily stocked, there would be little likelihood of a dearth of the substance mentioned; for an alkaloidal concern in Chicago has already begun the manufacture of hydrochinon and also of metol, the latter being essential in still-life photography.

Both these chemicals hitherto have been imported from Germany, and competition by American or British manufacturers could not be engaged in, owing to the extremely low prices quoted in Germany, German wages being much smaller than are paid in the other countries mentioned. It is almost impossible at the present time to buy metol or hydrochinon in Great Britain or America, and where they can be purchased they are quoted by the ounce instead of by the hundredweight, as formerly.

The Chicago section of the American Chemical Society has been very active ever since the war opened in trying to solve the chemical problems of Chicago's industries, with the result that great progress has been made towards the manufacture of chemicals that were formerly imported, and some of which it was thought could not be made in this country. It is given out that the firm before referred to will have ample supplies of Chicago-made hydrochinon and metol on the local market in three or four weeks. Just as great enterprise is shown by the Chicago section of the society in other industries, and the spirit prevails that Chicago can, and will, work her own way out of the web of difficulties wrought by the war that is now raging.

William N. Selig near Scene of War.

William N. Selig, president of the Selig Polyscope Company, has had an experience during his stay in Paris (on his present European trip) that will remain with him for the balance of his life. A cablegram from London, dated Sept. 6, to the Chicago Examiner, which is given below, will convey an idea of present conditions in Paris and of the difficulties encountered by those who try to get out of it:

Americans who arrived in London from Paris today are of one mind with the American refugees who have been pouring into the city for the past week.

According to them, nothing can prevent the Germans from getting into Paris. None of these refugees has a more vivid or more colorful story to tell than William N. Selig, the motion-picture magnate of Chicago, and associated with the Hearst-Selig News Pictorial enterprise.

He told the Examiner today:

"Last Tuesday I was the only person still registered at the Edward VII. Hotel. In the afternoon all the managers, porters, bell boys, waiters, cooks and chambermaids left for England.

"I wasn't staying in Paris any longer than was necessary. In fact, I had hired an automobile to Havre that day. The automobile was put out of the question later in the day by a government decree that nobody could leave Paris after Tuesday night except by train.

"After I got my tickets my party and I went immediately onto the platform and tried to get through the gate, through which we had to pass, to board the train. The mob here was as dense and as full of fight as that inside the waiting room.

"Finally I chanced to overhear a French officer tell the gateman that he was sending his sick wife and children to London and I saw him hand the gateman some money. In a minute the officer and his family were slipped through an adjoining gate. It cost me $10 to accomplish the same trick, but it resulted in my little party and myself getting through to the train.

"At Dieppe, by sheer good luck and careful use of English gold, I managed to get into the cabin of one of the ship's officers.

"The ship carried fully five times as many passengers as her capacity was rated at.

"We arrived in London at 11 o'clock Friday night, sixty hours after we started."

Mr. Selig expects to sail for home in about two weeks from the time of writing.

American Product and the British Market.

There is considerable solicitude in Great Britain just now over the policy that should control the output of American manufacturers at the present time. With the Continental product out of the field the trade depends on the British and American manufacturers to supply the demand. The Bioscope of Aug. 27 devotes a special article to present conditions in Great Britain from which the following excerpt is taken:

"A great opportunity presents itself to the American manufacturer. If he is ready to spend money now in anticipation of future returns, he is going to entrench himself so strongly against attack on the British market that when Continental activities are eventually renewed there will be but little trade to capture. This is a point which must be borne in mind. Retrenchment now on the part ofAmerican and British home manufacturers would mean the stultification of all the struggles and efforts of years. Now is the moment for the pursuance of an aggressive policy—the market is weak through the collapse of Continental trade, the virile competition of the foreigners has been killed, the theatre proprietors in their doubt are asking for definite support, the Britisher and the American should therefore seize the chance to ingratiate themselves while the doors are open and arms are extended to welcome them."

An optimistic view of the future is taken, and belief is expressed that there will be a great filip to public interest in moving pictures. Just as soon as the present craze for war pictures is over, the film business will settle down to its normal condition and the picture going public must be furnished with the right kind of programs.

Chicago Film Brevities.

The Biograph Theatre, at 2433 Lincoln Ave., this city, was opened Saturday, Sept. 5, with Vitagraph's great five-reel feature, "My Official Wife." This house seats 1,000 persons on the lower floor and is controlled by Lubliner & Trinz. On Sept. 12 the same people will open the Vitagraph Theatre, at 3133 Lincoln Ave., with the same feature attraction. This house also seats 1,000 persons on the ground floor. These houses will use all features of the General Film Co., also of the Paramount and Shubert. George Kleine's big subjects will also be included in the programs and "Quo Vadis," Antony and Cleopatra," "Spartacus," "Last Days of Pompeii," "Vendetta," etc., will all be shown. The prevailing prices at both houses will be 10 cents. "My Official Wife" is doing exceptional business at Orchestra Hall, where it is now in its third week. I had the pleasure of viewing this fine feature one evening last week. It is a remarkable production. I could not recall any other occasion on which I had seen such talented photo-dramatic acting as is shown by Clara Kimball Young in these pictures. With the proper handling this attraction should have a long run at Orchestra Hall.

* * *

The Picture Playhouse Film Co. has opened an office in Room 511 Mallers Bldg., this city, from which the company will distribute its holdings in the Middle West. S. C. Bestar, manager, states that he has just closed a contract to supply the Star Theatre, 68 West Madison street, with one feature every week.

* * *

C. H. Shook, organist and assistant manager of the Rogers Theatre, Fullerton and Maplewood avenues, this city, made a call last week. The Rogers is running Famous Players features every Saturday and Sunday, charging 10 cents straight. General Film Company's regular service is run at 5 and 10 cents. Mr. Shook stated that the "Battle of the Sexes," at an admission of 10 cents, "The Christian," at 15 cents, and "The Spoilers," at 20 cents, were run recently to capacity business. "The Spoilers" ran for two days, four times each day, with seats reserved. Mr. Shook accompanies comedies on the piano and dramas and the heavier subjects on the organ. The Rogers is owned by R. C. Wittenburg.

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J. B. Robinson, manager of the Perfection Feature Film Service, 167 West Washington street, called at the office last week. He reported that business is picking up after the summer months.

* * *

The erection in Chicago of the only exclusively theatrical hospital in the United States was assured Wednesday, Sept. 2, when the Chicago Theatre Managers' Association voted unanimously to endorse the work of the American Theatrical Hospital Association and to push the sale of bonds issued by the organization for the building of the hospital. The care, without charge, of ill and needy theater attaches, as well as of legitimate and photoplay artists and vaudeville performers, is the object of the hospital. A full account of the American Theatrical Hospital Association, and its work, appeared in these columns several months ago.

* * *

Captain Alexander McLean, the original of Jack London's Wolf Larsen in "The Sea Wolf," was found dead near the docks in Vancouver, B. C., one day last week. There was a deep gash in his head, and indications showed that he had suffered death by violence.

* * *

"The Spoilers," booked by F. O. Nielsen, was run at the Jefferson Theater, Fort Wayne, Ind., on August 24, 25 and 26. In spite of the fact that Keith's vaudeville house, Sulli-

van and Considine's vaudeville house and the Majestic, the legitimate local theater, also opened on Aug. 24, "The Spoilers" showed to capacity business at 25 cents admission. The Jefferson seats 1,300 people. W. C. Dodge, manager of the Jefferson, immediately re-booked the films for Sept. 21, 22 and 23. The local press gave the show a great send-off.

* * *

This week has seen the celebration in Chicago of the Golden Jubilee convention of the Knights of Pythias. Alfred Hamburger, who is now running "Cabiria" at the Ziegfield, and "Neptune's Daughter" at the Fine Arts Theater, has donated to the Golden Jubilee fund a considerable portion of every admission received from the Knights and their friends at the theaters mentioned.

Upholding President Wilson

Carl Laemmle Arranges for Two-Reel Film Entitled "Be Neutral"—Made by the West Coast Universal Forces in Los Angeles in 48 Hours.

As an example of the good that can be accomplished by moving pictures and the rapidity with which it can be brought about, nothing could be more pointed than the effort which President Laemmle, of the Universal Film Manufacturing Company, is making to uphold the hands of President Wilson in his effort to preserve strict neutrality between the United States and the various warring nations, and his advice to all nationalities in our own country to refrain from discussing the war. There are so many of the nations which are now fighting which are represented in this cosmopolitan country of ours that discussion of the war is bound to lead to hard feelings and to even more—in some instances it has already brought the partisans to blows.

The film people realize better than others what wonderful moulders of sentiment the pictures are, and Mr. Laemmle resolved to do all in the resources of the Universal to support the President in keeping America peaceful within and without. In many of the releases which are now being titled, Mr. Laemmle has caused to be inserted titles which serve to remind Americans that this country and all its people are neutral. The following are two examples of these captions:

"A GENTLE REMINDER.

"The millions who enjoy Universal Moving Pictures are again reminded of President Wilson's plea for strict neutrality. Forget the horrors of war. Don't take sides. Appreciate the glories of Peace. CARL LAEMMLE, President,
"UNIVERSAL FILM MANUFACTURING COMPANY."

BE AN AMERICAN FIRST!

No matter where you were born, you're an American NOW. President Wilson asks you to be neutral. Remember his request when next you are tempted to take sides in a war discussion. CARL LAEMMLE, President,
UNIVERSAL FILM MANUFACTURING COMPANY.

But in addition to this very effective way of influencing public sentiment, Mr. Laemmle has decided that a special film showing the dangers of these discussions in a country where all should be at peace no matter who else may be at war would be better than titles in all the Universal films. By telegraph he instructed Manager Bernstein of the West Coast plant to have a suitable story written showing the folly of such discussions and the trouble and danger to innocent persons which almost always ensues upon such a discussion. The story was written, Los Angeles was asked to participate in the work of production, two thousand feet were taken, and the picture was finished within 48 hours.

Los Angeles gave itself up hook, line and sinker to the enterprise. At the request of the Chamber of Commerce of the city two thousand of the residents of the city appeared in the film besides the principals. Four companies of the Los Angeles Fire Department, a Police Captain and fourteen regular policement all engaged in a big scene in the busiest part of the business part of the city, and all the city officials gave all the assistance in their power.

When the film was shipped yesterday it was decided in the offices of the Universal to entitle it "Be Neutral," and it will go out under this caption as the contribution of the Universal to the cause which President Wilson has so near his heart. The following is a synopsis of the story.

Two old men stand talking before a cottage. In the background two younger men bid their wives good-bye and start for work. On their way they meet the two old men, the quartette joining to discuss the foreign war situation. Up the block, before a bank, a crowd stands gazing at a large map of the war zone, each discussing the situation according to his own views. The two younger men leave the two old men, pausing on their way to join the crowd before the bank.

Later, in front of a factory, the two voung men join other workers. Here an argument is going on, and the two young men take sides and enter the discussion. High words follow, which quickly lead to blows. The fight attracts the attention of a worker within the factory, who leaves his hot iron and gazes from the window at the fight below. Seeing his faction in trouble, the worker hurries to join the belligerants. The neglected hot iron seers its way into the garment beneath it, the result being a fire which soon gains headway.

The fighting men below surge from the factory alley into the street. A policeman, finding himself unable to cope with the mob, sends in a riot call. The reserves respond, and many in the mob are injured. Innocent spectators suffer, and are injured, etc. The fire department responds to an alarm sent from the burning factory, but their efforts are in vain and the factory is consumed.

The finale of the picture fades into a vision, in which the two old men, the innocent agitators, see the wives of the two young men as they stand by their husbands, the factory in ruins, the workers standing about, bemoaning the fact that a trifling argument results in a catastrophe.

LAEMMLE REPLIES TO FOX.

Taking exceptions to some of the statements made by William Fox at the preliminary meeting of the Independent Board of Trade, Carl Laemmle, president of the Universal Film Manufacturing Company, addresses the following letter to the Moving Picture World. We publish it, as we did the speech of Mr. Fox, without comment:

Editor Moving Picture World, New York City.

Dear Sir:—It rather made my blood boil to read in your report of the meeting of certain film manufacturers held at the McAlpin Hotel on August 29th, that Mr. William Fox, in referring to the Universal's fight against the Patents Company, said: "I claim that the Universal did not defend this action as vigorously as they might have, and that they are open to the suspicion that they are all working in conjunction to hold the market—the Universal, the Mutual and the Patents Company."

Nobody on earth knows better than you do how the Universal has put up the stiffest fight it knew how; and how the various companies which were merged into the Universal put up a fight before the Universal was even dreamed of. Nobody knows better than you do that the Universal has stood the brunt of one of the hottest legal fights in the history of moving pictures. Knowing all this, I don't see how you could print Mr. Fox's wholecloth accusation without mentioning in your editorial columns that his attitude was an injustice.

The very men who attended the meeting and listened to Mr. Fox's speech owe their business success (if they have had any) to the fact that the Universal put up a fight for independence! If the Sales Co. and the Universal had not fought and if the Mutual had not fought, *where would these so-called "independent" manufacturers be now?* Where would Mr. Fox be?

How many of the men who style themselves "independent" manufacturers helped the Universal and the Sales Co. stand the expense of hundreds of thousands of dollars for litigation? Not a blessed one of them! How many theaters could be showing independent films now if the Universal and the Sales Co. had not put up a vigorous and costly fight? Not a single one!

Why, at one time we asked independent manufacturers and importers to contribute to a copyright fund because they were bound to benefit by our victory. How much did we get? Not a blooming red cent, not even a cheerful smile. Their attitude was "well, the Universal has to fight to save itself, and in doing so it will save us."

To fight, fight, fight, month after month, year after year; to spend days and nights working up the strongest possible case; to meet legal expenses with cash out of our treasury and out of our individual bank accounts when we hardly knew where the next dollar was coming from; to keep on making pictures all the time and supplying the needs of the thousands of exhibitors who depended on us; to do all this and then have Mr. Fox lightly dismiss the whole affair by saying that we did not defend this action as vigorously as we might—it's enough to make one's blood boil, don't you think?

I don't know what Mr. Fox is after. We received an invitation from him to attend his meeting. It struck me that he was trying to get someone to pull some chestnuts out of the fire for him. We ignored the invitation. I presume this gave Mr. Fox an excuse for his attack. It at least gave him some quick publicity in his newly assumed role of the Moses of the business.

You've printed his side of the story. I now ask you to print the Universal's. Sincerely yours, CARL LAEMMLE.

COLEMAN ATTENDS MASONIC COUNCIL.

John J. Coleman, until recently studio manager and director for the Gene Gauntier Feature Players, has left for Chicago, to attend a meeting of the Supreme Council of the Ancient Accepted Scottish Rite Masons, held on the 15th, 16th, 17th and 18th of this month. Mr. Coleman is one of the few theatrical men who have attained the high honor of the thirty-third degree in Masonry. Having resigned his position as studio manager and director for the Gene Gauntier Feature Players, Mr. Coleman will devote all of his time to looking after his chain of theatres throughout the South, pending an offer to re-enter filmland as a director.

BOGOTA, N. J., GETS NEW HOUSE.

The Preston Realty Company of Bogota, N. J., is constructing a motion picture theater in that town which will be of hollow tile and concrete construction and will be devoted entirely to pictures. The dimensions of the structure are 40 by 100 feet. The seating capacity will be 300 persons at the time the house is opened, but will ultimately seat 600 when it is finally completed. C. F. Preston and E. J. Wehrley comprise the Preston Realty Company.

Exhibiting a Fine Art

Masterly but Modest Is Walter L. Hill, a Type of the New Exhibitor.

By W. Stephen Bush.

THE road to success is filled with men who want to feel that they are "accomplishing something." That feeling is the mainspring of ambition. It is more than that. It is the right motive for good and valuable work. In my travels about the country I have often been astonished by the growing number of exhibitors who are passionately in love with their calling. As every lawyer is proud of his briefs and victories, as every doctor is glad of his skilful operations, and every preacher in love with his church, in like manner every exhibitor is ardent in his affection for the motion picture. This observation holds especially true when applied to the last year or two. There is no surer indication of the sound and promising condition of the industry.

Walter L. Hill.

The man whom I now ask to step into the limelight has for five or six years worked heart and soul to make the motion picture the most attractive and the most instructive entertainment in all the long catalogue of amusements. He has worked quietly and modestly and I do not know whether he will thank me for this well deserved attention but he of all men must realize that merit cannot escape detection.

Walter L. Hill, recently the manager of the Jefferson theater at Fort Wayne, Indiana, and now about to form new and bigger connections, hails from the South and it was in the South that he won his spurs in the exhibiting profession. From the very beginning he "studied" things. He studied them thoroughly, made his deductions carefully and applied his experience practically.

When he was engaged to take charge of the Jefferson theater at Fort Wayne there was little to encourage him. Frequent changes of policy and management, coupled probably with a lack of experience, had produced such results as might naturally have been expected. The capacity of the theater, something like 1,200, was never strained and the clamoring multitudes fighting for tickets were conspicuous by their absence. In less than a year Mr. Hill had converted this barren temple of amusements into the leading motion picture house of Northern Indiana. The work of improvement began, naturally, with a radical reformation of the program. He decided to have the best obtainable.

After securing a program which he felt he might be proud of, Mr. Hill set about to attract the kind of an audience which, in his opinion, would like this kind of program. He advertised, of course, making friends of the journalistic powers of the town, but this was only one shot in his locker. He personally visited all the prominent people of the city, men who were the leaders in the business world in the work of social betterment and indeed of every phase of the sound civic life of the community. He was successful all along the line.

Mr. Hill, to be sure, has an engaging manner and shows his refinement plainly in his speech, but the one thing that more than any other circumstance accounted for his winning over the best elements of the city undoubtedly was the man's sincerity. He has the zeal of an apostle. His words coming out of the heart reach other hearts. Looking upon the motion picture as an inestimable boon conferred on mankind by a beneficent providence, he transfuses this belief into all whom he meets and infects them with his own enthusiasm.

Beside these personal calls, Mr. Hill did many things to keep the Jefferson theater filled from noon to night. His handy and tasteful "leaflets" containing the full program of a day and brief announcements of the programs of the week, were to be found in every hotel and in all the big stores of the city. After a while his leaflets and bulletins began to be sought after, because people soon discovered that every promise made in the bulletin was solemnly kept in the theater and on the screen.

This brings me to the third part of the Hill policy, which is: First get the right sort of program; second, get your audience; third, make your audience as happy and comfortable as you can.

"Much depends," said Mr. Hill, in what he believed an informal talk about motion pictures, the topic of his heart, "on the faithful observance of little things. In this way we can make sure of the right atmosphere. I had no trouble in getting good prices for good features averaging 10, 15 and 25 cents. Once the public found out that I was doing my best for them they repaid me with interest. The number of autos waiting for the return of their occupants from the show increased constantly. On the night I had "Brewster's Millions" I broke all records and the autos were very much in evidence. I tried to invent new ways for attending to the safety and comfort of my patrons.

"It would take me too much into details to recount it all but I know my patrons felt as though they were being taken care of on a 'personally conducted' tour. It was no easy task to keep the program up to its high standard of quality situated as I was in a comparatively small town and at some distance from the exchanges. I think that I made a good many of the most useful members of our community think about the value of motion pictures. It was not long before I was consulted whenever any question arose touching motion pictures and often I was invited to address the various social organizations of the city on the manifold uses of the motion picture. I discovered that educational pictures judiciously selected, and properly presented, were decidedly pleasing to my audiences and I often received calls from churches and schools to put on a special educational picture. The support that I thus gained from the schools and churches formed a material part of my success."

I had this talk with Mr. Hill while he was looking into conditions here in New York and when I asked him what had brought him to New York he said that his trip East was for the purpose of "broadening out." Wherever he may locate Walter L. Hill may safely hang up the sign of success the very moment he takes hold.

AN ERROR CORRECTED.

Several film concerns have been advertising in different magazines the Blaney pictures, "The Dancer and the King" and "Across the Pacific," for which they had no authority, as these pictures are owned and controlled by the Premier Feature Film Company, who went to a great expense in making these famous war pictures by taking a large company down to Tampa, Florida, and under the supervision of Captain Curtis Rorebeck, where they used the entire United States Coast Artillery No. 111. These pictures will be released Sept. 21 by the Premier Feature Film Company at 1465 Broadway, who are now closing contracts with the different state right buyers, and are also preparing to book them with exhibitors throughout the country.

A DENIAL FROM MIEDREICH.

Evansville, Ind., Sept. 5, 1914.

Moving Picture World, New York, N. Y.

Gentlemen:—I am in receipt of a clipping from Henry Romeike, Inc., 106-110 Seventh avenue, New York City, from your magazine containing an alleged statement from ex-Senator Albert J. Beveridge, to the effect that I have or have had some connection with a bill having for its purpose the censorship of moving pictures.

This is the second clipping that I have received that has connected my name with a bill of this kind and, being false, calls for a denial.

You can quote me as stating that ex-Senator Albert J. Beveridge is in error when he charges me with contemplating the introduction or support of any such measure, and you can charge him with a like error when he states that I am connected with the brewery interests.

I disclaim having any intention now and will say that I never had any intention of introducing a bill of this kind. My name was connected with such a bill without authority, and I am in no way responsible for this, neither am I making plans for the introduction of any bill into the Indiana Legislature, for the very good reason that I have not been elected and have no absolute assurance of being elected.

My present time is taken up by the practice of law, and I feel that I ought to do things at hand rather than to speculate on an uncertain future.

Assuming that you are interested in the truth, you will correct the articles that appeared in your magazine at your earliest convenience. Very respectfully yours,

WILLIAM P. MIEDREICH.

Peerless Feature Company

Announces Clara Kimball Young to Appear in a Picture Written by Owen Davis—World Film Corporation Will Handle Product.

THE announcement was made last week that the Peerless Feature Producing Company had secured the services of Clara Kimball Young, a former Vitagraph player, and her husband, James Young, as leading members of its producing forces.

The first release that Clara Kimball Young will be seen in under the Peerless Company is to be "Lola," which is from a story written by Owen Davis. It will be released in the middle of October through the World Film Corporation. "Lola" is described by its author as a psychological problem play.

The credit for securing Clara Kimball Young is largely due to Lewis J. Selznick, general manager of the World Film Corporation, who has followed Mrs. Young's career as a movie star with interest, and who will see that she is given every opportunity to become one of the brightest stars in the world of the screen.

Other directors engaged by the Peerless company are O. A. C. Lund and M. Tournour.

The Peerless Company officers are Lee Shubert, president; Joseph Rhinock, vice president, and Biton A. Busch, treasurer. It has a complete studio in Fort Lee, N. J., where the Shubert and W. A. Brady releases will be made.

Exclusive control of the Peerless Company's features has been secured by the World Film Corporation.

Through Harry C. Drum, Western representative of the World Film, contracts have been signed for exclusive first runs on all the Shubert and Brady releases with the Turner & Dahnken circuit of theaters in California.

A LESLIE CARTER FILM COMPANY.

Articles of incorporation of the Leslie Carter Feature Film Company have been filed at Albany, New York. The incorporators are M. E. Greenwald, A. S. Werblin and C. L. D. Payne. The address of the company is given as the Claridge Hotel and the capitalization is $5,000.

SETTLING EDISON PATENT SUITS.

During the past week the Gaumont Company entered into a stipulation with the Motion Picture Patents Company, agreeing to pay $6,000 damages for using cameras similar in construction to those manufactured by the latter company without obtaining a license, and a decree was drawn by Dyer & Taylor, counsel for the Motion Picture Patents Company, embodying the terms of settlement, which was formally approved by Judge Mayer. Similar decrees were drafted and approved in the actions against the Crystal Film Company and the Gaumont Company. The former company has adjusted the question of damages by paying $3,000, while the terms of the adjustment were not made public in the other case.

As the life of the patents in question have practically expired, the decrees do not provide for injunctive relief and the defendant film companies will be permitted to dispose of the stock of cameras which are on hand.

AUTHOR VANCE LIKES PICTURE FOLK.

It is not often that a film manufacturing company secures the services of a scenario writer so conscientious that to obtain better results he will make a 3,000 mile trip at his own expense to acquaint himself with conditions in the section in which his stories are being produced. That, however, is the sort of man the Universal company secured when they engaged Louis Joseph Vance, author of "The Brass Bowl," "The Black Bag" and other well known books, to write "The Trey o' Hearts."

After having completed the first seven installments of the series, Mr. Vance, whose home is in Washington, D. C., decided that to better adapt his story to local conditions, he would go West and learn under just what conditions the actors are working.

"Never," said Mr. Vance, "have I met with so royal a welcome as was accorded me in your City of the Angels. In the first few hours of my stay, I think I met everyone in the world while events piled themselves so rapidly on top of one another that I am just now beginning to get straightened out."

Crowd at Opening of "The Spoilers" at MacDonough The ater, Oakland, Cal.

"The Price of Crime"

A Three-part Melodramatic Pictureplay Produced by the Albuquerque Film Co. and Released by Warner's Features, Inc.

Reviewed by Harry W. DeLong.

ALTHOUGH the plot is more than ordinarily melodramatic in this picturized production, there are many heart interest scenes concerning a lovely old mother, whose heart is wrung by the waywardness of a dissolute son, and a true wife's devotion is wasted upon the same individual. There is much of human nature existing through the first part, which takes place in the East, and the vacillating of the son makes stronger the affection existing between the wife and mother for each other. In the later reels there are some stunts pulled off that are the limit as regards sensational horsemanship.

Dorothea Vale found it hard to choose between two suitors—Jack Conway and Jack Livingston. She finally accepts Conway, and after marriage they live with his sweet old mother. For a time they live happily. Conway, a trusted bank cashier, grows prosperous. Then he began to go the pace, neglecting his wife for other women.

Scene from "The Price of Crime" (Albuquerque).

Dorothea learns of her husband's escapades and tries to win him from his ruinous course, without avail. The inevitable happens. Conway is found short by the bank examiner and decides to flee. Detectives, who have followed him to his house, place him under arrest; his trial follows and he is sentenced to a term in prison. Dorothea keeps the mother in ignorance of the true fate of her son, telling her that he is abroad in the interests of the bank. The bank seizes everything of value which Conway had possessed and left his wife and mother in straightened circumstances; but the wife, on the verge of poverty, labors with smiling face and breaking heart to keep the roof over the head of herself and mother-in-law.

Conway manages to escape from prison and, eluding his pursuers, jumps on a fast moving train headed westward. He leaps off the train and is picked up by a band of outlaws. They take him to their rendezvous and when satisfied that he is not a spy they make him one of their number.

His mother is afflicted with a paralytic shock and as a result loses her eyesight. The train in which they are traveling contains a large shipment of gold aboard. The outlaws determine to hold up the train and a female member, spurring her horse forward at full speed, leaps from her saddle and catches the ladder of a box car next to the engine. She compels the engineer to stop the train where her band is hiding. The strong box is dynamited and the outlaws flee with the booty. A posse and sheriff chase them and Conway's horse stumbles and falls. A dozen other horses fall over him, and he is pinned under a pile of struggling horses and men and mortally injured. Incidentally he is taken where the mother overhears and recognizes his voice. He dies in her arms, the mother passing away a moment later.

The acting, photography and backgrounds are all up to the standard mark.

RAYBURG SUCCEEDS RAYNOR.

Trouble of various sorts is reported among members of the Dayton, Ohio, branch of the Motion Picture Exhibitors' League of America, originating, it is understood, in the fight made by the organization against long five-cent programs and general rate-cutting. The worst effect of the difficulty, however, is not so much the fact that there is bad feeling as that the organization itself has decided that the best policy for the time being is to remain quiet, and is now practically inert. No meetings are being held, and the league's rooms in the Raub building have been given up, the object being to save the rental of $30 a month, it was stated. Dick Rayner recently resigned as president, Val Rayburg being elected to succeed him. Members are hoping for a revival in interest before long, however, and for an increase in the united spirit which formerly pervaded the organization.

VITAGRAPH WEEK AT DYCKMAN STREET.

John Mooney, manager of the Dyckman theater, 810 Fordham Road, New York, reports a great Vitagraph Week at his house, ending Saturday evening, September 5. Among the Vitagraphers present Saturday night were Mrs. Mary Maurice, Harry Morey, Edith Storey, Dorothy Kelly, Wallie Van, Norma Talmadge, George Cooper, Darwin Karr, Kate Price and Hughie Mack. Sam Spedon, publicity man of the Vitagraph company, introduced the players. The Vitagraph feature, "A Million Bid," was shown and a reception was given the visiting players at the theater, after which a supper was served at the Arras Inn at 207th street and Broadway, which was enlivened by dancing and speechmaking. Everybody had a good time.

"LORD CECIL INTERVENES" (Lubin).

This is the first story of the series that the Lubin Co. are releasing under the caption of "The Beloved Adventurer" in which Arthur Johnson will play the role of Lord Cecil, assisted by Lottie Briscoe in many of the playlettes as a girl of the Golden West. The first incident of the series tells of

Scene from "Lord Cecil Intervenes" (Lubin).

the admirable way in which "The Beloved Adventurer" saves a young and beautiful girl from the clutches of an adventuress and her accomplice who plan to ruin the heiress and secure her fortune. In the rescue Cecil displays much clever detective ability and achieves the most excellent results, thereby winning the eternal gratitude of the girl who will for the balance of her life regard him as a guardian or second father. Mr. Johnson makes a wonderful and forceful character of "The Beloved Adventurer" and the series following will doubtless be anxiously looked for to see the further exploits of this excellent and typical Englishman.

ANNETTE KELLERMAN LOSES PARIS HOUSE.

In a special dispatch relayed from Ostend to the Universal Film Manufacturing Company, it was stated that the home of Annette Kellerman (Mrs. James R. Sullivan), who created an unprecedented success in the picture entitled "Neptune's Daughter," has been razed in order to make way for the fortresses located in the environs of Paris. Miss Kellerman's house is located at 14 Avenue De Chemin de Fer, Rueil, Siene et Oise, France. This is a suburb of Paris located about twenty miles outside of the city proper and is directly in line of Fort No. 40. As instructions have been given to remove all obstacles in the range of the big guns of these forts, Miss Kellerman was forced to abandon her residence.

Manufacturers' Advance Notes

"A SPLENDID DISHONOR" (Essanay).

Francis X. Bushman again exhibits unusual histrionic ability in "A Splendid Dishonor," Essanay's two-act drama which is released Friday, September 25. Ruth Stonehouse also shines in this play together with Bryant Washburn and Lester Cuneo. Mr. Cuneo is a new member of the Essanay stock company and his character acting bids fair to top the list of photoplay artists.

"A Splendid Dishonor" is all about Frank Sergeant, a wealthy young man who is told by his phyisician that he has only a short time to live. He straightens out his affairs and is on the point of self-destruction when he is saved by Julia Annersley. Julia's brother, Hugh, is falsely accused of murder and is condemned to be hanged. She pleads with Frank to change places with the brother. Sergeant, admitting that his days are numbered, fakes up evidence against himself in such a way that when he gives himself up to the police his confession is believed.

Scene from "A Splendid Dishonor" (Essanay).

So Hugh is released, believing that the actual murderer has been found. One day he discovers his sister in Sergeant's cell. He bitterly denounces her and Sergeant. But, in the meantime, Julia has learned to love the confessed murderer and is heartbroken to think that he is to die for a crime of which he is guiltless.

A few days before the day set for the execution of Sergeant it is learned that the physician who told him he was dying of heart trouble is insane. Sergeant calls in another doctor who informs him that he is perfectly healthy.

Then it is that Sergeant is placed in a most peculiar position. For Julia's sake he dares not refute his confession of murder. Everything appears hopeless when a detective gets on the case, questions the insane doctor and finds that he is the real murderer. Sergeant is then released. He finds Julia waiting for him when he leaves the prison gate.

WILLIAM HADDOCK WITH THE HOLLAND FILM COMPANY.

William Haddock whose work as a director of motion pictures is too well known to need our expatiating on it here—one of his latest big productions was "Paid in Full"—has accepted the chief direction of the output of a new picture maker, The Holland Film Company, which is to make photoplays in that hub of the Universe—Boston. He is to have full charge of the studio and production. The plans at present call for one-reel dramas and comedies with an occasional feature. We judge that comedy dramas with healthy slap-stick will be welcome from script makers. The company's studio is at 105 Lawrence Avenue, Dorchester, Boston, Mass. Mr. Haddock hopes to turn out some historical pictures with fresh ideas and natural, human action and scripts calling for famous, historical backgrounds in and about Boston should also be acceptable from writers.

DARE DEVIL STUNTS IN "TREY O' HEARTS."

Fear, real fear, of a superstitious nature is beginning to be felt on the Universal studio stages, ranch, and in the city of Los Angeles and beach ports where George Larkin and Cleo Madison are working under the direction of Wilfred Lucas in the "Trey o' Hearts" series, being written by Louis Joseph Vance. The Gold Seal company is at its wits end to know whether the series will be completed in time without some loss of life. Good luck seems to have thus far followed this famous company in the production of the installments completed, but they are wondering whether it will hold out to the end, for in each of the succeeding chapters the escapes seem to be narrower than in those preceding.

Scene Enacted for the "Trey O' Hearts."

In the eighth installment George Larkin, to rescue Miss Madison from a burning building, swings on a rope from the top of one building to the third story window of another opposite which is in flames. To make the scene more realistic, a building was erected at Universal City to be burned. Miss Madison as Rose, was stationed at the window, the building was fired and the action started. Then the ropes by which Mr. Larkin was to ascend became entangled and in the delay that followed the flames ran up the sides of the building like so much tinder. Before Mr. Larkin could reach the window, the shell was a roaring furnace, Miss Madison was cut off from all means of escape and the play rescue became a rescue in reality. As he swung across the intervening space, the smoke and flame belching forth from the windows made it impossible for him to see where to clutch and hold on. Luck was with him, however, and his hand struck the edge of the window. Inside, Miss Madison, by this time nearly overcome, was coughing and trying desperately to keep from fainting. At Larkin's call she staggered to the window and in a half-unconscious condition was lowered with him to the ground.

As they emerged from the smoke a cheer broke from the crowd below for what they thought was a superb bit of acting. When they reached the ground, however, it was evident that there was something wrong. Restoratives were brought and the actors brought to consciousness. In the condition they were in, however, no further work was possible that afternoon.

PHYTHYON BUILDING PICTURE THEATER.

Frank Phythyon of Clymer, Pa., is building a motion picture theater in that town. The theater will be 40 by 90 feet in size, will be two stories high and will contain lodge rooms on the second floor. It will be a modern structure and will be fitted with a stage big enough to accommodate road attractions. Mr. Phythyon would like to hear from all equipment houses.

"THE TWIN BROTHER VAN ZANDT" (Lubin).

Malcolm Douglas has evolved a very powerful melodrama which will fit the appetite of the lovers of sensation. The story is well written and thrilling, but withal void of the impossibilities that are too often introduced into heavy fiction. John E. Ince has given a forceful performance of

Scene from "The Twin Brother Van Zandt" (Lubin).

the twin brothers and is aided by a cast especially selected for melodrama.

The production has exacted very beautiful scenery and impressive atmosphere which Mr. Ince has successfully scened. As Vera Verona, Miss Mildred Gregory has given one of the most powerful performances of her experience.

"BURNING DAYLIGHT" (Bosworth).

The story of "Burning Daylight" and his Klondike experiences, released by Bosworth in a 5-reel version of Jack London's story of that title, is developed with all of that author's charm and skill.

In the grim fastnesses of the Klondike before the bonanza discoveries were a group of strong, rugged, high-spirited men, who never ceased their efforts to wrest gold from that forbidding country. Chief among those "sourdoughs" moved a brilliant, sparkling figure, Elam Harnish,

Scene from "Burning Daylight" (Bosworth).

known as "Burning Daylight" from his favorite exhortation. His cheery cry, "Hi, you Siwashes, daylight's burning," was a byword in Circle City, the little camp where all gathered for the long winters. This character as played by Hobart Bosworth is one of the most picturesque and vivid ever seen on the screen. Nothing ever daunted Burning Daylight. He sat in a poker game for stakes of $127,000 with the same abandon and enthusiasm with which he made the round trip between Dyea and Circle City, in mid-winter, in sixty days, on a bet. He was the idol of the women in Circle City and the leader of the men, and his commands and "hunches" were equally followed. One "hunch," however, even his best friends laughed at, and that was that the big strike was coming soon, and that it would bring "the gosh dangdest stampede that ever was." In spite of their laughter, he went blithely ahead, and when Carmack, a squaw-man, struck gold "from the grass roots down," and the stampede began, Burning Daylight embarked on the spectacular career that made him the most conspicuous figure in the Klondike. He rode his "hunch" to the tune of eleven millions, then pulled out for metropolitan life. "Burning Daylight" will be released next Sunday, September 13, at the Strand Theatre, New York.

"REDEMPTION" (Imp).

The gentle innocence of a babe in death grapple with the crime-hardened instincts of an outlaw, produces a struggle unbelievable. The criminal, reaching out to annihilate his victim, his actions carried along in a seething torrent of blood lust, meets in mortal combat the steady growing influx of a child's simplicity of soul. Physical supremacy stands for naught against this seemingly simple, yet overwhelming power which radiates from the heart of the child, causing strange new emotions to take root within the

Scene from "Redemption" (Imp).

breast of the brute. True, there were times when the animal passions of the man nearly overcame their patient adversary, but bit by bit the love for the baby choked down the ferocity of the outlaw's nature.

"Redemption" brings out this wonderful situation in a strange, dramatic light. Returning to his lair—thoughts of a murder just committed fresh in his heart—Big Bill, a product of mountain savagery, heard the feeble cry of a baby. Although he failed to realize it, this was the first link forged in the chain of his soul's redemption. Big Bill hesitated a moment—what was a baby to him? Why should he pause because of the cry of a child? Then something unexplainable caused the outlaw to go to the little tot's rescue. As he hurried to his hut, the babe clutched close to his heaving breast, something in his inner man stirred, and he felt a sudden revolt against his life of crime. He tried to laugh it aside, telling himself, again and again, that he was a fool to be led by a mere infant, but the force persisted. From then on began the undoing of his past, until the outlaw found it an impossibility to assert his erstwhile ugly being.

The story is put on in such a way that the strong points of the silent, but powerful, combat between good and evil are brought out in a gripping, dramatic light. The efficiency of the directing, the superiority of the photography and the unquestioned understandings of character shown by the author and actors, go to make this a picture of throbbing interest, which will long be remembered.

Herbert Brenon is the director of the piece. Wm. Shay, Wm. Welsh, Violet Mersereau and Hobart Henley play the lead roles.

"THE MASTER FORCE" (Kleine).

When a young woman learns that her lover, from whom she has heard nothing for several months, is about to marry another girl, what should she do about it? The question might be answered in many ways, and a striking answer, or at least a startling instance of what one woman did under these circumstances, is given in George Kleine's two-part subject, "The Master Force."

Woven about this nuclear theme is a story replete with sensationally exciting incidents and splendidly acted scenes, a number of which are laid in the mining camps that abound

Scene from "The Master Force" (Kleine).

in the gold fields of Brazil. The rescue of the heroine from a burning building offers the spectators one of the most thrilling fire scenes ever seen in moving pictures.

"The Master Force" was produced with all the careful attention to detail and lavishness of local color which has come to be regarded as characteristic of Kleine subjects. The natural beauty of the settings which form a background of the story would of themselves make the subject distinctly worth while. The photography, too, is as clear as the mountain streams on whose banks much of the action takes place. "The Master Force" will be released through the General Film Company, Tuesday, September 22.

"THE REDEMPTION OF A PAL" (American).

An echo from the underworld is given in this splendid sociological drama by the American Film Mfg. Co. It well exemplifies the old maxim that there is a spark of good in the most depraved of mankind which can be fanned into a

Scene from "The Redemption of a Pal" (American).

flame of usefulness. Winnifred Greenwood plays the lead opposite Ed Coxen. George Field and Charlotte Burton also carry very important parts. It is in two parts and will be released Sept. 21, 1914.

Notes of the Trade

MARGUERITE CLAYTON, the Essanay star who plays opposite G. M. Anderson in most of the latter's famous "Broncho Billy" dramas, received a real fright recently when portraying a difficult part in a play called "Broncho Billy, a Friend in Need." In one scene Miss Clayton supposes "Broncho Billy" to be a thief. She points a revolver at his head and declares she will shoot if he does not hold up his hands. Mr. Anderson took the revolver from Miss Clayton and removed six cartridges from its cylinder. The actress nearly fainted when she saw how close she had come to shooting the Essanay leading man.

* * *

At a recent meeting of the board of directors of the Smallwood Film Corporation, which recently increased its capitalization from $100,000 to $250,000, Ray C. Smallwood was elected as first vice-president and A. R. Mariner as second vice-president.

* * *

Al. Christie, of the Nestor company, is at present putting on a one-reel scream, that in the opinion of the critics bids fair to eclipse all of his previous hits. The title of the new story is "When Lizzie Got the Polish."

* * *

Exhibitors and exchange men of Ohio, Indiana and Kentucky are watching with interest the movements of O. W. Moore, manager of the Indianapolis Blache Exchange, who is preparing to book Blache and Solax features direct to the theaters of Ohio from his Indianapolis offices. Manager Moore, who is well known throughout the middle west as a practical film man of long experience, states that his exchange has started to book certain subjects, including "A Fight for Freedom," "The Woman of Mystery," "The Million Dollar Robbery," "The Yellow Traffic" and "The War Extra" in Ohio, and that he expects to be in a position to make a definite statement regarding the distributing of Solax and Blache features in Ohio, Indiana and Kentucky at an early date, which may include the notice of a new Blache Exchange being opened in Cleveland.

* * *

Frank Lloyd, who has taken over the direction of the Turner Special Feature Company, during the absence of Mr. Turner, is busy at work on a two-reel psychological drama entitled "As the Wind Blows" that promises to eclipse the efforts of many an older director. The story is one of a triangle, but it is not one of the old, time-worn triangle, for no one is trying to make love to another man's wife.

* * *

The Smallwood Film Corporation is busily engaged in producing one two-reel and two one-reel "dramatic-industrial" features for special corporation interests. The pictures will be booked to theaters direct.

* * *

A. R. Mariner, formerly head camera man for Kinamacolor in Europe, who photographed the Durbar, Coronation and Balkan War pictures for that company, has for some time past been associated with the Smallwood Film Corporation as head camera man.

* * *

Henry McRae, director of the 101 Bison (Universal) company, is just finishing a two-reel western drama entitled "The Law of the Range," adapted by Dr. H. Stafford, from the book of that name written by Wayne Groves Barrows. This is the first work which Dr. Stafford has turned out since he started to write exclusively for Mr. McRae's company. Those in the cast are Marie Walcamp, William Clifford, Sherman Bainbridge, Rex de Rosselli, Val Paul and Lule Warrenton.

* * *

Ruth Stonehouse, who plays opposite Francis X. Bushman in "Sparks of Fate," a new Essanay drama, has a new ambition since the scenes for this photoplay were taken. A hydro-aeroplane is one of the big features of the drama. In fact, Mr. Bushman, as the hero, is rescued from the sea by an air-boat. Miss Stonehouse was a witness of this thrilling "rescue" and, after it was over, was invited by "Jack" Vilas, the aviator, to take a sky spin. She liked it so much that she declares she will not rest until she owns and operates a hydro-aeroplane of her own.

* * *

The titles of Kleine two-reel releases through the General Film Company contain a strong smack of the military. "When War Threatens," released August 4, has had a heavy run throughout the country. A similar experience is predicted for "A Shot from Ambush," released September 29, and "On the Battle Line," October 13.

* * *

Alfred Hollingsworth, one of the directors at the Eclair western studio, was sadly disappointed in a location a short time ago. Upon crossing the Santa Cruz river one day he picked out a location for the next day's work. Upon his return to make the scene he was quite surprised to find only a large bed of sand, the river having disappeared over night. An investigation proved that the large volume of water Mr. Hollingsworth had seen on the previous day was the result of a cloudburst and that the Santa Cruz is merely a river in name only except on occasions like the above mentioned.

* * *

Crane Wilbur, popular Pathe star and hero of "The Perils of Pauline" series, has just concluded a most successful week's engagement at Dales 116th Street theater, New York City, a United Booking Office vaudeville theater. Mr. Wilbur signed for a three weeks' engagement through the U. B. O. offices; one week at the aforementioned theater and one each at the Halsey and Fifth Avenue theaters in Brooklyn. Crane Wilbur served an apprenticeship of ten years on the legitimate stage, and he comes to vaudeville well equipped with experience and ability.

* * *

What probably establishes a unique record was the success of George Kleine's big animal picture, "Between Savage and Tiger," at the Linden

theater, St. Louis, last week. The Linden seats 1,500 people and is unquestionably one of the most ornate and elaborate theaters in Missouri. The Linden played the Kleine attraction to capacity houses two days.

* * *

Leo White is receiving encomiums from all over the country for his work in the Essanay "Sweedie" comedies. Mr. White, who formerly was a member of Fritzi Scheff's company, and for years was a prominent figure in musical comedies, is now devoting his entire time to motion pictures.

* * *

With Louis Joseph Vance on the ground and working day and night to keep ahead of him with copy, director Lucas of the Gold Seal Company is starting on the eighth installment of the spectacular "Trey o' Hearts" serial. Nothing that has ever been attempted in the way of a serial has shown such promise as this recent work of Mr. Lucas.

* * *

The new Vista theater, Chicago's latest picture palace, opened its doors at 47th and Cottage Grove avenue last week with the big Kleine spectacle, "Antony and Cleopatra." This practice of putting the best foot forward has been followed by many new theaters in the middle west of late.

* * *

"I notice that in your article telling of the meetings of the 'reel fellows' of Philadelphia, you say that Mr. Simon Libros, the second vice-president, is the manager of the Photoplays Co. He is the manager of the Picture Playhouse Film Co. Please correct this in your future statements."—Mills.

* * *

George Kleine's big six-part multiple, "The Lion of Venice," made under his personal direction in Venice, Italy, last winter, is booking heavily through the various Kleine branch offices.

* * *

A film has just been finished by Jack Blystone, director of the Joker (Universal) company. "Count Noahcount" is its name and something of its nature may be gleaned from that much of it.

* * *

Miss Catherine Greely, of the Eclair western studio, is recovering from her recent dangerous illness, and her many friends will welcome her return to Eclair films.

* * *

H. B. Warner's first appearance in the motion pictures with The Famous Players Film Company was in "The Lost Paradise." His role was that of the loyal factory superintendent, the central character in the gigantic struggle between capital and labor. Mr. George Tyler's (of the Liebler company) consent had to be obtained; also that of Mr. Zukor, who controls the exclusive film services of the star.

Picture Theaters Projected

WASHINGTON, D. C.—Walter B. Hill is having plans prepared for a one-story moving picture theater, 126 by 25 feet, to cost $8,000.

CHICAGO, ILL.—W. Held is planning to erect a one-story theater building, 100 by 100 feet, to cost $25,000.

DOWNERS GROVE, ILL.—Ashby, Ashby & Schulz, 178 West Jackson boulevard, are preparing plans for a one-story theater building, 42 by 125 feet.

GALESBURG, ILL.—J. A. Ream, 116 E. Main street, has obtained the contract to erect a two-story moving picture theater and office building, 44 by 118 feet, for O. N. Custer. Lessee R. C. Schroeder, 535 Monmouth boulevard.

BALTIMORE, MD.—Thos. B. Stanfield has secured the contract to erect a one-story moving picture theater, 38 by 98 feet, to cost $10,000, for Thomas D. Goldberg, 3113 West North avenue.

TRENTON, N. J.—Mercer County Amusement Company will expend about $3,000 for alterations and additions to its Royal theater.

PLAINFIELD, N. J.—Joseph Coven, Paterson, N. J., will shortly expend about $15,000 for improvements to his Astor theater here.

ROCHESTER, N. Y.—B. and I. Freeman and J. Fisher are planning to erect a two-story moving picture theater, 40 by 116 feet, to cost $18,000.

SCHENECTADY, N. Y.—I. O. O. F. Lodge No. 867, Broadway and Thompson street, are having plans prepared for a three-story theater and lodge hall, 28 by 30 feet, to cost $7,000.

CLEVELAND, O.—Crawford Amusement Co., 309 Superior building, are planning to erect a $12,000 moving picture theater, 40 by 100 feet.

BUCYRUS, O.—C. W. Albright is having plans prepared for a one-story moving picture theater, 32 by 80 feet, to cost $5,000.

ALLENTOWN, PA.—E. M. Pickin, Hunsicker building, is preparing plans for a modern moving picture theater for Fred B. Garnerd.

CHARLEROI, PA.—Charleroi Lumber Company has obtained the contract to erect a two-story moving picture theater and office building, 44 by 100 feet, to cost $30,000, for the County Fair Co.

CONSHOHOCKEN, PA.—Hoffman Co., Philadelphia, Pa., are preparing plans for a one-story brick and hollow tile theater building, 61 by 100 feet, to cost about $25,000. It will have seating capacity for about 1,000 persons.

MONONGAHELA, PA.—H. K. Bentley is planning to erect a one-story moving picture theater, 65 by 60 feet, to cost $15,000. There will be seating capacity for about 600 persons.

UNIONTOWN, PA.—Louis Sitnek will remodel his moving picture theater and build an addition, 35 by 35 feet, to cost $7,000.

WOMELSDORF, PA.—Dr. H. F. Stapp is having plans prepared for a one-story moving picture theater, 40 by 80 feet, to cost $5,000.

PROVIDENCE, R. I.—J. W. Bishop & Co., 109 Foster street, Worcester, Mass., has been awarded the contract to erect a theater and office building, twelve and three-story respectively, 120 by 200 feet, for the National Realty Company, of which John R. Bickford is president.

CALEXICO, CAL.—J. G. Scott is having plans prepared for a one-story moving picture theater, 50 by 150 feet, to cost about $20,000.

NEW BRITAIN, CONN.—Burlington Arcade Company will erect a new theater building to cost about $8,000.

ST. CHARLES, ILL.—Potter, Hunt & Christianson are planning to erect a one-story moving picture theater, 35 by 80 feet, with seating capacity of 300.

INDIANA HARBOR, IND.—Michael Cohen has let the contract for the erection of his new three-story auditorium and store building, 120 by 50 feet, to cost about $40,000.

TERRE HAUTE, IND.—Dr. E. C. McBride, 18th and Wabash avenue, is having plans prepared for a one-story moving picture theater, 25 by 90 feet.

LINCOLN, KAN.—Stock is to be formed here for the purpose of erecting a $20,000 theater building. Only tentative plans have been outlined.

NEWTON, KAN.—Patrick Hanna is having plans prepared for a two-story moving picture theater and office building, 25 by 150 feet, to cost about $4,000.

FRANKFORT, KY.—The city authorities are planning to expend about $10,000 in remodeling their opera house here.

BALTIMORE, MD.—The Cortes Amusement Company has filed with the inspector of buildings plans for constructing a one-story brick moving picture theater at the southwest corner of Monument street and Patterson Park avenue, 35 by 130 feet, and to cost $9,150.

BOSTON, MASS.—American Automatic Amusement Company are having plans prepared for alterations to their theater and a new front to the building.

CAMBRIDGE, MASS.—Michael A. and Dennis D. O'Leary are to build a two-story moving picture theater, 68 by 146 feet.

CAMBRIDGE, MASS.—Sun Shine Theater Co., 44 Ledeene street, Boston, are to expend about $8,000 for improvements to their theatre building in this city.

MINNEAPOLIS, MINN.—John V. Koester, 600 Lumber Exchange building, is preparing plans for vaudeville and moving picture theater, 77 by 170 feet.

JOPLIN, MO.—L. Hurwitz, proprietor of the Royal Theater, 612 Main street, will remodel his moving picture theater and build an addition in the rear to cost $3,000.

KANSAS CITY, MO.—Cowgill Garage and Light Company, of which O. C. Switzer, R. A. Thompson and Otis Lasley are the owners, are having plans and specifications prepared for a two-story opera house to include a garage and electric light plant, 50 by 70 and 50 by 90 feet.

PORTSMOUTH, N. H.—J. H. Bartlett is having plans prepared for a one-story moving picture theater, 110 by 60 feet.

NEW YORK, N. Y.—J. Suckman, 125 Rivington street, is planning to expend about $3,000 for alterations to his moving picture theater.

DUNKIRK, N. Y.—J. P. Brenet, Opera House block, Oil City, Pa., is preparing plans for a one-story theater building, 45 by 120 feet, to cost $50,000. The project is being financed by a stock company recently formed for this purpose.

SENECA FALLS, N. Y.—F. C. Fisher will erect a two-story theater and office building, to cost about $300,000. Stores will occupy part of the ground floor.

CLEVELAND, O.—Cleveland Fireproof Construction Co., 680 Rockefeller building, have obtained the contract to erect a one-story addition, 40 by 70 feet, to cost $15,000, to the theater building of the Marvel Amusement Co.

PHILADELPHIA, PA.—John M. Kennedy, Jr., will build a one-story moving picture theater, 82 by 152 feet, to cost about $40,000. The house will have a seating capacity for 1,500 persons.

ALTOONA, PA.—A. Notopoulas is having plans prepared for a three-story moving picture theater, store and dance hall building, 55 by 120 feet

SCRANTON, PA.—R. A. Lesalus will build an addition to his moving picture theater, 38 by 46 feet, to cost $5,000.

MEMPHIS, TENN.—American Photoplay Company will erect a one-story moving picture theater, to cost $10,000.

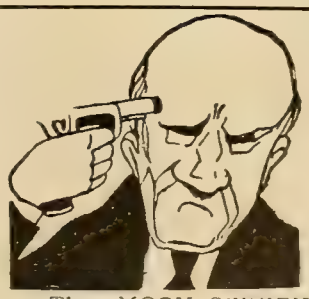
WHEELING, W. VA.—George H. Dieringer is preparing plans for the remodeling of a local moving picture theater. Many up-to-date improvements will be included in the renovation.

DE PERE, WIS.—J. Cook will build a moving picture theater, 60 by 120 feet, to cost $15,000.

KEWAUNEE, WIS.—Anderson & Williams, Green Bay, Wis., are preparing plans for a $10,000 moving picture theater to be erected in this city.

MILWAUKEE, WIS.—J. W. Dorsey, 82 Farwell avenue, will convert a one-story garage into a modern moving picture theater.

MILWAUKEE, WIS.—Herbst & Hufschmidt, Caswell block, are having plans prepared for a one-story theater and store building, 50 by 120 feet.



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NEW PROGRAM AT THE VITAGRAPH.

The new program at the Vitagraph Theater, New York City, Monday evening, Sept. 7, attracted quite a crowd of critical picture "fans" who have learned to expect something well worth while at these openings. "413," the three-part mystery drama, written by Donald I. Buchanan and produced by Ralph W. Ince, excited most enthusiasm, although it was shown on the same bill with the more pretentious Cissy Fitzgerald feature in six parts, entitled "The Win(k)some Widow." The train wreck in "413" is easily one of the biggest thrills which has ever been shown.

"The Win(k)some Widow," "413" and the regular Vitagraph daily release make up the current program. Miss Fitzgerald and a number of the other principals in the six-reel feature formed a party occupying one of the stage boxes at the theater on the opening night and seemed as interesting to many members of the audience as were the pictures thrown upon the screen.

GERTRUDE McCOY MEETS WITH ACCIDENT.

While rehearsing a scene directed by John H. Collins, Gertrude McCoy, leading lady of the Edison Company, received a very painful injury to her left hand. In making her exit from a room, Miss McCoy had reached for the half-opened door, when suddenly it slammed, crushing two of her fingers between the edge of the door and the woodwork. Her agonizing scream brought many to the scene of the accident and the door was gently opened in order to release her hand from the vise. Although suffering intense pain, Miss McCoy never lost consciousness, but displayed that indomitable nerve which has gained for her a host of admirers among the fans. Upon examination by the studio doctor, it was found that the two fingers were badly crushed and the nail on one completely torn off.

LINN WITH UNIVERSAL.

K. W. Linn, who has been associated with Pathe Freres and the Eclectic Company for several years past, is now with the Universal Film Company. Several months ago Mr. Linn went to London to represent the Eclectic in England and the Continent, but the breaking out of the present conflict compelled the closing of that office and Mr. Linn made his way back to America with some difficulty.

OZ COMPANY WILL RELEASE THROUGH PARAMOUNT.

The Oz Film Company of Los Angeles, Cal., whose first release is "The Patchwork Girl of Oz," has signed contracts with the Paramount Pictures Corporation for this and future subjects. The Patchwork Girl is quite unique and quite different from anything that has been produced in motion pictures. It is in five parts and will be released September 25. Frank J. Baum, publicity man for the Oz Company, was in New York last week looking after the interests of his company.

REDECORATING THEATER.

R. B. Wilby, manager of the Academy of Music, Selma, Ala., is re-seating and redecorating that amusement dispenser at an expenditure of $6,000. The color scheme followed is that of ivory and green. The new seats are upholstered in cane, which is a particularly good covering for summertime. The academy is a "legitimate" theater which has made advantageous use of motion pictures during "open time." The house has a seating capacity of 956 on three floors, and uses service from the General Film Company.

EDGAR LEWIS RECUPERATING.

Exhausted by the work of producing three such great photoplays as "The Littlest Rebel," "Northern Lights" and "Captain Swift," all in a very short period, Edgar Lewis suffered a nervous breakdown despite his rugged physique and is now recuperating rapidly after a thorough rest in the Berkshire Hills. He will return to New York next week. An enthusiastic welcome awaits him at the Screen Club.

TO CONTINUE WITH MUTUAL.

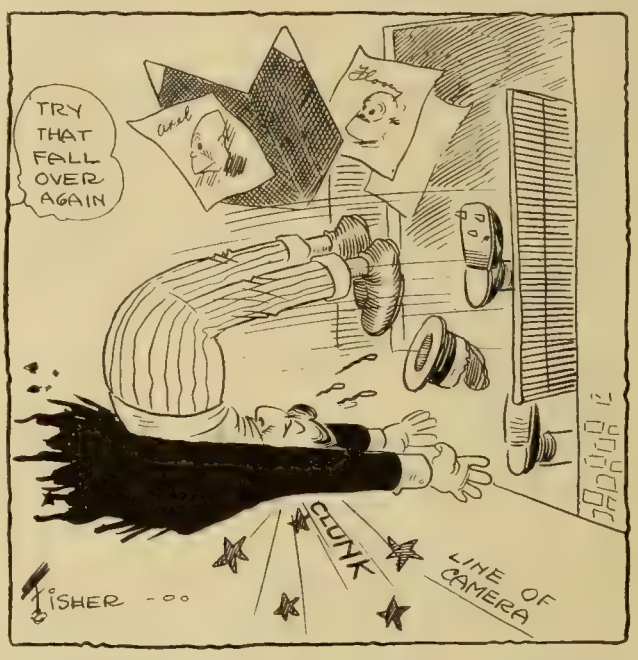
The Mutual Film Corporation at its offices, 71 West 23d street, on September 5, announced: "The existing arrangements of the Mutual Film Corporation and The New York Motion Picture Corporation for the marketing of Keystone, Broncho, Kay-Bee and Domino films, are to continue in the future as in the past. The renewal of the contract, which expired in August, has been the subject of much discussion ever since Messrs. Ince and Sennett came to New York six weeks ago. A renewal has been arranged on terms highly acceptable to all concerned." Keystone will release one multiple reel feature each month.

VIC FORSYTHE.

Newspaper Artist and Movie Actor.

By Thornton Fisher.

VIC FORSYTHE, the well-known creator of "Axel and Flooey," the New York World's comic characters, is the latest newspaper artist to enter the movie realms. Wearing a soft hat with the fresh imprints of masculine heels, and a countenance not unlike a pickled herring, this genius calmly informed me that he had been kicked out of a saloon half a dozen times by a bunch of what he called "rough-necks." Each time he was ejected he massaged the sidewalk with his face. Let me explain that this was during a rehearsal of the movie comedy, entitled "Arty, the Artist," featuring Mr. Forsythe, popularly known as "Vic" to the Evening World readers.



The film opens with Vic asleep at his desk in a newspaper office, and the editor comes in and fires him. The artist told me that that was the easiest scene of all. He only had to act natural. In another scene Mr. Forsythe is a drawing instructor in a girls' school and makes a caricature of Fanny Bourke who plays the school marm—she sees it and strikes him over the head with his big portfolio. There is a touch of

Vic Forsythe as Instructor of Drawing in a Girls' School.

romance in it too. Arty the Artist wins the girl by drawing two cupids, one with each hand at the same time, and it makes such a hit with her father, who he has just caricatured, that he readily gives his consent.

One of the directors who saw the film said that he could see Vic had had stage experience. Mr. Forsythe says, however, "He is wrong," that he was never hit by a soft egg. The pictures were made at the Thanhouser studio recently, and the antics of this really clever cartoonist are screamingly funny.

Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

DETROIT.

ONE course of diversion which proved pleasing to the visiting delegates to the 48th annual encampment of the G. A. R. and their ladies from August 31 to Sept. 5 in Detroit was the wartime pictures displayed during the week in the motion picture houses. Almost every one of the Woodward and Monroe avenue theaters offered films dealing with the more important battles of the civil ward. Each film was greeted with rounds of applause. The big event of the G. A. R. encampment was the parade the morning of Sept. 2, which was viewed by 400,000 people and which took over three hours to pass. Woodward avenue, which was the scene of activities, never held such a crowd. Most every mercantile concern closed down for the day to permit employes to see the parade. Motion picture men were busy in all parts of the city on the day in question. Several stationed themselves at police headquarters and photographed police handling the enormous crowds. Up and down Woodward avenue motorcars with camera batteries mounted in the tonneaus and having a clear sweep of the decorated thoroughfare were constantly kept moving while operators turned the cranks. H. A. Nelson, who recently engaged in the moving picture business, made some excellent views of the parade, which were shown the following day at the Empress theater and on Friday at the New Empire.

John H. Kunsky feels well pleased with the business done the first week at the Washington theater, where "The Call of the North," a Jesse L. Lasky production, was the attraction. He says that every day has shown an increase in pahronage. He believes that as soon as the house becomes better known as playing Paramount attractions and the weather gets cooler, the Washington will be doing capacity three times daily.

The World Film Corporation is now located in handsome new quarters on the fourth floor of the building at 99 Woodward avenue. Douglas Dickerson reports a brisk business and anticipates an excellent fall and winter season.

Complaint has been made to the police department by several of film companies that thieves have been frequent visitors to the offices and have stolen a number of films as well as large quantities of supplies. Among the latest victims is The Progressive Film Company at 99 Woodward avenue, who, on Sept. 3, missed a three-reel picture, "Saved by the Boys in Blue." W. D. Ward, of the Progressive Film Company, is very much encouraged in his new enterprise. He says, "There is little trouble in booking pictures which have merit that will prove a box-office attraction. The managers and proprietors of picture houses are getting to know what their patrons like and they buy accordingly."

Graham Hoffman, assistant manager of the Palace theater, is on the sick list with typhoid fever. It will probably be the latter part of September before he will be able to take up his work at the theater. C. A. Hoffman, general manager of the Palace, has returned from a two weeks' trip in Maine.

The Holy Redeemer church, on Dix avenue, will again show pictures in the Parish Hall during the coming season on Sundays only. The auditorium seats 1,100 persons, and is well adapted for showing pictures. The opening took place Sunday, Sept. 6, the attraction being "Joan of Arc." Two shows on Sundays are given, one in the afternoon, catering to the children, and one in the evening. Prices are 5 and 10 for matinees and 10 cents at night. J. W. Reynolds has charge of the work. He says that pictures are shown for the purpose of keeping the members of the church closer together and in the neighborhood. "We realize that our people like pictures, so by giving them in our own hall we are able to take the money, over and above our expenses, and set it aside for the upkeep and improvement of the building. We average about $100 each Sunday, dependent upon the weather." A different feature is shown each week.

The theatre in course of construction at Woodward and Philadelphia avenues for the King Amusement Company, David King, president, will seat 1,200 persons and will be completed sometime in November. It will play high-class pictures.

David King, of the National theater and the King Amusement Company, has purchased the Wayne County rights, including Detroit, on the feature film, "The Spoilers," which played a two weeks' engagement at the Broadway. Mr. King plans to retain the film until next summer when he will use it to open the picture season at the National. Meanwhile it will not be shown in the county. Mr. King, by the way, states that the season of pictures which came to a close at the National on Sept. 6 was very successful despite the warm weather and that the same policy will be followed next year. He believes pictures are more preferable to National patrons during July and August. Mr. King also announces that he and his associates have purchased the Jefferson theater in Fairview, a subuarb of Detroit. The entire house, both inside and out, is being renovated and redecorated in addition to being remodeled, at an expense of $10,000. A pipe organ is being installed. The Jefferson will reopen as a first-class picture house about Sept. 15. George Cusick, formerly assistant manager at the National theater, will be house manager.

The Garden theate, at 729 Woodward avenue, continues to enjoy an excellent business. Arthur C. Hoganson is the house manager. The theater is a chain of the Casino Amusement Company. Matinees are given daily at 2:30, except Sundays and holidays, when the policy is continuous from 1:30 until 10:30. Week days performances, aside from the matinees, are continuous from 6:45 until 10:30. Prices are 10 cents for the first ten rows, 15 for the last 20 rows and 20 cents for the boxes. At the matinees all seats are 10 cents, excepting Sundays and holidays, when evening prices prevail. Every Monday, Tuesday and Thursday are special feature days; Wednesdays and Saturdays show Mary Pickford in her latest plays; on Wednesday and Friday the Pathe War News is given an added attraction, while every Saturday afternoon and evening for the benefit of the large children patronage the theater presents a selected Pathe natural color educational picture.

Herman F. Zink, proprietor of the Victoria theater, at 1009 Michigan avenue, was nominated for alderman in his ward on Aug. 25. He was a candidate on the Republican ticket and came out victor by an overwhelming majority of votes. His election in November is pretty well assured.

Schmied-Sisman Co. has been awarded the contract for building the Grand Boulevard theater on East Grand Boulevard.

Miss M. Wills is having erected a small theater on Woodward avenue, near Pasadena avenue, which will be completed by November 1.

Frank Farrington Co. has the general contract for the Alhambra theater, at Woodward and Kenilworth avenues.

SMITH.

CINCINNATI.

THE EMPRESS theater, for some years the Cincinnati representative of the Sullivan & Considine vaudeville syndicate, was opened last week under the auspices of the Marcus Loew organization, showing a vaudeville bill and six reels of pictures, which will be its regular program. The house has been thoroughly overhauled, and, under the management of George A. Boyer, seems destined for a high degree of success. The vaudeville runs for a week, but the pictures are to be changed daily.

The Grand is the only one of the "regular" Cincinnati houses which is still running motion pictures regularly, as its exclusive daily program, Manager I. Lipson keeping the house going on this plan under arrangements made with the management by which he will use it until the theatrical season opens. While this is true, however, it happens that two of the other houses, the Lyric and Keith's, also showed motion pictures all last week, although the former house closed its summer season of pictures a week or so ago. At Keith's Universal's "Neptune's Daughter," featuring Annette Kellermann, ran its second week, the big houses which it drew the first week of its engagement here resulting in this arrangement.

The Lubin theater is the first of the motion picture houses in Cincinnati to adopt the use of changeable block electric signs, for the purpose of displaying the name of the attraction playing there. This has been done in other large cities, by a few of the leading houses, but the Lubin is the pioneer in Cincinnati, having had the sign installed recently by the Federal Sign System, Electric. The sign now keeps the public informed of the photoplay which may be seen there, just as do those at the large theaters. The policy of the house, which is to show big features only, and to change twice a week instead of daily, enables it to do this while, of course, it would be difficult to use such a sign if there were daily change of program, consisting of a number of different attractions.

The Lasky production of "The Call of the North" at the Lubin during the latter half of last week was one of the best drawing cards which the house has shown recently. The popularity of Robert Edeson, the star of the production, was one of the principal reasons for the success of the play in Cincinnati. The management is finding the weekly "Lubin news," issued as a local house organ, an excellent means of keeping its audiences interested. It is distributed free, and contains advance notices of coming attractions, enabling people to make arrangements to attend those which sound interesting, and keeping the attendance up to a high mark. It is interesting for this reason, and also contains enough other matter to make the four pages well worth reading, warranting its being taken away and read, thus serving the purpose for which it is intended.

Manager W. E. Brown, of the Nordland Plaza, reports that things have been going splendidly with that handsome suburban house during August, and, in fact, for the entire summer. The weather during August, however, has been especially favorable to exhibitors, having been cool and pleasant, with not too much rain at night, and the Nordland as well as others has done well in consequence. Mr. Brown is now showing the Shubert attractions, the "Million-Dollar Mystery," and other high-class stuff, and is one of the several Cincinnati houses which will handle "Paramount Pictures." He has found it necessary to change his programs daily, as do most of the suburban houses, large and small, as his audiences do not change to as great an extent as those downtown, and naturally demand new pictures each night.

"Cabiria," the much-talked-of imported photospectacle, will be the opening attraction of the season at the Grand Opera House, in Cincinnati, although it may be considered also as the close of the season of motion pictures at that theater. This production has not yet been seen in the Queen City, and, as it has had plenty of newspaper comment in advance, it should draw well.

CASEY.

TENNESSEE.

THE moving picture spirit is growing stronger in the larger cities of Tennessee steadily and new houses are going up in Nashville, Chattanooga, Knoxville and Memphis. Even a number of the second rate cities are building handsome houses, and some new exchanges have been organized recently. Straight colored shows have done very well in a number of the cities, as the percentage of blacks increases considerably after passing the Mason-Dixon line.

Many and varied will be the features of the story of Tennessee now being put into motion pictures for exhibition at the San Francisco Exposition next year. S. I. Connor, of the Bon Ray Film Co., is working out the various details and has decided to include in the pictures a view of the destruction of intoxicants in Nashville by the agents of the attorneys in the "Nuisance Law" cases. This will probably be done the next time a quantity of liquor is destroyed. A picture showing the Hermitage, the home of President Andrew Jackson, will also be made. About 20,000 feet of film will be made in all, and these films will be shown in a special building at San Francisco, which will be a replica of the Hermitage. Otto Gilmore is handling the camera end of the business.

John M. Biggs, of Nashville, is interested in an organization which contemplates incorporating a company to establish a plant to manufacture motion picture films. The company has not been thoroughly organized, but a location is being figured upon.

The Crescent Amusement Company, of Nashville, is having plans prepared by C. K. Colley to remodel a building at 217 Fifth avenue, formerly occupied by Skalowski's restaurant, for a motion picture house. The new theater will have all modern fixtures and appliances, and will be remodeled at a cost of $20,000. A recent item appearing in the Nashville papers to the effect that the Crescent Amusement Company had paid $12,000 to J. H. Bradford as a bonus for the lease on the building was untrue, according to Mr. Bradford. Mr. Bradford further stated that his reason for selling the lease on the building was due to a recent fire in his furniture factory, and that his other business was now claiming so much of his attention that he was unable to build the motion picture house, as he had contemplated. He therefore sold the lease to the Crescent Company for exact cost plus a few preliminary expenses, but that the idea of Tony Sudekum, president of the Crescent Amusement Company, having paid him $12,000 for the lease, was ridiculous, he said.

The Bijou theater, of Nashville, is being remodeled and redecorated for musical comedy, and a large force of workmen have been busy for some time getting the theater into shape. George H. Hickman recently stated that he expected to run nothing but light musical comedy shows this winter.

The new building of the Majestic Amusement Company, on Main street, in Memphis, and which is now underway, is coming along rapidly. This theater, which will cost about $75,000, is one of the most expensive buildings to be built this fall in the city, and when completed will be one of the handsomest picture houses in the South.

The Old Lyric theater, of Chattanooga, which has been used for practically every sort of attraction known to the modern world, has been christened the "Grand theater," since being leased by Charles Gramlich, head of the Southern Burlesque Circuit, who will use it as a burlesque house. The house at one time was known as the James Hall, later Opera House, the New Opera House and in recent years the Lyric and the "Billy Long."

The Queen theater, the newest picture house in Knoxville, and which has only been open for a few weeks, is handling a good amount of business and the 800 seats are hardly adequate for the big crowds attending the performances. There are forty-one rows of twelve seats each in the auditorium, 160 seats in the gallery and 200 seats on the mezzanine. Two large centrifugal fans keep the building well ventilated and as the air comes through a refrigerator the house is cool in summer. The auditorium is lined with columns and the walls are decorated with paintings and handsome mirrors. Five performances are held each day, one at 2 p. m., at 3.30, at 5 and at 7 o'clock, the last starts at 8.30 p. m. George W. Shorey is owner and manager of the new picture house. "The Only Son," a romance in five parts, recently made a tremendous hit. GEORGE.

KENTUCKY.

FRED SHELDON, manager of the S. & P. Supply House, Louisville, will leave this week for New York and other Eastern cities to purchase a lot of films for the Louisville house. Business has increased so rapidly with the new firm that the present supply of films is inadequate to supply demands. An option has been secured on a lot of Keystone comedies which will probably be purchased. Bob Strong, the head film man, will accompany Mr. Sheldon on the trip.

The management of the Palace theater, at Shelby and Rupp streets, Louisville, has decided to put off building the new addition to the theater until next season, and the theater is again running. Good crowds are in evidence every evening and the house is doing well with its present capacity.

The Preston-Street theater, Louisville, is indeed fortunate in having the closed house directly adjoining its airdome. During the past week or ten days the weather has been so rainy that the shows all had to be held in the closed house and fairly good crowds were in evidence. Without the closed house the theater would have had to shut down. On several occasions this summer heavy rains have blown up while a performance was on. In these cases the piano has been quickly rolled over to the winter house, the film taken off and rerun and no serious handicap was felt.

The Parkland theater, Louisville, has only been handling a fair amount of business so far this season. Picture shows in the better class sections of the city fail to draw the crowds that the shows in the working men's neighborhoods do. This condition is accounted for by the fact that the people of better means would rather make the trip uptown to see the first run productions, while the poorer people are figuring on saving car fare. Several houses recently started in the select sections of the city have barely made expenses, while a number of the houses located in the working men's home districts have been making good money.

The airdomes in Louisville had a good run of business during the early summer, but for the past three or four weeks business has not been overly good, due to the changeable weather conditions. It is probable that most of the open-air houses will close about September 15, but if the weather improves and stays warm they may run for some time longer. The opening of the theatrical season, however, generally puts a crimp in their business and it hardly pays to run later.

The Big Universal production of "Neptune's Daughter," which was run at the Mary Anderson theater, Louisville, last week, attracted large crowds in spite of the fact that the admission price was fixed at fifty cents for the ground floor seats at night. This is the stiffest price ever asked by exhibitors but it failed to discourage the people who wanted to see good pictures. The house was literally packed at every performance. The pictures were so fine, however, that everyone felt satisfied that they had received their money's worth.

The Mutual Film Corporation, of Louisville, which has been looking for a location for a film exchange in Louisville for several weeks, has finally located on the twentieth floor of the Inter-Southern building, the largest building in the city. A suite of three rooms has been engaged and Frank Hammer, formerly a Warner representative, is in charge of the new office.

The Majestic theater, Louisville, operated by the Majestic Amusement Company, has announced that it will show the "Famous Player" productions from now on. Two big features will be shown weekly, one to run three days and the other four. The first production will be "The Lost Paradise," in which H. B. Warner takes the leading part.

J. J. Hebbert, manager of the Warner Feature Film Company, Louisville, was dubbed "Zingo" a few months ago, while he was handling special bookings on the big feature, and the name has stuck. Half of the men in the motion picture business of Louisville now speak of him as "Zingo." Mr. Hebbert has announced that the local office will probably take in more territory in Tennessee and the South as a result of the recent announcement of the head office which expects to enlarge its facilities considerably, by adding to its program. A number of new fireproof cabinets are to be installed in the office.

Julius G. Reader, head of the Ohio Motion Picture Company, is spending a few days in Louisville on a vacation. He reports that business has not been overly good with him in the Queen City for the past few weeks as a result of bad weather conditions.

S. B. Kramer, of the Indianapolis office of the Warner Feature Film Company, was in Louisville this week on his tour of inspection among the various exchanges under his jurisdiction. The Warner Company now has a total of thirty-four exchanges in the principal cities of the country. "Across the Border" is a film with which the local office has been making a strong bid.

Tobacco manufacturers, who have begun a campaign against the proposed raise in the revenue tax on tobacco, are calling attention to the taxable possibilities which have been overlooked by the tax artists generally. The tobacco men point out that among the things not necessities and in general use but not taxed, are cosmetics, perfumes and moving picture shows, as well as other places of amusement where an admission is charged. It is pointed out that these are luxuries in every sense of the word, but escape the tax collectors entirely. The idea is considered a joke by the motion picture men, however, who have not paid the slightest attention to it. It is not stated whether the tobacco men were considering the probable stamping of reels, admission tickets, or whether they wished to put an internal revenue stamp on every person buying an admittance ticket to a theatrical performance.

Clyde Gaines, of Irvine, Ky., who operates a motion picture house and makes his own power, has been urging the town trustees to offer a lighting franchise for a municipal lighting plant, and proposes that if it can be purchased at a reasonable figure, to install a plant in the city to light the whole town. At present he is furnishing light for several buildings from his private power plant. The trustees are in favor of the movement and will probably offer the franchise shortly.

G. D. CRAIN, JR.

SAN FRANCISCO.

J. SHARLIN, president of the Hawaii Motion Picture Company, is spending a few weeks in San Francisco and vicinity.

Herbert Payne, president of the California Motion Picture Corporation, has cabled that he and his wife are safe in Carlsbad, Germany.

Mlle. La Jolie Lucile, world-renowned as a poser, is to be one of the feature attractions at the vaudeville show at the Auditorium that is to precede the ball of the moving picture operators. The proceeds of the ball and entertainment will go to the sick and death benefit fund of the organization.

C. W. Goddard, president of the State Branch of the Motion Picture Exhibitors' League; J. Ray Williams, president of the Sacramento Valley Exhibitors' League No. 3; L. H. Marks, secretary of that organization, and J. W. Di Stasio, treasurer, were in San Francisco this week conferring with local officials of the State organization in regard to the State Convention that is to be held in Sacramento on October 6, 7, 8 and 9. Arrangements are being made for a large attendance, as matters of unusual importance will be discussed. The meeting place is a very central one and the date for the convention has been arranged so that exhibitors may attend without missing their Saturday or Sunday shows. Low railroad rates have been secured from all sections of the State and it is the plan of the San Francisco Bay exhibitors to make the trip by boat.

The great Selig production, "The Spoilers," is back at the Portola theater for another week's run and seems to be attracting almost as much attention as when it was first shown. It is estimated that during the previous engagement fully one hundred thousand persons paid admission to see this attraction.

Local military authorities recently objected to the views of the Panama Canal fortifications shown this week at the Gaiety theater in connection with the canal pictures, but following a hearing before United States Attorney John W. Preston no further action was taken and the exhibition was continued without interruption.

George Schlesinger of Susanville, Cal., was here recently and stated that he had disposed of the Orpheum theater at that place.

Sol Lesser, president of the Golden Gate Film Exchange, Inc., and manager of the All Star Features Co., is enjoying a well-earned vacation in the country, accompanied by his wife.

Herbert Green is now in charge of the Valencia theater on Valencia street, now being conducted as a photoplay house.

G. d'Imbleval, of the office force of the Golden Gate Film Exchange, Inc., has left for France to enlist in the service of his country.

Mr. Bailey of the Wonderland theater, Turlock, Cal., was a recent visitor in San Francisco, making the trip here to arrange for service. He is now conducting a 15-cent show once a week, the regular admission price being 10 cents.

The Forestic theater, opened in the Richmond district early in the year, has been sold by W. R. Hall to J. C. Dorren.

The Larkin theater, on Larkin street, near O'Farrell, has been closed but it is expected that arrangements will be made to reopen it at an early date.

The Griffith production, "The Escape," has scored such a success at Grauman's Imperial theater that it is to be shown for another week. So great has been the demand for seats that the doors have been opened at 11 o'clock in the morning, instead of at 1.30 p. m., as has been the rule. Manager Partington states that so many big attractions are booked for the near future that the early opening may be made a regular policy. The opening of the Savoy theater by D. J. Grauman has been marked with immediate success. "The Call of the North" has been succeeded by "Uncle Tom's Cabin," and the announcement that this production was to be shown has brought many inquiries from regular patrons of the Imperial.

Frank L. Hudson, manager of the San Francisco branch of the Eclectic Film Company, is making a business trip to Denver, Colo., and will be absent from local headquarters for almost two weeks.

The Vitaslide Company is having such a call for its novel slides that no orders for special work are now being accepted for immediate delivery. The working force at the factory is being enlarged but it takes considerable time to train workers to make these articles.

Harry Hunter, who has charge of the Independent Film Exchange at Los Angeles, was in San Francisco recently conferring with George Chamberlain of the home office.

The Excelsior theater on Mission road has been leased by Sidney Bramley, formerly of the Pastime theater on Haight street.

The offices of George Kleine's Attractions have been removed from the Monadnock Building to the Pacific Building, in the center of the amusement district.

Mrs. May Pettengill, a prominent exhibitor of Eureka, Cal., has opened another house at that place. The new theater is on the site of the old Marguerita, which has been remodeled, and has a seating capacity of 2,000. Two Motiograph machines have been installed and music is furnished by a seven-piece orchestra. An all-feature service is being shown, with changes three times a week, the prices being 10 cents and 20 cents, with 30 cents for the box seats. The opening attraction was "Tess of the Storm Country," and a big business was done.

The United Keanograph Company is planning improvements at its studio at Fairfax, Cal., to cost about $20,000. A glass roof is to be erected and Cooper-Hewitt lights installed.

The Auburn theater, Auburn, Cal., is now being conducted daily. When it was opened a few weeks ago but one show a week was given, but the business has developed so rapidly that it was found advisable to make a change. The house has a seating capacity of 800.

Al. Watton, who conducts the Colonial theater at Stockton, Cal., recently had his leg amputated to save his life, gangrene having set in a wounded foot.

E. E. Smith, formerly of Marysville, Cal., has taken over the Colonial theater at Pacific Grove.

Rapp & Engheart, who conduct the Lyric theater at Watsonville, Cal., are having a new house erected there, the seating capacity of which will be about 500.

Mrs. Ella Borman, who, at one time, owned the Pioneer theater, Oakland, Cal., but who disposed of it some time ago, has again purchased the house.

Armory Hall, Visalia, Cal., is being remodeled and transformed into a moving picture house. Additional work decided upon since construction commenced will bring the cost to $18,000, instead of $15,000, the contract price.

Work has been commenced on a moving picture theater on Durant avenue, east of Telegraph avenue, Berkeley, Cal., for J. A. Elston, 2334 Bowditch street, and George Clark of San Francisco.

The Crown City Film Company has been incorporated at Pasadena, Cal., with a capital stock of $200,000 by M. E. Spero, N. Smith, H. Dewall, D. E. Bard, A. Bard, H. Silverman and F. Jocelyn.

The Florence theater has been opened at Oakland, Cal., by Fred Frisk.

The Franklin theater on Franklin street, Oakland, Cal., was opened this week, the initial offering being "Spartacus."

The Home theater at Anderson, Cal., has been opened again, after having been dark during the hot spell. CHURCH.

IN THE NORTHWEST.

THE two reels of pictures of life at the South Dakota State Soldiers' Home, taken for the purpose of raising a veterans' monument fund were shown at the Deadwood theater in Deadwood, S. D.

Heimann & Galvin threw open their redecorated moving picture theater at Wheaton, Minn., with a free show.

"The Man on the Box" broke all matinee records for attendance at the Orpheum theater in Helena, Mont.

No vaudeville will be shown at the new Star theater in Montevideo, Minn., until an addition 26 feet long has been built. The new house will confine itself to pictures. C. S. Starbeck and A. M. Anderson, the owners, expended $6,000 in fitting up the house to accommodate 300 patrons. A box holding ten persons, for private parties, is located on both sides of the operating room. A seven-piece orchestra will furnish the music.

The Regent Theater Company of Billings, Mont., has been incorporated with a capital stock of $10,000 by E. C. and Charlotte O'Keefe and V. D. Caldwell.

The Lake Amusement Company, which now operates the New Lake theater on Lake street, between Nicollet and Blaisdell avenues, in Minneapolis, Minn., has purchased a site adjoining that house and will erect a new theater, seating $2,000, to play vaudeville and pictures.

La Moyne Livingston with moving pictures and a lecture on "Better Babies" was an added attraction to the regular bill at the Globe theater in Salem, Ore.

After playing a return engagement of the local moving pictures, Manager Zuercher, of the Lyric theater at Melrose, Minn., cut up the films and gave the parts to the persons who were pictured thereon.

Automobile tourists through Colorado Springs, Col., are so numerous that the Chamber of Commerce of that city prepared, for the use of all motorists, a sanitary and convenient camp. The Chamber has just had this filmed for exploitation purposes.

A moving picture show has been opened in the opera house at Highmore, S. D., and will give exhibitions Tuesday, Thursday and Saturday nights. The sensible admission of fifteen and ten cents will be charged.

The fairy tale matinees for children at moving picture theaters in St. Paul, Minn., have been resumed under the direction of the mothers' clubs of the city and the clubs of the Fourth District. Miss Marian Gertrude Haines, a kindergarten teacher of Chicago, conducted matinees at the Starland and Park theaters.

Hiller Hoffman is having a new theater constructed at Rice and Manitoba in St. Paul, Minn.

Blanding Brothers may not rebuild the opera house at Detroit, Minn., it is reported, because the moving picture show makes the maintenance of a public auditorium in a city of that size not a profitable one.

William J. Pierce has been made manager of the new theater being erected at Rochester, Minn., by J. E. Reid and thus becomes manager of all the theatrical and moving picture houses in Rochester. The new house, which will seat 1,000, will play vaudeville and pictures.

Key Brothers have opened a moving picture theater at Willow City, S. D.

A. Wallman has opened a moving picture show at Crandon, S. D.

The Antler's theater, which is now under the management of C. E. Oliphant at Roseburg, Ore., will give its patrons many features. "The Lion and the Mouse," the opening night, was a sample.

Patrons of the Lyric theater at Bozeman, Mont., are noting the policy of constant improvement inaugurated by the new manager, Mrs. von Presky. The Pathe news service has been added and a new illumination scheme installed in the front.

The Allen Catlin business block at Truman, Minn., is being remodeled for use by the Cozy theater. It will be ready about October 1.

The Berg Building at International Falls, Minn., is being remodeled and will be occupied by the Unique theater.

Fantle Brothers of Yankton, S. D., are contemplating the erection of a two-story business and theater building at Third and Cedar streets in that city, it is reported.

Saxe Brothers planned to open their new moving picture house, the Saxe theater, on Seventh street, between Hennepin and Nicollet avenues, in Minneapolis, Minn., September 7. Thomas Saxe, of Milwaukee, has been in Minneapolis looking after the new theater. It was erected at a cost of $150,000, and is a worthy home for a Saxe photoshow.

Eugene Levy has sold his interest in the Melbourne theater in Seattle, Wash., to J. S. Shortley, who has operated moving picture houses in Portland, Ore., and in the east. Levy will devote his entire time to the Grand Opera House in Seattle and his other holdings, including his latest acquisition in North Yakima, Wash. A new policy has been put into effect at the Grand. Moving pictures will be shown daily from 12 to 2 and 5 to 7 with vaudeville and pictures from 2 to 5 and 7 to 11. Each Wednesday some feature will begin a four-day run. "The Jungle" was the first of these offerings. Manager Levy has announced that bookings of features will be conspicuous in the combination vaudeville and photoplay houses under his control. Shortley closed the Melbourne for a week for remodeling, refitting and redecorating. It will run regular releases and features.

Mrs. K. E. Hanson of Kokota, Minn., was recently at Mount Vernon, S. D., where, it is said, she made arrangements for opening a moving picture theater.

Citizens of Mitchell, S. D., held a mass meeting and discussed a proposition to raise a fund of $55,000 and erect a municipal theater to replace the Gale burned last March.

The Grand tehater at Bemidji, Minn., had a Mary Pickford week.

George F. Leonard, an Arctic explorer who will be a lecturer at the Eskimo village at the Panama Pacific Exposition at San Francisco, is playing northwestern moving picture houses with a moving picture show and lecture describing his travels. He did satisfactory business at the Bijou theater in Missoula, Mont.

There will be no stock company shows in the American theater at Spokane, Wash.; it has gone back to a photoplay policy. Recently it was rumored that Klaw & Erlanger were negotiating for the house, but following the run of the "Creation" pictures it is again in the hands of James McConahey, proprietor of the Best theater, who resumed the regular picture shows.

Six reels of "Scenes of Norway" drew a crowded house to the Brinkman theater at Bemidji, Minn. Any Scandinavian scenic of merit is always sure of a heavy business in the Minnesota settlements of foreign-born.

Rev. T. E. Cullen, pastor of St. Mary's procathedral at St. Paul, Minn., is contemplating the installation of a moving picture machine at the pro-cathedral school following the announcement of the formation of the Catholic Film Association at New York City.

The dedication of a new orchestral piano and the opening of "The Trey o' Hearts" were simultaneous at the Pastime theater, Earl Wheat, manager, in Dillon, Mont.

The Majestic theater at Roseburg, Ore., has installed a new Fotoplayer.

Raths & Seavolt of St. Paul, Minn., who have been doing an extensive business in commercial motion pictures are said to contemplate increasing their capital stock to $250,000 for the purpose of producing dramas and comedies. The papers for the new corporation will be filed shortly. Otto N. Raths will be president and Mr. Seavolt vice-president. Negotiations are said to have been made for sites for a studio and laboratory in St. Paul.

"Safety First—The Fireproof Idol of Duluth" was the line used by the new Grand theater in connection with its opening. Inspection of the twenty-two moving picture houses has been made by the city officials of Duluth, who reported that the managers co-operated in every way possible.

MIDWEST SPECIAL SERVICE.

MISSOURI.

HOWE'S TRAVEL PICTURES had a first rate two weeks in Kansas City despite the hot weather. They showed at the Grand Opera House the first attraction of the fall season—though the theater announced that its "regular" season opened August 29 with drama. Wm. H. Seibel, manager of the Howe attraction, said the company had come from Chautauqua work in the north, and had suffered keenly from the heat in Kansas City the first few days. They went to New Orleans for a short engagement of three weeks at the Tulane.

"The Paul J. Rainey African Hunt" pictures began their second week in Kansas City August 31. Dr. Louis Fierce accompanies the pictures, lectures and manages the performances. Dr. Fierce is a well-known lecturer and naturalist and the fact that he explains the pictures makes the exhibition doubly interesting.

The Royal theater, the newest and one of the finest theaters in Kansas City, has, since September 1, been using the Paramount service exclusively. The contract price for this service has been reported to be $26,000 per year.

Joe Gilday, manager of a number of the largest picture houses in Kansas City, states that business has been very poor in the downtown districts, while on the other hand it has been extraordinarily good in the residential districts.

J. C. Lane is erecting a new theater in Kansas City at the cost of $36,000. It is to be known as the Warwick theater. It will have a frontage of 60 feet and a depth of 170 feet. The seating capacity will be 1,500, and the house will be equipped with a modern ventilating system. Mr. W. A. Andlauer, who has been operating the Bonaventure theater, will be manager.

"Movies" were used recently in Kansas City by the Maxwell Motor Car Company to show its salesmen and representatives the process of manufacture. There were 4,000 feet of film, and it cost over $50,000 and took several months to produce.

The Mutual Film Company has moved to its new location, Ozark building, and at present probably has the most up-to-date film exchange in the west. The building in which it is located is the newest one in Kansas City and is absolutely fireproof.

A three-reel motion picture of army life taken at the order of the government will be shown to the Signal Corps Field Company A, N. G. M., on September 5, 6, 7.

Theater owners are co-operating with city officials in Joplin in the preparation of a plan to censor pictures. At present the prospect is that the Chief of Police will have charge of the censorship, the theater managers having the privilege of appealing from his decision to the Mayor. The city officials also discussed with the theater men other questions connected with the operating of their houses, such as the damage to the eyes of spectators sitting in the first row and the effect of too rapid turning of the films. The Mayor suggested that films seemed to be run more rapidly on Saturday than on other days and raised the question as to whether the program should be shortened, or other means adopted to handle the crowd in case investigation should show that too much speed was detrimental. The preliminary inspection of theaters by city officials resulted in orders that all exits must remain open during exhibition, that only numbers that could be seated may be admitted and that all rooms of operators must be fireproof.

While in New York recently Mrs. Maria Valary Rothermel, who has charge of the Willis Wood theater of Kansas City, was the guest of S. A. Rothapel, manager of the Strand theater, at a luncheon given in her honor. After the luncheon the host took the party around to the theater where they were entertained by a rendition of "Faust" given by the Strand orchestra of twenty pieces. BROWN.

SOUTH AND SOUTHWEST.

FOLLOWING the holding up of the permit for the construction of the moving picture theater on the Alamo Plaza at San Antonio, Tex., because said exits were not provided, a conference was held for an inspection to be made of every moving picture theater in the city. The permit for the Alamo house was refused on technical grounds. It will front on two streets, and the plans are said to comply with the demands for safety. As a result, the fire chief, building inspector, and city electrician decided to make all the other vaudeville and photoplay houses comply with the law. Considerable feeling surrounds the whole affair. The Council by a vote of 6 to 5 passed the ordinance allowing the house to be constructed with three entrances and roomy aisles. The mayor vetoed it and an attempt was made to pass it over his veto but the attempt failed, the vote being 6 to 6. The new theater, which is projected by a Fort Worth stock company will have an Egyptian atmosphere, the interior decorations making it a veritable Egyptian palace. Rest rooms for men and women, the mushroom style of ventilation and the screen in front will be features. Evans Dazey, J. J. Parker and M. L. McCarb of Fort Worth are interested in the project.

Because the evidence was insufficient to warrant conviction the dozen or more cases against the proprietors of moving picture shows in San Antonio, Tex., charged with violation of the Sunday law, have been dismissed upon the recommendation of the county attorney. There was no effort to bring them to trial during the three months that the cases were pending on the docket of a local justice of the peace.

The City Council of Columbia, S. C., has been investigating the statute books to find if it is legal for the municipality to make an appropriation of $3,000 for the purpose of having moving pictures of the city made to be shown at the San Francisco exposition.

The management of the public playgrounds at Fort Smith, Ark., have been giving moving picture programs to the public. In addition an educational set of slides, "The Call of the Outdoor," was projected.

The Airdome at Austin, Tex., has secured a franchise from the Interstate Amusement Company of Chicago and, commencing August 31, began a show with two acts of vaudeville and three reels of moving pictures. Admission of 20 and 10 cents will be charged.

Sigel Bumann of Tahlequah, Okla., will be the manager of the Lyric theater at Mina, Ark., which has been purchased by his father, A. M. Bumann, a teacher in the State Normal School at Tahlequah, from O. Richbourg.

Officers and members of the Tabernacle Baptist Church at New Bern, N. C., petitioned the managers of Ghent Park to cease their Sunday evening picture shows, declaring that it is sacrilegious to give open air picture shows on Sunday evenings. The shows which had been given after church services throughout the city ended.

Patrons of the Best Theater at Hillsboro, Tex., were so enthusiastic about "Sealed Orders" that the theater played it again to large business. The Best is now advertising itself as "The Theater with a Purpose."

The Royal Amusement Company of San Antonio, Tex., has increased its capital stock from $20,000 to $30,000.

(Continued on page 1666.)

Calendar of Licensed Releases

Current Releases

MONDAY, SEPTEMBER 14, 1914.

BIOGRAPH—The Backslider (Drama)
EDISON—Generals of the Future (Military)
—Buster Brown on the Care and Treatment of Goats (Comedy)
ESSANAY—The Joblot Recruits (Comedy)
KALEM—The Mystery of the Sleeping Death (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 59, 1914 (News)
SELIG—Ye Vengeful Vagabonds (Drama)
—Hearst-Selig News Pictorial, No. 57 (News)
VITAGRAPH—The Man Who Knew (Drama)

TUESDAY, SEPTEMBER 15, 1914.

BIOGRAPH—Merely Mother (Special—Two parts—Drama).
CINES—When Youth Meets Youth (Special—Two parts—Drama)
EDISON—Making a Convert (Educational & Drama)
ESSANAY—The Way of His Father (Drama)
KALEM—Into the Depths (Drama)
LUBIN—Rastus Knew it Wasn't (Comedy)
—She Made Herself Beautiful (Comedy)
MELIES—The Tramp's Revenge (Comedy)
SELIG—The Eugenic Girl (Comedy)
VITAGRAPH—Steve O'Grady's Chance (Special—Two parts—Drama)

WEDNESDAY, SEPTEMBER 16, 1914.

EDISON—A Summer Resort Idyll (Comedy)
ESSANAY—The Fable of "Lutie, the False Alarm" (Com.).
KALEM—The Moonshiners (Special—Two parts—Drama)..
LUBIN—The Twin Brothers Van Zandt (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 60, 1914 (News)
SELIG—Jim (Drama)
VITAGRAPH—The Ageless Sex (Comedy)

THURSDAY, SEPTEMBER 17, 1914.

BIOGRAPH—The Peddler's Bag (Drama)
ESSANAY—Sophie's Legacy (Comedy)
LUBIN—The Double Life (Special—Two parts—Drama)
MELIES—The Scab Waiter (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 58 (News)
VITAGRAPH—Politics and the Press (Drama)

FRIDAY, SEPTEMBER 18, 1914.

BIOGRAPH—His Change of Heart (Drama)
EDISON—Sheep's Clothing (Special—Two parts—Drama)..
ESSANAY—Sparks of Fate (Special—Two parts—Drama)..
KALEM—Easy Money (Comedy)
LUBIN—For Repairs (Drama)
SELIG—The Lonesome Trail (Comedy)
VITAGRAPH—Father's Timepiece (Comedy)

SATURDAY, SEPTEMBER 19, 1914.

BIOGRAPH—Murphy and the Mermaids (Comedy)
—The Firechief's Bride (Comedy)
EDISON—Jim's Vindication (Drama)
ESSANAY—Broncho Billy Butts In (Drama)
KALEM—The Cub Reporter's Assignment (drama)
LUBIN—Pins Are Lucky (Comedy)
—The German Band (Comedy)
SELIG—At the Risk of His Life (Drama)
VITAGRAPH—The Reward of Thrift (Special—Two parts—Drama)

Advance Releases

MONDAY, SEPTEMBER 21, 1914.

BIOGRAPH—Just a Bit of Life (Drama)
EDISON—The Adventure of the Hasty Elopement (Ninth of "Octavius"—Amateur Detective Series) (Comedy)..
ESSANAY—Sweedie's Skate (Comedy)
KALEM—The Potter and the Clay (Special—Two parts—Drama)
LUBIN—An Untarnished Shield (Second of "The Beloved Adventurer" Series) (Drama)
PATHE—Pathe's Daily News, No. 61, 1914 (News)
SELIG—The Livid Flame (Special—Two parts—Drama)...
—Hearst-Selig News Pictorial No. 59 (News)
VITAGRAPH—Fine Feathers Make Fine Birls (Drama)..

TUESDAY, SEPTEMBER 22, 1914.

BIOGRAPH—The Ring and the Book (Special—Two parts—Drama)
CINES—The Master Force (Special—Two parts—Drama)..
EDISON—The Blue Coyote Cherry Crop (Drama)
ESSANAY—Love's Magnet (Drama)
KALEM—The Green Rose (Drama)
LUBIN—The Wise Detectives (Comedy)
—A Six-Foot Romance (Comedy)
MELIES—The $1,000 Pants (Comedy)
SELIG—For Love of Him (Drama)
VITAGRAPH—The Blood Ruby (Special—Two parts—Drama)

WEDNESDAY, SEPTEMBER 23, 1914.

EDISON—Post No Bills (Comedy)
ESSANAY—The Fable of "One Smaritan Who Got Paralysis of the Helping Hand" (Comedy)
KALEM—The Vanishing Tribe (Special—Two parts—Drama)
LUBIN—Toys of Fate (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 62, 1914 (News)
SELIG—A Just Punishment (Drama)
VITAGRAPH—A Double Error (Comedy)

THURSDAY, SEPTEMBER 24, 1914.

BIOGRAPH—The Fall of Muscle-Bound Hicks (Comedy).
—The Plumers' Pick (Comedy)
ESSANAY—Slippery Slim and the Green-Eyed Monster (Comedy)
LUBIN—The Triumph of Right (Special—Two parts—Drama)
MELIES—How Clarence Got His (Comedy)
SELIG—Hearst-Selig News Pictorial No. 60 (News)
VITAGRAPH—A Close Call (Drama)

FRIDAY, SEPTEMBER 25, 1914.

BIOGRAPH—Her Doggy (Comedy-Drama)
EDISON—Grand Opera In Rubeville (Special—Two parts—Comedy)
ESSANAY—A Splendid Dishonor (Special—Two parts—Drama)
KALEM—Jones' Wedding Day (Comedy)
LUBIN—The Investment (Drama)
SELIG—You Never Can Tell (Comedy)
—Who Got Stung (Comedy)
VITAGRAPH—A Horseshoe—For Luck (Comedy)

SATURDAY, SEPTEMBER 26, 1914.

BIOGRAPH—The Gold Thief (Drama)
EDISON—Twins and Trouble (Comedy)
ESSANAY—The Strategy of Broncho Billy's Sweetheart—Drama)
KALEM—Rory O'Moore (Drama)
LUBIN—Did He Save Her (Comedy)
—Between One and Two (Comedy)
SELIG—The Newsboy Tenor (Drama)
VITAGRAPH—Hearts and Diamonds (Special—Two parts—Comedy)

IN PREPARING FOR THE SEASON'S BUSINESS REMEMBER THAT POSTER FRAMES ARE A VERY ATTRACTIVE LOBBY DISPLAY. WE ARE SELLING THE HANDSOMEST AND MOST PRACTICAL POSTER FRAME MADE. AMERICAN SLIDE & POSTER CO., First National Bank Bldg., Chicago, Ill.

Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, SEPTEMBER 13, 1914.

KOMIC—Bill No. 6—Bill Goes in Business for Himself (Comedy)
MAJESTIC—The Final Verdict (Two parts—Drama)
THANHOUSER—The Emperor's Spy (Drama)

MONDAY, SEPTEMBER 14, 1914.

AMERICAN—The Cocoon and the Butterfly (Two parts—Drama)
KEYSTONE—All at Sea (Comedy)
RELIANCE—Our Mutual Girl No. 35 (Topical)

TUESDAY, SEPTEMBER 15, 1914.

BEAUTY—The Only Way (Drama)
MAJESTIC—Every Man Has His Price (Drama)
THANHOUSER—Gold (Two parts—Drama)

WEDNESDAY, SEPTEMBER 16, 1914.

AMERICAN—The Mirror (Society—Drama)
BRONCHO—A Tale of the Northwest Mounted (Two parts Drama)
RELIANCE—The Higher Grader (Drama)

THURSDAY, SEPTEMBER 17, 1914.

DOMINO—A Tragedy of the North Woods (Two parts—Drama)
KEYSTONE—Bombs and Bangs (Comedy)
MUTUAL—Mutual Weekly No. 90 (News)

FRIDAY, SEPTEMBER 18, 1914.

KAY-BEE—"No Account" Smith's Baby (Two parts—Drama)
MAJESTIC—Down the Hill to Creditville (Comedy)
PRINCESS—The Master Hand (Drama)

SATURDAY, SEPTEMBER 19, 1914.

KEYSTONE—Lover's Luck (Comedy)
RELIANCE—How the Kid Went Over the Range (Two parts—Drama)
ROYAL—The Horse Trader (Comedy)

SUNDAY, SEPTEMBER 20, 1914.

KOMIC—Foiled Again (Comedy)
MAJESTIC—The Awakening (Two parts—Drama)
THANHOUSER—The Mettle of a Man (Drama)

MONDAY, SEPTEMBER 21, 1914.

AMERICAN—The Redemption of a Pal (Two parts—Drama)
KEYSTONE—He Loves the Ladies (Comedy)
RELIANCE—Our Mutual Girl, No. 36 (Topical)

TUESDAY, SEPTEMBER 22, 1914.

BEAUTY—Caught in a Tight Pinch (Comedy-Drama)
MAJESTIC—Meg of the Mines (Western-Drama)
THANHOUSER—The Varsity Race (Two parts—Drama)

WEDNESDAY, SEPTEMBER 23, 1914.

AMERICAN—His Faith in Humanity (Drama)
BRONCHO—Parson Larkin's Wife (Two Parts—Drama)
RELIANCE—The Last Shot (Western-Drama)

THURSDAY, SEPTEMBER 24, 1914.

DOMINO—The Test of Flame (Two parts—Drama)
KEYSTONE—(Title Not Yet Announced)
MUTUAL—Mutual Weekly No. 91 (News)

FRIDAY, SEPTEMBER 25, 1914.

AMERICAN—The Taming of Sunnybrook Nell (Drama)
KAY-BEE—The Death Mask (Two parts—Drama)
PRINCESS—The Balance of Power (Drama)

SATURDAY, SEPTEMBER 26, 1914.

KEYSTONE—(Title Not Yet Announced)
RELIANCE—The Runaway Freight (Two parts—Drama)
ROYAL—Scarecrow (Comedy)

Universal Film Mfg. Co.

SUNDAY, SEPTEMBER 13, 1914.

ECLAIR—For His Father's Life (Drama)
FRONTIER—The Scarecrow's Secret (Drama)
REX—Her Bounty (Drama)

MONDAY, SEPTEMBER 14, 1914.

IMP—Sweetheart Days (Drama)
STERLING—Trapped in a Closet (Comedy)
VICTOR—A Gentleman from Kentucky (Two parts—Drama)

TUESDAY, SEPTEMBER 15, 1914.

CRYSTAL—A Joke on the Joker (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 7 (Stalemate) (Two parts—Drama)
UNIVERSAL IKE—The Scarecrow and the Chaperone (Comedy)

WEDNESDAY, SEPTEMBER 16, 1914.

ANIMATED WEEKLY—Number 132 (News)
ECLAIR—Adventures in Diplomacy (Three parts—Drama).
JOKER—For the Hand of Jane (Comedy)
—Herinsdorf (Scenic)
NESTOR—The Danger Line (Western—Drama)

THURSDAY, SEPTEMBER 17, 1914.

IMP—The Man Who Was Misunderstood (Two parts—Drama)
REX—The Mistress of Deadwood Basin (Drama)
STERLING—(No Release this day)

FRIDAY, SEPTEMBER 18, 1914.

NESTOR—The Troublesome Wink (Comedy)
POWERS—A Modern Melnotte (Two parts—Drama)
VICTOR—The Girl and the Smuggler (Drama)

SATURDAY, SEPTEMBER 19, 1914.

"101" BISON—The Higher Law (Two parts—Drama)
JOKER—Love and Graft (Comedy)
—The Heap Industry of Yucatan, Mexico (Educational)

SUNDAY, SEPTEMBER 20, 1914.

ECLAIR—Son (Drama)
FRONTIER—A Rose of Yesterday (Drama)
REX—A Prince of Bavaria (Two parts—Comedy-Drama)

MONDAY, SEPTEMBER 21, 1914.

IMP—Redemption (Two parts—Drama)
STERLING—In and Out (Comedy)
VICTOR—Rome (Exhibiting the Vatican, Etc.—Scenic)

TUESDAY, SEPTEMBER 22, 1914.

CRYSTAL—East Lynn in Bugville (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 8—The Mock Rose (Two parts—Drama)
UNIVERSAL IKE—The "Dear" Hunter (Comedy)

WEDNESDAY, SEPTEMBER 23, 1914.

ANIMATED WEEKLY—Number 133 (News)
ECLAIR—The Aztec Treasure (Two parts—Drama)
JOKER—Statuesque Beauty (Living Reproductions of the World's Statues)
—Jane's Lovers (Comedy)
NESTOR—The Half Breed (Western-Drama)

THURSDAY, SEPTEMBER 24, 1914.

IMP—Universal Boy—The Newsboy's Friend (Juvenile-Drama)
REX—Little Sister (Drama)
STERLING—A Shooting Match (Two parts-Comedy)

FRIDAY, SEPTEMBER 25, 1914.

NESTOR—Fruits and Flowers (Comedy)
POWERS—The Actress (Drama)
VICTOR—Elsie's Uncle (Two parts—Comedy Drama)

SATURDAY, SEPTEMBER 26, 1914.

"101" BISON—"Richelieu" (Four parts—Drama)
JOKER—(No Release This Week)

One to Four Shot

Which would you pick? A sure winner or a dark *house?*

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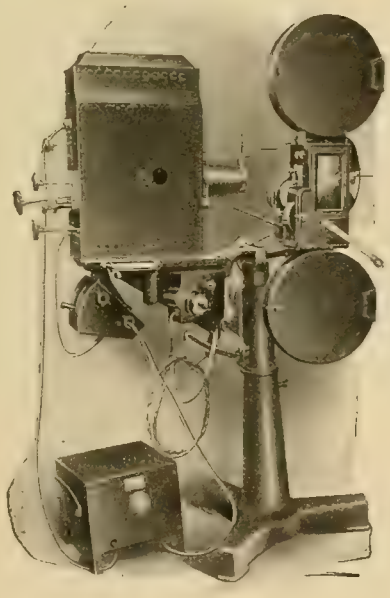

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Then invest your money.

Catalogue A explains why the Simplex is the Peerless Projector.

MADE AND GUARANTEED BY

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317 East 34th St. New York

(Continued from page 1661.)

The Saenger Theater at Shreveport, La., has taken up the poster stamp plan of advertising and the ladies and children having been given free albums are now eagerly collecting pictures of their favorites. A seven-piece orchestra has been engaged to give tri-weekly concerts at the Saenger.

Coupons were issued to all delegates to the convention of the Alabama Merchants' Association entitling them to admission to the moving picture shows during the two days that they were entertained in Birmingham.

Mothers with twins were admitted free and the first ten women laying down their money for tickets after 1 o'clock were given free tickets. Part of the pictures were taken in North Fort Worth and the films were shown for two days at the Healy No. 2 in North Fort Worth.

The Vitagraph "Captain Alvarez" made such a hit at the Princess Theater in Charleston, S. C., that the management held it over a day and switched the regular program to the Majestic.

Moving pictures of the ceremonies at the opening of the state capitol building in Oklahoma City, Okla., made a good local feature at Dreamland Theater in that city.

The Home Amusement Company, composed of Forth Worth and Dallas, Tex., business men, will take charge of the new $15,000 motion picture theater which is being erected on North Main Street, between Fourteenth Street and Central Avenue, in North Fort Worth (Marine neighborhood) by M. Cohn of North Fort Worth. The house will seat 500 without a balcony. Leslie McCall, who has been in the photoplay business in Dallas for a number of years, will be manager. It is expected to open the house about the middle of October.

C. C. Rawls has transferred the Grand Theater, a moving picture house at Lake City, Fla., to his son, B. D. Rawls.

"Just a Thin Dime" makes the price look cheap when the Yale Theater at Bartlesville, Okla., contrasts it with one of its programs.

The Florida Panama-Pacific Exposition Commission has its moving pictures of the dedication of the site of the Florida building on tour of the state. They have been shown at Jacksonville, Tampa and Orlando. A lecturer will accompany the reels a part of the time.

The Isis Theater at Houston, Tex., is the only theater in that city taking part in the label contest being conducted by the Houston Chronicle.

The Empress Theater of Fort Smith, Ark., has been re-opened under the direction of L. W. Brophy, president of the Yale Theater Company, and will be operated in connection with the Yale circuit of theaters, including the houses at Muskogee, Vinita, McAlester, Bartlesville, and Tulsa, Okla.

The Woman's Day at the Cotton Palace Exposition in Waco, Tex., received a big impetus when Manager Coke Horne of the Queen Theater of that city gave twenty-five per cent of his receipts for several Tuesdays to the celebration fund. As a special attraction the film showing the Woman's Day parade in 1913 was run.

Art Kunz has sold his interest in the Princess Theater at Waukonis, Okla., to William Williams, who is now the sole owner.

The Lyric Theater at Carmen, Okla., has been remodeled.

John Atchison, formerly connected with the Lyric Theater at Tulsa, Okla., has refitted the Kreager Building at Skatook, Okla., for use as a motion picture theater.

All the motion picture theaters in Hot Springs, Ark., were secured for one Friday afternoon and the proceeds were divided equally between the Orange Street Presbyterian Church and the Interstate Orphans' Home. The photoplay programs were supplemented by musical numbers by prominent local talent.

The Dixie Theater at Kissimmee, Fla., was closed for a number of alterations preparatory to making it the home of feature photoplays. The regular releases will not be entirely ignored.

The Jubilee committee at Enid, Okla., awarded the contract for making films of the celebration to the Paragon Film Company, of Omaha, Neb. All the school children in the county will be included in a picture.

Some of the insides of moving picture taking from the viewpoint of a novice were described to the patrons of the Overholser Theater, at Oklahoma City, Okla., when Al J. Jennings talked in connection with the exhibition of "Beating Back."

Under the management of H. H. Elliott, the new Amusu motion picture theater erected by L. G. Collins at a cost of $25,000, has been opened at Corpus Christi, Tex.

A five-piece orchestra is a new feature at the re-opened Empress Theater in Sapulpa, Okla.

The Lyric Theater at Sapulpa, Okla., got fifteen and ten cents for the local pictures of the laying of the corner stone of the Creek County Court House and the Masonic parade in that city.

MIDWEST SPECIAL SERVICE.

When Writing to Advertisers Please Mention Moving Picture World.

PHILADELPHIA.

A CHARTER has been recently granted under the laws of New Jersey to the American Amusement Company, with a capital stock of $125,000. Object, amusement enterprise. The incorporators are August M. Bruggemann, James P. Smith and Leo Mayer. The company will maintain an office in Hoboken, N. J.

The open-air moving picture theater at 17th and Hamilton streets, Allentown, Pa., owned by Charles Orville Alben, of Easton Pa., will be sold by Constable Henry Hartzell on Tuesday, August 27, to satisfy claims of labor, made by Alderman Slough.

The Princess theater proeprty, of Doylestown, Pa., was sold at a sheriff's sale on last Friday morning at the sheriff's office in the court house for $3,325, to the Second Girard Avenue Building Association, the plaintiff in the writ. It was sold as the property of John L. DuBois.

After two months of alterations the William Penn theater, 41st and Lancaster avenue, Philadelphia, opened on August 17. The house was filled with all its former patrons.

The Grand theater, Reading, Pa., has been leased by Samuel N. Potteigher, to Goettler & Addison, of New York, N. Y.

The St. Regis Company, of Philadelphia, has purchased the Shreve property, at 142 State street, Trenton, N. J. The building when completed will be worth upwards of $110,000. James T. Manix, who managed the Broad street theater during the presentation of pictures there this summer, will be local representative. The purchase was not made public.

One of the more recent additions to the roster of the moving picture exchanges in this city is the Crescent Feature Film Exchange, 219 North Thirteenth street. The company, which will handle feature films only, will be managed by Joseph Singer, who for many years was in the moving picture business in this city.

The Fairmount theater, 26th and Girard avenue, Philadelphia, opened on August 24. The place has been completely renovated.

Samuel Elick, assistant superintendent of the Family theater, 13th and Market streets, Philadelphia, has just returned from a two weeks' vacation in Atlantic City, N. J. Most of his time was spent in fishing and motorboating and automobiling.

CONGDON.

WISCONSIN.

THE title selected for the moving pictures taken for the purpose of advertising Fond-du-lac bears a strong resemblance to a recent successful release. The film made there and shown at the Orpheum theater September 8-13, under the auspices of the Fond-du-lac Business Men's Association, is known as "One Wonderful Day." The story-scenic will be shown at the county fair the week of September 17.

Herbest & Hufschmidt, architects at Milwaukee, have drawn plans for a steel and concrete, 50x120, moving picture theater, seating 900 persons, to be erected on North avenue, near Thirty-fifth street, in that city, at a cost of $20,000.

George Stumpf, who has been assistant manager of the Bijou theater at Rhinelander, will be manager of the Pearl theater at De Pere, which Paul Philleo, proprietor of the Bijou, has purchased. Philleo will remain in charge at the Bijou.

M. E. Cahill has sold the Colonial theater at Waukesha to Mr. and Mrs. Harry Jones and John S. Hurley, the latter of the Milwaukee firm of Hurley & Riley. The house will be remodeled at a cost of $5,000.

The Board of Management of the Auditorium at Milwaukee instructed Manager J. C. Grieb to purchase moving picture equipment which will be added to the entertainment facilities of the building.

When "The $500 Kiss" was shown at the Mer-Mac theater at Appleton, Wis., the management gave away 10,000 candy kisses. The bulk of this was distributed for advertising purposes at a matinee for the children.

The management of the People's theater at Superior has been taken over by the newly-incorporated People's Amusement Company, a corporation of Superior business men, headed by A. Dauplaise, a prominent contractor of that city.

Dunne Briggs, who has been manager of the Majestic theater at Bangor has been transferred to Elroy.

Charles M. Spray, of Indiana, and E. J. Van Patten, of Rockford, Ill., have purchased the Dixie theater at Beloit from Frank McCarthy and have assumed charge. McCarthy probably will engage in the photoplay business in some other city.

H. H. Hile of Madison has purchased the Grand theater at Evansville from Thomas Moran and is now operating the house.

The opening of the U-Need-A theater at West Salem on August 23 was encouraging. Admission of fifteen cents for adults and ten cents for children was secured for a four-reel show.

The Gem theater at Beloit has been giving prizes to the persons holding the most profit-sharing coupons.

H. C. Zander, proprietor of the Majestic theater at Rhinelander, has purchased the Eagle Lodge building on South Brown street in that city and next spring will remodel it for use as an opera house.

Manager Harry Jones of the New theater at Waukesha has installed a new $2,500 Wurlitzer orchestra.

The Orpheum photoplay theater, on South Main street, in Fond-du-lac, recently celebrated its seventh anniversary. One reason for the many years of success is given as the careful selection of pictures. For the anniversary week celebration a number of Famous Players and Griffith and other Mutual leaders were shown.

J. W. Quigley, of the Zenith Motion Picture Company of Chicago, was at Oshkosh with a project to make a local film for the Orpheum theater. Interest in the picture was increased many fold by conducting a scenario contest, in which local residents submitted stories they thought especially designed to boost the city.

Manager Charles Pacini, of the New Majestic theater, at Kenosha, ransacked the exchanges for a suitable kiddies' program and gave a free matinee for a hundred and fifty youngsters from the summer home of the Sisters of St. Mary.

The surviving pioneers of Chippewa county were grouped for a film made for the Lyric theater at Chippewa Falls and the pictures will be valuable records there. J. J. Doyle, who did the camera work, also has been busy at Menomonie.

Butternut people were given their introduction to "Lucille Love" with the opening of the remodeled Empire, and the serial will be run every Wednesday night, the show operating on Sunday and Wednesday nights. The interior has been re-arranged and the seating capacity increased to 300.

MIDWEST SPECIAL SERVICE.

PENNSYLVANIA.

AN application for a Pennsylvania State charter of incorporation will be made by S. E. Baker, B. F. Miller and James S. Garrett for an intended corporation to be called the Urban Feature Film and Service Company of Johnstown, Pa. The new concern will manufacture, buy, sell, lease and rent motion picture films, apparatus, equipment and contrivances necessary to the motion picture business.

J. D. Simpson, of Canonsburg, has sold the Lyric theater at 175 Pike street to F. C. Seist for $2,700.

Mayer Silverman, proprietor of the Library Film Renting Company, gave a demonstration banquet on Tuesday, September 8, in the Cyclorama auditorium, Northside.

Messrs. J. C. Phillips and Andrew M. McQuitty have just completed their new $25,000 building on South Lake street at North East. This beautiful building of concrete, brick and tile construction, will house a moving picture theater, two large and two small store rooms and three apartments. Built in accord with the latest and very stringent specifications of the state bureau of inspection as to safety, exits, lighting, heating with ventilation, this beautiful theater, "The Chickquitty," with a seating capacity of 600, presents a spectacle seldom equaled in places of amusement in the larger cities. Indirect lights in clusters reflected against the ceiling, color scheme, cream and white, wide side bracket lights against a wall background of ceil brown, flood the auditorium with a soft restful light, without shadows. Six large electric fans keep the air pure and of a uniform temperature. The incline floors, the approach of concrete and the main floor of hard wood, furnish a comfortable mode of entrance and exit unbroken by steps. Wide open aisles of five exits add to safety.

Max W. Herring, manager of the Pittsburg branch of Warner's Features, resigned that position September 1. It is not known who his successor will be, but it is surmised that one of the Wearner boys, whose home is in Pittsburg, may take charge of the exchange. Mr. Herring is at present undecided as to his future activities, but that he will stay in the film business seems a foregone conclusion, as he understands the business from A to Z.

The New Empire theater of Connellsville was opened Saturday, August 22, under the management of Messrs. Hurley, Robinson and Croughanan. The projection room has two Powers 6A machines and other up-to-date equipment.

Two new motion picture houses being erected by Clark & Rowland in the East End, Pittsburg, are rapidly nearing completion, the "Regent" in East Liberty, being scheduled to open October 1, and the new house in Homewood, not yet named, being so far advanced that it is expected the opening date will be advanced to about September 15. The Regent is located in Penn avenue, just west of Highland, in the business section of Pittsburg's most aristocratic residential district with a population of 150,000, and it can be seen that the possibilities of the picture business are practically unlimited. The The auditorium of the Regent will be 60x120 feet, with a seating capacity of 1,000, absolutely fireproof, with sixteen exits, making it the safest house in the city. A $10,000 pipe organ, in addition to a regular orchestra, will furnish music. A new idea in ventilation will be in-

stalled, costing $4,000. Three projecting machines will be used. A sign 24 feet high with an electric fountain on top and costing $3,000 will be a feature of the house. The total cost of the building and equipment will be close to $65,000. The Homewood house is being built on a lot 48x120 feet on the corner of Homewood avenue and Bennett street. The house will be modern in every particular and a model in its way. It will cost $35,000.

Henry Gauding, who has been conducting the Lyric theater, Boggs avenue, Mt. Washington, Pittsburg, for the past year, opened the new house called the Lincoln, in the same neighborhood, Wednesday, August 6. It is of fireproof construction and equipped in a thoroughly up-to-date manner, with a capacity of 450, costing $15,000. The owner, Mrs. Arnold, is now conducting the Lyric. MANLEY.

KANSAS.

MANAGER M. CALLISTER, of the Star theater in Wichita, is spending several thousand dollars in remodeling and decorating, but the result justifies the expenditure. The reopening will take place in September.

Jack Wilson, treasurer last season of the Willis Wood theater of Kansas City, has been appointed manager of the Hip in Topeka. The Hip was formerly the Majestic, but this season will be operated as a feature motion picture house. Mr. Wilson is well known and popular in Topeka, where he had his introduction to the show business as a vaudeville actor.

H. L. Massey, known among theater people as "Buck," has arrived in Topeka from Los Angeles and has taken charge of the Grand theater. Mr. Massey is widely known as a press agent and theatrical manager. Four years ago he had charge of the Shubert theater at New Orleans, later he managed a skating rink in London, England, and recently has been associated with the publicity department of the Barnum & Bailey Circus. The Hip, the new moving picture house at Topeka, offers a novelty in the Bartola which provides the music.

The Best theater at Topeka put on the war film, "A Born Warrior," at the usual price of admission, 5 cents. To take care of the crowds a special morning performance was started at 10 o'clock. The film was shown two days.

Manager Blubaugh of the Vaudette theater, at Fort Scott, has leased the Pictureland theater and will manage both of them from now on. The Pictureland, which had been closed for several weeks, was opened with "Stolen Pie."

No. 6638 won the diamond ring given by the Airdome at Atchison recently. It is a ladies' ring and Leon Forbriger, the present possessor, is a bachelor.

The Iris theater at Topeka, which has taken the Paramount franchise for that city, has issued a rather striking policy for the operation of the house. No advertising slides are used, there is a continuous program, despite the heavy cost of the program, and the admission continues at 5 and 10 cents. In keeping with the high tone of the establishment—its catch phrase is "The Aristocracy of the Movies"—it has announced that autos and carriages may call at 8.45, 10.15 and 11.45. The theater probably will get a good deal of aristocratic patronage. BROWN.

IOWA.

THE Phillips Opera House at Oelwein has been leased by O. L. March, of Chicago, who has renamed it the Colonial theater. He will operate it as a moving picture house, booking other attractions frequently. A number of improvements have been made in the physical condition of the house.

H. G. Dlugosch has sold the Princess theater at Storm Lake to G. E. Yeager and Fred Carns of Spencer.

Charles Berkell has not been too busy with his "World at Home" carnival enterprise to watch the moving picture business in Davenport. On a recent visit home he took a lease on the Elite theater, on West Second street, and planned to re-open it September 6 as a motion picture theater. One of the features of the new house will be the issuing of a Davenport Weekly, which will depict local events. H. D. Fairall, of the Western Motion Picture Company, has joined the staff of the Elite and will be the cameraman. Berkell will return to Davenport at the close of the carnival season in November and assume active management of the Elite.

The new Rex theater has been opened at Manly.

Ideas obtained by F. J. Smid on a trip to Bohemia two years ago are used in the re-decoration of his Ideal moving picture theater on Fourteenth avenue in Cedar Rapids. Although the house is a comparatively new one he has just had scenic artists reproduce on the walls a number of oil paintings which he brought over from Bohemia.

The Pastime theater has been opened for business at Rake.

L. O. Brewer of Dumont has purchased a moving picture theater at Hamberg.

The deal for the sale of the Grand Opera House at Fort Madison to Covert & Lancaster of Quincy, Ill., has been consummated by M. E. Ackles of Keokuk. The house will continue operation under the lease of the Baker-Dodge Amusement Company of Keokuk with road shows, vaudeville and pictures.

C. A. Pemble and J. A. Bradshaw are erecting a building at Paton to be used as a moving picture theater.

Contrary to the usual custom there will be no Sunday shows at the Princess theater in the West End of Fort Madison under the new management of E. F. Hoffman of Dallas, Tex., who purchased the house from Mrs. Louis Otten. The new owner has added to the seating capacity and redecorated the house.

W. L. Harper will operate the moving picture show in the new building erected at Rhodes by W. D. Hix.

Church people of Rock Rapids object to the operation of C. E. Eckliff's moving picture show on Sunday. Search of the municipal records is said to have failed to reveal an ordinance which would prevent the show from operating.

Prior to the showing of the first episode of "The Million Dollar Mystery" in Marshalltown there was so much interest that the Isis theater threw open the doors at 8 a. m. and ran until midnight in order to accommodate the crowds.

Albert Hahn has been remodeling a room in the Fesler Building at Riverside to be used as a moving picture show.

The Jewel theater, under the management of H. A. Fritche and W. G. Niemann, of Burlington, has been opened on North Main street in Burlington. The first attraction was the alluring and already famous "One Wonderful Night," featuring Francis X. Bushman. The new house seats 500. It is equipped with a Wurlitzer orchestrion.

Manager Greenbaum of the Casino theater at Davenport is gradually developing as a champion of the all-feature policy. He has been giving features Thursdays and Fridays and now finds it profitable to give over to the big subjects every Monday and Tuesday.

MIDWEST SPECIAL SERVICE.

MONTREAL.

MONTREAL exhibitors are by no means discouraged at the outbreak of hostilities, and the consequent increase in the cost of living. The general opinion entertained by local managers is that no matter how reduced in circumstances the people are they will always find the necessary small amount which can obtain for them a few hours entertainment. A gentleman, who is connected with a prominent theater in this city and who is well known in local circles, in discussing the situation with the writer stated that he was at one time managing a theater in an Ontario manufacturing town, where the factories closed down every year for one month. Although there was a scarcity of money and the townspeople were compelled to run up bills at their butchers and grocers, the theater did more business during the period of commercial inactivity than at any other time during the year. However, the writer does not infer that everything will be plain sailing for Montreal exhibitors during this crisis.

A pleasing thing to see in Montreal at this time is the unselfishness and patriotism of the exhibitors. Some are holding benefit performances for the relief of the families of Canadian volunteers, while others are doing other acts of kindness which will surely be appreciated by all. There is also a marked absence of fake "special feature stuff" which was so much in evidence at the time of the Empress of Ireland disaster. We have in mind one house which, by means of gigantic posters, announced that views of the wreck were to be seen with them. Through curiosity we entered and saw pen and ink sketches, by cartoonists on the local papers, shown on the screen.

Two Verdun moving picture theater proprietors have petitioned the Verdun town council for permission to operate their shows on Sundays during the war, in return for which they will donate half of the profits made on Sundays to the families of those resident in Verdun who have gone to the war. At the present writing, the town council has decided to leave the matter over until their next meeting. Under the existing by-laws it would be necessary to give a month's notice of a motion to allow the proprietors to keep open on Sundays. The notice of motion was not made.

The Sunday concerts are scoring a big success at the Francais theater. Mr. Hooley is always on the job and the genial manager's labors are rewarded by large and appreciative audiences. Kinemacolor is the lion of the moment at these concerts. On week days there are two performances at this theater, which consists of seven high-class vaudeville acts and several good reels of photoplays. Mr. Hooley recently booked a very timely subject—the only moving picture in which the late Pope Pius X. ever appeared. It was very much appreciated.

Mr. Cross, manager of the Colonial theater, has been offering some very fine programs of late. He has special war features and at great expense is having the lobby of the theater remodeled.

Manager Driscoll, of the Orpheum theater, a local Keith vaudeville house, has special concerts every Sunday afternoon and evening. High class photoplays and several vaudeville acts which are held over Sunday make up the offering.

The Rex theater, St. Denis boulevard, is being greatly enlarged and renovated and will be ready for business in a short while.

The Alexandria theater is closed pending alterations and will be reopened shortly.

Abbie Wright, manager of the Princess theater, the local Shuberts' house, has arrived back in Montreal from a long summer vacation spent in the Orient. "Cabiria," a film version of Gabriel d'Annunzio's work, was shown at the Princess during two weeks, commencing August 24. Music was furnished by a large symphony orchestra and a male chorus of some forty voices. Large houses were the rule at both evening and afternoon exhibitions.

The offering of their services to the Motherland by Canadian soldiers necessitated the storage of the volunteers' personal effects while they were at the front. Mr. Herring, manager of the Mount Royal theater, announced that the cellar of the theater building was at their service; five hundred trunks can be stored in it. Mr. Herring is very pleased with business, and his plan of having a little intermission between pictures is working out fine.

The Family theater has been completely redecorated and new scenery and projecting machines have been installed. In connection with "The Million Dollar Mystery" Mr. West has engaged a lecturer who explains in French all sub-titles and other things which cannot be grasped easily by French-Canadian audiences. Mr. West is making arrangements for the showing of Kinemacolor pictures.

The Montreal Herald and Daily Telegraph, the local newspaper which is running the Universal serial, "The Trey o' Hearts," is distributing photo albums of moving picture actors and actresses.

Mr. Byerle, formerly in the exchange business in El Paso, Texas, and now managing the Montreal office of the Canadian Universal, when interviewed by the writer as to present business, stated that it could not be any better and that he had not felt any effects as yet from the European war. Mr. Byerle stated that "The Trey o' Hearts" was doing record-breaking business in his territory; over thirty Montreal houses have booked this serial.

Tom Cross, proprietor and former manager of the Colonial theater, has left the affairs of that house in the capable hands of Mr. Teal, and is now managing the Consolidated Film Company. Mr. Cross is a native of the "old country" and has had much experience in the film industry. He was at one time secretary of Hibbert's Pictures, Ltd., of London, Eng. Mr. Cross spent a few days in Toronto this week on business.

"America," a seven-reel film reproduction of last year's success at the New York Hippodrome, was seen at the London theater recently.

The second and last week of "Cabiria," at the Princess, closed with the evening show on Saturday, September 5. These pictures will live long in the memory of Montrealers. Throughout the two weeks of its Montreal presentation, it evoked praise from all—press, clergy and audience. Business was better during the second week.

The Pathescope of Canada, Ltd., has been granted a Dominion charter. The company has a capitalization of $250,000, divided into 2,500 shares of one hundred dollars each. Its charter allows it to manufacture, import, export, purchase, sell, deal in, exchange, both as principal and agent, cinematographs, film and other similar products; to operate moving picture shows; to act as agents for the purchase, sale, leasing of all moving picture apparatus and accessories; to purchase, acquire, hold, convey, sell the shares, debentures or securities of any other companies having the same objects, in whole or in part, as those of the company, to accept payment of property and works, shares, debentures and bonds of any other companies. The purpose of the company is from time to time to do one or several of the acts, transactions and other things enumerated in the present charter, either alone or in conjunction with others, as principals or agents.

The Conness Till Film Company, Ltd., 1 Adelaide street east, Toronto, Ont., is conducting an extensive advertising campaign in the leading Canadian periodicals. It is "a Canadian firm established in Canada for the purpose of producing Canadian plays with distinctive Canadian settings and written by Canadians." This company is offering $350 in prizes for photoplays in its photoplay contest. The closing date is September 25. Every photoplay theater in Canada has been advised of this contest, and the theater, of which the winner is a patron, will be given one week's free service of the prize photoplay. GALLAGHER.

NEW ENGLAND.

THERE have been many interesting changes at the various New England exchanges through the summer. Sam Bernfield, of the Eclectic, has gone to Salt Lake City to take charge of the Eclectic Film Exchange there. Frank L. Vine of the same company has been transferred to the Boston Exchange from Pittsburgh. Mr. Vine says he is glad to be in New England again, where he is so well known, although the West is a great place!

M. L. Machat, formerly of the Standard Feature Film Company, took charge of the World Film Corporation's Boston office about August 10.

C. E. Webster is connected with the World Film Corporation as special representative. Mr. Webster is a well known film man, formerly with the Mutual Corporation, and should be a valuable addition to the World Corporation. W. T. Nelson and Geo. A. Hickey are road representatives for this firm.

Messrs. Cloutier & Denault opened their new Plaza theater, Fall River, Mass., on September 4. Seating capacity, 1,100.

J. A. Eslow, manager of the New England Universal Film Exchange, has just returned from a trip to Maine. Mr. Eslow visited the Bangor branch of the company and spent a week end with W. P. Gray of Mystic Hall, Lewiston.

Mr. James Walsh opens the Music Hall, Taunton, this season. Mr. Walsh was formerly with the Keith interests in Providence.

The New Royal Theater, Olneyville, R. I., will be opened in September, with J. Fred Lovett, formerly of the Academy Theater, Haverhill, as manager. This theater is owned by E. C. Sheldon, a prominent Rhode Island grain merchant.

The Academy Theater, Haverhill, which formerly ran vaudeville and motion pictures, will go stock company this season.

The new theater which Messrs. Gray and McDonough will build in Portsmouth, N. H., promises to be one of the finest. Work will be started at once, and it is expected to be finished about the first of the year. W. Robinson, formerly with Mr. Green's theater at Onset, will open the Lyric Theater at Fitchburg, Mass. under a new policy. Motion pictures will furnish the program from 7 till 8.30. Beginning 8.30 a high class stock company playing high class programs will finish the bill. Another theater working under this policy is the Scenic Theater, Waltham, Mass. This theater will play stock and motion pictures, using the Universal program. Montie Thompson is the manager of this house.

Boston will have another "regular" theater join the moving picture van this season. The old Park Theater on Washington street is being renovated at a cost of $30,000.

Felix Alland expects to reopen the Pastime Theater early in the season, after Washington street has been renovated. Mr. Ashland will continue using Mutual service and vaudeville.

The new Modern theater, Boston, has been giving its patrons a treat through the summer in the big feature line. Sam Penanski and J. Laurie are devoting a great deal of time to the selection of pictures for this house. Mr. Laurie has just returned from a trip to New York in the interests of the various theaters he is connected with.

The first theater to be erected in the fashionable Brookline, Mass., district is almost completed. This is a modern steel and concrete building costing $185,000. It is situated in Alston at Harvard and Boylston streets, and will be called the Alston. Motion pictures and vaudeville will be the policy.

Charles Williams of the Casino theater, Providence, R. I., has again taken over the management of the Victoria theater, Laurence, Mass. With the new Providence theater buildings Mr. Williams will have to hustle some to get around.

The Gem theater, Lewiston, Me., is now showing Paramount pictures. The Mystic hall, Lewiston, has opened the season with a combined program of Universal and Mutual. Business is always good there. Jones & Barrabre expect to open their new theater in Lewiston in December. The first story is already up. This will make five motion picture theaters, with a sixth promised, in this busy town.

The Court theater, Worcester, Mass., Mr. Ball, manager, opened Labor Day. This is a cozy new theater seating 550, and will use general service.

H. E. Dodge, of the Y. M. C. A., Fall River, Mass., has arranged to present a once-a-week show the coming season to his people at Fall River. He will also co-operate with Mr. Bigelow of the local theaters there, when the Bosworth film "John Barleycorn" will be shown.

The Universal special feature "Neptune's Daughter" is meeting with remarkable success throughout New England. Manager Eslow reports four prints of the beautiful picture busy all the time. Jim Donovan, genial representative for the Universal, is combining business and pleasure this week at Savin Rock, Conn., where the Kellerman film is playing a return engagement at the Strand theater for eight days.

The General film masterpiece "The House Next Door" is booked to play at the Modern theater, Boston, at an early date. Mr. E. J. Farrell, local manager for the General Film Company has just returned from a visit through Maine and reports everything "fine."

St. John's hall of East Cambridge has been taken over by the Cambridge Theater Company and was opened Monday September 7. The name has been changed to the Comique thater, and it will be operated under the personal supervision of R. W. Down.

The American Feature Film Company, L. B. Mayer, president and general manager, has secured the New England rights to the production of "The $5,000,000 Counterfeiting Plot," featuring Detective Wm. J. Burns, and already announces that bookings are coming in even faster than had been anticipated; in fact, present indications point to the necessity of securing a number of extra prints.

Manager Eslow of the Universal has announced that the next special feature manufactured by his company will be released through the regular program. This is a step which all exhibitors will view as a welcome departure from present feature policy.

The Colonial theater, Haverhill, after several weeks of remodeling and repairs was opened for the season of 1914-15 on Labor Day with a policy of vaudeville and feature pictures. Legitimate attractions will be offered once a week, the first of these coming Thursday, September 24, with Stella Mayhew in "High Jinks."

The New England Motion Picture Company has secured a lease of twenty acres of beautiful scenic spots in Massachusetts. The company expects to be producing pictures by October first. With executive offices at Medford, Mass., the list of officers and directors stamp this company as one of the soundest commercial enterprises in New England, with a capital of $150,000 incorporated in Massachusetts. The officers of the new company are as follows: F. Eugene Farnsworth, of Boston, a lecturer, traveler and motion picture expert, is president; Col. August H. Goelting, of Springfield, a capitalist and candidate for Lieutenant Governor, is vice-president; Edward L. Knight, manager of the Bijou theater, Springfield, is treasurer; and Moses H. Libby, an attorney, will not only perform the secretarial duties of the company, but will also be the counsel for the new corporation. In addition to the above list of officers who also act as directors, Thomas L. Hisgen, president of Four Brothers Independent Oil Company, Springfield, and William W. Benson, manager of Hotel Northy, Springfield, are directors.

CARROLL.

WASHINGTON.

WASHINGTON now has as fine a motion picture theater as there is to be found in the country, for "Tom" Moore has opened the Strand theater, and in this house is to be shown only the greater productions. For two weeks "Cabiria" was shown twice daily to large audiences, for its fame has been spread broadcast, and everywhere are to be heard words of praise of the beauty of the photography. A novelty feature of this theater, which was formerly the New Academy, situated at Ninth and D streets, Northwest, is the changing of stage settings and other scenery to correspond with the pictures shown, and the dressing of the ticket takers and ushers in conformity thereto. Thus, during the showing of "Cabiria," the doormen were dressed after the Roman fashion, while the young lady ushers wore attractive dresses peculiar to that period. Fred B. Winters, for the past ten or twelve years treasurer of the New Academy, makes his debut into the moving picture field as manager of the Strand. He is well known to the theatergoers of Washington and his popularity will increase in his new position. For the past two months this theater has been undergoing alterations and decorators have been actively at work, with the result that this is one of the handsomest places in town. There are two intermissions during each exhibition in imitation of "between the acts," and an orchestra of more than twenty pieces dispenses classics and popular airs afternoons and evenings. The admission to the afternoon show is twenty-five cents, while in the evening it is twenty-five and fifty cents. This is the sort of theater that has been advocated for quite some time by the daily press, and the manner in which it was patronized during the first two weeks presages success. A more detailed account of the equipment and furnishing of the house, as well as of its policies, will appear in an early issue of the Moving Picture World.

With the increasing interest being taken in the moving picture industry by the public at large, we hear more or less criticism or favorable comment, as the case may be, on the projection at the different theaters. The daily newspapers and the motion picture magazines have brought the people to a point where they demand not only the showing of high grade photoplays but the correct projection of them. It is remarked that the theater-goers of Washington are the hardest people in the world to please, for legitimate productions and photoplays which make a great hit in other cities are liable to get a very undemonstrative reception here. A study into the question of projection has brought about many revelations. At Crandall's theater, for instance, the pictures are wonderfully clear. This condition was brought about partly by delving into the art of optics, for the machines at this theater are equipped with specially made lenses. In other words, the distance from the machines to the screen was measured and lenses ground with a focal strength sufficient to bring the rays of light to a focus directly on the screen. Then again, care was given in the selection of the type of screen to be used. This care and additional expense has more than paid for itself, because it is appreciated by the patrons. If one would care to do so, he could sit in any part of the house during the giving of an exhibition and read his newspaper as comfortably and as well as in any well lighted room, and there is no stumbling about in the dark going to and from the seats. Crandall's is following out a new policy of using the backs of their programs to tell the patrons "Why our pictures are universally considered the best in the city." These remarks are changed weekly, and the last one issued bore the following reasons: "First: We will not allow any but a perfect picture shown in our theater. Second: We employ the best and most careful operators and pay them well. Third: We use the latest improved machines with the best imported lenses especially made for our theater. Fourth: We have the radium gold screen which assures perfect projection; which gives depth and brilliancy to the picture and is positively uninjurious to the eyes, no matter how close you sit. Fifth: We show new pictures only of the very best quality; no scratched-up films will be shown in this theater, no matter how important they may be, and we pay the very best prices for the same, knowing our patrons demand the best and will not be deceived. Sixth: Our pictures are on a direct line with the eye, thus eliminating the necessity of looking upward and relieving the eye of the consequent strain. We invite comparison with any other theater in the city."

The Florida theater, at Fifteenth and H streets, Northeast, was opened for the season Saturday, September 5, under the management of Andrew J. Benton. From the outside this is not the showiest house in the city, but the interior is as well equipped as any. With a floor space of forty-four by ninety feet, this house can seat 410 persons. The screen is a mirroroid one and slants so that the top is one foot behind the perpendicular of the bottom edge. This overcomes the out-of-focus keystone effect which would perhaps otherwise be given by the machine, which is about fifteen feet above the floor. This screen is giving the greatest degree of satisfaction to the management, and on it sixty-day pictures look as well as many newer ones would on a poorer screen. An innovation of this house is the placing of the ticket booth four feet from the building wall. This is directly in the center of the lobby space and behind it is the entrance to the theater. On each side of the building is a double-doored exit, and this arrangement does away with the confusion brought about by audiences coming and going at the same time. There are five other exits at different parts of the theater. Directly over the front, and running the entire width, are three rooms. The center of these is the projection room, containing two machines. The room at the right contains one of the twenty-four inch intake fans and is used for the storage and for rewinding of films, while the room at the left contains a washroom for the benefit of the operators, and in this room is also done all the repair work. It also contains a twenty-four inch intake fan. This house is equipped with a stage ten by eighteen feet, and beneath this at each side are toilet rooms for the lady patrons. In the center is located the engine room, entrance to which is gained from the rear of the building. Behind the screen is a thirty-six inch suction fan. The screen measures twelve feet six inches by seventeen feet eight inches. There has also been provided two toilet rooms for the men patrons. The floor is of cement overlaid with wood. The walls are buff colored and along the two side walls are eight side lights in ornamental colored shades. The ceiling is light blue green in color. The lobby is paved with mottled stone to the cement sidewalk. At either end is a pillar bearing a one-sheet poster frame. Above these are two flasher lights. In the use of these latter, the usual intricate motor arrangement has been displaced by what is termed a skadoodle, costing sixty or seventy cents each. This is an arrangement of mercury within a short tube. The turning on of the current allows of the passing of about two candlepower into the lamp and through the mercury, which becomes partially heated. This causes the lighting of the lamp to its full candlepower. In its turn the lamp becomes heated, causing the mercury to again contract and the circuit is broken. The expanding and contracting of the mercury occurs intermittently every fifteen seconds. The ticket box is of wooden construction and finished in imitation of weather copper. The base is of marble. This house will run four reels daily at an admission price of five cents, while on Sundays there will be seven or more reels in the afternoon and six in the evening at a charge of ten

cents for adults and five cents for children under ten years of age. On Sundays a four-piece orchestra will play during each performance.

J. Leo Yates, formerly connected with the local office of the General Film Company, is now in charge of the Baltimore office of that company. This office comes within the local territory.

E. A. McFarland, of New York, has been in town for the past two weeks looking after the "Cabiria" reels. On leaving Washington on Monday he went to Philadelphia, where he will remain for three weeks.

Quite a number of out-of-town exhibitors were visitors in this city last week. Included among these were John Lay, of the Victor theater, Richmond, Va.; Mr. Moore, of the Virginia theater, and Mr. M. Sachs, of the Bijou theater, Petersburg, Va., and E. F. Dardine, of the Universal Film and Supply Company, Charlotte, N. C., visited the Washington Film Exchange while en route to Philadelphia and New York on a business trip.

Tom Moore spent last week in New York City looking over the field there.

"Billy" Airey will soon leave for a trip, which will end up in Chicago, in the interests of the National Amusement Company, which is seeking opportunities to complete a circuit between the National Capital and the Beef City.

"Lou" Simons, of the National Educational Film Company, is at present in Chicago, where he is securing moving pictures of the industries there for exhibition by the government at the Panama-Pacific Exposition next year.

LINZ.

INDIANA.

DR. J. M. RHODES, president of the Indiana Motion Picture Exhibitors' Association, and A. C. Zaring, secretary, have joined hands in buying the Garrick theater, Indianapolis. The Garrick has not enjoyed the success that its location and equipment deserve, but is figured to be due for a new lease on life under the management of the new owners, who are experienced and resourceful.

Business still is good with the airdomes, though the cool weather of the last week has helped mightily in filling the roofed-in houses. The exchanges report business taking on new life. The serial films are in big demand.

The Lyric theater, Remington, has put on a bigger program and will return to the winter schedule of prices. It has been running all summer as a five-cent house.

The government Bureau of Mines and Mining is filming the stone mills and quarries in and about Bloomington.

The Gem theater, Albion, is putting up a new entrance. The stage is being moved back, and the additional room filled with chairs. Manager Walters likes to see them standing up in his house, but is going to provide as many seats as possible. The house has always enjoyed good patronage.

The merchants of Odon, who have been giving free moving picture shows on the public square every Wednesday night, are convinced that the idea has been a money maker. The program will be continued as long as the weather will pheum."

Manager Frank O. Heller, Anderson, entertained the young women in the Community Home at his theater, the Meridian. The Community Home is for working girls away from home.

The arrangement between the New Era theater and the Columbus Herald whereby the Herald runs a half page daily, including a marked coupon, six of which entitle the holder to an admission to the theater, is working with great success both for the paper and the theater. Effort is now being made to get the coupon users to visit the theater in the afternoon.

The Orpheum, Lafayette, is using "reason why" advertising copy, saying "the reason why our pictures are bright and clear and free from flicker is because they are first run films, not more than five days old from studio to Orpheum.

The Lafayette Journal, Lafayette, comments on the George Ade comedies now being shown in moving pictures as being exceptionally good and clean, and a credit to the Purdue University author-director.

Ross Schromeyer, better known as "Bailey," has taken over the management of the Sourwine theater, Brazil, for the Eggleston-Cunningham Company, lessees of the house. Schromeyer runs a cafe, but is an old timer in the theatrical profession, having worked in blackface with several minstrel companies.

National Canners Association has filmed the F. J. Mattice Canning Company factory at Rochester as a model factory. The films are being taken for the Panama-Pacific fair.

The Memorial theater, Valparaiso, has reopened after a thorough overhauling that has greatly improved the appearance of the house inside and out, and added some seating capacity. E. H. Butler has been named assistant manager.

C. T. Geary, Montpelier, after a six weeks' vacation in the northwest, returned and will resume management of the Star theater soon. During his absence Mr. Geary leased the house to F. M. Beaty. Mr. Beaty will be in charge until September 12.

The Universal theater, Newcastle, is moving from the Jennings block to the Union. It will adopt the name the Theatorium in the new location.

A large part of the free entertainment "Prosperity Week" at Kokomo, was furnished by industrial films on various kinds, among them being the film "The Growth of a Shoe," by the United Shoe Machinery Company.

R. L. JENNE.

NORTHWESTERN NEW YORK.

THE General Theater Co., a moving picture concern, has been incorporated in Buffalo, with a capital of $50,000. The directors are Harry Marsey, Emil and Ethel Rubenstein.

Robert A. Caskie, Edward A. Kingston and Pierce W. Webster have organized the All Theaters Film & Accessory Co. of Buffalo. The concern has a capital of $75,000.

The Calvary Presbyterian Church, Buffalo, will show moving pictures of a religious nature. Rev. John W. Ross, pastor, is booming the plan, which was favorably acted upon by the men's club of the church. Other local churches which will give similar programs will be Grace Universalist Church, Central Presbyterian Church, Delaware Avenue Baptist Church and Lafayette Presbyterian Church.

Henry M. Marcus is working on a special program for the opening of the new Regent theater, Main and Utica streets, Buffalo, in a few weeks. He will direct the music and moving picture programs of that house. The Buffalo Courier's music editor recently paid a glowing tribute to Mr. Marcus' musical and theatrical ability.

Work is progressing rapidly on Welte's new moving picture theater, Buffalo.

Manager Sherry of Shea's new Hippodrome moving picture theater, Buffalo, has appointed George Borchard organist of that house. Miss Philomena Cavanaugh, an experienced newspaper woman, is the Hippodrome press agent. She is also press agent for Shea's vaudeville theater, Buffalo.

Manager Eled of the Strand theater, Buffalo, recently featured Lew Dockstader in "Dan," a moving picture production relating to the Civil War.

The Box Office Attractions Co. has opened headquarters in the Vinney building, Syracuse. On account of the good shipping facilities, four film companies have located in that city in the past six months.

Moving picture machines will be given as prizes to the twelve Buffalo schools that will be winners in a popularity voting contest being conducted by the Buffalo Times. The plan is endorsed by Mayor Fuhrmann and Superintendent of Education Emerson of that city.

Capitalized at $50,000 to conduct a general moving picture and theatrical business the Cold Spring Realty Co. has filed papers of incorporation. The directors are George M. Wolfe, Charles Wolfe and Dorothy Wolfe.

BILLY BISON.

NEBRASKA.

ADVERTISING space for the theaters in Omaha, Nebraska and vicinity which are running "The Trey o' Hearts" was taken in a Sunday paper of that city by the Laemmle Film Service. Thirteen Omaha houses—Princess, Farnam, Lyric, Ideal, Monroe, Alamo, Loyal, Pastime, Diamond, Palace, Gem, Frolic and Airdome—each had separate spaces. In addition squares were allotted to the Roper, Council Bluffs, Ia.; Magic, South Omaha; Benson, Benson; Crystal, North Platte; Lyric, Osceola, and Lyric, Aurora.

Moving picture managers in the middle west are being asked by the local temperance workers to book "John Barleycorn." The requests come as the result of a concerted movement, directed by the foes of liquor from the eastern headquarters. Exhibitors are advised by the local societies that if they care to run the film they will be assured the support of local anti-saloon and church organizations.

D. M. Gourley has opened a moving picture show in the Opera House at Rushville, Neb. It will be known as the Star.

Construction of the New Keens theater at Kearney, Neb., was delayed because of the inability of the contractor to secure the marble for the lobby.

J. W. Longworth has opened the remodeled Favorite theater at Schuyler, Neb.

Frank Grass of Juniata, Neb., will open a moving picture theater at Minden, Neb.

Oscar Suedmeyer has closed his moving picture show at Brock, Neb.

Harry Easter has purchased moving picture equipment and will operate a show at Chapman, Neb.

MIDWEST SPECIAL SERVICE.

NEW THEATERS.

Sanford, N. C.—W. A. Maness and A. W. Lashley will erect a moving picture theater on Carthage street; one-sto: brick construction, to permit erection of additional stories later.

Dallas, Tex.—Henry Hamilton will erect theater on Bryan street, east of Masten street. Cost, $50,000.

Washington, D. C.—Appleton P. Clark, Jr., architect, 816 Fourteenth street, N. W., advises plans for four-story theater for Tom Moore have been deferred for this year (lately noted to cost $50,000).

Pekin, Ill.—Frank Ishmael of this city, brother-in-law to E. C. Bostick, and W. E. Owbridge, of Springfield, will open a motion picture show in Sycamore about August 15.

Philadelphia, Pa.—The contract was awarded to Lester M. Shestall for the erection at 1030-32 North Fourth street, of a motion picture playhouse to cost $10,000. The building will be constructed for George Katz on a lot 30x120 feet, and will have a capacity of 500.

Rockford, Ill.—The new Carl Noreen theater on Seventh street will soon be ready for occupancy, the interior finishing being nearly completed.

San Antonio, Tex.—Plans have been completed for a $40,000 roof garden motion picture show on the east side of Soledad street, in the block between West Houston street and Main Plaza. It will be erected and operated by W. J. Lytle, Martin Wright and T. Fincham.

Reading, Pa.—A real estate transaction was consummated between H. B. Parker & Co., of this place, and Jacob H. Brendlinger, proprietor of the Mansion Hotel, also of this place. Henry Parker, who is conducting a motion picture business in the Lyric theater, closed a deal with Mr. Brendlinger for the purchase of the fine building lot located on the eastern part of the hotel property. His intentions are to build a new theater.

Philadelphia, Pa.—Plans are being prepared by peter Kuhn for a one-story moving picture theater to be built at Front street and Allegheny avenue for Jacob Ridgway.

Iowa Falls, Ia.—One of the finest motion picture houses in Iowa will be opened here about the middle of August by Middleton and Gephart.

Columbus, O.—Plans have been drawn up and the work of tearing out the old theater is rapidly being completed for the New Hippodrome. According to the statement made by John W. Swain, president of the Pastime Amusement Co., the new building will cost $15,000, and will be completed by October 25.

Salt Lake City, Utah.—The large new theater being built on Hudson avenue by the Alhambra Theater Company will be ready for opening December 1, according to an announcement made by the company today.

Huntington Beach, Cal.—The latest enterprise to come to Huntington Beach is now under headway, the Orange County Motion Picture Corporation having just been incorporated. A bonus of $1,500 in cash from the city has been made available, and with this encouragement, sites have been secured for several proposed buildings.

Walnut, Ill.—The Opera House at Walnut has been converted into a moving picture theater. The house has been fitted up with electric fans and otherwise equipped to show first-class films.

St. Paul, Minn.—A permit for a motion picture theater on the east side of Ohio street, between Winifred and Robie streets, has been issued by the building inspection department. The structure will be of brick, 36x90, and will cost about $6,000.

Menominee, Wis.—To Orpheum theater has just opened in its new home on Main street, under the management of Fred Haft. The theater is attractively designed and equipped with modern appointments to show to best advantage the offerings of the motion picture world.

Baltimore, Md.—The Daly Amusement Company will shortly take title to the properties 1008 Pennsylvania avenue and building to the rear, 608 to 622 Greenwillow street, for improvement with a theater and motion picture parlor. About $70,000 will be spent on the improvement.

Minneapolis, Minn.—The Airdome, Minneapolis' newest summer amusement enterprise, opened for the first time August 1. The Airdome in every detail is in keeping with the city's general scheme of civic beauty, and with its flower gardens and natural forestry growth, is especially attractive because it is situated in the very heart of the city, on Tenth street N, near Hennepin avenue.

Baltimore, Md.—The contract for the erection of the new theater at 144 West Lexington street and on the corner of Park avenue and Clay street, to be known as the Garden Theater, was awarded to J. Henry Miller, Inc. The work will be started just as soon as the present buildings on the site have been razed.

Port Washington, Wis.—The America Amusement Company, of which Fred Luling is manager, contemplates erecting a building to be used as a moving picture house.

Galva, Ia.—The New Brick theater, being erected by Wm. Hopes, is nearly completed and will be ready for use in a few days.

LICENSED FILM STORIES

ESSANAY.

SWEEDIE'S SKATE (Sept. 21).—Sweedie, the cook, adorns herself in her employer's jewels and goes to the skating rink where she is the most popular lady on the floor She has never been on roller skates before and finds it rather difficult to keep her feet. Her two admirers get into a brawl as to who shall skate with her, and it is about to be settled when the police force, headed by Sweedie's employer, enters. The "would-be" society lady is frantic over the loss of her jewels and orders Sweedie arrested. A stubborn resistance is then put up by the husky cook, and everybody gets his share of the knocking about that follows.

LOVE'S MAGNET (Sept. 22).—Betty receives a letter from her cousin in the city, asking her to come and pay a visit. Betty's aunt objects to her going, so she steals away one night. While in a cafe one evening, her eye is caught by an actor who hypnotizes her before she can leave the place. He leads her away and for ten years keeps her under his control. Meanwhile her sweetheart, Bryarly, is heartbroken and has used every means to locate her, but without avail. He finally goes to the city where he may find new interests. One night he goes into the kitchen, and much to his surprise finds Betty there. She has crossed an areaway to escape the actor, and in trying to follow her he has fallen to his death. Betty and Bryarly then return to their home town where Betty is told she has been left a fortune by her aunt.

THE FABLE OF ONE SAMARITAN WHO GOT PARALYSIS OF THE HELPING HAND (Sept. 23).—Once there was an old man called Jonah Crabb, who believed in doing Good. Every morning the Bunco Artists would lay for him on the street corners, and after they had told their hard luck stories, he would Dish Out Coin to them. When he arrived at his office he was almost swamped with Panhandlers and Bums. Finally he tried his hand at fixing up a Lovers Quarrel, and put his foot in it. Billy Speedwell, the man in the case, got hold of the Old Boy and simply knocked the Spots out of him for Butting In on his affairs. From that time on Mr. Crabb changed his mind about doing good, and the next morning made a Cleaning of the Hoboes collected in his office. Moral: Cast your bread upon the Waters and it will come back to you as Sponge Cake.

SLIPPERY SLIM AND THE GREEN EYED MONSTER (Sept. 24).—Sophie's father seriously objects to her having gentlemen callers, so one night she induces him to retire early, then writes a note to Mustang Pete, telling him it is now safe for him to come over. Slippery Slim is "green eyed" with jealousy at the partiality shown his rival. Mustank and Sophie are no more than settled when Slim knocks at the door, waking up the "old man." Mustang hides and when father come down stairs he finds nobody but Slim, so he kicks him out and then goes back to bed. Slim then climbs up to his window and tells him Mustank is downstairs. Hiram goes down and chases Mustang, thereby leaving a clear field for Slim.

THE STRATEGY OF BRONCHO BILLY'S SWEETHEART (Sept. 26).—Broncho Billy shoots an outlaw for making a disrespectful remark about his sweetheart. After the shooting he hastens to her home and tells her he has shot a man, but does not know who he is. Shortly after the remainder of the gang of outlaws arrive and, to learn the direction Broncho went, tell her it was her father who was shot. She then tells the direction of her sweetheart's flight. A few minutes later her father comes home and she realizes her mistake. She dashes after the gang and by a short cut heads them off, and tells them that Broncho is hiding in her home. They return, giving Broncho plenty of time to escape.

A SPLENDID DISHONOR (Special—Two Parts—Sept. 25).—Frank Sergeant, a wealthy young clubman, is told by his physician that he has only a short time to live. He straightens out his affairs and is on the point of self-destruction when he is saved by Julia Annersley, a beautiful girl, who pleads with him to change places with her brother, Hugh, who has been falsely accused of murder. Sergeant agrees to the proposition, fakes up evidence against himself, and gives himself up to the police. Hugh is released, believing the actual murderer has been found. One day he discovers his sister in Sergeant's cell, and bitterly denounces her, being ignorant of Sergeant's sacrifice. Julia has learned to love the confessed murderer and is heartbroken to think he is to die for a crime of which he was guiltless. Sergeant now learns that his physician had been committed to an insane asylum, and that he is but one of the many patients which the physician had insanely condemned to die. A thorough examination proves that Sergeant's health is perfectly normal. He dare not refute his confession for Julia's sake, and just when life looks dearest to him he is facing the electric chair. The tragic problem is solved when the real murderer, conscience stricken, confesses his guilt, and Sergeant is allowed to go free.

MELIES.

THE TRAMP'S REVENGE (Sept. 15).—A tramp, having had a joke played on him by the section boss, plans revenge. With some blasting powder he leaves a trail from the dynamite shanty to a nearby coal pile. There he substitutes coal dust for the blasting powder and gives it to the boss's children. The boss, discovering the trail, follows it and almost drops in his tracks when he sees his children playing with the mock gunpowder. After rescuing them he finds out his mistake but appreciates what a scare he had.

THE SCAB WAITER (Sept. 17).—The waiters in Mr. Schmalz' restaurant go on a strike and the latter is forced to send to an agency for help. He gets it in the shape of a remodelled tramp. As a waiter, however, the tramp turns out to be a joke and after breaking dishes and ruining the place, he is thrown out. He is last seen, sitting with a couple of his kind and enjoying some of the delicacies that he had stolen from the restaurant.

THE $1,000 PANTS (Sept. 22).—Mr. Brown has $1,000, which he hides in an old pair of pants. His wife sells the pants and when Brown finds it out, he runs out to look for them. He locates them on a tramp and tries in various ways to get them back. He finally succeeds, by pushing the tramp over and yanking the pants off. In the security of his home he looks for the money but fails to find it. The tramp is last seen, seated on a barrel, slowly counting the big roll and chuckling over his good fortune.

HOW CLARENCE GOT HIS (Sept. 24).—Clarence is a lady-killer and persists in making love to more than one at the same time. Unfortunately he gets his wires crossed and two of his fair victims learn of his game. They therefore proceed to teach him a lesson and when they get through with him, he jumps out of the window. He drops into the arms of an old maid, who realizes her good fortune and takes advantage of it.

VITAGRAPH

FINE FEATHERS MAKE FINE BIRDS (Sept. 21).—During the first year of married life, Lillian Norton and Harry, her husband, are very happy, but when the children come along, she is so wrapt up in them she neglects her husband and becomes slovenly in appearance. He soon notices this and gradually drifts back into club life. At one of the entertainments, he meets and becomes infatuated with Carmela, a dancer. His wife learns of this, goes to Carmela and begs her to refuse Harry's attention. The dancer is at first scornful, then, on thinking it over, decides to open Lillian's eyes as to the real cause of her husband's infatuation and help her win him back. She sends for Lillian, lends her some of her own finery, and reminds her of the old saying, "Fine feathers make fine birds." According to pre-arranged plan, Lillian, heavily veiled and beautifully gowned, goes to the restaurant where her husband is impatiently awaiting Carmela's arrival. Lillian comes in, and Harry mistakes her for the dancer. She lifts her veil and to his amazement, Harry finds himself looking into the beautiful face of his wife. Both return home, and after Harry contritely begs her forgiveness, Lillian grants it and confesses that she also, has learned a lesson. From that time on, her husband always finds his wife and children looking neat, while their love for each other grows stronger every day and happiness reigns supreme, where a short time before discord held sway.

THE BLOOD RUBY (Special—Two Parts—Sept. 22).—Sent out West to the ranch of wealthy James Warner, to make a man of himself, Hugh Barton, a reckless young fellow, sinks back into his old habits and schemes with Grotz, a crooked jeweler, to secure an almost priceless blood ruby, set in a ring, belonging to Warner. The crook makes a clever imitation of the stone, they get Warner intoxicated and Hugh steals the ring. He then places the imitation jewel in the coat of Bob Carr, Warner's foreman. When the imitation ring is found on Carr, he is accused of the robbery, convicted and sent to prison. Doctor Van Rutten, a philantropist and connoissuer, becomes interested in Carr's case, refuses to believe him guilty and takes charge of Carr's motherless child. Meanwhile, Hugh and Grotz sell the genuine ruby to Heinrich Von Rutten, a collector of precious stones, not knowing the latter is a nephew of the doctor. Grotz and Hugh then set up a fake mining promoting business in New York. Warner visits New York, meets the Doctor, who tells him the ring he is now wearing and which was found in Carr's pocket, is a fake one. The case is investigated further and Carr's sentence reduced for good behavior. Heinrich, meantime, comes to visit the Doctor, and there meets Carr, who has been released. Both recognize the genuine ruby on Heinrich's finger, Warner is sent for, and through Heinrich, the two rascals, Hugh and Grotz, are located and arrested. Grotz "squeals" on Hugh, signs a confession and the pair are allowed to go on condition they leave American at once. Carr is left happy in the love of his child and the steadfast friendship of those who helped him in time of trouble.

A DOUBLE ERROR (Sept. 23).—Because her sweetheart proves unfaithful, Jane, a popular debutante, has her faith in men shattered. She decides to spend her summer among strangers, with her brother Bob, and forget. At a summer hotel, they are mistaken for a newly-married couple, and both agree to keep up the deception for a joke. The "newly-weds" become acquainted with Earle Hewlett and his sister, Betty. Bob falls in love with Betty and Jane is obliged to remind him several times he is supposed to be a married man and must first ask his "wife" if she wishes to dance. Brother and sister soon find their joke is not as much fun as they anticipated, but Jane refuses to allow Bob to explain. Jane and Earle then fall deeply in love, and he, being an honorable man, rather than confess his love to a married woman, decides to go away. Womanlike, she decides to test him. She tells Earle of her love for him and he seizes her in a passionate embrace. Betty and Bob see them and she says, "Look at my brother and your wife." Bob is tickled to death for a moment, then remembers his "part" and pretends anger. He denounces Earle and hugely enjoys Jane's poorly-concealed anger and vexation. Jane then confesses to Earle and Betty, and to get even with Bob, Betty confesses love for him, and he seizes her in his arms. Then Earle appears and gives Bob, a married man, a good "raking over," for hugging his sister. After an awful minute, all burst into laughter, and soon the two happy couples, Jane and Earle and Bob and Betty, are looking forward to a double wedding.

A CLOSE CALL (Sept. 24).—Rendered desperate by lack of funds, Red Mills, an outlaw, overpowers the Express Agent at a small Western Railroad station, and flees with a bag of gold into the woods. He enters the cabin of Tom Morton while the latter is away, frightens Mrs. Morton into submission and buries the money under the floor. Hearing the sheriff and posse coming, Mills hides in the attic, taking Morton's young child with him, after telling Mrs. Morton he will strangle her child if she reveals his whereabouts. The Sheriff arrives and Mrs. Morton is in a terrible state of mind to evade the officers' inquiries. The Sheriff becomes suspicious, searches the house and finds the bag of gold. Mrs. Morton dare make no explanation, knowing it would mean death to her child. At this juncture, Tom Morton enters, and is arrested for the crime. After the departure of the posse, Red Mills orders Mrs. Morton to prepare him a meal. In pouring the coffee, she manages to slip a rope noose about his head and arms and gains the mastery of the situation for a time. She dispatches Betty to a neighbor, who rides after the Sheriff and his men. They arrive just as Red Mills succeeds in getting loose from his bonds. The desperado is overpowered and frightened into a confession of the robbery. The "boys" lead him away while the Sheriff makes proper apologies to Tom and his wife. After their departure, Tom tenderly embraces his wife and child, saying with a prayer of thankfulness, "That sure was a 'close enough call.'"

A HORSESHOE—FOR LUCK (Sept. 25).—Strolling along a suburban road, Sidney Edwards picks up a horseshoe—for luck. His luck begins immediately but it is hardly good luck. He is run over by an automobile, upsets a baby perambulator and gets into an awful row with the bystanders. At home, he and his wife stand arguing so long, the cooking burns and the cat runs off with the roast chicken. Finding his son starting a sliding pond on the hardwood parlor floor, Edwards leans on the mantlepiece and severely reprimands him. The rug slips from under father's feet and, his weight proving too much for the shelf, its contents, with Edwards, crash to the floor. Later, he angrily throws the iron shoe outdoors, it lands on a policeman's neck, and Edwards comes near being arrested for assaulting an officer. His son quietly borrows the horseshoe and then persuades Edwards, Senior, to attend his school Athletic Contest. Pa gets into more trouble and almost precipitates a riot. Then the star bout is announced, "Young Edwards" against "Toughey James," a youth of about twice Edwards' size. Every one except Pa cheers wildly for "Toughey," the favorite, and the bout is on. Young Edwards is getting very much the worst of it until just before time is called, then he manages to land one stiff jolt on his opponent's jaw. The result is amazing. The big fellow is actually knocked out, even while still on his feet, then flops over on the floor, where he is counted out. In telling his family afterwards of the boy's conquest, Edwards, Senior, becomes suspicious of the shape of one of the gloves, investigates, and from inside the glove pulls out —the horseshoe.

HEARTS AND DIAMONDS (Special—Two Parts—Sept. 26).— By passing himself off as an old "bach," Bunny, a widower, makes a favorable impression on Flora, a wealthy spinster, but she is still coy. Discovering Flora is an enthusiastic baseball fan, Bunny gets up a baseball nine and challenges the Cornfeds, taking care, however, to first "frame up" the game with "Misty" Catheson, the pitcher, and his teammates. Bunny's daughters, Alice and Edna, learn of the scheme and tell their respective suitors, both of whom Bunny dislikes. By threats of exposure the boys compel Bunny to give them positions on his team, and accept them as favorable suitors for his daughters. The day of the big game Flora roots valiantly for Bunny and his team. With the score 1 to 0 in favor of the Cornfeds, "Toper" Staggs works "Misty" for a base on balls, and Bunny drives out a homer, bringing in two runs and winning the game. Bunny goes to Flora's box and just then Alice and Edna rush up saying, "Father, you are a wonder!" Flora is surprised and angry on learning Bunny is a widower and refuses to speak to him. Meanwhile, Alice and Edna and boys execute a "double steal" to the minister's, where they are married. Bunny later on has the good fortune to rescue Flora from an escaped lunatic and then to his ardent proposal of marriage Flora softly whispers, "Yes." His daughters and their husbands return, resulting in a gladsome reunion all around.

EDISON

THE ADVENTURE OF THE HASTY ELOPEMENT (ninth story of "Octavius—Amateur Detective")—(Sept. 12).—When Octavius read in the newspaper that auto-thieves had been making havoc in the vicinity of the Rosedale Country Club, his soul was stirred to extraordinary effort He had just bought a car himself, and naturally felt a keen interest in anything affecting even remotely his new and cherished possession. Then again, there was, of course, his Duty to the Public. In his capacity as an amateur detective Octavius was above all else a relentless bloodhound in the public interest.

So he took his machine and went out to Rosedale. Adventure met him on the way, for at the railway station a pretty girl begged him for a ride, and Octavius gladly complied with her request. After a short ride, the girl, apparently by accident, dropped her parasol from the automobile. Octavius gallantly stopped the machine, and ran back to get it. A moment later, the astonished Octavius was standing with the parasol in his hands watching his car speeding down the road under the guidance of the perfidious female.

As there was not a moment to be lost, Octavius cranked up a car which was standing idle nearby and started in pursuit. After a long chase, the girl stopped Octavius' car in front of a house and darted in. Octavius followed. When he got inside he discovered that the house was a rectory. When Octavius arrived, the girl had just been married to the man she loved. Immediately afterward the infuriated parents reached the house. While Octavius was attempting to make the radiant young bride understand that she was a thief, a motorcycle policeman arrived and arrested him for speeding. When things were finally straightened out, the chastened Octavius started back for town, anxiously wondering if he would be met by the owner of the car he commandeered with a warrant for his arrest.

Instead, he discovered that the car belonged to the auto-thieves who had terrorized the locality, and by one of his absurd pieces of luck was able to turn the criminals over to the police.

THE BLUE COYOTE CRERRY CROP (Sept. 22).—When old man Baker died, leaving his daughter, Cherry, in an eastern boarding school, the boys about Copperas City promised to look out for the girl. Because they knew that Dave Baker's girl would not permit herself to be supported by charity, they accordingly informed her that her father's death had left her in the possession of a certain amount of stock in the Blue Coyote Mine, the dividends of which would be sent to her in the regular order of affairs. Then a collection was taken up under the auspices of Jack Somers, and the resulting sum was sent to Cherry Baker in the guise of a dividend. This was all very well at the time, because it had been a prosperous year, and the miners were in a "flush" condition, but a year or so later affairs were not in such good condition. When he attempted to raise the money for the "dividend," Jack discovered that the boys were utterly unable to raise anywhere near the customary amount. So, after he had stripped himself of a considerable portion of his possessions, Jack was obliged to write and tell Cherry that the Blue Coyote had been obliged to reduce its dividend. At the same time she received Jack's letter. Cherry was very much attached to a young man named Choate. When she told Choate about the Blue Coyote that estimable young man became immediately suspicious, and suggested that they go West and investigate matters. When they arrived in the West, Choate's deepest suspicions seemed realized by the curious fact that Jack Somers seemed to be the only man who knew anything about the Blue Coyote Mine. When Choate discovered that Jack had been selling his own personal property, it seemed to him certain proof that the man was preparing for an immediate getaway. So he ordered his arrest. When Cherry learned exactly how much the miners and Jack, in particular, had done for her, she decided that Jack was nearer her ideal man than Mr. Choate.

POST NO BILLS (Sept. 23).—The love affair of Will Stark, a handsome billposter, and dainty Nellie Primm, the village belle, was considerably involved, owing to Aunt Susan's opposition. She had very decided views upon worldly matters and did all in her power to break up the plans of the young couple. Now, bill posters and paste are, of course, very closely associated, in fact, they form a very necessary combination if bills and other things are expected to remain when they are placed.

Will, and his friend and associate, Bill Spivens, succeeded in mixing a particular brand of paste, the adhesive qualities of which were unrivaled. Once applied it never loosened its grip and strange as it may seem, this very "stick-toittiveness" was largely responsible in bringing to a successful conclusion the plans of the young lovers. Arrangements were made for an elopement while Aunt Susan was in town, and as fate would have it, who should she meet but Bill Spivens in the very act of posting up a glaring poster of a ballet dancer, while the Kodak Fiend proceeded to take a snap-shot of the operation. The old lady was horrified and immediately proceeded to express her self.

They decided to decorate her barn in the most approved bill poster style. In the meantime the elopement plans were progressing, and Stark and his sweetheart succeeded in leaving the house while Aunt Susan was busy in the barn. Hearing a noise outside she opened the window and looked out. The Kodak Fiend was just taking another snap-shot of Spivens and his work, when Aunt Susan's head appeared at the window so placed that it completed the poster. The newly wedded pair returned from the town and were met with a pretty hot reception until the Kodak Fiend appeared on the scene and threatened to give his snapshot to the papers unless Aunt Susan pardoned the young couple. After considerable urging she consented.

GRAND OPERA IN RUBEVILLE (Special—Two Parts—Sept. 25).—Affairs are in a terrible state in Rubeville. The ladies of the choir are in a state bordering on violent hysteria on ac-

(Continued on page 1676.)

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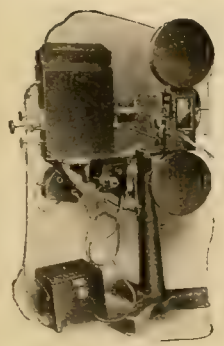

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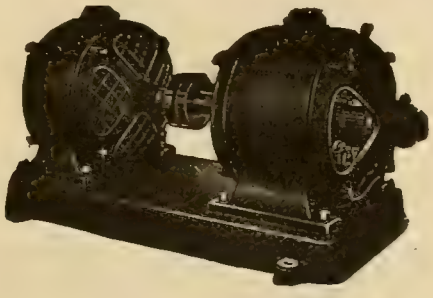

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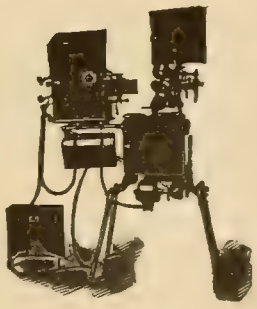

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42ND STREET, NEW YORK CITY

(Continued from page 1671.)

count of Will Green, the choir leader's marked favoritism for Eldora Perkins. When the Rubeville Sentinel publishes a glowing tribute to the young soloist, Eldora immediately proceeds to spread the news by mailing copies of the paper to her relatives and friends.

A copy reaches her Aunt Martha's boarding house in Boston. Alphonse, one of Aunt Martha's boarders, reads it, sees possibilities of exercising his somewhat doubtful talents as a teacher of music jumps his board bill and sets out for Rubeville. His arrival in the little town causes great excitement among the "talent," and it looks as if Green would lose his artistic hold upon the community.

In order to offset the popularity of the new arrival, Green opens a Singing School, hoping to win back Eldora, who has become interested in Alphonse. A climax is reached when Alphonse announces his intention of giving the opera of "The Bohemian Girl." There is a great scramble for the parts. Through the influence of her rich father, Minetta is awarded a prominent role. Her father proposes a trip to the city in order that a presentation of the opera by professionals may serve to fire the local talent to heights undreamed of. They leave for the city followed by Green, and after viewing the performance return to the village, where rehearsals are undertaken with great enthusiasm.

Green's Singing School fails to attract further interest. Disappointed, he sets out for Boston to seek a new job. Calling on Aunt Martha he discovers the picture of Alphonse in the album. Learning something of that young gentleman's past, he decides to return to Rubeville.

In the meantime the rehearsals are in full blast and further complications are introduced by a second love affair between Alphonse and Minetta, the village heiress. The eventful night arrives and all Rubeville assembles to witness the performance. Jealousy runs rife, stage fright is in considerable evidence, and the climax is reached when Aunt Martha and Green appear on the scene. Alphonse is denounced and leaves town. Green and Eldora become reconciled and harmony once more reigns.

TWINS AND TROUBLE (Sept. 26).—The twins constituted the chief treasure of Betty's and Bob's household. An intense rivalry, however, existed between the grandparents, and a climax was reached when the Major and his wife visited the young couple and found the Colonel and his wife in full possession of the two children. An altercation between the grandparents quickly developed into an open quarrel, ending in an enstrangement between the young couple, and Betty and her parents left the house with one of the twins, while Bob and his parents remained in possession of the other one.

After the first flash of anger, both Bob and Betty regretted their actions, and the quarrel would have been smoothed over had it not been for the two old soldiers, who each declared war and started off with the avowed intention of capturing the other baby. In the meantime, the twins were taken out for an airing by Maggie and Bridget, and extra complications were added when Maggie discovered Bridget and Terry spooning together on a park bench. Comparing notes, the girls discovered that Terry had been making love to both of them. Enraged, they left their charges upon the bench and proceeded to chase the fleeing Terry. The children were found by a passing washerwoman.

The nurse girls returned from their chase and punishment of Terry, only to find their charges gone. Frantic, they ran home with the news.

While all of this was happening, the Colonel and the Major had managed to land themselves in the Police Station and were in the midst of an explanation to the Sergeant when the washerwoman entered with the twins. The humor of the situation striking both of the old soldiers, they started off home, each carrying one of the children. Bob and Betty, reunited by the horror of their supposed loss, were at the latter's home, and great was the rejoicing when the two grandfathers arrived with their charges.

KALEM

THE POTTER AND THE CLAY (Special—Two Parts—Sept. 21).—About to wed a society girl, Bertram Trent attempts to repay through his wealth, the injury he has done Rose Masters. Although she nurses the memory of the wrong she has suffered, Rose accepts the annuity which Trent settles upon her. The woman places her infant daughter Lillian under the kindly care of the Sisters of Mercy.

Mrs. Trent dies shortly after the birth of her daughter, Dorothy. All of the father's great affection is centered upon the child. Dorothy grows up surrounded by every luxury.

Years later, Rose Masters meets Trent's daughter socially. She sets about to punish the father through his child. The woman secures the aid of Gates, a gambler. As the result of their machinations, Dorothy, too young to realize what she is doing, falls victim to the lure of the gaming table.

As a consequence of this plot, Dorothy is arrested in a raid upon a gambling hall. Trent is horror stricken when the morning papers apprise him of what has occurred. While Trent is bitterly upbraiding his daughter, Rose hastens to conduct Lillian to the scene. As the father turns from Dorothy, Rose enters with Lillian, who is the embodiment of innocence. To Rose's amazement, her daughter champions Dorothy. In vain Rose relates the story of the past. Lillian, brought up in an atmosphere apart from the world, firmly declares she will right the wrong done to Dorothy.

THE GREEN ROSE (Sept. 22).—Coveting Kathlyn's fortune, Livingston, her guardian, plans to get her out of the way. The scientist decides to poison her in a manner which would divert suspicion from himself. He doctors a rose with anacide, the deadliest of drugs, causing the flower to turn green.

Attracted by the color of the flower, his housekeeper picks it up. A prick from one of its thorns causes the woman's death. Gordon, the scientist's assistant, and Beatrice, a writer of scientific articles, reach Mrs. Bunt's side just as she dies. Gordon analyzes the green rose and discovers the presence of the deadly drug.

Livingston later doctors a second rose, placing it in Kathlyn's room. Gordon and Beatrice enter the room just as the girl is about to examine the flower. Their suspicions directed towards the scientist, Beatrice and Gordon charge him with attempting to murder Kathlyn. Livingston attacks Gordon and in the fight, the scientist's hand is scratched by one of the poisoned thorns. A minute later he meets the fate he had planned for Kathlyn.

THE VANISHING TRIBE (Special—Two Parts—Sept. 23).—Refused permission to wed Big Moon, a warrior of another tribe, Prairie Flower, daughter of Chief Grey Eagle, elopes with her sweetheart. White Star, who also loves Big Moon, conceives a deadly hatred towards Prairie Flower.

With the birth of Prairie Flower's son, White Star conveys the news to Grey Eagle. She conspires with the chief to kidnap the child. Fearing evil, Big Moon and Prairie Flower beg Deep Thunder, the Medicine Man, for aid. The Medicine Man promises that warriors who approach the child with evil intent shall vanish into the thin air.

Grey Eagle sends some of his braves to steal the child. These men disappear before the eyes of White Star. Later, the woman steals the child and carries it towards Grey Eagle's camp. Big Moon and his squaw pursue White Star and recover the child. Chief Grey Eagle and his people witness the incident and give chase to the pair. They are just about to overtake Prairie Flower and her brave, when the entire tribe suddenly vanishes.

JONES'S WEDDING DAY (Sept. 25).—While speeding to the minister's home on his wedding day, Bill Jones is arrested for breaking the speed laws. Despite his pleas, poor Jones is lugged to the police station where he is held under $20 bail.

Calling up a friend, Jones explains the situation. The friend dispatches one of his employees to the rescue. Meanwhile, Jones discovers an old chum in the turnkey, and is allowed to escape. Another Jones, a hobo, is brought in and placed in the cell Bill has vacated. When the employee of Jones's friend arrives, he bails out the hobo and takes him to the minister's in an auto.

Suzanne and her parents wait impatiently for Bill, who has been rearrested. When the tramp and his guardian enter, the two are almost mobbed by the irate bride and the guests. The hobo flees but is captured and lugged off to jail Meanwhile Suzanne and the guests learn of what has occurred and hasten to the police station. Bill greets his bride with joy and the wedding ceremony, although several hours late, proceeds.

RORY O'MOORE (Sept. 26).—While fleeing from the British soldiers, Rory O'Moore, stops to bid his sweetheart Kathleen, goodby. Black William, an informer, learns of Rory's whereabouts and brings the soldiery to the scene.

Rory flees. Kathleen delays pursuit by engaging the officer in command of the English soldiers in a flirtation. The redcoats later continue their chase. On the verge of being captured, Rory plunges into the water. One of the soldiers follows. The two are some distance from shore when Rory hears the soldier shout for help. Throwing all chances of escape to the wind, the brave patriot goes to the man's rescue.

His noble conduct would win him his freedom but for Black Williams' threat to have the soldiers arrested for treason. Rory is imprisoned and later sentenced to be hung. Father O'Brien, the parish priest, comes to Rory's aid, however, and succeeds in cutting the patriot's bonds just as he mounts the gallows. With a lusty blow Rory fells the hangman and, aided by the peasants, makes his escape. Making his way to the sea, Rory finds a boat in which Kathleen waits for him, ready to take them to America and freedom.

EASY MONEY (Sept. 18).—Having made $2,000 in a lucky speculation, McGuff longs to invest it in an auto. Mrs. McGuff, however, wants a farm and compels her husband to look over a place in the country which is offered for sale. Bill, a tramp, enters the farmhouse when Jones, the owner, goes a visiting. The hobo arrays himself in Jones' clothes and is mistaken for

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(Continued from page 1676.)

the owner by McGuff. Pleased with the place, McGuff turns his money over to Bill and departs to bring his family to their new home.

McGuff returns to the farm with his family on the following day. Seeing a meal which has been spread for the farmhands, they demolish it. Jones and his men appear on the scene and a rough and tumble battle ensues. Prosperity goes to Bill's head and he invests his money in an auto. It breaks down in front of the farm. Just as the McGuffs are being dragged away by the constables. Bill is captured. Pleading for mercy, he presents the car to his victim. Bill then endeavors to run away, but is captured by the minions of the law and dragged to the calaboose.

THE CUB REPORTER'S ASSIGNMENT (Sept. 19).—Wilson, a reporter, goes to Montville to interview Joshia Milton, an old inventor, who has perfected an appliance which, it is reported, will revolutionize the automobile business. Wilson is mistaken for another "Wilson," who is expected by the inventor. He becomes the old man's guest. The reporter and Ivy, Milton's daughter, fall in love. Meyers, the inventor's secretary, also loves the girl and conspires to win her. Later, the man steals his employer's precious plans and sends them to a rival automobile concern.

Wilson discovers Meyers' plot. Giving chase, he overtakes the messenger and recovers the plans. At the same time Milton discovers his loss. Meyers denounces Wilson as the thief. The reporter enters the house and reveals the secretary's villany. While Meyers is dragged away under arrest, Milton, filled with gratitude, consents to the reporter's marriage to Ivy.

SELIG

THE LIVID FLAME (Special—Two Parts—Drama—Sept. 21).—Burkhart, a prominent business man, owner of a leading mercantile establishment, and the popular candidate for governor on the Citizens' ticket, becomes impressed with the ability of James McNair, a young attorney, and engages him to look after his legal business. He has a comfortable income from his law practice, and has a charming wife and little baby whom he loves devotedly. But the brilliant young lawyer has a weakness which he has successfully hidden from his wife and from his intimate associates. He has not taken a drink of liquor for several years because he realizes that if he once takes the first glass, he will become again a victim to its thraldom. One day while in company with Burkhart, they enter a cafe and Burkhart insists that McNair shall take a drink with the party. McNair declines and takes a cigar instead. However, Burkhart rallies him and jokes him until finally the young man tosses down a glassful of raw whisky, and immediately the inclination for the stimulant returns. He staggers home intoxicated, to the great alarm and consternation of his wife, who never before has seen him in that condition.

Day after day the same thing is repeated. Burkhart endeavors to argue with McNair and dissuade him from the indulgence that is making him day by day more unfit for the transaction of business. Even the business of Burkhart is being neglected by the young attorney, until through his carelessness and disregard for legal procedure, he permits the filing of a suit against Burkhart by the Trust to go unchallenged and undefended. In his endeavors to rally young McNair from his downward path, Burkhart, who has taken him home in a drunken condition to his wife, argues with him and tries to influence him to again become a man and stop drinking. Then McNair, realizing what it means to himself and to his wife, vehemently charges Burkhart with having started him on the downward path.

Burkhart cannot fail to admit that the accusation is true. He writes a letter to the Citizens' Committee to the effect that he cannot be a candidate for governor, and states that he is about to go away for reasons best known to himself.

Burkhart has not realized everything that this might mean to him and to his business. He realizes that he must pay a price for his fault, yet, nevertheless, he is determined to try and save young McNair from his folly. He takes the young man into the wilderness, where he induces the young man to forget whisky. McNair is frantic for liquor. Burkhart argues with him and even uses force to keep McNair from the bottle. In his own chamber Burkhart has a well-stocked cellarette containing various liquors. Young McNair has noted the cellarette which Burkhart has locked and carries the key in his pocket. One day, seeing the old colored servant drinking from a bottle, McNair snatches it from him and drains it.

He has alternate fits of depression and a resolve to overcome his weakness. He does not sleep at night and in the daytime he wanders about the woods, a nervous wreck. One night he has a frightful dream. In a vision he sees himself enter the chamber of Burkhart, thirsting for alcohol, and with an axe, breaking open the cellarette. Then in the vision Burkhart enters and catches him in the act of draining a whisky bottle. There is a struggle—a fight—and McNair sees himself raise the axe over the head of his devoted friend and knocking him to the floor. Then he sees himself, horror stricken and remorseful, dash out of the bungalow and pull a revolver from his pocket, placing it to his own temple and pulling the trigger. He next sees the old negro servitor, awe stricken and frightened at the sight of the wounded man lying near the door, pick him up and carry him into the house. Then he sees the old negro lay him tenderly on the bed, when the vision changes into wakefulness and he is aroused by the touch of his friend, Burkhart, who shakes him by the shoulder. Then he realizes that it was all a dream. He springs to his feet and embraces his friend.

He reads a letter from his wife, telling him of the ruin which has befallen Burkhart owing to his absence from business and his defeat as governor. He is a man again. He will not succumb to liquor in the future. He pledges himself to leave whisky alone. Burkhart takes him home to his wife and baby. He has paid the price of his error and his conscience tells him he has done well.

FOR LOVE OF HIM (Sept. 22).—Homer Davenport and Katherine Mosby, leading members of the Lyceum Stock Co., are great friends. Katherine is in love with Homer who, however, admires her only as a friend. A new actress, May Taylor, is engaged and Homer and she fall in love. Katherine is jealous and she bitterly opposes her rival, May, who scores a great triumph in a new play. Katherine overhears Homer asking May to marry him, and she determines upon revenge. She secretes a quantity of acid in the cold cream jar of May, expecting in this way to destroy her beauty.

May returns to her dressing room and accidentally burns her arm against a hot curling iron and knocks to the floor the jar of cold cream containing the acid. May screams with pain and says she has been badly burned. Katherine hears her scream and, believing that May has been burned by the acid, has a revulsion of feeling and rushes into May's dressing room to help her. Katherine resigns from the company, thankful that her plot to disfigure her rival failed.

A JUST PUNISHMENT (Sept. 23).—Uncle Preston, a financial "wizard," discovers that his nephew, Bob Preston, is a rogue, a gambler and a swindler, who is promoting a mythical mining property, the "Battle Axe." He decides to teach his nephew a lesson. He buys up the fake mining shares and visits Bob and his wife and their little daughter, Adele, who longs for love and attention. The Uncle and Adele become great pals. He decides to abduct the child and take her home. They are warned of a break in the gas main. Bob's wife determines to kill the old man with gas. She turns on the gas faucets and then awaits results. Bob also determines on revenge and plans to murder the Uncle. He comes home drunk and falls asleep in Uncle's room. Old man Preston and Adele escape, but Bob nearly dies from the gas. The Uncle disinherits the guilty pair.

YOU NEVER CAN TELL (Sept. 25).—Sid Smith, a grocer's clerk, wants to become a moving picture actor. His clumsiness makes everybody laugh except the boss, who fires him, when he breaks a lot of cold storage eggs. He applies for a job as a moving picture actor and is so clumsy that he makes a big hit, and becomes a star comedian.

WHO GOT STUNG (Sept. 25).—Harry tries to get even with his friends, Jack and Charlie, for a joke they played on him by advertising for a lot of scrubwomen. They turn the joke by directing the applicants to Harry's office, but Jimmy, Harry's office boy, turns the joke back by causing the scrubwomen to attack Jack and Charlie. It is a side-splitting comedy.

THE NEWSBOY TENOR (Sept. 26).—Dora, a widow, is supporting herself and her six-year-old son, Jimmy, by working as Ware's secretary. Ware falls in love with her and they arrange to marry. Dora believes Ware to dislike children, and desiring to keep him in ignorance of Jimmy, places him to board with Mrs. Gray. While on their honeymoon, a fire occurs in the tenement where Mrs. Gray lives, and Jimmy is taken charge of by Mrs. Dick, a shrewish woman, who ill treats him. Mrs. Dick sends Jimmy on the street to sell newspapers, and he helps business by singing in a marvelously sweet voice. When Dora and her husband return from their honeymoon, she cannot find Jimmy, and engages a detective to search for him. Overcome by grief, she determines to tell her husband all. In the meantime, Ware, her husband, has heard Jimmy singing on the street corner, and takes him to his office. Dora finds husband and son there, and they are happily reunited.

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LUBIN.

THE WISE DETECTIVES (Sept. 22).—The chief of the Riverside police gets notice that a bank robber is likely to come his way. There is $10,000 in it for the man who catches him. Goodman, the bank burglar, strolls into the station and sees the excitement the notice causes, but he is not a bit afraid. As he stays there, Smith, a solid citizen, comes in with a satchel full of money which he asks the chief to keep for him as the bank is closed. The chief gladly consents. Goodman sees his chance to make a haul by playing on the desire of the police to win the reward. He drops a note in front of each policeman making an appointment for that afternoon with a supposed accomplice. Even the desk sergeant decides to try for the prize and the station is deserted. As one after the other the disguised cops are being "captured" by those already there, the crook calmly walks into the station house, cracks the cafe in broad daylight and wanders down the street with the money. All would have gone well had not Mrs. Smith recognized the satchel as her husband's and made the arrest single handed. She takes her prisoner down to the station with the police following and finds that she is entitled to the reward. The police get arguing over the matter and forget the prisoner. He is just making his escape when Mrs. Smith reappears, and this time he is made safe.

A SIX FOOT ROMANCE (Sept. 22).—Jack Brant proposes to Nell Denton at a dinner dance. Nell loves Jack, but she is ambitious and wants to marry Count Cassiner. At the table the two rivals get places beside Nell. The Count's pumps are tight and they hurt his feet so that he cannot smile upon his lady love. He slips them off. Nell's slippers are none too comfortable and she, too, slips them off. By accident these are kicked where Jack gets them. He senses the situation and kicks the slippers under his own chair.

At the end of the dinner Nell fishes for her slippers and is horrified when her feet slips into the Count's pumps. The Count, reaching for his pumps, accidentally presses Nell's foot. She thinks he did it on purpose and turns to Jack. Jack whispers that he will give Nell her slippers if she will take his engagement ring along with it. She tells him he is a brute, so Jack talks to the lady on his other side and Nell has to kick him under the table in sign of capitulation. She takes the ring and gets her slippers back. The Count, discovering his loss, frowns upon fate and tears passions to tatters in his frantic gesticulations.

TOYS OF FATE (Special—Two Parts—Sept. 23).—Angelo Latini, his wife, Teresa, and their little daughter, Rosa, Italian immigrants, arrive in California. Leaving the train in a large city, the little family is attracted by a wireworker, and Angelo buys for Rosa a brooch which spells the name "Rosa." Then Angelo sights an Italian fruit stand across the street. Rosa is tired. Teresa sits on the old-fashioned gripsack and holds the child in her arms while Angelo goes to buy some fruit.

Albert Hayes, a labor employment agent, has an order to provide strikebreakers for a large foundry. Unable to get sufficient volunteers, Hayes resorts to the shanghai method. Angelo is enticed into the agency by Hayes and when the Italian protests he is knocked down and out, taken to the foundry and compelled to work by armed guards. Teresa, alarmed at Angelo's absence, finally tries to find him. The Italian woman, however, cannot speak English and the police only order her to move on.

After three days and nights of wandering without shelter, Teresa dies of starvation in one of the parks. Rosa, unable to awaken her mother, wanders away, crying. Mrs. Hayes, a gentle, childless woman, meets Rosa in the park and the child leads her to the dead Teresa. The motherless little Italian girl, whose only name is Rosa, is adopted by the Hayes and taken East. Later Angelo escapes from the foundry yard. He can find no trace of his wife and baby. He swears vengeance against Hayes, the man who shanghaied him.

Fifteen years later Hayes returns to California, having been awarded a big construction contract at Deep Gulch. Roland Sands, the superintendent in charge of the work, and Rosa (now Rose Hayes), a pretty girl of twenty-one, are sweethearts. Angelo, in his wanderings, comes to Deep Gulch and is given a laborer's job. Hayes, Mrs. Hayes and Rose visit the work and take possession of Sands' shack on the side of a deep canyon. There is trouble with the laborers. Angelo recognizes Hayes as the latter uses his old bullying tactics on the men. Angelo, his old hatred fanned into a flame, urges the laborers to drag Hayes shack down into the canyon. The sight of the "Rosa" brooch given to Sands by Rose as a keepsake, makes Angelo realize that Rose is his daughter. The Italian, by a superhuman effort, saves Hayes, Mrs. Hayes and Rose, but goes down to his own death in the falling shack.

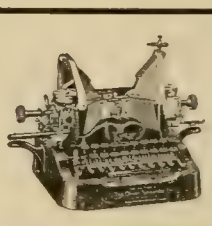
THE TRIUMPH OF RIGHT (Special—Two Parts—Sept. 24).—John Prescott by speculations with Stephen Jepson of the Bank of Omaha, has brought the bank on the verge of bankruptcy. Ed Harrison, secretary to Prescott and engaged to his daughter, discovers the discrepancies and calls attentions to them. Harrison and Natalie get married when it is discovered that he is deeply in debt on account of gambling. The bank examiners are about to visit the bank, and Jepson takes the money left in the bank, goes West and starts a department store. Prescott goes home and is met by his daughter and son-in-law, who ask him to pay the gambler's debts. A quarrel ensues and the struggle is interrupted by Natalie who separates them and takes Ed to his room.

After Prescott has retired Natalie asks for a book, and Ed goes to the library for it. At the same time a burglar is seen entering Prescott's bedroom. Ed, in the library, is startled by a shot and getting to Prescott's room, finds the banker dead on the floor, but does not see the burglar escaping. Natalie enters as Ed is kneeling on the floor with the pistol in his hand, and remembering the recent quarrel between him and her father, believes that he committed the murder. Ed is accused of the crime, tried and is sentenced for life. On the way to prison he escapes, jumps from a trestle into a river, and is reported dead.

Three years elapse. Ed secures a position as bookkeeper in Jepson's store, and Natalie, wishing to clear his name and that of her father, seeks employment as a detective. Her application is considered favorable. Jepson, discovering that his store is bankrupt, resolves to go to Omaha, secure more insurance, and sets fire to it. At the same time the insurance company reports to the detective department that there have been several incendiary fires which they desire to trace and request the sending of some detective, a woman preferred. The detail is given to Natalie, and she is sent for a conference with the insurance company. While there Jepson makes application for another policy, and advised by Natalie, who recognizes him, he receives it and hurries back, followed by Natalie. On the day of her arrival the store is fired, and Ed, whose existence she has not heard of for three years, is asphyxiated, but rescued by firemen. Natalie takes her husband to a hospital, secures the services of an officer and sets out to arrest Jepson. They enter his house on the pretense of being insurance adjusters, but an inadvertent question from Natalie warns him of danger and he rushes out of the house locking the door behind him. Natalie and the officer jump from a window in pursuit, and finally come upon him in their automobile, only to find that Jepson's car has overturned and killed him. Before passing away he confesses his guilt to Natalie, who telegraphs her success to the chief. Returning to the hospital she finds her husband out of danger, and while telling him of her adventures a message comes from an adjoining room asking for an interview with Natalie. Going to the room, she finds a dying stranger, who confesses to the murder of her father and thereby clears her husband's name.

THE INVESTMENT (Sept. 25).—Old Grandpa Papkin and Auntie Purvis are in love with each other, and Papkin courts auntie as assiduously as if he were in the heydey of his youth. Jim, Papkin's son, and Martha, Jim's wife, are dead set against such foolishness, as is Annabelle, Auntie Purvis' daughter. The courting goes on despite the lectures and jeering of the younger people, and the old folks at last decide to elope. Upon figuring their finances they find that the $1,000 that Papkin has saved up would be soon dissipated, for they would have to live alone and not with any of the children.

Papkin is deeply discouraged. James Wharton, a slick salesman, selling stock in an auto concern, interests Grandpa Papkin, and when he hears his story agrees to take his thousand and invest it for him so that it will bring him in dividends of $500 a pear. Papkin is overjoyed and so is Auntie Purvis. They have complete



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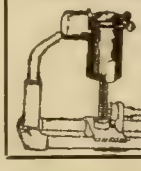

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HUGH HOFFMAN

faith in Wharton. Later the younger folks find out about it and Jim sees his chances of buying additional land with his father's savings gone for good. They jeer at Papkin's scheme, and both old folks strive to keep up their faith in the face of the hardest kind of opposition.

On the day the dividends are due Papkin hangs about the postoffice all day. The first and second mails arrive with no letter for Papkin. It is late when he goes back home and on the way he sees Auntie Purvis waiting at their old trysting place, all expectancy. He can't face her and goes home. He tries to steal up to his room without being seen, but Jim and Martha catch him and sneeringly ask to see his dividends. He tries to bluff it out, but his own courage and faith have been wrecked. He goes to his bedroom and breaks down. Later, a boy with a special delivery letter comes and it bears a check for $500 and a letter telling him that the sender will see that the dividends are sent regularly each year, and that he is trying to believe that he is doing it for his own grandfather. Papkin is well nigh insane with joy, and Jim and Martha are simply flabbergasted. Papkin goes to the meeting place, where he finds Auntie Purvis alone and weeping. He takes her in his arms and shows her the letter and the check, and then the wedding ring which has lain tucked away in his pocket for so long.

BETWEEN ONE AND TWO (Sept. 26).—Bill Brown and Jim Jordan are roommates. Bill is a sleepy head and Jim a night owl. Jim goes off to a poker game and forgets his keys. Bill goes to bed. Around one o'clock Jim comes home and wakes Bill, who wraps the keys in the table covers and tosses them out of the window; but he has to go downstairs in his night shirt to let Jim in because the latter insists that someone has stolen the keyhole.

Bill goes to recover the table cover and Jim closes the door and goes to bed. He sleeps so soundly that Bill cannot waken him. An actor is leaving the house by the rope route and Bill tries to climb up the rope, but he falls. The policeman on the beat happens along and clubs him before Bill can explain. They find an open window and the policeman wants to boost him in through, but Bill objects, because it is the old maid's room. The policeman declares the old maid is asleep and that Bill can sneak through on tiptoe. It might have worked, but Bill knocks over a table. The crash rouses the old maid and she rouses the house. Bill tries to explain that the policeman pushed him in, but the policeman has fled and that alibi doesn't work. Bill has to give the elderly woman an engagement ring and he goes upstairs to take it out on Jim.

DID HE SAVE HER? (Sept. 26).—Auntie objects to Louie's attentions to Helen and she forbids them meeting, but the sweethearts meet on the sly. Auntie accidentally hears of this and to prevent it she takes Helen to the seashore. Helen, through the maid, gets word to Louie and tells him to come down to the shore, and think up some good scheme to get into auntie's good graces. Louie arrives at the shore the following day and sees Helen sitting on the beach with auntie at her side asleep. He signals Helen and she sneaks away. Louie trys to get her to elope but she is afraid, so he figures out a plan to win auntie's favor. Stealing two buckets Louie runs into the water, gets his clothes wet, fills the buckets and then he and Helen run back and drench auntie. Louie then picks auntie up in his arms, lays her down as if he had just carried her out of the surf and they both start pumping her arms up and down. When auntie is able to realize where she is, she is made to believe that when she fell asleep the tide carried her out and just as she was going down for the third time Louie, at the risk of his life, swam out and saved her. This, of course, puts Louie in strong.

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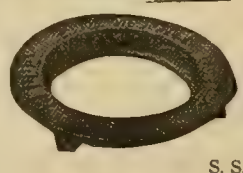
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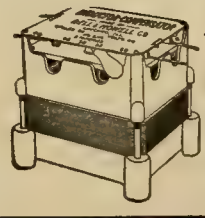
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INDEPENDENT FILM STORIES

UNIVERSAL

VICTOR.

ELSIE'S UNCLE (Two Parts—September 25.—In a girls' seminary, Elsie Gladdon, a regular hoyden, and in love with Jack, a student in the university across the street, finds the life frightfully irksome, and the seminary matron decides that the girl is well nigh incorrigible. Elsie plans one of her escapades in the shape of a midnight taffy feast in her room, and invites Jack to crawl up to the window on the second floor so she could give him some of the candy. Alas! Bob, the bitter rival, learns of the affair and plans revenge. Accordingly when Jack is up the ladder, Bob yanks the ladder from under him. Jack scrambles into Elsie's room, narrowly escaping a fall. The falling ladder crashes into a window on the ground floor, frightening the poor matron to death.

To complete his revenge Bob tells the police that there is a burglar in the girls' seminary and the minion of the law goes there in all haste. After a short search Jack is discovered and dragged out of the wardrobe in Elsie's room, his feet tightly adhered to a pan of taffy. The matron expels Elsie, and writes for her Uncle Barney to come and take her home. Uncle Barney, who has threatened Elsie with a future in a convent if she does not finish Miss Clanger's school successfully, starts for the seminary. Elsie is terror struck. She sees before her visions of a secluded life in a convent, far away from her lover, Jack. So she writes Jack and tells him to get someone who resembles Uncle Barney to come to the school and take her away. She also sends him a photograph of her uncle.

Jack decides to fix himself up to resemble Uncle Barney. So does the rival, Bob, who learns of the scheme and decides to get there first. The rival's plan works successfully for he arrives at the seminary first and whisks Elsie away, but Jack discovers this, starts in pursuit and manages to communicate with her. Meanwhile Uncle Barney arrives and learns that an impostor has taken Elsie away. The police are at once notified and start in search of the culprit. Hurrying to the police station, Uncle Barney encounters the two rivals fighting, who run at his approach. Uncle Barney leads Elsie away in rightful indignation, but the blundering police, relying in their information, believe him to be the offender and carry him off to the station house.

Jack follows them, remaining on the outside, and talking to Elsie through the open window. Then Jack flounces in, declares himself the real uncle and carries Elsie away. Uncle Barney storms up and down, threatening the law with all sorts of vengence. Then the rival, Bob, is arrested and taken to the station where the surprised justice declares that the woods are full of uncles. Uncle Barney jerks the false whiskers and moustache from the rival's face and proves that his own are real. Securing his release he hurries to the railroad station just in time to see Jack and Elsie on the rear platform of a fast departing train.

REX.

HELPING MOTHER—(Three Parts—Sept. 10)—When the story opens, Agnes, with her husband and little son, is living with her mother. Poverty has overtaken the family, and when Agnes is offered her old position as maid to Beatrice Merrill she decides to accept. This she does in spite of her husband's objections. As Beatrice's maid, Agnes observes an opportunity for securing the position of chauffeur in the family for her husband. The matter is suggested to Beatrice and she intercedes successfully with her father. The husband first attends a chauffeur's school; and later we find him as the driver of the rich girl's car.

Beatrice's father is a wealthy banker. He has a young secretary, to whom he has become much attached. During the preceding action, he has quietly urged his daughter to encourage his secretary's advances. However, the girl fails to see anything romantic in the secretary and so refuses. On the other hand, she becomes interested in her maid's husband, the chauffeur, and he, an impressionable chap, readily responds to her encouragement. It is but a short time before Agnes finds herself deserted. Enthralled with the passion of romance her husband and mistress have eloped together.

Agnes returns home, crushed, to support herself and boy as best she can. The father of Beatrice soon dies through sorrow at his daughter's action, and he leaves his entire wealth to his secretary. This secretary possesses real manhood; as a lookeron, he has seen the whole tragedy as it progressed, and in his heart he has experienced sympathy and deep friendship for the little maid. He tries to help her financially, but is repulsed. On the street he discovers the son with his toy automobile posted out for rent—an action suggested by his elders as a means to help his mother. The secretary hires the boy's machine for five dollars a day, keeping his identity secret. This money is carried to the mother and she is puzzled.

At this time fate—or call it what you may—plays her hand. Beatrice and the chauffeur with whom she eloped are caught in an automobile explosion. The chauffeur, Agnes's husband, is killed and Beatrice is mortally wounded. An account of the accident finds its way into the press. Beatrice, in the hospital, dying, is visited by the secretary. She asks to see Agnes, that she may beg forgiveness. Agnes responds to the secretary's urgings and goes to Beatrice; and as the unfortunate girl dies, she is forgiven by the woman she has so unjustly and, perhaps, unwittingly wronged.

From here on we are carried into the romance which springs up between the secretary and the maid, Agnes. It is the little son, who suggests to the secretary that he marry his mama, so that she could accept money from him. But the suggestion was only an echo of the man's own feelings. As the picture fades out the one-time maid submits herself to the arms of the man with genuine, living romance promised her in the days that are to follow.

LITTLE SISTER (Sept. 24).—The brother, a ne'er-do-well, is strongly influenced by the crook, who in turn has designs on Little Sister who works in a factory. The detective is typical of the best blood of our police departments, ambitious, courageous and "on the level." In hopes of getting Little Sister in his power, the crook inveigles the brother to join his gang in a robbery, he planning to "double cross" the brother, bring about his arrest and thus secure Little Sister. All works out as the crook plans, until the brother happens to look through a window and sees the crook signal to the police whom he has informed of the burglary. The crook hastens to the tenement home of Little Sister, followed by the brother, with the police in close pursuit. After a brief struggle the brother forces the crook to exchange clothes, hoping thus to turn the pursuers from himself. As the police break into the house, the crook escapes through a window onto a fire escape and is shot by the brother. Unable to fasten the crime on the latter without implicating themselves, the police are forced to depart. Little Sister and the detective are united and the brother mends his ways.

BISON.

OUR ENEMY'S SPY (Three Parts—Sept. 12).—Captains Bainbridge and Clifford are pals in the same regiment, stationed at Honolulu. Boyhood chums, they joined the army together and attained an equal rank. Both love the same girl, Marie Wilson, daughter of their colonel. The three young people lived in the same town and grew up together. The two men agreed long before, that neither should make love to the girl. Bainbridge suggests a plan that each shall take her flowers and the one whose bouquet she first accepts shall have the right to woo her. Marie takes Clifford's flowers first, and later accepts his overtures of love. The seed of jealousy and hate is thus sown in Bainbridge's heart, later to grow into a deadly parasite.

Later, the two officers are delegated to carry a confidential letter to Colonel Brown at the Presidio, San Francisco. Marie and her mother decide to avail themselves of the officers' escort to visit friends in the states. Santos, a spy, interested always in the movements of the U. S. army, observes the two officers embarking for San Francisco and realizes that they must carry important papers. He follows them.

The next day a rough sea washes Bainbridge back from the bow, injuring his knee. Santos rescues him and the resultant gratitude opens up the way for the spy to meet the party. Santos recognizes the inherent weakness of Bainbridge and plies him with liquor. The officer soon tells of his love for Marie, and of the mission that carries him and Clifford to California. Santos plays on the drunken man's mind and agrees to get rid of Clifford. The spy intends at the same time to secure the papers. Santos attacks Clifford, and, with Bainbridge's reluctant help, throws the officer overboard. While Santos is searching the stateroom, a trick of fate makes the steamer strike a derelict. Several passengers, panic-stricken, jump overboard. Life buoys are thrown to them and a boat is lowered.

One of the buoys drifts near the weakening Clifford. He puts it on and drifts for another day. He is rescued, unconscious and half dead, by a pleasure yacht bound for San Francisco. Clifford's absence is discovered aboard the steamer. They believe he was lost in the panic. Santos learns that Marie is carrying the confidential letter, and determines to search her cabin. He secures the papers, but as he is leaving through the window, Marie fires and kills him.

Arrived in San Francisco, Marie and Bainbridge deliver the letters to Colonel Brown. Thinking to divert Marie's mind from the tragedy of Clifford's disappearance, Bainbridge orders their machine to pass the fair grounds. Clifford has arrived in the city and starts for the Presidio. He sees Bainbridge and Marie and follows them. Seeing that he cannot escape in the machine, Bainbridge jumps out and tries to hide. He is driven to the platform over the rocks at the Cliff House. Seeing there is no escape and preferring death to arrest, the wretched man leaps over the cliff, down a hundred and fifty feet to the rocks and waves and death below.

IMP.

"UNIVERSAL BOY" AS THE NEWSBOY'S FRIEND (Sept. 24).—Matty is led to the Newsboy's Home Club by a little "newsie" whom he has just treated to some ice-cream. Pitying the poor little boys who have so few pleasures in life, Matty asks the superintendent of the Home if he would consent to his asking some "newsies" to Coney Island. He promises to gather together, by means of contributions, enough money to defray the expenses of the trip. The superintendent, touched by the boy's goodness of heart, agrees to the plan, and Matty, thanking him, goes forth on his mission of collecting contributions.

The first contributor to the fund is the world-famous philanthropist and friend of the poor, Nathan Strauss, whom Matty met at his home in Mamaroneck, N. Y. Next to add to the fund is Hy. Mayer, the famous cartoonist and Editor-in-Chief of Puck.

Last, but not least, he received a helping hand from the wellknown comedian De Wolf Hopper. Well pleased with the results of his mission he returns to the Newsboy's Home Club to arrange for the outing. At last the day arrives and Matty takes fifty newsboys to the Island in a sight-seeing bus. There they take in everything. He even buys them tickets for a dip in the ocean as a suitable finish to a very pleasant day. Back home once more the grateful "newsies" gather around their little benefactor and loudly sing "He's a Jolly Good Fellow."

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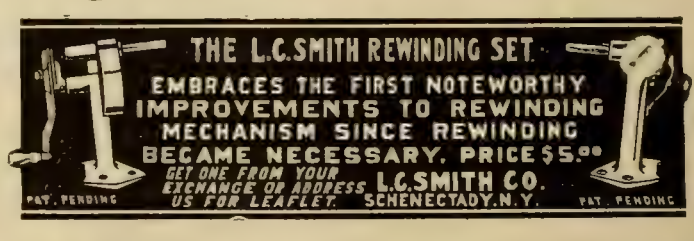
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UNVERSAL IKE.

THE DEAR HUNT (Sept. 22).—The deer season opens in Deerfoot, Colorado, on the fifteenth of August, and the run promises to be heavy. Lord Charles Raleigh, an English tenderfoot, comes Westward to bag, if possible, some of the game. He arrives in Deerfoot and is directed to Mrs. Thatcher's house for board. On the way he passes Louise, the daughter of the landlady, and there is a mutual attraction. Louise, on returning from town, finds several cowboys who are enjoying their own fun at the expense of the monocle worn by the Englishman.

After getting established in his boarding house, his Lordship produces a very expensive gun and goes out to practice. His aim is anything but exact, and he inadvertently shoots the milk bucket from the hand of Mr. Thatcher, who forthwith causes his Lordship to do a merry tango to the tune of a 44. The cowboys on a lark, dress one of their number in a deer's head and skin, conceal him in the woods. His Lordship comes through, he sees the antlers and fires. His surprise is great when, instead of falling, the deer does a merry little jig. He fires again, and this time the supposedly enraged deer charges his Lordship, driving him to the branches of a tree.

Louise has overheard the plot to play a joke on the Englishman and goes out in search of him; she finds him treed by a fierce deer and taking her own rifle she clips the ear from the supposed deer, who beats a hasty retreat leaving horns and skin behind. Louise rescues his Lordship and decides that he shall not go back gameless. Putting the skin and horns around herself she is carried into camp on the shoulders of the Englishman. As the cowboys rush up to see his trophy, Louise emerges and laughingly tells the cowboys that the tenderfoot has bagged the first "dear."

CRYSTAL.

EAST LYNNE IN BUGVILLE (Sept. 22).—An amateur dramatic company arrive in Bugville. They are to produce "East Lynne." The curtain rises, and then things begin to happen. The audiences, among whom are a number of small boys, enjoy the performance for a time, but soon tire, and decide to have some fun. They take out their putty blowers and hit the actors with the pieces of putty. Next they throw eggs and cabbage. Consternation reigns, and the play ends when in the final scene the scenery falls and the bed breaks.

STERLING.

IN AND OUT (Sept. 21).—Mrs. Murphy, the wife of a butcher, and Mrs. Schultz, the wife of a grocer, gossip across the way. Mrs. Schultz invites Mrs. Murphy over; they get into a friendly conversation which develops into a quarrel. Their husbands have a card game in back of the store. Schultz finds Murphy cheating. This starts a fight, the neighbors getting articles thrown. They send in a riot call to the mounted police. The Schultz's and Murphy's throw eggs and meat back and forth while the police are on a mad chase to reach them. When they arrive, instead of stopping the fight, they find themselves between a storm of eggs and ham and make a heasty retreat, letting the bunch fight it out.

FRONTIER.

CATTLE (Sept. 13).—Fred makes love to Dolly, the daughter of a neighboring ranchman, who resents the young man's attentions. This news Fred imparts to his mother, who, by the way, is a widow. The insult is, of course, resented by her, and as a revenge she plans to win over the old ranchman, a widower, hoping by so doing that the neighborly feud will be ended and that her son will be able to marry Dolly.

The widow, whose scheme has been working successfully, is on her way to town with the widower-ranchman, her lame excuse being that possibly Dolly, for whom the ranchman is looking, has gone into town with Fred, and that they might have gone to the parson's to be married.

Before the widower gets to town he becomes aware that the widow has some very charming ways, and when they get to the parson's, and find that Dolly and Fred have really been married, the widower suggests that the feud might be doubly ended if the heads of the family were to be united. Meanwhile Joe has called the sheriff's attention to the fact that in Fred's herd there is some of his father's cattle, but the widower informs his son that their neighbors aren't such bad cattle after all, and as they have decided to combine interests it really doesn't make much difference who owns the cattle.

THE MAN IN THE ATTIC (Sept. 20).—The ranchman sells his horse to Joe, supposedly a rancher, but in reality a counterfeiter. Joe rides into town and passes off a cosiderable amount of bad money. One of his victims is Fred. Another victim later meets Joe and knocks him from his horse. Joe fires after the man, and the bullet strikes Fred in the hand. Seeing a riderless horse, Fred follows it, as he knows it is the counterfeiter's horse.

It brings him to the cabin where Dolly and her father live. Fred has previously met Dolly, and the two love each other. They hear the father coming and Fred goes up into the attic to hide.

The sheriff and his men have decided to search all suspicious cabins for the counterfeiters. They arrive at the ranchman's cabin, just as the father is examining a counterfeit bill that Fred has been showing to Dolly. Things look bad for the ranchman, particularly when a deputy finds another roll of money, also counterfeit, which Joe had given him for the horse. A drop of blood falls on the sheriff's arm. He orders his men to search the attic above, and Fred is brought down. Fred tells what he knows, and the sheriff sends some of his men to search Joe's cabin. Counterfeiting apparatus is found and confiscated, Joe is taken a prisoner, and Dolly falls a prisoner to Fred.

JOKER.

JANE'S LOVERS (Sept. 23).—Jane is a beautiful country lass and is courted by three young men. Jane, while hanging clothes to dry, is seen by willie, who comes and makes love to her. Jake, on the other side of the street, sees them and thrusts a pitchfork through the fence, hitting Jane. She, thinking 'tis Willie, becomes angry and leaves him, going over to John who consoles her.

Willie sees there is someone on the other side of the street and runs around to start a fight. Jake sees John and Jane and informs Willie, also putting him up to getting revenge, giving him a mallet to hit John with. Willie received the worth of it, and for spite, goes back to Jake and hits him. Willie then hides in a hay pile and is seen by Jake, who goes over and thrusts a pitchfork into Willie's trousers. Willie runs off, but is seen by John and Jane, who grab hold of the fork and are dragged across lots. Finally Jake interferes, so Jane then chases Willie and succeeds in pulling the fork from him, but by so doing falls in the lake. In the meantime, two cops join the fray and a fight ensues. All are thrown into the lake excepting Willie who rescues Jane and wins her favor.

POWER'S.

THE ACTRESS (Sept. 25).—Edna, the actress, goes out in search of actual experience for her next season's play. She is hired by a family under an assumed name as a maid. The young son is very much taken with her, and his aristocratic mother is shocked. The mother incurs gambling debts, and to cover her losses determines to rob her husband. In the night she sneaks into the library and begins to open the safe. Edna hears a noise and gun in hand enters the dark library.

She commands hands up, and is horrified to find the wife. She hears the son's voice and quickly makes up her mind. She hands the gun to the mother, and when they come in she appears as the thief. She is arrested and her trial set for the next day. She appears at the station in her real self and pleads her case. She tells the magistrate that she wished the actual sensation of being arrested for her new play. The mother presses her hand and the son seems very cheerful.

GOLD SEAL.

THE TREY O' HEARTS (Two Parts—Sept. 22).—When Alan Law rescues Judith Trine, believing her to be her sister Rose, from the New York home of Seneca Trine, they proceed at once by motorcar to Jersey City, where arrangements are made for the marriage of Rose and Alan. Marrophat, Trine's lieutenant, discovers their escape, learns that it is Judith, and not Rose, who has fled with Alan, and with wild jealousy pursues, his car overtaking theirs in a slum on the Jersey side.

Judith still pretending to be Rose begs Alan not to let Marrophat speak to her, and when Marrophat makes a leap from his car to Alan's the latter throws him violently to the street. This incident occurs directly in front of the ramshackle tenement occupied by Red November and his gang of gunmen, some of which rush out, pick up Marrophat and convey him to the room where November lies dying, in consequence of his injuries sustained in attempting to assassinate Alan in a previous episode of this series.

Marrophat promises, in Trine's name, to avenge the death of November, and sends several members of the gang to try for confirmation of this promise. He then renews the pursuit of Alan and Judith, again overtaking them and stopping their car by shooting a bullet through the gasoline tank which ignites the gasoline and blows up the car, but Alan and Judith continue without injury by taxicab to the house of the minister who is to perform the wedding.

Here, as Alan is about to be married to Judith, who is still impersonating Rose, Marrophat bursts into the room exposing the impersonation. Judith turns in fury on Marrophat and runs from the house, getting away in the taxicab. Marrophat pursuing. Alan proceeds to look for Rose. On his way back to the ferry to take him to New York, he passes the tenement of the gunmen, just as they arive in a taxicab with Rose, who has been taken prisoner by them, while attempting to escape from the house of her father in New York.

Alan sees Rose hustled into the house, jumps out of his car and goes to her rescue. The gunmen lock Rose in a room at the top of the house, and after a violent fight with Alan, on the staircase, throw him from the house. In the course of this fight a kerosene lamp is kicked over and explodes, setting fire to the tenement. The fire alarm is turned in, but escape from the upper floors is cut off because of the blazing staircase. Rose appears at the topmost window and Alan seeing all other means of rescue has failed hauls himself up to the level of the her window by means of a block and tackle in front of the warehouse across the street. He then swings himself across the window, where Rose is waiting, and so contrives her rescue, bringing her safely to the street.

NESTOR.

THE HALF BREED (Sept. 23).—Moosejaw, a notorious half breed, who has an hatred for the whites, heads a band of renegade Indians in an attempt to steal the horses and cattle from the "Big U Ranch." The two rangers guarding the cattle are killed by the Indians, but before the renegades succeed in driving the cattle from the range, the riderless horse of one of the slain rangers reaches the corral, warning the cowboys that something is wrong and they immediately start for the range. They overtake the Indians and a desperate attack is made upon them. In the encounter Moosejaw is seriously wounded, but he escapes to the woods and is later picked up by Johnson, a neighboring ranchman. Hoping to gain Johnson's sympathy, Moosejaw tells him that he has been attacked by a band of renegade Indians. Believing his story, Johnson takes Moosejaw to his home, and after he has recovered from his injuries hires him to work on his ranch.

Later Moosejaw discovers some whiskey in the cellar of Johnson's house, of which he drinks freely. In an intoxicated condition Moosejaw attacks Mrs. Johnson and is severely beaten by Johnson and driven from his ranch. In spirit of revenge Moosejaw returns to his band of renegades and leads them in an attack upon the ranch during Johnson's absence. They attack the ranch, set fire to Johnson's house, lock his child in the burning house and carry Mrs. Johnson to the woods. Johnson learns of the attack upon his home and, securing the assistance of the cowboys of the "Big U Ranch" starts for his home. On the way they overtake the Indians in the woods, with Mrs. Johnson tied to a tree. Johnson's clever marksmanship enables him to sever the rope binding Mrs. Johnson and she is freed. A battle takes place between the cowboys and the Indians, in which Moosejaw is killed. Mrs. Johnson tells her husband that the baby is in the burning house and a wild ride is undertaken in an endeavor to save the child. Fortunately they reach the house in time to rescue the child.

FRUITS AND FLOWERS (Sept. 22)—Harry and Jack are clerks in the office of a financier who has a pretty daughter. The two boys are always trying to make a hit with the daughter, and great jealousy exists between them. Miss Morgan is about to give a musicale to Prof. Treble and sends invitations to her father's two clerks. The office boy in distributing the mail forgets to give Harry his invitation, so when Jack gets his, he is elated, and twits Harry about it. Jack goes to lunch and in honor of his getting the invitation buys a box of flowers for the evening. In the meantime, the office boy gives Harry his invitation and he goes out to buy a basket of fruit to give his boss's daughter. Jack returns with the flowers and is called to the boss's office when Harry is seized with the idea to substitute some vegetables in place of flowers, so he buys some from a peddler and makes the change. Jack comes back and a fellow clerk tells him, and shows him the basket of fruit that Harry has bought. Jack gets vegetables and fills Harry's fruit basket.

The night of the reception is at hand, and both boys go to it thinking of the fun that each is going to have at the other's expense. Jack presents his flowers to Miss Morgan, and when she sees the vegetables she almost faints. Harry laughs and pushes Jack back and gives his basket of fruit to Miss Morgan, which turns out to be vegetables. Miss Morgan is insulted and goes to tell her parents who are in the next room listening to the professor playing. The boys are now raving and start to throw vegetables at each other. The vegetables are thrown through an arch and hit the folks at the musicale. The butler throws both out after they have broken up the reception.

The next morning the boys arrive at the office and the boss fires them. Harry picks up a paper and starts to laugh, and points to an item in the paper which announces that Miss Morgan is engaged to the professor. They look at each other in disgust as the girl and her fiance drive past.

ECLAIR.

THE AZTEC TREASURE (Two Parts—Sept. 23).—The story deals with the finding of a great amount of gold buried by Montezuma. Miguel Perez, the Governor of the province, oppresses and enslaves the peons of Mescalito so that they face starvation. Dolores, the daughter of the head man, Juan Icaze, arouses the tyrant's admiration and he decides to annex her. Luckily, however, Miguel's passion is turned momentarily by the capture of Dick Henshaw, a Yankee insurrectionist, who has been leading the insurrectos against the despot. His capture naturally places the revolutionists in a precarious position as they are entirely dependent upon

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their Yankee leader for success. On the morning of the execution, however, Dick escapes the firing squad and flees, seeking refuge with Juan and Dolores. Miguel wrought up by this escape, satisfies his vengeance by exiling the peons to the salt mines of the Villa Nationale for non-payment of taxes. This practically means a living death, but Juan has the secret of the treasure buried centuries ago, to be used only as a last resort to aid the stricken insurrectionists. Juan pays the taxes with a portion of the treasure and Miguel, with the hope of finding the vast millions, captures Juan and tortures him unto death. Realizing that her father is in danger, Dolores with Dick's help starts an uprising. The plans are laid and formulated and the peons overpower the guards to the castle where Miguel is confined. Upon entering, however, they find Miguel has escaped and that Juan had died as a result of the iniquitous governor. The secret has died with him and search as they may Dolores and Dick are unable to find where the treasure is buried.

Peace reigns in Mescalito momentarily and Miguel returns to his palace to assume command again. His hatred of the Yankee insurrectionist leads him on in an endeavor to capture the American. He succeeds in his plot and also captures Dolores. Dick does not fear death, but he is overcome when he finds that Dolores has fallen into the tyrant's hands. Miguel taunts the pair by offering to release Dick if Dolores will submit to his advances, but death is preferable to dishonor and they are led at sun-up to the walls outside the palace, where the firing squad of soldiers reluctantly take aim. On account of their great love for the daughter of their savior the soldiers suddenly mutiny and Miguel narrowly escapes retribution. In his flight he sees the trap door leading to the treasure vault, but in finding the treasure he meets with instantaneous death, as a viper in the vault stings him. Dick, after killing the viper, discovers Miguel's body surrounded by the vast Aztec treasure.

Naturally Dick marries Dolores and he is made Governor General of the Province and devotes the treasure toward the betterment and welfare of the oppressed people.

FATE'S FINGER (Sept. 27).—The doctor's young wife, jealous because her husband's professional duties occupy the major share of his time, seeks revenge in a dangerous flirtation. The affair has advanced to an alarming stage when her old school friend comes from a distant city to visit her. This unfortunate girl has contracted a clandestine marriage with the other man in the case two years before, and has been deserted by him. At the time she is made the wife's confidant she is too overcome by her conflicting emotions to expose the man. Only a few days later a climax is reached. The friend discovers the young wife in the act of leaving the house to join the other man, and the guilty woman does not deny her intention. Her friend begs to be allowed to accompany her to the rendezvous and once there succeeds in unmasking the traitor. The disillusioned wife turns her footsteps toward home.

She had left a written message on the doctor's study table. How its high-flown wording sounded now! How utterly fatal to her future hopes should it reach his hands. Half fainting she regained the house. The study door was closed, and behind it she could hear her husband's steady pacings. Presently he left the room; and, rushing in, the wife found the note gone! In its place, its silent message not to be misunderstood, lay her husband's pistol. Ready to embrace her fate, she took it from its case ad went to her room. There, through the agency of her faithful friend, her life and happiness were handed back to her by her baby's hands, for the child had been Fate's instrument in saving the fatal paper from ever having reached the unsuspecting husband's eyes.

UNIVERSAL.

ANIMATED WEEKLY NO. 131 (Sept. 9).—Uncle Sam to the Rescue.—Thousands of bushels of grain, first shipment from America's vast supply, leaves New York for Great Britain. Sub-titles—English liner "Adriatic" leaving with guns mounted on her decks. Telefunken wireless station where news is received from Germany—Sayville, L. I.

Women March for Peace.—To protest against horrors of Europe's gigantic conflict, thousands parade on Fifth avenue—New York City.

New York's 300th Birthday.—5,000 school children take part in monster celebration commemorating 300th anniversary of New York's chartered commerce.

Panama Canal Open.—Peruvian government has the honor of sending first warship through the canal.

Horses Still Popular.—In appreciation of fine work accomplished by Mayor Martin of Montreal citizens present him with magnificient team and carriage Canada.

Indian Sun Dance.—Full-blooded natives from Garden of the Gods hold historic dance at the Cliff Dwellers' Ruins—Manitou, Colo.

France.—President Poincare and his Cabinet who have left Paris for Bordeaux where temporary administration quarters have been secured.

England.—Great Britain's big guns and crack infantrymen on way to join Allies—London, England. Sub-titles—Famous Kensington Oval Cricket Grounds turned into military camp. Young English enthusiasts outside Chelsea Barracks.

War's Modern Messengers.—Motorcycle dispatch bearers leaving London for service under John French, British commander-in-chief in France.

Terrors of the Night.—The "Victoria," one of England's latest war balloons equipped with bomb-dropping apparatus, leaves Farnborough, England. Sub-title—Aeroplane doing good work as scouts in directing army movements.

First Prisoners of War.—During the battle of Liege Belgian troops capture many German soldiers who are rushed to Bruges for imprisonment. These pictures were secured at great risk by Animated Weekly photographers. Sub-title—Belgian Red Cross nurses taking care of the wounded.

Cartoons by the world famous caricaturist, Hy. Mayer of Puck.

MUTUAL FILM CORP.

BEAUTY.

THE MOTHERLESS KIDS (Sept. 8).—Betty Trent arrives to take charge of a newly acquired farm. She reads in a magazine of the profits derived from raising goats, and though the farm is well stocked with other animals and fowls, she decides to raise some goats. Her hired boy, Sammy, tells her a neighbor has a couple of kids she can secure, omitting to mention the fact that they are human, and so Betty at once proceeds to send Sammy for the two kids.

While Sammy is on his errand, Betty and her housekeeper proceed to build a pen for the kids and also prepare a meal of milk and cornmeal mush. Waddell, father of the kids, is called to town for the day on business, and glad of the opportunity to have someone look after them, readily gives them to Sammy, who keeping the joke to himself, has not mentioned that the kids are expected to be goats by Betty.

The kids are brought to Betty and she is greatly disappointed, but seeing the dirty little pair are crying and in need of proper attention, she takes them up and after a day of feasting, she sends them back to Waddell. Visions of what they had at Betty's house cause them to refuse the simple food they have heretofore been accustomed to and they run away to see the kind lady, time after time. But a day comes when they fail to appear and she learns that they are sick. She is invited to nurse them by Waddell and through her attentions and kindliness she is at last asked to shepherd the little flock through life, and she accepts the invitation.

THE ONLY WAY (Sept. 15).—A village belle, June Meadows, is wooed by the town banker and by a young sailor, who, in spite of his poverty, wins the heart of June. The banker learns of her affection for the sailor and retires from the field. The seaman sails with his ship and leaves his sweetheart, with a promise to give up the sea upon his return and that they will be married. Months pass and June learns that the ship went down at sea and all on board were lost. In desperation she goes to the banker, who asked her hand, and confessing pleads with him to save her from disgrace. He still loves her and they are married. The child is born and its father the sailor, supposed to have been buried at sea, arrives to find June the wife of the banker. Jack goes to the banker's home and confronts the banker, whom he is about to strike, when June, hearing them quarrel, rushes in and recognizes her lost lover. She throws herself upon him and in her wild joy shows him the child. The banker, watching them, gently reminds her that she is his wife, not Jack's. He bids Jack call on the morrow by which time he will have thought of what is best to do under the circumstances and when the morrow comes the young couple find themselves alone, as the kind-hearted banker has disappeared and an apparition to June discloses that he is no longer among the living, an evidence of his sacrificing love for her.

AMERICAN.

THE COCOON AND THE BUTTERFLY (Two Parts—Sept. 14).—Two sisters, Clare and Anne Meredith, left destitute by the death of their father, go to the city to seek their livelihood. Clare secures a position in a department store and insists that her younger sister go to school. Here she meets a quiet young man, John Walton, working as a bookkeeper, and they form a strong friendship. Walton is the real owner of the store, although no one knows it.

The manager of the store pays such unpleasant attention to Clare that after a time she is forced to resign. The need of money, however, compels her to reapply for another position, this time disguised as an old maid. In the meantime the little sister, wishing to pay her share of the household expenses, secures a position in the store as a model. The manager, St. Clair, at once pays assiduous attentions, which the young girl in her innocence accepts. In order to prove to her younger sister the falseness of her alleged admirer's character, Clare discards her disguise and pretends to accept his attentions. She succeeds admirably and soon St. Clair forgets the younger sister in pursuit of the older but more attractive one.

John Walton, the young millionaire, has meanwhile been watching Clare's cleverness and has fallen in love with her. At his suggestion, to thoroughly convince her sister Anne as to St. Clair's perfidy, Clare accepts an invitation to dinner with the manager. By prearrangement Walton is on hand and when St. Clair becomes particularly obnoxious, Walton appears on the scene and discloses his real identity. He discharges St. Clair, assumes management of the store, proposes to Clare and sends the little sister back to school.

THE MIRROR (Sept. 16).—A mysterious veiled woman has been burglarizing in fashionable circles and baffles all attempts at detection. A young bachelor and his sister having just returned from abroad, rent a fashionable old home that has been unoccupied for a year. Janet, daughter of the owners of this old house, in response to a letter from her mother, asking her to go to the old home and secure a locket that was overlooked and left in the secret drawer of a dresser, is about to enter the old premises while the young bachelor and his sister are looking over the grounds.

Ben sees Janet and is struck by her beauty so much that upon entering the house he fancies he sees her reflection in every mirror he passes. Ben and his sister take possession of the house at once. Janet returns that same evening, not knowing the new tenants have already taken possession. Ben accidentally passes the room and seeing Janet at the dresser where she is searching for the locket, believes her to be the mysterious veiled woman. That night Ben attends a ball and to his surprise is brought face to face with Janet, whom he has every reason to believe is the much-wanted veiled woman.

Overhearing a detective remark that the veiled woman is present at the ball and would be arrested after the next dance, he hastens to warn Janet and offers to help her escape. Janet is astonished. Explanations are about to follow when the detective pases through the corridor escorting the real veiled woman to the station. Janet then explains her mysterious visit to her old home and, accepting Ben's apology, they proceed to enjoy the dances of the evening together.

THE REDEMPTION OF A PAL (Two Parts—Sept. 21).—Dora, a girl of the underworld, has never known other influence until she meets Lane, a young wealthy banker. Lane has a young sister whom he loves. One night she accompanies friends on a slumming expedition, and, in a spirit of bravado, she takes a few puffs from an opium pipe. She acquires the taste, which later develops into a craving for opium. Lane, one night accompanies a friend to a dance hall. Dora is present with some friends. A bully insults her and Lane knocks him down. Lane and Dora become acquainted. On Lane's refusal to buy some flowers from a poor old woman, Dora, on the impulse of the moment, gets up and dances and hands over the collection she gets to the woman. This generous act awakens in the soul of Lane a desire to uplift the denizens of the underworld. With the assistance of Dora, he starts a club in close proximity to the district and has installed a hospital, reading room, employment bureau, nursery, etc. Under a different environment, Dora realizes the shallow life she has been leading. Thrown in daily contact with Lane, she learns to love him, but one day in calling at his office, she sees Lane kiss his sister and, believing it to be his sweetheart, stiffled the love that had grown up in her heart. By her own changed life and influence she sets a good example for her pal, Andy, who reforms and becomes a man. Later on the sister of Lane again visits the opium den. A fire breaks out in the old shack and the place is soon enveloped in flames. Dora and her pal run to watch the fire. A woman breaks through the flames and informs the crowd that another woman is still in the building. Andy rushes through smoke and fire, picks up the woman and carries her to safety. Dora has her conveyed to her little hospital that Lane founded. The next morning Lane reads of the fire and that the woman rescued was brought to his hospital and decides to visit it. Dora conducts him to the ward and Lane recognizes his sister. Dora leaves the two together and goes to where her pal Andy is. Andy is seated in a chair with his hands in bandages. When Dora comes in Andy greets her with a smile and asks her to become his wife. After a moment of hesitation she consents and when Lane finally enters the room she tells him the tidings. Lane congratulates them both and concealing his disappointment turns once again to the hospital and realizes that in his philanthropy he but cast his bread upon the waters.

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HIS FAITH IN HUMANITY (Sept. 23).—Robert Sands, a sociologist, believes that there is good in all men irrespective of the depths to which they have fallen. To test his theory he picks up Jim Marsh, a social outcast, and installs him in his home as a servant. Mrs. Sands, a social butterfly, is skeptical of her husband's theories, and predicts that his experiment will fail. Jim finds and restores to her a piece of lost jewelry, but in spite of this, Mrs. Sands remains skeptical and treats him with continual distrust. In the course of events, Mrs. Sands loses heavily at bridge and gets into debt. Fearing to tell her husband, and dreading exposure, she surreptitiously takes money from his safe and is seen by Jim. When she has gone Jim enters the library and is puzzling over the matter when Sands enters unexpectedly and discovers him under suspicious circumstances.

As Jim leaves the room Sands picks up a slip of paper from the floor bearing the safe combination. His wife, in her haste, had dropped it. Suspecting Jim, Sands opens the safe and discovers the money gone. Sick at heart, he goes to his wife and admits that his experiment has failed. By a supreme effort, Mrs. Sands conceals her guilt and is silent. Summoning Jim, Sands sadly charges him with the theft and tells him to leave the house. To shield the woman, Jim assumes the blame, but betrays the fact to Mrs. Sands that he knows of her guilt. When he is gone Mrs. Sands hastens guiltily to settle the card debt. Conscious-stricken and miserable, she is about to ring for admittance to the home of her friend when the door suddenly opens—and Jim steps out. Shocked and amazed by his unexpected appearance, Mrs. Sands gets control of herself and coldly demands to know what he is doing there. Jim's explanation is simple. He had answered an ad "Butler Wanted," but had found upon applying that the position required good references. "I had none and they didn't want me." Stricken by the pathos of his explanation and awakened to a fresh realization of the wrong she had done him, Mrs. Sands repents of her act.

THE TAMING OF SUNNYBROOK NELL (Sept. 25).—Clon, an aged mountaineer, has a daughter, Sunnybrook Nell, so called because of her devotion for her native Sunnybrook mountain. Her lover, a sober youth of the hills, loves her deeply and devotedly, and the story opens with his giving her an engagement ring. Near the home of old Clon, a summer resort is visited by a Mr. and Mrs. Slifford Durkin; and Durkin, meeting Nell, becomes madly infauated with her. Her wild mountain ways and woodland mannerisms cause him to completely forget his wife, and he fairly overwhelms the ignorant girl with his glib tongue and city ways.

Steve, her mountain lover, notices a change in her reception of his frequent calls, and one day learns the cause. His primitive passions are aroused and at first he is inclined to crush the city man as he would a wood rat, but on second thought he decides upon a more manly way, and at the same time hopes to teach the impetuous Durkin a lesson he will remember. Learning of Sunnybrook's intended flight with Durkin, Steve goes to the hotel the night of the elopement and tells her to come with him to where her husband has said he will show her the beautiful moon rise over the mountains.

Steve takes her to Nell's cabin and then strikes out upon the trail of the runaways. He quickly overtakes them and by the simple words "You wife is waiting at Nell's cabin, where you promised to show her the moonrise," he exposes Durkin to the unsophisticated Nell and saves his rival from an awkward situation. Durkin acts upon the hidden threat and hastens shamefaced to meet his wife, who never learns of his perfidy, while Steve, again turns to the defiant manner in a way quite suggestive of the rough code of the mountains, which leaves her in little doubt as to who is her predestined lord and master.

KOMIC

FOILED AGAIN (Sept. 20).—Ralph Coises, a stage villain, sees Moitle Perry and falls in love with her. Percy Basker, a dude farmhand, is her accepted lover and they are to be married as soon as she has enough money saved up. Ralps pays court to Moitle, but she repulses him. He swears revenge, and prepares to act like a typical villain, but finds that Percy has stolen his cigarettes in order to foil him. Ralph is balked and forswears his revenge until he can get a cigarette. But Percy's father, the constable, prohibits the sale of these articles, and Ralph has to go to another town to get them. Returning Percy foils him again by doping him and shaving his curling black moustaches, without which he cannot work at the trade of villain. Waiting until they are grown again, he seizes the scornful Moitle and ties her to the railroad track. Days pass, but no train comes. Then he learns from a native that "there hain't been a train on this line for more'n five years." As his next play he puts the poor girl in an abandoned cistern and leaves her to her fate. As the water rises higher and higher, Moitle keeps herself from drowning by drinking the water blow her up, but having no match to light the as fast as it comes in. Later Ralps seeks to fuse, borrows one from the unsuspicious Percy. Just at the psychological moment, however, he receives word from the Villains' Union that they had made a mistake and sent him after the wrong girl—Moitle hasn't a cent. So it's all off.

PRINCESS.

SIS (Sept. 11).—Sis is a country girl, but being left a large sum of money, she goes to the city to visit her cousin Alice. At first she is gawky and awkward, but after a few months, Alice and Clarke make a beautiful and talented girl of her. She meets a young man named Boyd, an intimate friend of Clarke's, and the two immediately fall in love.

In the meantime Sis's aunt and uncle in the country become homesick to see her and decide upon a visit to the city. When they see her beautiful home and her still more beautiful clothes, they realize the gulf that has grown between them and return home heart-broken at not seeing the little girl, who had left them. Sis learns of their disappointment through a letter they send her, reading between the lines the reasons of the old couple's chagrin. She plans a surprise. Dressing up in her old gingham dress, which she had worn when she came to the city, with Boyd, Alice and Clarke, she goes to the country to see the old folks. Her aunt and uncle are delighted to see Sis once more as she was before she went away, and their happiness is complete when Sis tells them, "I will be Sis to you always."

KAY BEE.

NO-ACCOUNT SMITH'S BABY (Two Parts—Sept. 18).—"No-Account" Smith is a shiftless miner, too lazy to work his mine. While he is spending most of his time in the saloons, his wife, Lucy, struggles along in poverty. A baby girl comes to brighten her life and for a time Smith's affections for the infant make him fairly industrious.

Finding a nugget he buys a pair of shoes for the baby's Christmas. For a time he resolves to let drink alone, but his good resolutions fail and two years later he is a worthless drunkard. He hears the miners talking one day of the arrival of the stage coach with a considerable sum of gold. He determines to hold up the stage and his wife, learning of his intentions, wraps the baby's first shoes in the mask which he has made for himself. When he goes to hold up the stage, as he takes the mask from his pocket the baby's shoes fall out and a strong revulsion of feeling comes over him. He tears the mask into shreds and a little later overtakes the stage, which has broken down. In the stage Smith finds a man who had previously written to his wife about purchasing the mine and invites him home for the night. Ross, the prospective purchaser, buys Smith's mine and Smith, thankful over his failure to rob the stage, resolves to lead a better life.

BRONCHO.

PARSON LARKIN'S WIFE (Two Parts—Sept. 23).—Jane Woods, a chorus girl, goes on a vacation to a small New England village and is immediately the subject of all the town gossip. James Larkin, the village parson, proposes to her and is accepted. Jane makes a very good little wife and everything runs smoothly until the musical comedy company with which Jane used to be, arrives in town, and Jane is recognized by the girls. Madge and two or three of her old companions call on Jane during a meeting of the missionary society, which breaks up in horrified confusion when the ladies learn that the strangers are members of the theatrical profession. Even Larkin is influenced by the women's story of what Jane "used to be." He turns against his wife and Jane decides to leave him.

She is on her way to the station when she encounters Hud, a half-witted boy whom she had once saved from the hands of an angry constable, but who later had been sent to an asylum. Hud is sneaking into the school room with a large bread knife, intent on killing the children who have teased and taunted him. Confident in her influence over him, Jane succeeds in attracting his attention long enough to enable the children to escape, but she is wounded while trying to take the knife from the infuriated boy. After that she is reinstated in the good opinion of the village. The mothers of the children, whose lives had been threatened, make amends for their past aloofness.

THANHOUSER.

IN DANGER'S HOUR (Sept. 11).—Marion and Madeline, girls of twelve years, the twin daughters of Travis, a well-to-do farmer, are very fond of animals, but their father strongly disapproves of them. Carlo, a stray collie, lame and starving, is found by the two children and brought to their home, where they make much of him. When their father discovers what they have done, he orders the dog away, but the children care for him in a secluded spot on the farm.

Their kindness is amply justified when Marion falls in the water and Madeline summons the dog to her assistance. He springs into the water and brings back to safety his little friend. The father then learns the value of this particular animal, and gladly consents to have the dog remain on the farm.

THE EMPEROR'S SPY (Sept. 13).—A certain foreign government desiring information in regard to certain of the fortifications of the United States, send Valerie Vergere, one of its cleverest spies, to gain the required information. She meets Captain Davis, a young officer of the Engineer Corps, who is in the confidence of the general staff of the army, and soon wins his love. Learning that the plans of the fortifications must be secured at once, Valerie, by a clever ruse, secures possession of the plans through Davis. A secret service man is suspicious and warns the captain that Valerie is a foreign spy, but the captain, madly in love, indignantly denies it. Valerie, who overhears this conversation, is shamed by the fact that her companion is the man she has betrayed.

A dummy envelope which Valerie has substituted for the one containing the real papers is then in the possession of Captain Davis. Determined to make amends, however, Valerie makes a second substitution, placing in the captain's pocket the envelope containing the real papers. Thus the career of the man she loves is saved, although for the first and last time of her life she has disobeyed the orders of her Emperor.

GOLD (Two Parts—Sept. 15).—An old mountaineer, who has secretly accumulated $5,000, hearing of the numerous bank failures, determines to draw out the money. With a miser's caution, when asked by a rough character in the village, when he was going to draw out his money, he replies that he intends to do it on the following afternoon. Then he goes to the bank, receiving the money all in gold and hides it away in his cabin. His granddaughter and small grandson are away at the time carrying water for a surveying party. The following day, the mountaineer returns to the village to lay in supplies. He is seen to visit the bank and comes out with a big sack over his shoulder, which the bad man believes contains gold. The bad man follows him and when the opportunity comes pushes him over a precipice, where he is instantly killed.

To his surprise, however, he finds no gold. Being somewhat in liquor, he determines that the grandchildren know the secret of the hiding place and when he finds that they can tell him nothing, he ties the little girl in a chair, lashing her grandfather's gun with its triggers pulled back by a string, which passes over the flame of a burning candle. He then tells her only confession will save her and goes outside. The little grandson seeing his sister's danger runs to the surveying party for help. They arrive just in time to rescue the girl. The gun explodes and the shot shattters the woodwork of the window. The gold hidden there by the mountaineer comes tumbling out, and some of the shot passing on kills the murderer, who is standing outside.

THE VARSITY RACE (Two Parts—Sept. 22). Frank Irving, bow-oarsman of the Garford University Eight, is depended upon to win the annual rowing contest for his alma-mater. Irving is in love with Muriel, the pretty daughter of the professor of mathematics, but the professor doesn't look upon the athlete with much favor, particularly as he has fallen behind in his studies. The professor speaks to him about his shortcomings and the oarsman endeavors to make up for his past remissness. Another student, who has also been behind in his studies, is Ralph Davis, a young man of rather dissipated habits, who is an unsuccessful suitor for Muriel's hand. Realizing that Irving has won her affections, he hates him accordingly.

Just before an important examination is to be held, it is discovered that someone has tampered with the professor's papers. Circumstantial evidence points to Irving, so much so that he is expelled from college. There is no one competent to replace him on the crew, which now faces almost certain defeat at the coming race. On the day of the race, however, Muriel discovers a clue and succeeds in establishing Irving's innocence and in proving that Davis is the guilty man. Word is sent to Irving who, despite numerous difficulties that greatly delay him, arrives just in time to take his place in the boat and win the race for his college.

MAJESTIC.

THE FINAL VERDICT (Two Parts—Sept. 13).—King rides into a western saloon and recognizes Burns at the bar. He covers the crowd with his gun, shoots Burns and makes his getaway. At his rendezvous, King finds himself out of tobacco and sends his companion, Eagle Eye, back to town to buy some. Eagle Eye discovers a reward for King outside the saloon, and the Indian leaving to return, brings the sign with him. King at the rendezvous takes the sign from Eagle Eye, destroys it, but Eagle Eye shows he is afraid of being caught with King and leaves, after being warned by King not to squeal.

Taking a job on a ranch, Eagle Eye meets the daughter through a little accident to a pail she is carrying, which he fixes for her; he is infatuated. King stops at the ranch house for a drink and sees Eagle Eye attack the daughter in another part of the place. King, going to rescue, beats up Eagle Eye and sends him off.

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To revenge himself, Eagle Eye turns informer and directs the sheriff to King's position. King sees them near the cliff and the shooting brings down Eagle Eye, who falls over the cliff. A duel follows between the sheriff and King. The sheriff is finally keeled over with shot and King goes to wet handkerchief. He leaves his gun behind, and the sheriff, reviving, covers King, ties his hands with a handker hief.

The westerners decide to take the law in their own hands and coming on the sheriff in his cabin, eating, they take the prisoner away from him, after hog-tying the sheriff. The crowd makes for a tree but as they arrive and are ready to string up King, the sheriff comes, after freeing himself by rolling into the hayfield and cutting bonds with a hayknife he found. The sheriff covers the crowd with his revolver, makes them remove the rope and King tells his story.

King, Burns and Mary are making the journey over the range when they come upon an old miner's shack. They answer his cries for help, King and Mary going in. The miner is on his deathbed and before he passes away gives them the bag of gold he has hoarded. The two make Burns a third partner in their good fortune. At camp that night, Burns takes the money from King and with the only water bag in the party, steals away.' After a terrible trip across the desert, Mary dies, with King attending her. Hence the swift revenge on Burns in the saloon.

Back to the tree, where the westerners commend and sympathize with King, and all leave except sheriff who looks at King, grief-stricken.

HER AWAKENING (Two Parts—Sept. 20). - The will of old Dr. Andrews left the bulk of his property to his niece, Mary, who was an orphan living in a distant mining town. The small balance of his wealth went to a married nephew, John, who had been practicing medicine with him and was now made the executor of his estate, but who felt that he should have been made the sole heir. It fell to John to seek out Mary and bring her to her inheritance.

John and his wife went to the mining town and found Mary working in the hotel, where she had been employed since her father's death. The three started back to the city, accompanied by the Indian guide. On the way they came to a stop for rest near a high cliff overlooking the desert. Mary was attracted by the beauty of the view and stood on the cliff with John's wife near by. John came behind them unperceived except by his wife. He could reach out his hand and touch Mary. A slight shove would send her over. A look of intelligence passed between husband and wife and a moment after Mary fell to the rocks far below. They went down and picked her up, and she was apparently dead. They wrapped her body in a blanket and buried her in a shallow grave in the sand. Then they went on to the next settlement and taking the affidavit of the guide to the effect that the death of Mary had been accidental, they returned to the city, where John claimed the entire inheritance. Meanwhile, Bob Turner, a young miner living alone with his mother in a cabin, passing the grave noticed a strange movement of the earth. He investigated and found that Mary was just recovering consciousness. He carried her to his mother's cabin and they nursed her back to health, but her memory was gone.

Bob was college bred and his mother was with him for her health. The two decided that Mary must be taken to a doctor. So they set out across the desert for the city with Mary, who had now come to love Bob. In the city they stopped at a cheap hotel and sought a doctor, who agreed to operate, but he must have assistance. He called in Dr. John. When John saw Mary his terror was complete, but when he found that she did not know him he regained his composure. He proposed the next day for the operation at his own office. It was agreed and he left the office, hastening home to his wife, to whome he told the news. They agreed that he must risk anything to render the operation abortive. His sudden terror had been noticed by Bob, who inquired of the first doctor who John was. The doctor told him, relating the matter of the inheritance from old Dr. Andrews. The truth dawned on Bob and he told of his finding Mary buried alive. The doctor agreed to help him trap John.,

The next day found a third doctor present to assist in the operation and a detective posing as a waiting patient. The patient was placed in the chair and John was about to operate when the first doctor interposed and the third doctor proceeded to operate. John was forced to watch the result with his wife, while the detective watched both of them that they should not escape. The operation successful, Mary's memory slowly came back. She recognized John, and her first words were, "He shoved me over the cliff." The arrest of John and wife followed as they were escaping, and as an aftermath we see Bob and Mary happily married.

MEG OF THE MINES (Sept. 22).—Meg and her father are mining in the desert and suddenly the old man discovers gold. Jimson, a prospector, and his pal see this and decide to jump the claim. This they do, leaving the old man dazed by the roadside while Meg is off after water, and drive away to record the claim in their own names. But Meg has returned unobserved and seen the whole affair. Climbing into the back of their wagon, she hides and is carted off with Jimson and the gold. Later she is discovered, is pursued and falls over a cliff, being rescued by an old Indian and his squaw. Recovering she tells the Indian of the claim-jumpers and he follows and recovers the gold and kills one of the thieves and wounds the other. Restoring the gold to Meg, he helps her find her father again and the latter in gratitude repays the old Indian with a share in the rich mine discovered.

RELIANCE.

OUR MUTUAL GIRL (No. 35—Sept. 14). - Before Margaret left town to visit the John Hays Hammonds at Lookout Hill, the famous estate in Gloucester, Mass., she determined to get some toys for Baby Lily. She took counsel of Jean Parke, her very good friend, who had been Our Mutual Girl's sponsor in New York artistic and literary circles, and Miss Parke suggested that Margaret visit Rose O'Neill, creator of the famous Kewpies.

So Our Mutual Girl and Miss Parke motored to Miss O'Neill's studios. Miss O'Neill, artist, painter, and author, drew Kewpie pictures for Margaret and, when she learned that Our Mutual Girl intended to buy some Kewpies for Baby Lily, insisted that Margaret accept as gifts a number of the handsomest and cutest of these sprites.

Having seen the little foundling safe with her old nurse, Sally, Margaret felt free to go to Gloucester. There "Jack" Hammond, inventor of the method of steering ships by wireless, not alone showed Our Mutual Girl how he maneuvered a huge vessel about the harbor, though the ship did not have a soul aboard her, but he treated Margaret with a view of his latest invention, an electrical dog that hopped and played about as lively as if it were a real dog.

Our Mutual Girl, ever adventurous, determined that she would go out early one morning with the fishing fleet. Her friends tried to dissuade her, saying that the trip would be nasty and dirty and smelly. But Margaret became only the more enamored of the idea. So one morning she quietly left her hostess' estate, slipped to the wharves, and soon was aboard an old fishing smack. For several hours—and it was all before eight o'clock in the morning, too—the fleet stood back and forth, now throwing out its nets, now visiting the lobster pots. An old, weather-beaten sailor taught Margaret how to hold a live and very bitey lobster so that its claws couldn't invade Our Mutual Girl's soft hands. But Margaret quickly gave up the idea of playing with lobsters when she found aboard the fishing smack a tiny kitten, the pet of the captain.

When Margaret returned she had a lengthy talk about the future of Baby Lily and it was suggested that Margaret visit a Mrs. Rogers, a very wealthy and childless widow who wanted to adopt a little girl. Our Mutual girl adopted the suggestion reluctantly, because she wanted to keep Baby Lily for herself; and she became more determined to do so when she found that Mrs. Rogers' idea of a baby girl was about the same as of her toy dog.

So Margaret left Gloucester for Newport with the question of the baby's future still unsettled.

THE RUNAWAY FREIGHT (Two Parts—Sept. 26).—Boston Blackie, a tramp, arrives in a little town and is refused food by the station agent. But the latter's daughter, Anna, interferes and persuades her father to feed the tramp. Later on he is joined by Red and Slim, a couple of his crook pals, who plan a holdup of the station agent, and Blackie is asked to join the plan. The robbery is about to be pulled off when Blackie discovers that the agent is the girl's father, and refuses to join the plan. Red and Slim, afraid he will interfere, tie him up and go through with the plan, but find that the girl is tending the station in place of her father that night, the latter being ill.

The robbers think they have a cinch and terrify the girl and proceed to help themselves, getting very drunk meanwhile and insult the girl whom they have frightened, but whom they have not bound, leaving her free, though unable to get out or to reach the telegraph key. Blackie rolls over to the track and lies in such a position that a passing train cuts his bonds. He hastens to the rescue, and after a big fight captures the crooks and turns them over to the constable. Next day he is rewarded by the agent, who secures him a place as a student freight "brakie" running out of town.

Later Blackie is successful and in love with the agent's daughter. The two crooks have sworn vengeance against Blackie and while the latter is "braking" the two crooks board his train at a lonely water tank and are discovered by Blackie, who fights them and cleans them up. They are even more strong for vengeance after being thrown off the train and return to town and lay for him, finally planning to avenge themselves on him through Anna. The plan is to put her on a car on a grade and send her flying down grade to her death at a curve by the river. The two crooks lure her into the yards by a fake note purporting to come from Blackie, but Blackie returns in time to warn the girl. Dressed up in sunbonnet, Blackie goes to the car but is overpowered and the crooks start the car rolling down the grade, first setting the switch to throw the car over an embankment into the river. Blackie loosens his hands but the car is going too fast for him to escape, and he goes into the river with the car; but he crawls out unhurt and meets the girl, who has forced the two crooks at the point of a gun to ride her on a handcar in pursuit of the runaway cars. The two crooks are caught and Anna helps rescue Blackie.

WHERE THE MOUNTAINS MEET (Sept. 30).—Jerry Kane is broke and disconsolate when a letter is brough him saying an old friend has died and left him $1,000, enclosed. Jerry and his friends, delighted, starts celebration. Maizie Wallace and her sick father arrive in town without friends or money. Wallace is too ill to go on to their destination. Jerry sees them at a hotel, where the proprietor grudges them reception. Jerry pities them and takes up a collection, and, finding it scant, puts most of his money into the hat. He presents it bashfully to Maizie in hotel parlor.

Two crooks, Pinny Falk and Big Dan Jaffry, see the money given to the girl. After Jerry goes, they take it from her and knock her senseless. Jerry, incensed at the hotel man for treatment of the girl, has found a vacant cabin up the glen for her and her father. He gets a carriage to take them there and returns to find the girl senseless. A posse is organized to hunt the thieves. Meantime the crooks, hard pressed, hide in the cabin in the glen.

Jerry takes Maizie and her father and woman from hotel to the cabin. The crooks, seeing them coming, climb to the loft over the rafters. Maizie takes possession of the cabin. Jerry gives her one of his guns and goes, but decides to remain in the woods, nearby. He lies down to watch, but goes to sleep. Maizie goes to the spring for water. The crooks attack the woman left in the cabin and run out. Maizie, returning, sees them. She finds father and woman hurt. The crooks running through the woods wake Jerry, but neither party sees the other. Maizie, seeing Jerry in the woods, takes him for the enemy and fires upon him. He drops. Maizie faints. Meantime the posse gives up trailing the crooks and short-cuts back for the town. The crooks nearly meet them and turn back toward the cabin.

Jerry, after being fired at, reconnoitres and finds Maizie, who has fainted after shooting at a crook, as she supposes. He is bending over her when the crooks come back and attack him. Maizie, coming to, sees the crooks and warns Jerry, who rises and fights. One crook is shot; the other closes up with Jerry. The posse comes out of woods just in time to save Jerry from death. The crooks are captured; Maizie and Jerry find the money on Falk. Each insists that the other take it, but finally agree to divide it—and all other things for future.

MUTUAL WEEKLY.

MUTUAL WEEKLY No. 89 (September 10).—

European War Illustrated.—Canada mobilizes her troops for service in Europe. Royal Scots Highlanders leave Canada for the front. Sixth Brigade, Canadian Field Artillery, entrains at Montreal.

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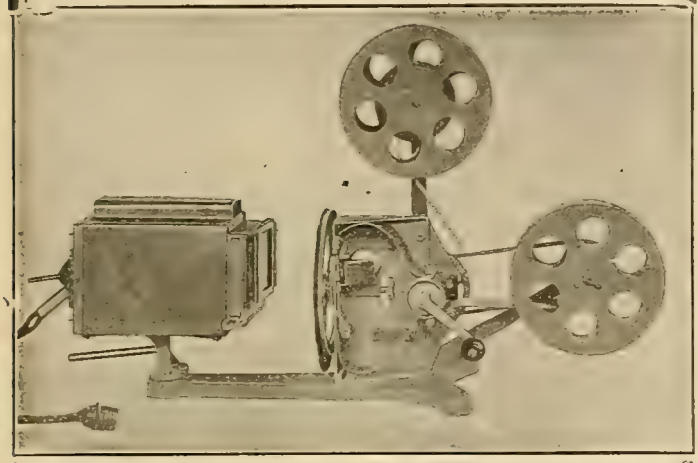

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FEATURE FILM STORIES

HEPWORTH.

A PRICE ON HIS HEAD (Two Parts).—Mr. Murgatroyd buys his grandson, Eric, a pony on the occasion of his twelfth birthday. Eric is delighted and Mr. Murgatroyd advertises in the local paper for an expert horseman to teach him to ride the animal. The advertisement happens to attract the notice of a gang of thieves and blackmailers. One of their number, known as "Flash Charlie," happens to be a very good horseman. He secures the post, and the gang is correspondingly jubilant. Their plan is nothing less than to kidnap the boy and keep him captive while they demand an exorbitant sum for his safe return.

One night Charlie opens the ground floor window and admits two more of the gang. Creeping into the boy's bedroom they chloroform him and carry him downstairs to a waiting auto. The next morning Eric is missed, and when "Flash Charlie" is also found to be absent, Mr. Murgatroyd can perceive foul play. When the mail arrives it brings a letter stating that his grandson has been kidnapped and that his only chance of seeing him again is to pay a ransom of £5,000, which is to be handed to a messenger at a given spot on the following day. Mr. Murgatroyd consults Detective Brendon. His first discovery on entering Eric's bedroom is the cloth which was used for the chloroform, and, following up this clue, he soon discovers signs outside the house which plainly show how the capture was effected. He next advises that the messenger should be met at the appointed spot. Brendon is there to meet the man, and hands over to him what appears to be £5,000 in banknotes. The man has not gone far before he is arrested by police. On being taken to the station and searched, they discover on the man minute instructions as to where he is to meet the rest of the gang, and Brendon resolves to assume a disguise as much like the man as possible and go in his place.

Brendon sets off for the "Red House," where Eric is concealed. The detective's disguise is so good that the gang believe him to be the man they are expecting with the money. As soon as they are inside the cottage Brendon whips out his revolver, when a door suddenly opens behind him, and another member of the gang takes him from behind unawares. Brendon, overpowered, is bound hand and foot and thrust into the same room where Eric is lying a captive. The old man is in a great state at receiving no news, while the detective's assistant, Jack, has been wandering about all night trying to pick up some traces of his master. His wanderings have carried him to the edge of the moor when his attention is caught by some repeated flashes of light from one of the windows of a desolate-looking cottage. Time after time the flashes are repeated with exact regularity, until it suddenly dawns upon Jack that it is a heliographic message of "S. O. S."

Jack rushes off to the police station for help and excitedly pours out his tale to the inspector in charge. A posse of police, armed with revolvers, set out with Jack as their guide. Their approach is noticed by the kidnappers, who greet them with a shower of bullets. The police rush the house and after a fierce struggle the members of the gang are captives.

BOSWORTH, INC.

AN ODYSSEY OF THE NORTH.—To Cal Galbraith's cabin in the Klondike, one winter night, comes a starving, frost-bitten figure. Cal recognizes it as Naass, an Esquimau dog-driver, to whom he had lent sixty ounces of gold dust that he might buy release from the service, and who thereupon had left for a prospecting trip with Axel Gunderson and his wife many weeks before. Crouching by the fire, Naass tells his story.

We see the feud in the Esquimau village between the descendants of two shipwrecked sailors, which terminates at the wedding plotlach of the last of the two lines, Naass and Unga. We see Axel carry Unga off to his ship, where he later wins her love and marries her. Knowing nothing of this, but always remembering the last appeal in Unga's eyes, Naass follows as best he can. From city to city he journeys, till a clue carries him to the sealing grounds. With Axel's ship in sight, Naass' ship is captured by Russians in waters forbidden to sealers, and he is sent to Siberia. Not even the horrors of the salt mines and the knout daunt him and he escapes, to make his way back through Alaska to San Francisco.

There he learns that Axel and Unga had left the day before for the Klondike; but at least he has a definite clue and a bait to trap Axel with in the shape of a map leading to a wonderful mine in the unknown mountains of interior Alaska, given him by a dying prospector, so with renewed courage he starts out again. At Dawson the long search is ended, but they do not remember one who had paid for Unga's love an untold price, and he easily persuades them to go with him in search of the mine in the mountains. The odyssey is over, the never-forgotten appeal in Unga's eyes will now be answered, and Axel is in his power. He destroys the caches for the return trip, kills the dogs, and watches with the exultation of the just avenger Axel's slow death from starvation and frost.

Then when death has come to Axel and is very near himself and Unga, he reveals his identity. "I am Naass, the last of the blood, as you are the last of the blood." To his bewilderment, Unga laughs wildly, then denouncing him in a passionate outburst, throws herself beside the dead body of her husband and refuses to leave him. "But upon me there lay your debt, which would not let me rest. I repay." And giving Cal a bag of gold, taken from the far mountains, Naass turns again to the fire.

GENERAL FILM COMPANY.

A FAIR REBEL (K. & E.—Biograph.—Three Parts).—Steve Monteith and Ezra Mason, upper class men, and Bill Bronson, a plebe, are chums and roommates at West Point before the Civil War. Steve prepares to leave for his home in Virginia, and Mason and he exchange photographs before parting. General Abner Montieth, Steve's father, and his sister Clairette are overjoyed and surprised when Steve arrives. Aunt Margie and her adopted daughter, Joan Fitzhugh, who is very fond of Steve, join the family and give Steve a warm welcome. One year later the rumble of war is heard. Steve, now a major, and his father, General, leave at the head of separate companies with the Confederate troops.

The days at Monteith Manor are lonely for Clairette, and her cousin, Captain DePerrin, formerly of the French Army, comes to act as her protector. He falls madly in love with Clairette, but his attentions annoy her and she tries to evade him. Ezra Mason, now a Colonel in the command of Union forces, and Major Stillman are granted a short leave of absence. They are ambushed by a Confederate near Monteith Manor. Major Stillman is wounded and is assisted to Montieth Manor by Mason. Nelse, the Monteith slave servant, sees the "Yanks" (Mason and Stillman) coming towards the house. He calls Clairette, who shows resentment at their appearance, but when she discovers Major Stillman is wounded she softens. Major Stillman is made comfortable and Aunt Margie is put in charge as nurse.

A few days later, Mason received a message telling him Clairette's father has died. Clairette is paralized with grief, and Mason, now very much in love with her, tries to console her. DePerrin is jealous of Mason's attentions to Clairette and schemes to get him out of the way. Major Stillman recovers and proposes to Aunt Margie. She surrenders and leaves for Washington with the Major, who has been promoted to Colonel, taking Joan with them. Colonel Mason prolongs his stay at Monteith Manor. DePerrin is persistent with his attentions to Clairette and is passionately declaring his love for her when Mason enters. Clairette goes to Mason for protection and he then tells her of his love. Major Watkins, in command of the U. S. Telegraph Corps, while passing the manor, reports to Mason that all is quiet and Masor looks forward to a few more pleasant days with Clairette.

Bill Bronson, now a straggler from the confederate ranks, is caught by DePerrin taking food from the window. DePerrin questions Bronson and learns that Major Steve Monteith is in command of his troops. DePerrin is struck with an idea to get even with Mason and sends Bronson back to Steve with an anonymous note telling him that a Union officer is making the Manor his headquarters, much to the annoyance of his sister. Major Watkins and the Telegraph Corps reach their supply house and are startled by the Confederate troops who open fire. Watkins, though badly wounded, rushes off for aid. The Union forces are attacked by the Confederates while crossing a bridge and are thrown into a panic. The bridge is blown up by the enemy but the Union troops repel the attack and drive the enemy back.

At the same time the supply house of the Telegraph Corps is burned by the Confederates. Major Watkins reaches Monteith Manor and reports to Colonel Mason, who orders him to telegraph the information to headquarters and save the army. Watkins, bleeding and badly wounded, climbs the telegraph pole near the Monteith home and is about to send Mason's message when the Confederate troops in charge of Steve open fire and kill him. DePerrin gives the troopers orders to shoot Mason. Bronson recognizes Mason as a friend who did him a service before the war and is very angry at DePerrin. The Confederate troops are about to kill Mason when Steve orders them to fall back. He is astonished to find Mason, and, forgetting his position, clasps Mason's hand. Mason surrenders and is placed in Libby Prison. DePerrin, officer of the day at the prison, has Mason placed in quarters known as "Rat Hell."

Bronson on guard, acts as guard for Mason in aiding his escape. Mason starts to dig a tunnel but is interrupted by DePerrin making his rounds. Clairette arrives in Richmond to effect Mason's exchange. The Commander at the Confederate Headquarters sends DePerrin a message asking for a report on Mason. DePerrin tells Mason if he will swear never to see Miss Monteith again he will secure his release. Mason, enraged, tells DePerrin he disgraces the uniform he wears and rejects the proposition. Clairette is informed of DePerrin's action and is about to give way in utter despair when she is struck with an idea. Bronson secures a Confederate outfit for Clairette and instructs her in the duties of prison guard. Clairette meets Bronson at the prison and takes his place. He gives her his gun and countersign "Virginia." DePerrin, making his rounds tells "Bronson" (Clairette) to shoot any Union officer on sight who attempts to escape. Clairette salutes, and is about to collapse from fright, when the earth near her breaks and she sees Mason coming through. He is about to strike when he recognizes Clairette. They exchange coats, she gives him the signal to pass the sentry and the countersign "Virginia."

Clairette, now thoroughly frightened, sees DePerrin and guards coming. She tries to hide Mason, and DePerrin at sight of a Union officer fires. Clairette stumbles and falls at his feet. DePerrin recognizes Clairette, and, thinking he has killed her, commits suicide. The surgeon at the Confederate headquarters orders Clairette removed to her home. The war is over and Major Stillman and Aunt Margie return to Monteith Manor. Steve is astonished at the wonderful development of Joan and falls in love with her. He proposes and is accepted. They are sealing their engagement when Mason enters and interrupts them. Major Stillman and Steve greet Mason heartily and tell him he is all the medicine Clairette needs, and they plan to surprise her. Aunt Margie tells Clairette the Major has the medicine for her in the conservatory. Mason comes out from his hiding place and proves to be the tonic Clairette needed most.

THE PLUM TREE (Essanay—Three Parts—Sept. 18).—Craig Ewell and Norris Griggs are in love with pretty Alice Graham. One night the limited is held up and Craig is accused. He is tried and found guilty. Alice is stunned by the fate of her sweetheart and is forced into a loveless marriage with Griggs. Ten years later, Craig is freed and wanders heartbroken to the Pacific coast. Criggs has become the financial leader in a Mexican revolution plot. One night Craig is discovered watching a Rebel ship being loaded with contraband arms and is put to work on the vessel. He overhears the revolutionist's plot, and, after a terrific hand-to-hand battle, swims to shore and gives the alarm. The Federal troops, guided by Craig, rush to the scene and a battle takes place. Griggs and Ewell, not recognizing each other, engage in an encounter in which Griggs is mortally wounded. Craig carries him out of the line of fire to a hut. Here Griggs summons a padre and confesses to having planned the train robbery to implicate Craig and to get him out of the way. Hearing his name mentioned, Craig hastens to the bedside and the two men recognize each other. The shock kills Griggs and Craig is left with a written confession. He then returns to Alice and a beautiful reunion takes place under the old plum tree.

THE LION OF VENICE (George Kleine—Six Parts).—Captain Benito Rienzi, in command of a small fleet of Venetian men-of-war, is sent to hold the island of Cyprus against the onslaughts of the Turkish squadrons, but after a valiant defense is forced to give way and put back to Venice for re-enforcements. His masterly retreat and his preservation of the fleet in the face of such odds wins him almost as much glory as a victorious battle would have done, and he is complimented by the Doge and the Council of Ten, the highest powers of the republic. Those honors, however, are meaningless to Rienzi when he learns that during his absence his sweetheart, Bianca, has been forced to marry Count Orsini. He meets her at their trysting place, the famous shrine of Our Lady of the Water, and there she tells him that although her heart is his, she has pledged her faith to Orsini and that she will be true to her vows.

In the meantime a scapegrace young nobleman of unsavory reputation has been unsuccessfully wooing Adriane, Rienzi's sister, and, unsuccessful in his attempts to win her by flattery, plans an abduction. Rienzi discovers the plot and pursues the would-be kidnapper, who takes refuge in a home frequented by Orsini. The Count protects him. Orsini, knowing of Benito's love for his wife, conspires with the young nobleman to bring about the captain's downfall. They conceal a forged letter in his apartment and denounce him to the authorities as a traitor to his country. His house is searched and the paper, ostensibly a letter from a Turkish commander accepting Rienzi's offer to surrender the Venetian flotilla to the Sultan, is found. He is arrested and only the personal intervention of the Doge's wife, who acts in response to an appeal by Adriane, prevents his

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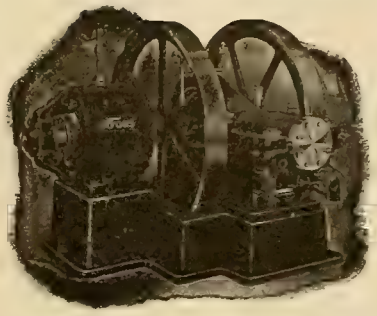

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execution. The disgrace causes the death of Rienzi's mother, and he, his death sentence commuted to exile from Venice, is forced to leave the country.

Taking his sister with him, Rienzi joins the pirates of Delmatia, who have risen in revolt against the power of Venice, and in revenge for the ungrateful treatment he has sustained at the hands of his fatherland, determines to lead her enemies against her. Adriane still loyal, begs him not to turn his hand against the flag of his country, but he will not listen to her. News of Rienzi's connection with the pirates is carried to Venice and a price is set upon his head. Learning of this, Bianca hopes to win him back to loyalty, and to this end sends him a banner displaying "The Lion of Venice," which she has embroidered. The bitter-hearted captain, however, refuses to be won over. He throws the flag aside, but Adriane, still confident of changing his heart, secretly takes it and hides it in the hold of the pirate ship.

Meanwhile Orsini has been placed in command of a great squadron sent out by Venice for the double purpose of destroying both the Turkish fleet and the pirate vessels. He is attacked by a giant Turkish armada, whose commander, knowing of Benito's rebellion, sends to invite the pirate vessels to participate in the attack. Benito gladly accepts and puts his vessel under way. While the ship is headed toward the hard-pressed Christian fleet, however, Adriane brings the lion flag of Venice from the hold and, unobserved, climbs quickly to the masthead. There is a moment of silence among the pirates as they see the waving folds of the national emblem, then they break into a hearty cheer. Rienzi can no longer resist the call of flag and country. With a shout he urges his men against the astonished Turks. By his aid the fleet of Venice comes out of the struggle victorious, and Orsini, mortally wounded, confesses the plot against his rival. Then, with the Crescent banners as trophies of his victory, Benito sails back to Venice, where his seeming treachery is explained and he is restored to rank and honor. And Bianca, freed by the same stroke that took her husband's life in battle, is waiting for him on his return.

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode Twelve—Parts 23 and 24).—After her trying experiences in Episides Ten and Eleven, which culminated in her rescue of Norton from death under the wheels of the "Lightning Express," Florence, upon her return home, determines to remain within the safe walls of the Hargreaves' mansion for an indefinite rest. Not so Norton, who, little the worse for his desperate adventure, redoubles his efforts to learn the plans of the conspirators. The Countess Olga, now recovered from her injuries in the wreck, is brought back to the city by Braine, whose fertile mind is still filled with schemes for getting trace of the missing million.

Meanwhile, a ship, bound for the Bahamas, while weighing anchor in New York harbor, brings up a mysterious strong-box from the mud and sand at the bottom of the bay. One of the sailors, realizing that it may contain treasure, hides it in his gunny-sack. At the end of the voyage, however, he loses the box overboard again in a fight with the mate, but not before he has seen the name "Hargreaves" upon it. All this, of course, neither the conspirators nor Florence know. What Braine and the others do know, however, is that a mysterious stranger has been loitering around the grounds of the Hargreaves mansion and has had several secret conferences with old Jones, the butler.

Just who it is, that Braine suspects this stranger to be, is not entirely apparent, but that he menaces the plans of the conspirators seems certain. Learning, late one evening that the man is lurking in the Hargreaves' grounds, Braine and the Countess Olga take a hurried trip thither in a taxi. While the Countess remains in the taxi, Braine makes a hurried reconnoissance. He sees the mysterious man in earnest colloquy with Jones, and, taking careful aim with his revolver, prepares to remove him forever from interference with the conspirators' schemes.

Just at that moment, however, Florence, who has come to her window to enjoy the limpid moonlight, sees Braine in the garden and realizes his deadly intention. Quick as a flash she seizes a pistol from her bureau drawer and fires, just in time to wound Braine's upraised hand. Balked, the conspirator makes a hurried escape in the waiting taxi, and when old Jones returns to the house, in spite of Florence's inquiries, strangely enough he refuses to disclose the identity of the personage with whom he was conferring, still less the subject of their conversation. In the meantime, Jackson, loitering in one of the rough resorts by the harbor, overhears the sailor, who had first found and then lost the mysterious treasure box, recount his strange experience. A few questions and he makes certain that it is none other than the strong-box which contains the missing million. Having learned its approximate location, he hastens to the meeting-room of the conspirators and makes a report. After some discussion one of the members of the gang is sent to Bahamas with instructions to bring back the box, no matter what the cost.

The conspirators, having ceased their activities, Norton realizes that something important is in the wind, but is unable to ascertain just what it is. Becoming certain that Jackson holds the secret, he trails him steadily and at last plans to take desperate measures. Following Jackson to the grounds of the Hargreaves' mansion, he attacks him and with the aid of Jones, leaves him pinioned behind a thick hedge. From papers in Jackson's pocket he learns the secret of the conspirators' haunt and the passwords necessary to enter it, and also the fact that the gang are momentarily expecting the return of their agent from the Bahamas. Providing themselves with the necessary masks, Norton and Jones set out for the conspirators' den. Neither of them have formed any plan, but decide to trust to developments after they obtain entrance. These come rapidly. Hardly have they entered the room where the conspirators are gathered, than the messenger returns with the precious box.

Braine, with his hand still injured by Florence's shot, is sent for, as is the Countess Olga, and the masked conspirators gather round the table on which the box is laid. With a hammer and cold chisel one of the gang makes ready to open it. Just as he raises his arm to strike the lock a smashing blow, the lights are suddenly extinguished. At once there is the greatest confusion and when, a moment later, the lights are turned on again the chest is gone. While the infuriated Braine and his satellites search wildly for the traitors, whom they then know for the first time have been in their midst, Jackson suddenly appears. He has managed to struggle out of the bonds with which Norton and Jones had bound him and the news which tells the other conspirators of the search the two had made of his pockets, is not all comforting. The conspirators hurry vainly in every direction to head off Norton and Jones, but to no purpose. They have vanished utterly and with them the elusive treasure. In the last scene two mysterious hands are seen lowering the fateful treasure box into the depths of an old well.

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CAPTAIN SWIFT.—In order to avoid exposure attendant upon the birth of Harold Gage, the fatherless son of Constance, he, through arrangements made by Lady Staunton, the haughty sister of Constance, is placed under the care of Mr. and Mrs. Marshall, who are paid to rear the boy as their own, cautioned against revealing to him or the outside world his true identity. Mrs. Marshall's real son, in the early years of his life, acquainted with the doubtful parentage of Harold, taunts him. The two engage in a boys' fight, Harold being severely cut on his left arm by a scythe in the hands of his young foster brother, the wound leaving an ugly scar.

The lad, sensitive of the treatment of his foster brother, finally migrates to Australia as a stowaway, where, by reason of forced circumstances and his near starvation to death, become a bush-ranger. Because of the rapidity of his operations, and his ability to escape detection and arrest, he, as the unknown bush-ranger, received the sobriquet of "Capt. Swift."

He attempts to hold up a traveler, George Gardner, who is willing to suffer death rather than part with his gold. "Capt. Swift," hesitating to take a human life, compels him to alight and rides away with the wayfarer's mount. Swift, after having robbed the Queensland bank, suffers remorse, and determines to reform.

Under the name of William Wilding, being the name of his companion in Australia, who died of starvation and thirst on the desert, he returns to London, where, at an opportune moment, he saves James Seabrook, whose life is in jeopardy by reason of a runaway horse. "Capt. Swift," invited by Seabrook to his home, there meets Mrs. Seabrook, their daughter Mabel and their niece Stella Darbisher. Harry Seabrook, brother of Mabel, a whole-hearted but impetuous young man, takes immediate dislike to Swift, whereas Stella Darbisher, a girl of romantic disposition, admiring the brave spirit inherent in Swift, becomes strongly attached to him.

Marshall, the foster brother of Swift, is now employed as butler in the home of the Seabrooks. At a gathering the conversation is directed toward the escapades of one, "Capt. Swift," in Australia, whose name had become almost a household word throughout England. In the course of conversation, George Gardner, who is a friend of the Seabrooks, having returned from Australia, calls at their home, and there identifies Wilding as the notorious "Capt. Swift," and is in turn recognized by Swift, but his identity is not revealed to the others.

Mrs. Seabrook recognizes a strong similarity between the man Swift and her boy, given away in adoption to the Marshalls. Her fears are later justified, when, at a dramatic and tense moment, she proves the fact to him. Swift, however, in order not to stigmatize his mother, determines to leave the household of the Seabrooks. Stella Darbisher's infatuation for Swift has progressed to such a point as to cause a strong reciprocal feeling on his part for the girl.

The rivalry of Harry Seabrook for the hand of Stella causes a violent quarrel between him and Swift, the consequences of which are avoided by the timely intervention of Gardner. Marshall, eavesdropping during a conversation between Swift and his mother, Mrs. Seabrook, learns of the identity of Swift, and further proves it by a scar on Swift's arm, the result of the wound inflicted by Marshall when the two were boys.

With this knowledge Marshall attempts to blackmail Swift, and being repulsed, acquaints the police with his whereabouts. A detective from Australia has arrived in London to apprehend Swift, having traced his movements to that place. Gardner, strongly admiring the manhood of Swift, determining if possible to save him, warns him.

Swift, cornered in the home of his mother, rather than suffer arrest, together with the attendant exposure, and the possible revelation of his real identity, and to save the girl he loves and his mother the disgrace that would necessarily follow, jumps out of a window, knowing that the possibility of escape is meagre. Marshall, working in league with the detective, is hidden in the shrubbery, and seeing Swift, fires, mortally wounding him, at the same moment that the detective from a window above shoots, the cross shot which strikes Marshall, puts an end to him. The denouement ends without the identity of "Capt. Swift" being revealed to the others.

BROADWAY STAR FEATURES.

A FLORIDA ENCHANTMENT (Five Parts).—Miss Lillian Travers, a New York heiress, is about to visit her aunt, Miss Constancia Oglethorp, at her home in St. Augustine, Fla., and at the same time join her fiance, Dr. Fred Cassadene, in order to discuss preparations for their coming nuptials. Lillian's coming is to be kept a secret from the doctor, who is busily engaged in a gallant flirtation with a charming New York widow. The pleasant surprise party planned by Lillian develops disagreebaly when, having arrived, she hastens to the Ponce de Leon Hotel and finds the doctor making violent love to the widow.

Although fearfully jealous, Lillian continues to accept the doctor's attention. One day, while sightseeing, Miss Travis finds in an old curio shop, a box, the exact duplicate of one owned by her aunt. She hurries home with her find, expecting to meet the doctor, but receives a note in which he says he will be professionally busy and unable to see her that afternoon. Piqued at her lover, she plans vengeance and is idly investigating the contents of her purchase when she discovers it contains a bottle in which are four seeds from the tree of Sexual Change, and a parchment giving detailed account of how, by taking one of them, the person will be immediately transformed into one of the opposite sex. She determines to try the effectiveness of the seeds, and if the parchment tells the truth, to get square with her lover in the guise of a man.

A moment of indecision, and the deed is done. She sinks into a chair in a trance, to emerge in a few moments completely metamorphosed, and the boyhood of Miss Travis has begun. Next morning she awakes to find herself the possessor of a full-grown moustache. After much difficulty she succeeds in shaving it off, as she stills finds it necessary to be seen in feminine apparel. Joining her friends, she proceeds to make love to every female in sight, much to the discomfiture of the male members of the party. Realizing that it is improper to have a maid, Miss Travis makes Jane, her colored attendant, take one of the seeds so that she may be valeted by a person of the proper sex. The doctor, while aware that something is radically wrong with his sweetheart, persists in his love-making.

Lillian, disgusted with the Doctor's amorous attentions, determines to leave St. Augustine, and, by a clever ruse, just makes a train for New York. Arriving home, she sees her lawyer, turns her fortune over to a fictitious friend, Lawrence Talbot. Talbot shows up in St. Augustine with a letter of introduction written by himself and makes life miserable for the doctor by flirting with the widow and other guests in whom the doctor is interested. Circumstances arouse the doctor's suspicions regarding the integrity of Talbot, and he accuses him of murdering Lillian Travis. To save himself, Talbot confesses the mystery of the seed. The doctor does not believe him, and in a spirit of bravado, swallows one, and its action is immediate. The doctor, transformed, now makes love to all his male acquaintances. Disgusted at his actions, they call a policeman, but the doctor, scenting danger, escapes into the hotel and, to avoid the crowd following him, rushes into a strange room, where he dons a lady's dress and then hastily leaves as the owner of the room discovers him. In trying to make his escape, he is seen by his pursuers, who chase him until finally, just as he is going to be caught, he jumps into the ocean, and, as he is going down for the last time—Lillian Travis awakes to find it all a dream, and with a laugh looks at the vial in her hand as Dr. Cassadene enters to pay his respects.

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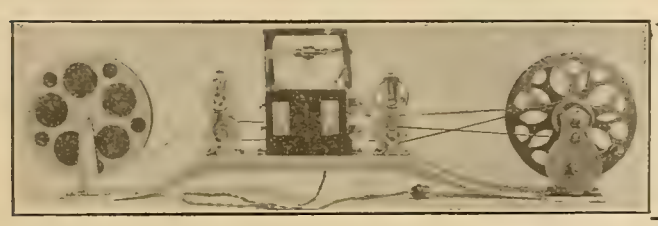

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Lottie Briscoe
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Mary Pickford (2 styles)
Crane Wilbur
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Ford Sterling
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INDEPENDENT RELEASE DATES

AMERICAN.
Sept. 9—Break, Break, Break (Drama).....
Sept. 14—The Cocoon and the Butterfly (Two Parts—Drama) .....
Sept. 16—The Mirror (Drama) .....
Sept, 21—The Redemption of a Pal (Two Parts—Drama) .....
Sept. 23—His Faith in Humanity (Drama)....
Sept. 25—The Taming of Sunnybrook Nell (Drama) .....

BEAUTY.
Sept. 1—A Modern Othello (Comedy).....
Sept. 8—The Motherless Kids (Com.-Dr.).....
Sept. 15—The Only Way (Drama).....
Sept. 22—Caught in a Tight Pinch (Comedy-Drama) .....

"101" BISON.
Sept. 12—Our Enemy's Spy (Three Parts—Dr.)
Sept. 15—The Only Way (Drama).....
Sept. 19—The Higher Law (Two Parts—Drama)
Sept. 26—"Richelieu," (Four Parts—Drama)...

BRONCHO.
Sept. 9—The Cruise of the Molly Anne (Two Parts—Drama) .....
Sept. 16—A Tale of the Northwest Mounted (Two Parts—Drama) .....
Sept. 23—Parson Larkin's Wife (Two Parts—Drama) .....

CRYSTAL.
Sept. 8—The Bachelor's Housekeeper (Comedy) —Was He a Hero (Comedy) .....
Sept. 15—A Joke on the Joker (Comedy).....
Sept. 22—East Lynn in Bugville (Comedy).....

DOMINO.
Sept. 10—Mildred's Doll (Two Parts—Drama).
Sept. 17—A Tragedy of the North Woods (Two Parts—Drama) .....
Sept. 24—Test of Flame (Two Parts—Drama)..
Oct. 1—The Gamekeeper's Daughter (Two Parts—Drama) .....

ECLAIR.
Sept. 13—For His Father's Life (Drama).....
Sept. 16—Adventures in Diplomacy (Three Parts—Drama) .....
Sept 20—Son (Drama).....
Sept. 23—The Aztec Treasure (Two Parts—Drama) .....
Sept. 27—Fate's Finger (Drama).....

FRONTIER.
Sept. 13—The Scarecrow's Secret (Drama)....
Sept. 20—A Rose of Yesterday (Drama).....
Sept. 27—The Man in the Attic (Drama).....

GOLD SEAL.
Sept. 8—The Trey o' Hearts, No. 6—The Crack of Doom (Two Parts—Dr.).
Sept. 15—The Trey o' Hearts, Series No. 7—(Stalemate) (Two Parts—Drama).
Sept. 22—The Trey o' Hearts Series No. 8 (The Mock Rose) (Two Parts—Drama)..

IMP.
Sept. 14—Sweetheart Days (Drama).....
Sept. 17—The Man Who Misunderstood (Two Parts—Drama) .....
Sept. 21—Redemption (Two Parts—Drama)....
Sept. 24—Universal Boy—The Newsboys' Friend (Juvenile—Drama) .....

JOKER.
Sept. 16—For the Hand of Jane (Comedy)....
—Heringsdorf (Comedy).....
—The Hemp Industry of Yucatan, Mexico (Educational).....
Sept. 23—The Statuesque Beauty (Living Reproductions of the World's Statues).
Jane's Lovers (Comedy).....

KAY BEE.
Sept. 4—Stacked Cards (Two Parts—Drama)..
Sept. 11—The Silver Candlestick (Two Parts—Drama) .....
Sept. 18—"No Account" Smith's Baby (Two Parts—Drama) .....
Sept. 25—The Death Mask (Two Parts—Dr.)..
Oct. 2—One of the Discarded (Two Parts—Drama) .....

KEYSTONE.
Sept. 7—The Rounders (Comedy).....
Sept. 10—Mabel's Latest Prank (Comedy)....
Sept. 12—Mabel's Blunder (Comedy).....
Sept. 14—All at Sea (Comedy).....
Sept. 17—Bombs and Bangs (Comedy).....
Sept. 19—Lover's Luck (Comedy).....
Sept. 21—He Loves the Ladies (Comedy).....

KOMIC.
Sept. 6—The Mascot (Comedy).....
Sept. 13—Bill No. 6—Bill Goes In Business for Himself (Comedy) .....
Sept. 20—Foiled Again (Comedy).....
Sept. 27—Bill Manages a Prize Fighter (No. 7) (Comedy) .....

MAJESTIC.
Sept. 13—The Final Verdict (Two Parts—Dr.).
Sept. 15—Every Man Has His Price (Drama).
Sept. 18—Down the Hill to Creditville (Comedy)
Sept. 20—Her Awakening (Two Parts—Drama)
Sept. 22—Meg of the Mines (Western—Drama).
Sept. 27—The Great God Fear (Two Parts—Comedy-Drama) .....

NESTOR.
Sept. 11—Feeding the Kitty (Comedy).....
Sept. 16—The Danger Line (Western-Drama).
Sept. 18—The Troublesome Wink (Comedy)...
Sept. 23—The Half-Breed (Western—Drama)...
Sept. 25—Fruits and Flowers (Comedy).....

POWERS.
Sept. 11—Angel of the Camp (Drama).....
Sept. 18—A Modern Melnotte (Two Parts—Drama) .....
Sept. 25—The Actress (Drama).....

PRINCESS.
Sept. 4—His Winning Way (Comedy).....
Sept. 11—Sis (Comedy).....
Sept. 18—The Master Hand (Drama).....
Sept. 25—The Balance of Power (Drama).....

RELIANCE.
Sept. 12—Broken Nose Bailey (Two Parts—Drama) .....
Sept. 14—Our Mutual Girl, No. 35 (Topical)...
Sept. 16—The High Grader (Drama).....
Sept. 19—How the Kid Went Over the Range (Two Parts—Drama).....
Sept. 21—Our Mutual Girl, No. 36 (Topical)...
Sept. 23—The Last Shot (Western—Drama)...
Sept. 25—The Runaway Freight (Two Parts—Drama) .....

REX.
Sept. 13—Her Bounty (Drama).....
Sept. 17—The Mistress of Deadwood Basin (Drama) .....
Sept. 20—A Prince of Bavaria (Two Parts—Comedy Drama) .....
Sept. 24—Little Sister (Drama).....
Sept. 27—As the Wind Blows (Two Parts—Drama) .....

ROYAL.
Sept. 5—O'Flanagan's Luck (Comedy).....
Sept. 12—The Prodigal Husband (Comedy)....
Sept. 19—The Horse Trader (Comedy).....
Sept. 26—Scarecrow (Comedy).....

STERLING.
Sept. 14—Trapped in a Closet (Comedy).....
Sept. 17—(No release this day).....
Sept. 21—In and Out (Comedy).....
Sept. 24—A Shooting Match (Two Parts—Comedy) .....

THANHOUSER.
Sept. 11—In Danger's Hour (Drama) .....
Sept. 13—The Emperor's Spy (Drama) .....
Sept. 15—Gold (Two Parts—Drama).....
Sept. 20—The Mettle of a Man (Drama).....
Sept. 22—The Varsity Race (Two Parts—Drama) .....
Sept. 27—The Harvest of Regrets (Drama).....

UNIVERSAL IKE.
Sept. 8—Universal Ike, Jr., Nearly Gets Married (Comedy) .....
Sept. 15—The Scarecrow and the Chaperone (Comedy) .....
Sept. 22—The "Dear" Hunter (Comedy).....

VICTOR.
Sept. 11—A Mysterious Mystery (Two Parts—Drama) .....
Sept. 14—A Gentleman from Kentucky (Two Parts—Drama) .....
Sept. 18—The Girl and the Smuggler (Drama).
Sept. 21—Rome (Exhibiting the Vatican, Etc.) (Scenic) .....
Sept. 25—Elsie's Uncle (Two Parts—Comedy-Drama) .....

FEATURES.

ALL STAR FEATURE CORP.
July—Dan (Five Parts—Comedy Drama).....
August—The Nightingale (Drama).....

APEX.
July—The Secret Seven (4 parts—Drama)...
July—The Midnight Marriage (4 parts—Dr.)..
August—The Devil's Fiddler (Three Parts—Drama) .....
August—The Suicide Club (Four Parts—Dr.)..

AUSTRO-SERVIAN FILM CO.
August—With Serb and Austrian (Four Parts—Drama) .....

BLACHE.
August—The War Extra (Four Parts—Topical)

BOSWORTH, INC.
Sept. 14—Burning Daylight.....

BOX OFFICE ATTRACTIONS CO.
September—St. Elmo (Six Parts—Drama).....

CALIFORNIA M. P. CORP.
September—Salomy Jane (Drama).....

COSMOFOTOFILM.
August—What a Woman Will Do (Four Parts—Drama) .....

ECLECTIC.
September—The Bond of Love (Two Parts—Drama) .....
September—While Fire Raged (Five Parts—Drama) .....
September—The Money Lender (Four Parts—Drama) .....
September—The Other Kid's Sister (Comedy)..
September—Picturesque Zuercy, France (Scenic)
A Study of Birds (Zoological).....

FAMOUS PLAYERS.
Aug. 20—Aftermath (Four Parts—Drama).....
Aug. 31—The Lost Paradise (Five Parts—Drama) .....
Sept. 10—The Unwelcome Mrs. Hatch (Four Parts—Drama) .....

FEATURE PHOTOPLAY CO.
September—The King's Defence (Drama).....

GAUMONT.
July 25—The Curse of the Scarabee Ruby (Dr.)
August—War (Drama) .....

GEORGE KLEINE.
August—Othello (Five Parts—Drama) .....
September—Spartacus (Eight Parts—Drama)..
September—Vendetta (Five Parts—Drama)...

HEPWORTH-AMERICAN.
August—The Girl from the Sky (Comedy Dr.)..
Aug. 29—The Chimes (Three Parts—Drama)..
—The Terror of the Air (Two Parts—Drama) .....
September—Creatures of Clay (Three Parts—Drama) .....

HISTORICAL PICTURE CO.
August—The Indian Wars (Five Parts—Dr.)..

ITALA.
August—Cabiria (Twelve Parts—Drama).....

IVAN FILM PRODUCTIONS.
Aug. 25—Sins of the Parents (Five Parts—Dr.)

THE KAISER FILM CO.
Aug. 15—Kaiser William II (Topical).....

LASKY.
Aug. 10—The Call of the North (Five Parts—Drama) .....
Sept. 7—The Virginian (Five Parts—Drama).

LIFE PHOTO FILM CORP.
September—Captain Swift (Five Parts—Drama) .....

PICTURE PLAYHOUSE FILM CO, INC.
Aug. 19—The Oath of a Viking (Three Parts).
Aug. 26—The Film Detective (Four Parts)....
Sept. 5—The Mystery of the Poison Pool (Five Parts—Drama) .....
Sept. 10—Desperado of Panama (Three Parts—Drama) .....
Sept. 17—Lure of the Yukon (Three Parts—Drama) .....

RAMO.
August—The War of Wars, or the Franco-German Invasion of 1914 (Drama)....

SAWYER.
Aug. 20—The Envoy Extraordinary (Five Parts Drama) .....
August—Zingara (Three Parts—Drama).....
August—Her Brother's Disgrace (Three Parts—Drama) .....

SELECT PHOTOPLAY PRODUCING CO.
August—At the Old Cross Roads (Five Parts—Drama) .....

THE DRAMASCOPE CO.
August—$5,000,000 Counterfeiting Plot (Six Parts—Drama) .....

THE I. S. P. CO.
August—Held for Ransom (Four Parts—Dr.)..

UNITED KEANOGRAPH.
August—Money (Six Parts—Drama).....

WARNER'S FEATURES.
Aug. 24—Across the Border (Three Parts—Dr.)
Aug. 31—The Kidnapped Heiress (Three Parts—Drama) .....
September—When We Were Young (Drama)...
September—The Arrow's Tongue (Drama)....
September—Alone in New York (Five Parts—Drama) .....

WORLD FILM CORP.
Sept. 1—Jess, of the Mountain Country (Four Parts—Drama) .....
Sept. 7—The Chimes (Five Parts—Drama)....
Sept. 14—Protea II (Five Parts—Drama).....

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A Study in Human Nature.

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Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Geo. Kleine, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Aug. 22—The Gypsy Talisman (Drama).....
Aug. 24—The Man from the Past (Drama)....
Aug. 27—The Terrible Lesson (Drama).....
Aug. 29—Spending It Quick (Comedy).....
—Baseball, a grand Old Game (Com.)..
Aug. 31—The Counterfeiter's Daughter (Drama)
Sept. 3—The Chief's Love Affair (Comedy)..
—Love and Hash (Comedy).....
Sept. 5—For the Cause (Drama).....
Sept. 7—Love, Loot and Liquor (Comedy)....
—Bluebeard the Second (Comedy).....
Sept. 8—The Cricket on the Hearth (Special—Two Parts—Drama) .....
Sept. 10—The New Reporter (Drama).....
Sept. 12—The Secret Nest (Drama).....

EDISON.

Sept. 4—The Viking Queen (Special—Two Parts—Drama) .....
Sept. 5—Hearts of the Forest (Drama).....
Sept. 7—An Absent-Minded Cupid (Comedy)..
Sept. 8—The Blind Fiddler (Drama).....
Sept. 9—Getting Andy's Goat (Tenth of the Andy series—Comedy) .....
Sept. 11—Face Value (Special—Two Parts—Drama) .....
Sept. 12—Dick Potter's Wife (Drama).....
Sept. 14—Generals of the Future (Military)..
—Buster Brown on the Care and Treatment of Goats (Comedy).....
Sept. 15—Making a Convert (Educational and Drama) .....
Sept. 16—A Summer Resort Idyll (Comedy)...
Sept. 18—Sleep's Clothing (Special—Two Parts—Drama) .....
Sept. 19—Jim's Vindication (Drama).....
Sept. 21—The Adventure of the Hasty Elopement (Ninth of Octavius—Amateur Detective Series—Comedy).....
Sept. 22—The Blue Coyote Cherry Crop (Drama).
Sept. 23—Post no Bills (Comedy).....
Sept. 25—Grand Opera in Rubeville (Special—Two Parts—Drama).....
Sept. 26—Twins and Trouble (Comedy).....

ESSANAY.

Sept. 1—No. 28, Diplomat (Drama) .....
Sept. 2—Fable of the "Regular Beanery and the Peachy Newcomer" (Comedy)..
Sept. 3—When Macbeth Came to Snakeville (Comedy) .....
Sept. 4—Under Royal Patronage (Drama—Two Parts) .....
Sept. 5—Broncho Billy, the Vagabond (Dr.)..
Sept. 7—When Knights were Bold (Comedy)..
Sept. 8—Bill's Boy (Drama).....
Sept. 9—The Fable of "The Honeymoon That Tried to Come Back" (Comedy)..
Sept. 10—Snakeville's Most Popular Lady (Comedy) .....
Sept. 11—The Devil's Signature (Special—Two Parts—Drama) .....
Sept. 12—Broncho Billy, a Friend in Need (Dr.)
Sept. 14—The Joblot Recruits (Comedy).....
Sept. 15—The Way of His Father (Drama)..
Sept. 16—The Fable of "Lutie, the False Alarm" (Comedy).....
Sept. 17—Sophie's Legacy (Comedy).....
Sept. 18—Sparks of Fate (Special—Two Parts—Drama) .....
Sept. 19—Broncho Billy Butts In (Drama)....
Sept. 21—Sweedie's Skate (Comedy).....
Sept. 22—Love's Magnet (Drama).....
Sept. 23—The Fable of "One Samaritan Who Got Paralysis of the Helping Hand" (Comedy) .....
Sept. 24—Slippery Slim and the Green-Eyed Monster (Comedy).....
Sept. 25—A Splendid Dishonor (Special—Two Parts—Drama) .....
Sept. 26—The Strategy of Broncho Billy's Sweetheart (Drama).....

KALEM.

Sept. 1—The Hand of Fate (Drama).....
Sept. 2—The Oil Well Conspiracy (Drama)...
Sept. 4—The Winking Zulu (Comedy).....
Sept. 5—The Gambler's Reformation (Drama).
Sept. 7—The Devil's Dansant (Special—Two Parts—Drama) .....
Sept. 8—A Mother's Atonement (Drama).....
Sept. 9—The Fuse of Death (Special—Two Parts—Drama) .....
Sept. 11—Ham, the Lineman (Comedy).....
Sept. 12—The Path to Ruin (Drama).....
Sept. 14—The Mystery of the Sleeping Death (Special—Two Parts—Drama) ....
Sept. 15—Into the Depths (Drama).....
Sept. 16—The Moonshiners (Special—Two Parts—Drama) .....
Sept. 18—Easy Money (Comedy).....
Sept. 19—The Cub Reporter's Assignment (Drama) .....
Sept. 21—The Potter and the Clay (Special—Two Parts—Drama).....
Sept. 22—The Green Rose (Drama).....
Sept. 23—The Vanishing Tribe (Special—Two Parts—Drama) .....
Sept. 25—Jones' Wedding Day (Comedy).....
Sept. 26—Rory O'Moore (Drama).....

GEORGE KLEINE.

Aug. 11—The Forbidden Trail (Celio—Special—Two Parts—Drama) .....
Aug. 18—When the Beacon Failed (Cines Special—Two Parts—Drama) .....
Aug. 25—"To Forgive, Divine" (Cines—Special—Two Parts—Drama) .....
Sept. 1—The Voice of Innocence (Cines' Special—Two Parts—Drama).....
Sept. 8—The Eyes of Genius (Cines' Special—Two Parts—Drama).....
Sept. 15—When Youth Meets Youth (Cines' Special—Two Parts—Drama).....
Sept. 22—The Master Force (Cines—Special—Two Parts—Drama) .....

LUBIN.

Sept. 2—By Whose Hand (Two Parts—Drama)
Sept. 3—The Face in the Crowd (Special—Two Parts—Drama) .....
Sept. 4—The Shell of Life (Drama).....
Sept. 5—A Fool There Was (Comedy).....
Sept. 8—The Belle of Breweryville (Comedy).
Sept. 9—As We Forgive Those (Special—Two Parts—Drama) .....
Sept. 10—On Lonesome Mountain (Special—Two Parts—Drama) .....
Sept. 11—Squaring the Triangle (Drama).....
Sept. 12—He Nearly Won Out (Comedy).....
—Too Many Aunts (Comedy).....
Sept. 15—Rastus Knew It Wasn't (Comedy)....
—She Made Herself Beautiful (Com.).
Sept. 16—The Twin Brothers Van Zandt (Special—Two Parts—Drama) .....
Sept. 17—The Double Life (Special—Two Parts—Drama) .....
Sept. 18—For Repairs (Drama).....
Sept. 19—Pins Are Lucky (Comedy).....
—The German Band (Comedy).....
Sept. 22—The Wise Detectives (Comedy).....
—A Six Foot Romance (Comedy).....
Sept. 23—Toys of Fate (Special—Two Parts—Drama) .....
Sept. 24—The Triumph of Right (Special—Two Parts—Drama) .....
Sept. 25—The Investment (Drama).....
Sept. 26—Did He Save Her (Comedy).....
Between One and Two (Comedy).....

MELIES.

Aug. 22—The Tell-Tale Photograph (Drama)..
Aug. 25—Circumstantial Evidence (Comedy)...
Aug. 27—The Elopement of Eliza (Comedy)..
Aug. 29—The Man Who Smiled (Special—Two Parts—Comedy) .....
Sept. 1—Flee, You're Discovered (Comedy)...
Sept. 3—A Case of Imagination (Comedy)....
Sept. 8—Hen Fruit (Comedy).....
Sept. 10—Uninvited (Comedy).....
Sept. 15—The Tramp's Revenge (Comedy)....
Sept. 17—The Scab Waiter (Comedy).....
Sept. 22—The $1,000 Pants (Comedy).....
Sept. 24—How Clarence Got His (Comedy)....

PATHE.

Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
—Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 49 (News)....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel).
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Sept. 1—Life's Crucible (Drama).....
Sept. 2—To Be Called For (Comedy).....
Sept. 3—Hearst-Selig News Pictorial, No. 54 (News) .....
Sept. 4—The House That Went Crazy (Com.).
Sept. 5—Pawn Ticket "913" (Comedy).....
Sept. 7—When the West Was Young (Special—Two Parts—Drama).....
Sept. 7—Hearst-Selig News Pictorial No. 55 (News) .....
Sept. 8—A Typographical Error (Drama)....
Sept. 9—The Man in Black (Drama).....
Sept. 10—Hearst-Selig News Pictorial No. 56 (News) .....
Sept. 11—Oh! Look Who's Here! (Comedy)....
Sept. 12—The Missing Page (Drama).....
Sept. 14—Ye Vengeful Vagabonds (Drama)....
—Hearst-Selig News Pictorial No. 5 (News) .....
Sept. 15—The Eugenic Girl (Comedy).....
Sept. 16—Jim (Drama) .....
Sept. 17—Hearst-Selig News Pictorial No. 58 (News) .....
Sept. 18—The Lonesome Trail (Comedy).....
Sept. 19—At the Risk of His Life (Drama)....
Sept. 21—The Livid Flame (Special—Two Parts—Drama) .....
Sept. 21—Hearst-Selig News Pictorial No. 59 (News) .....
Sept. 22—For Love of Him (Drama).....
Sept. 23—A Just Punishment (Drama).....
Sept. 24—Hearst-Selig News Pictorial No. 60 (News) .....
Sept. 25—You Never Can Tell (Comedy).....
Sept. 25—Who Got Stung (Comedy).....
Sept. 26—The Newsboy Tenor (Drama).....

VITAGRAPH.

Sept. 1—The Hidden Letters (Special—Two Parts—Drama) .....
Sept. 2—The Lost Cord (Comedy).....
Sept. 3—The Upper Hand (Drama).....
Sept. 4—The Barrel Organ (Comedy).....
Sept. 5—Too Much Uncle (Special—Two Parts—Comedy) .....
Sept. 7—The Unwritten Play Drama).....
Sept. 8—Brandon's Last Ride (Special—Two Parts—Drama) .....
Sept. 9—The Band Leader (Comedy).....
Sept. 10—Bella's Elopement (Drama).....
Sept. 11—A Study in Feet (Comedy).....
Sept. 12—He Danced Himself to Death (Special—Two Parts—Comedy) .....
Sept. 14—The Man Who Knew (Drama).....
Sept. 15—Steve O'Grady's Chance (Special—Two Parts—Drama) .....
Sept. 16—The Ageless Sex (Comedy).....
Sept. 17—Politics and the Press (Drama)....
Sept. 18—Father's Timepiece (Comedy).....
Sept. 19—The Reward of Thrift (Special—Two Parts—Drama) .....
Sept. 21—Fine Feathers Make Fine Birds (Drama) .....
Sept. 22—The Blood Ruby (Special—Two Parts—Drama) .....
Sept. 23—A Double Error (Comedy) .....
Sept. 24—A Close Call (Drama).....
Sept. 25—A Horseshoe for Luck (Comedy).....
Sept. 26—Hearts and Diamonds (Special—Two Parts—Comedy) .....

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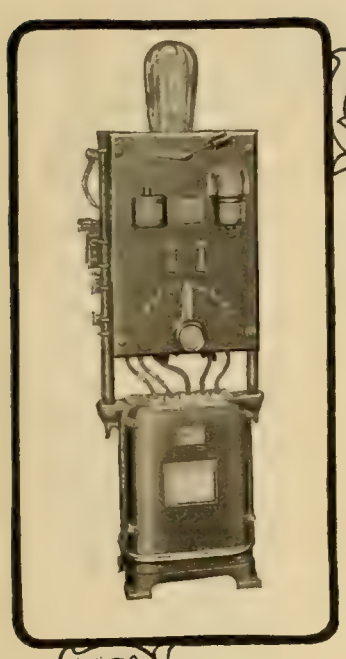

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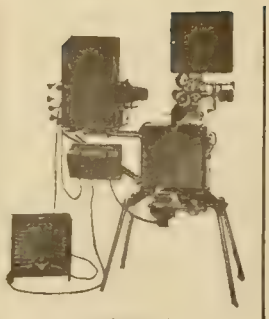

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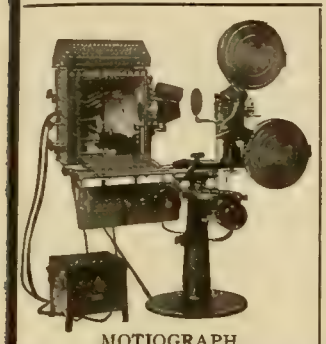

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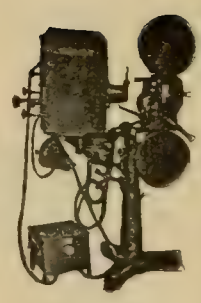

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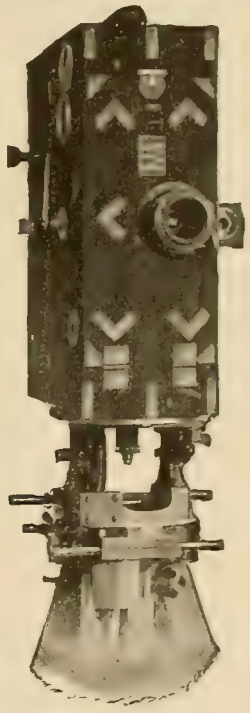

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Please Note My fees do not include envelopes or return postage. Send prepaid and self addressed return envelope and remit in New York exchange; not local checks. I reserve the right to return unread (with fee) any story or plot that does not warrant treatment. All scripts must be typewritten.

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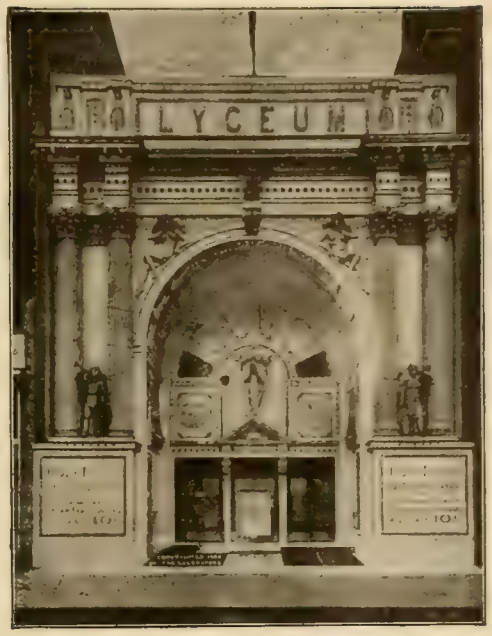

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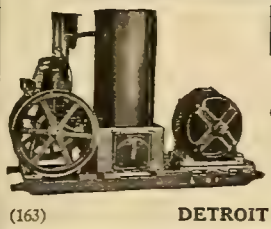

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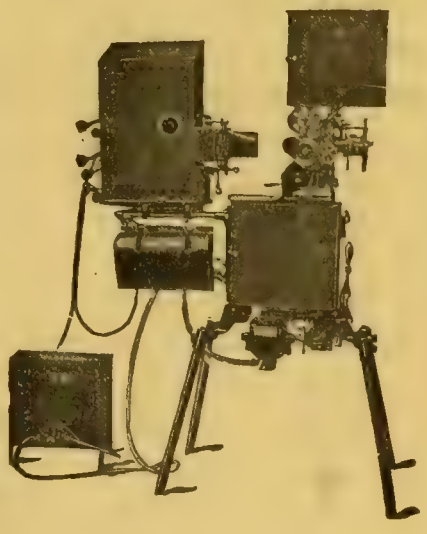

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Virginian" (Lasky).

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" " 9—The Sheriff of Muscatine
" " 16—The Word of His People

Three a Week

Monday Sept. 21—He Loved the Ladies
Thursday " 24—The New Janitor
Saturday " 26—Fatty's Debut
Monday " 28—Hard Cider

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" " 30—The Right to Die
" Oct. 7—The Boss of the 8th
" " 14—The End of the Galley
" " 21—Shorty and Sherlock Holmes

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Thursday, Sept. 24—The Test of Flame
" Oct. 1—The Gamekeeper's Daughter
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" " 15—Jimmy
" " 22—The Power of the Angelus
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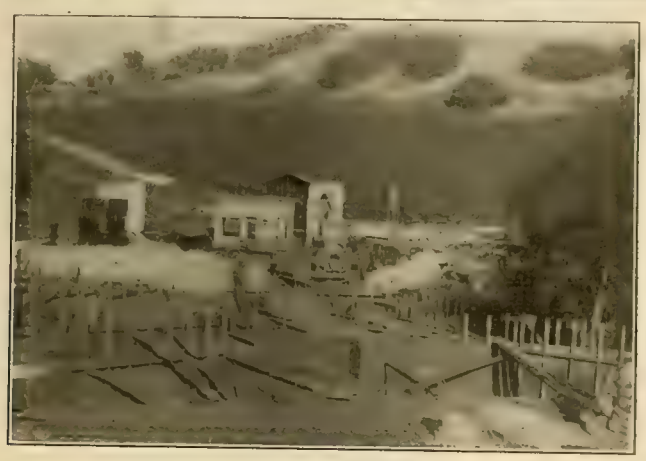

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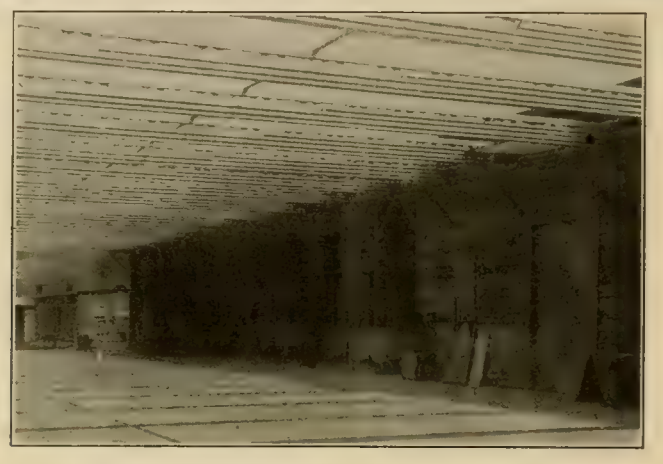

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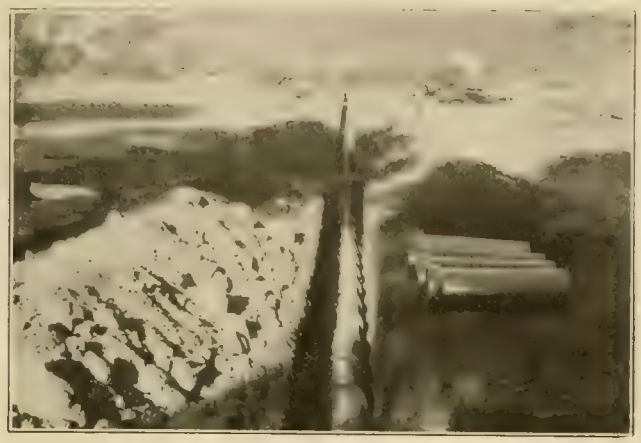

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NEXT TWO PAGES)

Concrete bridge, Universal river, and orchard at Universal City

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CONTINUED FROM PRECEDING TWO PAGES

Left side of Zoo where Lions are housed

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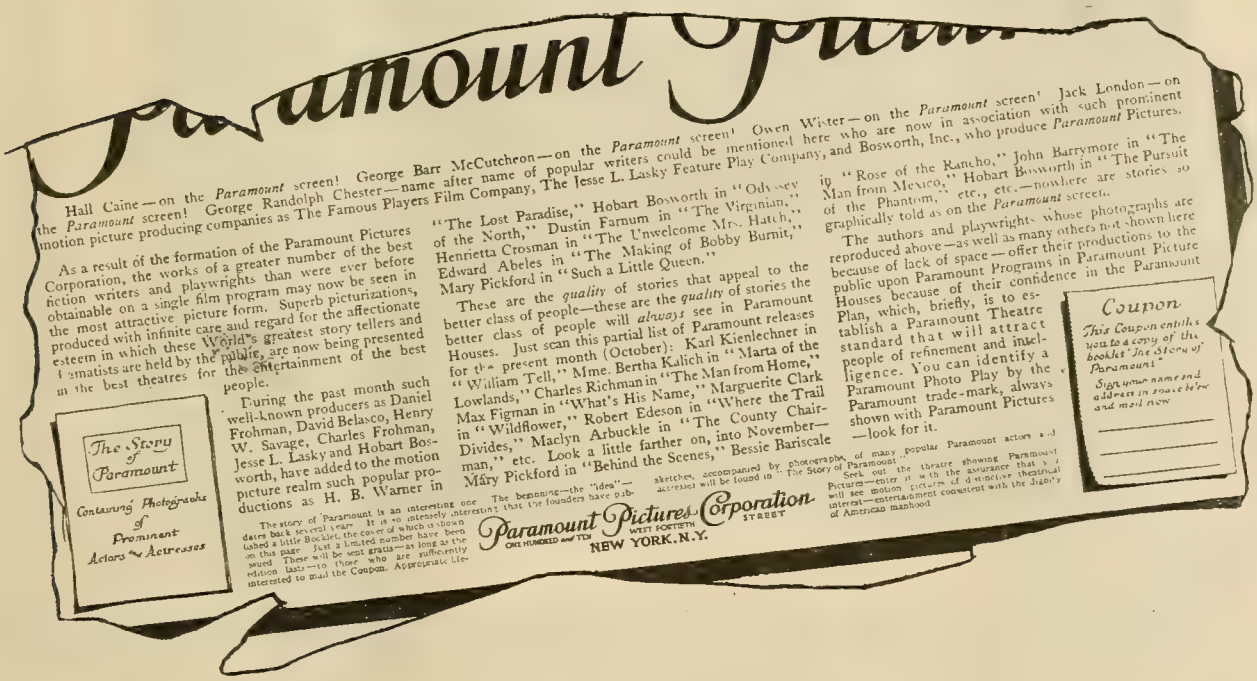
Paramount Plan
Hall Caine—on the Paramount screen! George Barr McCutcheon—on the Paramount screen! Owen Wister—on the Paramount screen! Jack London—on the Paramount screen! George Randolph Chester—name after name of popular writers could be mentioned here who are now in association with such prominent motion picture producing companies as The Famous Players Film Company, The Jesse L. Lasky Feature Play Company, and Bosworth, Inc., who produce Paramount Pictures.
As a result of the formation of the Paramount Pictures Corporation, the works of a greater number of the best fiction writers and playwrights than were ever before obtainable on a single film program may now be seen in the most attractive picture form. Superb picturizations, produced with infinite care and regard for the affectionate esteem in which these World's greatest story tellers and dramatists are held by the public, are now being presented in the best theatres for the entertainment of the best people.
During the past month such well-known producers as Daniel Frohman, David Belasco, Henry W. Savage, Charles Frohman, Jesse L. Lasky and Hobart Bosworth, have added to the motion picture realm such popular productions as H. B. Warner in "The Lost Paradise," Hobart Bosworth in "Odyssey of the North," Dustin Farnum in "The Virginian," Henrietta Crosman in "The Unwelcome Mrs. Hatch," Edward Abeles in "The Making of Bobby Burnit," Mary Pickford in "Such a Little Queen."
These are the quality of stories that appeal to the better class of people—these are the quality of stories the better class of people will always see in Paramount Houses. Just scan this partial list of Paramount releases for the present month (October): Karl Kienlechner in "William Tell," Mme. Bertha Kalich in "Marta of the Lowlands," Charles Richman in "The Man from Home," Max Figman in "What's His Name," Marguerite Clark in "Wildflower," Robert Edeson in "Where the Trail Divides," Maclyn Arbuckle in "The County Chairman," etc. Look a little farther on, into November—Mary Pickford in "Behind the Scenes," Bessie Bariscale in "Rose of the Rancho," John Barrymore in "The Man from Mexico," Hobart Bosworth in "The Pursuit of the Phantom," etc., etc.—nowhere are stories so graphically told as on the Paramount screen.
The authors and playwrights whose photographs are reproduced above—as well as many others not shown here because of lack of space—offer their productions to the public upon Paramount Programs in Paramount Picture Houses because of their confidence in the Paramount Plan, which, briefly, is to establish a Paramount Theatre standard that will attract people of refinement and intelligence. You can identify a Paramount Photo Play by the Paramount trade-mark, always shown with Paramount Pictures—look for it.
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Containing Photographs of Prominent Actors & Actresses
The story of Paramount is an interesting one. The beginning—the "idea"—dates back several years. It is so intensely interesting that the founders have published a little Booklet, the cover of which is shown on this page. Just a limited number have been issued. These will be sent gratis—as long as the edition lasts—to those who are sufficiently interested to mail the Coupon. Appropriate Life-sketches, accompanied by photographs of many popular Paramount actors and actresses will be found in "The Story of Paramount."
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NEW YORK, N.Y.

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Presents
The celebrated international star,

Mme. BERTHA KALICH
In her foremost dramatic success,

"MARTA OF THE LOWLANDS"
By Angel Guimera.
In Five Parts
A POWERFUL AND SYMPATHETIC DRAMA OF TRAGIC HUMAN EXPERIENCES
Released October 5th.

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CREATED A NEW VOGUE IN THE REALM OF COMEDY

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WHEREIN CUPID KEEPS THE BOOKS,
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Written and Produced by

HOBART BOSWORTH

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is an absolute innovation. Mr. Bosworth is supported by Courtney Foote, the eminent English actor.

Get in touch with your nearest Paramount Exchange at once for bookings.

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MISS LOLITA ROBERTSON

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by EDWARD EGGLESTON

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First class houses communicate with us. We will sell also to reputable State Right Buyers.

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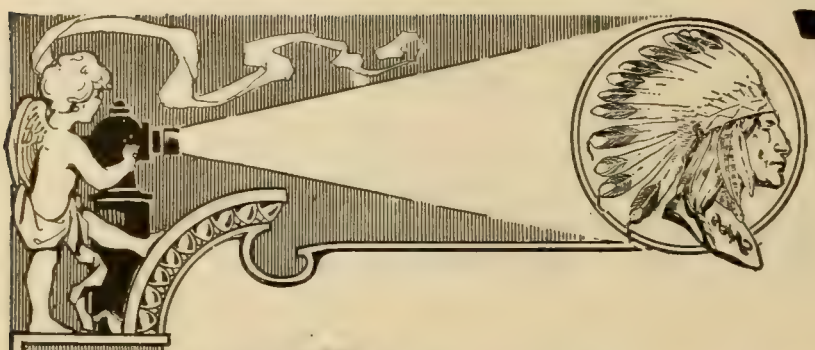

ESSANAY
Six - A

G. M. ANDERSON

Three Big Laughs

Three Big Thrills

MARGUERITE CLAYTON

Released Monday, September 28

"Sweedie's Clean-Up"

A slap-stick comedy in which Sweedie "cleans up" the entire police department.

Released Tuesday, September 29

"White Lies"

How a young couple, in financial straits, begin work in the same factory, but unknown to each other.

Released Wednesday, September 30

THE FABLE OF

"The Adult Girl Who Got Busy"

How an "old hen" put one over the Debutantes and "copped" the finest looking chap in town.

Released Thursday, October 1

"Slippery Slim Gets Cured"

An extremely funny comedy in which Slim swears never to drink again.

Released Friday, October 2

"Golf Champion 'Chick' Evans Links with Sweedie"

Showing one of the world's greatest golf experts in his first motion picture work. It is a scream of a comedy.

Released Saturday, October 3

"Broncho Billy Trapped"

A western drama—featuring G. M. Anderson

FRANCIS X. BUSHMAN

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RUTH STONEHOUSE

Essanay Film

Laboratory and Studios, 1333 Argyle St., Chic Downtown Offices 521 First

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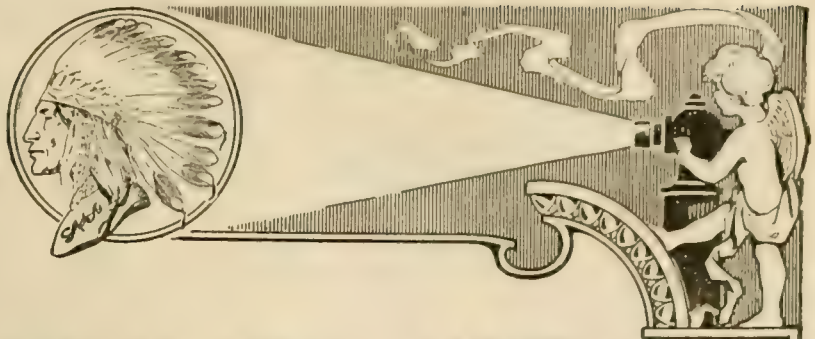

HERE'S ANOTHER BIG ONE!

The second of Essanay's great PRIZE mystery dramas, produced in conjunction with THE LADIES' WORLD magazine,

"IN THE GLARE OF THE LIGHTS"

(IN THREE ACTS)

will be released through the feature department of the General Film Co., October 17, at the same time the November number of the magazine containing the story is on the newsstands and in the hands of subscribers. Like "THE PLUM TREE," the first of these COMPLETE PRIZE DRAMAS, "In The Glare of the Lights," will be a thriller from start to finish. In the magazine story there is a MISSING PARAGRAPH. In order to find the missing paragraph it will be necessary for THE FIVE MILLION readers of the Ladies' World to see the ESSANAY drama. The magazine is offering prizes for the best written MISSING PARAGRAPH.

YOUR AUDIENCES ARE WAITING FOR THIS TREMENDOUS FEATURE.
DO NOT DISAPPOINT THEM.

REMEMBER THE RELEASE DATE IS OCTOBER 17

A Few Other Big Features

"The Plum Tree"
(IN THREE ACTS)

is undoubtedly the most masterful drama of the year. The demand for it is growing daily.

"One Wonderful Night"
(IN FOUR ACTS)

is "packing 'em in" all over the country. It is called "one wonderful picture." FEATURING FRANCIS X. BUSHMAN.

"The Good-for-Nothing"
(IN FOUR ACTS)

Features G. M. ANDERSON, the most picturesque of all photoplay stars. The drama is one of gripping intensity.

"Blood Will Tell"
(IN THREE ACTS)

The climax of romantic Colonial dramas. Critics call it "one of the best photoplays ever produced."

"Ambushed"
(IN THREE ACTS)

Another of those ESSANAY successes abounding in mystery and adventure which delight any audience.

Manufacturing Co.

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As shown at the Strand Theatre, New York City
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Western Pennsylvania, West Virginia	Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh, Pa.
Ohio, Indiana, Kentucky	Empress Feature Film Co., 1517 Merchants Bank Bldg., Indianapolis, Ind.
Iowa, Nebraska	Herrick Feature Film Co., 807 Observatory Bldg., Des Moines, Ia.
Washington, Oregon, Idaho, Montana	Film Supply Co., Portland, Ore.
Colorado, Utah, Wyoming, New Mexico	Swanson Film Exchange, Denver, Colo.
Canada	Allfeatures, Ltd., 56 King St. W., Toronto, Ont., Canada.
California, Arizona, Nevada	Apex Feature Service, Pantages Theatre Bldg., San Francisco, Cal., or 802 So. Olive St., Los Angeles, Cal.
Texas, Oklahoma, Arkansas, Louisiana	Apex Feature Service, 311 Andrews Bldg., Dallas, Texas.
Mississippi, Tennessee, Alabama, Georgia, Florida, North Carolina, South Carolina, Virginia	Apex Feature Service, 417 Rhodes Bldg., Atlanta, Ga.
Minnesota, North Dakota, South Dakota	Great Northern Film Co., Kasota Bldg., Minneapolis, Minn.
Michigan	Casino Feature Film Co., 2211 Dime Bank Bldg., Detroit, Mich.
Illinois	General Feature Film Co., 5 So. Wabash Ave., Chicago, Ill.
Wisconsin, Kansas, Missouri	Mr. A. M. Andrews, 108 So. La Salle St., Chicago, Ill.
Puerto Rico	Manuel Zeno Gandia, San Juan, P. O. Box 422

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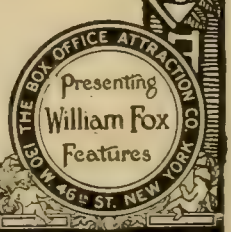

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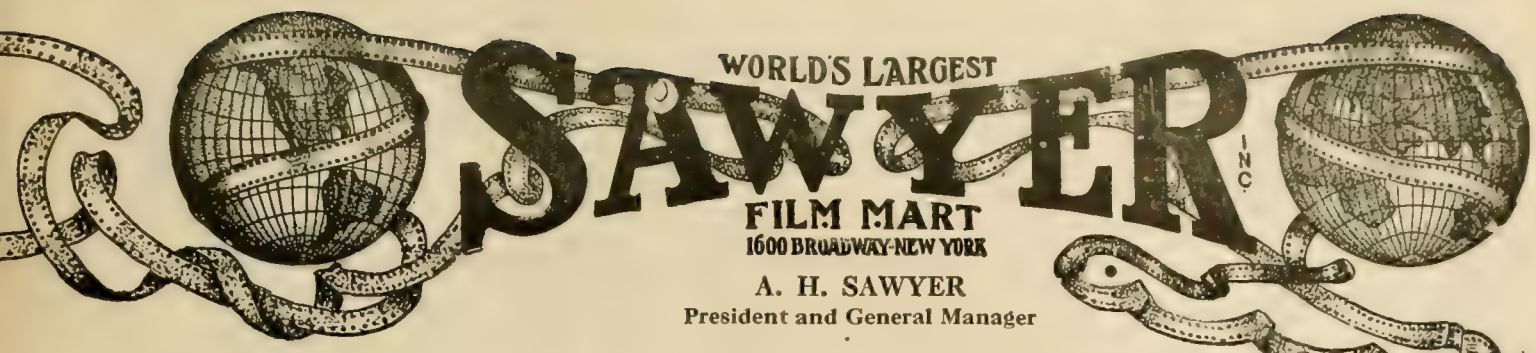
EVERY "KID" A STAR



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ZONE 11—Indianapolis—Progressive Film & Equipment Co.

ZONE 12—Chicago—Union Film Company, 166 W. Washington St.

ZONE 13—Davenport—"Sawyer," Cor. 2nd and Main Sts. (The Davenport office to move to Omaha Oct. 1st)

ZONE 14—Minneapolis—Sherman Feature Film Service, Temple Court Bldg.

ZONE 15—St. Louis—"Sawyer."

ZONE 16—Knoxville—Frank Rogers, Knoxville, Tenn.

ZONE 17—Dallas—Will open Sept. 14.

ZONE 18—Denver—Will open Sept. 14.

ZONE 19—San Francisco—Nat A. Magner, Inc., Pacific Bldg.

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IN 4 ACTS

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A four-part hammering drama which registers a punch in every scene. Frenzied mobs, crazed by the bursting of their financial bubble, themselves burst the bonds of restraint and storm the house of the fallen financier. The latter's daughter plays a prominent part and teaches a powerful lesson to a young man whose affections wane with the loss of her money. Your patrons can feel the throb of this film. It bites in. **1-3-6-sheet posters.**

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FROM MARIE CORELLI'S FAMOUS NOVEL

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GENERAL FILM OFFICES Already Feel a Heavy Demand for the Beautiful Corelli Tragedy—The Better Class of Theatres Are Playing it NOW—Newspaper Critics the Nation Over Call It a Second "QUO VADIS?" in Story, Acting and Photography, the Three Essentials of the Genuine Masterpiece!

THE NOVEL "VENDETTA," BY MARIE CORELLI, Has Been Translated Into the German, French, Russian, Italian, Greek, Persian and Hindustani Languages. Thus You Are Advertising a Story well Known in Almost Every Part of the World.

"VENDETTA" is a Natural Masterpiece. Every Tense, Dramatic Moment (as when Count Romani awakens in his own coffin) has been given the Touch of the Artist. Not a shade of over-acting, not a tableau held an inch too long. "VENDETTA" will delight the psychologist in its expression of subtle emotion.

"VENDETTA" Is Now Booking Through the Special Feature Department of the GENERAL FILM COMPANY

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Go to your local bookstore and ask them to lay in a big supply of the novel "VENDETTA" by Marie Corelli. Ask them to make a window display of the books, using your three and six-sheets conspicuously in the foreground, giving the name of your theatre and the date. Your bookstore proprietor will at once see his advantage in giving you valuable window space. Or perhaps you could profitably sell the novel in your theatre. It is printed in editions of every description from ten cent paper covered volumes to ten dollar apiece de luxe editions. If you are unable to obtain an attractive price from your local bookstore, write us and we will send you a list of publishers from whom you can obtain wholesale prices.

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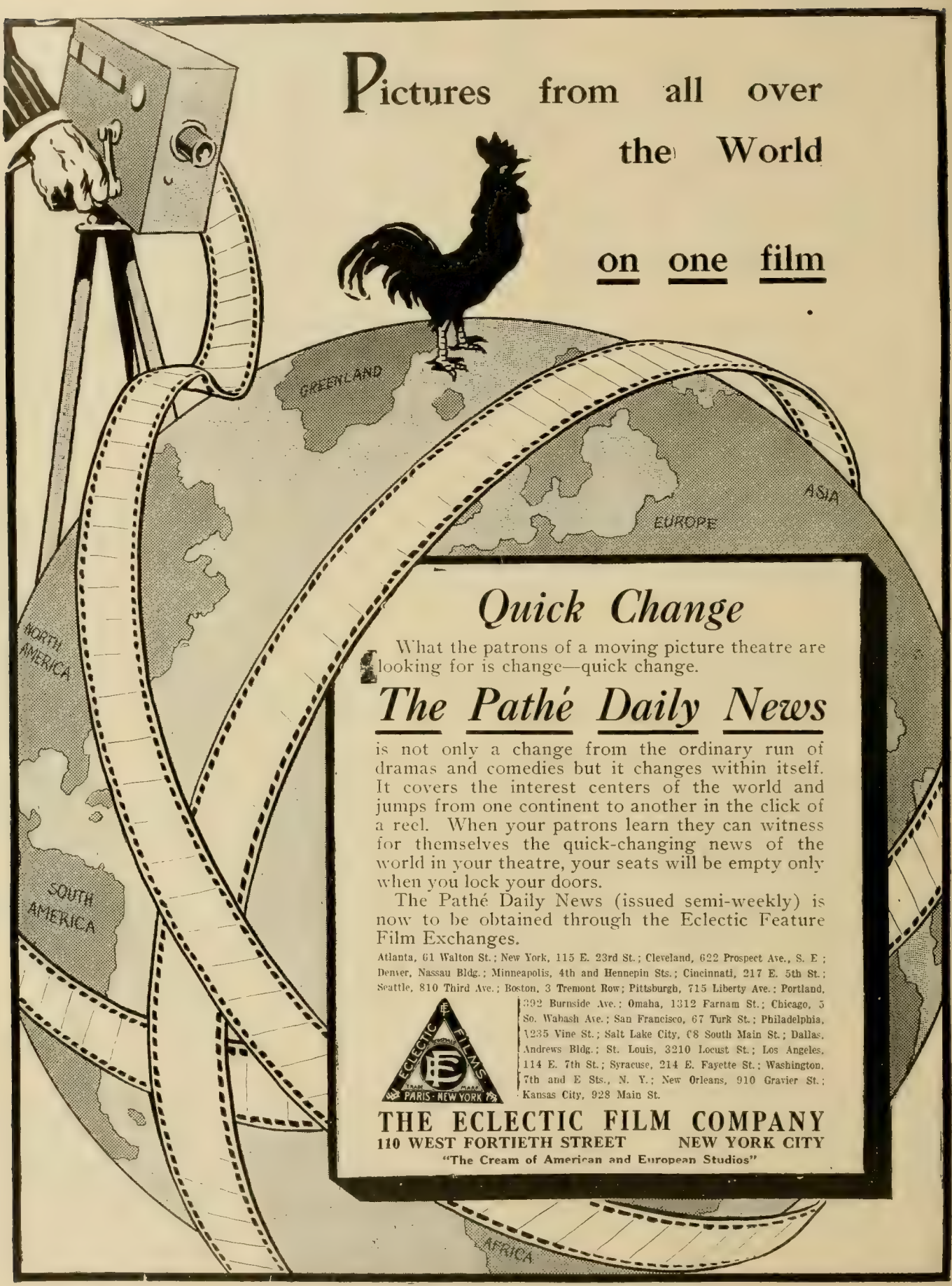
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is not only a change from the ordinary run of dramas and comedies but it changes within itself. It covers the interest centers of the world and jumps from one continent to another in the click of a reel. When your patrons learn they can witness for themselves the quick-changing news of the world in your theatre, your seats will be empty only when you lock your doors.
The Pathé Daily News (issued semi-weekly) is now to be obtained through the Eclectic Feature Film Exchanges.
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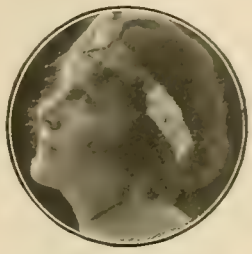
Real Comedies! the snappy, crammed-with-action kind demanded by your patrons, with such stars as Ruth Roland, Lloyd V. Hamilton, Marshal Neilan, Victor Rottman, Carrie C. Ward, Fred Hornby, and Ethel and Betty Teare in the leading roles.

These rip-roaring farces are being produced by Kalem's Hollywood Comedy Company, and Santa Monica Comedy Company. Make note of the fact that

Lloyd V. Hamilton
in Kalem Hollywood
Comedies

Tuesday and Friday Are Kalem Comedy Days

Every licensed film exchange can supply you. Put the Two-A-Week on your program and give your patrons **real** laughs.



Ruth Roland
in Kalem Hollywood
Comedies

The Slavery of Foxicus

How Foxicus wins a bride, breaks the stock market and, incidentally, his rival and father-in-law, makes this burlesque on Roman life *immense*.

Released Friday, October 2nd

For the Love of Mike

Can't you picture what happens when three girls fall in love with the same man? And he the father of SEVEN children?

Released Tuesday, October 6th

The Tattered Duke

He's a hash-slinger in a Western restaurant who conceives the idea of impersonating an English nobleman. BUT he meets the real duke and TROUBLE starts.

Released Friday, October 9th

Percy Pimpernickel—Soubrette

It is the year 1950. Woman rules the roost, while Man is regarded as a delicate creature to be protected from the harsh world. A burlesque that is a sure cure for the blues.

Released Tuesday, October 13th

Carrie C. Ward
in Kalem Santa Monica
Comedies

Si's Wonderful Mineral Spring

Hiram thought he was putting one over on his rival when he dumped a load of bad eggs into the latter's spring. But the awful odor and horrible taste of the water made Si's fortune.

Released Friday, October 16th.

The Wise Rube

How he gets the best of his city cousin who thinks him an easy mark, will make every photoplay patron roar.

Released Tuesday, October 20th

Micky Flynn's Escapade

It brings about the arrest of his sweetheart, a "blind" beggar, and a band of counterfeiters after a hundred laughs.

Released Friday, October 23rd

Fred Hornby
in Kalem Santa Monica
Comedies

The No-Account Count

Weary Bill has a great time masquerading as the Count De Bluffe, until the count shows up. Then things just HAPPEN.

Released Tuesday, October 27th

Ham and the Villain Factory

Ruth Roland, Lloyd V. Hamilton and Marshal Neilan have never appeared in so funny a comedy as this. Ham's adventures as a bold bad villain—but book this and see how good a comedy be.

Released Friday, October 30th.

Get the One-Sheets for these Comedies—The scenes shown will attract attention every time

LUBIN

LUBIN'S NEW RELEASE

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Featuring

Arthur Johnson and Lottie Briscoe

In a Series of 15 Single Reel dramatic photoplays under the general title of

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Written by **Emmett Campbell Hall**

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Released on the regular programme, every Monday through the General Film Co.

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5th of Series—**"The Girl From the West"**

"THE BELOVED ADVENTURER" published in book form and 150,000 copies sold the first week.

The complete story of the Series has been published in book form and will prove to be of valuable assistance to every Exhibitor. The book is in **full cloth binding** with 15 full page half-tone illustrations including an autographed frontispiece of Arthur Johnson.

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Single Copies, 25 cents; in lots of 25 or more, 15 cents each.

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Exhibitors are urged to place orders for this book at once as the Edition is limited.

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SIX REELS **"THE WOLF"** By EUGENE WALTER
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FIVE REELS **"THE HOUSE NEXT DOOR"** By J. HARTLEY MANNERS
Produced by BARRY O'NEIL

SIX REELS **WILLIAM ELLIOTT,** Late Star of "Madame X" Company in
"THE FORTUNE HUNTER"
By WINCHELL SMITH Produced by BARRY O'NEIL

FOUR LUBIN MASTERPIECES TO BE RELEASED SOON

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EVELYN NESBIT THAW
And her Son—RUSSELL WILLIAM THAW in
FIVE REELS **"THREADS OF DESTINY"** By WILLIAM H. CLIFFORD
Produced by JOSEPH W. SMILEY

EDWIN ARDEN and ROMAINE FIELDING
in
FIVE REELS **"EAGLE'S NEST"** By EDWIN ARDEN
Produced by ROMAINE FIELDING

RAYMOND HITCHCOCK
In a 5 Reel Comedy Drama written especially for him by LAWRENCE McCLOSKEY.
Produced by GEORGE TERWILLIGER

THREE REELS **MARAH, THE PYTHONESS** By CLAY M. GREENE
Produced by JOSEPH W. SMILEY

IN PREPARATION

ETHEL CLAYTON and ROSE COGHLAN in
"The SPORTING DUCHESS" 6 REELS BY CECIL RALEIGH
Produced by BARRY O'NEIL

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER"—Second Series—"An Untarnished Shield." Drama. Monday, September 21st.
"THE WISE DETECTIVES"; "A SIX-FOOT ROMANCE." Split Reel Comedies. Tuesday, September 22nd.
"TOYS OF FATE." Two-Reel Drama, Wednesday, September 23d.
"THE TRIUMPH OF RIGHT."—Two Reel Drama. Thursday, September 24th.
"THE INVESTMENT."—Drama.—Friday, September 25th.
"DID HE SAVE HER"; "BETWEEN ONE AND TWO." Split Reel Comedies. Saturday, September 26th.

SPECIAL ONE, THREE AND SIX SHEET POSTERS

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EDISON

THE POISONED BIT

A drama by Clyde Morey

Tom had been held by the gypsies, but got away and exhausted fell asleep on Col. Standish's doorstep. Next morning, learning the boy's story, the Colonel employed him in his racing stables and thereupon began Tom's real career. He became a jockey and won several races, but lost one on which the Colonel had staked his entire fortune. He was summarily dismissed but eventually proved to the Colonel's satisfaction that a **poisoned bit** had made the horse lose and that this bit was the work of a dastardly culprit named Maloney. He eventually marries the Colonel's daughter.

In two parts, 2,000 feet. To be released Friday, Oct. 2nd.

COMING EDISON RELEASES

Saturday, September 26,	TWINS AND TROUBLE	1,000 ft.	Comedy
Monday, September 28,	LOVE BY THE POUND	1,000 ft.	Comedy
Tuesday, September 29,	THE MYSTERY OF THE GLASS TUBES	1,000 ft.	Drama
Wednesday, September 30,	BUSTER BROWN GETS THE WORST OF IT	550 ft.	Comedy
	IN A PROHIBITION TOWN	500 ft.	Comedy
Friday, October 2nd	THE POISONED BIT	2,000 ft.	Drama
Saturday, October 3rd,	A TRANSPLANTED PRAIRIE FLOWER	1,000 ft.	Drama

TWO EDISON MASTERPIECES:

"THE LONG WAY," a three part reel to be released October 9th. A masterpiece of dramatic production. Scenic and photographic effects are very beautiful.

"MY FRIEND FROM INDIA," another masterpiece in which Walter E. Perkins is in the title role. To be obtained through the General Film Company's special releases. Full of laughs. **Now Ready.**

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VITAGRAPH

"Fine Feathers Make Fine Birds"

Drama.....MONDAY, SEPT. 21

Lillian loses the company of her husband by losing interest in her personal appearance. He seeks the society of a woman who tells Lillian, and she soon wins him back. LEAH BAIRD and WILLIAM HUMPHREY in the leads.

"The Blood Ruby"

Two Part Drama.....TUESDAY, SEPT. 22

An innocent man is accused of its theft. His friends learn that he is the victim of a conspiracy. He is restored to freedom and the care of his child. MAURICE COSTELLO and an all-star cast.

"A Double Error"

Comedy.....WEDNESDAY, SEPT. 23

Brother and sister pose as man and wife. They meet another brother and sister. The brothers fall in love with each other's sister. The joke looks serious until it is explained, and the double engagement announced. DOROTHY KELLY, JAMES MORRISON, LILLIAN BURNS and GEORGE COOPER are the principals.

"A Close Call"

Drama.....THURSDAY, SEPT. 24

A plucky wife captures a desperado, for whose crime her husband is arrested. A daring ride brings the sheriff in time to save her life and her husband's. LILLIAN WALKER in the lead.

"A Horseshoe—For Luck"

Vita-Laugh Comedy.....FRIDAY, SEPT. 25

It brings nothing but trouble to Edwards. It proves a lucky find for his son, to whom it brings fame and glory. SIDNEY DREW is the lead.

"Hearts and Diamonds"

Two Part Comedy.....SATURDAY, SEPT 26

BUNNY saves the home team with a home run. FLORA FINCH hails him as a hero. He proposes, but she hesitates until his daughters marry, then she accepts him.

SIX A WEEK

"WHEN THE GODS FORGIVE"	
Drama	Monday, September 28
"REGAN'S DAUGHTER"	
Two-Part Drama	Tuesday, September 29
"THE HEART OF SONNY JIM"	
Comedy-Drama	Wednesday, September 30
"THE LOVE OF PIERRE LAROSSE"	
Drama	Thursday, October 1
"EATS"	
Comedy	Friday, October 2
"THE ROYAL WILD WEST"	
Two Part Comedy	Saturday, October 3

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA, E. 15th St. and Locust Ave., Brooklyn, N. Y.

RELEASED

A MILLION BID	5 Parts
GOODNESS GRACIOUS	3 Parts
MR. BARNES OF N. Y.	6 Parts
LOVE, LUCK & GASOLENE	3 Parts
CAPTAIN ALVAREZ	6 Parts
SHADOWS OF THE PAST	3 Parts
BINGLES' MELODRAMA	3 Parts
MY OFFICIAL WIFE	5 Parts
UNCLE BILL	3 Parts
THE PAINTED WORLD	3 Parts
FLORIDA ENCHANTMENT	5 Parts

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PRODUCED BY RALPH INCE

A 3-PART DETECTIVE DRAMA WITH A THOUSAND THRILLS

TREMENDOUS CLIMAX IN THE **Wreck of an Entire Train**

THE MERRIEST OF MERRY COMEDIES IN 4000 LAUGHING FEET

"THE WIN(K)SOME WIDOW"

WITH CISSY FITZGERALD, HER FAMOUS WINK AND STAR CAST: WALLY VAN, L. ROGERS LYTTON, HUGHIE MACK, DONALD HALL, NICHOLAS DUNAEW, ALBERT ROCCARDI, EDWINA ROBBINS, OTHERS.

KALEM'S FIVE-A-WEEK

THE DANCER

A Two-Act Drama, featuring Mlle. Verna Mersereau, the famous Danseuse

This story of a woman's jealousy and its outcome—is one of the strongest produced by Kalem this year. The beautiful "Dance of the Pyramids," and the entrancing "Dance of Rameses," are performed by Mlle. Mersereau in the course of this production. "The Dancer" will score a greater success than "The Dance of Death."

Released Monday, October 5th. Scenes on the 1, 3 and 6-Sheets that will bring business.

For the Love of Mike

(800 Feet)

When three girls fall in love with the same man TROUBLE starts. It raises Cain in this comedy. A sure-fire laugh producer.

(On The Same Reel)

Hesanut Hunts Wild Game

(200 Feet)

An animated comedy cartoon, different from any you have hitherto shown. Hesanut's adventures with lions, tigers and cannibals fill this with fun.

Released Tuesday, October 6th

The Lost Mail Sack

Helen Holmes in a Stirring Two-Act Drama

Its disappearance saves the thievish postmaster from discovery for a time, but a girl's clever scheme brings him to bay in an exciting denouement.

Released Wednesday, October 7th. Strong scenes on the 1, 3 and 6-Sheets

The Tattered Duke

Ruth Roland, Marshal Neilan and Lloyd V. Hamilton are at their very best in this rip-roaring burlesque, which tells of what befalls a waiter who impersonates a British duke.

Released Friday, October 9th

FATE'S MIDNIGHT HOUR

An Unusual Story Featuring Alice Joyce

A terrific crash of lightning awakens the wife. Rushing into the library, she finds her husband dead. A girl, revolver in hand, stands over him. Her story is of tremendous interest.

Released Saturday, Oct. 10th. Striking 1 and 3-Sheet Posters.

KALEM

KALEM COMPANY, 235-9 West 23d St., New York

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

J. P. Chalmers, Founder.
Published Weekly by the
CHALMERS PUBLISHING COMPANY
17 MADISON AVENUE, NEW YORK CITY.
(Telephone, 3510 Madison Square.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
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All changes of address should give both old and new addresses in full and clearly written.

NOTE.—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(The Index for this issue will be found on page 1838.)

Entered at the General Post Office, New York City, as Second Class Matter.

Saturday, September 26, 1914.

Facts and Comments

A FRIEND and reader of THE MOVING PICTURE WORLD writes to us from a large Western city protesting against the action of the manager of a motion picture theater in exhibiting a war film said to be strongly partisan and to constitute a violation of the spirit of President Wilson's proclamation of neutrality. The President's proclamation is a thoroughly sensible and statesmanlike document and has, we are sure, the hearty approval of every American. The exhibition of war films glorifying one nation at the expense of another is altogether objectionable. From our own observation we are able to state that exhibitors have been very careful in their selection of war films and have aimed to be neutral and to give a fair and impartial exhibition. We earnestly hope that this policy will continue and that the case mentioned by our correspondent is the exception which proves the rule. The warning of the National Board of Censorship against displays of feelings and demonstrations during the exhibition of war pictures is well timed and will, we earnestly hope, be heeded by all to whom it has been addressed. It ought to govern the policy of all the branches of the industry. We hope that no producer or importer will become responsible for any picture which is likely to strain the just sense of neutrality.

* * *

IN ANOTHER part of THE MOVING PICTURE WORLD we print an interesting article about an attempted new departure in posters. The subject of posters is always of vital interest to exhibitors, and any effort to improve either their artistic or moral standard is deserving of unqualified support. Some of the posters the public is called upon to endure in these days well deserve the caustic criticism that "they are trying to show above all things that the heroine has blue eyes and manicured fingernails and is dressed in a wonderful and terrible costume." Many of these posters might be collected in one gorgeous edition and republished under the title of "The Lithographer's Dreams and Temptations." Posters of course were made to attract and to speak loudly, but that is no reason why they should be devoid of every trace of art and imagination. Practical exhibitors, to be sure, want lively paper, but it is quite possible to furnish lively paper without outraging taste and common decency. The men interested in effective paper with "pulling power" will follow the new departure with close attention. The room for improvement is vast.

* * *

A NEWSPAPER in Denver devotes a somewhat frenzied editorial to a protest against raising the price of admission in that city to a figure above five cents. The article states that "a man has come into Denver" for the fell and treasonable purpose of raising the prices of admission to the picture shows from five to ten cents. The agitator is advised to give up the attempt because, in the editor's opinion, "it can't be done." The editor adds this edict: "Five cents is the price of the 'movies' in Denver, and in the interest of the people the editor of the —— feels that five cents it must remain." This edict seems to be based on the mere will of the editor, who with far more boldness than discretion constitutes himself the champion of the people. It is a decided novelty to have the press of a city regulate the prices of admission to motion picture theaters. Suppose we film men were to try to tell the newspapers how much they ought to charge for their advertising space. We would be told to mind our own business. We do not know what kind of an editor our friend is, but we doubt whether he knows much about the motion picture industry. Does he know that all over the world people are paying higher prices of admission to motion picture theaters? In New York the number of "nickelodeons" has gone down appreciably, while the better sort of motion picture theaters are constantly on the increase, asking and receiving as high as a dollar for a good seat the right distance from the screen. This news may harrow up the soul of our journalistic friend, freeze his young blood, etc., etc., but it is true. The one sad thing about this impertinent meddling with motion picture theaters is the effect it has on ambitious and progressive men who are anxious to lift the motion picture entertainment to the highest possible plane. The subscriber who sent us the editorial in the Denver paper says that he had "just sold a very nice little suburban house that made a little money but would have made more if exhibitors were organized." He says further that he is going to a place where the local newspapers refrain from fighting the exhibitors on the question of the price of admission. If there is any glory in being the cheapest town in the country, Denver is welcome to it.

Worse Than Ignorance

By Louis Reeves Harrison.

AMERICANS do not participate in any of the motives actuating European nations now at war. There is not a flicker of hatred in our hearts but only sympathy for those of broken homes and blighted lives. What we do feel is that a rule of arbitrary power is not in accord with our own conceptions of civilization and common happiness. If culture, kindness of heart, and world-wide intermingling of sentiment are to be replaced by the arrogant intolerance of brute force, this is injurious to our higher ideals, obstructive to all we have been striving for, a defiance of our system of government. If Germans, even those dealing with us, are astonished at our attitude, it is because they do not understand our people and have but a dim idea of how this nation came into existence.

They could be very simply enlightened through moving pictures. It could easily be shown that there were great men associated with the formative period of our national existence, men who were typified in Washington, though they presented a diversity of character. They were men of sound judgment, men of quiet dignity, men of firm purpose, men of keen sensibilities and strong passions, yet big enough to lay aside personal feelings, to sacrifice material interests for the greater good of the greater number. These men of high standards, gentlemen in the finest sense of the word, shaped the political and social system that started our country on its mighty way to the forefront of all nations, yet how little of this is shown in visualizations of historical times!

I have severely criticised pictures which belittle these men, which show them as unimportant factors, merely contributing to the advancement of a hero and heroine who are to embrace at the end of a story. Those who know better are not affected, but we have an uninformed population among us, to whom any historical play should be presented in truthful aspect. Particularly is this true in representations of men whose individual achievements and united intelligence made our civilization possible. There were several millions of Americans of American parentage in this country when its present form of government was adopted some six generations ago, and Carnegie has estimated that their descendants number about seventy millions, yet many of our three million people of German birth and direct origin assert that there are no "Americans," that there is no such thing as "an American."

This is not due to total ignorance, but to superficial knowledge of our people and their history. These Germans come to our shores in quest of better conditions than they have enjoyed at home and find so many from other countries doing the same thing that they are led in the beginning to draw unsound inferences which are subsequently fostered by lack of right information. We are, in truth, somewhat indifferent as to what they think, but that is no reason why moving pictures should falsely present historical conditions. It is worth any producer's while to grasp and visualize the truth of Revolutionary episodes for the sake of an added educational value to a story. These pictures are operating to build character. When they arouse the right sort of feelings by adhering to truth of visualization, they become a factor in building up national character.

An enormous number of war pictures have been shown on this side of the Atlantic, and most of them have been beneficial in depicting the horror of war, exhibiting it as a force purely destructive as a rule, hence they have been crystallizing in our minds an idea that we can only develop our best plans in times of peace. They have helped to make us peace-loving. If thousands of such pictures had been shown in Germany, for a long number of years, we might have recently witnessed a revolt of intelligent Germans against territorial acquisition from intelligent neighbors by sheer preponderance of numbers and brute force.

I cannot conceive of any finer mission of moving pictures than that of disseminating the truth. The tremendous error now being made in the Old World has grown out of primitive resistance to enlightenment. It is almost inconceivable that this or that family should be permitted to hold authority on self-assured "divine right." Where political liberty has not been achieved, where people are living under a stupendous system of organized murder and robbery, it is obvious that error rather than truth has been disseminated and fostered. Human liberty has been the darling of all brave and intelligent men, but the splendid opportunities of freedom and education are but imperfectly understood by those who need them most, those who are now straining at the fetters of tradition, hence there has only been lacking a medium to reach the aspiring of all nations and moving pictures seem to provide that medium.

What one of us may say to another on the question of natural rights is rarely well expressed and may be discredited. What is said in print reaches only a limited number. What is well put forth in moving pictures reaches out to all parts of the earth. What a splendid opportunity to bring men and women all over the world into a common faith and a common understanding of what we should accomplish as individuals and as social bodies! H. G. Wells said some ten years ago, in speaking of mankind's struggle to win a permanent civilization, "If they had only understood one another all this bloodshed, all this crash, disaster, and waste of generations could have been avoided. It is upon the broadening and increase of the flow of ideas that our hope depends."

"At present," he continues in 1903, "the stream of thought and common understanding is not nearly as wide and deep as it might conceivably become, as it must become if this present civilization is to be more than another false start. *For the lack of a sufficient literature* a number of new social types are developing, ignorant of each other, ignorant almost of themselves, full of mutual suspicions and mutual misunderstandings, narrow, limited and dangerously incapable of intelligent collective action in the face of crises. It is absolutely necessary to the progress of our civilization that these isolations should be overcome. The only thing that can put the mass of intelligent men upon a common basis of understanding is an abundant and almost *universally influential contemporary literature.*"

It is strange that so wise a prophet should have not foreseen that the visualization of thought supplies a medium superior to language because it can become *universally influential.* In speculating upon possibilities and means of raising the average human result, this man who predicted almost exactly what is happening, overlooked what has found its own way to the sympathy and understanding of millions. The new art has spread beyond national boundaries, has scaled mountains of tradition, is as free as the aeroplane. Ours to make it effective.

Opportunity

By W. Stephen Bush.

NEVER before in the history of motion pictures have conditions in the international film market been more favorable for American producers than at this time. To appreciate the opportunities which are now offering themselves to our manufacturers a short review of conditions abroad will be enlightening.

The countries of Europe which have contributed the greater share to the world's film market are Italy, France, Germany and England, probably much in the order named. Of these countries all are at war except Italy, which seems to be trembling on the fatal edge. While it is true that Italy with its twenty-two large and small producers is at the present writing still maintaining a precarious neutrality, conditions in that kingdom are bad as far as the production of films is concerned. From friends who have but recently arrived from Genoa and Naples we learn that mobilization is going forward with increasing speed and that factories are closing every day. At any moment the call to arms may be sounded, and, while the people are in an almost hysterical state of excitement and the government is uncertain about its next step, industries are paralyzed. The production of films in France and Germany has come to a practical standstill. England has not so far felt the evils of militarism and compulsory conscription, but if the war continues for even a few months the drain upon the country in men will tell, and the motion picture industry will be affected as much as other industries. Russia has no producers, while the manufacturers of Austria are negligible both in regard to quantity and quality. Among the neutral countries, Spain, Portugal and Holland may be left out of the reckoning entirely, while Denmark and Sweden have never produced more than a small percentage of the world's film market.

Under the circumstances it is entirely reasonable to assume that the production of motion pictures in England and the continent of Europe will be practically suspended or at the very least greatly reduced. At the present moment of course the exhibition of motion pictures has suffered tremendously and while Europe continues in the agonies of war the demand for films in the war-ridden countries will be small. A friend who arrived from Paris on Monday, himself a well-known film man, tells us that there are but two motion picture theaters running in Paris at the present time. With the recent successes of the allies there may have been a change for the better after our friend's departure from the French capital. The German press is appealing to the motion picture exhibitors to keep open as many of their theaters as possible. It deplores the wholesale closing of these theaters since the commencement of the war. Similar conditions no doubt prevail in Russia, Austria and in poor afflicted Belgium.

With the end of the war, whether peace come tomorrow or a year from tomorrow, the nations, exhausted and tired of battle, anxious to forget and eager to rebuild the industries which war has destroyed, will turn to the solace and pleasure of the film as they did in times of peace. There will be no supply of films to draw from.

Whether the country is a victorious one or whether it must be numbered among the vanquished it will have to look for its films without its borders. There is but one country which can offer the supply needed and that country is the U. S. A. The American film has never failed to prosper abroad whenever the distribution was in competent hands. In every country of Europe the American film was as well known as the Connecticut clock. Some of our producers, notably the Vitagraph, had achieved enviable successes in every part of Europe, but I know of no instance where other American brands failed whenever they were intelligently handled and distributed. To the European picture "fan" the American films always had the charm of variety. People abroad liked the swift action of our dramas, the unique humor of our good comedies and all pictures dealing with phases of characteristic American life. It has long been an axiom among the exchange men of Europe that American films were easy to sell and easy to rent. In many studios our producers make their pictures with an eye on the European market even today. Within the next year or so the demand for American films in Europe will be large enough to justify a greater "invasion" than Europe has ever known before. It is scarcely necessary to admonish our producers to make films that are internationally acceptable, for they are doing that very thing right now.

The real problem in Europe will be the problem of distribution. From my own observation and experience in Europe I can safely say that distribution or rather the lack of it has been the stumbling block in the extension of American film trade. Every country in Europe has peculiar conditions which require expert treatment. The prospective increased demand for American-made films will greatly smooth the way of distribution, but much remains to be done. It may be questioned, for instance, whether the distribution via London is in all cases the best. Whatever has been done up to now in extending the sale of the American film in Europe has been done via London. There is no doubt that more distributing stations on the continent will be needed in the future. Some countries in Europe have hardly been touched by the American film. I refer especially to Russia. A little more than a year ago a prominent Italian producer showed me by his books that he sold twenty-two copies of a well-known picture to Russia and only sixteen copies of the same subject to the United States. Russia some day will be among the important producing countries of the world, but at present it uses films made abroad exclusively. French, Italian and German films predominated.

I am mentioning Russia particularly because it is one of many rich fields for the American producer.

The neutrality which we have so wisely observed in this country will aid the sale of American films. The animosities which have led to so much bloodshed will not die out over night. The French film will find a hard road in Germany and vice versa until the bitterness of the conflict is forgotten.

While on the subject of the American film abroad let us not forget the great South American market. Barcelona and Paris have been the two principal sources of supply for the South American exhibitor. At present these two sources are almost dried up. We read in a Spanish contemporary that the call for films from the South-American republics is greater than ever, but that the demand cannot be supplied as formerly because of "the events of the war."

Opportunity is knocking at our door and we will have to be deaf, indeed, if we cannot hear, and lacking in enterprise if we will not heed. It will be necessary for us to give more attention than ever to the needs of the European and South American distributor, to study his business methods and deal with him as much as possible in his own language, and with due regard to his commercial peculiarities.

"The Unwelcome Mrs. Hatch"

Famous Players Company Presents Henrietta Crosman in Mrs. Burton Harrison's Society Drama—Four-Part Offering with Distinguished Acting.

Reviewed by Hanford C. Judson.

THE object of this drama is to lay bare the human heart. Its central figure is a mother and the key it uses to open her experience to us is her abiding love for her daughter. One of the distinctly noticeable things about the picture is the vivid way it portrays to our eyes the changes that character, aided by time, makes on the human face. The three leading characters are first presented to us in what may be called their second youth and are re-introduced after a lapse of about eighteen years. It makes us realize not only the years, but much of the fates the years have held. The means it uses are wise make-up reinforced by control of facial nerves that only skilful and experienced artists could attain.

Scene from "The Unwelcome Mrs. Hatch" (Famous Players).

The central theme, which is mother-love, and which is brought out clearly by its being placed in a corner of the world unworthy of it, is broken, in the last act, by another theme, that of vengeance. A higher phase of this, the vengeance that character always takes in the heart of those who transgress, is seen splendidly at work all through. In the last act, the author has obtruded a lower phase of it and makes one of her lesser characters, for whom she has really asked our sympathy, act the part of cad just to make the

Scene from "The Unwelcome Mrs. Hatch" (Famous Players).

two guilty people, a man and a woman who are already suffering, suffer more. This is, roughly speaking, not far from poetic justice and no doubt it was put in to make the drama popular. To many it will be the big "punch." But to those who look at life more justly, it will perhaps be a weakness. To such it will be the picture's only noticeable fault.

Good acting makes the picture rich in quietly attained mental suggestion that "gets over" into the emotions of the spectator. At all points of the action this flow of the emotions in the spectator is marked and is often lively. The object of the picture's author has been sufficiently reached all along the line; there is no break in the entertainment it gives from the opening scenes that introduce to us a family, Mr. and Mrs. Lorimer, to which a daughter has just come. The husband is already under the spell of another woman, Madge, and he has a man "friend" who uses every means to attract the wife. This man makes the state of the husband's mind so plain to her, at the same time offering his love, that she writes a letter to her husband saying that she is going away with the friend; but she repents on thinking of her child. Lorimer is relentless and gets a divorce with the custody of the child, then marries Madge. Mrs. Lorimer that was takes the name of Hatch and moves to San Francisco. She keeps her love for her daughter through all the years that have wronged and embittered her. The baby has grown up to be a charming young woman, Gladys, whose engagement to Jack Adrian is announced in the papers. Mrs. Hatch comes east to get a glimpse of her daughter, but is refused by Lorimer even to see her except at a distance. An old nurse, still in the family, gets her into the house on the wedding day as a seamstress who brings the wedding gown. Left alone, she sees a picture of Gladys and attempts to steal it, but is seen by a detective. This brings Lorimer, Madge, Gladys and her lover Jack on the scene and Gladys finds out the whole story. It happens that a friend of Jack's who has known Mrs. Hatch in the west and who loves her, is also present. Later, for revenge, he makes love to Madge, the second Mrs. Lorimer, who has been far from happy with Lorimer. She falls into the trap; writes a letter to her husband just as did the first Mrs. Lorimer, and goes to this man, Harry Brown, but is shown the door by him. Lorimer treats her just as he did the first wife. After the honeymoon, Gladys comes back to her mother.

Cast of Characters:

Mrs. Hatch	Henrietta Crosman
Richard Lorimer	Walter Craven
Gladys Lorimer	Lorraine Huling
Mrs. Lorimer, 2nd	Minna Gale
Jack Adrian	Harold Lockwood
Harry Brown	Paul Trevor
Old Agnes	Gertrude Norman

ROTHACKER NOT INTERESTED.

Watterson R. Rothacker, general manager of the Industrial Motion Picture Company of Chicago, Ill., writes the Moving Picture World with emphasis, to say that he is not interested in the movement to organize the ad-film men which was launched at Brighton Beach, N. Y., recently. Mr. Rothacker says that his appointment on one of the committees of the organization was made after the meeting had adjourned and that he has since advised Mr. Smallwood that he would not serve thereon. Mr. Rothacker says finally that while he is not opposed to the organization he feels that the time is not ripe for the movement and refuses to be identified with it.

MRS. BOISSEVAIN A SWEDE?

The Sociological Research Film Corporation, which Mrs. Eugene Boissevain sued for $1,000 legal fees in connection with the crusade against displaying the pictures called "The Inside of the White Slave Traffic," filed its answer to the suit yesterday. It contends that Mrs. Boissevain cannot sue for legal fees because she is not eligible to practice law in this State, being a native of Sweden, which she became when she married, as her husband is a Swede. The defendant asks that the suit be dismissed.

INVALUABLE TO THE WRITER.

Moving Picture World, New York City,

Gentlemen:—Enclosed herewith please find my check for $3.00 in payment of renewal of my subscription for one year.

While your publication is primarily intended for the benefit of the exhibitors and manufacturers, of course, it is invaluable to the writer, as well. You are certainly fortunate in having so thoroughly competent a department editor as Mr. Sargent—and long may he live!

With best wishes for the future of the paper, I remain very truly yours, E. R. COFFIN.

Sept. 3, 1914.

"On the Isle of Sarne"

Two-Part Edison Comedy Relating to the Adventures of a Social Corsair.

Reviewed by Louis Reeves Harrison.

Cast:

Countess Dorothea Vollhausen.....Miriam Nesbitt
The Duke of Vollhausen, her uncle..Charles Sutton
The Baroness, her aunt.....Mrs. William Bechtel
Peter Seabrooke, an English yachtsman, Marc MacDermott
Count Sigismund Von Salzen.....Duncan McRae
Countess Dorothea's Tutor.....William West
Toto .....T. Tamamoto

UNDER the direction of Richard H. Ridgely, this adaptation from "The Picaroon" by H. B. Marriot Watson is delightfully presented. There is an implied connection between fiction and the drama, but the construction of a novel is much closer to that of the screen form than to that of the stage. The photoplay does not illustrate—it

Scene from "On the Isle of Sarne" (Edison).

visualizes the printed story. It is a unified narrative, not a sequence of three or four crucial scenes, hence it may be called fiction through a more direct medium than that of words, a short circuit to the mind. Ridgely has handled "On the Isle of Sarne" with fine artistic taste and, in this way, given it a faint old rose-leaf flavor of romance. It is either disappointing or amusing to an audience that so many stories start with the incident of forced matrimonial alliance. At one open-air performance this summer no less than three

Scene from "On the Isle of Sarne" (Edison).

photodramas started that way. People giggled or yawned at the second and roared or hooted at the third. The main issue of "On The Isle of Sarne" may have seemed to be the arrangement for Countess Dorothea to wed Count Sigismund, but it was not. The adventure of Peter Seabrooke was the real line of interest.

Woman, because of her greater affections, is pre-eminently a social creature. The charm of home and family life are very largely of her creating and she is more attached by instinct to one place—nearly always to one man. Not so with man. He loves to roam. Freedom of movement is one of his most cherished ideals. Peter Seabrooke, handling his own sailing yachts, is a type. He is free to go where he lists, the world forgetting. He is enjoying the extreme of liberty in command of a small yacht on the open sea, when his food supply runs short through inattention of his steward.

He anchors off the Isle of Sarne and goes ashore in search of supplies. He lands at what turns out to be an estate and is given an extraordinary reception. It is obvious that he is mistaken for some one who is expected, and there would be a lot of mystery about his reception had it not been carefully divulged at the beginning. He is mistaken for Count Sigismund, who is to come in his yacht to court Dorothea. Seabrooke is not enough of a picaroon to permit this error to be shared by Dorothea when they meet. She quickly sees in the adventurous Seabrooke a possible factor in opposing the man chosen for her and Seabrooke is just the man to respond to an appeal for protection.

These two promptly fall in love, and their courtship is encouraged by those unware of the social corsair's identity. When the real Sigismund arrives in his yacht, he is treated as a pretender, harshly treated, until Dorothea's uncle arrives. Then the lovers flee and are last seen sailing away in each other's arms. Why Sigismund did not pursue the runaways in his steam yacht is left to conjecture.

The story contains much that is bright and refreshing; it is well handled, and the performers are beyond reproach. MacDermott is manly, Miss Nesbitt charming and Mrs. Bechtel as Dorothea's aunt is a delightful personage. She has an art all her own of giving strong characterization to any role she assumes. The settings are of Ridgely excellence—pleasing the eye with beauty and adding materially to the sum of values by their appropriateness. The play holds interest well because of these factors, and is assured of grateful reception.

MARY FULLER RETURNS FROM SHOHOLA.

Mary Fuller with her Victor Company, including Charles Ogle and Walter Edwin, has just returned to the Imp studio, New York, from Shohola, Pike County, Pa., where several big features were produced. Miss Fuller, with a splendid coat of tan and rejuvenated spirits, has many interesting experiences to tell and more interesting pictures to show. However, the following came from her director, Mr. Edwin:

"Just prior to returning we scheduled a particular day to do a spectacular scene with Miss Fuller doing some perilous work on a cliff. When the country side heard of this they turned out in droves; wagons and rigs and buggies and buckboards loaded down to the water's edge with neighbors and summer boarders came from a radius of twenty miles. Pedestrians and equestrians, children and grown-ups coming, augmenting the crowd until there was no background visible to the photographer. After succeeding in clearing enough country and mountain to "take," Miss Fuller took up her position on the top of the cliff, preparatory to making the spectacular descent. The property men climbed down and out of sight. Miss Fuller having stated that she did not wish to rehearse same, the camera started. When half way down Miss Fuller lost her hold and slipped about ten feet. The crowd, already breathless with excitement, gave an audible gasp. But Miss Fuller having caught herself on a little ledge, shouted to the cameraman to keep on turning. Scratched, torn and dusty, she at last reached the foot of the cliff to the relief of the spectators, many of whom asked and received permission to take snapshots.

When the scene was over Miss Fuller and the camera packed up and off in the auto, spectators were still arriving with their lunch and though disappointed at not witnessing the scene taken, they exclaimed with satisfaction: "Well, we saw HER anyway."

A SCENARIO IN JIGTIME.

If the ability to take advantage of the unexpected is one of the requisites of a good film producer, then all hats off to Al Christie of the Nestor comedy company. In the production of "All Aboard," the latest of his comedies, he has occasion to charter a train for a day. In that there is nothing startling, but before he had been half an hour out of the city, he found that the engineer was an old actor and that he was willing to appear again before the public. Mr. Christie re-read the script, but there was nothing in it that called for an engineer.

The opportunity was too good to lose, so he sat down on a cross-tie and rearranged the scenario to fit the emergency. The engineer was told what was expected of him, the crank on the camera was put in motion and the result is one of the best two-reel screams ever turned out under the Nestor trade mark.

"The Phantom Violin"

Universal Four-Part Special Picture by Grace Cunard and Produced by Francis Ford Tells a Strange, Unusual Story.

Reviewed by Hanford C. Judson.

LOVE of romance whose special properties are such things as a skeleton lying forgotten in some dark and ruined crypt or dungeon, and other goblin, creepy things, lives forever in the hearts of many people. It is a story with this kind of romance in it that is told by the special four-part Universal picture, "The Phantom violin." It reminds one of Poe, of Hoffman's "Weird Tales," and of Maupassant. Its authoress, Grace Cunard, and its producer, Francis Ford, play the leading roles in it. It offers us a marked feeling of suspense as to how it will eventually end and bolsters this with an interesting showing of human character and also with entertaining backgrounds.

One of these backgrounds is the room of a musical genius, just such a room as weird strains of violin music might come

Scene from "The Phantom Violin" (Universal).

from to the ears of the girl living across the garden when the night was dark and lightning was flashing out of the sky. Another background is a cabaret, both that part of it which is always open to the public and also what is behind the scenes that to see one must have business there or be invited. The building of the cabaret was once a monastary; but that has been forgotten and under it is a region of darkness and goblin horror-dungeons where white bones lie asleep.

The action begins in a thunderstorm and closes with a tragic leap of a madman husband, with the wife who had wronged him in his arms, down a horrible pit in the crypt under the cabaret. The story is set in some city in France and the producer has been careful to keep little things in it true to this intention from the start. We heard someone ask whether the picture was made in America. It was made here; but it looks very French.

A young girl (Grace Cunard), wakened by a thunderstorm, hears the strains of a violin coming from the house across the garden. Next morning she investigates and by accident is caught by the musician. This is the beginning of an acquaintance that soon ripens into love. The musician plays at a cabaret and after the two have been married, the wife one night gets one of his friends to take her there. Soon she is a regular attendant and even plays her husband's music to add to the entertainment of the place. But she flirts with the friend. The husband finds this out and attempts to jump ino the Seine; but, hindered by the police, goes back to the cabaret and in his madness finds a secret door leading to the old and forgotten crypt. There he lives for some time among the white bones.

The woman also tires of her new lover and takes a third. She plays one of her husband's pieces on the stage of the cabaret, but willfully burlesques it. Down in the darkness, he hears it and, ragged and unkempt, comes forth. The man for whom she deserted him is the first victim he siezes on. But after a time he sets the place on fire and also carries off the woman, taking her down into the crypt and finally leaping with her into the deepest hole of the lower regions of the place. The effect is decidedly sensational and wierd. It is an unusual offering and will be, we have no doubt, quite acceptable and pleasing to the average patron.

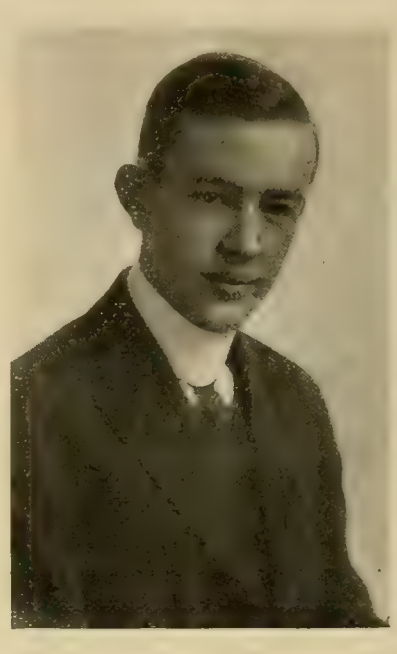
"Growing Up With the Movies"

Is Title of Book Being Written About Florence Lawrence, Who Was First Motion Picture Favorite in the United States.

FLORENCE LAWRENCE—"The Maude Adams of the photoplay"—is to be immortalized, for Monte M. Katterjohn has just announced that he is busily engaged in the writing of a book which chronicles the authentic and romantic events in the life of the delightful little star of Victor photoplays.

"Growing Up with the Movies" is given as the title of the book-length article, but the author apologizes for the same by claiming that his original title was "Growing Up with the World's Newest Art."

"Few people, even in the busy production realm of the film play," says Katterjohn, "know that Miss Lawrence has enjoyed the most remarkable experiences within the wish of any motion picture actress, for she is the only picture star of today who has been continuously before the motion picture camera since the photoplay stepped out of the novelty class. Miss Lawrence was acting in motion pictures long before she became associated with David W. Griffith's famous Biograph Company, and where she appeared with Arthur Johnson, Mack Sennett, Mary Pickford, Billy Quirk, Marion Leonard and the many others who made up that famous company of players."



Monte Katterjohn.

Followers of the silent drama will recall the days of "The Biograph Girl" and next, her advent into Imp pictures. Later Miss Lawrence became a Lubin player, where she played opposite Arthur Johnson. Then she established the Victor Film Company, which later became a property of the Universal Film Manufacturing Company, and has headed her own company of players ever since.

Prior to the publication of "Growing Up with the Movies" in book form it will be published as a serial by "The Photoplay Magazine," the first installment appearing in the November number. Each installment will be profusely illustrated with photographs never before published in any magazine, and from "stills" furnished by the various companies with whom Miss Lawrence has been associated. These same illustrations will also appear in the book when published.

Monte M. Katterjohn, the author, is a well known scenario writer, and was formerly in charge of the Universal Company's Eastern scenario department. While associated with that company he learned of the facts of the motion picture and studio life of Miss Lawrence and resigned his position that he might devote his whole time to the writing of an authentic book on the life of the little movie prima donna.

SCREEN CLUB BUYS COTTON.

Following the splendid example set by the President of the United States, the Screen Club has arranged for the purchase of one of the bales of cotton piled up in the South because of the war.

The banner cotton crop, coming as it does at a time when the foreign markets are demoralized, has tied up capital in the South in a manner that threatens great hardship. President Wilson recently bought several bales of cotton, thereby setting an example well worthy of serious consideration.

At a special meeting of the Board of Governors of the Screen Club on September 9, Treasurer Jake Gerhardt was authorized to buy a bale of cotton for the club, which has a large Southern membership.

Of course cotton is a good investment and the bale will undoubtedly sell at a profit when the market again becomes active. Any money realized upon the investment, which is altogether an act of charity, will be placed at the disposal of the relief committee.

"The Tenth Commandment"

Strong and Fresh Handling of This Limitless Theme by William Blaisdell, Well Interpreted by Imp Players, Makes Desirable Offering.

Reviewed by Hanford C. Judson.

THERE is probably no theme by which an author can show how deeply and clearly into human life his vision goes than this—the coveting of one's neighbor's wife. Sanity and wholesome commonsense characterize the handling of this theme in this picture, the script of which has been written by William Blaisdell, and which Herbert Brenon has produced with the good help of the best Imp players, which in itself means much. It is a three-reel offering; it tells its story logically and clearly; it has vigorously imagined and truthfully acted emotional climaxes; and, best of all, there is a quality of realism in it that sets its characters out as actual men and women and not manikins.

Scene from "The Tenth Commandment" (Imp).

Whenever any picture persuades the spectator that what it shows is actual, that is, truly human, it is sure that author, producer and players have made themselves into a unit for the work in hand—team work is needed. There is good evidence of team work here. There is a masculinely truthful boldness in the scenario that calls in one or two places for incidents that in producing hands not masculine, healthy and courageous would have been spoiled. It is a picture that necessarily treats of a kind of evil that, if it is to be shown in a healthy way, must be shown truthfully and courageously. It has treated this evil in just this way and the offering is, in consequence, one that the wisest and best among spectators will be sure to commend. It is not a murder story; but tells of things quite like what sometimes happen to one's acquaintances.

Four strongly contrasted individuals find themselves entangled in the dramatic situation which the picture exploits. One of these is a weak, unthinking, ill-controlled character and the three others are human beings in each of which we find enough sterling good to strongly attract us, the more as each has his or her moments of weakness showing that they are people just like ourselves. The central character is a doctor's wife—a role that is remarkably well played by Ruth Donnelly. Her picture of this woman is virile and nervous to a degree. When the story opens, this wife is perhaps not very well. She is snappy with her husband, the doctor, because he is so busy that he can give little attention to her. The doctor, as played by William Shay, is typically a man whose view of his profession is earnest, but who needs sympathy and is troubled by his wife's temper and unreasonableness. In his office is a nurse. As played by Violet Mersereau, she, too, takes her work seriously and is a good, strong woman, yet she is a woman, and is not insensible of the doctor with whom she works. The last character is one of those drifting, aimless men, self-pampered until he has lost power to understand anything but pleasure and lost power to see in others anything better than himself. He is an evil-minded fool. Polite in society, because he has to be, he is ready to unmask at any moment that he dare. This man is played by William Welsh, who, like all the others in the cast, does very commendable work in his part.

The fool gets an inkling of how things stand in the doctor's family and persuades the wife that the doctor loves the nurse and gets her to put a dictograph in his office. The wife has been behaving badly and the doctor tells his friend, the nurse, about it. He wishes his wife were more like her. The wife is at the other end of the dictograph and hears just enough. After writing a letter to her husband she lets the fool take her home to her mother's. They lose the last train and take separate rooms in a hotel. The fool creeps into her room, where he becomes most familiar. There's a fight and one of the liveliest and most convincing of this kind that we have seen. The woman fires him out of the room and then repacking her things escapes and walks to her mother's.

About five years have passed. The wife is living with her little girl at her mother's. The doctor is still at work. The nurse is still with him and their relations are as they have always been and nothing else. The wife's brother comes into a scene walking with the fool. She sees the two and tells her brother of her experience. The brother goes to the fool and tries to shoot him which, of course, is merely for the sake of the story. There is a struggle, the pistol goes off and the little girl, picking flowers in a meadow nearby is shot. The fool goes back to the hotel and in a very clearly acted scene full of strong character drawing shows us how such a man would feel about the accident. The wounded child is brought to the same hotel, which is at hand. The village doctor is away and a city doctor is sent for. It happens to be the woman's husband. He arrives with the nurse; meets the wife in the hotel and just at that moment the drunken fool comes out. The doctor misconstrues it all; but attends to the child. The drunken fool falls asleep smoking and sets fire to the hotel and then follows a set of stirring incidents that finally clear up the misunderstanding and bring an acceptable unraveling of the situation.

Scene from "The Tenth Commandment" (Imp).

MADAME BLACHE MAKES WAR PICTURE.

The anxiety of Madame Alice Blache to take part in the war has resulted in a photodrama unique in the annals of motion pictures. Having many relatives and friends at the front, Madame Blache has been unable to think or talk anything but war since the opening of hostilities, therefore it was perfectly natural that a drama written and staged by her at this time should deal with the one subject that has been occupying her mind, and also that the plot should center in a woman's efforts to aid her country.

The story, staged under the working title of "Women of the Wars," is strikingly original and ends with the complete surrender of a scouting party to a woman who, aided only by her mother and little son, has succeeded in capturing the soldiers, not with firearms, but by the clever use of a few bottles of wine and a large amount of water.

VISITING IN NEW YORK.

Frank Montgomery, the motion picture magnate of Jacksonville, Fla., and other southern cities, spent Labor Day and several others in New York City. He made the Hotel Martinique his headquarters.

Guy W. Green, manager of the Nebraska Feature Company, of Lincoln, Neb., has been in New York for the past week selecting features for Iowa, Kansas, Nebraska and the Dakotas. He will handle all Walter MacNamara's productions for that territory.

Universal Publicity Staff.

Some Things You Don't Know About the Men Who Are Making "That Universal Program" Famous.

SENDING a man to London as European publicity representative may not appear to some as the most desirable way of rewarding him, in view of the conditions over there at the present time, but these very conditions have made it necessary for the Universal Film Manufacturing Company to have a European publicity representative right away, and a good one at that. And instead of having to call for volunteers, it was a case of careful selection and of choosing the right man. In George U. Stevenson, who has for the past year been editor of the Universal Weekly, and part of the time in charge of the publicity of the company as well, the Universal feels that it has made a wise choice, and one which will reward them with the results they are looking for.

Mr. Stevenson sailed on Sept. 16, and his promotion is the cause of several changes in the publicity department of the Universal. Mr. Stevenson's place as editor of the Universal Weekly will be taken by Paul Gulick, a newspaper man of wide experience who has been connected with the company on several occasions in special capacities. He will be assisted by Harvey Harris Gates, who was also Mr. Stevenson's associate.

Robert H. Cochrane.

The general supervision of the publicity and advertising departments will remain under the watchful and experienced eye of Robert H. Cochrane, secretary and treasurer of the Universal Film Company. In fact, the department owes itself to him and is, in a way, a creature of his fertile brain. He not only did the first advertising and publicity for the company, but he did the advertising for Mr. Laemmle in Oshkosh before the head of the Universal ever thought of making a business of manufacturing and marketing films.

After Mr. Cochrane graduated from the high school in Toledo, Ohio, as president and head of his class, he went to the Toledo Bee, as a cub reporter. So well adapted was he to the newspaper game that within two years he was managing editor of the paper and in well-earned enjoyment of the title of "the old man." At the time he was the youngest managing editor in the country and in Toledo he had the reputation of being one of the best. From Toledo, Mr. Cochrane went to Chicago, where he entered the advertising business with his brothers, Witt K. and Phil D. Cochrane. It was during this time that Mr. Laemmle and Mr. Cochrane met. Mr. Laemmle, in the clothing business in Oshkosh, needed attractive advertisements written. That was Mr. Cochrane's specialty and the advertisements that he wrote for Mr. Laemmle were so successful that he remembered them when he entered the film business a short time later. It was, naturally, to the man who had helped him so much before that he turned then.

As Mr. Cochrane wrote ads for the movies he became intensely interested in the new business and he threw his whole soul into it. The ads made Chicago sit up and take notice and made the Imp Company one of the best known moving picture concerns in the world. It was but a step more for him to acquire a financial interest in Mr. Laemmle's film ventures and it was not very long after that that Mr. Cochrane sold out his interest in the advertising business and came to New York as the secretary and treasurer of the Universal Film Manufacturing Company. Ever since that time he has exercised a wonderful influence on the publicity and advertising of the Universal, an influence which has been felt much further than the majority of people suppose, for Mr. Cochrane is a very modest man and one very seldom sees his name in print.

Mr. Cochrane has never lost the "newspaper angle," and his imagination and originality have had a lot to do with the big place which the Universal now holds. He is a hard worker and one who works at 100 per cent. efficiency. And this, combined with his reputation for standing by his word at all costs, has marked the general director of the publicity and advertising of the Universal as one of the big men in the business.

Joe Brandt.

Joe Brandt, whose middle is "Convention" or "Serial," according to the angle from which his busy life is viewed, has been with the Universal from the start and has been the principal channel of outlet for the amazing amount of news which the company is making all the time. If there is an exhibitor, exchangeman or a manufacturer of films who does not know Joe Brandt, this Universal live wire is ready at a moment's notice to jump on a train and become acquainted.

Mr. Brandt received a singularly fitting education for the postion he holds and for future usefulness to the Universal. He was educated to become a lawyer and took his degrees at the College of the City of New York. But even before he received the coveted "LLB." he had begun his newspaper career. And as soon as he hung up his shingle he

was forced to choose between the active life of a reporter on the Evening World and the uninteresting process of waiting for clients.

Joe chose the busy life and has pursued it with avidity ever since. As reporting was not remunerative enough, he went after the advertising end, and gained much useful experience and knowledge of space values and mediums from his connection with the Hampton Advertising Agency. He next became manager of the New York office of The Billboard, then advertising manager of the Dramatic Mirror.

Mr. Brandt was one of the first newspaper men who realized the importance of motion pictures in advertising and he gave the first stimulus to many of the film companies which induced them to increase their sales through advertising in the theatrical trade papers and later in a wider appeal through newspaper and magazine advertising. In the course of this work he made a great many fast friends who respected him for his own work and the clearness of his foresight into the possibilities of broadening the business by a wider appeal. His work drew him to the notice of Carl Laemmle, and he soon associated himself with the man who is now the president of the Universal, as his private secretary.

When the Universal was formed Mr. Brandt was made advertising manager of that corporation, and his duties have been broadening ever since. When he assumed editorship of the "Universal Weekly" he instituted a campaign of publicity in connection with the convention of the exhibitors which was not only a big thing for the Universal Program, but added thousands of exhibitors to Mr. Brandt's remarkable list of friends in the trade. No convention was complete without Joe, and his ingenious advertising schemes brightened up every convention which he attended.

Last year he was sent to London to boost the Universal Program in Europe. His task there was no bed of roses, for he had never been brought up to the idea of the afternoon-tea-in-the-office life, and the tranquil course of business there galled his restless spirit, but the results of his stay are apparent to all and the publicity which he gave Universal pictures in Europe has had a guiding influence on the European business of the company ever since.

"Lucille Love" called Mr. Brandt back from Europe, and he fell with his accustomed vigor upon the syndicate idea and formed a combination of newspapers which made the "Girl of Mystery" famous from coast to coast. He continued his success with the "Trey o' Hearts" serial and in this way has had a very determining influence on the course of moving picture publicity in the newspapers of this country. Just at present he is engaged in procuring for the Universal as many of the well-known writers of fiction as can be induced to write for the movies.

George U. Stevenson.

George Urie Stevension, who has just left the position of managing editor of the "Universal Weekly" to assume the direction of the publicity of the Trans-Atlantic Film Company in Europe, has been associated with the Universal Film Manufacturing Company for the past year and a half. His intense zeal for the interests of the Universal, and his unswerving loyalty to the company, have caused his associates and his fellow members of the Screen Club to bestow upon him the soubriquet, "George Universal Stevenson."

Mr. Stevenson's first work with the Universal was as associate editor with Joe Brandt, the originator of the "Weekly." Upon Mr. Brandt's departure for Europe, Mr. Stevenson succeeded as director of publicity and managing editor of the publication. In this capacity he developed new channels of publicity, providing a full line of inexpensive electros of Universal stars for the exhibitor, and originating publicity props of various kinds that have widely increased the prestige of the films bearing the "U" brand.

Mr. Stevenson is well known in amusement and journalistic circles in New York and Chicago. For ten years he was owner and editor of the Chicago Weekly Amusement Guide and has been more recently advertising manager of the New York office of the Billboard and general manager of the Chicago office of the same publication. He is known as the author of several successful dramatic sketches and of quite a few works on theatrical subjects, including in collaboration with his kinsman, the late Adlai E. Stevenson, ex-Vice-President of the United States, a comprehensive "Historical Memoir of the Stevenson Family in America."

Two American mottoes, "Do it now," and "There's a reason," are living watch-words with Steve, and in pursuit of the former, he has been unsparing of the midnight oil. Conspicuously displayed above his desk is a quotation from Elbert Hubbard: "Responsibilities gravitate to the person who can shoulder them." It is this willingness to shoulder responsibilities that has caused him to be chosen for the European publicity post by the officers of the Universal during these troublous times abroad.

Paul Gulick.

Paul Gulick, who assumes the editorship of the Universal Weekly, and becomes the first assistant to Joe Brandt, is a well-trained newspaper man and publicity promoter. Almost directly upon his graduation from the University of Vermont he joined the editorial staff of the Journal of Commerce of New York City, and became successively exchange editor, maritime editor, and assistant night city editor. When the dramatic department of that conservative daily was organized, he was made music critic and assistant dramatic editor.

While engaged in this capacity, he entered into partnership with Philip Mindil in a publicity enterprise which was very highly regarded in every newspaper office in the United States, and gained a unique standing through representing such eminent clients as Sir Ernest Shackleton, Rear-Admiral Peary, Signor Zenatello, Signor Alessandro Bonci, Miss Ellen Terry, and the late Mme. Lillian Nordica. In this connection Mr. Gulick learned the requirements of a large number of newspapers and magazines on every conceivable topic, and gained an invaluable acquaintance and experience.

At various times he has written special articles for the New York Times and other metropolitan newspapers and magazines, and was for six months city editor and baseball editor of "Vanity Fair," just prior to its purchase by Conde Nast and its change from a general illustrated weekly to a woman's monthly magazine. He has done special work for the Universal at various times, and is no stranger to the moving picture business, or to the men who are prominent in the newspaper and advertising end of the industry.

Harvey H. Gates.

Harvey H. Gates, who is associate editor of the "Weekly," has now had a year of experience in the position, and has proven himself a very valuable and versatile assistant, not only in the duties which naturally fall to the lot of a feature writer of a magazine, but also in furthering the interests of the publicity department in general. He was secured from the Dramatic Mirror, where he made the study of the photoplay as well as the drama from every angle. This equipment has helped him in a decided degree in his work for the Universal, and it has fitted him to write scenarios, quite a few of which have been produced by different companies. Mr. Gates has also aspired to write melodrama, and has a three-act play now under consideration by a prominent manager in New York City.

Born in the Hawaiian Islands some twenty-six years ago, Mr. Gates has had the unique experience of having visited every state of the Union. He has traveled very extensively abroad, and derived thereby a cosmopolitan outlook on life and letters which will stand him in increasingly good stead. He was brought up in Salt Lake City, and entered the newspaper profession almost as soon as he was graduated from school. Part of his fitting was derived abroad and his active service took place there, and in the west as well as in New York City.

BERNSTEIN WRITES PHOTOPLAY.

It is extremely doubtful whether the theater-going public has ever had a chance to witness so keen a portrayal of human emotions as they will have with the release of the latest of Charles Giblyn's masterpieces, "Foundlings of Father Time," written especially for the cast of General Manager Isadore Bernstein of the West Coast studios.

In connection with the production it is an interesting fact that both Murdock MacQuarrie and "Mother" Benson, who work in the lead roles, are able to shed real tears when they are necessary, a thing of which but few of the ablest actors are capable.

"THE BELOVED ADVENTURER" IN BOOK FORM.

For the first time in the history of the film business a story in book form is issued simultaneously with the release of its screened original. Emmett Campbell Hall, scenario writer on the Lubin staff, has published as a novel "The Beloved Adventurer," the serial subject in which Arthur Johnson and Lottie Briscoe are being featured by the Lubin Company. The book contains 155 pages. There are seventeen illustrations of scenes from the play as well as of the players. Exhibitors will be enabled to furnish it to their patrons at a reasonable price. "The Beloved Adventurer" will be released in single reels for a period of fifteen weeks.

"The Varsity Race"

A Thanhouser Two-Reel of Unusual Merit Dramatically and Educationally—Written by Philip Lonergan.

Reviewed by the Rev. E. Boudinot Stockton, S. T. B.

CAST.

Jack Stimson, the varsity bow oar.....Irving Cummings
Ruth Randall.....Muriel Ostriche
Professor Randall.....Arthur Bauer
Mrs. Randall.....Carey Hastings
Bob Devere, a student.....Nolan Gane
President of Garford University.....Edward Hoyt
Captain of the crew.....William Noel
Varsity coach.....Walter Cameron

PHILIP LONERGAN, the author, and Carroll Fleming, the director, are to be congratulated on the story which they have built around events connected with the races of the National Amateur Rowing Regatta, which took place recently near Philadelphia. The pictures of the actual races that were obtained would, if issued by themselves as an educational, have made a remarkably noteworthy release of historic and athletic value; but author and director have so skillfully interwoven these with such a simple, natural, clean story of university life, that they may well be proud of the combination of heart interest, suspense and thrill that they have achieved. It is really a big three-reel story, and the cutting it down to two reels has marred the effect somewhat by jamming the action in the earlier scenes and necessitating the employment of one or two otherwise needless leaders.

Scene from "The Varsity Race" (Thanhouser).

Scene from "The Varsity Race" (Thanhouser).

But in one respect the picture is most decidedly refreshing and unique. Not only have the actors entered into the idea and spirit of the author and director with marked intelligence and capability but they have actually reproduced the university atmosphere, and look and act like genuine personages of real university life. As a rule, college pictures are not a success because the students almost invariably look like what they are, men dressed up as and trying to act like boys; but the present instance is a very gratifying exception to the rule. Even the actor "varsity team," when it is lined up, as it is in a couple of pictures, alongside of the genuine teams, looks natural, an effect made possible by the fact that Thanhouser has a real crew of its own, composed of members of the studio force, that went down to Philadelphia and put in a couple of weeks of good hard work, training with the regatta entries.

The plot of the story is simple and virile and is told naturally and directly, and at only one point is it unconvincing and illogical. This is when Ruth goes to Bob's boarding house and persuades the landlady to let her ransack Bob's room for evidence. She finds the notes Bob had made and straightway takes them to the faculty. This seems unnecessary and is improbable. Bob's name was on the reverse of his fraternity pin. That was why Ruth recognized it. Its being found in the study was sufficient evidence to reopen Jack's case, and any of half a dozen much more natural ways than the one employed could have been invented to get hold of the notes.

Bob is brought before the faculty, forced to admit his guilt, and Ruth, with the permission of the faculty, telephones Jack to hurry back to the university and take his part in the race. A little more skillful handling of the story just here would have avoided the sinking of interest that comes with Jack's vindication. The story is an excellent example of a double climax, but the two climaxes do not dovetail together smoothly enough. The two interests follow each other instead of intermingling with the first interest—Jack's vindication—being made subordinate to the second—the racing end. It would have been better to have cut out the faculty scene and told the story thus: Ruth finds the pin, takes it, not to the faculty, but to the crew captain and varsity coach. They force a confession from Bob, take him to the president and get the latter's permission to send for Jack. By interspersing this with cut backs emphasizing the approaching race and the despair and gloom of the Garfordites because their crew was out of it—they knew nothing as yet of Jack's vindication—the suspense could have been kept up unremittingly and smoothly, increasing in intensity as Jack misses his train, commandeers first an auto by the roadside, which breaks down, then the speed boat of a Garford alumnus, takes his place in the shell, wins the race and gets his ovation from the wondering and elated crowd who scarcely realize what has happened until it is all over.

Nettie Noges

NETTIE NOGES, who has just signed a contract with David Horsley to appear in Centaur comedies, is one of the most famous actresses in Russia. The first play in which Miss Noges ever appeared was Ibsen's "Pillars of Society." She was not quite fifteen at that time and appeared as Olaf, a little boy.

Nettie Noges.

In her second season with that company, Miss Noges was promoted to more important parts in such plays as Sudermann's "Magda" and "Fires of St. John," and Strindberg's "Father." In the "Fires of St. John" Miss Noges scored her first great hit, which resulted in her being chosen as the leading woman for the Theatre Eathonia, where she immediately starred in the "Pillars of Society."

Since that time she has starred in many important parts in German and Scandinavian plays. At the end of her third season at the Eathonia, Miss Noges was engaged by the Traganow Film Company of Petrograd, to appear in motion pictures in the parts in which she had achieved such great success. Miss Noges remained with that motion picture company for three years, after which she came to America.

"Broken Nose Bailey"

Two-Reel Reliance Melodrama of Underworld Adventure—Some Real Detective Work Shown.

Reviewed by Louis Reeves Harrison.

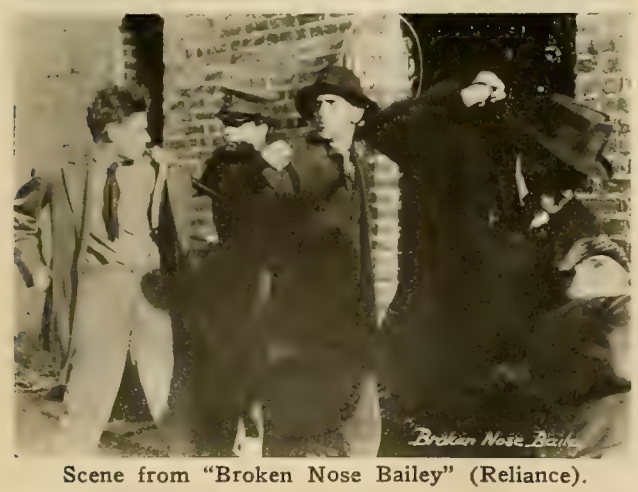
Cast:

Broken Nose Bailey.....Eugene Paliette
Detective Barton.....Sam De Grasse
The Girl.....Francelia Billington

IN spite of its unattractive title and apparently limited cast, "Broken Nose Bailey" has a ring of truth about it that is far removed from the conventional presentation of yeggs and yegg catchers in stage plays and detective stories, and there are many characters besides those enumerated by the Modest Mutual Publicity Bureau. As the stage has clung to the conventional, giving audiences small opportunity to see interesting phases of life in true physiognomy, it is up to motion-picture producers to take advantage of their medium's wider range, not only in atmosphere and detail, but in the variety and vigor of actuality. There is plenty of high color and vibration in the portrayal of what is actually happening in the eternal struggle of organized society against its destructive elements.

Scene from "Broken Nose Bailey" (Reliance).

"Broken Nose Bailey," the play, not the character, shows the operations of professional thieves with a frankness and accuracy that is permitted because of the lesson against crime involved. Opposed to the gang of plunderers are plain clothes men of ordinary type, not the dress-suit monstrosity with a pipe and a magnifying glass. We are a little bit weary of the infallible detective, who goes straight from a trivial clue to the arch criminal. It is too easy. The plain clothes men who get after "Broken Nose" take their lives in their hands and only get their man after a series of hand-to-hand fights.



Scene from "Broken Nose Bailey" (Reliance).

Broken Nose, as impersonated by Mr. Paliette, is a daring and ingenious crook. Detective Barton as interpreted by Mr. De Grasse, is a plucky and persistent detective. The pals of Broken Nose and the men operating in conjunction with Barton are all active factors in almost constant conflict to the inevitable end. All of these parts are well taken. There are two "gals," both capable actresses, but the detective's wife exhibits tremendous energy in her role. She has a pair of "piercing" dark eyes that outshine those of Mary Fuller, before Mary sailed away on the cloud of her dreams and forgot the terra firma where most of us, from necessity or choice, manage to keep both feet.

The principal weakness in such plays is a general one. The surface effects are produced often with sincerity of purpose, but the elusive causes behind the action escape directorial notice. Directors are usually quick to grasp the objective of a drama, even though they do not find the object, but the psychology will come when we have more playwrights who know how to write for screen production. A director accomplishes much in selecting and training a type—it takes a veritable author to let the audience know how that type occurred. In spite of its principal fault, however, "Broken Nose Bailey" will hold the average audience and add its quota of value to a varied program.

"Matty" in Pictures

The Peerless Pitcher Will Appear in a Universal Picture Serial. "Love and Baseball" the First.

CHRISTY MATHEWSON has arrived in filmdom, in a play specially written for him, around his life. That the Universal secured Christy Mathewson for a series of photoplays is only another evidence of what it can do, what it is doing for Universal exhibitors—Universal patrons. Baseball has long since established itself as the national game; there are millions who follow its destinies. And just so, there are untold millions who are acquainted with the name Mathewson and who follow his career upon the diamond studiously. Christy Mathewson has acquired more fame in the baseball world than any other player; he has established a reputation as the greatest pitcher the world has ever produced.

"Matty" in "Love and Baseball."

An important fact to keep in mind relative to this appearance of Mr. Mathewson, is this: after this notable series, which will run for one year, closes, the picture fan will never have another chance to see him on the screen. According to Mr. Mathewson's own statement, it will be his first and last venture in motion pictures. Every release—and they will appear every month—will be a gem of the kind. Some of the plots, and many of the incidents, will be drawn from Christy's own life; every picture will possess the tang of baseball, and yet every one will be a live, vivid, dramatic story complete in itself. In fact, the series is going to be one of the biggest treats offered the picturegoer in a long time and the Universal are assured it will be appreciated.

"Love and Baseball," in two reels and directed by Stuart Paton, is the title of the first play in the series. Stuart Paton, who has already won high distinction as an author of Universal plays, is the author and also the director of the play. Christy is in the role that was especially created for him. It shows Christy before he was a "Big Leaguer"—when he was a young country fellow fighting between his own ambition to follow up baseball and the desire of his sweetheart to enter her father's store as a bookkeeper. The situation developed is unique. At times the humor is keen only to be contrasted with a climax of gripping qualities. There are scenes showing Christy, such as have never been shown before on the screen, disclosing Christy on the diamond at the Polo Grounds, New York, pitching his team to success and batting out a home run. He followed his own inclinations and succeeded, in spite of all, in winning the girl.

A Picture Caught in the Making

Glimpses of Allan Dwan and His Players at Work on "The Dancing Girl" at Sebago Lake, Maine.

By Alexis J. Coleman.

NATIVES and summer sojourners at Sebago Lake, Maine, were afforded excellent chances to see movies in the making when, in August, Director Allen Dwan put members of the Famous Players Film Company through their paces before the camera in scenes of "The Dancing Girl." The picturesque resort affords abundant opportunities for background, and this was thoroughly appreciated by Florence Reed, who stipulated in her contract that some scenes of the film in which she plays the part of Drusilla Ives, coquette though Quakeress, should be staged at Sebago

Cottage Scene in "Dancing Girl."

Operator Bruenning, Director Allan Dwan and Assistant A. H. Rosson, Florence Reed and Fuller Mellish.

Lake, where she and her husband, Malcolm Williams, spend their summers at their pretty cottage on Indian Island. Part of the reel was made with the island as a setting. Another considerable strip of the reel was taken at historic Frye's Leap, a high rock rising sheer out of the deep water, and from which eminence, tradition has it, a certain Captain Frye made a successful getaway from the Indians.

Fuller Mellish as "David Ives" and Loraine Huling as "Faith Ives" in Cottage Scene.

For the scene at the Quaker church a number of the villagers and summer visitors were impressed into service, and the staging of the scene drew a considerable crowd of their friends, who came by all manner of conveyance, automobile, surrey and wagon, as well as on foot—all to look on and see just how it was done, for this, so far as known, is the first occasion upon which Sebago Lake has had a chance to get itself into the films. Here, as at the scene staged at the cottage in the afternoon, the onlookers ranged themselves at a safe distance to the rear, while Mr. Dwan and his assistant, A. H. Rosson, posed the players and made them rehearse, before the camera trained by Operator Bruenning recorded the scenes. Fuller Mellish was the Quaker father, David Ives and his daughters, Drusilla and Faith, were respectively Miss Reed and Loraine Huling. Malcolm Williams was Major Harding, David Ives' friend, and John Christenton, the young Quaker, the beloved of Faith, was portrayed by William Russell. Director Dwan, hatless, coatless and with sleeves rolled up, posed, suggested, ordered, criticized—in short, directed with a big D (D for Direct, of course)—until he had things going to his liking, then: "Action! Camera! Picture!" and the scene was incorporated into the film.

Much of the other part of the film has been taken in England, but it all will be assembled for production this fall and winter in New York, probably at the Strand. As Miss Reed will be appearing in "The Yellow Ticket," as well, it is entirely probable that simultaneously with her appearance in that role her counterfeit presentment will be seen as Drusilla Ives. So her playtime in Maine was used to good advantage. The players generally enjoyed their trip to Maine, as also did Messrs. Murphy and Rothmayer, of the scenic staff, who aided in the settings. Eugene Ormonde figured in one of the episodes as the Duke and captain of a yacht, and one of the wits at the Sebago Lake doin's irreverently styled him "Willie off the pickle boat." Once or twice, on dull afternoons the party went out fishing in Cap'n Phil DeCormio's good launch Lena. And at Frye's Leap one morning, between scenes, Mr. Fuller Mellish borrowed a fish line and captured a pound black bass, which he carefully carried to the hotel and had served to him at dinner.

It is safe to say that all the Sebago Lake natives and summer visitors will be on the lookout for the "Dancing Girl" when it is put on.

Apfel Has a Patent

OSCAR APFEL, who, next month celebrates his first year as director with the Jesse L. Lasky Feature Play Company, will at the same time celebrate the securing of patent rights on a new "baby" spotlight which he recently applied for and which has been tried out by both Apfel and Cecil B. de Mille on the various Lasky productions and found to fill a long felt want.

Mr. Apfel, before casting his lot with the Lasky people, was for years one of Edison's trusted directors and was among the first to introduce dissolves and double exposures and in "The Corsican Brothers" innovated the effect of one man appearing on the screen in two different characters at the same time.

Oscar Apfel, Lasky Director, Taking Things Easy in His Den.

Mr. Apfel and Cecil B. de Mille worked together on Lasky's "The Squaw Man" and "Brewster's Millions," but since the demand for Lasky productions increased so that the firm arranged to produce two plays a month instead of one, as announced at the beginning, Mr. Apfel was set to work on "The Only Son," with De Mille doing "The Man On the Box."

Apfel is now working on "Where the Trail Divides" with Robert Edeson and at the completion of this feature will begin work on one of the Belasco plays.

One of the best liked of directors and capable to a fault, Apfel is signed for three years with Lasky and everything points to an even longer engagement, for all connected with that concern are deeply appreciative of his excellent work.

"The Potter and the Clay"

New Two-Part Kalem Handles Delicate Situation Without Offense—Revenge Spoiled Because Wronged Woman Doesn't Allow for Daughter's Clean Heart.

Reviewed by Hanford C. Judson.

THE chief point in this new two-part Kalem is the interesting contrast which different bringing-up makes on two half-sisters. One is illegitimate and her mother has had her brought up in a convent where the sisters have taught her humanity and kept her heart clean enough so that her judgment is unbiased and unselfish. The other, early left motherless, has been brought up by the worldly, selfish father. The woman whom this father had wronged has watched the child growing up and has envied the advantages denied her daughter by the same father. She never realizes that her child in the convent is the more fortunate of the two.

She has nursed thoughts of revenge and her chance comes when the society girl is beginning to go out alone among people, to card parties at fashionable homes and the like. There are evil people in society, and this woman, who is also, now and then, admitted among the "swell" set, gets a man of this kind to help her in her scheme. She gets

Scene from "The Potter and the Clay" (Kalem).

the girl to a fashionable gaming house, gets her drunk and has the police raid the place. Everything works out just as she plans; but when she comes to the house of the man, with the purpose of showing how much better her daughter is than his on whom she has managed to fasten the stigma of dissipation, she fails. Her daughter brought up in the convent judges her justly, and decides against her, taking the part of the wronged and shamed society girl.

The picture is full of beautiful scenes. It was produced by George Melford, and shows the careful direction and artistic handling and, in large-part acting, that is one of the hall-marks of the Kalem output of which Kalem can be justly proud. Douglas Gerard plays the man in the case, hard-hearted and cold, a man who is not only accepted, but admired by his social set; yet is selfish and unsocial in the extreme. Marin Sais plays the role of the wronged woman. How it came that she gave herself so implicitly to such a man is left to the spectator's imagination. As the action opens she is already a mother out of wedlock and is living in the apartment that he has bought for her. But he is growing tired of her and is already very friendly with the society bud whom he is soon to marry. The breaking away from his paramour by the man is set forth in a group of well acted scenes. Then comes a group of scenes that quickly carry the action forward about eighteen years.

The society man's wife is dead and his daughter has grown up; the part is taken now by Cleo Ridgeley. The woman's daughter, brought up in a convent, is played by Elise Maison. Jane Wolfe plays the mother superior of the convent. After this follow scenes that set forth how the woman gets acquainted with the girl and begins to draw her into paths that are dangerous for the sake of her revenge. After the raid by the police, the bringing home to her father of the girl by the police sergeant makes a touching picture that rings true, more poignant even than the last scene, which is not so simple and doesn't get over so strongly.

As to the quality of the story, we can truthfully find much praise in it. But it lacks something of the liveliness noticeable in most of the recent Kalems. When compared with such offerings as "The Viper," a picture with no idea at all, it lacks punch. It is in part emotional but is more intellectual than emotional. There is a substantial idea in it and it is a good wholesome idea. The author of the scenario is Mrs. Owen Bronson.

"Beasts of the Jungle"

A Two-Part Educational and Scenic Feature of the Highest Quality by the Supreme Features Corporation.

Reviewed by T. A. Church.

IT is very seldom that the opportunity is presented of witnessing the exhibition of a picture that has the quality, snap and punches found in this feature. Practically every scene has been taken within twenty feet of the camera and many as close as ten feet. The photography throughout is of the highest order and certainly is the work of an experienced cameraman. In these days when exhibitors are complaining bitterly of the unnecessary amount of padding that the manufacturers are crowding into their releases it is a relief to inspect a subject that really seems to be too short. There could easily have been several hundred feet added without causing interest to drag, and in its present two-reel length there is not an inch that could be consistently cut out.

Out of the forty-four different subjects contained in this production, it is very difficult to select the ones for special mention as every one is of interest. One of the greatest features is the presence of so many animals gathered from so many corners of the earth, with which so many of us are unfamiliar, either by sight or by name. The Nine-Banded Armadillo, while an inhabitant of our own United States, will surely prove a curiosity to theater patrons, and his bony armor and curious appearance will arouse many a hearty laugh. The Tasmanian Devil, while small bodily, is a giant in his own imagination, as he is absolutely untamable and will indiscriminately attack any animal, regardless of size. This lack of fear has proved detrimental to his breed, as the larger animals have slaughtered his kind until he is now almost extinct.

The Giant Salamander from Japan and China will show a kind of food that is sometimes resorted to in those far-off lands. The Albino monkey is a positive freak, and is the only one of his kind ever seen. A battle between two enormous alligators is a scene that may not be duplicated on a film in many years. The closing subject is of a Congo African, the lowest type of mankind, and a Chimpanzee, the highest type of the Simian and the third largest in size of the man-like apes. A picture such as this brings to our minds the theory presented by Darwin and we are forced to wonder if he was not right, as the animal exhibits an intelligence seemingly much greater than that of the man.

On the whole this is one of the strongest offerings of the kind that has ever been called to my attention and it will certainly hold the intense interest of any audience throughout. "Beasts of the Jungle" is undoubtedly good for return dates from many of the best theaters in the country.

IN MEMORY OF C. J. HITE.

At a meeting of the Board of Directors of the New York Motion Picture Corporation held on Sept. 10, 1914, the following statement was directed to be spread upon the minutes:

"The directors of New York Motion Picture Corporation have heard, with deep sorrow, of the death of their associate, Charles J. Hite, a man of strong purpose and broad outlook, with whom the appreciation of a problem meant its solution, eager for new operations and quick to seize them when they came, always a true and loyal friend, and fair and just in every relationship. The loss of his counsel will be long and deeply felt, and his memory will go with us through life as that of an upright, able, vigorous and kindly man."

BAGGOT FEATURED IN "THE MILL STREAM."

"The Silent Valley," a two-reel feature recently released and featuring King Baggot in a role ultra-rural, proved such a tremendous success and so diverting that the Imp Company has decided to release several other film dramas disclosing Mr. Baggot in the rough and ready.

"The Mill Stream," a two-reel feature, will be the next along this line. Most of the settings for the play are had at Smithtown, Long Island, where Mr. Baggot with his company has been motoring every sunny day for the past two weeks. It is a gripping drama of the elemental, showing this splendid actor in a role of original qualities. Charles Lessey is the director of the piece.

Hemment Brings African Scenes

New Pictures of the Wilds of the Darkest Continent Secured by the Pioneer of the Motion Camera.

FOR the past two years Mr. J. C. Hemment, the well-known author of the Paul J. Rainey African Hunt Pictures, has had an ingrowing desire to visit Africa on his own hook, believing his previous experience would enable him to get pictures which would not only be of vast value from an educational view-point, but would also be unique in the annals of wild life moving picture films.

It was only last October that Mr. Hemment was able to realize his desire, and after months spent in preparation he departed for the wilds of Africa from whence he has just emerged, bringing with him about 25,000 feet of film, a portion of which deals with wild animal life, notably a buffalo hunt, affording a far and near view of a herd of

Copyright by J. C. Hemment.

Hemment with Camera in Front of Dark-room Tent.

wild buffaloes, and a "hippo" film in which the hunting and killing of the hippopotamus is illustrated, including a final in which the natives cut steaks from the carcass, eating the meat raw, and washing it down with the warm blood of the freshly-killed mammal.

Mr. Hemment has secured several thousand feet of film illustrating tribal ceremonies, and ceremonies of the courts of the native Kabakas, which is African for Kings. Not satisfied with the foregoing achievements, Jack (to those who know him intimately Hemment is never "Hemment,"

Copyright by J. C. Hemment.

Hemment and Pearson After Buffalo's Charge.

but merely "Jack") has put into film the life story of the deadly Tse Tse fly, which annually takes toll of many thousands of African lives, and of late is threatening to actually depopulate the country unless checked.

Concerning these films Mr. Hemment says: "I have made pictures from Victoria Nyanza, visiting the large sleeping-sickness belt, running from Entebee, Luzira and Jinja, journeying down the Nile through Lake Kioga from Namagasali to Masindi, thence along 70 miles of forest road to Butiaba on the shores of the oldest lake in the world, Lake Albert. During that journey I made pictures of the clearing of roads for the purpose of beginning a campaign of extermination against this fly, and the working force included many victims of the deadly insect, which is known to science as the Glossina Palpalis. Those helping to do this work, in many cases, are victims who never expect to recover, for the life of a native bitten by the blood-sucking Tse Tse is limited from three to eighteen months. If he is treated he may last eighteen months or even two years, but very, very few of them live that long. This fly seems to attack everything with a vertebra, be it animal or human, and in some cases the victims go absolutely mad before death overtakes them. Its first effect is a sensation of dizziness which is equivalent to sleepiness, and this is, I suppose, the reason it is called the "sleeping sickness." One of my very important pictures is where a hundred of these sleeping sickness victims are felling a tree, and this picture was taken on Washington's birthday. It will, however, clearly be seen in the illustration that the chopping was not accomplished by means of Washington's little "hatchet."

Still another important result of Hemment's expedition is the securing of something like five hundred feet of film, showing the salt industry, conducted along the base of Ruwenzori, one of the Mountains of the Moon, in which

Copyright by J. C. Hemment.

Clearing Forest in "Sleeping-Sickness Belt.

approximately 50,000 men are employed. The salt is packed by natives for hundreds of miles along a trail skirting the base of the Mountains of the Moon from the Congo border.

Mr. Hemment has films which will be made the basis of either three or four lectures, and unquestionably the pictures will prove of great interest to theatre-goers. We have not seen the films yet, but we have abiding faith in Hemment's judgment, and there is not a particle of question as to his ability in the photographic end, hence we look forward to something out of the ordinary when the films are finally placed on the screen, probably about the middle of October.

The writer has been privileged to view some stereopticon still pictures taken by Mr. Hemment in natural colors, and it is no more than the absolute truth to say these pictures are literally marvelous in their trueness and accuracy in color effects. It is just as though you stood there and looked at the scene. The effect is wonderful; the color effect is amazing in that it is absolutely natural, and not overdone. I venture to say there is not a particle of difference in viewing the actual scenes and looking at the stereopticon pictures which Mr. Hemment has taken. It is a revelation in the possibilities of stereopticon colored photography.

MR. ROUSSEL'S HEALTH IMPROVING.

Friends of Arthur Roussel, vice-president of Pathe, will be pleased to learn that the crisis of his illness has been passed and that he is now on the road to recovery after an eight weeks' confinement to his bed.

JOHN PELZER WITH ALCO.

John Pelzer, widely known in the motion picture business and until recently with the Eclectic Film Company, has made a connection with the Alco Film Corporation and has been put in charge of the supplies department.

Music for the Picture

Conducted by CLARENCE E. SINN

A Classified List.

LYLE C. TRUE has issued through the Music Supply Co. of San Francisco, Cal., a book which he calls "How and What to Play for Pictures; A Manual and Guide for Pianists." Its contents consist mainly of titles of musical compositions which will be found useful in accompanying moving pictures. Mr. True has given us a very carefully selected and classified list of about one thousand titles of the best music, together with name of composer and names of various publishers.

The lists are placed under different heads, as: "Dramatic" (for heavy dramas), "Romantic" (for love dramas), etc. Oriental music, Spanish or Mexican music, Irish numbers, Old Songs and Slumber Songs are mentioned at some length each under its own heading; characteristic numbers are given a prominent place as well as different kinds of marches. In addition to this, Mr. True has included twenty-one grand operas with analysis for working purposes, as per following example:

TRAVIATA. (Schermer edition.)

"Combats, etc., pages: 4, 5, 18, 19, 20, 21. Very dramatic for climaxes: 14, 15, 16, 17, 22, 23, 24, 25, 26, 27, octet 37 to end 40. Emotional and sad: 2, 3, 12, 13, 15, 28, act three, 40, 41. Ball room or dialog scenes: 6 to 12, 14, 15. Gypsy music: 29 to37."

A catalog of musical numbers with the contents listed to meet the requirements of moving picture pianists will be well received I am sure. Two or three years ago I prepared a small "list" of about a hundred and fifty numbers of easy grade stuff which was sent to all who wanted it badly enough to inclose a stamp—and some few who didn't—but it made such inroads on my time that I cut it out. Mr. True's catalog is much more complete and, to the best of my belief, is the only work of its kind and, judging from my own experience, will really fill a need.

Changing Positions.

About every so often somebody wants to know if I know of an opening in Chicago for a good moving picture musician. Of course, the idea of trying to better one's condition is commendable, but moving to a big city from a smaller place doesn't always mean a betterment. In the first place, the hours are usually longer, the distances to travel to and from your work are greater, and the pay, proportionately, is no better than can be had in the smaller town when you consider the difference in expenses. And again, in every large city there are more musicians than engagements, an opening wouldn't stay open any longer than it would take some one to get there and fill it. If you feel that you must make a change, the better way to accomplish this would be to insert a small ad in the Moving Picture World and hold fast to your present position if it is a half-way decent one.

A "Musical Insert."

From Baltimore, Md.—"I have recently played a picture called 'Kate Waters of the Secret Service.' During the picture the music of the song 'Goodby, Dolly Grey' was shown on the screen. In an argument with my employer, he claimed the music was not put there for the benefit of the pianist, but for the audience to know what the girl was singing. I judged entirely different, saying it was for the pianist to play to show what the girl sings. Now the main point is, I have forgotten the song it goes off the screen so rapidly that it is impossible to read the notes on the screen. Will you kindly inform me, if this is for the benefit of the pianist, why do they not allow a sufficient length of time for music showing on screen so it can be read?"

I would not undertake to say what was in the director's mind when the picture in question was filmed. I don't know whether he intended that particular insert for the benefit of the audience or of the piano players who might accompany the picture. If my personal opinion is worth anything, I will say that I believe all inserts, leaders and so forth are shown solely to make the story a little plainer to the observer, and, in this connection, the pianist is not considered. It seems to me that if the music in question had been included in the picture for the benefit of the pianist, sufficient length of time would have been allowed for its reading. Of course, it goes without saying that when a careful accompanist (such as the writer seems to be) knows the songs referred to in pictures, he will play them. If he doesn't know them, he will have to comfort himself with the thought that perhaps nobody in the audience knows them either. Possibly the director—if he thought about the matter at all—supposed that the song was so old every one knew it. When a song bears so important a part to the story as to entail the music being flashed upon the screen, it seems to me it is also important enough to be heard from the orchestra pit, and to insure this, the fact might be mentioned in advance through the advertising matter or in some other way that such and such a song is used in the picture. This would give the conscientious fellows a chance to brush up their memories—or get the music if possible.

"Rawlins Theater Orchestra."

Friend Montgomery of the Rawlins Theater, Albany, Ga., again comes to the front. He says in part: "If you want to use some musical synopsis for the M. P. World I will inclose one reel Indian, one reel Oriental and three of the five-reel Lasky pictures. That was a magnificent setting of 'Antony and Cleopatra' given us by Mr. Roy Bassett of Hartford, Conn. He must have had a job playing that music with a four-piece orchestra."

(I am sure Mr. Bassett feels gratified to know his program was appreciated at its worth by one who knows what constitutes a "good musical setting."—Ed.)

These are Mr. Montgomery's suggestions for pictures mentioned:

"Romance of the Pueblo." (Biograph.)

1. "Maid of Cherokee" until title: "Apache Chief Comes to Trade."
2. "Moon Bird" until title: "You a Pueblo Not Fit."
3. "Zephyr" until title: "How Much for My Squaw?"
4. "In the Land of the Buffalo" until title: "Beginning the Wedding Rites."
5. "Sun Dance" until title: "Now, Daughter, let," etc.
6. "Anona" until end of reel.

"The Leopards' Foundling." (Part Two.)

1. "Passion Dance" until title: "Natives Plan to Avenge."
2. "Mt. Hindoo Man" until title: "Balu Decides to Go With Stanley."
3. "El Caharia" until title: "Arrival in America."
4. "Jungle Jubilee" until title: "Fascination."
5. "Echoes from Egypt" until end of reel.

"His Only Son." (Lasky) Part I.

1. "Mousme Intermezzo" until title: "Brainerd at Work."
2. Waltz; "Woman's Love and Life" (Introduction and waltz until title): "Way Freight."
3. Galop, "Eolus" until title: "Reward for Valor."
4. Intermezzo, "Autumn Leaves" until title: "Demonstration."
5. March (or intermezzo "Kisses") until end of reel.

"His Only Son." Part III.

1. "Love and Passion" (meditation) until entrance of man in window.
2. Hurry (Hawkes melodramatic No. 14) until title: "Morning."
3. "Chiffon" (Caprice) until Brainerd shows paper to his wife.
4. Barcarolle ("Perfume") until title: "Tom Asks His Father."
5. Reverie ("Wings of Love") until end of reel.

"His Only Son." Part V.

1. Idyll ("Love's Voyage") until title: "Breaking the Strike."
2. Hurry (Fischers No. 14) until Mr. Brainerd receives telegram.
3. Intermezzo ("Roses") until title: "Where Is Your Mother?"
4. Intermezzo ("Kisses") until end of reel.

OBSERVATIONS

BY OUR MAN ABOUT TOWN.

IT has been the hope for months on the part of the most influential and prominent exhibitors of the country that the amalgamation of the associations of motion picture exhibitors would be consummated during the early season of 1914-15 and assurances in that direction are apparently well founded, but during the past few weeks another movement has developed which seems destined to divert attention from this very laudable undertaking on the part of the exhibitors. The chief objects of the amalgamation, as outlined by the promoters, are to bring all exhibitors under one banner and have them work in harmony for the interests of all concerned; to eventually formulate plans whereby the reunited and harmonizing influences will be able to meet and confer with representatives of the various manufacturers and film renters with a view to adjusting any differences that exist, or may arise; and bring about a co-operation that will harmonize all interests in all branches of the motion picture business. At no time during the convention at Dayton, O., when the subject was first brought up, or any time since then, has any particular set or class of manufacturers or renters been barred from the policy outlined. The project is not one of class legislation, but in form and desire like a world's peace congress. For this reason it has had the hearty support of the exhibitors and almost unanimous indorsement of those connected with other branches of the motion picture trade.

* * *

The recent movement by which the National Independent Motion Picture Board of Trade, Inc., was formed is looked upon by many exhibitors in this city and other places as a misdirected one. Many fear it may prove an obstacle to the accomplishment of the excellent work outlined at Dayton. It is claimed that if exhibitors join the Board of Trade they cannot consistently take part in the amalgamation, because the harmonizing plans of the latter are not reflected by the former. And should some exhibitors be induced to join the Board of Trade and others carry out the amalgamation plans the time expended on the latter will have been wasted and the Dayton policy will fall. It is obvious that the exhibitors under such conditions will be as much divided as they are now.

* * *

One of the most prominent exhibitors in this country while visiting this city during the past week was very frank in his views of the situation. It was his opinion that the exhibitors should be cautious in considering the Board of Trade movement and not jeopardize, or kill, the excellent plan outlined at the Dayton convention until they conscientiously feel that amalgamation will not accrue to their benefit. The charter of the Board of Trade and speeches made by the sponsors of the new association are practically declarations of war against certain interests in the motion picture business. "In my opinion," said the exhibitor, "the policy of the Board of Trade is too radical to bring benefit to the exhibitors. It looks to me to be an undertaking designed more for the benefit of certain manufacturers and renters. I have failed to observe anything outlined by the Board of Trade that cannot be peacefully and rationally accomplished by the amalgamated exhibitors. As an organized and chartered body they will be able to bring about correction of abuses. If conferences fail to bring about arbitration they can invoke the same laws which the Board of Trade depends upon. The latter organization is apparently depending upon force for the accomplishment of its purposes, while the amalgamated exhibitors would first resort to persuasive policies. To my mind the latter is the best dope and the exhibitors should not allow themselves to be swayed from the Dayton policy."

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After a moment's reflection the exhibitor continued. "I have known William Fox, the instigator of the Board of Trade movement, for several years and know him to have been the champion of the exhibitors' interests when a champion was sorely needed. I well remember when Mayor McClellan of New York, with a stroke of his pen, closed every moving picture house in the city. The order was not an hour old before Fox was on the job and concentrated certain influences that brought all the exhibitors of the city together, with the result that within twenty-four hours the late Mayor Gaynor (then a justice of the Supreme Court) enjoined the police from interfering with the reopening of the houses. Fox claims to have accomplished many other things in behalf of the exhibitors, but I have not been able to follow them up on account of my own interests keeping me from this city. I am satisfied, however, that he has done whatever he could for the exhibitor and it was quite natural that he should, as he was a prominent one. But with all this Fox's present policy is not clear to me. Apparently his main point is against the Motion Picture Patents Company. We all know he has been untiring in his battles against that company, so it was to be expected that he would make it his main target in the present campaign. But in his address at the Hotel McAlpin he said, 'You understand the necessity for those of us who are not in sympathy with the methods of the Motion Picture Patents Company, the Universal Film Manufacturing Company, or the Mutual Film Company, to organize a central body,' etc. This is where I lose track of Mr. Fox's real policy, or rather this declared attitude causes me to hesitate and ask if it is possible that behind Mr. Fox are certain influences that do not appear on the surface?"

* * *

"Now, let us see what film manufacturing companies Mr. Fox 'and those of us' are not in sympathy with: all the pioneer and old line manufacturers in the business. Every corporation and firm thus far mentioned in connection with the new movement is of comparative recent origin. If the exhibitors are to adopt the policy advocated by Mr. Fox they must necessarily declare themselves as not in sympathy with the all-old companies and array themselves in battle form with the new ones. What then becomes of the palace of peace at Dayton?"

* * *

A discussion that followed the remarks of the exhibitor led to quite a spirited exchange of views as to what the term "exhibitor" means. It was stated that the term has become a misnomer in many respects and that it should be used only when referring to the small picture houses. Mr. Fox, for instance, is not really an exhibitor. He owns a rental exchange and is a theatrical man, using pictures only as an adjunct to his vaudeville acts. Marcus Loew is no longer an exhibitor. He, too, is a theatrical magnate. It was further contended that the owner or manager of any house that is not devoted solely to the exhibition of motion pictures is not an exhibitor, although he may be looked upon as such in his dealings with the film exchanges. A renter present said that from a technical standpoint the contention was correct.

* * *

"Well," said the exhibitor who had previously spoken, "taking that line of argument as well founded the natural conclusion is that the Board of Trade is not really an organization that should attract the exhibitors, but one offering advantages only to the big men in the field and the regular fellows should go ahead with their amalgamation. In going over the list of those who attended the meeting at the Hotel McAlpin and the officers elected I find, under your construction of the term 'exhibitor,' that there was not one present. Every name in the list of officers is that of either a film producer, a film renter, or a manager of a film renting exchange, although the charter states that the object of the organization is 'to foster trade and commerce, and the interests of those engaged as manufacturers, distributors and exhibitors of motion pictures.'"

* * *

"Understand me," continued the exhibitor. "I do not challenge the right of Mr. Fox, or any one else, to organize for the protection of their interests; but I do contend that although exhibitors are mentioned in the charter of the Board of Trade their best interests are not to be sought there. They can best serve themselves in an amalgamated association of their own and they have enough troubles of their own to look after without combining with the fellows higher up and seeking more litigation, especially when the affairs involved have little or no direct connection with their business. What they are concerned in, so far as manufacturers and exchanges figure, are good service and fair rates. This they can adjust themselves with proper organization. They, like some of the Board of Trade members, may not be in sympathy with some manufacturers and renters, but the exercise of those sympathies one way or the other do not bring box office receipts. I flatter myself as knowing the motion picture game as well as any one in the business and in all the years of my experience I have never seen anything launched under the flag of radicalism that met the expectations of the promoters. Exhibitors certainly cannot afford to rally under such a flag. There may be smooth sailing at first, but motion pictures, like politics, make queer bedfellows. I, for one, am in the exhibition business, and I am going to stick to it. Let those who have certain grievances pull their own chestnuts out of the fire."

Doings at Los Angeles

THAT this city is a moving picture fan's headquarters as well as a big center for production was proven this week when Mr. Tally, who owns several big houses here secured the Majestic theater for pictures for a period of time not mentioned, but probably permanent. The news was quite a surprise to theater row, and Mr. Tally's scoop was taken with much comment. He opened on the sixth with H. B. Warner in "The Lost Paradise." That will be followed by other big features. This house for several seasons has played the best companies, and is well known to theatrical people.

* * *

And still another playhouse was opened to this city this week when the new Symphony theater, overhauled and remodeled at a cost of $40,000, threw open its doors to the public. S. L. Boseley, who has been with Mr. Clune as manager, will run the new house, which is one of the best in the city.

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Los Angeles people have finally been rewarded for their efforts to have film producers place "Made in Los Angeles" placed on the end of films taken here. The chamber of commerce was instrumental in having this done, and the people are delighted with the new scheme.

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W. H. Clune, already well known as a moving picture theater manager of Southern California, accompanied by Lloyd Brown, his manager, has returned from a mountain fishing trip. Mr. Clune has a cameraman and when the beach bathers at Ocean Park danced the tango on the sands he snapped them and speedily showed some classy pictures to his patrons. He gets every event of local interest and shows it a short time after. Incidentally business is good here.

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Laura Oakley is not a suffragette, but she believes in women having some hand in the carrying out of the law. She was not satisfied with being chief of police of the Universal city squad, but was presented with a real badge from the Chief of Police. The shield is number "99." Now that proud person has applied to the sheriff for a county badge so she will be able to pinch anyone anywhere. She will probably get it, too.

* * *

Max Asher, that jovial German comedian who has for so long a time been appreciated in Joker comedies, has been drafted to the Sterling forces and is playing a foolish part in a Ford comedy. He is a real funny man and in private life is nearly as funny. He drives a little car, not a Ford, and his trips around the state are numerous. He is quite a motorist.

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Albert W. Hale is no slouch when it comes to taking good care of his players. He has given the whole studio a coat of white paint, cleaned up the yards, installed three new dressing rooms, one double shower bath house, and built an addition to the stage besides putting up better light facilities, and in every way bettering his studio. He even hired a boy to cut the lawn and cultivate the Kalem sunken gardens. He has inaugurated a regular system, and everything runs smoothly at that studio. Betty Teare, his leading lady, has been called "the Maude Adams of the movies" by one enthusiastic exhibitor who wrote to the Kalem Company complimenting the Western films.

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Lorimer Johnston, who produced for the Santa Barbara M. P. Co., has left that concern and is in this city. He was replaced by Henry W. Otto, who left the American to work for the moneyed concern.

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W. Roberts, a man of the camera, a free lancer, has returned from Mexico with several cans of film that he took on a 300-mile trip in that country. He is at the Norbig studios. He will exhibit the film and sell it, returning to the south for more pictures.

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Frank C. Griffin, who produced for Lubin at Jacksonville, has arrived at the Sterling studio and will make pictures here, doing all comedy work. This is one of the busiest studios on the row and Fred Balshofer is one of the busiest managers ever.

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It was proved a few days ago that the stars are not the only ones who do great stunts. Clarence Hodge, a sort of steady-extra man, returning from the beach with Henry McRae and his company, which had been doing scenes for "The Silent Peril," rescued two women in a runaway by standing on the running board of the machine and stopping the horses. The story was later told by one of the actors, who admired Hodge for his heroism.

* * *

George S. Best, a wealthy man of this country, is going on a round-the-world trip with A. Vallet the cameraman, who formerly was with the Vitagraph and U. S. companies. They leave San Francisco on the 15th, going to Japan and thence through the canal and on to Europe.

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The Little theater starred Myrtle Stedman, featured in Bosworth films, recently when she played a week at that theater. Miss Stedman is a singer of some quality and her voice was appreciated when she appeared in connection with "The Valley of the Moon."

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Karl Formes, Jr., one of the best-known old-man character actors, who was for so long a Vitaplayer, has started a real school for moving picture actors, in conjunction with the Frank Egan school of drama. His personality is one that will help him greatly in instructing players.

* * *

Can you imagine petite Margaret Gibson in a Vitagraph comedy. This popular player has for so many months been seen in drama that it will be quite an innovation to see her act funny. She has done it, and done it well. Miss Gibson is to be featured in several comedies that are now being written especially for her.

* * *

Our friend Mabel, her last name is too well known, won a loving cup at the Vernon country club dansant last week. She is quite a dancer of the late steps, and is a popular young lady when it comes to terpischorean execution.

* * *

An expedition to the South Seas, and islands along the coast has been planned by George Marshall, who has chartered a vessel to take the party. Moving pictures of island life will be made. They leave the fifteenth of October.

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Mojonier, one of the most popular of Los Angeles photographers, told a good joke on himself the other day. He received a client who desired some pictures. The man seemed familiar, and Mr. Mojonier asked him if he had ever written a play. The subject replied that he had not, but that he had written several books. The pictures were so good that the subject later sent the photographer "The Eyes of the World," his latest book, with the following written on the fly leaf: "With all good wishes to Mr. A. Louis Mojonier, Harold Bell Wright." The surprised picture artist then remembered. Mr. Mojonier is a well-known man with picture players here.

* * *

Ruth Roland has added another feather in her hat. She posed for a well-known Hollywood artist who is making a life-size painting of the famous Kalem girl.

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Interest has been stirred up again at the Photoplayers' club and the Wednesday night dinners are becoming popular once more. Larry Peyton was the toastmaster at this week's feed, and his jolly countenance made the affair a success. A good attendance was there and the feast was enjoyed.

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In "The Carpet of Bagdad" being produced by Colin Campbell for Selig, with Kathlyn Williams featured, a string of fourteen camels was used. The Harold McGrath story is being filmed in the desert near Oxnard, and the players were regular desert people for some time. The company will next do Rex Beach's "The Ne'er Do Well" going to Panama, via Washington.

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The Optic theater on Main street is to be completely rebuilt at a cost of several thousand dollars by Seth D. Perkins. Many attractive decorations and electrical signs and effects are to be installed. A new lobby display system is to be put in which will give patrons life-size pictures of favorite Keystone and Mutual players.

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William Hiller, a German producer, is a new member here, having come from Europe. He was to return, but has started work here on account of the war. He will direct for the Los Angeles corporation.

CLARKE IRVINE.

A New Wrinkle In Posters

Cheltenham Press Turns Out Artistic and Novel Work for The Mutual—Novel and Eloquent Designs Shown.

By W. Stephen Bush.

EARNESTLY aiming at an artistic and ethical improvement of posters some of the producing companies connected with the Mutual Film Corporation have impressed the services of the Cheltenham Advertising Service. For the past few days one of the lower floors of 150 Fifth avenue has been devoted to the showing of samples of old posters and samples of the new style of paper. Only informal invitations were sent out, but they were generously responded to and all the exhibitors and other interested parties who came and saw were convinced that the new style has merit and is at least entitled to a trial. The old style paper was hung on the northern wall of the floor and was faced by the new style, specimens of which decorated the southern wall. The contrast was thus made very obvious. The plan of the new departure is to attract attention, to have the poster tell its story plainly so that he who runs may read and to make the picture emphatically artistic.

The man in charge of this important work is Scotson Clark, an Englishman who has had much experience in this line and who evidently has new and original ideas. He is full of his subject, and what he has to say will be read with interest by every producer, distributor and exhibitor, not to speak of the men directly interested in the lithographic end of things.

"I have been hammering the poster-nail on the head since 1894," said Mr. Clark to a representative of The Moving Picture World, "when the first art poster produced in this country was used for Edward 'Evangeline' Rice's production 'Little Christopher.' It was after this that the poster boom started and for years I designed posters for Charles Frohman, Klaw and Erlanger, Charles Dillingham and other first-class managers. Then the idea struck me: 'Why not the motion pictures'? Thus originated the newest mutual posters which I have just shown you downstairs.

"What posters are shown at too many of the motion picture houses? Blood and thunder, battle, murder and sudden death. There is already a movement afoot to protest against the incentive to crime displayed on the boards outside the picture palaces, and the time has come when the censorship must start before the lithographer has run up his bill instead of after the deed is done. The poster question will grow in importance as time goes on. Too much care cannot be given to this side of the selling end of the business. It is evident that the mission of the poster is to attract people. The poster must bring the people across the street. Secondly, having gotten them there, you must tell them in as few words as possible what they will see when they get inside. You must excite their curiosity sufficiently to make them part with their nickel, dime or quarter. Thirdly, you must appeal to their artistic sense, and managers are apt to underrate this quality of the general public's mind. The days of working down to the public are over at all events in America, and it has been proved from New York to San Francisco, from Chicago to New Orleans, that the artistic production gives better financial returns than does the old-fashioned hotch-potch that passed muster as a feature five years ago. It simply amounts to this: that an artistic rendering of a situation will arouse interest and create a deeper impression than will a more or less realistic rendering of a still.

"The posters I have gotten out under the direction of the Cheltenham Advertising Service have struck a distinctly new note. Instead of trying to show that the heroine has blue eyes and manicured fingernails and is dressed in a wonderful and terrible costume emanating from the brain of the German lithographer, the Cheltenham's idea is to present broad masses of color that make a decoration, an embellishment to the walls; to express a sentiment rather that an episode and to stimulate the imagination rather than stir the evil passions."

Mr. Clark called special attention to the paper for the picture called "For Those Unborn," which would appeal to any observer as unique, distinctive and characteristic. Opposite the wall hung a six-sheet depicting a stereotyped gambling scene in a perfect chaos of arbitrary colors. The contrast was marked, indeed.

"And now, from the cash point of view," continued Mr. Clark, "art is generally looked upon as an expensive luxury, and in a business like ours where profits are made out of savings it is not a commercial proposition to increase the first cost in poster production.

Robert Conness

ROBERT CONNESS was born on a farm in La Salle County, Illinois, but spent most of his boyhood days in the far West. He attended public school in Topeka, Kansas, and took part in the amateur school theatricals at the early age of seven. Upon graduating from school, he was given a position in the office of a railroad company in the West. But the theatrical seed had already taken root and Robert could find no contentment in wielding the pen. Mr. Conness made his debut on the stage in "Alabama," and later appeared in leading juvenile roles with James O'Neil. He has had engagements with the Frohmans, in the "Prisoner of Zenda," "Colonial Girl" and "The Bachelor's Baby," and he has starred with Mary Mannering, Blanche Walsh, Hedwig Richter and Louis Mann. Mr. Conness made his initial appearance before the motion picture camera about five years ago, in the Edison Studio, and gained many admirers by his clever performance in "His Daughter," "Children Who Labor," "Church and Country" and "Van Bibber's Experiment." He had been engaged in theatrical productions for two years, but has rejoined the Edison forces and will appear in leading roles in "Bootle's Baby," "The Blue Coyote Cherry Crop" and "The Long Way."

Robert Conness.

British Notes

THE order of the day in Great Britain is undoubtedly the film of military or naval interest. Of them there is no scarcity. The month that has elapsed since the outbreak of hostilities has given certain productive agencies sufficient time to meet the inevitable demand and, excepting a few good subjects already nearing release at the outbreak of the war, the film market appears to have been bombarded with a re-hash of second-hand stock. To a reasonable degree the revival of pictures of real military or naval interest at a time like this is permissible and can be considered enterprising on the part of the exhibitor or renter, but to dig up old films of Territorial camp scenes and palm them off by tricky advertising as actual war pictures is "gilding the pill" for the public too strongly and must only be to the detriment of the real war pictures when such do arrive.

* * *

Admittedly one of the finest collections of military pictures extant is that of the late Kinemacolor Company, comprising practically every incident and phase in the life of the British forces from an ordinary camp review to an event like the Durbar. Charles Urban intends to feature these at his London theater and possessing the additional quality of color it is safe to prophesy for them a lengthy and successful run.

* * *

Scarcely without a single exception the whole of the London agencies of United States film manufacturers announce to their customers this week the elimination of any chance of shortage in the supply of prints. The Vitagraph, Selig and Lubin companies have each laid in at their respective depots a heavy stock of negatives. The Selig Company in particular has been unusually busy in transferring stock from Paris to London. These operations have evidently delayed the return of "W. N." to New York.

* * *

Two American moving picture personalities, C. H. Cole and Max Levenson, are each engaged in film-hiring departures in Manchester.

* * *

S. S. Hutchinson, of the American Company, has been delayed in Switzerland, but is now safely out of the danger zone. He will return to New York at the end of September.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Educational Stuff.

RECENTLY we have told several persons of an educational to be released in six or eight reels. Each time they declared that the educational stuff was what they liked. Of course an eight-reel educational would have no place in a mixed program, but *did it ever occur to you that some good educational half or even whole reels might make good as drawing cards for new business?* Don't laugh. If you represent the mode of thought of the average exhibitor you probably think that educationals do not draw, because you have fostered in the minds of some of the patrons their own half formed thought that they do not like them, but right now is coming a time when you can enlarge your patronage by adding to your present clientele the persons who used to go to the high priced attractions. *You* do not know that they like an occasional educational because you never went after their business, but some good educational stuff will help a lot to lift the curse from some of the awful piffle that is put out as photoplay fiction. Why not do a little experimenting, and meanwhile try to educate your old patrons to an appreciation of what they are getting? Don't decry the educational stuff, praise it up, and you'll find that your patrons will like it, too.

Half the time the objection to educational stuff is largely due to your half apologetic mention of scenic and industrial material, and at best this objection exists only in the minds of a comparatively small percentage of the theatergoers. As a general thing the more intelligent a man is, the more money he can make and the more he makes the more he can spare for amusement. That is just another way of saying that the people who like this stuff are the people who will make your best and most lasting patrons. Right now is a good time to start in.

Kalem's Komplete Kalendar.

The Kalem Kalendar makes its appearance in a new form, a newspaper, size eight pages, with the releases for the month. It contains the full calendar of releases, synopses, casts, newspaper announcements for each subject, one or more illustrations, announcements of advertising helps and brief chats. It is vastly more helpful to the manager than the old form and it lacks only some gossip of the players to be absolutely complete.

One of their best advertising helps is a seventeen foot strip of film in which Miss Joyce appears through the curtains to announce that her series features are shown at the house. It is a novelty that makes business and costs so little that it is a waste of money not to use it. The Kalem company always has been helpful to the exhibitor but in the new form the Kalendar is better than ever.

Fact.

We can't get along without occasionally lifting from Brother Carpenter, of Real Reels. We only wish we had room for his weekly fables. But since we have not here is what we can tuck in:

> In Paris the prices at the moving picture theaters are generally higher than those charged in London—but the pictures are generally better. Do you get that?

Putting Sick Business on a Diet!

> When you are all run down, your body not responding to the call of your brain, your digestive organism out of whack and you feel that you are about at the end of your string—your family physician either sends you to another climate or puts you on a diet. Your food is wrong or your surroundings not conducive to your health.
>
> Your BUSINESS is just as susceptible to ailments as your body and responds to dieting just as rapidly.
>
> The most important organ in your business anatomy is THE BOX OFFICE, and when this is not performing its proper functions the balance of your business body is all out of whack. PUT YOUR BUSINESS ON A DIET. Cut out the portions of your program which do not agree with your box office's digestion.

Of course the answer is supposed to be to use Paramount films, but shoot whatever disagrees with your box office whether it is poor films or a grouchy door man.

Working Back.

The Academy of Music, Selma, Alabama, is working back to the advertising end and perhaps some day we'll get the Academian again. The first sign of new life is a gray mailing card printed in black, announcing the Biograph's reissues of Miss Pickford. In addition to being a well framed advertising it is a pretty piece of printing. The three lines, "Biograph," "Pickford" and "Every Thursday" are set in a simple gothic and they tell the entire story, for one can guess it's the Academy. There is one house that knows that good display type is not necessarily the type with the biggest bunch of curliques. It is better to have the type solidly dignified than to suggest that the letters got mixed up with a font of some floral border.

Can It Be?

Here's a man in a town all by himself and still he writes he is trying to give his patrons the very best. Probably that is why he IS left in possession of the town. There is no use trying to break in on a house like that. He is L. F. Guimond, of the Lyceum, Monticello, N. Y. He writes:

> I am inclosing herewith a few of our various advertising wrinkles which may, or may not, be of interest to you. Perhaps the point most to be emphasized as regards our theater here is that we are without opposition (this in a whisper), and we still do our little derndest to give 'em what they are paying for. Since securing the field to ourselves we have made many improvements. At present we are experimenting with aluminum paint and unglossed oilcloth for a screen. We have written directly to the manufacturers of aluminum paint and we expect to have a screen just to our liking soon. We are now using the Laemmle Meniscus Bi-Convex condenser lens and seem to be getting a far better picture than formerly with a considerable diminution in current consumed.
>
> It might be of interest to some of your advertisers to know that in the past month we have written for details of different products to exactly eleven of the various manufacturers using your columns, this in search of anything which will make for better projection. Your handbook is the operating room Bible and the employees take turns with the World. With best wishes, I am.

Not trying to help pay the high cost of gasoline for his much advertised motor, Mr. Richardson's handbook IS the Bible in most houses. In our travels we've been in a lot of projection rooms this summer and nine-tenths have that red covered job-saver right in the room where it is handy.

The house seems to be an old church or armory and uses the catchline "Behind the Cobble Wall" for it sets well within private grounds. There is a bowling alley in the basement and the dodger advertising divides the space with the alleys. It is not ambitious advertising, it does not have to be with no opposition, but the real advertisement is the best projection of good films that the management can procure. That's advertisement enough.

Small Towns Again.

Once more the small town man comes to the front. John A. Jerome sends in a newspaper advertisement of Home Sweet Home and writes in the margin:

> Rand-McNally's census figures show
> Orangeburg, S. C., 4,455,
> Atlanta, Ga., 154,839.
>
> And sad to say, the Orangeburg exhibitor took about 18 times as much pains to present the picture properly as the Atlanta exhibitor did. Verily the small towns are going to the front.

They are not going to the front, they have been there right along. The Reliance theater not only added vocal features (most important in a film of this sort), but announced that the film would be run in the time limit set by the producer, which is even more important. There never was a film printed on a transparent medium that could not be utterly ruined by being run too fast. And in that small town they are getting a quarter for it, too, because they do it right, and we'll gamble that people went away feeling they had had their quarter's worth. There must be a few men with brains in the larger towns, but they do not seem to be writing in, and we are still waiting to be shown.

Wants More Facts.

A licensed exhibitor, who asks that his name be not used, makes the suggestion that he is handicapped at times by a lack of full information from the manufacturers on the licensed side as to the coming subjects. The point is well taken. It is not a good plan to give the full details of every story to the patron in the house program, but surely the exhibitor is entitled to know just what he is getting, and this complaint is presented to the press men of the various companies. At best the exhibitor is going it blind. He is entitled to all the facts that can be handed him.

This writer says he gets all of the trade papers, but looks to the Moving Picture World for the unbiased facts, though he does not find all of the reviews he needs. The paper gives all the reviews that can be rounded up, but with the system of distribution obtaining, it is not possible to get them all.

That's the Trouble.

In sending in a copy of his program, Charles W. Gates, of the Lyric theater, Austin, Minn., asks us to keep in mind that he lives in a small town "where there is little demand for type stickers and where new fonts are unknown."

The program is a Hennegan cover in colors with a four-page insert. Each page is the simple advertisement of a feature reel and with a single exception they look "long waisted" for want of a better term.

In other words, the title of the story falls too far to the bottom of the advertisement. The text is so displayed that the title of the film is at least three-fourths of the way down the page where the title should be above the middle half of the space in order to get the proportions. This is largely due to the fact that in most cases someone "presents" someone in something. For example:

DANIEL FROHMAN
Presents
The Celebrated Film Favorite,
"LITTLE" MARY PICKFORD
In a delightful comedy drama of society, love and the great outdoors.
CAPRICE.

No one is going to stay away from a theater with Miss Pickford on the screen just because an advertisement is poorly set, but some persons might have their attention held by a more attractively displayed announcement. They do not realize that anything is the matter with the advertisement, but it does not attract them and they do not read it closely, and the aim is not only to inform the regular fans but to get, if possible, the new patron. This advertisement is five inches deep. The top of the "Caprice" line is three and a half inches from the rule at the top. By changing the copy to read.

The Celebrated Film Favorite
"LITTLE MARY" PICKFORD
in
CAPRICE
Presented by Daniel Frohman
and his
Famous Players
etc., etc., etc.

the lines of greater importance would rise to the top, hold the attention and lead the eye to the remainder of the announcement.

An inexperienced compositor is not an excuse. That's the trouble. A manager says: "Oh, what's the use!" instead of making the printer do the thing right. He should either mark his copy or stand over the printer. If he cannot get new type faces, he at least can insist on getting the best of what there is.

Miss Pickford's is easily the most potent name in a list of six feature attractions for the week. Hers is the only name set in lower case and there is only one star name out of five set in smaller type. If Mr. Gates will get them to prove up the type lines or let him make his own sample sheet by naming the faces of various lines that he may paste on a card a sample of every face and size the printer has, he can mark his lines

"Little Mary" Pickford—24 Point Cheltenham Oldstyle, Caps

or whatever the face may be and get precisely what he wants instead of being at the mercy of some job man whose account with "the Dutchman's" down on the corner looks like a statement of the national debt. It can be done, but not if you are convinced that it cannot.

If you deal with one printer get a pile of old programs. Cut out the attractive lines. Arrange them by size until you get about all the type faces they use. Now take this down to the shop. Let them name them for you. Take it back to the office and tack it up and you can call for type by name and know just what you are going to get.

Hangs His Frames.

E. M. Bannister, manager of the Airdome, Saugatuck, Mich., which is owned by A. Pfaff, writes:

> Inclosed please find a picture of the airdome, showing the movable frames that I use because the easel frames were constantly being blown over by the wind. This is the third season of the airdome, which seats 400 and cost $1,500 to fit up, as we had the best of everything, including weatherproof opera chairs and pitched floor. I trust the picture will be as useful to the Moving Picture World as the paper has been to me.

The picture shows the same scheme we advocated just before the opening of the season in that the "today" and "tomorrow" subjects are always in the same position. The frame inside the lobby is dated with

a day instead of the usual "Coming," but patrons are never mixed as to the date of a subject because the evening program is always nearest the lobby and always in the same place. It's one of the little things that make friends without the fact becoming strongly apparent. When the little things are done in an orderly manner there is always the suggestion that the big things are equally well done. By the same token the unmounted print comes in a photo mailer instead of a limp envelope and is just the right sort for reproduction.

Making Pathe Pull.

J. W. Llewellyn, of the Vaudette theater, West Point, Ga., sends in a post card picture of his billing for the Pathe News. It will be seen that he has surrounded the company bill with American, Greek and Russian newspapers, a war map and the illustrated supplements. It makes a cheap three-sheet out of nothing in particular and pulls business even more strongly than a series film. It is the topic of the moment and this addition of newspapers, particularly those in odd type, will build up on the attractiveness of the poster. There is a lot that

can be done with the various papers printed in foreign tongues and down on the East Side you can get French, Italian, Russian, Polish, Greek and other national prints. It is not enough to paste up whatever matter is sent you. Reach out for ideas that will make your boards more worthy of attention than the other fellow's. That is what management means.

One Old, One New.

The Vaudette theater, West Point, Ga., gives one old and one new idea in a recent throwaway. The old idea is offering ten dollars in gold for 1913 pennies. The new one is a clever way of explaining a boosted price. It runs

It cost the producers more to make it
It cost the Exchange more to buy it
It costs me more to show it
It will cost 10 and 20c. to see it
But it's worth it

It will be some time before the Georgia hustlers beat that coat hanger, but they keep going with something good.

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Why He Won Out.

SEVERAL times lately we have spoken of a newly arrived writer who seems to have taken hold. The other day he was sent a hundred dollars for a two-reel script, the first three-figure check the work ever brought him. His letter was not intended for publication, but it so accurately represents the right spirit that we got permission to publish it, and here it goes. It should be understood that the writer is a former Railway Post Office Mail clerk:

> Of course, it is not what that extra $25 will buy that makes me so happy. Rather, it is what that extra $25 means. It means that I have not struck a rut; that I am improving. It means also, that this editor, at least, considers my work on a par with the good writers in the game or he wouldn't pay me the prices he pays them. You know that I don't get a nickel for my reputation, for I haven't any. So this price means that the quality was there.
>
> By the way, there is a little side-light on this story that I want to tell you about. It starts away back, several years ago in a big 50-foot mail car.
>
> One morning, instead of going into the hay 50 miles out of "Chi" my whole crew was struggling with a big bunch of Wis. and Ia. "circs." We had fought the things clear across Ohio and Indiana and they had worn us to a frazzle. Finally, I told the boys we would quit and unload the remainder onto the Round-table crew at "Chi" as "stuck" mail. We did.
>
> That morning, I dropped into the Chief Clerk's office. He was (and still is) a prince. He handed me a letter to read. It was from an old friend and former crew-mate of mine who was to be head-clerk of a big new R. P. O. that was being organized. This R. P. O. was to take over an immense quantity of mail and work it to the scratch. Every man on its crew was to be a picked man. Any of the boys would have been proud to have been included in the personnel of this crack aggregation. Imagine my feelings when I read, "Get ———— for the second case if you can. He never lies down and he never quits."
>
> I'll give you just five guesses what was the first thing that popped into my mind. Yes, you got it the first time. Those "circs" rose up before me like a ghost. I *had* lain down on those "circs" and I knew it and my friend's praise stung like the red-hot end of a hornet. For several reasons, I could not accept the run, but many times since I have recalled my friend's kind words and how little I deserved them. The memory of this sting has made me buck up more than once and the last case of this kind was when I was writing this story.
>
> It was a story with a *natural* punch. It could stand a good deal of crude work in development and still be a story. I wanted to answer the call of the bass and was in a hurry so I accepted a hastily formed development and pound out about two pages of action. Then I thought of those circs. I knew that I was not giving this story all I had. I was lying down. I tore up what I had written and went fishing. Not till six weeks later did I sit down to type that story. In the meantime, I had had my fling at the bass and had written two others, but all the time I was searching for development that would equal the natural strength of the story. Well, you see the result—a price that shows that I am going forward instead of staying in the rut. If any one ever tells you that it doesn't pay to take pains, hand him one for me.
>
> It doesn't seem possible that it can be true. A year ago, I was struggling and failing to make a little $15 or $20 sale. To-day, I am a $100 writer!

Suppose that you, too, when you feel like laying down on a job, think of those "circs" and quit loafing. You'll never be a top price man until you *are* a top price man, and if you are a top price man you'll get to the top without help. This writer is not the only man we might mention, there is John William Kellett, for example. But every time you name one of the toppers you name a man who has worked and fought for every last bit of his success. Think of those Wisconsin and Idaho circuits and keep on going.

And He Knows.

Of course we know we know it all, but we are glad to have this knowledge verified now and then by some one else. Here is a letter from a man who is in a position to know whereof he speaks. Probably he knows as well as we do that the purchase of scripts from a director is a direct incentive to the theft of ideas from unpurchased scripts. Perhaps he knows that to hire a director with the understanding that he writes his own scripts and then letting him see the scripts sent in is still worse. The worst stories are filmed by a company which short-sightedly supposes that it saves money by hiring directors who write their own scripts. Most of them are not even intelligent enough to make good use of what they steal and now and then they get caught with the goods and the company takes no action. This correspondent, who does not write anonymously, says:

> Most respectfully I offer to you my personal appreciation of your courage, wisdom and unerring aim in taking a shot in the edition of August 29 at the directors who write the scripts they produce. When you wrote that article you did so, I believe, in a more inspired mood than you were aware of.
>
> Scenario composition has certainly fallen into evil days when a score of men, the directors, declare by their own acts that they, out of the world's many thousands of writers, are alone talented enough to write moving picture dramas.
>
> All photoplay authors need not despair, however, as long as writers such as yourself shoot hot shot into the ranks of these egomaniacial directors. It seems to me that a revolution is coming in this movie game against the czar-like acts of these know-it-all directors and that in the not distant future the director who writes his own scripts will be a scarce individual.

We did not write the article in an inspired mood. We wrote it with a cool head and an Oliver typewriter and with the full knowledge of what we were saying. It is unjust, dishonest and—perhaps a more potent argument with the head of the company—expensive. Films sell abroad on the strength of story as well as acting. Few of the releases in this particular program have stories strong or otherwise.

Inquest Club Opens Season.

The New York Inquest Club will begin its fall meetings on Monday night, September 21, at the Savoy Theater, on 34th Street, just west of Broadway. Later the members will adjourn to Keen's Chop House, in West 36th Street, near Sixth Avenue, for discussion. John William Kellette will officiate as coroner. All photoplaywrights are welcome.

Read This Story.

If you have not already seen it, get the copy of the Saturday Evening Post dated Sept. 5 and read Will Irwin's story of the making of the Al Jennings reels. Mr. Irwin wrote the stuff for the Post and was invited to see the Thanhouser picture made. He has written the best description of the making of a film that has ever been printed on white paper, or tinted, either, for that matter.

Nuts.

There are various sorts of nuts. Some nuts grow on trees. They are opened with a hammer. Other nuts grow in machine shops and work with a wrench. The third sort write photoplays and write fool letters to the editor. Lawrence McCloskey sends in a gem. This is it:

> Many thanks for the return of my scenario, "Cupid on the Race Track."
>
> I made a bet with a number of the motion picture men to the effect that I could submit a scenario to all producers embracing two novel features, and that it would be returned marked "unavailable" and that the majority of producers would at some future time incorporate the features with another scenario written by their staff.
>
> Up to the present time, three of the largest licensed producers have swallowed the bait "hook, line and sinker," and the poor "boobs" are still buying the book, "How to Write a Motion Picture Play and Have It Accepted," and sending them in only to have them returned; later on, if they were clever enough to watch the releases they can see their scenario produced under an alias title. The situation is as "clear as a bell," and as soon as the Authors' League looks into the situation it will be better for all concerned. I saw your release of "The Laziest Man."

That last line is the gem of the collection. If you never saw the film of "The Laziest Man" you can't "get" it. It was written from memory by Romaine Fielding and is about the rottenest comedy that was ever put out, but McCloskey had nothing to do with this rupture of the Hague convention, so he did not weep over the sting. Setting that aside, the letter is densely stupid. "Cupid on the Race Track" suggests a story that will cost more to make than it is worth. No wonder it was turned down. That part of the bet the boob wins, but the chances are that there was little that was worth stealing in the work of a man with a mind like this. If the Authors' League (this is the A. L. and not the P. A. L.) ever gets busy, it will kill off a few hundred of its boob members that wave the seal all over the place.

This letter is put into print just to show some of you how your own stuff looks. Get the idea?

In Philadelphia.

Another effort is being made to start an Inquest Circle in Philadelphia. The original coroner simply went into one of these Philadelphia trances, but now there is a live wire on the job. Those who wrote before and heard only snores are invited to write again, enclosing a return envelope.

Be Specific.

Even at this late day a lot of writers tell what they mean to say rather than say what they mean. A photoplay is a story told in action. But a story is not *told* in action when you write that "John's father enters and tells him that he must either marry Muriel or go to work." That is not action—it's conversation. All the action you get is that two men hold a more or less heated conversation. You think you are writing action, and you are, but you are not writing the action that tells the story, and a photoplay is a story told in action—and leaders, and any time you cannot tell the story explicitly in action, you must have recourse to a leader.

Get out your last two or three scripts and see if the action as you have written it tells the story or whether you have fallen into this very common and very bad trick. It may be that at first you were careful to have your action fully explanatory, but have gradually grown careless. Lately we saw a script that was not one-tenth as clear as the same writer's earlier efforts, simply because he had not guarded against this gradual retrogression.

You can talk all you want and read all you want about synopsis only, but unless you tell your story in complete, comprehensive and consecutive action you stand a mighty poor show to sell it.

And while you are looking over the recent scripts for action, see what other faults you may have developed. It's surprising how you can fall back unless you are perpetually on your guard.

Not au Gratin.

It takes a woman to work up a cook book simile, but Miss Mayme Fickes covers the ground pretty well when she writes:

> My plots, when I first started out, could well have been likened to raw potatoes; then they got a little better, and were in a semi-cooked state, with raw lumps; now they have advanced a little further, and have gotten to a point where they appear to be thoroughly cooked and creamed, so as to look appetizing, but when you put in your fork and take a morsel out of the plot of action, you find there is no salt. Therefore, I am working hard and sending out little—and at the same time doing some wild prospecting around these parts for salt.

Miss Fickes is down in Texas and perhaps creamed potatoes is as far as they go down there, but let's think a little harder and imagine potatoe en bordure, all nicely squeezed out of a pastry bag and bordering a planked steak. We might even work up to potatoe souffle, but not au gratin, please.

The simile is a happy one. There is a vast difference between the raw "murphy" and the souffle just as there is an equally vast difference between the crude idea and the story of careful workmanship. Hundreds, possibly thousands of writers, do not see any difference between the bare facts and the complete development, but they would miss the salt from Miss Fickes' potatoes. In the same way the editor will miss the salt of development from the potatoes of plot and the plot alone will lack savor. It is not so much the story but the way the story is worked that really counts. Salt your stuff and add a little pepper where it is needed, too, but don't get into the ginger jar by mistake.

Planning That Campaign.

J. R. Murray writes: "Most valuable is your hint to put last on the list the firm that apparently does not want one's stories. Have been sending mine to Lubin first for some time because they were the nearest to home, but they do not seem to want my stuff, so they'll go to the bottom of the list."

That's the idea, exactly. Lubin was close to Mr. Murray's home town so he sent the stuff there first. He did not know that Lubin employs mostly staff writers and buys less than a third of the scripts in the open market. It was close to home, so he sent there first. He may find that one of the New York or Chicago companies will be his best buyers. That's what planning a campaign means, it means putting both your writing and your selling ends on a business basis.

And Mr. Murray wants the department printed on two separate sheets instead of back to back, for the convenience of his scrap book. The usual rule of making up is to have the headings on the right hand page where possible. If you have something on both sides of the sheet, cut the item with a margin and cut away the leaf of the book itself where it would otherwise cover the desired article. Any public librarian will explain the scheme.

Amateur and Professional Again.

Referring to an article in the issue of August 22, Arthur Reall, of Philadelphia, contributes this disquisition:

> An amateur is one who does a stunt with no right to take coin; he can take a watch, ring, etc., and negotiate for the coin later, but gets no coin for doing the thing, even if he wins. There are some amateurs in various branches that are better than professionals, but as soon as some good manager finds it out their status is changed.
>
> A novice is one who is a baby professional; he accepts coin, but not much. When he gets so the coin rings yellow, like gold, he is a professional. Don't be fooled by the chink of copper, it sounds good, but not like true gold.
>
> Is the above true? Well, then, an amateur works for sport, a novice from necessity, and a professional from the pleasure and profit it brings.

We like best that last line. A professional writer works for the pleasure as well as the profit it brings him. That line carries the whole story, and the more pleasure the writer derives from his work the greater his profit, for then he works with his whole heart. Then Arthur Pillsbury views it from another angle. He says:

> There are a lot of us fellows who have sense enough to know that we cannot arrive without a great deal of study and hard work. I am up against this proposition; I am trying to land, have written a lot of would-be photoplays and sent them in; now this troubles me. If I continue to send in scripts which are still found wanting, will I not become a bore to film companies, so that when the third to the thirtieth shows up, won't they assume that it is simply one more of the same variety? I'll admit this bothers me; I'd very much hate to keep pushing out what to me seems like "good stuff" and find I had simply become a regular worthless contributor, but how do I learn any other way? After plugging six months while my technique must be far from perfect, it must, assuming I am decently bright, be quite fair, and how the dickens can I find out about my plots and punch without submitting? I certainly have no intention of quitting the game, but I would like to play it under the proper rules. Just as I make a fair start, you withdrew your offer to criticise for a price, and I had lost that opportunity. I am honestly willing to put the hard, dry knocks into the game to win, but I wonder how I can know that I am getting anywhere unless I continue to send them into companies?
>
> I never tried the synopsis game, and never shall, in fact I could not write a good synopsis without writing the scenario, and why send only the synopsis after doing both?

There is a lot in what Mr. Pillsbury says about getting in bad before you are able to do good work. Regard your practice time as school time and do not expect to be paid while learning. It is very true that now and then a script can be sold, but the average of work is impossible, and long before a professional grade of work is reached the editors have connected the writer's name with poor work and shuns the product. Wait until you get out of the amateur class before you try to sell and the very fact that you probably can sell then will make you a professional.

One drawback to the working by oneself is the lack of good teachers. Most of those who profess to pass in judgment on scripts know nothing of the matter and their advice is worse than useless. This applies with double force to the man who is frankly a faker, and yet there are few men capable of writing plays who can afford to spend an hour or more over one script for the usual two-dollar fee. We had to give up the work simply because we could not afford to do it. The man who cannot earn more than two dollars an hour is seldom competent to teach, indeed we know but two men offering this service who are qualified by knowledge and experience, and one of the two regrets that the necessity for doing this work prevents the writing of original stuff. The one hope is that courses in photoplay will be added to high schools and colleges as is now sometimes done in the west.

A Company, But—

One of the recent submissions to the Feature Photoplay Company was sent in by the "Blank Novelty Picture Writer Company." A letter from the "Secreatory" accompanies the script and this also carries the name of the "President and Writer," evidently the "secreatory's" brother. She writes:

> We enclose a scenarios for $250. This scenarios is typewritten. Also on action form. When you send money send check. If you don't buy this scenarios we will sue you for $50,000. We never sold a scenarios. Not even one yet. Please let us hear from you within four days or we will sue you for $50,000.

This is pen written in a crabbed hand on a good grade of the cheap brown paper the corner grocer uses. The script is written on the same material but longer sheets, and at first glance it looks like a poem. It is no poem, however. There are no scene divisions, but the action moves something like this:

> John went down town.
> John got some ice cream.
> John come back home.
> Likly see John down street.
> Likly go and meet John.
> John see Likly coming.

It's a tragedy that people who know no better than this can get the idea from school advertisements that they can write scripts. It's funny, but there is the other side, the disappointments, the wasted time and postage and always the feeling that they are being discriminated against.

There ought to be some way of getting after these advertisers legally, but there does not seem to be—and the crop never grows any smaller.

Finding Princes.

One of the newly arrived successes in a recent letter speaks of several editors who have helped him to success because he deserved help and did not go around demanding it as his inherent right. He closes with "I sure have been the luckiest guy in the business in the matter of making friends of the right sort of men. A fellow can find princes in every line of business if only he will try hard enough and hunt long enough." But he forgot to add that the seeker after princes must be of the blood royal himself to find his fellows. He must be an author in the making and not merely a literary sponger if he wants the helping hand that truly helps. No man who has gone over the hurdles himself and has gotten some good falls and hard knocks learning to make the jumps, has much sympathy or fellow feeling for the rubber spined person who slumps down at the first jump and weeps piteously because he wants to be lifted over. They'll help the man who is trying, but they don't care for the weeper. Do your darndest and if you can't quite make it someone will come along by and by and give you a boost, but give a darned good imitation of a person making a try.

Ask This Question.

When you write a comedy ask yourself this question: "Will it *look* funny"?

When you write a drama ask: "Will this *look* dramatic"?

If the answer is "No," work over it some more and get it right. Your appeal to the brain is through the screened picture. Put it all on the screen.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until such articles have been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending 4 cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

The first seventy-four questions are now ready and printed in neat booklet form. They may be obtained by remitting 25 cents, money, or stamps, to the editor. Every live, progressive operator should get a copy. You may be surprised at the number of questions you cannot answer without a lot of study.

Question No. 51.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Permission to use the contributor's name must accompany each answer, otherwise only the name of the city will be used. Theater managers looking for high class men will do well to watch the Roll of Honor.

Suppose your manager comes to you and says: "John, the house feed wires are coming in at the rear of our new theater. Now, for certain reasons, I want to tap the operating room feeders off at the stage switchboard, carry them up over the auditorium ceiling and down to the operating room board. The distance will be 165 feet. What size wire ought it to be? What reply would you make? And show us how you would figure it, both for two-wire and three-wire feeders. Suppose he asked the same questions concerning feeds supplying current for incandescent circuits carrying a total consumption of 5,000 watts, voltage 110? Look out, now, gentlemen. Voltage drop is what I'm after. Tell us how you figure it.

Roll of Honor.

The Roll of Honor on Question No. 45 consists of: Joseph H. M. Smith, Fort Worth, Texas; Harry T. Dobson, Toronto, Canada; A. C. Stewart, Waitsburg, Washington; John Mason, Toronto, Canada; Gordon V. Humphrey, New York City; Minneapolis, Minnesota, and one typewritten with purple ink from which the name and location of the contributor was omitted. I would request to contributors to put their names on their manuscripts rather than on a separate sheet or letter. If the letter is signed the question also should be. I have selected the reply of Minneapolis for publication.

Reply to Question No. 45.

By Minneapolis, Minnesota.

The Question:

What voltage generator would you recommend if it is to supply incandescent lighting only? If it is to supply projection current only? If it is to supply both? Give reasons for each reply. How low could the voltage of an ordinary compound wound generator be and still operate a projection arc successfully? How high could it be? Is resistance absolutely necessary in series with projection are supplied by ordinary compound wound, or shunt generator of large or small capacity. Give full details and reasons for your answer. Many things are involved here, so consider carefully.

The Answer:

I would recommend a 110-volt dynamo because it would be easier to obtain lamps, motors, etc., for that voltage and, moreover, a 110 incandescent lamp will stand a greater fluctuation in voltage than will the low voltage lamp, and it is more economical than lamps of higher voltage. I would also prefer this voltage because in case of trouble one could readily switch over to the city mains, which are almost invariably 110 volt pressure.

If the dynamo is to be used for projection current only I would recommend 70 volts, because 70 is more economical than 110, due to the waste in resistance in breaking down the higher voltage, and the difference between the arc voltage and the 70-volt generator voltage would be sufficient to form plenty of cushion for the arc, without excessive waste in the resistance. Sixty volts works very well also, but, personally, I think sixty is a little low to allow of the best possible handling of the light, especially with high amperage.

If the generator is to supply both projection and incandescent circuits the recommendation I would make would depend on circumstances. If the theater was a small one, and did not use many fans and comparatively few incandescents, I would recommend a 70-volt generator, notwithstanding the comparative difficulty of obtaining 70-volt lamps, motors and other equipment. If, on the other hand, the theater was a large one, in which there were several fans, motors and a large number of incandescent lights, I would recommend the installation of two generators, one a 70-volt d. c. machine for projection current, and one a 110-volt a. c. generator for incandescent and motor circuits. My reason for recommending an a. c. incandescent light generator is that alternating current motors operate, everything considered, more satisfactorily than d. c. motors, and the current being not less than 60 cycle, a. c. is equally as good as d. c. for incandescent service. This recommendation, however, would depend upon a. c. city mains being available for use in case of accident. If the only city supply available was d. c. then I would recommend a d. c. 110-volt generator. It would, of course, be quite practical to avoid the installation of the 70-volt generator by using a. c. through a mercury arc rectifier, or a motor generator set, but inasmuch as these devices give an efficiency of from 60 to 70 per cent, and the cost of their installation would be very nearly equal to the cost of the 70-volt generator, I think the 70-volt generator plan would be best. An ordinary compound wound 60-volt generator will operate a projection arc satisfactorily. It would not be practical to go below this unless the generator be just large enough to supply the arcs with current, in which case it is possible to operate a projection arc with a 50-volt generator. There is no limit as to how high the generator voltage could be. So far as the arc itself is concerned, above 70 volts it makes no difference what the voltage of the generator is because it has to be reduced to arc voltage anyhow.

It is absolutely necessary to use resistance in series with an arc supplied by an ordinary compound wound generator which has a capacity greater than the arc amperage, because when the carbons are brought in contact with each other to start the arc the generator would be short circuited, and there would be an enormous rush of current up to and far beyond the capacity of the wires, carbons, etc., and if you got the carbons separated before the fuses blew (you could not do it, but supposing you could) you would have to pull an arc of such abnormal length that the light would not be very good.

With a small generator it seems to be possible to operate a projection arc on a compound wound machine without resistance in series with the arc, but the performance would not be of the best, and the generator would probably be overloaded all the time. The only arc cushion you would then have would be the internal resistance of the arc itself and probably this would require the carrying of too long an arc for the best results. I have noticed correspondents of the projection department who claim to be running an arc from a small compound wound generator without resistance, and I therefore assume it can be done, though inasmuch as the voltage tends to rise with the load I would not have thought it possible to do this.

From Texas.

C. W. Epps, Mineola, Texas, contributes as answer to question 45 and remarks:

> Every issue of the World puts me thinking of new things, particularly when I read the questions you put in from week to week. I realize they are for our benefit, and we should all give them attention since they cover matters which come up in the every day life of the operator. I have been an operator in this neck of the woods ever since I have been big enough to crawl up into a booth. At one time in my life I thought I knew it all, but the more I read and study the more I find out I don't know. I am a fanatic on managers having their own light plants. About one year of my operating career was spent taking current from a brush 4 k. w. lighting set, and I have always said that was all the real operating I ever did. All you other operators who have not had this pleasure "ain't gone nowhere." I have certainly enjoyed your discussion of discolored condensers. I am enclosing my theory on question 45. I may not be altogether right in my answer. Keep up the good work.

One of the most gratifying features of my position as editor of the projection department and author of my various handbooks is by and through the fact that I have induced thousands of operators to study. Perhaps I have not *directly* helped them to any enormous extent, but *I have caused them to help themselves*, and that is the best possible kind of help after all. Some of them I have simply made ashamed of themselves, or of their ignorance of the technical side of their profession rather; some I have purposely made angry, and stirred them up that way, whereas others, and the great majority by the way, I have simply led into higher paths by pointing out the things they need to learn.

Handbook as Essential as Sleep.

H. R. Martin, Fort Collins, Colorado, encloses order for the question booklet and says:

> I find the Handbook is as essential as sleep, and I certainly never would be without one. However, I am in trouble. Am using a Powers Six A with a two-wing shutter, a 90-foot throw with a 4¾ Gundlach Manhattan lens. Mr. Flicker is the thing which is getting my goat. Could you, through the department, give me any suggestions as to the correction of this fault?

I have dealt with that particular matter so very often, Brother Martin, that I hate to go over it again, though it is, nevertheless, one of those things which have to be repeated many, many times, and I suppose it will have to be repeated for a long time to come. To begin with the ideal three-wing shutter—that is to say, a three-wing shutter which will give the less amount of flicker, is one that has three blades of equal width, and three light openings of equal width, and one in which the width of the blades is the same as the width of the light openings. Such a shutter will cut just exactly 50 per cent of the light. But it is impossible to use a shutter of this kind except on a very fast intermittent movement, meaning by fast, an intermittent movement of about six to one, and it is also impossible to use that kind of a shutter even with a six to one movement unless the objective lens be of reasonably long focal length so that the light ray is narrow at the point where the shutter cuts it. Also it is difficult to use that kind of shutter at all if the gears of the machine be worn to any considerable extent.

I think very likely you can improve your results as follows: remove the shutter blade from the hub, and, after selecting a piece of perfectly flat cardboard, cut a cardboard pattern of the shutter and clamp it into the hub in place of the sheet metal blade. Never mind about the rim around the outside; you don't need it. Now cut off just a little bit from each edge of the main blade and try it, and continue doing this until travel ghost appears, whereupon you have reached and passed the limit of the narrowness of blades. You can now, using your pasteboard shutter for a pattern, cut down the main blade of your sheet metal shutter, but leave it slightly wider than the pasteboard pattern, because you cut that away until you got some travel ghost. You may also be able to reduce the flicker somewhat by adding to the width of the flicker blade slightly, but whatever you add or take from one edge add to or take from the other edge also, the point being to get the three blades of the three light openings of equal width as nearly as possible. The nearer you can approach that condition without travel ghost, the better your flicker result will be. Travel ghost is flashes of white up or down from white objects in the picture.

Good Work.

Monday, Aug. 17, the editor dropped in at Marcus Loew's Herald Square theater, 35th street and Broadway. Charles Marentz was in charge of the projection, and it gives me pleasure to say that Mr. Marentz was delivering the goods. Light was brilliant, well handled, and with one exception there was nothing to criticise in the matter of speed. However, in the Hearst-Selig Weekly Pictorial News the Galveston automobile races were shown, and Marentz, I am sorry to say, was asleep at the switch. The projector, presumably motor driven, though I am not sure of that, pounded right along at the speed of some other event which preceded it, and which, while run at correct speed, required far less speed than the automobile races. The result was not exactly ridiculous, but it was anything but inspiring. Apparently those automobiles were jogging along at about the speed the editor drives his go-devil at ordinary travel. The obvious remedy, which should have applied, had the operator been "on the job" and alive to the possibilities of the scene, was to *speed up the projector and put some life into that race.* It is just these little things which mark the distinction between the union scale man and the man who gets thirty, thirty-five and forty dollars. Brother Marentz is, I believe, a good operator, but he will have to watch a little more closely if he wants to boost himself into above-the-scale class. Now, please understand this is not a roast, or it is not intended as such at least. I am glad to say that, outside of this one thing, the work was excellent. It was very good indeed, but there was that one fault, which, while it did not spoil the whole thing by any means, still it lowered friend Marentz out of the high class I had mentally placed him in before this scene came on, and brought him down to the "good operator" level. It is, of course, possible that Marentz was doing something else when this scene came on, but that is no valid excuse, because, harsh as it may seem, I make the unqualified assertion that the really high class man will refuse point blank to do anything else while a picture is being projected, if the doing of it is going to injure the result on the screen. The man who wishes to place himself in the high class, high salaried rank, must remember that he has a reputation which he has to build up and to maintain, and if he allows the manager to compel him to injure his work on the screen by trying to rewind films, or do other chores, while a picture is running, he is going to get some holes punched in that reputation pretty quickly.

Incidentally I want to mention the dissolving effect I saw used on the Lubin production, "The Old Army Coat." Many of the scenes in this film were dissolved into each other by stopping down and expanding the lens opening. This is no new stunt, but it is the first time I have seen it done in a way which was thoroughly pleasing. The effect in "The Old Army Coat" was, to my mind, very good indeed.

Another thing: while I was there the film, "When the Angelus is Ringing," was put on, accompanied by a singer, and the effect was simply splendid. It was roundly applauded by the audience, although at the end, where the words are thrown on the screen, the singer and the words were badly out of time. The manager claimed this was the fault of the operator, but he admitted he had a new singer. I disagree with him. The *operator should not keep time with the singer,* but *the singer should keep time with the film instead.* If the operator gauges his speed to the singer, then he cannot run the film in the best possible way. If the singer sings slowly the scenes will drag, and if he sings fast there will be trouble in the opposite direction.

Cannot Keep House Without It.

F. J. Wirtjes, Grand Junction, Iowa, encloses 25 cents for the question booklet and remarks:

> I have the latest Handbook and simply could not "keep house" without it.

All of which being entirely self-explanatory requires no comment from the editor.

Good Results.

Some time ago I described and illustrated an arc controller manufactured by the Speed Controller Company of New York City. Two of these devices have been installed in the Vitagraph theater on Broadway, where they have been operating for several months. I have been watching this proposition pretty closely and have several times talked with Max Burner, operator at the Vitagraph, who tells me that the machines are working perfectly, and that the results delivered are high class. Personally I can testify that the screen of the Vitagraph is free from shadows, and has a perfectly illuminated field at all times. In view of what I have seen at the Vitagraph I am prepared to make the unequivocal statement that these controllers are a success. No doubt they will come into popularity, and, particularly in the small towns, will prove their worth, because, by their use, screen illumination will undoubtedly be improved.

Friend Burner is pulling off a dissolving stunt which is excellent. On two or three occasions, in running multi-reel features, he dissolved one film into the next without the editor, who was seated in the balcony, knowing that the machines had been changed, and that is some stunt. Friend Burner says it is due mostly to the careful handling of the light, though, of course, the framing must be carefully attended to when threading.

License Laws.

Harry T. Dobson, Toronto, Canada, says he bought a set of Hawkins' books and they are the best he has ever seen on matters electrical. He forwards a copy of "The Theaters and Cinematographs Act and the Act to Regulate the Means of Egress from Public Buildings and Rules and Regulations Thereunder." They start off with the usual piffle: "His Majesty, by and with the advice and consent of the Legislative Assembly of the Province of Ontario, enacts as follows." It consumes twenty pages of matter about eight inches high by five inches wide in setting forth the regulations governing censorship and various other things relating to the moving picture industry in the Province of Ontario. As a matter of fact I don't believe "His Majesty" had one blooming thing to do with the framing of that law, or even knows there is such a law in existence. Wherefore the term piffle! But that has nothing to do with the excellence, or lack of excellence, of the regulations. That part of the law relating to operating matters consumes five pages of the aforesaid booklet, the really interesting parts being as follows:

> Every operator shall be of the full age of eighteen years. He shall examine his machine and lamp connections daily, and must devote his whole attention to the machine while operating. He shall not permit any person to enter or remain in the cabinet during any performance, except a Provincial or Municipal Police Officer, or the manager, the local fire chief, inspector, appointed under the provisions of the Act and such Municipal officer as is designated by the Council, or apprentice as hereinafter provided in these regulations. No operator shall be permitted to operate a moving picture machine or cinematograph machine while under the influence of liquor, and any operator operating a machine in violation of any of these regulations shall be held guilty of an offense under the Act, and any exhibitor permitting any operator to operate a moving picture, cinematograph or similar machine while the said operator is under the influence of liquor shall be held guilty of an offense under the Act. Every licensed operator may be accompanied in the cabinet by an apprentice. No such apprentice shall operate any moving picture machine, or cinematograph, except in the presence of a licensed operator, and any exhibitor, operator or user, within the meaning of these regulations, who permits any apprentice to operate any moving picture machine, cinematograph or similar apparatus, except under the foregoing conditions, shall be guilty of an offense within the meaning of the Act. 19. (a) An applicant for a moving picture operator's license shall have served as an apprentice to an operator for a length of time sufficient to satisfy the inspector, and shall submit to an examination by the inspector, who shall endeavor, through observation as well as questioning, to ascertain the candidate's competency, by testing his practical knowledge of the following subjects: (1) The handling of the lamp, appliances and wiring. (2) Wire sizes and insulations. (3) Testing for electrical defects in lamp and wiring. (4) The use of the various safety appliances, mechanical and electrical. (5) General precautions to be observed in operating moving picture apparatus and its connections. (b) No candidate who fails to pass an examination will be re-examined within one month of such examination. (c) A certificate shall be issued as promptly as practicable to each person who shall have passed the prescribed examination. (d) The Provincial Treasurer shall have the right to revoke or suspend a license for any of the following causes: (1) Failing to produce, on demand by proper official, operator's certificate where moving picture apparatus is being operated. (2) Smoking or permitting smoking in the booth at any time. (3) Reading while operating the machine, or having reading matter other than license and regulations in the operating cabinet. (4) Permitting an unlicensed person other than the manager or an authorized official or apprentice to be or remain in the booth while an audience is in the theater. (5) Having any film exposed in booth at any time, other than the one film in process of transfer to or from machine or from upper to lower magazine. (6) Allowing films to be rewound in booth while machine is being operated. (7) Over-fusing, or making improper electrical connections. (8) Lending a certificate to any other person, to enable the latter to operate. (9) Failing to test apparatus and connections prior to each performance. (10) Operating a defective machine. (11) Maintaining a dirty booth. (12) Latching door on inside, removing handle from outside of door or otherwise delaying access of authorized per-

son. (13) Failing to report promptly to the Department the occurrence of any film fire, and the apparent cause thereof. 20. Any operator who shall operate or cause to be operated a machine which is not installed in accordance with the regulations, shall be deemed to have violated them.

There does not seem to be anything in the way of an innovation in this law. It has a sort of half-baked apprenticeship provision which does not make the serving of a stated period of apprenticeship necessary to the securing of a license. No doubt if the operators' union had taken the matter of apprentice up with "His Majesty," they would have secured a really efficient law, specifying, as the Massachusetts law does, a certain given period of time of apprenticeship as being necessary before the securing of a license. Section 6 of D Section 19 is good, in that it prohibits the rewinding of films in the operating room while a picture is being projected, since this will prevent the operator, at least to some extent, from trying to do two things at one and the same time, to the decided injury of one or both jobs. Failing to test apparatus before each performance is—well—is nonsense.

Section 3 prohibits having reading matter, other than license or regulations, in the operating cabinet, which means that machine instructions or books of instruction cannot be kept in the operating room—more nonsense. Had His Majesty excluded newspapers, magazines and books other than text books on operating, all right.

However, taken as a whole, the Ontario law is not bad. As least I do not see anything in it which equals some of the silly provisions of some of our United States laws, which gravely set forth the absolutely idiotic provision that observation ports must be not more than four inches *wide* by twelve inches *high*.

Whose Was It?

Williard Fait, Jr., Dixie theater, Baltimore, Maryland, wired the editor, and then wrote as follows:

> At the convention in Dayton there was an exhibit of a little device to attach to the jaws of the arc lamp, which enables one to burn the carbon to a very small piece. Can you give us the name of the manufacturer of this device?

I cannot. It has not been brought to the attention of the department, unless it is the device manufactured by a brother in New Orleans, La., and described in the department some time ago.

Machine Trouble.

P. D. Scott, manager Star theater, White Sulphur Springs, Montana, writes:

> I have a Powers Six A which I have used for two years without any trouble, other than supplying new belts. Recently, however, the governor of the automatic shutter has developed so much friction that one can hardly turn the crank, with the motor going also. Whether this is caused by the small springs becoming weak, or from some other cause I cannot say. I can find nothing in the Handbook as to how to reduce the friction, only how to increase it; nor have I noticed anything in the department on this point. I have remedied the trouble temporarily by plugging one brake shoe entirely, and the other partly, just so it will raise the shutter, but I do not consider this good practice. I wish you would also inform me, if you can, whether the Cameron projector is on the market as yet, or when it will be; also what will be its price?

With regard to the automatic shutter, undoubtedly the little coil springs which hold the shoe back have become weakened through long use. New springs ought to remedy the trouble, and I have taken the liberty of requesting the Nicholas Power Company to send you two springs C. O. D. parcel post, with instructions how to put them on. As to the Cameron, it is not yet on the market, though I had supposed it would be by this time. In fact, when the descriptive matter was written I understood it would be marketed immediately. I do not know what its price will be.

Has It His Own Way.

Earle H. Potter, Corona, California, writes:

> This is to let you know there is a little town away out here which sails under the name of Corona. I am a reader of the Moving Picture World, and the department is all to the good, except that you are too hard on some of the crankers that "don't know." For one thing I do not see the use of giving so much space to the way to setting the shutter. I think any man who cannot set the shutter of an up-to-date projector should get out of the business. I am operating at the La Corona theater (meaning Crown), and have been on the job for five years. Have installed three new projectors in that time, not that the old ones were worn out, but because my manager says we must keep up to date. Also, state secret, I am city electrician and have things pretty much my own way on the theater question in this town. However, joking aside, I believe every operator should be an electrician, and for that reason should read and study the department. Business is good here and (whisper) projection is of the best. Corona is in the greatest lemon growing colony in the world.

Your idea that the man who cannot set the shutter of a modern projector ought to get out of the business is quite correct, as applied to the cities, and even to the larger towns where operators can be and are employed. However, you lose sight of the fact, as many others do, that, first: there are an enormous number of little bits of villages where the owner must do his own operating or shut up shop, and, second: there are constantly new men entering the field, and unfortunately there is no law, so far as I know, with the single exception of the state of Massachusetts, requiring that the embryo operator serve an apprenticeship. Some day I hope we will get to the point where there will be no necessity of explaining and re-explaining simple fundamental matters, but that time has not yet come; and while I am on this subject let me say to you, Brother Potter, there is not one operator in fifty, take 'em as they come, who thoroughly understands the optical problems involved in the revolving shutter of a cinematograph. Your manager evidently is of the right sort.

Regarding Shock.

C. B. Stear, South Vancouver, British Columbia, contributes answers to questions 37 and 44 (the first came too late for consideration) and the following:

> Regarding "Shocking Discussion," issue August 8, a greater shock would be received across the terminals of the arc than across the terminals of the rheostat. If you touch the two carbons of an arc lamp when they are not in contact, or touch the binder posts of the lamp, you will get the full benefit of the entire voltage, whereas if the carbons be closed you won't receive much, if any, shock, since the resistance of the carbons will be so low as compared to that of the body that little or no current will pass through your arms. In the case of the rheostat, however, if you place the fingers of one hand across the rheostat terminals the current will divide in direct proportion to the conductivity of your hand as compared to the conductivity of the coils of the rheostat. So that, if the rheostatic resistance be higher than the resistance offered by your hand the latter will take most of the current, but if the condition be opposite you won't feel much, and perhaps no shock at all. Of course, no effect would be felt unless the arc was burning, or the carbons were frozen. Certainly you might get a shock when the carbons were separated and no current flowing, but it would then be a ground shock. In the case of the arc lamp terminals, however, with the carbons separated and the arc not burning you get it all, and when you break away an arc will form between your hand and the terminal, and you will, of course, get a burn.

Friend Stear (C. B. does not sign his name very plainly, but as nearly as I can make it out, "Stear" is it) has the right idea. In the case of the rheostat you might, or might not get a shock by touching the terminals, according to how much resistance the rheostat offers. Or you might get a shock by wetting the thumb and finger of one hand and touching the terminals with these fingers, and not get any shock at all by touching the terminals with either hand—one terminal with each hand—because the hand itself would offer considerable less resistance than would the two arms and the body. On the other hand if you close the switch of the projection lamp, leaving the carbons open, and then touch both terminals, you will get yours, and get it good and plenty too, because of the fact that you are forming a dead short circuit between two electrodes of opposite polarity, whereas by touching the poles of the rheostat you simply form a shunt circuit, and one having, ordinarily, resistance which is equal to or greater than that of the rheostat. Should you touch the carbons of the binding posts of an arc lamp when the arc is burning I do not think you would get any shock, since the rheostat is, under those conditions, reducing the voltage to such low value that it probably would not force any current through your hand: that is to say when the arc is adjusted to operating value. There are really quite a number of angles to this particular question.

He Sought a Position.

E. R. Hardwick of the Progressive Amusement Company, Clovis, New Mexico, contributes the following laugh. He writes:

> Greetings, First aid to operators! It is not often that I have anything that would particularly interest you or your readers. However, I guess here is one which will hold your honorable self and tickle the boys. Some sucker, cotton or pea picker came along this very evening. He had just arrived from Louisiana and wanted a position as operator. I was not needing an operator, having F. J. McCarty, who has had correspondence both with yourself and the department, and who is placing the finest picture in the state on my screen, bar none (that's saying a lot, but I know it is the truth), but I questioned him to find out something concerning Louisiana shows and operators. Question 1. What kind of a machine have you been running? Answer: I don't just remember. Question 2. Was it an optiograph? Answer: No, I don't think it was. Name some of 'em and I'll tell you which one it was. Question 3. Was it a Hallberg? Answer: No. But a man in my town had a Hallberg and I *seen* it. Question 3. Was it a complex? Answer: Yes, that's it. Some machine. Next. What kind of current were you using? Answer: I don't jes remembah, but I think it was mutual. Take him out!
>
> These are a few of the actual replies made, and we had fun with the boy for about thirty minutes. There should be a law restraining this sort of haphazard men who go into an operating room and practically steal the public's money. I say steal the public's money because the public pays to see a *show*, not, as you have so often set forth, a bunch of shadows.
>
> I have been working on and think I have succeeded in making a condenser mount which will do away with the breakage of that delicate piece of furniture. Have been trying it with success for several weeks and have not had a broken condenser in that time, where before they broke quite often. As soon as I have time to go to the lathe again will make another and send to you for approval. I would like, however, to ask this question. Do you think a man would be justified in patenting such a holder where there are already two on the market that

are advertised as a success? I shall appreciate your opinion. When anything interesting occurs I shall be glad to correspond with the department which certainly is a boon to operators.

I think some fireworks will be due from that grand old state of Louisiana. However, it would be unfair to assume that this particular boob is a fair sample of Louisiana operator. As to the lens holder: No, Brother Hardwick, I do not think it would pay you to patent it, mainly by reason of the fact that as soon as the department got busy telling you about the San Francisco mount, machine manufacturers, or most of them, at once proceeded to get busy, and I believe that in new models of projectors the matter will be thoroughly taken care of, so that you could only hope to supply your mount to machines already in use, and with two excellent devices already on the market I doubt if the returns would pay the cost of patenting and marketing, to say nothing of producing a profit.

Sample Condenser Lenses.

That thoroughly reliable institution, the Kleine Optical Company, Chicago, Ill., has submitted to the department two of their plano-convex and one meniscus lens for examination. In the first place let me say that through years of right dealing the Kleine Optical Company has established a reputation for handling high class goods, and anything coming as a sample of Kleine Optical Company's goods has a strong recommendation before the package is opened. I know this is quite a bunch of roses to hand a dealer, but facts are facts, and the above company has earned kind words by years of straightforward business methods.

The lenses submitted are known as the Kleine White Label Condenser. The finish of these lenses is excellent indeed, the surface presenting a thoroughly polished appearance, and, so far as can be ascertained without actual measurements, a perfect curvature, two exceedingly important items. When the lens is looked through edgewise there is no trace of color, the glass being perfectly transparent. Presumably this grade of lens would have at least a fairly even density and have very little stratification. They should therefore produce a minimum of spherical aberration. The tendency, or lack of tendency of these lens to discolor could only be proven by actual test, of course, but I have no reason to suppose they will develop this fault.

The Kleine Optical Company also forwards its catalog, a very complete 174-page book, containing a full list of repair parts for Powers, Motiograph, Edison, Simplex and Edengraph machines, as well as lenses, rheostats, conductors, motor generator sets, stereopticons, seats, and other accessories in which the company deals.

Wants the "Bible."

M. F. Elliott, Ashtabula, O., says:

> Am inclosing money order for $2.50, for which please send me the "Bible," meaning, of course, the Handbook. I am getting a good picture, using two Powers Six A machines, projecting a 13-foot picture at 80 feet on an alabastine curtain, using 20 to 24 amperes, 110-volt a. c. through a G. E. rectifier. Use a. c. through an a. c. economizer to heat up the carbons and start the picture on the other machine on the change-over. This method works very well, and it is hard to tell when the change is made from a. c. to d. c., or vice versa. All equipment is new and working well, but I am positive that with the aid of the Handbook I can improve. Have operated before, and learned all I know by the hard school of practical experience and from an old operator who was a contributor to the department. By the way, I will enclose 25 cents in the money order for a copy of the questions. Some operators with whom I have talked claim that driving the Powers Six motor attachment is harder on the gears than driving off the fly wheel. How about it? I would also like to know how the film trap is fixed on the upper magazine if it, the magazine, is turned around so that the film can be inserted from the left side of the machine, as described on page 254, July 11th issue. In closing I wish to thank you for the department stepping stones toward perfect projection.

With regard to driving from the fly wheel, it is possible that the operators in question are correct, though I do not see any reason why that should be true, but regardless whether it is or not, when it comes to *results on the screen* I would very much prefer to have the gears worn than to have excessive wear on the cam-shaft bearing, and that is precisely what takes place when you drive the Powers Six from the fly wheel. My advice is to, by all means use the drive, and *never* belt from the fly wheel. As to the film trap, why you simply take it off, rivet a piece of metal over the hole in the magazine, and cut a new hole and install the trap in the proper place.

Wagon Advertising.

C. H. Glasser, Birmingham, Alabama, writes:

> It is desired to show stereopticon views from a vehicle moving slowly through the streets, throwing a picture on each of the canvas sides of the wagon, with the stereopticon located inside. Do you know whether or not this can be done? It would appear to be difficult to secure sufficient distance between the screen and lens, but it occurred to us that it may be done by some arrangement of mirrors. Please give me full instructions by mail. Enclosed find stamps for reply.

In other words Brother Glasser coolly asks me to put in an hour or so doping this proposition out, making measurements and drawings, and then consume the time of a stenographer taking dictation and all for the sum of 4 cents, two of which must go for postage. If Brother Glasser was the only one who asked this, all right. I could stand for it once, but I cannot stand for it 'steen times a day, therefore those wanting things of this kind will do exceedingly well to enclose $1.00. The 4 cents only brings a carbon copy of my reply on *such matters as I can use or reply to in the department.*

I do not think it would be possible to do what you propose, except that your wagon be a very small one or a very wide one. You could, of course, set two stereopticons side by side in the front end of the wagon, with two mirrors at the rear end angling forward to the center at 45 degrees, and if you have sufficient space to get in a mirror large enough, I presume the thing would work. However, I do not believe it would prove to be anything faintly resembling a huge success, and unless the streets be rather dark most certainly the pictures would not show up very well.

Works Like Magic.

Some weeks ago R. G. Kittel, Weaubleau, Missouri, told us how he went to a lime quarry and cut out his own limes. I suggested to him that he try the Guil Pastil, and he now writes:

> I wish to thank you for the information regarding the Guil pastil for calcium light. It works like magic. I don't see how it does it, but it makes the light very, very much better; in fact it makes a round spot on the film gate almost equal to electric light, and it has the electric light color, though it is not so strong as electric, of course. It is however, brilliant enough for any ordinary size picture, provided a brilliant screen, such as the mirror screen, be used, or one coated with silver or gold dust. Even though I had the best of limes this Guil Pastil is very much ahead of them.

All of which requires no comment, except to say that it will probably make Brother Lindall, who sells Guil Pastils, exceedingly angry—we don't think.

Setting the Lower Loop.

Tony Guglielmo, Union, New Jersey, says:

> In New York the operator is forbidden to rewind film in the operating room, and as the operator cannot leave the room there is a boy to rewind and do the patching. Now as a rule the aforesaid boy does not understand how to make good patches (And does not care two whoops in the New Jerusalem either.—Ed.) and therefore many splices are wrongly made, which will cause the operator who uses the film next more or less trouble. I will, therefore, try to tell those running the Simplex machine how to regain his lost loop and avoid a stop when the same is lost by reason of a poorly made splice. When the film runs off the sprocket, as quickly as possible place the left hand on the handle of the lower sprocket idler bracket, and place the knee against the lower reel so as to stop it. The film will shoot up, and quick as a flash pull up the lower sprocket idler, and the film will hit the crank shaft and come over the sprocket, whereupon drop the idler. All this must be done very quickly.

I have given Brother Guglielmo's letter space not because I agree with any such procedure, but for two reasons. First: because the brother wrote in good faith and tried to help his fellow operators. Second: because it gives me an opportunity to moralize a little.

In the first place, assuming that the above scheme will work, and I suppose it would, the operator would have to open the casing of the machine while the machine is in operation, a thing which would be absolutely against the rules in New York City, and would be absolutely wrong in any event, since during the time the casing is open all the precautions the Simplex Company have taken to prevent fire are nullified and made of no account. In the second place there is always a fine, large, juicy chance of injuring the film when performing a stunt of this kind. Of course, as the brother says, it is very bad to have to stop the machine in the middle of a show to reset the lower loop, but if the machine were equipped with a loop setter, stopping would be unnecessary. However, if there is any considerable amount of lower loop losing, even when running bad film, it is evidence there is something wrong besides the bad patches, probably too tight a tension on the take-up. Films ought not to be run at all when in bad condition, and the manager who allows them to be run is doing himself, the operator and his patrons an injustice. Of course it is quite difficult to avoid running reels that have bad patches, but it can be done just the same, in two ways; either by refusing to accept such reels from the exchange, and by having them inspected and repaired at the theater before they are run, in which case it would of course be only right and just to pay the operator extra for the time thus expended, since it is not up to the operator to repair reels of film which are received from the exchange in bad condition.

All Over Hades.

B. I. Williams, Fairmont, Minnesota, writes:

> In recent department notes I have seen mention of the Baird Projector, and have looked all over hades and part of North America for some dope on that particular machine. Can you furnish me the manufacturer's address? Also is it the same Baird who makes a specialty of parts? I try always to keep up-to-date, but some times it is a pretty hard job. Where is that $500 machine you promised us some time ago?

I guess by the time this is printed, Brother Williams, your search will be at an end, and your desire for up-to-datedness (a most laudable one) will, in so far, at least, as the Baird projector is concerned, be thoroughly satisfied. Yes, it is the same Baird, and the address is 24 East 23d street, New York City. The $500 machine I promised you is not ready yet, but the Baird is a $450 article, so I partly make good anyhow. The $500 article will be ready later.

Comments on the Films

Licensed

BILL'S BOY (Essanay), September 8.—This is a picture play that contains much of interest, illustrating that it is possible to be a real man, even though the person is a convict. Richard C. Travers and Gerda Holmes ably handle the leading characters. Harry Mainhall is the director and plays the part of Bill's Boy in manhood. Little Tommy Harper played the role in youth. There are several intense scenes occurring, through which a scientific theme permeates. It is a well-made picture in every respect.

A MOTHER'S ATONEMENT (Kalem), September 8.—In this picture Irene Boyle is featured in a dual role, that of a mother and daughter. The plot of this picture hinges onto a family mix-up, in which there is a tragedy averted by accidential circumstances. There is a suspense which holds the interest of the spectator to more than an ordinary degree. Isabelle Evesson and Robert Ellis are the leading supports. Acting and photography are adequate.

THE BLIND FIDDLER (Edison), September 8.—A very well constructed and excellent pictureplay. The plot is a fairy tale, concerning a blind fiddler. His beautiful playing charms all who hear it. The queen of the fairies is so entranced she promises to fulfil his greatest wish, which, of course, was to be endowed with sight. Dissatisfied with the conditions he views, he asks to be restored to his old condition. A good offering.

HEN FRUIT (Melies), September 8.—A boob, as a surprise to his wife, decides to whitewash the chicken coop while she is away from home. During the operation he steps into a steel trap set for thieves. The wife returns and, thinking he has gone fishing, goes in search of him. Not finding him, she imagines he has been drowned and is frantic. After doing several foolish things, through his vocal efforts, she is acquainted with his whereabouts. It makes laughs.

A TYPOGRAPHICAL ERROR (Selig), September 8.—A man almost makes a bigamist of himself through an item in a newspaper in which there is a typographical error. The word "divorced" being substituted for "devoted." Thinking he is really divorced he almost marfies another, but escapes by the skin of his teeth. This is a sort of modern "Comedy of Errors," labelled a drama.

THE BELLE OF BREWERYVILLE (Lubin), September 8.—The mayor of Breweryville's anger is aroused when he discovers an anarchist kissing the village belle. After a long chase the anarchist succeeds in dragging him into the lake which furnishes the water to the brewery that gives the town its name. This comedy is greeted with roars of laughter.

THE BAND LEADER (Vitagraph), September 9.—A rattling comedy in which Wally Van plays the part of the band leader, who is the rival for the affections of a pretty country girl (Lillian Herbert), with the owner of the pie factory, Hughie Mack. There is a laughable chase between the members of the band and employes of the pie factory, Wally wins the girl in a desperate sort of fashion, which brings out the fire brigade and police force, to say nothing of the ambulance. This is a howling comedy.

THE MAN IN BLACK (Selig), September 9.—This story tells of a girl who belongs to a refined family and who enjoys a social position. Unfortunately she is a kleptomaniac, and this fact is taken advantage of by a burglar, "The Man in Black," discovers her purloining articles from a department store. He plans a robbery and she, in assisting him, is struck on the head by the butler. The blow cures her of kleptomania. Her social position saves her, while the burglar meets his Waterloo.

THE FABLE OF THE HONEYMOON THAT TRIED TO COME BACK (Essanay), September 9.—This is another of George's Ade's funny ones, directed, as usual, by R. F. Baker. It starts off with a married couple who are enjoying themselves as some married couples do, peacefully as would a couple of wildcats. Hubby receives a book through the mail, "How to Make Your Home Happy." He starts to follow its teachings, with clothes, hats, candy and flowers, but she cannot see it that way, and beats it for home and mother, telling her that such things meant he loved another. Hubby follows and starts a fracas and finds that "bawling" beats the "soft stuff." This is greeted with great laughter.

GETTING ANDY'S GOAT (Edison), September 9.—Tenth of the "Adventures of Andy" series, by Mark Swan, directed by Charles H. France. The usual cast help Andrew J. Clark (Andy) along with the fun. Andy was lucky, or rather unlucky enough, to win a goat at a raffle, which he takes home to display to his mother. She makes objections; so does the goat. Andy can not convince anyone that he is a prize goat, but the much maligned pet redeems himself by accidentally finding a valuable lost package. It is a very laughable release.

BELLA'S ELOPEMENT (Vitagraph), September 10.—The author of this pictureplay is W. A. Tremayne and the directors are Robert Gaillord and Maurice Costello, the latter playing the leading part. The plot of this play develops a misunderstanding that causes an elopement, through the suspicion and jealousy of a wife, which almost leads to terrible consequences. Luckily she discovers her mistake, and by a death-defying ride in an auto, saves herself and husband from much sorrow.

HEARST-SELIG NEWS PICTORIAL, NO. 56 (Selig), September 10.—A pictorial review of topical happenings of a superior nature, including many martial scenes.

SNAKEVILLE'S MOST POPULAR LADY (Essanay), September 10.—Produced by R. S. Clements. This is a comedy in which Victor Potel, Harry Todd and Margaret Joslin figure in a popularity contest, which is held for the benefit of the Snakeville church. Slim buys votes for Sophie and Mustang champions a Spanish beauty. They both go broke and the prize goes to another girl. Sophie and the Senorita shake Slim and Mustang, blaming them for their defeat.

THE NEW REPORTER (Biograph), September 10.—A newspaper story concerning politics. The owner of the newspaper is a candidate for mayor, defies the political boss and proclaims for a clean city. When the paper runs short of reporters, the editor's sweetheart, daughter of the owner, covers the assignment, bringing victory to the paper and confusion to the political boss. Claire McDowell, Charles West, W. J. Butler and Frank Evans play the leading parts. The punch is a fire scene. A good offering.

A STUDY IN FEET (Vitagraph), September 11.—Here is something that is worth seeing. It was manufactured by Edward Montague and Captain Harry Lambert put in the expression. Darwin Karr, Edwina Robbins and Marion Henry furnish the feet. Of course, you have to guess who's is which. It is certainly well done and causes continuous laughter. It is hardly believeable that so much expression can be got out of "just feet."

OH LOOK WHO'S HERE! (Selig), September 11.—A married couple, who have become dissatisfied with their condition in life, decide to separate and change occupations. He obtains work on a farm, to plough and sow, and reap and mow, whether he likes it or not. The wife succeeds in gaining a position on the police force. Each decides, after a strenuous trial, that they will try it all over again together, and conclude that after all there is no place like home. A good lesson in this.

SQUARING THE TRIANGLE (Lubin), September 11.—A young eastener goes West to take charge of the ranch which he has inherited. Under an assumed name he obtains a position as stable boy, then he discovers plenty of evidence that the foreman is a grafter. Eventually he marries the foreman's daughter and fires him off the place. The acting is adequate and the many ranch scenes are brightly photographed.

HAM, THE LINEMAN (Kalem), September 11.—A comedy by Marshal Neilan and Ruth Roland. Lloyd V. Hamilton has the title role, with Ruth Roland playing opposite. Ham was a telephone lineman inclined to be flirtatious, he gets into trouble of all sorts through his bad habit. He flirts with a married woman and outdistances the bullets fired at him by the husband. Later, while repairing the telephone, he saves the house from robbery but his presence is misunderstood by the husband, who shot at him before. Explanations occur and the husband offers to shake hands, but Ham takes no chances. A funny and well-acted comedy.

DICK POTTER'S WIFE (Edison), September 12.—A modern fairy story, by Frank Hart, Ashley Miller director. This is a fantastic story, but many wives, if they look closely, will find a real lesson hidden in it. A wife makes her husband unhappy over continual worries, she does not realize that she has almost driven him to distraction over petty trifles. When he tries to smoke she opens the window, if he puts his feet on a chair, she places a piece of paper under them. Finally he tells her that worrying is making lines on her face. Thinking she is ageing, she buys a philter from an old gypsy, takes an overdose and becomes a little girl. The experiences she meets with before she is cured are something wonderful.

BRONCHO BILLY, A FRIEND IN NEED (Essanay), September 12.—A western drama, showing how Broncho Billy saves a girl from being robbed by a gang of criminals. Written and produced by G. M. Anderson. A girl is left alone in a store by her father and is custodian of quite a sum of money. Broncho Billy enters the store and she mistakes him for an outlaw. He finally proves to her that she is deluded, saves her and the money and captures the real outlaw.

THE SECRET NEST (Biograph), September 12.—It is only natural for a young couple to spend their honeymoon in their own sweet way; uninterrupted by jollying friends and disgruntled parents. So they steal a march on everyone, innocently, but their actions are misconstrued as sinister. The bride's father takes it upon himself to mix up matters, and the result is shown in an absorbing and amusing manner.

THE PATH TO RUIN (Kalem), September 12.—This is quite an absorbing drama, featuring Irene Boyle, supported by Robert Ellis and Cecil Ryan. This is a rather conventional plot and has been used numberless times, the theme being two lovers and one girl. She marries the worthless one, of course. Fate brings them all together in after years and the discarded lover proves his worth. This picture is identical with another produced not so long ago. It is well made and acted and contains a good brokerage scene.

HE NEARLY WON OUT (Lubin), September 12.—The comedy in this story gains considerable laughter. A henpecked and discouraged husband attempts to commit suicide, but finds the water too cold. He leaves his coat by the lake and his wife mourns her loss. The latter

part is rather illogical, but the husband "comes out of the big end of the horn." On the same reel with "Too Many Aunts."

TOO MANY AUNTS (Lubin), September 12.—On the same reel with "He Nearly Won Out." Auntie writes she is coming to visit her nephew and he invites his sweetheart to come over to meet her, then receives word that she is not coming. He writes a note to a friend to impersonate his aunt. The note is read by his sweetheart and her father. They put up a job on him, and when auntie arrives there are four of her.

THE MISSING PAGE (Selig), September 12.—A missing page in a letter is responsible for the trouble that occurs in the working out of the plot of this story. A physician's wife adopts the stage. He becomes famous in his profession. Time passes and he believes his wife dead. On the eve of his marriage to a nurse, his wife arrives and spoils the plans. The picture is well done, but lacks conviction.

THE MAN WHO KNEW (Vitagraph), September 14.—This picture-play was written by Margaret Strickland and produced by William Humphrey, who plays the leading character. Leah Baird plays opposite Mr. Humphrey. There is a peculiar admixture of scenes, interesting and logical and those contrary to sound reasoning. A girl cannot resist the temptation of retaining a valuable pendant which accidently falls into her possession. Her conscience forces her to return it. "The Man Who Knew" that she took it discovers that she has returned it. The circumstances pertaining gains his love, and he makes her his wife.

HEARST-SELIG NEWS PICTORIAL, NO. 57 (Selig), September 14.—Many interesting events are shown, such as military target shooting by the N. J. National Guards, the passing of the Honolulan (first vessel) through the Panama Canal, bound from Los Angeles for New York; departure of the "Red Cross" with the surgeons and nurses for aid in the European war, Big Sneeze Congress of hay fever sufferers, at Bethelem, N. H.; Working Girls Frolic at Camp Bluefields, scenes in London showing the mobolization of troops, etc.

THE JOBLOT RECRUITS (Essanay), September 14.—A really funny slapstick comedy with the scenes laid in the studio. The Essanay Company advertises for recruits to appear in a comedy police department. They must qualify by agreeing to do as they are told to do, fall down stairs, jump out of windows, be slammed with eggs, pies, etc. One recruit draws the line on eggs and is fired; to avenge himself he floors the director with a huge mallet. It gains many laughs.

BUSTER BROWN ON THE CARE AND TREATMENT OF GOATS (Edison), September 12.—From the famous cartoons by R. F. Outcault. This is another of the funny ones in which Buster and his pals, Mary Jane and Tige, also the goat, figure. A piece of flypaper placed on his father's chair at the breakfast table creates a lot of comedy, in which his father and mother are mixed up. In the latter scenes the goat plays the leading part, and Buster decides there are some things about goats that he has yet to learn.

GENERALS OF THE FUTURE (Edison), September 14.—A visualization of graduation week at the U. S. Military Academy, West Point, New York. Numerous interesting views are shown which are calculated to give one a thrill of patriotism. Scenes showing the review of the cadet battallion by the Hon. Lindley A. Garrison, Secretary of War. Dress parade, cavalry drill, artillery drill and infantry drill illustrate the extraordinary precision acquired. The closing scenes show the calisthenic exercises, the raising of shelter tents and backing into them as the bugal sounds "Taps."

THE BACKSLIDER (Biograph), September 14.—A picture drama that is cram full of human nature and heart interest. It fully illustrates the comparison between hypocrisy and unpretentious sympathy displayed by one who is looked upon as a grouchy recluse. The acting of all in the cast is exceptionally fine, including a chubby little baby. The author is to be complimented for producing a most appealing plot.

Licensed Specials

THE CRICKET ON THE HEARTH (Biograph), September 8.—This two-part pictureplay was reviewed at length by Louis Reeves Harrison in the Moving Picture World, and will be found on page 1216, issue of August 29, 1914.

AS WE FORGIVE THOSE (Lubin), September 9.—A two-part drama with a plot out of the ordinary, but it contains little of wholesomeness. It is the story of a runaway wife, and the husband searches for the man whom he thinks enticed her away, but who, in reality, has used every endeavor to prevent her elopement with another. The complications are very interesting and his vengeance is stayed at the critical moment.

THE FUSE OF DEATH (Kalem), September 9.—A two-part western drama featuring Princess Mona Darkfeather, directed by Frank E. Montgomery. It is the story of the west located in the gold mines, discovered upon land owned by the Hopi Indians. It is full of intrigue, treachery, etc., concocted by a white man. There are hazardous escapes. The scenery and photography are exceptional. The blowing up of a cabin in the last scene is a meritorious feature.

ON LONESOME MOUNTAIN (Lubin), September 10.—A pretentious two-part drama which starts off in a rather conventional way, with a wild son whose father repudiates him as a good-for-nothing. A dishonest butler robs the safe and plants evidence that incriminates the son. The only friend he has left is his mother, who owns a tract of timber land in the Kentucky mountains, and she sends him there to take charge of the land. The scenes then shift to the moonshine country. The natives, having occupied the land for a number of years for their illicit stills, rebel at his intrusion. A love affair occurs between the boy and the daughter of the chief clansman, and many strenuous scenes take place. For a melodrama of this order it is rather superior in all respects.

THE DEVIL'S SIGNATURE (Essanay), September 11.—A two-part picture drama that contains a plot, that bears the stamp of originality. It is adapted from a story published in the Munsey Magazine. It is a really great mystery drama—a story that is full of realism, thrills and shudders, especially in the last reel. The mystery part of it puzzles the spectator and keeps him guessing as to how it is all going to end. It is a picture that is well acted and the photography deserves mention.

FACE VALUE (Edison), September 11.—An adaption of the story which appeared in the Popular Magazine, by W. B. M. Ferguson. It is in two parts. George A. Lessey is the director. Ben Wilson is featured, supported by a strong cast, which is large in numbers. The plot develops the fact that one man takes up the identity of another to save a legacy. Shortly after the agreement, the legal legatee dies. There are many complications occur in this picture, which vamp around, after involving most of the characters, into an entirely unexpected outcome. The suspense exists to the closing of the last scene, which develops pleasingly.

HE DANCED HIMSELF TO DEATH (Vitagraph), September 12.—This two-part release was reviewed at length by Hanford C. Judson in the Moving Picture World, and can be found on page 1082, issue of August 22, 1914.

YE VENGEFUL VAGABONDS (Selig), September 14.—A spectacular dramatic tragedy of Pilgrim days, written by James Oliver Curwood, featuring Stella Razeto and Guy Oliver. This picture deserves to be placed in the same category with far more heralded and pretentious releases. Its historical value is paramount, saying nothing of its splendid direction. A scene showing the ducking of the village vagabond and a supposed witch, was well executed and impressive. The stockade scenes, where an immense tribe of Indians makes an attack on the settlers, who, at the critical moment, are assisted by a friendly contingent of another tribe rival to the former one, is a thrilling feature. At least three or four hundred people were utilized in this conflict. This can be recommended as a superior release.

THE MYSTERY OF THE SLEEPING DEATH (Kalem), September 14.—This two-part pictureplay was reviewed at length by Hanford C. Judson in the Moving Picture World, and can be found on page 1487, issue of September 12, 1914.

Independent

OUR MUTUAL GIRL, Series No. 34 (Reliance), August 24.—This begins a new episode, written by Carolyn Wells, which promises to be quite entertaining. Margaret finds a baby girl in her auto, the mother having abandoned it because of poverty. The girl now undertakes the problem of caring for it.

HIS NEW PROFESSION (Keystone), August 31.—Chas. Chaplain entertains the observer in this number with a lot of new eccentric comedy. The plot is only sufficient to hang a number of amusing antics on. Some of the situations are very funny and this will please admirers of slapstick fun.

THE BAGGAGE SMASHER (Keystone), September 3.—This low comedy number concerns the efforts of two men to get into the room of the young wife. One arrives inside the trunk and the other carrying it. The husband appears and some knockabout scenes occur. This is a fair offering.

A BRAND-NEW HERO (Keystone), September 5.—Roscie Arbuckle, the Fat Boy, appears in this number as a tramp. He saves a girl from drowning in a pond and is given a job on the police force. A jealous officer dopes him and he sleeps during a robbedy, but afterwards wakes up and captures the miscreants. Rapid-fire eccentric comedy of an amusing sort.

LITTLE MISCHIEF (Thanhouser), September 6.—A pretty little film story taken from the well-known poem of the same title. The Thanhouser Kidlet spends the day at home alone and has a high time breaking ornaments, eating jam, bathing in the tub and the like. The cook arrives and finishes the bath for her. A very attractive child picture.

ROUNDERS (Keystone), September 7.—A picture of a "glorious" drunk and of two wives who try to mend matters. There is plenty of funny action and, though it is of the kind that one can't help laughing at, one is, nevertheless, not flattered by it. It's a rough picture for rough people, that people, whether rough or gentle, will probably have to laugh over while it is on the screen.

ANIMATED WEEKLY, NO. 131, September 9.—Shipping grain from this country to Great Britain, the wireless station at Sayville, the recent Women's Peace Parade, the first warship passing through Panama Canal; these are a few items in this very interesting number.

SIS (Princess), September 11.—"Sis" is a clown, rube girl, who inherits a fortune and is taken by cultured relatives who make a "real lady" of her. The picture aims at sentiment. The girl finds that in her good clothes she isn't "Sis" any more to the old people on the farm. When she and her husband visit the old place she puts on her old clothes and plays the gawk again to show the old folks that she loves them. But the players caricature their parts and this keeps it from being convincing, while all that it gets in return is rough, broad humor for the gallery.

THE PRODIGAL HUSBAND (Royal), September 12.—This is the story of a farmer who goes to town, sells his produce and gets on a jag. He has some varied experiences and arrives home supposedly sick. The doctor is called. The plot of this offering is rather thin and the humor not very effective.

BILL GOES INTO BUSINESS FOR HIMSELF (Komic), September 13.—This sixth of the "Bill" series shows the office boy and the gum-chewing stenographer set up a quick lunch counter at noon. The boss and janitor put an end to the plan. Some amusement in this, though the plot is not so strong as in several previous offerings of the series.

THE EMPEROR'S SPY (Thanhouser), September 13.—This features a girl in the part of a spy attempting to obtain certain information for a foreign country. She makes love to a young army captain and steals the papers and restores them in the same way. The plot of this is a mere incident" and none too convincing at the close. The girl's motive for restoring the papers was not brought out strongly. The photography is acceptable.

OUR MUTUAL GIRL, NO 33, September 14.—The script by Carolyn Wells offers in the present number little real action. Norma meets

John Hayes Hammond and his son Jack, both of whom have wonderful inventions to show her and incidentally us. The girl who makes kewpies is also shown in this number.

THE ONLY WAY (Beauty), September 15.—There is a certain boldness required to develop to the situation which closes this picture and surely no one will call the story trite. It is one of those pictures that are surely out of the beaten path and the action is not impossible, but it is rather bald and startling though, having real substance, it might, perhaps, be worked up in a two-reel film to be tremendously effective with the punch of convincing truth in it. Girl refuses elderly lover. Her sailor sweetheart, who was to marry her as soon as the voyage was done, is wrecked. She, a prospective mother, goes to the elderly man who loves her and tells him all. He marries her. In a few months, after the child is born, the first man comes back.

THE DANGER LINE (Nestor), September 16.—Written and produced by Henry McRay, this picture tells of a white slave house from which a too confiding girl is given a chance to escape while the inmates, all of them, are in a tremendous row. The row and free-for-all fight is the one thing in the picture. The ending is too weak to be truly acceptable after the lively action that the scrap affords.

THE MIRROR (American), September 16.—A detective story with a mysterious veiled woman who burglarizes houses and baffles the police for a time. The picture fools us by making us think that the woman is a certain character, played by Winnifred Greenwood, while really it is an entirely different person. It interests, but there is not much punch in it.

THE GIRL AND THE SMUGGLER (Victor), September 18.—Irene Wallace and Walter Miller appear in this story with a lighthouse setting. The hero is a revenue officer who has trouble with smugglers; at the close the girl saves him from death on the burning dock. The photography is very uneven in this and the story only fairly interesting.

THE MASTER HAND (Princess), September 18.—The story of a well-dressed crook, who is first seen stealing jewels in a man's house. The young detective meets Betty, the crook's daughter, who, of course, does not know her father's profession. This plot has been used before and is here handled only fairly well. The photography is good.

THE HORSE TRADER (Royal), September 19.—The story of a balky horse and a rival courtship between the buyer and another old fellow. The buyer of the horse takes Mrs. Jones for a ride, but the horse balks. The rival drives up and takes her with him; after that there are frequent exchanges. This is a homely type of humor and has been worked over pretty well in other productions. It is fairly entertaining.

THE METTLE OF A MAN (Thanhouser), September 20.—Harry Benham in this number portrays the secretary of a corrupt political boss, whom he holds in deadly fear. But his nerve comes up when he learns how the boss has railroaded the girl's father to the penitentiary. This makes quite a pleasing offering. The photography is good.

THE CROSS (Rex), September 20.—This story, based on a poem by Minnie M. Rasmus, from which extracts serve as subtitles, shows Pauline Bush in the part of a nun. She has worn a cross on the floor of her cell in repenting for the death of a child whose life she could have saved. Later she dies upon this cross. This has a mournful touch, though it fortunately escapes being morbid. It is beautifully pictured and sincerely handled throughout.

A ROSE OF YESTERDAY (Frontier), September 20.—The opening scene in this, where the young Easterner accidentally shoots the girl's rose from its stem, is pleasing. Later the girl shoots her lover by mistake. This scene contains big dramatic interest, but was handled too quickly to get the most out of it. The plot of this is good for a tragic story, but it was not very skillfully presented.

SON (Eclair), September 20.—This is not a powerful story, but it is to be particularly commended for its manner of presentation. The story might have been entirely obvious, but the scenes are so arranged as to keep the observer wondering just what is going to happen next. This gives an air of freshness to the plot, which, in fact, has a familiar theme. Alec Francis, Belle Adair and Chester Barnett are among those in the cast.

HE LOVED THE LADIES (Keystone), September 21.—The husband pretends to go to New York, but really remains in town and goes to a restaurant with a companion and some girls. Later his wife appears with a man. They find each other and a scene ensues. This is well photographed, but it is not very novel in plot and the humor is not very strong.

IN AND OUT (Sterling), September 21.—A number in which Max Asher appears as a grocer at war with his neighbor, the butcher. Real stores are used in the settings. They get into a quarrel and their wives follow suit. Egg throwing is the chief diversion. This is fairly humorous.

THE DEER HUNTER (Universal Ike), September 22.—This is the familiar story of the English gentleman on a ranch in new form. The boys dress Shorty up as a deer and play a joke on the visitor while hunting, but with the aid of the girl the tables are turned. Louise Glaum and Ray Gallagher play the leads. For an old idea this is presented in an entertaining way and has quite a lot of humor in it. The photography is good.

EAST LYNNE IN BUGVILLE (Crystal), September 22.—A comedy reel in which the well-known play, "East Lynne," is burlesqued. There are some funny characterizations in this, but the plot was not given a very good start; this is usually necessary, even in a burlesque, in order to hold the attention. Some of the latter scenes are quite funny.

JANE'S LOVERS (Joker), September 23.—A rube character story, with Ernest Shields and company appearing. Jane is a hired girl and her lovers mix it with pitchforks and croquet mallets. The photography is good and the situations amusing from the standpoint of low comedy.

FOR THE HAND OF JANE (Joker), September 23.—Ernest Shields and company appear in another "rube" stunt. Instead of slapsticks he uses a croquet mallet for laying out the protesting relatives of the girl and afterward brings them to with a hose. This is just as funny as low comedy can be made, and will bring roars of laughter from lovers of that class of films.

THE HALF-BREED (Nestor), September 23.—An old-time Western Indian story, with plenty of action and fighting scenes. Sherman Bainbridge plays the scheming half-breed. There are some thrills in the war scenes and later when the house is fired and the wife and child are in peril. No particular novelty about this, but it is lively and consistent.

LITTLE SISTER (Rex), September 24.—A number featuring Robert Leonard, Ella Hall and Harry Carter. Leonard plays the part of a dissolute brother who finally rises to the occasion when his sister's honor is assailed. The settings in this picture portray low life, and we have seen the principals in much more attractive scenes. The story is well constructed, however.

THE NEW JANITOR (Keystone), September 24.—A ripping good comedy number, with Chas. Chapman playing the part of the janitor. He interpolates a lot of his inimitable funny business and the plot is better than usual. It contains a mixture of suspense and humor. A very good offering.

BE NEUTRAL (Powers), Sept. 25.—A timely picture based on President Wilson's admonition to refrain from war arguments. The members of the Universal companies, assisted by the police and fire departments of Los Angeles, have shown here a whole neighborhood in a general row because somebody started war talk. The story is slight but has a good idea back of it.

THE ACTRESS (Powers), September 25.—A film story by James Dayton, with Edna Maison in the leading part. She appears as an actress who hires out as a maid in order to get herself locked in jail and have other experiences of the sort. More suspense could have been achieved in many of the scenes, as the plot is quite clever. The photography is good, but the situations were handled too mechanically.

FATTY'S DEBUT (Keystone), September 26.—Fatty comes home in a mild state of intoxication. He takes a bath, with considerable difficulty, and goes to the theater with his wife and her mother. Here he butts into the play, saves the heroine from the villain, and cleans up the entire company. This is well photographed and has some amusing business in it.

FATE'S FINGER (Eclair), September 27.—In this number the wife of a physician fancies herself neglected and plans to elope with another man. A friend interferes and she returns home believing her husband has found the note of farewell she left him. Mildred Bright, as the wife, does some very good emotional work in the scenes following her return. The photography is good and the story holds the interest.

Independent Specials

A RURAL ROMANCE (Princess) August 14.—A two-reel number, written jointly by T. H. Ince and R. V. Spencer. This tells the perennial story of the young man who leaves his country sweetheart for the city, marries an actress who proves untrue, is injured and taken home, where the old love returns. The story is well constructed and splendidly photographed. The cast is also a good one. The country scenes are idyllic. These things all tend to make the production a success in spite of the familiar theme.

THE COCOON AND THE BUTTERFLY (American), September 9.—A two-reel picture telling a likeable story with quite a "pipe-dream" taste. Young man (Harry Von Meter) gets a job incognito in drygoods department store that he has just inherited and sees how goatishly his manager conducts business. There's a romance, of course, and it is plain that the author is a tender-hearted person, with a good touch of sentiment and romance in his or her makeup. The girl is played by Vivian Rich.

BROKEN-NOSE BAILEY (Reliance), September 12.—This two-reel crook story is a companion picture to "Blue Pete's Escape," though its own story is complete. Eugene Pallette appears as a young rough, whose nose becomes broken in an effort to escape from Burton, the detective. Later he and his gang capture the detective's wife and he threatens to burn her face with acid for revenge. Billie West plays the part of the wife. This story, as will be seen, has no very strong motive back of it, yet it is well constructed, well photographed and runs along in an entertaining way. It deals with the seamy side of life without being too gloomy.

OUR ENEMY'S SPY (101 Bison), September 12.—This is a strong three-part picture drama with a military flavor. Working upon the weakness of an American officer, a foreign spy almost succeeds in obtaining valuable papers, which he thinks the man's rival is carrying. In the end right triumphs, and, jumping over the cliff, the traitor commits suicide. The acting is well done and the many scenes finely photographed. The director deserves credit for his exceptional work.

THE FINAL VERDICT (Majestic), September 13.—A two-reel Western offering, dealing with the early days of the West when lynch law reigned. Joe is first seen committing a cold-blooded murder in a saloon. Later he commits a series of good and bad acts, the motives being so intermingled that the observer is puzzled. It is not till he is urged to tell his story when the cowboys are about to hang him that a reason for the shooting is given. The story goes a long way to justify the crime. This is finely photographed. The story itself is of a familiar type, but has been constructed in a way that gives it quite a novel effect. It makes a fairly strong offering.

GOLD (Thanhouser), September 15.—A two-reel offering of the made-up type which does not get over very strongly, and yet proves quite entertaining in its way. The old mountaineer, fearing the bank is not safe, draws his fortune out in gold. A renegade learns of this and goes to the mountaineer's home after pushing him down a high cliff. The placing of the gun, with string attached, before the girl, was melodramatic and not very convincing business. The young surveyor comes and saves the girl. The gun then goes off and kills the renegade and exposes the hiding place of the gold at the same time. The photography is good and the offering fairly strong.

MOCK ROSE (Gold Seal), September 22.—This eighth number of the 'Trey o' Hearts" series continues the very complicated tangle of events. Considering the double impersonations and mixed trend of the story, the director, Wilfred Lucas, has succeeded in making the story surpris-

ingly clear to one who follows it constantly. This number is fairly bursting with improbabilities, but holds the attention. The two girls become interchanged and Judith succeeds in marrying Law before he discovers she is not Rose. The rescue from the burning house was a good feature.

THE AZTEC TREASURER (Eclair), September 23.—This two-reel number with a Mexican setting is brilliantly pictured and has a fine historical flavor. It pictures the adventures of an American soldier of fortune, portrayed by Robert W. Frazer. Edna Payne is the girl. She is the daughter of Juan, guardian of the Montezuma treasure. The story concerns the efforts of the heartless governor to get hold of both the girl and the treasure. In the end the hero gets the girl and the gold reverts to the people. This is a strong offering.

KID REAGAN'S HANDS (Rex), September 24.—This is a very good two-reel story of the prize ring, written by Harry Carr. Herbert Rawlinson appears as the young boxer, who knocks out his adversary in a lively two-round bout. Anna Little appears as the young widow, with whom he is in love. The atmosphere of the production is particularly commendable; it tells a brisk sporting story without the usual offensive scenes. Besides this, the plot is genuinely interesting. After the fight The Kid is not so particular with his hands and proceeds to take vengeance on his enemies, bare-handed. A good sporting yarn.

THE TEST OF THE FLAME (Domino), September 24.—This is a pretty story of an old man who loved his violin and grandchild almost equally well, but when the fire occurs his heart turns to the child. The fore part of the story is conventional, showing how the daughter married against the old man's wishes, but in the later scenes this gets quite a strong hold on the hearts of observers. The fire scene was well staged and the appearance of the child with the violin after its supposed death was very effective. In spite of its formal opening this rises to a fine climax and has a touch of real heart interest in it.

THE DEATH MASK (Kay Bee), September 24.—A fine two-reel offering of tribal lore, brilliantly handled by Tsuri Aoki and two bands of Indians. The settings are familiar, but the story enters so perfectly into the spirit of Indian legends that it is unusually interesting. It shows how Running Wolf, dreaming always of his love in the Far North, goes forth to meet the strange band of the three brothers. He slays two of the brothers in hand-to-hand conflict, but the wearer of the death mask turns out to be the girl herself. We think this is an adaptation from an old fairy tale. The storm scene in this is splendidly shown and the whole production is alive with interest.

ELSIE'S UNCLE (Victor), September 25.—A two-reel girls' school story, in which the hero impersonates the heroine's uncle in order to get her away from the institution. The plan succeeds, but later the real uncle appears and all land in the police station. The plot of this seemed too light and too obvious for a two-reel offering. Even if told in one reel the story would not be a very strong one.

BUNGLING BUNK'S BUNKO (Eclectic).—This is a three-reel animal comedy made by the American Pathe Company. It is a story of a man who, to win a woman, poses to her as a mighty hunter, as one who would emulate, or rather had emulated, the exploits of a famous American, which he proved by photograph showing him in hunting costume standing over a very dead lion. The skeptical young woman wanted to see the lion. The fun begins here. The picture will make good entertainment throughout.

THE MILLION DOLLAR MYSTERY, Series No. 14 (Thanhouser).—In this two-reel instalment the conspirators plant some counterfeit money in Florence's home. A pretended arrest is then made, so quickly they enter the house and search for the million. The closing scene, where the police are slid down a fake stairway, was a good one. The number is not exceptional in any way, but continues the interest in the story.

MOTHER (World Film).—A three-part special from the play of same name by Jules Eckert Goodman and featuring Emma Dunn in the titular role, a part she made famous on the stage and fills with distinction in the picture. The story is of a family, once rich and burdened with expensive habits, that has, on the death of the father, become poor. The central interest is the strenuous fight the mother makes before her family truly realizes its position and gets down to commonsense's hard pan. The mother wins. It is a big theme and has been handled effectively and makes a good offering. Many of the characters give good support to the leading woman, but not all. The old cook, the adventuresses with whom the older boys become infatuated, the elderly lawyer and the sisters and twins are distinct assets and are nearly the whole cast. The older son is a good actor, but this is not a perfect role for him. Many of the lesser figures are also good.

THE PHANTOM OF THE VIOLIN (Universal).—A four-reel production of a wierd, uncanny sort, written by Grace Cunard and produced by Francis Ford, who also play the leading roles. The opening scenes picture the manner in which Rosa falls in love with the young violinist and comes to live with him, the scene being Paris. He plays in a cabaret and she gradually is lured into the gay night life. Two reels are devoted to these opening scenes, which could readily have been shown in one The story begins after the girl leaves the violinist. He finds a secret passageway into the cellar of the cabaret. Here he goes mad and plays the air he composed. He drags the girl and her lover into his lair and they, in turn, go mad. These scenes do not possess much genuine feeling and the tone of the production is not the best.

DINNER FOR DANIEL GILFETHER.

Major Daniel Gilfether, approaching his sixtieth year, of which forty years has been spent on the stage, is to be tendered a dinner by his friends among the Balboa players at Long Beach, Cal. The Major appeared first with Frank Mayo in "Davy Crockett" and he has been all along the line. He is a member of Elk's Lodge No. 1 of New York.

Lubin Has a Train Wreck

Trains Crash Head-On to Make a "Movie" Scene—Freight and Passenger Come Together with Roar, Smashing Cars and Engines.

Two trains, one of them an engine and three passenger coaches, and the other an engine and seven freight cars, both running at a rate of 35 miles an hour, collided, as planned, on the Pittsburgh & Susquehanna Railroad on Wednesday afternoon, Sept. 9, and furnished the star attraction of Phillipsburgh's (Pa.) three-day celebration as well as a moving picture film which was promoted by the Lubin Film Company.

Between 6,000 and 7,000 spectators witnessed the novel sight, and there were 600 automobiles lined up outside the roped-off collision grounds. Considerable delay was caused by the difficulty in getting the engines both speeded so that they would meet at the desired point, and it was 5 o'clock before both engines were started for the last time.

The crash came at the point designated, and the engines met in a mighty roar, reared in the air and then for a minute escaping steam enveloped the wreck. Both engines were a tangle of twisted iron and splintered wood. One passenger coach was squeezed up like a closed accordian, the car seats being thrown to the east side of the track. Part of the frame of the car had crawled over the passenger engine. Three of the freight cars were also badly wrecked.

Cameramen of the Lubin Company, which staged and directed the collision as the climax of a railroad drama, say the conditions were right for obtaining a perfect film.

Max Figman in "What's His Name"

SAMUEL GOLDFISH, head of the Lasky Feature Play Company, announced recently that he and Mr. Lasky would, when the season was in full swing, make a stage production of George Barr McCutcheon's "What's His Name," which Max Figman and Lolita Robertson just completed as a motion picture. This is the first time a book has been done in motion pictures before the legitimate production.

Max Figman.

Max Figman and Lolita Robertson, who were featured by the Lasky people in "The Man On the Box," have been engaged by Mr. Goldfish for the stage production and will be co-stars in that production.

"What's His Name" is a stage romance and was picturized by Cecil B. De Mille from McCutcheon's novel, which, as the best seller of its period, enjoyed even wider popularity than "Brewster's Millions," by the same author. Miss Robertson was a prominent member of the all-star cast of "Fine Feathers" and before that, appeared in "The Man On the Box," in which Mr. Figman also starred.

"What's His Name" will be released by the Lasky Company October 12 through the Paramount Pictures Corporation and rehearsals on the stage production will begin immediately upon the return of Mr. Figman and Miss Robertson from the Lasky studios at Hollywood.

George Barr McCutcheon, the novelist, will aid in the writing of the manuscript of "What's His Name" and Mr. Lasky will aid in the staging of the piece.

"MEATY CONTENTS."

London, Ont., Sept. 4, 1914.

The Moving Picture World, New York City.

Dear Sirs:—Please find enclosed check for $3.75, exchange included, for a renewal of my subscription to the World, which I believe expires very shortly.

I value your journal very highly for its meaty contents, and I assure you that it gives me the greatest pleasure, and much information to read it from cover to cover. Yours very truly, C. E. BERNARD.

Broadway Rose Gardens Open

A New and Unique Place of Entertainment on Broadway—It was One of the Favored Projects of the Late President of the Thanhouser Corporation—Opening Night a Succession of Splendors.

NEW YORK was introduced to a novel entertainment on the night of Tuesday, September 14. New York abounds in novel entertainments, but the programme furnished by the Broadway Rose Gardens and Theater are surely entitled to a new record. The character of the entertainment is unique, the environments of the show are unique and the degree of comfort provided for the patrons is unique.

The Broadway Rose Gardens and Theater are located at 1680-1684 Broadway and 810-814 Seventh avenue. New Yorkers who remember the place as a skating rink with a modest and narrow exterior would scarcely recognize it in its glorious transmutation. A very pretty and dressy lobby, elegant in its studied simplicity, leads into the first section of this unique place of entertainment, which consists of one of the daintiest and cosiest of motion picture theaters. The prevailing light effect is that of amber, judiciously distributed by an artist in light effects. It helps materially in creating the atmosphere of refinement and restfulness which meets you as you enter. There are six hundred seats, so you see the theater is small, but this only adds to its manifest charm of exclusiveness. One of the features of the theater is the ceiling, a network of lattice most artistically arranged, giving one a pleasant and charming impression. It fits in wonderfully with the general atmosphere of daintiness and refinement, suggesting in its decorative effects the harbor and the park, with its cool evening breezes. Art here goes hand in hand with usefulness, for this cleverly contrived lattice effect incidentally secures a perfect ventilation. You feel that the place will be extremely comfortable at all seasons of the year, and that in the stress of a hot wave in New York there will be one place of cooling shelter right on Broadway. In the upper tier of seats a veritable haven of comfort and elegance is provided for the patrons. Gilt chairs with plenty of space between them and railings which secure privacy and exclusiveness are the dominating characteristics. It is an ideal place for men and women of breeding and refinement to see a high-class entertainment. The upper tier has been aptly named, by the way: "The Golden Horseshoe." The "Golden Horseshoe" will become a much sought after spot when New York gets acquainted with all the charms which lie treasured here.

The entertainment itself of the great feature, "Thirty Leagues Under the Sea." It is, as all will testify who were fortunate enough to see it, much more than a "great feature." It is the conquest of a new field in kinematography; it shows the camera at work in the depths of the sea and shows with what ingenuity and with what clever devices and with what marvelous daring this camera did its work among the mysteries and beauties of the unknown deep, now unknown no longer. The pictures have been described with a wealth of detail in these columns, and it is scarcely necessary to enter into a very full description of them; but the report would be incomplete if it failed to record the enthusiastic reception which some of the "numbers" on the film programme received from the large and delighted audience. The shark fishing was watched with keenest interest, of course, but the piece de resistance was the scene showing the combat between shark and man. This is indeed a genuine triumph of submarine photography, and will probably stand unequalled for many a day to come. There were bursts of applause all through this scene, but the climax, "The Man Wins," brought down the house. The perils of deep sea diving, the wonders of the life beneath the wave, the revelations which the camera gave us of the life of plants and animals "thirty thousand leagues under the sea" will never fail with any audience.

If you have come for an evening's entertainment which provides all the pleasures of a modern metropolis in addition to motion pictures, there is much in store for you after you have watched the marvels of the screen to your heart's content. A short step brings you into a magic bower of perpetual roses. Set in this bower of roses is a modern dancing floor flanked on its four sides by small tables where the best is provided for the comfort and delight of the inner man. The sight which meets you as you gaze about you is impressive and overpowering in its superb beauty. You feel that decoration is indeed a fine art. Leaves of dark green are there in profusion wound into and about the lattice work in natural grace and beauty. And amid this artistic profusion of green are the flowers which have always appealed to the human imagination with a peculiar charm: Roses. The tint is perfect, no rose ever grew on any stalk with a lovelier pink. The roses seem everywhere, and yet they have been distributed with a cunning hand. All through the room close to the ceiling are huge garlands of roses, or at least magnificent imitations of the rose and its glorious color. Darken the house but for a moment and the effect is like a scene in fairyland. A myriad of fireflies seem to be swarming about between the green leaves and the glowing roses; the pale familiar sphere of the moon appears above and she comes accompanied by her eternal satellites. There is nothing prettier in the fabled gardens of Arabia. Two orchestras are discoursing such music as one would expect to hear in such surroundings. One of the orchestras is that of Frank McKee, playing a dreamy waltz, something about the "Million Dollar Mystery." Frank McKee's orchestra is fresh from the Castle House, and very popular. The other orchestra is the Imperial Russian Balaika Orchestra. Its members are dressed in rose-colored costumes, and add much to the attractiveness of the floor.

Work on this wonderful new creation, which was one of the favored projects of the late Charles J. Hite, had been begun as early as last February, and had been going steadily up to the night of the informal opening. The Broadway Rose Gardens and Theater are under the control and management of the Delta Theater Corporation. Dr. Wilbert Shallenberger is the president, George F. Kerr the vice-president and general manager. W. R. Johnston is the treasurer.

The Great White Way has been much enriched since the opening of the Broadway Rose Gardens and Theater.

Infringing Titles

The Famous Players Film Company Obtains Injunctions Against Picture Concerns Imitating Its Titles.

THE Famous Players Film Co. have been granted an injunction on all further exhibitions of the American Film Co.'s subject, "Aftermath," by Judge Dever, of the Superior Court of Illinois. The Famous Players claim that this is an infringement of their title "Aftermath," the play written by Prof. William Addison Hervey of Columbia University, and recently released by the Famous Players.

The Famous Players have also succeeded in causing the Apex Film Co. to abandon the name of "Saints and Sinners," a title scheduled for forthcoming release. As is commonly known, the film rights of the world-famous play, "Saints and Sinners," written by Sir Henry Arthur Jones, are controlled by the Famous Players Film Co.

Similar action is also being taken against the Lubin Co. for their release of "A Fatal Card," which the Famous Players contend is an infringement on the title of "The Fatal Card," the famous Charles Frohman play, controlled by them, and also "The Better Man," the title of the Cyrus Townsend Brady story which the Famous Players Co. recently filmed; against the American Film Co. for their release of "The Crucible," also the title of the celebrated novel by Mark Lee Luther, the film rights of which the Famous Players control; against the Kalem Co. for their filming "The Brand," which, it is claimed, was also borrowed from the plot of "The Crucible," and against the Worlds Special Film Co. for their release of "Tess of the Mountain Country," a palpable imitation of the Famous Players' sensational success, "Tess of the Storm Country."

Since the earliest days of the motion picture, the evil of utilizing the titles and plots of copyrighted subjects without acquiring the necessary rights, has been a common one; however, no concern has heretofore made a decisive campaign to remedy or effect the elimination of this troublesome condition.

The Famous Players Film Co., with its long list of copyrighted plays and books, felt it necessary to take drastic and earnest measures with a view of obtaining exemplary results, and a greater degree of protection for its titles than it has heretofore been possible to receive.

NEW YORK EXHIBITORS' ANNUAL BALL.

The Motion Picture Exhibitors' Association of Greater New York has hired the four floors of Grand Central Palace for the Fourth Annual Entertainment and Ball to be held on Monday night, December 7, 1914.

No program will be issued for this ball, and therefore we ask all manufacturers to co-operate in the abolishment of this form of levying for "ads" on the manufacturers.

This ball is being held for the usual purpose of getting together the manufacturers, the photoplayers, the exhibitors and 50,000 photoplay fans, and one gala time is assured.

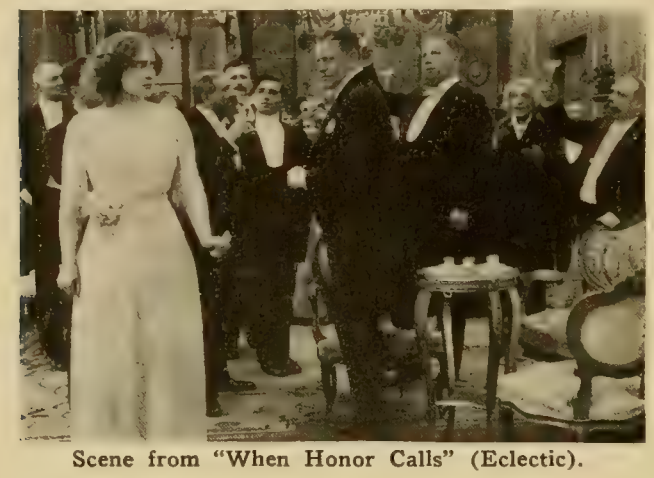
Two Strong Eclectics from Germany

"When Honor Calls" and "The Colonel's Wife" Feature Miss Henny Porten in Well-Staged Productions.

Reviewed by George Blaisdell.

THE Eclectic Company is releasing two subjects that entirely apart from their strong dramatic value have interest in the fact that they are German productions, the making of which has now been cut off by the European war. In "When Honor Calls" and "The Colonel's Wife" Miss Henny Porten is featured. This splendid actress has the advantage of a charming personality—a magnetism that engages the attention and sympathy from her initial appearance in a story. She has keen dramatic instinct and is good looking—wholesome in aspect, as she is plump in figure and young in years—a fine type of German wife. Miss Porten is well supported. The productions are richly staged and well photographed.

"When Honor Calls" is a four-part subject from the pen of Richard Voss. It is a story of a woman who marries a bankrupt manufacturer when her first love proves fickle. Her father had encouraged Hartwig to recommend to his



Scene from "When Honor Calls" (Eclectic).

employes the purchase of stock in the Eva mine, knowing it to be in financial distress. When the smash comes, Hartwig, without hesitation, tells his men that he will repay them. Brown, Eva's fiance, leaves for parts unknown. Eva in admiration of Hartwig's manliness, marries him. Years later—a half dozen perhaps—Brown returns and seeks Eva. Her old love is rekindled, and she frankly tells her husband. A divorce follows. A cast-off love of Brown reveals to Eva the character of the man now paying attention to her, When she taxes him with insincerity he calmly admits it and throws her over. She shoots and kills him. In prison Eva is attended by the woman whose revelations had led to the tragedy. At the expiration of the sentence—four years—the nurse sends for Hartwig. He comes to his former wife and brings forgiveness. She dies in his arms.

The story is strong and a human one. It is a skillfully directed mob that storms the doors of the promoter's home, following the disaster, and there are stirring scenes as Hartwig braves its wrath and makes reparation to his own undoing. The later home life of the man who is successfully fighting to get back on his feet—with the contented wife, the sweet-faced mother-in-law and the child—is ideal. The rupture of this happiness by the entrance of Brown is dramatic, as are the ensuing scenes of the separation and the later shooting of Brown. The ending contains a depth of pathos. The conclusion is not a happy one, but surely it is appealing.

"The Colonel's Wife."

"The Colonel's Wife" is a three-part story in which Miss Porten, as the wife, shares the honors with the man portraying the colonel. The colonel in middle life marries a woman about the age of his son. When the son discovers the attempt of a former lover to annoy his step-mother he takes measures to protect the wife of his father, without, however, revealing to the colonel the nature of the confidence existing between himself and his step-mother. There is a scene when the colonel discovers his son at his wife's knee; the son declines to furnish an explanation. Everything turns out most happily, nevertheless, following a duel between the son and the disturber, in which the latter is the loser. One of the features of the story is the character of the colonel—a fine type; his portrayal may call to the mind of some the many like him now desperately engaged in battle and also possibly soften the asperities of those who may have taken verbal sides against the flag under which he is fighting—for most men have decided opinions one way or another.

The portrayals of the colonel, his son, his mother and the wife, and the former lover are of the best, and the same remark goes as to the settings, the direction and the photography.

John Keane and "Money"

WHEN "Money," the big multiple reel feature just completed by the United Keanograph Film Company of Fairfax, Cal., is put upon the screen a number of his friends will say: "That's the big idea that James Keane, president and director general, has been nurturing in his brain for twelve months and more."

"Money" does stand for a big idea, an idea that began big and developed bigger. It epitomizes the theme which agitates America—Capital versus Labor. Not content with merely making a strong drama on the subject was James Keane. He wanted bigness of scene and ensemble to set forth the breadth of the conception. And thus he took dollars by the thousand and put them into "Money." The investment was good.

James Keane.

Novelty bizarre marked its production. Realism there is in it aplenty. When Keane hired 2,000 "roughnecks" to storm the palace of Croesus, at which was being held the Million Dollar Dinner, he wanted the consequent battle between them and the police to look like a battle. As though the thought was parent to the deed, one of Keane's jokeful friends "tipped off" the police that an attack in all sincerity was being made. The effect of a hundred coppers wielding clubs on 2,000 underworldlings in battering sincerity can be imagined. No "fake" jewels were worn by the women at the Million Dollar Dinner either. They were of the real first water kind and they adorned the fingers and necks of San Francisco society women, invited to participate, and to whom the occasion was a lark. In this way did Keane achieve richness and bigness of effect.

Not only has the "Money" scenario been the child of Keane's brain, but he has also been the motive power of its production and exploitation. He directed the picture with consummate skill in daylight, and at night knitted his brows over the problems of the business department. When you see "Money" you see James Keane.

Miss Carlotta de Felice, late leading woman of the Vitagraph forces, played the leading part in "Money" and incidentally plays the leading part in Mr. Keane's affections—she is his wife.

UNIVERSAL PARIS OFFICE HAS CLOSE CALL.

One of the bombs which was dropped from a German aeroplane at about 6 o'clock on the evening of September 2 nearly wrecked the Paris headquarters of the Universal Film Company. It fell in the rue de Hanovre, damaging a house adjacent to the Universal company's offices.

James Downie and William Macarthy announce their intention of stopping in Paris "no matter what happens." They are preparing to take pictures.

Half an hour before the order prohibiting private automobiles from leaving the city was issued, Joseph Menchen and his wife left in their seven seater, "Sunbeam," en route for Havre. They will have an adventurous journey. Menchen took with him many miles of valuable negative.

JOHN CHER.

Deagan in Hold-Up

Maker of Deagan Bells and Family Victims of Yellowstone Park Bandit.

J. C. Deagan of Chicago, manufacturer of the world-famous Deagan Bells, has just returned from an extended trip throughout the West and was visited at the magnificent Deagan factory in Ravenswood. The objective point of his trip was a visit through Yellowstone Park and while there he had an experience which is a vivid reminder of the Frank and Jesse James and Cole Younger days.

His party, consisting of eight people, together with a few others, was placidly bowling along in a coach and four when, upon rounding a sharp curve in the roadway beside Lake Shoshone they heard a sharp "halt," and found themselves staring at the rifle barrel of a lone but very determined highwayman.

The startled coachman instantly drew rein and the robber's command was followed by a peremptory "Get down." This was supplemented by curses for those among the party who, petrified by fright, failed to move with the required alacrity.

When the entire party had disembarked they were ordered to "shell out," which all proceeded to do. As another coach was following and the highwayman's time was becoming short, all were instructed that only money and no "Junk"—jewelry and watches were not wanted. This was welcome news, as nearly all in the party wore diamonds, one lady in particular wearing several thousand dollars' worth of wedding finery. Her hysteria later became a mixture of fright and joy—the latter because she had saved her cherished jewelry.

The bravest in the party was Mrs. Deagan, who threatened to do the robber violence if her children were molested. Further, under the impression that Mr. Deagan had turned over his watch which is prized intrinsically, she asked the robber to return it, as it was of no value to him. He politely replied: "If there's anything in this loot I don't want I'll send it to the Yellowstone Hotel. You can go there and identify your property."

This daring "hold-up" was made easy through the withdrawal of many of the soldiery to Vera Cruz and the Mexican border—leaving the national reserve inadequately protected. It was carefully planned, for the robber was recognized as a man who had been travelling with the party for several days and had evidently sized it up as "good picking." He also had a confederate in the coach, who, like the others, humbly yielded his purse, while promptly and earnestly admonishing all to do just as told as otherwise the desperado would "certainly shoot into the crowd and a number of the ladies be killed."

The experience left most of the older ladies in the party hysterical, though the younger women look upon the adventure rather in the light of a joke. Among these are Miss Vita Deagan and her travelling companion, Miss Florence Wittenberg, who laughingly remarked that they had no money to lose and that though previously no one cared to hear about the wonders of Yellowstone Park they now have no trouble finding audiences.

Mr. Deagan refuses to say how much he donated to the highwayman but remarks that it will take the proceeds of a number of sales of his new Unaphones, Nabimbas, Xylophones, Cathedral Chimes, Orchestra Bells, and other musical specialties to get even. He tartly suggests that he went West for a change and a rest; that the robber got the change and the hotel men got the rest.

Studio of the Peerless Company

Located at Ft. Lee, N. J., a Model in Point of Construction and Efficiency.

THOSE who appreciate the superiority of well taken daylight interiors over those taken by artificial light for motion pictures, have reason to rejoice at the completion of one of the largest and most practical motion picture studios in America, built adjoining the old Eclair premises, for the Peerless Features Producing Company at Fort Lee, N. J., by Edward Barnard Kinsila, architect and technical expert. It is two hundred feet long by one hundred and twenty feet wide.

The Peerless Studio was projected by President Charles Jourjon of the Eclair Film Company to extensively produce photoplays of well-known theater successes. The output will mainly consist of plays and stars made famous on the stage by the Shuberts, Wm. A. Brady and Charles Blaney, and is controlled by the World Film Company.

The immense glass studio enclosure itself is one hundred and twenty feet long with a postless width of eighty feet. All the sides are composed of sash that swing on pivots, and the roof is equipped with a large sprinkler pipe along the outside ridge for flooding and cooling the roof on hot days. The interior contains a thirty-foot water pool for photographic purposes. The ground glass used in this studio was especially imported from France because of its superior merit in freely admitting the actinic rays of light. The roof trusses contain no members over six inches in width, and cast no shadows. No diffusing curtains are necessary, in fact, darkening curtains are employed on bright days to lessen the light, and upon dark days the studio contains fifteen per cent. more daylight than exists outside. For emergency an over-head trolley system of Cooper-Hewitt lights are used in combination with Kleig portable sidelights.

The adjoining accessory building annexed to the studio floor contains a triple-decked spacious property room and a motor hoist to raise properties to the desired floor level, a scene dock one hundred feet long by forty feet in width, and a postless and roomy carpenter shop equipped with all kinds of modern wood-making machinery for turning out the largest properties. There are no intervening walls between these departments and the studio floor to impede swift setting or striking of scenery. A one-third section of the main floor is taken up with stage directors and scenario writers' private rooms, a large projection room and the administration offices, and the upper floors are occupied with actors' dressing rooms, toilets, shower baths and a large wardrobe room. Everything appears to have been provided to make the building complete in every particular.

WORLD FILM TO SHOW "AMERICA."

The World Film Corporation is to handle, as a special feature release, the Shubert picture of the Hippodrome spectacle, "America." It will be offered to exhibitors before the end of the month.

View of New Studio of the Peerless Features Producing Company at Fort Lee, N. J.

CHICAGO LETTER

BY JAS. S. McQUADE

Big Suffrage Production Under Way.

FOR the past six weeks I have been aware that a great suffrage photoplay production was under way at Selig's Chicago studio, but refrained from publishing the fact or particulars because of a request not to do so. Seeing that some particulars have leaked out at the New York end, through the Liebler office, through which firm several notable dramatic players were secured for the photoplay, the facts are now given.

This great suffrage picture will be eight reels in length. The scenario, I have been told by a competent critic, is unusually well constructed, the story being a powerful presentation of the arguments for equal suffrage, these arguments being convincingly brought out in the action. The name of the author has not yet been revealed, but it is understood that she is a prominent suffragist of national fame.

The production is being made under the direction of Giles Warren, formerly connected with Lubin, the Imp, and other manufacturers, who was specially selected by Wm. N. Selig for the work, before sailing for Europe.

Over 300 people are used in the cast. No expense has been spared to secure the very best possible talent for the principal roles. Some of them have been engaged at salaries that run into four figures per week. Olive Windom was brought specially from the Little Theater, New York City, to take the leading part, while Katherine Kellard, the leading woman of "Joseph and His Brethren," was secured for the leading heavy character. Grace Normand plays the spirit of Equal Suffrage. H. B. Warner, who played the lead in "The Lost Paradise" for the Famous Players Film Co., has a minor part. A number of other celebrities among the principals, whose names I have not learned at present, will be given later.

This photoplay is being produced by Mr. Selig, in co-operation with the Congressional Committee of the National American Woman's Suffrage Association, of which Mrs. Medill McCormick, of Chicago, is chairwoman. Other members of the committee are: Jane Addams (of Hull House fame), vice-president of the association, and Dr. Anna Shaw, president of the association. These women passed on the manuscript of the scenario and approved it highly, being enthusisatic over the dramatic strength of the story.

About two weeks ago Dr. Anna Shaw came out to the Selig studio here and appeared in several of the scenes. One of these scenes showed a theater in which Dr. Shaw addressed the multitude. The audience, comprised of many supers, was addressed in dead earnest by Dr. Shaw on three separate occasions, and the effect of her telling speeches have been caught in admirable manner by the cameraman.

Mrs. Medill McCormick is the leading spirit among the suffragists in this novel movement. Ever since work was begun she has given her strong personal interest to the production. She personally engaged some of the leading members of the cast, bringing them on from New York or elsewhere. She is tireless in her work to make the big suffrage photoplay a success, and can be found almost daily at the Selig studio, in conference with Director Warren.

Mrs. McCormick is one of the most prominent members of Chicago's 400, and her deep interest in equal suffrage has given the movement a powerful momentum in Illinois.

It is understood that the suffrage feature will be handled by the National American Woman's Suffrage Association along original lines. The plan has not been ascertained, but it is known that it will be of such nature as to insure that the pictures will be viewed by women of every station in life throughout the entire country.

The New Saxe Theater, Minneapolis.

The new Saxe Theater, in Minneapolis, the tenth in the chain of theaters controlled by the Saxe Bros., of Milwaukee, was opened Saturday, Sept. 5, the event being considered a very important one in the history of entertainment in the Minnesota metropolis. The new Saxe is situated on Seventh street, between Nicolette and Hennepin avenues, and is built on a lot 50 by 157 feet, the total expense, exclusive of the site, being $150,000. The theater was designed especially as a moving picture house, and judging from the glowing press accounts given the opening by local papers, it is not only beautiful architecturally and decoratively, but the provision made for patrons to view the pictures is about the best that could have been designed. In a later issue of the World a full description of the new Saxe Theater, with illustrations, will be given.

Just before the program was begun, Mayor W. G. Nye made a speech in which he praised the Saxe Bros. for their enterprise, and a great future was bespoken for the handsome theater.

The program consisted of "Woman Against Woman" and "My Friend from India," six reels in all. The accompanying music was furnished by a new $10,000 organ, played by Miss Anita DeWitte Cooke, of Minneapolis, and by the Saxe Theater orchestra, under the leadership of Eric Sjolander. Vocal numbers were also sung by Miss Valerie Veck, a well-known and talented soprano.

The program will be changed twice weekly. The policy to be pursued by the Saxe Bros. in the management of this house will be to offer the best and latest pictures in the market, regardless of price. The Saxe Bros. feel that with the combined buying power of their ten theaters they are in a position to get first selections of the latest releases. They announce that they are tied up to no single producing service, and that the new Saxe will be made the home of the highest grade picture productions it is possible to secure.

Popular prices will prevail at the new Saxe, 10 cents being charged for any seat in the house. The entertainments will be continuous, from 11 a. m. to 11 p. m., daily.

Request Patents on Chemicals to be Annulled.

The Chicago section of the American Chemical Society held another meeting last week, during which it was decided that resolutions be drafted requesting that Congress enact a law annulling all foreign patents pertaining to the manufacture of chemicals in this country, the said resolutions to be submitted and passed at the next meeting of the members, which will be held in the near future.

As England recently decided to declare all foreign patents open to the world, it was the sense of all present at the meeting that the United States should take advantage at once of the conditions and enable American chemists and chemical manufacturers to begin operations.

Peculiar Pruning by Ohio Censors.

A recent dispatch from Cleveland, O., states that the Ohio state board of censors has eliminated the drinking and murder scenes from "Ten Nights in a Bar-room," thereby calling down on the board the wrath of the Ohio Anti-Saloon League.

The Anti-Saloon League is now in the thick of strenuous battle to make all Ohio dry. The voters are to ballot on the prohibition amendment at the general elections early in November, and the League has planned to use the film as one of the main arguments in gaining votes. Now, according to dry workers, the censors have spoiled it all.

"All the punches have been taken out of the film," said Wayne B. Wheeler, state superintendent of the Anti-Saloon League. "A saloon scene which teaches that drunkenness brings crime, disorder and inefficiency has a good result. We feel that the film should be shown as the book was written."

Meanwhile the censors—Messrs. Wilson, Vestal, et al—smile and stand pat.

Chicago Film Brevities.

"The Adventures of Kathlyn" is making a great success in all parts of Great Britain and Ireland. Even the war scare failed to distract interest in the big serial.

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George H. Hines, who has now leased the Oliver Theater in South Bend, in addition to the Auditorium, was in the city last week. He stated that "One Wonderful Night" played to $398 in one day, at the Auditorium recently.

* * *

Tom Nash, of the Nash Motion Picture Co., Los Angeles, spent several days in the city last week on his way from New York City to the Coast. Tom spent most of the time in visiting a large circle of friends and in looking after some personal business. He left for the Coast on Tuesday, Sept. 15th.

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Charles G. Rosher, a British subject, who has just returned to this country from England, states that it is impossible to travel to England from the continent with a motion picture camera. Mr. Rosher is an expert cameraman and had letters of introduction to persons of influence abroad, but was unable to get anywhere near the firing line. It is just probable that few, if any, genuine pictures of battles of the

present war will ever be seen on the screen. It is said that several persevering men, taking their lives in their hands, are on the heels of the various armies, hoping against hope that opportunity will come to take a picture. If Alexander Powell, the only war correspondent who has been able to send back here news right from the firing line, and the Kansas photographer, Thompson, had a camera along, what thrilling, living scenes they could give us of the battles in which the Germans and Belgians engaged!

* * *

Alfred Hamburger has added another legitimate house to his list of moving picture theaters. This is the old Whitney, now named the Comedy Theater. It was recently opened with "Traffic in Souls," the Universal white-slave feature.

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Paul Henson, formerly owner of the Spectatorium Theater, Cape May Courthouse, N. J., called at the World office last week and renewed his subscription. Mr. Henson stated that he sold the Spectatorium about five months ago to Robert Miller and George Garretson. The house seats 325 people, and an admission of 10 cents is charged for a mixed program of five reels. Mr. Henson will make his home in Chicago, and expects to engage in the mercantile business.

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Claude Erby, who had charge of the booking department at George Kleine's general office in this city, has been appointed manager of George Kleine's branch office in Dallas, Tex. He left for that point Saturday, Sept. 12. Mr. Erby is a young man of fine promise and carries with him the best wishes of a host of friends for his success and advancement.

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Robert R. Levy easily won the nomination on the Republivan ticket for clerk of the Criminal Court at the recent primaries. The same hearty support will make him an easy winner at the coming election.

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The admission at the Alhambra, Milwaukee, the Saxe Bros.' greatest theater, has been changed from 10 cents to 10 cents and 20 cents, the latter price being charged for the entire lower floor. The Saxe Bros. contracted for the Paramount service, beginning Monday, Sept. 7. They report that the success of the new service is very gratifying.

* * *

Ludwig Schindler, owner of the Schindler Theater, this city, has returned from Europe after a long stay. His numerous friends were alarmed at his long silence, as he had been in the war zone for a considerable time and nothing was heard from him. He had a number of exciting experiences during his trip.

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Walter R. Early, one of the organizers of the Consumers Film Corporation, and its general manager, has sold his interests in that company and severed his connection with the firm. Mr. Early retains the best wishes of his former associates in the company.

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I dropped in at the Eclectic offices in the Mallers Building last week and saw my old friends, John Hardin, local manager, and W. R. Scates, district manager for the Middle West. Mr. Hardin informed me that "The Perils of Pauline" is still in good demand throughout the city and nearby points. The smaller towns in Wisconsin, Michigan, Indiana and Illinois are booking it steadily. Mr. Hardin stated that his business shows a decided improvement since the cool weather set in, and he looks forward for increased business from now on. "The Last Volunteer," Eclectic's big five-reel war feature, is in good demand. Mr. Hardin also informed me that, since Sept. 1, all Pathe productions have been released by Eclectic, and that a program averaging from 12 to 14 reels per week is being offered. On Monday morning, Sept. 14, Mr. Hardin advised me that he had received copies of a motion picture of about 1,000 feet in length of scenes in and around Louvain, Belgium, from Pathe Freres in Paris, direct. This film, which I had not time to view, shows the German army advancing on that city and the Belgium defenders. Mr. Hardin advised me that these pictures were authentic, and that the cameraman had secured them with a small camera concealed under his mackintosh. "They are, we believe, absolutely the first genuine motion pictures received in this country taken at the seat of war," said Mr. Hardin. This film was released to the moving picture theaters in Chicago on Tuesday, Sept. 15. W. R. Scates had just returned from a trip on which he had visited Omaha, Denver, Kansas City and St. Louis. He told me that the branch managers of the Eclectic at those points have worked up a good paying business. Owing to the extremely hot weather, business throughout the Middle West during the summer months was very weak, Mr. Scates said.

"When Youth Meets Youth"

Kleine Picture in Two Parts, of Powerful Emotions, That Are Strongly Acted—The Scenes Are Full of Beauty.

Reviewed by Hanford C. Judson.

MORE distinctly a picture of emotions than even the average motion picture which is dedicated to feeling rather than to abstract truth, strong as it may be in that field, this two-part Kleine offering, "When Youth Meets Youth," is purely and simply a love story. The players put more into it than the author; for the plot, though consistent, logical and gracefully put together, furnishes but a frail outline which the director and his cast have filled in. It is good filling-in, let us hasten to add. It is artistic and convincing and will be liked best by the spectators who can best appreciate artistic acting and perceive and sympathize with finely drawn shades of human feeling as the facial expression and general demeanor of a player portrays them. It is, in other words, a much finer offering than rough-and-tumble or chase melodramas; but perhaps it will not fit so well the sprocket of a rough-and-tumble or chase-loving mind as it will fit those whose minds have felt some-

Scene from "When Youth Meets Youth" (Kleine).

thing beside roughly blocked out emotions such as come to a man falling from the roof of a house, for instance.

As the story begins, we find that the son of a banker has been gambling and is deeply in debt. His father feels the disgrace keenly and after giving the son a check, orders him from the house. Sometime later, the banker, a widower, meets a very pretty young woman and in time becomes engaged to her. A month before the wedding she goes for a short trip to the south of France. There she becomes interested in a man of about her own age, the banker's son, who has taken an assumed name. She really falls in love with him, and persuades him to give up gambling. The banker comes to spend a few days with his fiance. The son meets him in the hotel corridor; but the banker won't shake his hand. The son has been told by the girl that she is engaged to another and that although she loves him they must never meet again. An acquaintance of the young man, trying to console him, says the girl is not worth worrying over and there is a duel in consequence. The father hearing that his son has been grievously wonded in this, comes to his bed-side and makes up with him. The woman hears of his wound and she too comes. It is a little later and the old man returning finds her there. The son never sees that his father is in the room. The woman slowly turning, finds herself in a very trying situation. She is the more astonished to learn that the youth is the banker's son. It is worked out to the parental forgiveness in a pleasing and most commendable way. But, as we have already pointed out, the things that the players show of states of heart and mind, make it a much more substantial and commendable offering that any telling of the story without such good acting could be. The photography and the stage sets are perfect. It is a picture to please the discriminating.

Moving Picture Educator

Conducted by the REV. W. H. JACKSON

PICTURES BOOM PANAMA FAIR.

The Great Exposition of 1915 to Depend Upon Moving Pictures for its Success.

THE life of trade is publicity-advertising; the soul of advertising is in illustrations, the perfection of illustrative work is the moving picture. The commercial world has long ago allowed itself to become educated by the moving picture to do its best work. It has been well said that "Advertising was born in the word of mouth, grew to childhood with the advent of printing, matured phenomenally with the addition of illustrations, growing to perfection in the moving, living picture." This has given birth to a new industry—an industry within an industry—that of manufacturing moving picture films solely for advertising purposes. In addition to portraying industries and salesmanship with its kindred possibilities, these special film makers have their editors who write interesting little plays working out the value of that which they wish to advertise; quite a corps of actors are maintained to enact them in elaborate studios, and quite a circuit has been worked up for the purpose of exhibiting these semi-photoplays, semi-ads.

Such methods as these are self recommending and coupled with the fact that America's largest industries and manufactories are using them, with the suggestion that they will also prove just what is required to give universal publicity to what the great exposition is intended to be, there is no doubt that a nation-wide and, as far as the war will permit, a world-wide advertising scheme will undoubtedly give the exposition that impetus which is always needed for so great an enterprise. Never before has it been possible to carry the objects and attractions of an exhibition in every part of the country. Now, however, the omnipresent picture house will advertise the 1915 exposition so that every inhabitant of the land will be thoroughly acquainted with it, causing its educative as well as its commercial influence to be universally felt. In addition to this the advantage to the exposition exhibitors will be more widespread than has ever before been experienced, and so on in like measure greater good and profit will accrue to all concerned. In the exposition itself the newest and greatest forces of the moving pictures will undoubtedly be exploited, not only in the capacities of entertaining and educative possibilities, but also in their multitudinous uses in the applied sciences and arts.

SPECIALIZING THE EDUCATIONALS.

Talking recently with several suppliers of educational pictures only, it was pleasing to find that the demand for these films is steadily increasing. The users of educational pictures in schools, institutions and religious social work also call upon those who supply them with subjects to advise and direct them in the selection of other suitable subjects in drama, comedy and kindred lines.

The Young Men's Christian Association, also the Young Women's Christian Association, and those of the Hebrew people, together with other social and fraternal organizations are systematically planning for regular and continuous courses through the coming fall and winter months. At a recent meeting of Y. M. C. A. leaders the reports of the uses of the moving picture were an added part of the official programme. It was reported that not only successful use had been made of the pictures, but that they were now a necessary part of their most attractive and holding features. When speaking of the "holding features" of the pictures this means those which are particularly instructive, not only in the fundamentals of their educational courses, but in the technical, business and industrial courses; still further, they were of supreme importance in the religious work and in the social service bureau.

Now that the business is large enough and important enough to allow of specializing in the educative films, it is gratifying to know that there are those more than ready to meet all requirements and the educator will be glad to place any enquirers in touch with those able to meet any peculiar demands made of them. Another great advantage in this new line is found in the fact that those now devoting themselves to educational films are able to intelligently and profitably advise the manufacturers just what is required of them, thus filling what hitherto had proved a great gap between the supply and demand. As a result the development will now be so rapid that the systematic requirements of schools will before long be fully met because of the gradual way in which the requirements of the text book are being met. A little while ago we recorded the occasional installation of moving picture equipments in this school or that church, or a certain institution. This can no longer be done, for their number is now almost legion. The day has come when wherever there is anything educational there also is the moving picture machine, no longer as a luxury, but as an imperative necessity.

Notes

It is interesting to notice that the current issue list of Pathe's releases are all educational. This is quite unusual; not a film but may find its way into some one of the many educational features. Many of the subjects have already been reviewed on this page, but the interested exhibitor, or the educational film users will find very valuable and helpful additions in this last lot of varied subjects.

* * *

The various topical or illustrated "two a week" news pictures continue to maintain an interest in the war preparation scenes. To become familiar with the noted leaders, the varied troops, the methods of transportation, together with the effects in all parts of the world is an education in itself and one calculated to intelligently enlighten everyone. History, geography, manners and customs of nations, the science and arts of both war and peace are all blended in these pictures in a larger measure than many people have stopped to imagine; to closely and consecutively follow them will well repay anyone.

* * *

Judging from the number and nature of the enquiries constantly being received in the educational department of this paper, there is a growing tendency in the direction of a "higher education" in both practical and applied kinematography which is extremely gratifying, showing how great a grip the work of extensive educational moving pictures is taking upon all those who rightly might be expected to recognize and foster the work. There is a temporary lull in the call for many pictures caused by a momentary idea that the war may cause a break in the foreign series. In some cases this may prove true, but we are assured that no great inconvenience need be occasioned on that account, as the makers are so far ahead of the requirements that they feel capable of filling all calls which may reasonably be expected.

* * *

Elaborate plans are being carried out for the beautifying of the Horticultural and Zoological Exposition which will be permanently maintained at Eastlake, Los Angeles, Cal., by William N. Selig, head of the Selig Polyscope Co. Mr. Selig has made arrangements with a prominent sculptor, who is building large animal groups for architectural decorative purposes, with the idea of making a permanent as well as educational place. It is said that Mr. Selig has an idea of devising and maintaining an establishment which bids fair to outrival that of Carl Hagenbeck in Germany. It is well known how profitably the Selig animals have been used in many of their productions, and educational kinematography is indebted to the Selig Co. for many of their splendid films. Whatever is done to ensure a continuation of them is most cordially welcomed.

* * *

Where films are made. Many years ago the standard of perfection in certain lines of hardware and kindred goods for the English markets required that they be "Made in Birmingham." We are now told that this title is to be revived in many English demands, including moving picture films. There is no doubt that this is "Quite English, you know," but we are also told that the war has brought to the front the demand for American films to such an extent that "Made

in America" is the assurance of both a profitable business and a good programme. The demand for these films is also naturally growing on the continent. America is not so selfish as to wish for all the European trade, yet at the same time it is opportune that she can so well fill the present requirements.

The Educational Picture

By the Rev. E. Boudinot Stockton, S. T. B.

The House that Went Crazy.

Selig, 4 Sep., is a neat and clever trick picture exceptionally well conceived and developed. It is one of the kinds of picture that school teachers and children's librarians are asking for all the time and it is to be hoped that its appearance marks the beginning of a revival of the old trick picture and the fairy tale that were so common and met with so much success several years ago.

Some Answers.

From time to time we have been receiving queries about various things connected with the field of educational pictures. Sometimes these queries have been accompanied by self-addressed and stamped envelopes for the reply, but just as often they have not even contained a loose postage stamp. Hitherto we have answered every such query that has come to us by mail, even when we had to pay the postage, although it would seem that the dictates of common courtesy would tell a man, certainly the class of men from whom most of the queries come, that when he asks a favor the only nice thing he can do is to see that the granting of it does not put the person he is asking to any needless trouble or expense. We are only too glad to help any one who wants or needs help, especially in the use of the educational picture—that is what we are in the business for—but like everybody else except multimillionaires and "bloated bondholders" we must make our living by the occupations to which we devote our time and energies, and, especially in these chilled-steel times we are forced to count the pennies. A two cent stamp and an envelope seems an insignificant expense, and the writing of a single address a trifle too small to be considered; but when the man who answers the queries has to pay for forty or fifty two cent stamps and the same number of envelopes as well as write the addresses on every one of them the expense and the labor mounts up. Count it up and experiment and think it over. Hereafter we shall be very glad to return a personal answer by mail to every one who sends us therefor a self-addressed and stamped envelope for the reply, and we will answer all others in the columns of this paper. As there is no time like the present for a beginning, we append the answers to the queries that have come in to us this week without the aforesaid postage and envelopes.

J. W. Ford.—"Pigs is pigs," the story by Ellis Parker Butler, was first produced by Edison and released Dec. 14, 1910. It was also, as you say, made and released by Vitagraph July 17, 1914. But this was not, as you infer, an infringement of another manufacturer's rights as the Vitagraph distinctly stated at the time that the picture was made "through the courtesy of Thomas A. Edison, Inc.," which means that they not only asked but also obtained the permission of the Edison company to make the picture. We do not know whether they paid anything for the permission or not.

Wisconsin.—We call you this because you say, "Please don't use my name if you quote any of this letter in your paper." We must request every querist to put his or her own proper name to their communications as an evidence of good faith, but we will hold such names as confidential and refer to them by noms de plume unless we have their owners' permission to use them. What you say about the "vapidity" and "flatness" and "absolute uselessness" of the great majority of the present releases, both regular and feature, from an educational standpoint is quite true. But the trouble is not wholly with the mnufacturers. There was a time, and not so very long ago at that, when the manufacturers were only too glad to cater to the educator and serious worker; but the moving picture business is a business and not a charitable institution and it costs money to make pictures. Consequently to make the kind of pictures the educators want, the manufacturers must have at least some reasonable return in cash, and that can only be given by a large enough demand for such pictures as will reimburse them for the cost of making. This demand can only come from the educators themselves and so far it has been lacking. It is quite true that the actual educators who want to use pictures of this kind have a limited amount of money to spend, but they manage to raise the money they need for other things when they want it hard enough and it is only fair that they should do the same in the present case. Quit howling about a "duty of every manufacturer" that does not exist except in your own brain and get busy doing your duty of getting ready to give them a quid pro quo for what you ask of them, by raising the money to pay for it, and you will find that the manufacturers will be only too ready to meet you more than half way by giving you a great deal more than you ask. They have done it in the past and they are more than inclined to do it now. It is for you and the other educators to say whether they will continue to do so in the future.

Latin Teacher.—A very good picture to illustrate the Catiline orations of Cicero is Cines "Conspiracy of Catiline," released through the General Film Company Sept. 10, 1912. It is a little old, but you may be able to obtain it. Query your nearest licensed film exchange. The synopsis was published in the Moving Picture World 13:996, and the comment of the reviewer 13:1276.

Nicholas Dunaew

NICHOLAS DUNAEW, one of the members of the Vitagraph Stock Company, was born in Moscow, Russia, on May 26, 1884. He is an author, actor and producer, well known not only in his own country but all over Continental Europe. Mr. Dunaew's father, Alexander Dunaew, descendant of a long line of Russian noblemen, was also born in Moscow. His mother, whose maiden name was Feodosia Bagrowa, claims St. Petersburg, Russia, as her birthplace. She came of a literary family, and it is from his mother Mr. Dunaew inherits his ability as a writer.

Mr. Dunaew received his education as a pupil in the Moscow High School and as a student in college at St. Petersburg, where he received a degree in literature. He also studied two years in law school, but did not graduate.

Nicholas Dunaew.

Mr. Dunaew, in his writings, favored dramatic work, and quite naturally interested himself in professional people, studying their methods and gradually acquiring a desire to act himself. On January 16, 1904, he received his first offer to appear in public as a professional, accepting an engagement with Alexander Bilief to appear as Franc Moore in Robert Schiller's drama, "The Ribbers." His success was immediate, and after a season with Bilief he organized a company of his own and toured Continental Europe in a repertoire of plays, including Ibsen's "Ghosts," Tolstoy's "The Power of Darkness," in which he played Nikita, "Trilby," appearing as Svengali, and his own plays, "The Spider," "The Vampire," "The Terrible God" and "Two Nationalities." Mr. Dunaew has also appeared in New York at Daly's and Jacob P. Adler's Theater on the East Side, playing in dramas by Tolstoy, Gorkey, Ibsen and Andreef.

It was during one of his visits to this country that Mr. Dunaew became interested in moving pictures. Blanche Walsh, appearing in a visualization of "Resurrection," required a man who knew Russian topography and conditions to give the necessary atmosphere to the picture, and Mr. Dunaew was selected as the best fitted. Picture work attracted him, and after his engagement with Miss Walsh he sought an engagement with the Vitagraph Company, becoming a stock member.

Becoming thoroughly acquainted with the requirements of the screen story, Mr. Dunaew has taken up scenario writing in addition to his posing and, receiving permission from Mme. Tolstoy to picturize the dramatic works of her late husband, has in completed manuscript form "The Power of Darkness" and "War and Peace," two of Tolstoy's most wonderful works.

Since joining the Vitagraph Company, Mr. Dunaew has appeared in a number of pictures, the most important being "My Official Wife," "The Call of the Past," "The Win(k)some Widow," etc., his characterizations ranging from comedy to heavy tragic roles.

Charles Kessel Talks

The Usually Silent Member of the New York Motion Picture Corporation Tells of New Plans.

SAID to be the least known yet quite important member of the New York Motion Picture Corporation, it is generally believed that Charles Kessel, secretary of the company, can hold his tongue in more languages than any other man in the motion picture business. He is a brother of the popular Ad. Kessel and has been in the picture business quite as long, but he has always kept in the background and has been too busy to talk. For a long time his activities were confined to the exchange end of the business, but since the Mutual Film Corporation took over the exchanges owned by the New York Motion Picture Corporation he has devoted his attention to the manufacturing end of the game until he has become proficient in the management of the numerous details associated with a big producing plant.

Charles Kessel.

Having occasion to make some inquiries regarding the future plans of the New York Motion Picture Corporation a Moving Picture World representative succeeded in getting Charles Kessel to do a little talking and, though it was mighty little and handed out in staccato sentences, what he did say was right to the point and gave the information sought.

"You know that we have signed the Mutual contract and that our directors, Ince and Sennett, are hard at work lining things up in Santa Monica? Well, everything is lovely and running smoothly. The Keystone output will be increased; in addition to the regular three single reels every week there will be one two-reel subject every two weeks. Sidney Chaplin, a brother of Charles Chaplin, one of our comedy players, sailed on September 12 from London and will join the Keystone players. Charles Chaplin says his brother is a better comedian than himself.

"The Broncho, Domino and Kay Bee will continue as before, with this difference: that each brand will feature an individual star. We have not yet decided who they are to be, but they will be good. There will also be a multiple-reel feature produced every month by the New York Motion Picture Corporation and marketed independent of the Mutual Film Corporation. We have four complete pictures already on hand, but definite arrangements for their disposition have not been concluded.

"I neglected to mention that the Keystone will produce three or four multiple-reel features annually with some well-known Broadway dramatic star in the leading part. Keystone has a brand new studio. We have now eight directors at work beside Ince and Sennett; so you can imagine that we are busy."

Then Charles ambled back to his desk and got busy himself, which indicated that he was all talked out; but he had said something, and we take pleasure in passing it along.

"NOTHING ON LOUISIANA," SAYS CORNELIUS.

D. L. Cornelius, general manager of the Hippodrome Theater Company, operating five picture theaters in Shreveport, La., called at the Moving Picture World office last week during a few days' visit in New York. Mr. Cornelius lays claim to the fact that Louisiana exhibitors have it "all over" the New York exhibitors, with but one or two exceptions, for beautiful houses and perfect projection, and especially in his new theater, The Hippodrome, for which they get a straight admission price of ten cents. The house represents an investment of $25,000. All of the houses of this corporation are equipped with Powers No. 6 A cameragraphs and use the Mutual and Paramount service exclusively.

Edwin August a Manufacturer

In Partnership with Edward E. Anderson, a Brother of Gilbert M., He Will Produce Eaco Films.

EACO FILMS are among the latest to make a bid for the approval of the public. Back of the new company are Edwin August and Edward E. Anderson. Mr. August is one of the best-known screen players. Mr. Anderson, who, by the way, is the brother of the Essanay star, Gilbert M. Anderson ("Broncho Billy"), has had experience in film making. The offices of the company are in Suite 1402, World's Tower Building, and will be in charge of Mr. Anderson. Mr. August will have supervision of the production of the company's output. This means that in those pictures in which he personally may not appear he will give close attention to the essential preliminaries. It is intended to make three releases a week—one two-reel subject, in which Mr. August will have the lead. This will be a drama, and it is designed to use themes with a surprise element, with strong climaxes. The two remaining releases will be single reels. One of these will be a comedy, in which Hal August will be featured, and the other will be a Western drama, in which the lead will be taken by Edward Piel, a well-known player, who has been appearing in Lubin leads. As to the medium through which Eaco subjects will reach the market, it is said that two propositions are under consideration, and that a decision will probably be reached this week.

Edwin August.

Two double-reel stories have been produced already. These are dramas, "Below the Dead Line" and "The Spider and the Fly." The first, as its title indicates, is a story of those without the law. It deals with counterfeiters, and Mr. August has taken great pains in obtaining his data for the technical side of his play. These pictures have been produced in the Pathe studios in Jersey City, where full advantage has been taken of the elaborate facilities of that most complete establishment. Mr. August intends shortly to sail for Bermuda, where he will stage several dramatic subjects. Following this he expects to locate in Florida. It is the intention to have a permanent studio for Eaco.

Among the players who will appear in Eaco pictures are Ann Derson, an Irish actress Mr. August saw in England and whose work impressed him. When she walked into the local office of the new company and announced that she was seeking an engagement, Mr. August recognized her, remembered her work, and immediately made her a member of his company. Others will be Charles Ross, Etta Raynor, an experienced emotional actress; Alice Learn, a sister of Bessie Learn of the Edison Company, who has had, for her years, much experience both before the camera and on the stage. She appeared as a child in Edison releases. E. L. Pape, an English actor, and Mabel Janot are also appearing in Eaco productions.

The camera and laboratory work will be under the direction of David Santarelli, late of the Pathe studio. Mr. Santarelli not only is an expert cameraman, but he is also a laboratory technician. He will give particular attention to the tinting of his films, and promises something worth while.

Mr. August has had wide experience as stage player, as screen actor and also as director. He was for seven months in Edison pictures, for two years with Biograph, and afterward with Lubin, where his work with Ormi Hawley was most favorably received by exhibitors and the public. For nearly two years he was with the Universal, writing his own stories a good part of the time, playing leads and directing his company. Eaco should be a winner.

MR. AND MRS. KLEINE IN TOWN.

Mr. and Mrs. George Kleine of Chicago are in the city. They are stopping at the Hotel Biltmore.

Films by Parcel Post

Exchangemen Confer With Congressman For Passage of Films Through Mails.

AN effort is again to be made to have moving picture films included in the list of merchandise admitted to the parcel post, and a meeting in which several exchange men and the Washington correspondent of the Moving Picture World participated was held in the office of Congressman Alfred G. Allen, of Cincinnati, Ohio, who is a member of the Committee on Post Office and Post Roads, with a view to furnishing that gentleman with information necessary for presentation to the Postmaster General. It was claimed that the service rendered by the express companies in the territory of Washington, D. C., was not always of the best and that often serious delays ensued because of their not operating on a sufficient number of trains. Further, it is believed that the use of the parcel post will result in great savings to exhibitors and exchangemen, while on the other hand the revenues of the parcel post would be greatly increased.

Hon. Alfred G. Allen.

Mr. Allen stated that he had called several times upon the officials of the Post Office Department and had taken up the matter of the revocation of the order which prohibited the use of the mails in transmitting films. He stated further than the Department is investigating this matter, as it was desirous of securing the business, and that chemists of the Department of Agriculture were figuring out a mode of safe transmission. The fact that the Interstate Commerce Commission has prescribed a new case within which films must be packed after October 1 for shipment by express was called to Mr. Allen's attention and he could see no reason why, if the Commission and the fire insurance officials had conceded that the risk was minimized by the use of these cases, the Post Office Department would not be willing to vacate its order.

Mr. Allen was assured by John J. Noonan, of the Virginia Theatre, Washington, D. C., and Lieut. "Jim" Anderson, of the Greater New York Film Rental Company, also of that city, that the manufacturers and film exchanges throughout the country would be glad to comply with such regulations as would govern the transmission of films through the mails along the lines laid down by the Interstate Commerce Commission, that "Moving picture films must be packed in tightly closed metal cases inclosed in a strong, spark-proof wooden box; or in spark-proof cases made of sheet iron not less than 0.02 inch thick (No. 25 U. S. standard gauge) and lined throughout with fiber board at least one-eighth inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least five-eighths inch on the sides, forming a tight joint." Congressman Allen has been indirectly connected with the moving picture business for some time and has taken a great interest in it. He promised his visitors that he would do everything possible to aid them and they in turn expressed themselves well satisfied with their conference.

Film Shipping Concessions

Inter-State Commerce Commission Grants Extension of Order on Metallic Cases Until March 1, 1915.

ON account of the fact that many manufacturers of motion pictures have on hand large quantities of film containers for shipping by express that do not conform to the recent regulation governing express shipments of film, but which were authorized by the previous regulations governing such shipments, the Interstate Commerce Commission, on Tuesday, September 15, granted an extension of time on paragraph 43 of the regulations. The modification of the rule reads as follows:

"43—Note: Strong, spark-proof vulcanized hard fibre cases made of fibre not less than .070 of an inch in thickness, reinforced by metal at the corners, purchased prior to October 1, 1914, may be used until March 1, 1915, for the shipment of moving picture films enclosed in interior spark-proof metal cases."

PRESIDENT PEARCE OPPOSES WAR TAX ON PICTURES.

The suggestion that a war tax be imposed upon amusement tickets brings forth a protest from President Pearce of the Motion Picture Exhibitors' League in the form of a request to the presidents of all state leagues requesting them to urge representatives in Congress to oppose the measure should it be offered. President Pearce's letter reads as follows:

> "I thought it well to write you at this time regarding the fact that Congress is now considering placing a war tax on amusement tickets, and as you realize that at the present time the exhibitors have a greater burden than they can bear without this additional taxation, and if you will get in touch with every member possible of your branch and request them to write their representatives at Washington, opposing this taxation in as strong terms as possible, it will be a big help in preventing same from being included in the taxation list.
>
> "I have every reason to believe that if this tax is placed upon the moving picture exhibitor it will be a long time before it will be removed and I cannot urge you too strongly to get every member possible in your state to act on this matter promptly."

Stella Razeto

STELLA RAZETO, of the Selig Polyscope Company, was born at San Diego, California, and is therefore a "native daughter." Her family moved to San Francisco when she was six years old, and she was educated there at the Girls' High School. Whilst there she took a course of elocution. Her father is Italian and her mother American, and she is dark, petite and has bright dark eyes. She wanted to go on the stage as a child and acted in a number of child characters in San Francisco and appeared at a number of entertainments and charity performances.

Stella Razeto.

Application to the manager of the Alcazar secured her a trial and she made good immediately in the stock company located there. She then applied to Florence Roberts for a position in her company and appeared on the first night in the crowd where she attracted Miss Robert's attention, and thus had a small part the second night with that lady. She remained with Florence Roberts for three seasons and took a number of good parts and then went with the company to Honolulu where Louis Morrison joined the company to play "Richelieu," "Merchant of Venice" and "Faust." Stella Razeto playing the ingenue parts.

Miss Razeto became quite sick and had to abandon the stage for a time, and this led to the motion pictures and a meeting with David Miles led to an engagement with the Majestic Company when she played in a company with Mabel Trunelle and Herbert Prior for nine months, Owen Moore and Mary Pickford being in the other company at the time. She went with Miles to the Kinemacolor, with which company she was with for ten months. Part of this time she was under the direction of Edward J. Le Saint, and she went with him to the Selig Polyscope Company, where she has played leads for over a year now.

She is married to Le Saint and lives in a beautiful bungalow, near Edendale, where she spends a lot of time amongst her flowers and in entertaining and teasing her good-natured husband.

Paul Kimberley Makes Flying Visit

Hustling European Manager of Thanhouser Films Says Picture Houses Will Be Last to Feel Effects of War.

PAUL KIMBERLEY is a sure-enough Englishman—his speech indicates it; but his notable characteristics are of the keen, hustling Yankee—in appearance spare as opposed to the John Bull type; in manner alert, quick to shoot a question at you and as ready with a terse reply to a question of yours. Mr. Kimberley has for the past year been the managing director of Thanhouser Films, Limited, which concern has jurisdiction of Thanhouser productions in the European market, with head offices at 100 Charing Cross Road, London. He was picked for the position by the late Charles J. Hite from among a host of applicants—and Mr. Hite's ability in selecting winners was well known.

Paul Kimberley.

Mr. Kimberley at present is in New York on a flying business trip. He sails for home Wednesday morning. He will resume his duties with the knowledge that he enjoys the confidence of the new heads of the Thanhouser Company even as he did of its late president and prepared still further to extend the field of his company's interests. The European manager of the Thanhouser forces has a wide knowledge of the Continental film market. For years Mr. Kimberley was associated with J. Frank Brockliss. Then he branched out for himself as the head of the Imp Film Company, Limited, representing in Europe the releases of the Imp Company in this country. Mr. Kimberley holds the English record for sale on one production. This was "Ivanhoe," the 3,500-foot Imp feature. There were sold 109 prints, or a total of 381,000 feet. Mr. Kimberley retained this contract until the taking over of all its European business by the Universal Company.

Talking the other day with a World man, Mr. Kimberley said the English market was quite normal at least, in spite of the war. "Of course," he said, "all fresh Continental supplies are cut off, as factories are closed. Anything coming from Europe is from the stock that has been on the shelves. As to the exhibiting end the war has affected only garrison and coast towns. In the latter case, of course, all lights have to be extinguished. When I left London the feeling in the trade was that in the larger centers the picture houses would be absolutely the last to feel the effects of the war—the last to close down, if it came to that. The idea is that the pictures will serve as safety valves for men and women wrought up over conditions in Europe, that the theaters will give them a chance to forget for the time their troubles. You know during the great coal strike the picture theaters in the towns affected did a big business. The grocer and the baker may have been compelled to do business 'on tick,' but the people would see the pictures, and, of course, for cash.

"The Thanhouser films are doing a fine business, as letters I have just received from my office point out. I have had a most pleasant trip here, meeting old friends, visiting with the boys of the Screen Club, of which you know I am the second foreign member, and I shall go back to England with the most pleasant memories."

SCREEN CLUB DOINGS.

The political pot is beginning to boil at the home of the Screen Club in Forty-seventh street. The annual election of officers will be held on October 3. King Baggot has been nominated for president by the stated committee, but it is understood he will decline. Mr. Baggot, who is also known as the founder of the club, has been at its head since its organization, two years ago. His administration has been markedly successful and his candidacy for president, had he decided to accept the nomination, in all likelihood would have been unopposed, as was the case last year. The polls will be opened in the Longacre Hotel's smaller dining room, which for the time being will serve as an annex to the club grillroom.

The club will hold a dinner at the Hotel Astor in October, at which the incoming officers will be formally installed. Vice-President Joe Farnham has been delegated to arrange the preliminaries.

In all probability the annual ball of the Screen Club will be held in the fall rather than in the winter or spring. A suggestion has been made that the club's big function be held at one of the leading hotels, if suitable accommodations can be secured. It has even been intimated that the size of the organization and the importance of the industry which it represents may justify placing the tickets at $5 each.

"BILL" ALDRIDGE INTERESTS SCREENERS.

William Aldridge aroused much curiosity among a group of fellow-Screeners one noon this week when he displayed what he described as a perfectly good five-dollar bill and defied any one to point out anything wrong with it. Several examined the piece of currency. "It looks good to me," dolefully remarked one actor just now looking for an engagement; "what's the answer, Bill?" "The answer is that it's a misprint," said Mr. Aldridge as he turned over the bill. "You will observe that on the reverse side the top of the note is opposite the bottom of the obverse. The blunder got away from innumerable Government inspectors. The three other notes that were printed on the same sheet have been rounded up, but this one is not on its way to Washington—not by a jugful. It's worth a thousand dollars if it's worth a cent."

Kalem Forms Comedy Companies

Proposes to Meet the Demand for Comedies of All Kinds with an Adequate Supply.

AN ever-present problem which confronts the motion picture exhibitor is the difficulty encountered in securing sufficient comedies to balance his programmes. With the output of dramatic subjects increasing every day, this problem constantly grows more serious since the all-dramatic programme is too heavy for the majority of audiences.

The exhibitors' cry of "Give us more comedies," was echoed in an editorial published in the September 12th issue of The World. To quote from this editorial, "There has never been a surplus of them (comedies), and there is not likely to be. At times the dearth of them becomes a serious problem to the conscientious and progressive exhibitor."

Exhibitors will be interested to learn that Kalem Company, appreciating this demand for good farces, has organized two all-star comedy companies and, commencing with October, will issue two comedies every week.

These companies are the Kalem Hollywood comedy company, located at Hollywood, Cal., and the Santa Monica comedy company, located at Santa Monica, Cal. The players who appear in the new Kalem farces have won recognition in their peculiar lines. Among the stars in the Hollywood Company are Ruth Roland, Lloyd V. Hamilton, Marshal Neilan and Victor Rottman while the Santa Monica players include such stars as Carrie C. Ward, Ethel and Betty Teare, and Fred Hornby.

The new Kalem comedies will range from the "straight" variety to the burlesque slapstick. According to an advertisement published elsewhere in this issue of the "World," nine comedies are to be issued during October. These are, "The Slavery of Foxicus," October 2; "For the Love of Mike," October 6; "The Tattered Duke," October 9; "Percy Pimpernickel—Soubrette," October 13; "Si's Wonderful Mineral Spring," October 16; "A Wise Rube," October 20; "Micky Flynn's Escapade," October 23; "The No-Account Count," October 27, and "Ham, and the Villain Factory," October 30.

STANLEY TWIST TO TAKE UP NEW WORK.

Stanley Twist announces that, preparatory to accepting an important position with the producers of one of the large programs, he has resigned from the several organizations with which he has been associated—viz: Progressive Motion Picture Company, Standard Film Corporation, Interocean Sales Company and Panama-Pacific Motion Picture Concession—and disposed of his interests.

"MOTHER" (World Film).

Emma Dunn plays her well known part, the mother, in this picture of Jules Eckert Goodman's play, "Mother," which is offered by the World Film Corporation. It is a picture of a mother and her family. They had been rich, but the father had died and now, with all their acquired expensive habits, they are poor. The mother, a role which Emma Dunn plays with sincerity and truth, has a long and heart-breaking battle on her hands to keep the family ship from wreck. Both her older boys fall in love with adventuresses and come to grief through this weakness. She has two daughters who are a good help to her and there are twin boys of about twelve in the family who made a great hit in the play and furnish pleasant, humorous relief in the picture.

Emma Dunn as "Mother."

It is the oldest son who is the greatest cause of trouble to her. At the time of her husband's death, he has just graduated from college and is of the age when he might do good work if he would; but has more ability to get into trouble and straightway does so to the limit. He is in love with a soubrette, but now lacks money—his mother has discharged her servants and can give him no more till the next quarter day. The girl plays on his poor foolish heart's jealousy. He steals his mother's necklace; the soubrette thinks him still rich, and, both being full of champagne, she marries him. The mother reads about it in the papers and calls on the girl. While the picture is full of excellent scenes that show the genius of Emma Dunn, her exit from the apartment of her son's wife is a bit of dramatic work that is fine. The oldest son has completely made a fool of himself and now the younger son needs must fall in love with the chorus girl sister of his brother's wife. The older son to pay his extravagant wife's old debts steals from the bank, is found out, and forges his mother's name to keep out of prison. The mother says it is her signature and poor as she is pays the debt. Both her boys become wanderers and have a very hard lesson; but it is salutary and in the end the mother wins her battle. It is a strong picture of real conditions and is an offering that many will be glad to see.

MARGARET JOSLIN AN EXPERT COOK.

Margaret Joslin, better known in filmdom as "Sophie Clutts," in "Snakeville" comedies, where she became a star overnight, is the magnet for members of the Western Essanay company, whose favorite breakfast dish is waffles.

"Sophie" in private life is Mrs. Harry Todd. The Todd bungalow in Niles has always been known for the home cooking rule, and many a pleasant dinner has been enjoyed there with Harry Todd and his wife playing host and hostess.

Someone discovered that Mrs. Todd was an expert at waffle making, and now almost every morning extra portions have to be made, not only from the fact that Harry eats his share, but the Todd waffles are in great demand and members of the company drop in "frequently" just so the food "won't go to waste." Ask Victor Potel about it.

HORTZMAN VISITS WORLD OFFICE.

E. Horstman, president of the Massachusetts State League, with headquarters in Boston, Mass., paid a hurried visit to the office of the Moving Picture World, New York City, just before taking the train back to the Hub on the afternoon of Friday, September 11. Mr. Horstman reports that everything is going along nicely with the Massachusetts exhibitors, and that he has at least 50 per cent of the exhibitors enrolled as members of the League, which is probably, if not, more in ratio to the size of the State of Massachusetts and the number of exhibitors therein than any other state. Incidentally it may be noted that Massachusetts is the only state in the Union without adverse picture legislation, all of which may be accredited to the dynamic energy of President Horstman and the assistance of his co-workers.

"Dr. Fenton's Ordeal."

Two-Reel Hepworth Dramatic Subject Contains Many Good Situations and Is Well Played.

Reviewed by George Blaisdell.

THERE is a series of good situations running through the second and final reel of "Dr. Fenton's Ordeal," a Hepworth production now being released by Albert Blinkhorn. They are situations that stir the emotions—perceptibly at times, markedly at other points. It is a good picture, and it is interpreted by good players. Stewart Rome has the role of Guy Fenton, a doctor who in his youth has committed a robbery and escapes, to return to his native land later, famous in his profession, where he faces the predicament of operating to restore the sight of the only man who can identify him as a thief. It is a strong portrayal Mr. Rome gives us. Tom Powers, one time Vitagraph player, finely plays the part of Robert, the young

Scene from "Dr. Fenton's Ordeal (Hepworth).

man who loses his sight. Chrissie White is Sybil, Rupert's sister, with whom the returned specialist is in love. Henry Vibart is Mr. Harding, the uncle of the brother and sister; it is a lovable character.

The story is fast; the action is sharp and holds the interest from the beginning. The struggle in the house of Mr. Harding, where the desperate medical student has entered in the hope of getting money to pay his gambling debts, is well shown. The fight is in a well-lighted room; each clearly sees the other. When in later years Dr. Fenton is called by his sweetheart to operate on her brother, who has been blinded in a chemical experiment, he recognizes the man he had attacked following the robbery. He is in a dilemma. If he restores the man's sight he will be denounced; he will lose the woman he loves. On the other hand, the sister is certain that he will be successful, and her love for her brother is of the strongest. Fenton does the manly thing and goes ahead, but he dodges the removal of the bandages, leaving that to others. Yet he must see Sibyl; he fights it out with himself and decides to meet his fate.

In the meantime Rupert, his eyes again normal, recognizes in a photograph the man who had struck him down and robbed his uncle. He, too, is in a quandary. He knows that this man loves his sister; that he has brought him back to the seeing as well as living; that he has atoned for his crime by his manliness. When the doctor arrives he is dumbfounded by seeing an extended hand as well as a look of recognition. It is a fine ending.

NEW FAVORITE PLAYER PRODUCTION.

The members of the Favorite Players Film Company are now back in Los Angeles from Tucson, Arizona, where they have been for the last two weeks taking the revolutionary scenes of the "Key to Yesterday," which was directed by Carlyle Blackwell, and is the first production of the Favorite Players. Considerable interest has been manifested in this picture because of the fact that it is Mr. Blackwell's first appearance on the screen, since leaving the Famous Players which company starred him in "The Spitfire."

By a contract recently closed with Richard Harding Davis, the Favorite Players have secured the rights to produce his world famous story called "The Man Who Could Not Lose," and work on this production has now started.

Eclectic Shows "War Stricken Louvain"

An Interesting Single Reel of Views of the Belgian City Taken by Captain Cherry Kearton.

THE Eclectic Company is showing a single reel of pictures taken by Captain Cherry Kearton, heretofore known to fame as a hunter of wild and domestic animals and birds with a motion picture camera. Captain Kearton is a friend of ex-President Roosevelt, who appeared on the platform of the Lyceum Theater a year ago last spring when the captain's African pictures were shown and praised the work of the explorer. Mr. Roosevelt said that he had met the captain in the wilds of Africa and knew him to be a man of his word. It may be of interest to point out that Captain Kearton uses a small camera—it weighs but fourteen pounds—with a gyroscopic attachment and propelled either by an ordinary crank or, if desired, by compressed air.

"War Stricken Louvain" is composed of a series of scenes showing sidelights on conditions in the stricken Belgian city during hostilities and before its destruction by the Germans. Some of the pictures are said to have been taken by Captain Kearton with his camera concealed under his raincoat, which conceivably well may have been the case. One of the most tragic of these, one of the most striking and one of the most dramatic in its revelation of the manner in which the innocent non-combatants suffer is the view of the peasants fleeing from the zone of battle. It is life as we read of it in the dispatches. The victims travel along the road on foot and in all sorts of farm vehicles. They are unconscious of the camera; they have left behind practically all of their earthly possessions, and they plod dully over the highway seeking only to save their lives.

There are about twenty-five scenes. In one there can be plainly noted in the distance smoke arising from burning buildings. In the opening picture there is a view of Belgian troops at Tirlemont, a suburb of Louvain, where their determined resistance retarded the advance of the Germans. Other scenes indicate the many grades of society making up the Red Cross division, soldiers awaiting instructions as the tide of battle flows, serving mess on the march, Belgians fortified behind brushwood awaiting attack, advance of cavalry, typical street scene during hostilities, artillery bivouacked for the night, cavalry going into action, dog-drawn rapid-fire guns which have played so important a part, a large number of carrier pigeons for message carrying, the canine hero which carried the now famous order to retreat—and he enjoys petting just as do his fighting masters—a massed regiment of laughing and cheering Belgians, stern work for the moment forgotten, and of terror-stricken groups at the railroad station hoping for transportation.

"MONEY'S" INITIAL SHOWING.

Before a distinguished invited audience, "Money," the massive multiple reel production of the United Keanograph Film Co., of Fairfax, Cal., was given its first official presentation in San Francisco, September 2.

D. J. Grauman and Sid Grauman, proprietors of the Savoy Theater in that city, placed the theater at Mr. Keane's disposal for the morning exhibition.

The spectators were composed of representative people, including Judge William P. Lawlor, the famous jurist who conducted the San Francisco graft trials; Andrew J. Gallagher, president of the San Francisco Labor Council, who said that "Money" is the greatest labor picture ever made and that every union man should see it; Ned Simmons, painter of the mural panels at the World's Fair, who declared that the tinting and light effects are an artistic triumph, and Sol Lesser, the widely known exchange man, who affirms that few pictures can even compare with it.

CAVALIERI A WAR NURSE.

Mme. Lina Cavalieri, the Manon in the six-part feature of the Playgoers Film Company, which met with such a brilliant success during its six-weeks' presentation at the Republic Theater during the summer months, immediately upon the outbreak of the European war, volunteered her services as a nurse and was accepted by the French Government. She was at once sent to Amiens and by a somewhat remarkable coincidence this is where many of the beautiful exterior scenes of the Manon Lescaut presentation were made by the Playgoers. She is still at this station, which has proven to be the scene of some of the most terrific battles of both the German advance and retreat, and is now administering to the wounded of both armies, where but a few short weeks ago she was enacting the role of Abbe Prevost's heroine in Manon Lescaut.

Death of Edwin Barbour

Well-Known Playwright and Stage and Screen Actor Passes Away at His Home in Philadelphia.

EDWIN BARBOUR, eminent playwright and actor, passed away Monday, September 14, at his home in Philadelphia. Mr. Barbour had been ill for a long time. He was well known to the picture-going public, having for the last three years been connected with the Lubin studio in Philadelphia.

The Late Edwin Barbour.

Edwin Barbour was one of the pioneers of the western show route, playing companies between Chicago and the Pacific Coast. As a playwright he was particularly successful. Older theater-goers will recall the hits registered by "Northern Lights," "Antietam," "The White Squadron," and "The Land of the Midnight Sun." Mr. Barbour's dramatization of Rider Haggard's "She" was played thirty years ago in the best theaters of the country. In the Lubin studio Mr. Barbour did not confine his work to acting, but followed his own bent for authorship and contributed many good scenarios, among the more notable of which was the five-reel production of "When the Earth Trembled."

Mr. Barbour was known to his associates as "Uncle Ned." One of his specialties was "old-man" parts; his friends say that if his characterizations were lovable and remarkably human they were but a reflex of his own self. It was but two weeks ago that the Moving Picture World in a sketch of Mr. Barbour's busy career quoted the actor-playwright as saying:

"I became spoken of as the 'old man' of the company before I had passed my twenty-sixth birthday." His modesty was revealed in his closing sentence: "About three years ago I drifted into Lubin's haven of rest, where I have been kindly permitted to remain ever since."

Meets Death Under Water

Noted Swimmer, Performing Before a Submarine Camera, Succumbs to Heart Failure Following Shark Fight.

FOLLOWING a performance before a submarine camera in the waters of Long Island Sound on the morning of Wednesday, September 16, A. Montano died from heart-failure. Montano, a Barbados mulatto diving boy, was recently brought to New York by the Progressive Motion Picture Corporation to do a sensational fight with a shark. The company had arranged to have the scene taken with the aid of the new submarine apparatus.

When everything was ready, the sharks were released, and Montano, with a knife between his teeth, dove overboard to give combat. The scene was performed successfully and Montano came to the surface for air. A few minutes afterward he again dove overboard, but this time failed to come to the surface again. The cameraman, beneath the water in an inclosed glass tube, saw him stand for a second upon the ocean bed, many feet under the water, and then suddenly fall over backward and lie still.

The cameraman gave the signal that something was wrong and was quickly drawn to the surface. Advising Harry Carey, the director in charge, of his fears regarding Montano, Mr. Carey himself plunged into the water, followed by "Dare Devil" Murphy, who also is appearing in the production and who gained notoriety a few years ago by diving from the Brooklyn bridge.

After some little delay Murphy succeeded in raising the drowning man to the surface. He was quickly taken into a lifeboat and every known means were used to restore respiration, but without success. Montano's body was taken to High Island and a physician summoned, but life was extinct. The coroner was notified, and after an inquest it was found that death was caused by heart-failure.

Manufacturers' Advance Notes

THRILLS IN "BELOVED ADVENTURER" SERIES.

Because "The Beloved Adventurer" has been described as a character study—which it is—it should not be thought to be lacking in thrilling situations. On the contrary there are a dozen incidents that will cause the most hardened spectator to hold his breath in suspense or gasp with astonishment. This is not merely by reason of the exciting "business," but because the thrills are legitimate and are logical developments from reasonable situations, not mere "stunts" dragged in for the sake of spectacular effect, and because these incidents have been so introduced as to obtain dramatic contrasts of startling yet artistic abruptness.

Instead of following the not unusual course of writing his stories around some big mechanical effects or twisting machine-made plots to embrace them, the author of "The Beloved Adventurer" has made the sensational and spec-

Scene from "An Untarnished Shield" (Part 2 of "The Beloved Adventurer"—Lubin).

tacular scenes incident to and not the basis of the fifteen unit-plots contained within the one master-plot of the series. Usually the photoplaywright is hampered and limited by the consideration of expense, but it was not so in this case, the Lubin Company being determined that nothing should stand in the way of a perfect production and giving the author a free hand. There are, as a consequence, some effects which ordinarily would have been considered as "big" enough to serve as feature scenes in multiple reel productions, but which in "The Beloved Adventurer" are only incidents in the single-reel units—as, for instance, a head-on collision and the wrecking and burning of two railway trains and the burning and blowing up of a ship. Arthur Johnson is called on to display skill and daring in many ways, and Miss Briscoe performs a unique feat of lassoing, from the top of a hundred-foot cliff, a man standing at its base, and then dragging him up the sheer face of the rock like a fish at the end of a line.

Merely to read the book, the complete story of "The Beloved Adventurer," which Emmett Campbell Hall has written and which is published by the Lubin Company coincidently with the release of the film, is enough to cause one's pulse to quicken perceptibly, and to force the conclusion that "adventure" is a mild term to apply to the experiences of Lord Cecil.

Incidentally, it may be remarked that the novel idea of publishing the complete story in the form of a handsome book, to be sold by picture theaters, has already proven a complete success, the first announcement bringing a flood of orders for from five hundred to five thousand copies.

ANOTHER THANHOUSER MYSTERY SERIAL.

The decks were cleared for action at the Thanhouser studio when "Zudora," a forty-reel masterpiece of film construction, was started under the general supervision of Lloyd F. Lonergan, director of productions; Frederick Richard Sullivan, director, and Daniel Carson Goodman, author of the story. It is said to be bigger and better than the "The Million Dollar Mystery," with a touch of the wizardry of the Orient in it. Dr. Goodman, it will be remembered, is the author of "Hagar Revelly," the book that won its way through the Supreme Court. With Sullivan and Lonergan as collaborators, the production cannot help but be the best serial yet produced. In addition to this masterful trio, "Peggie" Snow, the incomparable; "Handsome Harry" Benham, as the juvenile lead, and Jimmy Cruze, as the heavy, will bring the theme before the public as only these artists can. All that could be hoped for in mystery will be found in "Zudora."

"THE AZTEC TREASURE" (Eclair).

A most interesting Eclair-Universal drama to be released by the Eclair Film Company, Inc., on Wednesday, Sept. 23, is "The Aztec Treasure," in two reels. This story features the popular Bob Frazer and winsome Edna Payne, and is

Scene from "The Aztec Treasure" (Eclair).

filled with the atmosphere of adventure and romance. The stirring situations and tender love scenes will make the blood tingle and appeal to the hearts of young and old alike. The exciting experience of a young American in Mexico furnishes a story of much interest and power.

CLARA KIMBALL YOUNG WINS POPULARITY PRIZE.

The first prize for women in the popularity contest that the Motion Picture Story Magazine has been carrying on since January has been won by Clara Kimball Young, whose fortunes are now being directed by the Peerless Features Producing Company, and who will soon be seen in an adaptation of the Owen Davis play, "Lola," which is scheduled as one of the October releases of the World Film Corporation.

Clara Kimball Young is entitled to the congratulations of everyone of her admirers. Her total vote was 442,340. Her nearest competitor was Mary Pickford, who polled 437,670. The Young partisans claim that she is now the "queen of the screen."

"GOLF CHAMPION 'CHICK' EVANS LINKS WITH SWEEDIE."

"Chick" Evans, Western amateur champion and known all over the world as an expert golfer, takes the leading role in his first motion picture play in the Essanay comedy, "Golf Champion 'Chick' Evans Links with Sweedie," which is released by the Essanay Company October 2.

Although this is Mr. Evans' first attempt in film work, the young champion performed like a veteran and never once did he look into the camera nor do the other numerous things for which a screen neophyte is noted. He played real golf during the scenes, which were taken at the Edgewater Country Club, and otherwise distinguished himself in his first histrionical venture.

"Chick" Evans in Essanay Golf Comedy.

The announcement that Mr. Evans would play a part in an Essanay picture drew one of the largest crowds seen at the country club in several years. All of the big golfers in the city were in attendance, together with the most prominent club members, who watched the young champion do his first acting.

The story, which was written especially for Mr. Evans, opens with the young golf champion playing with his sister. "Sweedie" is the cook for a family of the "nouveau riche" and gets into the golf game after she receives a letter telling her that her uncle has left her an immense fortune.

The family of "nouveau riche," hoping to be in on "Sweedie's fortune, take her out to the country club as their guest. Here "Sweedie" meets young Evans and he proceeds to try and teach her the game. He has very little success, as "Sweedie" breaks all the clubs and insists on swinging on the ball as though she were knocking a "home run." Finally a riot call is sent in and the comedy police force appears on the scene and a terrific fight takes place between "Sweedie" and the blue coats.

In the meantime "Sweedie" has ordered her fortune delivered at the golf club. The fortune arrives just as she is putting the police force "hors du combat."

Wallace Beery as "Sweedie" is a laugh from start to finish, and through many of the scenes it is evident that "Chick" Evans is having much difficulty in restraining his mirth.

"A SHOT FROM AMBUSH." (Kleine).

A young girl's middle-aged guardian attempts to force his unwelcome attentions upon her; suddenly a shot rings out, and the man falls to the ground, seriously wounded. The police find a rifle near the scene of the shooting and on the stock they see the initials of the girl's fiance. The boy is arrested and forced to stand trial. This is the interesting situation presented in George Kleine's two-part feature film, "A Shot from Ambush," to be released through the General Film Company Tuesday, September 29. How the girl wages an apparently hopeless fight for her lover's liberty, finds her guardian's real assailant and tears down the wall of circumstantial evidence built about the man of her choice, gives us a dramatic story that deserves to rank high among the best of the Kleine productions.

"A Shot from Ambush" is a "Cines" photoplay, featuring Ignazio Lupi, familiarly known to Americans for his splendid work as Octavius in "Antony and Cleopatra," and Marie Hesperia, who recently won a comprehensive voting contest held to select the most beautiful actress appearing in European films.

FEATURING A WORLD FILM PRODUCTION.

General Manager Lewis J. Selznick of the World Film Corporation is very proud that the largest electric sign in New York City devoted to theatrical uses should be monopolized for the purpose of featuring the Shubert and William A. Brady photoplays. The current feature to be given the frame is Robert Warwick in George Broadhurst's

Electric Display on New York Theater.

"The Dollar Mark." William Morris owns the gigantic electric sign and makes good use of it in front of the spacious New York Theater, at Forty-fifth street and Broadway, which he has devoted to feature motion pictures. It is one of the finest "flashes" in the gay, white light district. The frame is 60 feet wide and 35 feet high. The letters used in the name—Robert Warwick—measure 9 feet, while the smaller letters are just half that size.

ALCO OPENING EXCHANGES.

The Alco Film Corporation announces that it has opened office exchanges in Boston, Philadelphia, Baltimore, Pittsburgh, Chicago, Minneapolis, Cincinnati, St. Louis, Indianapolis and New York, and that arrangements are about consummated for branches in Portland, Ore., San Francisco, Denver, Vancouver and Montreal.

The Philadelphia will be operated and controlled by the parent company. Its territory will include Eastern Pennsylvania and Southern New Jersey. Al Lichtman, president and general manager of the company, is on his way to the Coast, and is establishing offices at advantageous points throughout the Central West. Mr. Brown is operating in the South.

The first release of the Alco Programme is to occur on October 5, and everything is in readiness to present for the first time Miss Ethel Barrymore in "The Nightingale," which will be followed by Andrew Mack in "The Ragged Earl," and at the private showing of these pictures at the Alco offices during the past week, the general expression of opinion was given that these productions will furnish a pleasing surprise to the public.

WARNER'S FEATURES FAVORED ABROAD.

Sid Olcott, who has just returned from a prolonged sojourn in Europe with his company of players, says that foreign audiences have a great liking for American films, and that among the most popular are the American productions released through Warner's Features, Inc. These films are distributed through the various countries by Warner's London Exchange. Exclusive concessions are awarded to local concerns covering different territories, and by the time a picture has had its full quota of bookings the fans of every European nation have seen it.

A full-page Warner's advertisement appeared in a recent issue of La Vita Cinematografica, which is the Moving Picture World of Italy. The films advertised, "The Brute," is one of the Olcott productions released by Warner's in this country last April. It is a stirring story of life in a lumber camp, with Miss Valentine Grant in the leading role. According to all accounts, "The Brute" has met with big success abroad.

MISS JACKIE SAUNDERS.

MISS JACKIE SAUNDERS has dedicated her young life and talents to the pictures and will continue the impersonation of leads in most of the productions of the Balboa Company, of Long Beach, California. All of the big features in which she has so far appeared and those in which she is scheduled to appear will be released by the Box Office Attraction Company, of New York, in all sections of the United States; and, inasmuch as Miss Saunders has won thousands of enthusiastic followers throughout the country, it has been decided to arrange for her a tour of the principal cities.

Miss Jackie Saunders.

Picture fans everywhere will be given an opportunity to see this winsome little lady. Vivacious and sparkling with good humor, her personality is one that attracts the admiration of women as well as men.

Miss Saunders first presented her charmingly piquant face before the camera in the Universai studios of California and was a success from the beginning. But she did not jump into fame and popularity without previous training in stage productions, having begun her career before the footlights in New York against the wishes of her parents, who were staid Philadelphians of Quaker extraction.

In "The Will-o'-the-Wisp," Miss Saunders acted her part in the very vortex of a raging flood and narrowly escaped drowning on several occasions. But what would be daring to most girls is part of the day's business with her, and no stunt or task is too difficult for her to attempt. Her roles range from the harum-scarum minx in "The Will-o'-the-Wisp" to the heights of genuine drama. In six features which the Box Office Attraction Company is about to release, Miss Saunders displays her remarkable versatility. Among these productions are "Little Sunbeam," "The Square Triangle," "Rose of the Alley" and "Little Jackie." In the latter play she will be seen in boy's clothes to splendid advantage. She makes a wonderful boy, notwithstanding her aversion to masculine attire, and those who realize her capabilities predict that this character will be one of the best she has ever undertaken.

"When I first joined the Universal," said Miss Saunders, "it was impossible for me to put forth my best efforts. The stimulus of an applauding audience was lacking, and my sensibilities seemed to be dormant. I am sure that I was painfully mechanical, but gradually this feeling wore away. The pictures require more self-control, more self-reliance, and one's imagination must be on the alert. I always have a great curiosity to see myself on the film, but this privilege is seldom offered. The fact that I am in continuous demand, therefore, must furnish consolation enough."

SIEGEL WITH "AFTER THE BALL."

A. E. Siegel, who is known to almost every exhibitor in Ohio, Michigan and Pennsylvania, will handle for the Photo Drama Company its big production, "After the Ball," in which they feature Herbert Kelcey and Effie Shannon.

Ohio and Michigan will be his territory for this production and he is right at home in those states, as there is no doubt he has met almost every important exhibitor through that section face to face.

The company name of the new enterprise is the Big Attraction Film Company, and will be located in Mr. Siegel's office on the fifth floor of the Columbia Building, Cleveland, Ohio.

"Trey o' Hearts" Company Working at San Diego, Cal. Cleo Madison and Director Lucas in Foreground.

ED-AU CLUB MEETS.

The first meeting of the Ed-Au Club for the season of 1914-15 was held at Keene's Chop House on Saturday evening, September 5, with President "Pop" Hoadley in the chair. Letters of regret were received from Arthur Leeds, editor of the Photoplay Author, and Miss Maibelle Heikes Justice, who were unable to be present. A. D. Cloud, Daniel Carson Goodman, Carroll Deming, Elizabeth Lonergan, Mr. Potter, Benjamin Barondess and Roy S. Hanford were proposed for membership and elected. It was suggested that topics for discussion be offered and that members be notified that they might be prepared to talk thereon. Dr. Stockton offered as a topic for the next meeting: "What Constitutes the Educational Elements of a Photoplay."

Interesting talks were made by Mr. Sargent, of the Sawyer, Inc., Messrs. Veikoff, Powell, Acker and Wickes.

Mrs. Mary Louise Farley was elected secretary to fill the vacancy caused by the departure of Monte Katterjohn. The next meeting will be held on the evening of October 3 at the same time and place.

"TOYS OF FATE." (Lubin.)

This is a very picturesque and powerful melodrama produced at the Lubin Los Angeles studio, which offers all the advantages for realism of the Golden West. The story is told by Will M. Ritchey and is rather pitiful, inasmuch as a wrong is committed which cannot be repaired. A poor Italian is shanghaied and separated from his family, a wife and girl child. For twenty years he tracks the strike-breaker who impressed him and causes him to lose his dear ones, finally he finds him and discovers that his little girl, now a beautiful woman, is a member of the villain's family. He wreaks vengeance but at the last moment saves the family but goes to his own death. Captain Wilbert Melville, the manager, has given the play a strong cast, headed, of course, by Velma Whitman, his popular leading lady. The Lubin Los Angeles pictures for the past year have been extremely popular and Captain Melville may claim "The Toys of Fate" to be his most smypathetic and picturesque production. The scenes are laid in California.

ALEX LORIMORE PROMOTED.

Alex Lorimore, who among his other duties at the Box Office Attractions Company has been handling the booking of state rights subjects, has been made business manager of his concern's recently formed producing companies.

NOTES OF THE TRADE.

NEVER have Pauline Bush and Lon Chaney been seen to better advantage than in "Her Escape," the most recent of Joseph De Grasse's productions, written especially for the Rex cast by Mr. Chaney, who plays the role of heavy lead. In fact, the entire cast is of uniform excellence. Laura Oakley, as the "Salvation Army Girl," is worthy of particular mention.

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Since the Edison Company has made the offer of $100 in cash for the best motion picture scenario submitted by a college student, many intelligent scenarios suitable for the requirements of the company have been received and accepted. The prize will be awarded January 1, 1915.

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Morris Foster and Mignon Anderson, leads of Carl L. Gregory's company in the National Yellowstone Park, have returned. Miss Anderson's father died in New York, September 9.

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Harold Lockwood, the popular leading man of the Famous Players, is now supporting Miss Marguerite Clark in the Famous Players production of "The Crucible," in which Miss Clark is being featured. In Mr. Lockwood Miss Clark has a valuable asset.

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Frank Lloyd, who has been directing the Turner Special Feature Company during the temporary absence of Otis Turner (Universal), is at present working on a story woven about two babies that bids fair to outshine in point of heart-interest any of his previous films. The story is entitled "The Bachelor's Baby," and deals with the uniting of two young people through the man's love of children and his jocular offer to buy a baby from a "little mother" for fifty cents. Mr. Lloyd has also successfully produced "His Royal Rogue," a farce, "As the Wind Blows," and a psychological drama, "The Vagabond."

* * *

In the feature film "Fantasma," which is now being produced by the Edison Company, George Hanlon, Jr., so successful with "Fantasma" on the legitimate stage, is playing the part of "Pico" the clown, and A. E. Carleton, of Carleton Opera fame, is appearing as "Zamaliel" the devil. Many beautiful scenes have been taken for this film under the direction of Charles M. Seay.

* * *

Phil Lonergan has completed a two-reeler, "Jean of the Wilderness," featuring Morris Foster, much of the photography of which was taken between the hours of 10:30 at night and 3:30 in the morning, a new departure in filmland. Lawrence Williams, brother to the famous Emmett Williams of the Famous Players, turned the crank of the Pathe. James Durkin directed the production.

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After seven years of ignorance as to each other's whereabouts, George Larkin, lead with the Gold Seal (Universal) Company in the production of "The 'Trey o' Hearts," and his sister, Anna, have again got track of one another by means of a story about Mr. Larkin recently published in The Moving Picture World.

* * *

Max Figman and Lolita Robertson, who recently appeared before the camera for the Jesse L. Lasky Feature Play Company in George Barr McCutcheon's novel, "What's His Name," are to be starred in the stage play of that name which Samuel Goldfish and Jesse L. Lasky are now preparing for legitimate production.

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Upon Pancho Villa's recent visit to Tuscon, Ariz., the members of the Eclair company grasped the opportunity of taking a close view of the man who had a monopoly on the front page of most daily papers before war in Europe crowded him inside.

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It is predicted that not even Bob Leonard's famous lumberjack series can compare with the one-reel melodrama "Little Sister," on which he is working at present. It is a story of the underworld that carries a grip with it that will not be shaken off in a moment. It is not a problem play in any sense of the word, and still it carries a lesson that is rendered more valuable because of its subtlety. Mr. Leonard has just finished "Her Aunt's Will," a comedy drama that ranks well with the others.

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Among American tourists who suffered from the implacable realities of the European war is Herbert Payne, millionaire clubman of Menlo Park, Cal., and executive head of the California Motion Picture Corporation. It had been planned to send Mr. Payne the initial positive print of "Salomy Jane" that he might give a private exhibit of the picture to social London, but war times prevented the novel undertaking.

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Paul J. Bryan, Norfolk, Va., a stockholder in the Submarine Film Corporation of that city, whose product is manufactured by the Thanhouser Film Corporation, visited the studio last week.

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With the aid of Manager Lorenz and the Venice baseball team, Allen Curtis, director of the Joker (Universal) Company, is at work on a timely film that will win him laurels with baseball fans. The title of the story is "Baseball Fans of Fanville."

* * *

Seventeen scenes were taken last Sunday at Luna Park, Coney Island, for the Edison comedy, "Andy and the Redskins." The number of spectators that had collected in the field of the camera was so great that many of the park attendants had to be pressed into service before Director France could commence operations.

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Carey L. Hastings, sister-in-law of Lloyd F. Lonergan, is the lead in "A Mother's Choice," soon to be seen in New Rochelle, with Charlie Emerson and Nolan Gane in supporting leads.

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Leon Victor, formerly manager of Cohan & Harris, is making several innovations in his new theater, Keiths, Bronx, where he has installed a surprise night on Thursdays and vaudeville concerts on Sundays. The regular attraction at the house is moving pictures.

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With the avowed purpose in mind of giving young King Baggot, Jr., every opportunity of developing the sturdy physique and constitutional characteristic of his father, the Baggot family has moved to Brighton Beach, with headquarters at the Shelbourne Hotel. Here the little family will remain for some time.

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For the coming Edison multiple, "The Ride of Paul Revere," many scenes were taken in Boston of the home of Paul Revere and the belfry tower of the Old North Church, made famous more than a century ago.

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Frederick S. Armbrister, Nassau, N. P., Bahama Islands, has secured a large order from the Submarine Film Corporation for "still" photos of scenes in the undersea film, some of the prints running to 28x44 inches in size.

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There has been another triumph for the Radium Gold Fibre Screen. George Kleine has installed one in his private projection room in New York City to be used in connection with one of the $100 special Kleine lens.

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Arthur Ellery, Princess, is completing "The Final Test," a heart interest drama with Boyd Marshall and Reenie Farrington in the leads. Marie Rainford has the mother part and Morgan Jones is playing the role of the father.

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A fine bit of motion picture acting is the portrayal of the insane doctor, by Lester Cuneo, in "A Splendid Dishonor," a recent Essanay drama. Mr. Cuneo plays the part of the physician whose shattered mind causes him to murder one of his patients and nearly hang another.

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Miss Elizabeth Lonergan, editor of the motion picture department of the New York Star, sister to Lloyd F. Lonergan and Philip Lonergan, Thanhouser, was a visitor at the studio this week.

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Ralph W. Ince, director of the Vitagraph Company, has selected the cast for Elaine Sterne's Sun-Vitagraph $1,000 prize play, "The Sins of the Mother," which will go into immediate rehearsal. Anita Stewart, Julia Swayne Gordon, Earle Williams, Lucille Lee and Paul Scardon are the principals. Work will be rushed, so that this feature will be one of the early attractions at the Vitagraph theater, New York City.

* * *

Marguerite Clayton, the Essanay leading woman, who has been appearing with G. M. Anderson in western dramas, is an exquisite dancer of some fame. In San Francisco she attends dances regularly and recently created a furore, in the coast capital, when she invented the

Clayton waltz. The new dance is somewhat on the order of the hesitation.

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Carroll Fleming is producing a big spectacular two-reel drama, "The Diamond of Disaster," at the Thanhouser studio, the scenes of which are laid in the East Indies. Irving Cummings, David H. Thompson and Carey L. Hastings are playing the leads and horses are used with telling effect.

* * *

Work is being started this week by the Vitagraph on two of the Brady plays by Wilfred North, assisted by Col. Brady. The five-reel play, "Hearts and the Highway." The principal female part will be played by Miss Lillian Walker. "The Island of Regeneration," Vitagraph, will be directed by Mr. Thompson. Miss Storey has the leading role. Mr. Moreno will play the part of John Charnock, the child marooned on the lonely island for twenty-five years.

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Following the five-reel production of Charles Dickens' "Chimes," with the well known portrayer of Dickens' roles, Tom Terriss, Herbert Blache has completed another Dickens' photodrama, with Mr. Terriss in the leading role. His last effort is a pretentious production of "The Mystery of Edwin Drood," also in five reels. The scenario is by Mr. Terriss, who also collaborated with Mr. Blache in its staging.

* * *

Victor Potel, "Slippery Slim of Snakeville" fame, added to his popularity when he supported the constable of Niles, Cal. He "stump speeched" every "important" place in the township and was met with applause. At one place he was offered a keg of the finest. Potel politely declined.

* * *

Lydia Mead is starring in her first two-reel story, "The Cripple," a Paul Lonergan story with Nolan Gane in support. The little New Rochelle girl has had lead parts in "His Reward" and "Arty the Artist," and is rapidly climbing to the top in her profession.

* * *

Several interesting letters from Dr. Cyrus Townsend Brady, dated Rome, have been received by Colonel Jasper Ewing Brady, the Vitagraph scenario writer. They contain vivid accounts of the trials and tribulations of the stranded American tourists in Italy immediately following the outbreak of the European War. Dr. and Mrs. Brady and three children were among the unfortunates, but arrived finally, succeeding in getting a ship bound home, the Ancona, September 12. Dr. Brady managed to secure valuable information, which will be used in the forthcoming production of the play made from his splendid book, entitled "The Fetters of Freedom."

* * *

James Corbett recently paid a visit to the Blache studio to see "The Burglar and the Lady," in which he played the stellar role under Herbert Blache's direction. Gentleman Jim has signed contracts to open his vaudeville season in the West, which call for his presence in Australia early in February.

* * *

Cissy Fitz-Gerald, of the Vitagraph Company, was given an unexpected bath on Friday afternoon, Sept. 4. She walked into a scene which was being taken on the edge of the tank. Lillian Walker and Arthur Ashley in their bathing suits were about to plunge into the water when Cissy approached with her notebook to interview them. The director ordered her from the scene; she refused to go and some of the players unceremoniously pushed her into the tank.

* * *

Leo White, comedian with Wallace Beery in Essanay comedies, had a narrow escape from drowning the other day in a new slap-stick photoplay. The scene was laid in a bathroom where a pipe had broken and the room was flooded to a depth of about three feet. White and others were supposed to rescue "Sweedie." White slipped and fell, striking his head against an iron projection.

* * *

W. Eugene Moore is producing a two-reel detective postal-service drama this week, with Harry Benham and Miss Heller in the leads. It is a story based upon mail fraud order schemes recently rejuvenated by the postal service, and teaches the unwary how to avoid falling into the fraud mail order crooks' nets.

* * *

Among the Essanay artists who have been commended for their work in motion pictures, probably none is more elated than Thomas Commerford, the veteran actor who is playing leads in the George Ade "Fables in Slang" comedies. Mr. Ade, in speaking recently of his fables, remarked, "While every one of the actors deserves great credit, Mr. Commerford seems to read between the lines and brings out every bit of humor there is in them."

* * *

Edward Abeles is now appearing in "Ready Money" for the Lasky Feature Play Company, having just completed "The Making of Bobby Burnit."

* * *

Paul J. Bryan, Norfolk, Va., a stockholder in the Submarine Film Corporation of that city, whose product is manufactured by the Thanhouser Film Corporation, was a visitor in New Rochelle this week, as guest of George M. Williamson, 19 Rhodes street, one of the Williamsons, inventors of the submersible tube, through which the undersea photography was secured.

* * *

Charles Mead and Mrs. Harry Benham are becoming known as dancers par excellence among theatrical folk. Those who have seen them dance have often remarked on the grace and rhythm depicted by these terpsichorean experts. They will be featured in a Thanhouser.

* * *

Theodore Roberts will play opposite Bessie Barriscale in Lasky's production of "The Rose of the Rancho," the first Belasco play under the Lasky banner.

* * *

Paul F. Slattery, manager of the National Film Exchange, formerly located on North Gay street, Baltimore, Md., has completed arrangements to bring to Baltimore a number of big productions during the early part of this fall. This concern has opened new offices in the Gayety theater building, 403-407 East Baltimore street. The pictures to be brought here will be of the multiple reel variety and are to be gathered from all parts of the world.

* * *

Magnificent oil paintings of Jesse L. Lasky to the number of thirty-five are being given the bigger houses playing Paramount pictures. The pictures are thirty by forty inches.

* * *

W. Eugene Moore has produced a two-reel detective postal-service drama with Harry Benham and Miss Heller in the leads. It is a story based upon mail fraud order schemes recently rejuvenated by the postal service, and teaches the unwary how to avoid falling into the fraud mail order crooks' nets. Its title is "Trail of the Lovelorn."

* * *

Friends of John J. Coleman, late director and studio manager for the Gene Gauntier Feature Players, are burying his desk with telegrams and letters of congratulation upon the marvelously successful appearance of his daughter, Miss Ann Murdock, in the "Beautiful Adventure," New York's latest comedy production.

* * *

Jesse L. Lasky was entertained by Frank Garbutt, of the Bosworth Company, on the latter's yacht, during his recent visit to the Lasky coast studios. Jack London's "Odyssey of the North" was shown on board during the three-day cruise.

* * *

Riley Chamberlin has completed another of those humorous "conductor" pictures, under the title "Conductor 786," and he is becoming funnier with each release. In "His Winning Way," a Kellette script, Riley is a riot. The picture was released September 4, and starred Boyd Marshall and Mayre Hall.

* * *

Arthur Ellery, Princess, is completing "The Balance of Power," a heart interest drama, with Boyd Marshall and Reenie Farrington in the leads. Marie Rainford has the mother part and Morgan Jones is playing the role of the father.

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Exhibitors News

Interesting Information Concerning Moving Picture Men Gathered By Moving Picture World Correspondents Everywhere.

DETROIT.

SEPTEMBER 7 to September 18 was State Fair in Detroit and, as usual, it brought many thousands of visitors to the city, particularly from the nearby places. Needless to say, the event had a good effect on the moving picture business. Labor Day, which was the first day of the Fair, was a record-breaker for the picture houses as well as those playing a combination of vaudeville and pictures. There was a big parade in the morning which lasted until noon. It brought about 250,000 people to the downtown thoroughfares. As soon as the parade finished there was a mad scramble for the theaters. The business continued until the last show at night. There is not a manager or proprietor who did not report a phenomenal day's receipts.

The semi-annual inspection of the moving picture theaters by the State Fire Marshal's bureau started September 8. There are four deputies making the inspection, and the thing they are after is the smoking and reading in the booths by operators. Managers of picture houses are with the marshals in this crusade. They want their operators to watch the films more closely. One operator in a Gratiot avenue theater lost his position recently because of his reading while the picture was being shown. The manager happened to be standing in the rear of the auditorium and noticed the picture was running slower than usual. The manager quietly went to the booth and saw the operator reading a new novel. This had happened once or twice before, so the manager engaged a new man for the place.

One of the deputies made the statement that it was surprising how few fires there were in the moving picture theaters, not only in Detroit, but throughout the state. It shows that, after all, the operaors and managers are very careful, although, like any business, carelessness will occasionally creep in.

The Garland theater at 225 Woodward avenue has discontinued business. The last picture was shown on Sept. 6. The reason is that the building has been leased by John H. Kunsy to the Woolworth Company of New York, who will remodel it for mercantile purposes.

Jammed to the street, Detroit's newest playhouse, the Orpheum, at Lafayette boulevard and Shelby street, opened Monday night, September 7. The president of the company, Col. Will A. White, House Manager Harry P. Williamson and Mayor Oscar B. Marx made appropriate addresses, complimenting the architect and contractors for their splendid work in making the theater so beautiful, and asking the co-operation of the people of Detroit in helping to make the theater a grand and permanent success. The Pathe war picture, which closed the show, came in for a big share of applause.

Five thousand men working at the Ford Motor Company's plant cannot speak the English language. Starting this month, the Ford Company, with the assistance of the Y. M. C. A., will form these men into classes and they will be taught the language. Later in the winter the motion picture machine will be used to instruct the foreigners in American customs and manners, a theater for this purpose having recently been completed in the Ford plant.

At the convention of Detroit and Wayne county teachers, held in this city from September 8 to 12, at which there was an attendance of approximately 2,000, the value of moving pictures in helping backward pupils was thoroughly discussed and it was the unanimous opinion of the convention that moving pictures were a great aid and should be encouraged in the schools.

The J. L. Hudson company, one of our largest department stores, has been featuring a "Mary Pickford" pillow, giving it free with every purchaser of six skeins. The descriptions read: "America's most popular 'movie' star was so captivated by this attractive pillow that its makers named it after her."

The Jewell will be the name of the new theater being constructed on Gratiot avenue, between Russell and Riopelle streets, by William F. Klatt.

"Detroit people could put this city on the map in South America with moving pictures of the wonderful things that are being made in manufacturing plants," said William A. Reid, government export authority, who spoke to merchants and manufacturers at the Board of Commerce on September 3. "The people in South America are passionately fond of moving pictures and it would be a master stroke at advertising Detroit if its industries were shown in the principal cities to business men. Nothing but the films need be taken along. They could be shown in the existing picture houses at little expense, and I am sure business men would be highly interested in them." As a result of Mr. Reid's remarks, a number of large manufacturers have arranged to have commercial films made and sent to that country.

That courtesy and politeness count in this world is emphasized and practiced by Jack Furney, who takes tickets at the door of the Empire theater. Jack has proven there is just as much science necessary to be a successful ticket taker as there is in any other trade or profession. The average man going into a theater simply drops his coupons into the box without even taking the time to look up or notice who the man is in charge of the box. But at the Empire an entire different atmosphere exists. Ninety per cent. of the regular patrons, and there are many hundreds of them at the Empire, always have something to say as they go by Jack. It's either "How's the show to-day," or "How are you," "It's a nice day," or some greeting of that sort. Jack knows them all by name and is able to respond accordingly. The result is going to be that in a few years hence Jack will find his personal acquaintanceship a great asset whether he stays in the moving picture or any other line of business.

John H. Kunsky, who has a lease on the Washington, is endeavoring to build up a different class of trade from that at his other picture houses, where the prices are 10 and 15 at some and 10 cents at the others. When Mr. Kunsky took the Washington and announced that prices would be 25 and 15 cents, a friend of his remarked that he did not think the people of Detroit would pay that price, as so many of them were only used to 15 and 10 cents. "We shall not disturb the 10 and 15 cent element," he answered, "but shall work up a clientele of people who can afford to pay up to 25 cents for a picture and who will appreciate the style of entertainment we have to offer them at that price. And we are going to be successful. Our business is growing every day. We are getting the very best people in the city. In thirty or sixty days we shall undoubtedly be doing a capacity business at every performance." Howard O. Pierce, manager of the Washington, is giving his patrons a splendid musical program each week. The musical numbers are selected with care and according to the pictures. It has always been the contention of Mr. Pierce that the music is just as important as the picture itself. Every attention is given by Mr. Pierce and his associates to accommodating and satisfying the patrons of the house. SMITH.

ILLINOIS.

A. D. SIMPSON and O. R. Ross, of Rockford, have leased the Dixon Opera house at Dixon and opened it Labor Day as a moving picture theater. The shows began with the serial "The Trey o' Hearts." Some theatrical attractions will be booked but the principal attractions will be photoplays.

Holmes Brothers & Baronfanger have opened their new moving picture house, the Lyric, at Salem.

E. F. Sheets, of Washington, Ind., has leased the Casino theater at Flora from A. Shriver of that city.

The remodeled Grand theater at Kewanee was opened on Labor Day.

Colonel Uden has opened the Uden Opera house at Flanagan, upon which he expended about $6,000. He has installed his own lighting and heating plants. Moving picture shows will be the principal attractions.

The Pastime theater at Malden was opened September 9. It will be operated on Wednesday and Saturday nights.

A Monmouth paper tells the reason for the success of Charles Conley in the moving picture business at La Salle: "He started charging ten cents admission when he opened his La Salle show and at that time all the others were showing for a nickel. He gave the people the best that money could buy and as a result got the business."

David Godfrey has closed his airdome at Philo for the season. The business was so good that it will be re-opened next summer with a moving picture program.

Bodkins & Keane have produced another of their home pictures at Evanston. This one, entitled "Love Against Wealth," has a number of prominent people in the leading parts and includes about 1,500 other persons. It was shown at the Star for three days and at the Grand for three days.

George Arends of Melvin contemplates opening a moving picture theater there as soon as the Central Illinois Utilities Company finishes the line which is to supply electric power to the village.

S. J. Deinlein has opened a moving picture show at Morton Grove.

The Rose theater, at Minonk, has a big light which acts as a signal for its patrons. Whenever the lamp is burning the people are sure there is another full show that evening.

Wilson McKim has leased the Lyric theater at Sterling to Harry G. Fields, of Pecatonica. The new owner will be assisted in the management by Charles Woodruff of Pecatonica. Edward Merritt of Pecatonica will be pianist.

The Star theater at Evanston is boosting its matinee business by using the poster stamp souvenir, giving a stamp at each afternoon show.

Manager Noble of the Duchess theater at Peoria has announced a new policy. Five reels are to be shown daily, except on Tuesdays and Fridays, when the program will be increased to six reels. The same admission of five cents will prevail.

Fred Whitmer of Springfield, formerly with the Central Feature Film Company of Chicago, has gone to Chicago, where he has taken charge of the Vaudette theater, at Fifty-fifth street and Ashland avenue. This house has formerly been conducted by C. P. Kiser for W. W. Watts of the Vaudette Amusement Company of Springfield.

Arrangements were made by Manager Davis of the Murphy opera house, at Mt. Sterling, to have a cameraman at the big picnic held in that city September 14. The films will be shown at the Murphy.

The Kozy theater at Galesburg has installed a new 1914 model Motiograph.

The Lyric theater at Lincoln has taken up the poster stamp plan of advertising, giving its patrons a stamp bearing the picture of a photoplay favorite each night.

The Photoplay theater at Lockport underwent a number of alterations before it was opened for the fall and winter season under the direction of Mrs. W. M. Ward.

Frank F. Miner, city clerk of Monticello, who bought the Globe theater at that place from Harry Plunk some time ago, has sold it to C. W. Joehrendt of Thomas, Okla., who has assumed the management.

The Randolph Amusement Company of Chicago has been incorporated with a capital stock of $10,000 to do an amusement theater and moving picture business. The incorporators are Richard H. Hollen, Abraham Levin and J. A. Massen.

The board of directors at the chautauqua at Paxton have taken steps to make high grade moving pictures a fixture on the assembly program. They have purchased the machine, steel booth and curtain which were used at the Coliseum and installed them in the chautauqua pavilion.

Company F of Illinois National Guard, of Benton, took part in the Gen. John A. Logan Day exercises at Murphysboro, so the management of the Airdome and Auditorium at Benton showed the films at a local picture. An addition was made to the program of a film of the Logan home in Benton, which had been made some time before.

The managers of the moving picture show in Turner Hall at Columbia began a baby show contest September 13, to run until October 18.

The Schmidt & Karuth Corporation of Chicago has been incorporated with a capital stock of $10,000 to do a general amusement business. The incorporators are O. F. Schmidt, Harry E. Krauth and R. Frank.

The University of Illinois at Urbana-Champaign has installed a moving picture machine in the College of Engineering Building, to be used in connection with lectures on mechanical engineering.

Visits to a number of the moving picture theaters in Peoria were a part of the program when the representatives of the Peoria Life Insurance Company from different parts of the United States held their annual convention in that city.

E. J. Miller, formerly manager of the Bijou theater at Benton Harbor, Mich., will be the resident manager of the Barrison theater at Waukegan, which is now controlled by Fitzpatrick & McElroy of Chicago. The house will be operated in connection with the other theaters owned by the firm—the Grand and Lyric at Blue Island, the Fashion at Chicago Heights, Bijou at Bendon Harbor, Mich.; the Lyric at Roseland and the Blanche in Chicago. Three acts of vaudeville and three reels of pictures will be given for an admission of five and ten cents. The house was re-opened September 5. New projection apparatus has been installed.

Construction of the new theater building to be erected at Oregon by Manager Boos, of the Star, has begun. The house will have a balcony, which is a new local feature. It will be equipped for both picture and vaudeville shows.

The Finn & Heimann Amusement Company of Chicago has closed a deal for a site in Decatur for a theater, it is reported. Plans call for a

structure seating between 1,200 and 1,400 persons and costing about $150,000. This concern is using pictures in some of its middle west houses and it is not unlikely that Decatur residents will have an addition to their photoplay theaters.

E. B. Cowing has remodeled his building on Second street in Peotone and has opened a moving picture theater.

The coincidence concerning the exhibition of "Kathlyn" pictures at Dreamland theater in Kewanee and rain continues. Manager Chris Taylor again advertised the popular Selig star and for the fourteenth time out of fifteen times the films were exhibited the city was visited by showers.

The Majestic theater at Paris has been sold to Herbert Johnson, manager of the Luna theater at La Fayette, Ind. After making some alterations the new management opened the house September 1.

E. P. Churchill, the new manager of the Hippodrome theater at Peoria, had a party of photoplay and vaudeville notables from Chicago and Milwaukee down for the opening. In the group were Thomas and J. E. Saxe of the Saxe Amusement Company, which now has control of the Peoria house.

The "Creation" pictures have been booked for a run at the Family theater in Rock Island, which has been running a regular motion picture program.

The Star theater at Aurora did a good business with a continuous exhibition of the first ten episodes of "The Million Dollar Mystery." The first five days of the week were given over to the serial, running two episodes a day.

The new Seavers' Hippodrome, formerly the Remington theater, has been opened with feature pictures at Kankakee. "Tess of the Storm Country" was the opening offering.

In the course of a heavy rain storm at Peoria the electric plant in that city was flooded with six feet of water. All the moving picture houses were full at the time. Concerts were given during the hour of darkness until the light came on. At the Hippodrome the lobby was crowded. Declaring it was too dark to take tickets, the management told the people to go in. After the show 145 stopped at the box office and paid.

The Canton Company Uniform Rank, Knights of Pythias, tied for first place in the contest at Terra Haute, Ind. The moving pictures did a good business at the Varietie in Canton.

Schmacker & Schultze have discontinued their nightly picture shows at the opera house in Troy and will operate only on Wednesday, Saturday and Sunday nights.

The Askin-Martin Company of Chicago has been incorporated with a capital stock of $5,000 to do an amusement business. The incorporators are Daniel I. Martin, Henry Askin and Edward J. McArdle, Jr.

Burr Swan's moving picture show in the Knights of Pythias Opera House at Pittsfield is hooked up with one of those Central Illinois Public Service central stations which are wiping out the local electric light plants in Illinois. The other night the power went off at 7.30 and came back on at 8 the next morning. For the first time in his photoplay career Swan was peeved to the point of utterance and, having a paper of his own, a troublesome proposition in itself, threatened to install his own power. His plaint follows:

"The opera house picture show was showing 'Paid in Full' to a house full of people, and finally had to dismiss the crowd, which had waited patiently for an hour and a half, hoping that the darn juice would come on again. It does look like electric current that would take Jess Thompson's and Jess (H.) Porter's stuff through the masheen ought at least be stout enough to run a perfectly respectable picture show. Never mind, the old man will build an electric plant of his own, some day, and then he can look the Cips company right square in the eye and repeat an historic but somewhat inelegant remark that fits the case. What with Lister going away on his vacation tonight, the old man will have to box the Intertype's jaws every few minutes, look after the service company, tend to the picture show, run a bill posting plant, keep his wife's disposition in good working order, read Huck Finn with Totsey, sell a 400-dollar lecture course, refund the money that's paid into Little Eva at the box office, and stick his nose into everybody's business twenty-four hours in the day. Outside of that, his time's his very own. The sun is shining this morning, anyway, and it's a pretty good old world, after all.

The management of the Cozy airdome at Belleville is impressing upon the public that it is not connected with the Cozy theater on West Main street. In stormy weather shows are given at the Lyric. MIDWEST SPECIAL SERVICE.

When Writing to Advertisers

Kindly Mention

MOVING PICTURE WORLD.

IN THE NORTHWEST.

RICHARD SEJNONA, proprietor of the Cozy theater at Wolsey, S. D., has purchased the Grand theater at that place. He will discontinue the Cozy and devote his time to the operation of the Grand.

Carl Ray, of Cheyenne, Wyo., who took a ten-year lease on the building at 1617 Carey avenue in that city for the purpose of remodeling it into a moving picture theater, expects to have the house ready for business about the first of October. Earl Nye will be the manager of the house, which will be known as "The Muse."

Earl E. Peck has leased the opera house at Cando, N. D., from the city for a year.

The Reel theater at Anaconda, Mont., giving two acts of vaudeville with its moving picture show, announced that after September 14 the admission would be raised to ten and fifteen cents.

Mrs. Waggoner reopened the Family theater at Helena, Mont., August 30 as a vaudeville and picture house.

W. S. Clime, of Portland, Ore, has been busy with his camera in the vicinity of Ogden, Utah, filming the operations in the Cache National Forest. The pictures will be a part of the national forestry commission exhibit at the San Francisco fair.

The Globe theater at Salem, Ore., is another that is hitting at the many-reel subjects. It announces "We do not show long, drawn-out, padded features, but a program of variety."

"The Romance of a Pearl" was the title chosen for the film which was to be made at Lake City, Minn., by Ben Huntley for the Colonial theater of that city. Lake City people took the parts in the story which will disguise the fact that it is a little boost for the town.

"There are three moving picture houses in Bridger," advertised the committee in listing the attractions for the twelfth annual fair at Bridger, Mont.

The Ward hall at Hyde Park, Utah, has been installed and the amusement committee has installed a moving picture machine.

Amos Tweeden opened the new Princess theatre at 413 N. P. avenue in Fargo, N. D., beginning his serials program with "The Perils of Pauline." Mondays and Tuesdays will be serial days. The new house is equipped with indirect lighting system, automatic ticket seller, pipe organ and is up to date in every way. Seven thousand feet of film changed three times a week are advertised for five and ten cents.

Thomas L. Jones of Warroad, Minn., has decided to go ahead with his plan for constructing a new motion picture theater at that place and has let the contract for a two-story structure, 80x25.

The Social Service Board at Tacoma, Wash., declined to recommend to city officials a change in the ordinance which provides that motion picture theaters must remain closed until 1 p. m. Sundays. The request that the board take this action was made by John Seifert, manager of the Palace theater. The mayor and one of the commissioners were in favor of allowing the law to stand as drawn.

The new moving picture and vaudeville house erected on Broadway in Rochester, Minn., will be known as the Empress.

Residents in the vicinity of Fifteenth avenue, East and Superior street, in Duluth, Minn., protested to W. A. Hicken, commissioner of public safety, against the location of a proposed moving picture theater in that neighborhood.

Lester Schwartz, formerly proprietor of the Grand theater at Rochester, Minn., has been appointed manager of the Majestic theater in that city. The Majestic has been overhauled for use as a picture house this season.

The Bijou Orchestra at the Bijou theater in Missoula, Mont., prepared a program of typical circus day music for use in connection with the exhibition of the Hagenback-Wallace feature films.

The Pastime Amusement Company of Mankato, Minn., has had cameramen at work making a reel of the local industries and beauty spots, the film to be shown at the Pastime.

The great woods and animal life of Minnesota are being exploited in moving pictures as a part of the campaign to have travelers see "America First," especially when it is difficult to tour Europe. The film, which is entitled "The Great Northwoods," is loaned by the Minnesota Forestry Commission. It was shown at the Pastime theater in Mankato recently in addition to the regular program.

Warrants were issued and served at Aberdeen, S. D., for the proprietors of the Lyric and Princess moving picture theaters charging them with exhibiting moving pictures for paid admission on Sundays and with disturbing religious worship on Sunday. The warrants were issued at the instigation of the Aberdeen Civic League.

Duluth, Minn., capital, it is said, has been interested in the project to erect a new theater at Eveleth, Minn. The Eveleth Commercial Club planned to take up the project at a meeting September 14.

Manager H. T. Moore, of the Moore Amusement Company, has fixed the first of October for the opening date of the new Colonial moving picture theater on C street, near Ninth street. The draperies of the house will be in old rose, the carpets in solid brown and the ladies' retiring room will have a color scheme of light blue.

Manager A. J. Kavanugh opened the vaudeville season at the Grand theater in Grand Forks, N. D., August 31. The bill this year includes regular exhibitions of the Paramount Features in addition to vaudeville. The house has been redecorated and renovated.

As the result of a name contest conducted in Lehi, Utah, the new moving picture house on State street in that city will be called the Royal.

George W. Metcalf is said to be preparing to erect a new theater at Douglas, Wyoming.

The Madison theater, showing pictures, has been opened at Broadway and Madison streets, in Seattle, Wash.

Earl Humphrey is now manager of the Lyric theater, Cheyenne, Wyo.

George Coler is now in charge of the moving picture theater at Fort Pierre, S. D.

A new moving picture theater has been opened at Melstone, Mont.

Frank Grams of Minot, N. D., was at Ryegate, Mont., looking for a location for a moving picture theater and photograph studio to be operated by his son and daughter. A new building, 24x75, will be erected.

MIDWEST SPECIAL SERVICE

SOUTH AND SOUTHWEST.

NEWSPAPERS at San Antonio, Tex, hint that there is probably some politics in the recent inspection of the motion picture theaters of that city. Alderman Dielmann announced that he had prepared a new theater ordinance, modeled after the state code, which would admit of the construction of the new Allamo Plaza theater, which was the bone of contention. Three entrances will be allowed to take the place of the side exits technically demanded under the older ordinance if the measure passes.

Uncensored moving pictures and conditions in Fort Worth, Tex., houses were discussed at a meeting of the mothers of the Woman's Christian Temperance Union of that city. It has contended that it was necessary to have the films examined before they were shown to children and the organization made a recommendation that a city censor be employed. The movement for a federal national board of censorship also was endorsed.

The Healy theater at Fort Worth, Tex., has announced that, with the beginning of its daily programs of Paramount features, its admission price would be five cents except on Saturdays, when, after 1 p. m., the charge would be ten cents. A coupon ad presented at the box office the first day was good for a free admission.

The editor of the News at North Fort Worth, Tex., sees the moving picture theater as a business bringer. "We venture to predict," he says, "that the installation of these splendid motion picture houses will have a decided tendency to stimulate the business of North Fort Worth merchants."

The Isis theater at Hillsboro, Tex., was closed a week for remodelling.

Manager Thomas of the Airdome at Orange, Tex., is making improvements which will add 200 to the seating capacity of his place.

Seven reels of moving pictures which were made at the national Rotary Club convention in Dallas, Tex., for a member from Birmingham, Ala., named Bock, were shown at the Amuse-U theater in Birmingham.

The Cozy Amusement Company of Houston, Tex., has been incorporated with a capital stock of $1,000. The incorporators are Paul Barraco, R. L. Morris and R. Eislele.

Children were admitted free at the re-opening night of the Pastime theater, Kissimmee, Fla., G. L. Sawyer, manager.

Two days were set apart at the Isis theater in Houston, Tex., for a Post party. The Post is the Houston paper which is running the "Trey o' Hearts" and published its admission coupon on the first page—an unusual thing for a large newspaper. The coupon, which admitted readers free, was in the shape of the trey of hearts.

The Lyric theater at Oklahoma City, Okla, staged a novelty. The moving pictures of the national convention of the Brotherhood of American Yeomen at Des Moines were run. In this film the Oklahoma drill team was shown as the winner. After the reel was run the drill team appeared on the stage and duplicated the pictured performance.

John Miller, a real estate man of New Orleans, has taken a lease on the Hippodrome Building on Baronne street, in that city, and has begun its operation as a moving picture and vaudeville house. Mrs. Carl Leeds, a local soprano, was one of the early musical attractions.

The Southern Paramount Pictures Corporation and the World Film Corporation at New Orleans, La., issued notice that the trade names of those concerns were being used by persons not entitled to them. Both firms are exhibiting their pictures at the Fichtenberg houses.

Harry Woods is manager of the new Princess moving picture theater which has been opened on Third street at De Queen, Ark. It will seat 425 persons.

"On these hot afternoons when you almost wish you were sitting on the North Pole with an icicle in your hand," suggests the Hippodrome theater at Shreveport, La., "come down to the Hipp—if we can't keep you cool we shall give you back your money and pay you overtime for your trouble."

MIDWEST SPECIAL SERVICE.

CINCINNATI.

LOCAL exhibitors are much interested in the reports of the organization of the Alco Film Company, with a capital stock of $1,500,000, combining five companies under one management, and issuing high-class features exclusively. The growing number of exhibitors who feature big attractions only is especially interesting by reason of the promise of the company that it will produce and issue only first-class attractions, frequently with well-known stars, so as to give to the exhibitor the greatest possible assurance of drawing power.

Stanley Hatch, formerly general manager in Cincinnati for the Universal Film Company, and more recently in charge here of the Universal's feature department, is now located in Portland, Me., as manager of the Mutual Film Corporation's branch there.

Special Representative Haynes, traveling out of the Cincinnati office of the Mutual, returned a few days ago from a booking trip through the territory covered by the office, and reports that exhibitors are looking for a big season everywhere. Few of them seem to be affected to any extent by business depression, and most of them, on the other hand, have noted an appreciable gain in patronage on account of the general interest in the war. Business for Mr. Haynes on the trip, therefore, was excellent.

Manager Clay E. Brehm, of the Cincinnati office of the World Feature Film Corporation, is much pleased with reports which he is receiving from exhibitors regarding the success of "The Lure," the latest Shubert attraction released in this part of the country. He was informed last week by J. Gross, manager of the Columbia, of Dayton, O., that that house handled the biggest business in its history while running the attraction referred to. R. S. Moran, of the Cleveland office of the World, was in Cincinnati last week on business, while E. D. Sheldon, of the local office, ran up to Columbus a few days ago for the purpose of investigating the censorship situation there.

The People's theater, one of Cincinnati's uptown houses, has fallen in line with the other houses, and was opened for the season with a combination program of vaudeville and motion pictures. The tendency of the theaters to feature motion pictures has been noted in these columns before, and it is a striking fact that during the first week of Cincinnati's regular theatrical season every house showed moving pictures, this being true also of the second week, notwithstanding the addition of another house (not a picture theater) to the list.

Benjamin G. Wheeler, formerly owner of he Auditorium theater in Dayton, and one of the best-known exhibitors in the city, left on Thursday of last week with his family for Chicago, where he will manage a motion picture house which he has leased. Mr. Wheeler expressed himself as sorry to leave Dayton, and said that if the opportunity ever presented itself he would return.

Two reels a day of motion pictures have been added to the program of the Colonial theater, of Dayton, by Manager Max Hurtig, as a feature of his three-a-day policy. Two evening performances and one in the afternoon make up the program.

The free lecture on "White Slavery and Vice in the State of Ohio," which was advertised to be given in Sandusky last week by Melvin J. Berry, was called off because, according to Mr. Berry, the State censors would not permit the showing of certain motion pictures in connection with the lecture which he considers necessary to its effect. "As 'Ten Nights in a Bar Room' is being stopped," said Mr. Berry, "I felt that it would not be worth while to take mine before the board of censors, as it shows real scenes which, I am satisfied, I would not be permitted to show." Sandusky is accordingly downcast.

The season of the Sun theater, at Portsmouth, O., was formerly opened last week, Manager Lee staging five acts of vaudeville with a reel of motion pictures. The house has been redecorated, and large audiences testified to the eagerness of the town to see what Manager Lee had to offer.

The Lyric, of Portsmouth, O., showed Mary Pickford in one of her earlier successes, "The Thread of Destiny," one night last week with a two-part Vitagraph, "John Rance, Gentleman," to supplement it, making up an unusually attractive program. Old releases in which "Little Mary" is featured are proving as good drawing cards as anything which can be had, according to exhibitors, as the mere announcement that such a picture is to be shown is sufficient to draw crowds.

Manager William Martin, of the Alhambra theater, in Sandusky, O., made himself solid with the boys handling the two local papers on Thursday afternoon of last week, when they attended a performance of "For the Last Edition," the three-reel Reliance feature of newspaper work, produced at Los Angeles under the direction of Fred A. Kelsey, who was himself formerly a Sandusky newspaper boy. Mr. Kelsey, director of the Reliance company, wrote Manager Martin that he wanted the boys to see this picture as his guests, and Manager Martin was only too glad to comply with this wish, save that he insisted that it was his treat.

CASEY.

SAN FRANCISCO.

THE EXACTUS PHOTO FILM CORPORATION has been incorporated here with a capital stock of $150,000 by T. K. Peters, D. Lever, T. Peterson, R. L. Green and L. A. Wittenmyer. The latter has offices in the Balboa Building.

The International Harvester Company has been given a judgment for $35,000 against the Coast Theater Company by Judge Crothers. The judgment is for money taken from the Harvester Company by Wallace J. Poland, the former cashier of the local office, and invested by him in the moving picture concern. Poland is now serving a term of seven years in the penitentiary for the offense.

Extensive provisions have been made for showing moving pictures in the San Francisco Auditorium now approaching completion on the Civic Center. The main hall will seat more than 10,000 persons, and in addition there will be two great banquet rooms and four exhibition rooms, all provided with moving picture facilities. At the close of the 1915 Exposition a great organ will be installed in the structure.

Contracts have been let by Daniel Sullivan for the erection of a moving picture theater building on Divisadero street, near Page, the contract price being $9,000.

The Regal Feature Film Company has opened offices in the Pacific Building under the management of F. E. McCoy and is handling, among others, the productions of the Cosmofotofilm Company and Greene's Feature Photoplays, Inc. Mr. McCoy is well known on the coast, having been associated with several of the leading exchanges during the past few years.

Nine thousand feet of Arctic pictures, taken by the moving picture expedition that went north last spring on the whaler Herman, have been received and developed by Eugene Roth of the Portola theater, Edward H. Kemp and the Liebes interests. Word has just been received from Nome to the effect that six bowhead whales have been taken and pictures secured. A number of attempts have been made to take pictures of bowhead whaling but it is believed that this is the first time that success has been attained. The Herman will now attempt to get to Wrangell Island and rescue the members of the Stefansson expedition who are stranded there. Captain Peterson of the Herman has an interesting relic in the letter written by Captain Bartlett of the wrecked ship Karluk asking for help. This letter was carried by white Eskimos seven hundred and fifty miles to Dutch Harbor and when Captain Bartlett was rescued moving pictures were secured of the event.

The fourth week's run of the Selig production, "The Spoilers," at the Portola theater was a great success, there being scarcely a performance when the theater was not taxed to its full capacity. Fully as much interest was shown as on the first week and many came a second, and even a third, time to see it.

New opera chairs are to be installed shortly in the Unique and V-Odeon theaters on Market street, conducted under the management of Joseph Huff, and both places are being renovated. A 10-cent policy is now in force two days a week at these houses and the proposition of increasing the number of days when an admission price of 10 cents will be charged is under consideration.

Edward H. Kemp has shipped a number of industrial films, showing Western industries, to the Philadelphia Museum. Mrs. Kemp is preparing a lecture on the Hawaiian Islands, having recently spent two months there securing material. This will be illustrated with moving pictures and colored slides.

The annual Bay Outing of the Camera Club, with which many moving picture photographers are affiliated, will be held on September 27.

The Sherman theater on Mission street has changed hands and is now being conducted by L. F. Guernhart.

The Turner & Dahnken Circuit has closed a deal whereby the Shubert productions being released through the World Film Corporation will be shown exclusively at its houses, the service commencing September 20 at the Tivoli. The releases of the Paramount Pictures Corporation will also be shown on this circuit, outside of San Francisco.

"The Greyhound" is the next attraction booked for the Tivoli theater and it is being strongly advertised.

The Supreme Features Corporation, recently incorporated here, has opened offices at 124 Golden Gate avenue, and is ready to make its first release. It is now offering "Beasts of the Jungle," a production that recently enjoyed a highly successful run at Grauman's Imperial, and which has been described by a number of film men as being the greatest animal picture ever made. O. V. Tragghard is president, and Charles Stillwell, secretary and treasurer of the new concern.

The San Francisco office of the Pacific Mutual Film Corporation has just closed the greatest week's business in its history, confirming the general reports that the moving picture business in this territory is getting into good shape again.

Miss Lillian Langdon, a prominent moving picture actress, called upon the California Motion Picture Corporation this week on her way to New York.

The office of George Kleine's Attractions is now located in the Pacific Building, where large quarters have been secured on the sixth floor. Joseph Deitch, who has been in the office for some time, has been promoted to the position of road man and his place has been taken by Louis Corthay. The Pacific Building is becoming quite an exchange center, the following firms now being located there in addition to George Kleine's Attractions: The Progressive Motion Picture Co., the Panama-Aero Film Co., the Nat A. Magner Co. and the Regal Feature Film Co.

The first presentation of the spectacular, seven-part production, "Money," written and produced by James Keane, was given at Grauman's Savoy theater on the morning of September 2 before a large audience of invited guests, including the leading film men of the city and many of those who took part in the production. The picture created a decidedly favorable impression, some of the scenes being on a scale never before seen in American productions. The banquet scene was especially magnificent and the destruction of the multi-millionaire's palace by fire was realistic in the extreme. The strength of the plot, the lack of padding and the artistic manner in which the piece was handled bespeak success for the production when it is released. It is the first large production turned out in the San Francisco Bay district, where the making of moving pictures is now commencing on an extensive scale and is a distinct credit to beautiful Fairfax and the United Keanograph Company.

P. S. Crawley, formerly of Bakersfield, Cal., has purchased a one-half interest in the Capitol theater on Sacramento street, San Francisco.

The Golden Gate Film Exchange has purchased the Coast rights for the production "Lay Down Your Arms." President Sol Lesser of this concern is preparing to make a business trip to Los Angeles at an early date.

B. Mulvaney, who has been making his headquarters with the Independent Film Exchange for some time, is now with the Nat A. Magner Company, Pacific Building.

Oliver Powell, of the Star theater of Crescent City, Cal., was a recent visitor here to arrange bookings.

The many friends of "Rube" Goldberg, formerly a cartoonist of this city, but now of New York, are watching for the release of the production, "He Danced Himself to Death." The scenario of this comedy was written by Mr. Goldberg for the Vitagraph Company. The picture will be shown at the Market Street theater as soon as it is released here.

The Independent Film Exchange of San Francisco has moved its Los Angeles branch from the Los Angeles Investment Building to 731 South Olive street, where quarters are being shared with the Union Film & Supply Co.

Joseph Huff, of the Unique and V-Odeon theaters, has been chosen treasurer of the Motion Picture Exhibitors' League of San Francisco, succeeding A. Goldberg, who recently resigned.

The local authorities are looking for W. P. Muir and a man named Baker, who have victimized a number of film exchanges and theater owners of San Francisco and Oakland during the past few weeks. The scheme was to secure service from the exchanges and then take the films to small theaters in the outlying districts and conduct exhibitions on a percentage basis. The bills at the exchanges were not paid and in many cases the theater owners failed to secure the percentage of the receipts agreed upon. These parties recently secured a feature attraction from George Kleine's Attractions and showed it at the Linden theater at Oakland, representing that they controlled that house. The films were not returned to the office, but were left with the elevator man in the building, and the owner of the Linden theater received nothing, being compelled even to pay the operator out of his own pocket. A warrant was sworn out for the men and it was then found that almost every exchange in the city had been victimized. Among others whose accounts are unpaid are Warner's Features, the Globe Film Exchange, the Independent Film Exchange and the Union Film & Supply Co.

At a special meeting of the directors of the Exhibitors' League of California, held this week, it was decided to hold the third annual convention at San Francisco on October 6, 7, 8 and 9, instead of at Sacramento, as originally planned. This change was made in order that there might be a large attendance, as matters of utmost importance to the trade are to be considered. The following committee of arrangements has been appointed to make preparations for the meeting: M. E. Cory, president of the Exhibitors' League of San Francisco; F. R. Macauley, vice-president; R. L. Marks, secretary; J. A. Huff, treasurer; C. L. Langley, I. Oppenheimer and George Knowles, directors; Charles Goddard, of Sacramento, president of the State organization; W. H. Hilts, of San Diego; J. Ray Williams, of Sacramento, and H. L. Beach, of Berkeley, vice-presidents; W. A. Cory, San Francisco, secretary, and C. L. Mehrten, Berkeley, treasurer. Other committees are now being appointed and arrangements are being made for the entertainment of visiting delegates, the preliminary plans including a trip on the bay and an inspection of the Exposition grounds, a banquet at which Governor Johnson will speak and a grand ball.

Chief of Police David A. White has again issued orders prohibiting the exhibition of any war pictures showing armies of Europe in action, whether the views are actual or not. While exhibitors and exchange men agree that he is overstepping the bounds of his authority, the order is being generally obeyed, and as far as possible these subjects are being sent to nearby cities. The chief difficulty at the present time is to judge what will pass the scrutiny of the Police Department, some war views being allowed to be shown unmolested, while the exhibition of others is stopped.

A. Cuneo has opened the Wigwam theater at East Bakersfield, Cal.

The vacation season being at an end, the Monte Rio Theater, at the outing place of that name, has been closed and will not be reopened until next spring.

The Piratsky Opera House, Watsonville, Cal., has added a new Motiograph machine to its equipment.

The new Liberty theater at San Jose, Cal., has installed a motor generator set in its projection department, this being the first installation in that city, or in the vicinity.

Contracts have been let for the erection of a one-story brick moving picture theater building at South San Francisco for Roy Morton and E. J. Eschelbach.

The Photo-Play Amusement Co. has been incorporated at Los Angeles with a capital stock of $20,000 by W. F. Bierhans, H. A. Bierhans and L. P. Green. CHURCH.

KANSAS.

THE Rex theater of Fort Scott opened September 2 with a General program. It is running all the big features handled by that company.

George E. Swope, district sales manager of the Maxwell Motor Sales Corporation at Wichita, is trying to secure a theatre in which he can exhibit the films taken at the Maxwell factory. The films show the process of motorcar construction from the molten metal to the finished car, and are to be shown for the purpose of instructing the salesmen.

Cohn's airdome at Lawrence has found a way to boost receipts. The management has secured a company of Tabloid players from the east, and since the Tabloid form of entertainment has not invaded the west to any marked extent as yet, they have been very popular in Lawrence.

The Kafir Corn Carnival Committee of Eldorado is planning to have moving pictures taken of the parades and crowds at the annual Corn Carnival held in Eldorado, which is the county seat of Butler county.

The Novelty, a popular vaudeville and "movie" house in Topeka, has again opened for the 1914-15 season. W. L. Fleming, treasurer, has been spending the summer months with his parents in Washington, D. C. He will assume the management of the house.

The airdome at Gas closed August 28 for the season. Heretofore the airdome has remained open until the middle of September. Manager Wheaton expects to open the Grand theater soon, and also the Majestic, which is being remodeled.

The Hip theater at Topeka is having the sides of its lobby lined with marble and mirrors. A fine new electric sign has also been swung in place.

The Hippodrome theater at Leavenworth is making an effort to secure as many comedies as possible during the war, the object being to use its programs as gloom chasers, and to uplift the pensive feelings of its patrons.

The films taken along the route of the Santa Fe trail are being shown throughout Kansas in cities through which the trail passes. The scenes extend from Kansas City to Los Angeles, and show everything on the trail that would be of interest to the public.

The Gem theater at Arkansas City has found a way to stimulate interest in its afternoon shows. Each child that comes to the Friday afternoon performance gets one ticket good at the Saturday matinee. Although this is virtually giving the children two shows for the price of one, it has been found that it has increased the popularity of the house.

Casto Brothers of Ossawatomie have leased the Stardome for the balance of the summer season, after which they will open the Cozy theater in the same city. Both of these young men are well known in Ossawatomie, and there is not much question but that they will succeed.

The Skydome at DeKalb has been closed for the winter and the shows are now being given in the Opera house. The last performance at the Skydome was Kodak Night. Miss Mary Murphy held the lucky number and received a fine little kodak.

Moving pictures are being used to great advantage in the Boy's State Industrial School as a means of entertainment for the boys. The entertainments are given every Tuesday night, and usually consist of three reels of pictures, special music, and speaking on current topics.

BROWN.

KENTUCKY.

BUSINESS has been considerably better with the Louisville exhibitors during the past week. Cool, dry weather was responsible for this condition. Car rides to the parks were slightly uncomfortable, on account of the chilliness of the evenings, and business flowed to the motion picture houses. Coupled with the fine weather conditions, were a number of superfine pictures, which went big with the Louisville movie enthusiasts.

The big Universal production of "Neptune's Daughter," in which Annette Kellerman takes the leading part, made such a hit at the Mary Anderson theater, Louisville, that it was held over for the second week at fifty cents per head for the night exhibitions. This picture got the strongest run and the highest admission price of any picture ever shown in the city.

Announcement has been made that the old walls of the Hopkins theater, Louisville, which was recently burned, will be wrecked and a new theater erected on the old site. The house draws a good volume of business from Market street and has been successful as a motion picture house. The new building will probably be in the nature of a regular motion picture house of large dimensions instead of the old-style theater building, which was formerly used.

Plans for a new motion picture theater, to cost not less than $40,000, which will be erected in Louisville, on Second street near Magnolia, were made public last week. The new house is to be built by the Broadway Amusement Company, already controlling a chain of theaters, including the East and West Broadway theaters, Crown, Ideal, Baxter, Walnut and several others. The announcement of the plans for the new house was made by Fred Dolle, president of the Broadway Amusement Company, which is a corporation, including Mr. Dolle, Joseph L. Steurle and Dennis Long. Mr. Dolle is also an officer in the local and state exhibitors' associations. According to Mr. Dolle, the site for the new house has already been purchased and application for a building permit will be made in a few days. The new house will have a seating capacity of 1,200 and a summer airdome immediately adjoining, with a seating capacity of 1,500. The location is in the heart of the best residential district of Louisville.

The Masonic theater, Louisville, has decided to run motion pictures every Sunday in lieu of burlesque, which is operated six days of the week. According to the Masonic rules, no stage performance is allowed in the theater on Sunday, but motion pictures are not in the same classification. Edward F. Galligan, local manager of the theater, which is operated under the auspices of the Progressive Amusement Company, opened the motion picture sessions with the great four-reel version of Pendleton's "Round-Up." Four Sunday performances are given, at 2 and 3.30 in the afternoon and 7.30 and 9 o'clock at night. The price of admission for any seat in the house has been placed at twenty-five cents for any of these performances.

H. M. Harris has purchased the Princess theater, at Morganfield, from Hurley Brothers and took charge of the house on September 1. The "Kathlyn" and "Perils of Pauline" series are still being run at the house in addition to a number of Essanay, Kalem and Lubin productions.

Frank Daniel, formerly of Tullahoma, Tenn., who has been the operator at the Dixie theatre, at Russellville, since that house was first opened, has resigned his position to accept a position with a new stock company of local men who will open a new house in Russellville about September 20.

The White Theater Company, which opened a theater at Scottsville in May, has been very fortunate and is handling a good business at this time. The six-reel production of Paul Rainey's African pictures was shown August 27 to 29 to large crowds.

It has been reported that the managers of the old Lyric theater, of Winchester, which recently quit business because of lack of patronage in that city, are figuring on opening a new house at Jackson. Manager Stivers, of the Hippodrome theater, of Jackson, remarked in connection with the report that he had heard of the rumor, but that he thought it would be a good thing for the promoters of the new show house to consult the former managers of the People's Theatrical Company, which tried to open an opposition house in Jackson. "They can give the promoters some valuable information and personal experiences concerning the making of a second house pay in Jackson," said Mr Stivers.

Carpenters working on the new Cherokee theater at Bonnycastle avenue and the Bardstown road, in Louisville, have had a little ruction with the plasterers on the job because the latter preferred to erect their own scaffolding. The consequence was that the carpenters struck, and work has been tied up to some extent as a consequence. Several accidents have happened inside of the past few months over falling scaffolding, and the plasterers preferred to see that it is properly put up. These trades dissensions have also held back work on the new Fourth Avenue Amusement Company's building, which is being put up by George Alt & Co., who have the Cherokee house also. G. D. CRAIN, JR.

WISCONSIN.

THE Gem theater at Portage is taking part in a photoplay title guessing contest in which cash prizes amounting to $250 are to be distributed among the forty-eight persons submitting the nearest correct lists of puzzle pictures, each one of which represents a photoplay.

Paul R. Philip, the new manager of the Pearl theater at De Pere, and Roy Hannon, a photographer of that city, plan to engage in the business of taking moving pictures. Films of local interest will be shown at the Pearl.

Albert Schultz, formerly of Spring Grove, Ill., has opened a a moving picture show at Schleisingerville.

Mrs. M. J. Willey is now sole proprietor of the Idle Hour theater at Phillips, having purchased the interest of B. Bracken.

H. H. Hile has not selected a name for his new theater, which he is erecting in Evansville and which he expects to open about January 1. He has offered a prize of fifty tickets to the person submitting the most attractive title. If the theater is to run nothing but comedy films the name Hilarity probably will be submitted.

Moving pictures of events taken each week at the race matinees of the Washington Park Driving Club at Milwaukee have been featured by the Alhambra theater in that city.

G. R. Radley, president, and two other members of the Milwaukee board of censors, are back from New York, where they conferred with the members of the national board. The Milwaukee idea of co-operation rather than promiscuous "banning" of films was endorsed by the national organization. Since the Milwaukee board was established it has not been necessary to ask the mayor for the revocation of a single moving picture theater license.

A typical reel of local pictures was made at Superior for the Princess theater, including a run by the fire department, factories, school, churches, etc.

The Hexagon Light and Amusement Company has been incorporated at Delavan Lake to take over the moving picture business on the Delavan Lake Chautauqua assembly grounds. J. S. Blakely, of Union Grove, is interested in the project.

The opening of the German theatrical season in Milwaukee is uncertain and the Pabst theater, Ludwig C. Kreiss, manager, has begun a season of feature photoplays, changing the bill each week. "The Littlest Rebel" was the initial offering.

Max Schurer has opened the Lincoln, a new moving picture theater, at the corner of Thirteenth street and Lincoln avenue, in Sheboygan. The new house is in the northwest part of the city.

Michael Carpenter, who contemplates the erection of a new theater at Sixth street and Grand avenue in Milwaukee, may delay the project owing to present unsettled conditions.

Milwaukee women were the guests of the Boston store at an exhibition of the Chicago Style Show films at the Alhambra theater in Milwaukee.

MIDDLEWEST SPECIAL SERVICE.

MICHIGAN.

ONY REISER has begun the construction of a moving picture theater at Dearborn. It has been leased to a Mr. Daniels of that place.

The moving picture show at the Marquette Opera House in Marquette was turned over for one performance to the members of the Lake Superior Mining Institute who were in session in that city. Beginning September 21 the house will go over to a policy of vaudeville and pictures.

The 1,800 children of Ishpeming who took part in the parade at the recent firemen's tournament in that city were entertained at the Ishpeming theater at a special show of the moving pictures of the procession. The women who had charge of the parade acted as hostess and each child was given a ticket, ice cream and crackerjack.

The Star theater at Gladwin has decided to show the Fort-Detroit weekly every Friday night.

K. S. Davis & Son have opened the Princess theater in the remodeled Garrick Building on Monroe avenue in Grand Rapids.

MIDWEST SPECIAL SERVICE.

NEBRASKA.

FRED LARGIN, who has been conducting the Fad theater at Creighton, Neb., has purchased the Lyric theater at that place. He has discontinued the shows at the Fad and will devote his time to the Lyric.

P. H. Hoppen has leased the Radia theater at Kearney, Neb., to C. B. Brunk of Columbus, who has assumed the management.

Roy Nelson has opened a moving picture show at the opera house in Springfield, Neb., and will continue its operation if the business is encouraging.

F. F. Greene has assumed the management of the Lyric theater at Grand Island, Neb.

H. Holloway, manager of the moving picture theater at South Sioux City, has made arrangements to operate a show at Dakota City, Neb.

MIDDLEWEST SPECIAL SERVICE.

(Continued on page 1806.)

Calendar of Licensed Releases

Current Releases

MONDAY, SEPTEMBER 21, 1914.

BIOGRAPH—Just a Bit of Life (Drama)
EDISON—The Adventure of the Hasty Elopement (Ninth of "Octavius"—Amateur Detective Series) (Comedy)
ESSANAY—Sweedie's Skate (Comedy)
KALEM—The Potter and the Clay (Special—Two parts—Drama)
LUBIN—An Untarnished Shield (Second of "The Beloved Adventurer" Series) (Drama)
PATHE—Pathe's Daily News, No. 61, 1914 (News)
SELIG—The Livid Flame (Special—Two parts—Drama)
—Hearst-Selig News Pictorial No. 59 (News)
VITAGRAPH—Fine Feathers Make Fine Birls (Drama)

TUESDAY, SEPTEMBER 22, 1914.

BIOGRAPH—The Ring and the Book (Special—Two parts—Drama)
CINES—The Master Force (Special—Two parts—Drama)
EDISON—The Blue Coyote Cherry Crop (Drama)
ESSANAY—Love's Magnet (Drama)
KALEM—The Green Rose (Drama)
LUBIN—The Wise Detectives (Comedy)
—A Six-Foot Romance (Comedy)
MELIES—The $1,000 Pants (Comedy)
SELIG—For Love of Him (Drama)
VITAGRAPH—The Blood Ruby (Special—Two parts—Drama)

WEDNESDAY, SEPTEMBER 23, 1914.

EDISON—Post No Bills (Comedy)
ESSANAY—The Fable of "One Smaritan Who Got Paralysis of the Helping Hand" (Comedy)
KALEM—The Vanishing Tribe (Special—Two parts—Drama)
LUBIN—Toys of Fate (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 62, 1914 (News)
SELIG—A Just Punishment (Drama)
VITAGRAPH—A Double Error (Comedy)

THURSDAY, SEPTEMBER 24, 1914.

BIOGRAPH—The Fall of Muscle-Bound Hicks (Comedy)
—The Plumber's Pick (Comedy)
ESSANAY—Slippery Slim and the Green-Eyed Monster (Comedy)
LUBIN—The Triumph of Right (Special—Two parts—Drama)
MELIES—How Clarence Got His (Comedy)
SELIG—Hearst-Selig News Pictorial No. 60 (News)
VITAGRAPH—A Close Call (Drama)

FRIDAY, SEPTEMBER 25, 1914.

BIOGRAPH—Her Doggy (Comedy-Drama)
EDISON—Grand Opera In Rubeville (Special—Two parts—Comedy)
ESSANAY—A Splendid Dishonor (Special—Two parts—Drama)
KALEM—Jones' Wedding Day (Comedy)
LUBIN—The Investment (Drama)
SELIG—You Never Can Tell (Comedy)
—Who Got Stung (Comedy)
VITAGRAPH—A Horseshoe—For Luck (Comedy)

SATURDAY, SEPTEMBER 26, 1914.

BIOGRAPH—The Gold Thief (Drama)
EDISON—Twins and Trouble (Comedy)
ESSANAY—The Strategy of Broncho Billy's Sweetheart—Drama)
KALEM—Rory O'Moore (Drama)
LUBIN—Did He Save Her (Comedy)
—Between One and Two (Comedy)
SELIG—The Newsboy Tenor (Drama)
VITAGRAPH—Hearts and Diamonds (Special—Two parts—Comedy)

Advance Releases

MONDAY, SEPTEMBER 28, 1914.

BIOGRAPH—A First-Class Cook (Comedy)
—The White-Hand Society (Comedy)
EDISON—Love by the Pound (Tenth of the "Wood B. Wedd" Series) (Comedy)
ESSANAY—Sweedie's Clean-Up (Comedy)
KALEM—The Viper (Special—Two parts—Drama)
LUBIN—An Affair of Honor (Third of the "Beloved Adventurer" Series) (Drama)
PATHE—Pathe's Daily News, No. 63, 1914 (News)
SELIG—The Going of the White Swan (Special—Two parts—Drama)
SELIG—Hearst-Selig News Pictorial, No. 61 (News)
VITAGRAPH—When the Gods Forgive (Drama)

TUESDAY, SEPTEMBER 29, 1914.

BIOGRAPH—The Derelicts (Special—Two parts—Drama)
CINES—A Shot from Ambush (Special—Two parts—Drama)
EDISON—The Mystery of the Glass Tubes (Eleventh of the "Chronicles of Cleek" Series) (Drama)
ESSANAY—White Lies (Drama)
KALEM—Grouch, the Engineer (Drama)
LUBIN—Jinks and the Barber (Comedy)
—Jealous James (Comedy)
MELIES—A Circus Romance (Comedy)
SELIG—The Real Thing in Cowboys (Comedy—Drama)
VITAGRAPH—Regan's Daughter (Special—Two parts—Drama)

WEDNESDAY, SEPTEMBER 30, 1914.

EDISON—Buster Brown Gets the Worst of It (Comedy)
—In a Prohibition Town (Comedy)
ESSANAY—The Fable of "The Adult Girl Who Got Busy" (Comedy)
KALEM—The Ex-Convict (Special-Two parts—Drama)
—Food for the Dogs of War (Educational)
LUBIN—His Brother Bill (Special—Two parts—Drama)
PATHE—Pathe's Daily News, No. 64, 1914 (News)
SELIG—The Loyalty of Jumbo (Drama)
VITAGRAPH—The Heart of Sonny Jim (Comedy—Drama)

THURSDAY, OCTOBER 1, 1914.

BIOGRAPH—The Spirit of Jealousy (Drama)
ESSANAY—Slippery Slim Gets Cured (Comedy)
LUBIN—His First Case (Special—Two parts—Drama)
MELIES—Blind Marriage (Comedy)
SELIG—Hearst-Selig News Pictorial, No. 62 (News)
VITAGRAPH—The Love of Pierre Larosse (Drama)

FRIDAY, OCTOBER 2, 1914.

BIOGRAPH—The Peasant's Lie (Drama)
EDISON—The Poisoned Bit (Special—Two parts—Drama)
ESSANAY—Golf Champion "Chick" Evans Links with Sweedie (Special—Two parts—Comedy)
KALEM—The Slavery of Foxicus (Comedy)
LUBIN—The Greater Love (Drama)
SELIG—An Embarrassing Predicament (Drama)
VITAGRAPH—Eats (Comedy)

SATURDAY, OCTOBER 3, 1914.

BIOGRAPH—The New Road's Mascot (Drama)
EDISON—A Transplanted Prairie Flower (Drama)
ESSANAY—Broncho Billy Trapped (Western—Drama)
KALEM—The Legend of the Amulet (Drama)
LUBIN—On Circus Day (Comedy)
SELIG—Four Minutes Late (Drama)
VITAGRAPH—The Royal Wild West (Special—Two parts—Comedy)

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Calendar of Quality Releases

A PROGRAM OF QUALITY

For Your

PROGRAM HEADLINERS

BIOGRAPH -- KLAW & ERLANGER

Three Reel Productions

For Each Tuesday

THE TWO REEL BIOGRAPH

For Each

Monday, Thursday, Friday, Saturday

A ONE REEL BIOGRAPH

BIOGRAPH QUALITY

Calendar of Independent Releases

Mutual Film Corporation

SUNDAY, SEPTEMBER 20, 1914.

KOMIC—Foiled Again (Comedy)
MAJESTIC—The Awakening (Two parts—Drama)
THANHOUSER—The Mettle of a Man (Drama)

MONDAY, SEPTEMBER 21, 1914.

AMERICAN—The Redemption of a Pal (Two parts—Drama)
KEYSTONE—He Loves the Ladies (Comedy)
RELIANCE—Our Mutual Girl, No. 36 (Topical)

TUESDAY, SEPTEMBER 22, 1914.

BEAUTY—Caught in a Tight Pinch (Comedy-Drama)
MAJESTIC—Meg of the Mines (Western-Drama)
THANHOUSER—The Varsity Race (Two parts—Drama).

WEDNESDAY, SEPTEMBER 23, 1914.

AMERICAN—His Faith in Humanity (Drama)
BRONCHO—Parson Larkin's Wife (Two Parts—Drama)
RELIANCE—The Last Shot (Western-Drama)

THURSDAY, SEPTEMBER 24, 1914.

DOMINO—The Test of Flame (Two parts—Drama)
KEYSTONE—The New Janitor (Comedy)
MUTUAL—Mutual Weekly No. 91 (News)

FRIDAY, SEPTEMBER 25, 1914.

AMERICAN—The Taming of Sunnybrook Nell (Drama)
KAY-BEE—The Death Mask (Two parts—Drama)
PRINCESS—The Final Test (Drama)

SATURDAY, SEPTEMBER 26, 1914.

KEYSTONE—Fatty's Debut (Comedy)
RELIANCE—The Runaway Freight (Two parts—Drama)
ROYAL—Scarecrow (Comedy)

SUNDAY, SEPTEMBER 27, 1914.

KOMIC—Bill Manages a Prize Fighter (No. 7) (Comedy)
MAJESTIC—The Great God Fear (Two parts—Comedy Drama)
THANHOUSER—The Harvest of Regrets (Drama)

MONDAY, SEPTEMBER 28, 1914.

AMERICAN—A Modern Rip Van Winkle (Two parts—Drama)
KEYSTONE—Hard Cider (Comedy)
RELIANCE—Our Mutual Girl No. 37 (Topical)

TUESDAY, SEPTEMBER 29, 1914.

BEAUTY—The Legend of Black Rock (Drama)
MAJESTIC—A Mother's Trust (Drama)
THANHOUSER—The Trail of the Lovelorn (Two parts—Drama)

WEDNESDAY, SEPTEMBER 30, 1914.

AMERICAN—The Ingrate (Two parts—Drama)
BRONCHO—The Right to Die (Two parts—Drama)
RELIANCE—Where the Mountains Meet (Western—Drama)

THURSDAY, OCTOBER 1, 1914.

DOMINO—The Gamekeeper's Daughter (Two parts—Drama)
KEYSTONE—(Title Not Yet Announced)
MUTUAL—Mutual Weekly, No. 92 (News)

FRIDAY, OCTOBER 2, 1914.

KAY-BEE—One of the Discard (Two parts—Drama)
PRINCESS—The Balance of Power (Drama)
RELIANCE—The Sheriff's Master (Western—Comedy)

SATURDAY, OCTOBER 3, 1914.

KEYSTONE—(Title Not Yet Announced)
RELIANCE—The Wireless Voice (Two parts—Drama)
ROYAL—Cousin Billy (Comedy)

Universal Film Mfg. Co.

SUNDAY, SEPTEMBER 20, 1914.

ECLAIR—Son (Drama)
FRONTIER—A Rose of Yesterday (Drama)
REX—A Prince of Bavaria (Two parts—Comedy-Drama)

MONDAY, SEPTEMBER 21, 1914.

IMP—Redemption (Two parts—Drama)
STERLING—In and Out (Comedy)
VICTOR—Rome (Exhibiting the Vatican, Etc.—Scenic)

TUESDAY, SEPTEMBER 22, 1914.

CRYSTAL—East Lynn in Bugville (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 8—The Mock Rose (Two parts—Drama)
UNIVERSAL IKE—The "Dear" Hunter (Comedy)

WEDNESDAY, SEPTEMBER 23, 1914.

ANIMATED WEEKLY—Number 130 (News)
ECLAIR—The Aztec Treasure (Two parts—Drama)
JOKER—Statuesque Beauty (Living Reproductions of the World's Statues)
—Jane's Lovers (Comedy)
NESTOR—The Half Breed (Western-Drama)

THURSDAY, SEPTEMBER 24, 1914.

IMP—Universal Boy—The Newsboy's Friend (Juvenile-Drama)
REX—Little Sister (Drama)
STERLING—A Shooting Match (Two parts-Comedy)

FRIDAY, SEPTEMBER 25, 1914.

NESTOR—Fruits and Flowers (Comedy)
POWERS—Be Neutral (Educational—Drama)
—Our Land of Gold (Educational—Scenic)
VICTOR—Elsie's Uncle (Two parts—Comedy Drama)

SATURDAY, SEPTEMBER 26, 1914.

"101" BISON—"Richelieu" (Four parts—Drama)
JOKER—(No Release This Week)

SUNDAY, SEPTEMBER 27, 1914.

ECLAIR—Fate's Finger (Drama)
FRONTIER—The Man in the Attic (Drama)
REX—As the Wind Blows (Two parts—Drama)

MONDAY, SEPTEMBER 28, 1914.

IMP—The Dark Horse (Drama)
STERLING—The Battle (Two parts—Juvenile-Comedy)
VICTOR—The Proof of a Man (Drama)

TUESDAY, SEPTEMBER 29, 1914.

CRYSTAL—Charlie's Smoke (Comedy)
—Belmont Butts In (Comedy)
GOLD SEAL—The Trey o' Hearts, Series No. 9 (As the Crow Flies) (Two parts—Drama)
UNIVERSAL IKE—The Shack Next Door (Comedy)

WEDNESDAY, SEPTEMBER 30, 1914.

ANIMATED WEEKLY—Number 134 (News)
ECLAIR—Till the Sands of the Deserts Grow Cold (Two parts—Drama)
JOKER—The New Butler (Comedy)
NESTOR—The White Wolf (Indian-Drama)

THURSDAY, OCTOBER 1, 1914.

IMP—The Tenth Commandment (Three parts—Drama)
REX—The Boob's Legacy (Comedy)
STERLING—No Release this Week

FRIDAY, OCTOBER 2, 1914.

NESTOR—Out of the Frying Pan (Comedy)
POWERS—The Actress (Drama)
VICTOR—The Rock of Hope (Two parts—Drama)

SATURDAY, OCTOBER 3, 1914.

"101" BISON—Love and Baseball (Two parts—Drama)
JOKER—In the Clutches of the Villain (Comedy)

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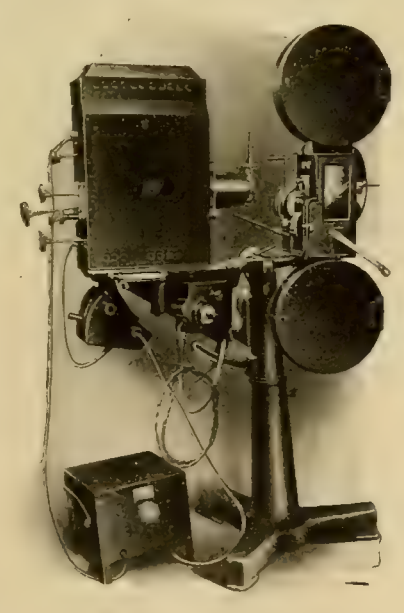

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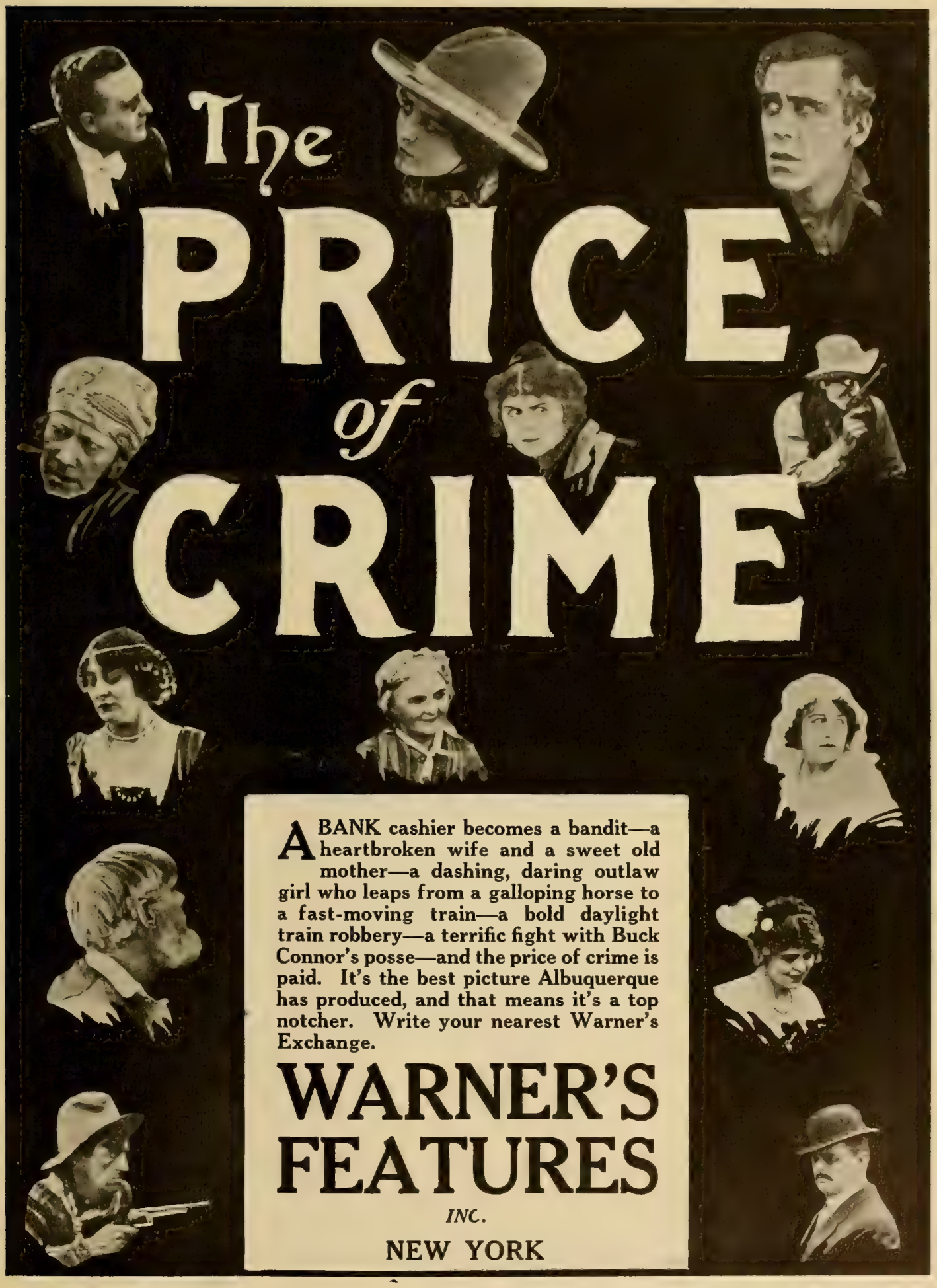
WARNER'S FEATURES, Inc. New York



A BANK cashier becomes a bandit—a heartbroken wife and a sweet old mother—a dashing, daring outlaw girl who leaps from a galloping horse to a fast-moving train—a bold daylight train robbery—a terrific fight with Buck Connor's posse—and the price of crime is paid. It's the best picture Albuquerque has produced, and that means it's a top notcher. Write your nearest Warner's Exchange.

WARNER'S FEATURES

INC.

NEW YORK

(Correspondence—Continued from page 1799.)

IOWA.

MANAGER FROST of the Unique and Majestic theaters at Atlantic City wanted the county attorney to tell him why, if a Chautauqua could operate on Sunday, it was illegal for his two picture houses to operate. He declared he was giving nothing but the cleanest and best shows. The county attorney gave it as his opinion that the Chautuaqua is of an educational nature and also that the picture shows could not legally run. Frost has announce that if possible he will open his houses on the Sabbath.

Thomas Knudston has sold the moving picture equipment used in the Royal theater at Webster City to Charles Webster of Waucoma. The outfit was operated at Webster City during fair week and then removed to the opera house at Waucoma, where Knudston will operate a show.

The Saturday Record, a sort of a weekly review and interpreter of events in Cedar Rapids, is running the story of "The Trey o' Hearts," which is being shown at the Olympic and Colonial theaters in that city.

All members of the Grand Army of the Republic and all children under ten years of age were admitted free at the Saturday matinee when "The Spy" was shown at the Empire theater in Storm Lake.

Harry Shurtz has closed the Airdome at Shenandoah and it is not likely that it will be re-opened. Shurtz has announced that he will not operate it again.

Educational moving pictures will play an important part in the Iowa State Fair at Des Moines this year. Among the films shown will be the bee-keeping pictures loaned by the United States Department of Agriculture, student activities and grounds at the Iowa State University, the United Manufacturing Company will demonstrate the making of shoes, and the work being done for good roads in Iowa will be shown on the screen.

M. E. Thompson has sold the Pastime theater at State Center to B. F. Belt of Colorado.

B. L. Francis has opened his new Royal theater at Spirit Lake. The building is 24x120, of pressed brown and red brick, is one of the handsomest little houses in the state. It has a seating capacity of 400. A new Powers 6-A machine has been installed to insure good projection.

The new moving picture house which will be erected on Fourth street, in Waterloo, and which will be managed by J. E. Bryant, will be known as the Plaza. It will be opened about November 1. About $35,000 will be expended in its construction, and it will have a number of pleasing features, including a $5,000 pipe organ, two elevated loges seating thirty-five persons, and it will be free from galleries and balconies. Despite the lack of these it will seat 900 persons.

Albert Hahn has opened his new moving picture show in the Fesler Block at Riverside.

James M. Thomason has decided to close the Idle Hour theater at Marcusx and seek another location.

Albert Bailey of Dows has purchased the Lyric theater at Rockwell from Ray Williams.

L. H. Green has purchased a moving picture theater at Gilmore City.

J. P. Linquist has disposed of his moving picture show at Nashua.

MIDDLEWEST SPECIAL SERVICE.

PENNSYLVANIA

THE NOTED PLAYS FEATURE COMPANY has opened an office at 409 Ferry street, Pittsburgh, under the temporary management of Adolph Klein, who is the manager of the Keno Feature Film Company, Inc., 101 Fourth avenue.

The Nittany theater at State College, Pa., reports record breaking crows every night. The management states that it is the photoplays which he shows in his house that draws the large crowds to it. He has been showing such pictures as "Chelsea 7750," "Port of Doom," "The Oubliette" and "Trey o' Hearts."

Manager Seitz, the new manager of the Lyric theater, at Canonsburg, Pa., extended an invitation to the Industrial League officials and players to attend the show at his playhouse last week, free of charge. He will also conduct a benefit for any team whose manager desires same.

The Lyceum, capacity 1,350, and the Savoy, capacity 600, of Butler, Pa., which has been closed during the summer months, have been re-opened for the winter season. Samuel S. Hanauer is owner and manager of both houses and anticipates a good season.

J. R. Newman, of Ludwig Hommel & Company, at Pittsburgh, reports business very good, especially in projection machines and supplies. This week Ludwig Hommel & Company received orders for full equipment for two houses, one in Pennsylvania and one in West Virginia, besides orders for four projection machines. Mr. Newman says carbons are very scarce.

The Feature Film & Calcium Light Company of Pittsburgh, Pa., has on display the new Baird projection machine which is proving a great attraction for exhibitors, operators and the picture men generally.

About twenty-five employes of the Independent Film Company at Pittsburgh, Pa., enjoyed a pleasant day in Bradford woods, about sixteen miles out the Harmony line at a corn roast on a recent Sunday. Twenty-two dozen ears of corn were devoured. The party left shortly before noon and arrived back in the city at 10 P. M.

A. W. Goff, formerly connected with the Pittsburgh Calcium Company, is now the manager of the Eclectic Film Exchange, succeeding F. H. Vine, who has been transferred to the Boston branch of the same company. Mr. Goff was manager of the Cleveland branch of the General Film Company for the past three and a half years.

Manager P. J. Donovan of the Arsenal theater, Butler street, Pittsburgh, Pa., recently took a most enjoyable trip in his new Maxwell auto. He traveled 900 miles without a mishap, visiting Conneaut, Erie, Cambridge Springs, Buffalo and Niagara Falls. His wife and mother-in-law accompanied him.

F. S. Frazier has taken the position of manager of Gus Sons' booking office, which was formerly located in the Wabash building, but has recently been moved to the Schmidt building, Fifth avenue, Pittsburgh. Mr. Frazier was formerly manager of the Majestic theater at Oil City, Pa., and owner of the Mecca theater at Ashtabula, Ohio.

John Goebel, of the North End theater, Perrysville avenue, Northside, Pittsburgh, has been nominated as the only candidate for president of the Moving Picture Exhibitors Association, to succeed Fred J. Herrington, resigned.

MANLEY.

MISSOURI.

R. C. CLOPPER, manager of the Universal Film Co. at Kansas City, is trying an experiment with film carriers which promises to solve that most vexing problem. It is well known that no film carrier so far offered is absolutely perfect—even the best ones suffer when roughly handled, or when accidents happen. The fibre case is light and withstands rough usage tolerably well, but the fibre sometimes breaks, and new handles must be put in occasionally. The carrier which Mr. Clopper has had made is a fibre case, but the fibre lies between two thin sheets of iron. The iron is not thick enough to add much to the weight, and the case is still flexible. The hinges and straps are riveted to the metal and do not pull out. The box is coated with the mixture used on locomotives to prevent rust. The use of these cases is still in the experimental stage, but other exchanges are watching closely, to see whether there has been discovered a fairly sure method of shipping films and avoiding the complaints of "bad order."

From the appearances now it would seem that Kansas City is to have a building devoted exclusively to moving picture companies. The new Ozark building, recently completed, is already housing two companies, the latest arrival being the Mutual, which gave up a ten months' lease in the building they were occupying so that they might get space in the new building. The Box Office Attractions are now making arrangements to lease the remainder of the third floor not occupied by the Mutual. The Eclectic Co. was the first to move in, and it is reported in film circles that the Universal will move in if they can relieve themselves of their present lease. The building is admirably equipped for the film business, being absolutely fireproof and having a freight elevator.

The latest company to enter the "movie" field in Kansas City is the Box Office Attractions. Gerald Akers will have charge of the Kansas City branch, which will be located in the Ozark building.

Lemar Mereness, of Liberty, was in Kansas City last week to secure a moving picture photographer, for the purpose of getting a view of the Missouri Valley fox hunt to be held near Liberty, Mo., some time near the last of September.

The Family theater of Nevada opened its doors for the fall and winter season August 29, with service from the General Film Company.

C. C. Wenck, well known business man of LeMonte, Mo., has purchased the Electric theater from H. E. Yankee and will conduct the business in the future. The equipment of the theater is of the best, and it has a splendid power plant for the sole purpose of supplying light for the machine and house.

Moving pictures of the boy scouts taken at their camp in Elk Springs, Mo., will be shown in Kansas City about the first of October. These pictures portray all of the activities of the boy scouts, and are accompanied by an experienced lecturer.

Every boy scout in Kansas City was invited to attend the Rainey African hunt pictures, the only requirement being that the boy wear his scout suit. It is needless to say that every scout that could, saw the pictures.

M. E. Moore, a well known theater man, late of Okmulgee, Okla., has taken charge of the theater located at Twelfth street and Grand avenue in Kansas City, known as the Crystal. Mr. Moore has remodeled the theater, which had been closed for over a year. It opened Monday, September 7, with a Mutual program projected with a brand new Powers.

BROWN.

CONNECTICUT.

AN audience that numbered 5,000 was crowded into the Crown theater at New London when its doors were opened for the first time on Monday, September 7, at a complimentary concert given by Manager Walter T. Murphy. The big crowd in its anxiety to get into the theater tore one of the doors from its hinges. The glass was broken and ground under the feet of the crowd and its framework shattered. The concert was given by the combined orchestras of the New Crown theater and the Lyceum theater, both of which are controlled by the Walter T. Murphy Amusement Co. The Crown theater will be the home of Famous Players films in New London. One of the features of the opening was the rendition of a march written by Leader G. Herbert Rich of the Lyceum theater orchestra and dedicated to the Crown theater. The management of the Crown theater feels that an incident of the opening is a good omen. A woman on leaving the theater found she had dropped her pocketbook containing $65. Going back to the theater she discovered the purse under the seat she occupied. The Crown is one of the handsomest picture houses in New England.

The foundation is finished for the moving picture theater which P. S. McMahon, the New Britain theatrical magnate, will have built in that town in Main street. Mr. McMahon will buy the material for the theater himself and let the contract to Doyle & Murphy, Inc., of Willimantic for the superstructure. E. W. Maynard of Boston is the architect. The building will be 29 x 138 feet, two stories high, of brick and fireproof construction with gravel roof. Mr. McMahon also conducts the Keeney theater in New Britain, the Empire theater in Hartford and finds time also to manage the Bronson house, the leading hotel of New Britain.

Gus Meyers, formerly one of the proprietors of the After Hour open air theater here, has taken charge of the orchestra in the Park theater which plays burlesque and other attractions.

Thomas Patterson, formerly manager of the Empire theater, is now agent for electric signs and has placed two mammoth advertising novelties in the center of the city here.

For the first time in Bridgeport Manager Matt Saunders of the Poli theater showed Paramount Plan pictures at the big Poli house in Main street on Labor Day. The film shown was H. B. Warner in "The Lost Paradise." It is a curious coincidence that the first production of "The Lost Paradise" in original dramatic form was made here on Labor Day about fifteen years ago by the late George B. Bunnell then the manager of the Park City theater, the present Plaza theater.

BOOTH.

INDIANA.

MANAGER E. B. HELMICK is pleased at the capacity crowds which have turned out for the opening week at the Sipe theater.

In spite of threats to close them, the motion picture managers of Wabash kept open all day Labor Day and played to good crowds, a fact which proved the contention of the exhibitors that the people want the houses open.

A. F. Brentlinger and J. F. English have opened the Orpheum theater, Ft. Wayne, as a strictly five-cent house. Two pianos and two pipe organs have been installed. Messrs. Brentlinger & English conduct the Orpheum at Terre Haute.

The Zenith Motion Picture Company is to make a moving picture drama of Marion life and industries. A voting contest is on to name the leading lady and gentleman, who are to be local people.

The Princess theater, Vincennes, and the Vincennes Commercial are getting publicity and circulation respectively from a "Mysterious Princess" who appears on the streets and if recognized by any one carrying a Commercial (last edition) will pay them $100. The would-be prize winner on making his approach must say, "Oh you are the Mysterious Princess of the Princess Theater, the Best Picture Show in the City."

James Rushworth, of the Lyric theater, Aurora, has sold his half interest in the house to the Aurora Military Band. William Kyle, Mr. Southworth's partner, still retains his interest and will remain as manager of the house.

The New Fairy, a $10,000 house, has just been opened in Knox by Proprietor A. F. Metzger. Occasional dramatic offerings will break the routine of movie shows. The house seats 360 persons. Prices will vary from 10 to 50 cents.

Frederick Sanders, proprietor of the Sanders theater, Indianapolis, lost in a replevin suit filed by Harley Irons to get possession of a pony, harness and cart, which the boy claimed to have won in a popularity contest conducted by the theater.

The Maxwell Auto Company, Newcastle, is making good use of a picture of the plant, showing the auto in its progress from molten metal to finished product. The film is being sent to the company's agents for local exhibition.

R. L. JENNE.

"The Banker's Daughter"

Five Parts

An American made Drama of Love and Romance.

Superb Acting and Settings.

Thirty-five dollars a day—Two days, seventy dollars.

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WASHINGTON, D. C.

THE Herbert National Film Company, which is now being incorporated under the laws of the State of Virginia, has secured rooms in the Woodward Building, at Fifteenth and H streets, Northwest, and will handle the feature films of Sawyer, Inc. A regular daily service of feature films was commenced by the new organization, which will handle a territory to include the District of Columbia, Virginia, West Virginia and North Carolina, on September 14. The incorporation papers calls for a capital stock of $25,000 and names M. H. Grinder, as president; J. J. Herfert, secretary and treasurer, and L. G. Grossman, vice-president and general manager. The corporation will be a close one and no stock will be offered for sale. As they have just commenced business here they have not as yet secured their sales force, but offices will shortly be opened in Richmond, Va., Charleston, W. Va., and Greensboro, N. C., that the states in question may be handled more expeditiously. Another feature of the activity of the new concern will be the carrying of a complete line of moving picture machine parts. This section of the business will be handled in Room 229 of the building, while Room No. 227 will be utilized as the office of the company and the adjoining room will be for the handling of the films and paper. Each of these rooms is to be fitted out in first class shape. The office and the film room contain desks and comfortable arm chairs. The next move of the concern will be the fitting out of an exhibition room where films will be exhibited to the moving picture men before they are rented. This exhibition room will be located somewhere in the vicinity of Ninth street.

Sydney B. Lust, with Warner's Features, Inc., is traveling through Virginia and North Carolina boosting the new daily service which Warner's are now producing. David Warner, of the Baltimore branch spent the week-end in New York City.

F. O. Webber, who operates a number of houses in Roanoke, Va., was a visitor here last week. While in Washington he arranged for service for the new house which he has just taken over in Salem, Va.—the Grand.

Mrs. Thorpe, who operates the Rex and the Hippodrome in Richmond, Va., visited several of the exchanges and booked some features for her theaters.

C. O. Moss has gone to Charlotte, N. C., where he will open the Warner office within a very few days. Through this office Mr. Moss hopes to supply the exhibitors of his territory direct, thus diminishing the possibilites of delay through the shipment of films from the Washington office. He will be supplied with sufficient films to enable him to keep up the service of the houses and will route and book them himself independent of the head office here.

The realization of the value of high grade features seems to have come very forcibly to the exhibitors of Washington for announcement is being made that the moving picture fans of the national capital will have an opportunity of seeing many famous productions during the coming season. With the Strand theater "featuring" features, other houses are going in for big things and features will be on the boom from now on. The Savoy, a ten-cent house, is soon to show "The Christian" and on this occasion the price will be increased to twenty-five cents and the sale will be of reserved seats. While it cannot be said that the days of the five-cent show are over, or even on the wane, yet the signs are that higher prices will prevail. Washington is moving picture mad. The people have been helped along in their education by the exhibitors themselves and by the daily press. The papers say they are even tiring of serials, but this is denied by the exhibitors, who point to crowded houses when the "Trey o' Hearts," "The Million Dollar Mystery," "Our Mutual Girl," and others of this type are shown. The serials have been the money-makers during the past season, but if they are to be kept money-makers, there must be something in each series that will keep up the interest of the public in succeeding issues.

The Casino theater, Seventh and F streets, Northwest, has been opened for the season. This house is under the management of Alan Bachrach, one of the live wire young men of the city.

The Niagara theater, on Seventh street, Northwest, operated by A. C. Joy, is temporarily closed.

"What! Where! When!" slides last week appeared in nearly every theater in the city and have started the moving picture fans guessing as to what these words mean. However, the World correspondent was let in on the secret which means that the boys are brushing up their open face suits (or arranging for the hiring of the same) for the Exhibitors' League of the District of Columbia are going to give a bit of a shindig in Convention Hall on All Hallow'een night. Some of the boys down New York way and the girls that act in the movies have accepted an invite to be present. An orchestra of forty or fifty pieces in two sections will play continuously throughout the evening. This is the much talked of ball, and the members of the league are putting forth their best efforts to make it a success. The hall is one of the largest in the United States and will probably accommodate seven or eight thousand persons. In advertising the affair slides are to be used with catchy phrases to awaken interest in the event among the people who patronize the houses. In addition to this, one of the local papers has promised the league a large amount of advertising and, in fact, will aid in the giving of this ball. Many of the patrons of the different houses have often expressed a desire of seeing real live moving picture actors and actresses and this will be their opportunity.

Long before the box office at the Garden theater was opened on Sunday, September 12, there was a large crowd in front of the entrance waiting for admission and it required the service of a policeman to keep them in line. This condition prevaled until the time of the last show. The cause of this was attributed in part to showing "Across he Border," Warner's Features, Inc., which met with approval on all sides, and outbreaks of applause during exciting parts were many. LINZ.

OHIO.

MEMBERS of the Cleveland Chamber of Commerce were given a novel treat at a recent noonday luncheon and meeting when a five-reel film telling the story of the production and distribution of iron was thrown upon the auditorium screen. The film is owned by the American Steel and Wire Company, and depicts the progress of iron and its products from the mines through the various processes until it is turned into the commodities of everyday use. A lecture and descriptive talk was made by Dr. H. L. Horton.

Mayor Baker's dictum that lurid posters in front of Cleveland moving picture houses must go, and that it is up to the police to determine which poster is lurid and which is not will be fought through the courts by Sam Bullock, proprietor of the Boulevard theater, Lorain avenue and West 98th street. The mayor recently made an inspection of a number of picture houses and requested some to tone down the character of the posters they use to attract patrons. He then told the police to forage around and arrest proprietors who failed to heed his commands. Bullock was the first proprietor arrested. He was charged with violating the law which prohibits any theater from placing on exhibition any film which has not been passed by the Ohio board of censors. There is no law covering the display of lurid posters, so Bullock was taken on the other charge. Bullock characterized the action of the police as "bulldozing tactics," and engaged attorneys Ben Sawyer and Ernest Schwartz to look after his interests. He will fight his case in police court, and if worsted will appeal.

Patrons of the Majestic theater, Columbus, have been informed that the system of "air washing" which has been used during the summer to make the theater comfortable in the hot weather will be continued through the winter in order to keep the atmosphere fresh. The air will be heated immediately after passing through the washers and the big fan. The Majestic is now conducting a voting contest to ascertain if the patrons like the one reel Mary Pickford films being shown there.

The management of the Star theater, Lima, has put on all Universal program daily and has been enjoying increased patronage.

Dayton film fans have been flocking to the Columbia theater where Dickens' "Old Curiosity Shop" in five parts was featured.

Film lovers in Chillicothe who are students or graduates of Ohio State University were given a treat recently by the Queen theater which presented a two-reel feature showing the celebration of the fortieth anniversary of the university. The films were produced under the direction of H. H. Bennett of Chillicothe, and were shown to crowded houses.

The combination of the Lake County Fair and select bill drew big crowds to the Utopia theater, Painesville, during fair week.

Manager James V. Howell, of the Colonial theater, Columbus, is confined in a hospital in Cincinnati, where he underwent an operation recently. During his absence the Colonial is in charge of Thomas Tharp, the treasurer.

That the securing of the Schubert productions as a weekly feature at the Alhambra theater, Sandusky, was appreciated by film fans in Sandusky, was shown by the packed houses which greeted each performance of the series. Manager William Martin was much pleased by the success of his venture.

Feiber & Shea, proprietors of the Park theater, Youngstown, attracted much favorable comment by their presentation of the George Kleine pictures of the European war.

Officers and employes of the Guardian Savings & Trust Co., Cleveland, appeared as "movie" actors at Willoughbeach Park, where the fifth annual outing was observed. Motion pictures were made of the games and sport events and will be shown to the bankers at a private exhibition later.

Architects at Newark have plans for a two-story brick theater building for Dan Hoffman, to be built at a cost of $15,000 on North Union street. RARIDAN.

NORTHWESTERN NEW YORK.

HAROLD EDEL, manager of the Strand moving picture theater, Buffalo, attended the recent opening of the new Regent moving picture theater, East Genessee street and Irving avenue, Syracuse, N. Y. Mr. Edel promoted the company which built the Regent. The location is near the Syracuse University. M. H. Schwartz of Buffalo is manager of the Regent and Moe Strauss, assistant manager and treasurer. The Regent cost $100,000 and is elaborately furnished. There are rich carpets of blue velvet, which blend with the old ivory decorations of the walls and their panels of blue silk tapestry. The orchestra seats run down to the stage at a gentle angle and are roomy. There are commodious mezzanine boxes reached by two stairways. The ceiling of the auditorium is beautifully paneled and beamed. The private boxes and proscenium arch are artistically decorated. There is an indirect lighting system. The stage is set with a bright, green garden and an illuminated fountain. During the musical numbers the screen is covered with blue velvet curtains. The theater has a $10,000 pipe organ and a well-balanced orchestra. There is a woman's reception room and men's smoking room. The Regent is constructed of steel, concrete and brick and is absolutely fireproof. The seating capacity is about 1,500. Among the patrons are the students of the Syracuse Universiy. Mr. Edel received many congratulations on his new enterprise. "The Littlest Rebel" was the opening attraction. The seats are ten cents and the boxes twenty-five cents.

The Chenango Theater Corporation is building a theater in Norwich, N. Y., and has given Adam Tennis of Utica a ten-year lease on the building. He will open the house at an early date.

Moving pictures of the Geneva, N. Y., firemen were recently taken as they were working on the fire at the New York Central Iron works in that city.

Moving pictures of the Lehigh Valley Railroad's new car transfer station, costing $250,000, at Manhcester, N. Y., were recently shown at the Colonial theater, Elmira, N. Y.

The Majestic, Mozart, Lyceum and Colonial theaters of Elmira, N. Y., have agreed to engage none but union stage hands. The stage and balcony at the Majestic have been extended and new boxes built.

Corporation Counsel Marcy of Binghamton, N. Y., will appeal from the recent decision of Justice McCann in Sunday moving picture case in that city.

William Leyser, manager of the Julia Marlowe moving picture theater, Buffalo, was recently married to Miss Frieda Weber of Milwaukee.

Stevens' Attractions, Inc., in the Chapin Block, Buffalo, are handling the booking of these I. S. P. features: "The Great Python Robbery," "Lure of Millions" and "Held for Ransom."

William Rosenthal has been appointed assistant manager and treasurer of the Victoria moving picture theater, Buffalo.

Harry Marsey, proprietor of the Happy Hour moving picture theater, Buffalo, has opened the Palais de Danse, a high class dancing academy in that city.

The new Star moving picture theater was opened recently in Elmira, N. Y. The building is of fireproof construction. L. M. Andsley and W. F. Doane are the proprietors.

Moving pictures, which will be shown in the New York State building at the Panama-Pacific Exposition, were recently taken in Watertown, New York.

The new Ellen Terry theater at Ferry and Grant streets, Buffalo, will be completed at an early date. BILLY BISON.

NEW THEATERS.

Morton, Minn.—The Unique Theater Co. of Morton has rented the Village hall at Morgan for the purpose of giving moving picture shows the coming winter.

Portland, Ore.—Portland now boasts another moving picture theater in the Sunset, located at Broadway and Washington streets, which has been thrown open to the public. The owners, J. J. and J. A. Jennings, held an informal opening for their friends, and a special run of the pictures shown there were greatly enjoyed.

Sioux Rapids, Ia.—A deal has been made whereby Wm. Frazer of Spencer becomes the owner of the J. A. Meadows moving picture business and fixtures. Mr. Meadows retains the building and we understand that he will manage the business for Mr. Frazer, at least for a time.

Sioux City, Ia.—One of the new modern structures to go up on lower Fourth street will be a motion picture house, costing about $8,000. It will be erected on the southwest corner of Fourth and Jennings streets by Miller and Schulkin. The old buildings on the site have been razed.

Elroy, Wis.—The Majestic theater, the new motion picture house in the A. W. Field block at Main and Franklyn streets, has opened. Three shows were run on the opening night and between 700 and 800 admissions were accommodated.

LICENSED FILM STORIES

KALEM.

THE VIPER (Special—Two Parts—Sept 28).—Kent, a member of the firm of Putnam & Kent, and Crane, one of the clerks, are rivals for the hand of Mary, daughter of Isidore Putnam. Although it is against her father's wish, Mary weds Crane.

Prosperity goes to Crane's head. Mary soon learns that her husband is a drunkard and good-for-nothing. The man loses heavily while gambling on a house boat owned by Baxter, a card sharp. Unable to pay, Crane is threatened with exposure unless the money is forthcoming within twenty-four hours.

Crane returns home in time to see his father-in-law place a large sum of money in the library safe. Later in the evening, Mary and her father visit a friend. Putnam has occasion to call his butler on the 'phone shortly afterward. In answering the 'phone, the man discovers Crane in the act of rifling the safe. At the other end of the wire Putnam hears a shot, and Crane's horrified exclamation, "My God! I have killed him!"

Hastening home, Mary and her father find the butler slain. Meanwhile, Crane has escaped from the house and makes for the houseboat, where he settles his debt. Later, the houseboat is set afire as the result of a fight. The following morning Putnam and his daughter read that Crane had met his death in the river.

Crane, however, is saved from drowning by smugglers. They take him to their lair. Will, the half-witted brother of the leader of the band, takes a violent dislike to Crane. As time passes, Mary, believing her husband dead, consents to marry Kent.

Crane learns that a reward is offered for the arrest of the smugglers. His treachery is discovered, and the band pursues him. In desperation, Crane takes refuge on a yacht in the river—and confronts Kent and Mary, who are on their honeymoon. As the scoundrel leers at the two, the face of Will, the half-witted boy, appears at the port hole. A shot rings out—the Viper meets his just deserts.

GROUCH, THE ENGINEER (Sept. 29).—Grouch's name fits the engineer of the freight to a tee. The man is the best-hated employee of the F. G. & L. An overheated bearing causes Grouch to halt his engine in front of Mrs. Manson's home. The widow's son, Bobby, runs out to watch the proceedings. Grouch injures his hand and Bobby touches the man's heart, when he offers his tiny handkerchief as a bandage.

A friendship springs up between the two. Grouch invariably waves a greeting to the boy when his train passes the Manson cottage. Shortly afterwards Grouch is promoted to a passenger run. With promotion comes news which informs him that Bobby is seriously ill and calls for him continually. Thought of the lad causes Grouch to halt his train in front of Bobby's home. Deaf to the amazed protests of the train crew and passengers Grouch hastens to the boy's bedside. His presence sooths the lad and saves his life.

It costs Grouch his run, however, until the master mechanic, whose son is of Bobby's age, hears of the incident. And Grouch, who receives a message which he believes contains word of his dismissal, learns instead that he has been reinstated.

THE EX-CONVICT (Special—Two Parts—Sept. 30).—To meet the demands of his selfish wife, Pelton commits a forgery for which he is later sent to jail. Marjorie thereupon secures a divorce. Poverty lays its heavy hand upon the woman. Several years later, Pelton is discharged. He secures a position in a country village where Marjorie is employed as dressmaker. He makes the astonishing discovery that Howe, his employer, is about to marry Marjorie.

Pelton meets Lucy, a country girl who had been betrothed to Howe. On the day of the wedding the ex-convict, entering the house with Lucy, interrupts the ceremony. His story fills Howe with remorse and the man weds the girl. At the sight of Pelton, Marjorie's old love for him reawakens and happiness comes to the ex-convict once more.

FOOD FOR THE DOGS OF WAR (Sept. 30).—That the warring European nations may continue without interruption the frightful struggle in which twenty millions of picked men are engaged, one of the world's largest arms and ammunition factories keeps its employees working overtime in an effort to supply the necessary "food for the dogs of war."

The loading of shells, the casting of projectiles and the testing of the arms and ammunition are just a few of the many interesting features shown in this timely subject.

BIOGRAPH.

THE PEDDLER'S TAG (Sept. 17).—The wayward son of a landed gentleman persecutes the gamekeeper's wife with his attentions, and, in the husband's absence, bribes the village peddler to carry him into the cottage in a bag. Cutting his way out at dead of night, he alarms the wife, who seizes a gun and shoots, then flees in panic. The gamekeeper, suspicious, hastens home in time to be suspected by those who find the body, is arrested and brought to trial on the evidence of the butler, who has heard him threaten the young master. At a dramatic moment the signed statement of his wife and the arrest of the peddler bring about his release.

HIS CHANGE OF HEART (Sept. 18).—A young surgeon, on sick call at the railroad yards, sees a little girl killed by a train. While he is describing the fatality to his sweetheart, her father, the president of the road, is in the next room, ordering the claim agents to make no settlement with the child's parents. The young man's denunciations are overheard by the girl's father and he is ordered out of the house. Next day, while the girl is motoring to town to meet him, her automobile is struck by a train and she is carried to the hospital, where her lover's skill saves her life. Her father, called back from a trip on his private car, rushes to the hospital and, at sight of his daughter, realizes his injustice to the dead child's parents and to the young surgeon.

THE FIRE CHIEF'S BRIDE (Sept. 19).—Alfred adores the fire chief's daughter, but the chief objects. Alfred hides in the closet and when the chief discovers him he comes out disguised as a woman and tells the chief "she" has long loved him. The chief falls for the "beautiful woman" and 'phones for the minister. A fire breaks out and the chief leaves for the fire. The minister arrives and the young folks induce him to marry them. After many ludicrous happenings the chief gets the surprise of his life.

MURPHY AND THE MERMAIDS (Sept. 19).—Murphy's wife sets him to chopping wood wh..e she goes swimming with their daughter. A Hebrew peddler, who happens along, is forced by Murphy to chop wood, Murphy nailing a revolver to the barn so that it looks as if he has the peddler covered. Murphy goes fishing, falls asleep and dreams of mermaids. His wife and daughter find him and chase him home, where all three are met by the peddler, who has discovered the trick and armed himself with the revolver.

THE BACKSLIDER (Sept. 14).—A young widow, evicted with her baby, wanders exhausted to the doorstep of the village miser, a backslider from the church. The baby's cry touches the old man's heart, and he gives the pair shelter. While he is out buying milk two jailbirds, who have dropped off an incoming train, break into the house and, not finding the old man's hoard, torture the baby's mother to make her tell where she has hidden the money. The old man returns and is pleading with the robbers, when the sheriff and posse of villagers arrive, summoned by an old maid who has been trying to induce the backslider to return to the church. By his adoption of the baby the old man shows that, even though he stays away from church, he is a true Christian.

MERELY MOTHER (Two Parts—Sept. 15).—Mother love should inspire reverence, but sometimes a mother's devotion encourages her child to be selfish. The death of her good-for-nothing husband throws a great responsibility on Beth's mother. In order that her daughter may have every advantage, including education at a fashionable boarding school, the mother toils long hours in a sweatshop. When Beth makes a rich marriage and is ashamed of her mother, the greatest sacrifice of mother love is made. But through the innocence of her own baby girl, the selfish woman's eyes are opened, when the mother, who never forgets her daughter's birthday, risks discovery to be near her darling on an anniversary that is fraught with the most intense memories for both of them. After years of self-sacrifice, her cup of happiness is filled to overflowing.

ESSANAY.

"SWEEDIE'S" CLEAN-UP (Sept. 28).—"Sweedie's" father is the owner of a grocery store, and Sweedie takes care of the trade while father plays checkers all day. She is in love with a member of the police department, and at every possible opportunity slips out and holds hands with him. One day while her father is very much interested in a checker game, two burglars come in and carry away every article in the store, including the chairs on which the players are sitting. "Sweedie" makes all the noise possible, but fails to arouse the checker fiends. The burglars bind her and place her in the wagon with the stolen goods, where she is found by the police. They all then give chase to the thieves and capture them.

WHITE LIES (Sept. 29).—Greg Hamilton, a young artist, decides to go east and try his fortune. He finds his work unappreciated, and is unable to earn a living. One day while strolling in the park with his wife, Helen, he saves a little girl's life by stopping her runaway horse, but breaks his finger in doing so. He is then unable to paint, and is forced to take a position in a factory, but tells his wife that he is writing stories for a magazine. A few days later, Helen tells him she has accepted a position as governess. Things go on nicely, but one day they discover they are both employed in the same factory but in different departments. They have each been telling "white lies" to save the other's feelings.

THE FABLE OF THE ADULT GIRL WHO GOT BUSY (Sept. 30).—Clara was no longer a Spring Chicken, and when she passed the Thirty Mark, she began to worry for fear that she could never Rope In a Bread Earner, so she got busy. There was one chap in particular who looked awfully good to her, but the younger girls were hot on his trail, and did their utmost to keep Clara out of his way. Finally Clara got rid of her competitors in the Man Hunt when they all went to a summer resort. She was surrounded by Suitors, and Mr. Gibbs was very much in evidence. The afternoons that followed were a repetition of the first day, while the girls up at the lake were making a fuss over some little Freshman. When they returned they found Clara wearing a $400 Rock, presented to her by Friend Gibbs.

Moral: Woman is never dangerous until she attacks single handed.

SLIPPERY SLIM GETS CURED (Oct. 1).—Slippery Slim has a terrible habit of coming home intoxicated late at night. One night he has "soaked up" an unusual amount and does not arrive home until 4 a. m. He takes off his boots and does his best to get in quietly, but Sophie is waiting for him, and proceeds to try and sober him. Next morning she reads that spirits of ammonia will cure drunkenness. She tries it on poor Slim, and it makes him deathly sick. Sophie then gets alarmed and rushes for a doctor. When they arrive, they find Slim doing his utmost to get a drink of water, and he does not succeed until he jumps into the river. He is then relieved and swears never to touch another drop of liquor.

BRONCHO BILLY TRAPPED (Oct. 3).—Broncho and his wife arrive in a new country and settle. They are treated with all kindness by a man who later turns out to be a moonshiner, and Broncho, not having any special occupation, is induced to help the outlaw in his work. One day while Broncho is at work, the moonshiner goes to his helper's home and forces his affections upon his wife. Fearing that she will tell her husband, the moonshiner goes to the government officials and tells where Broncho is at work. Broncho is arrested, but asks to say goodby to his wife. When they enter his home they find the outlaw again insulting his wife. Broncho is released, while the real law offender is arrested.

GOLF CHAMPION "CHICK" EVANS LINKS WITH SWEEDIE (Special—Two Parts—Oct. 2).—"Chick" Evans, western amateur golf champion, is seen playing golf with his sister. Sweedie is the cook for a family of "get-rich-quicks" and treated very roughly until she receives a letter telling her that her uncle has left her an immense fortune. She is then handled with white gloves. To be a society lady she must wear fine clothes and play golf, so they dress her up and take her out to the golf club. Here she meets "Chick" Evans, and he proceeds to try and teach her to play golf. He has very little success as Sweedie breaks all the clubs and insists on swinging on the ball like she was knocking a "home run." She finally gives the ball a terrible wallop and in following it causes a great disturbance among the other players. A riot call is sent in to the police station, and in the meantime Sweedie has ordered her fortune delivered at the golf club. The fortune arrives and much is her disgust when she finds it only to be cigar coupons. The police arrive and a generous rough-house takes place.

EDISON

LOVE BY THE POUND (Tenth of "Wood B. Wedd's" Series—Sept. 28).—John Stout was a man of strong family ties, and when he made a lucky strike in the Western mining country, his first thought was of his family back in the east. After some thought, he decided on a present which seemed to him in the best taste imaginable, so he telegraphed to his niece, Miranda, and informed her that he would give her her weight in gold the day she married.

Now, Stout had not seen his niece in many years, or it is doubtful if he would have made so rash an offer quite so lightly. For Miranda was no ethereal, elf-like little creature. To put it as delicately as possible, Miranda had a slight tendency towards avoirdupois; if one wished to put it roughly, he might mention hippopotami as the nearest comparison to Miranda from the material point of view.

When Darby Jenks learned of Miranda's prospective windfall, he hastened to Wood B. Wedd with the news. Darby's attitude was not entirely disinterested. Wood B. owed him money.

The estimable Mr. Wedd was somewhat taken

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aback at his first sight of Miranda, but his ideas changed rapidly when he learned that she was worth her weight in gold. When he proposed to Miranda, she readily accepted him, but shortly afterwards a state of affairs was brought about which threatened to make a breach in the pleasant course of their affections. John Stout, in a further burst of enthusiasm, offered to give his niece her husband's weight in gold as well!

Miranda made it quite plain to Wood B. that although she loved him with a passion that made the feelings of Issult for Tristram seem cold by comparison, she could not think of marrying him unless he weighed at least two hundred pounds.

Wood B. at once consulted the fattest man in town, the storekeeper, and was advised to drink plenty of milk. He did! He drank it by the pint and by the quart, and finally, in a desperate spirit of surprise, by the gallon. And it was all quite useless, for after Wood B. had nearly killed himself, Miranda married the storekeeper.

THE MYSTERY OF THE GLASS TUBES (Eleventh mystery in the "Chronicles of Cleek"—Sept. 29).—England was being flooded with illicitly imported cocaine, and Scotland Yard was almost at its wits' ends. When Cleek discovered that the stuff was hidden in small glass tubes which were concealed in the center of eggs, it did something towards clearing up the mystery, but the question of the exact agent responsible for the smuggling was still undetermined.

Cleek, after some thought on the matter, decided that a certain gang of Parisian Apaches operating in London knew more about the matter than anybody else. Under the pretence of wishing him to pose as a model, Dollops, Cleek's assistant, lured one of the Apaches to Cleek's room, where they trussed him up and robbed him of his clothes. With the almost superhuman skill which had given him his reputation as "The Man of Many Faces," Cleek exactly counterfeited the appearance of the Apache and set out for the gang's den. Here, thanks to his disguise, he was accepted on equal terms, and was lucky enough to overhear a wireless message informing the gang that the ship with cocaine aboard would be ready to unload its cargo that evening.

By a singular chance, Miss Lorne, the girl Cleek loved, happened to be the only passenger on the ship. When she saw a villainous Apache climbing over the rail, she was terribly alarmed until Cleek spoke to her. Acting on his directions she went ashore. Unfortunately, during Cleek's absence, the Apache band had rescued their bound comrade, and had followed hot on Cleek's heels. Surprising him aboard the ship, they bound him and then seuttled the vessel.

If it had not been for Miss Lorne, Cleek must have died. But that brave girl, realizing the extent of her lover's risk, had bent every effort to getting the police to the ship in time, and as a result Cleek was saved from a position of terrific danger in the very nick of time.

BUSTER BROWN GETS THE WORST OF IT (Sept. 30).—When Buster Brown and Mary Jane, his sister, learned that Mrs. Benton was going to bring her baby over to their house, they immediately decided that the imminent visit held forth some promise of excitement. In accordance with their decision, immediately after the arrival of the baby and Mrs. Benton, Buster and Mary Jane centered their attention on the carriage which had served to bring the Benton heir Brownwards.

Buster discovered a suit of clothes in his father's closet, and instantly decided that it was exactly what he needed, so he stuffed it carefully with newspapers, and brought it down to the baby carriage. When the stuffed clothes were placed in her carriage, they bore an uncanny resemblance to some tired and weary soul, who, overcome by fate or the insidious ravages of alcohol, had sought the baby carriage as a refuge from the unhappiness of an adverse and misunderstood world. Curiously enough, Buster's father watched the entire proceedings from the shelter of a doorway. When Buster and Mary Jane crept away chuckling, to spring the joke on their long-suffering family, Mr. Brown removed the dummy and took its place in the baby carriage.

Thus the stage was set for events of rare and surpassing moment. A kindly veil must be drawn over the terrible things which happened when Mrs. Brown and Mrs. Benton rushed out to join battle with the reported usurper of the baby's place. Let us only hint that, in addition to the human contestants, a large and uncannily wise dog, named Tige, and one active and diabolic goat played no small part.

The only safe conclusion which can be drawn is that the only person who really enjoyed the proceedings was the baby.

IN A PROHIBITION TOWN (Sept. 30).—Zeke, the storekeeper's assistant, was very much in love with his employer's daughter. The storekeeper was not pleased to any alarming extent by the news. In fact he was aroused to such an extent that he kicked Zeke out of the store. Zeke probably would not have minded the parental wrath as much as he did if further complications had not ensued. When a neat and polished drummer arrived in town from the city, Lizzie, the object of Zeke's affections, promptly displayed her perfidious feminine temperament by deserting her faithful admirer and languishing after the drummer.

When Jake, the delivery boy, angered by the drummer's city mannerisms, painted the potent word, "Whiskey," on the drummer's sample case, matters came to a crisis for Zeke, spotting the word, decided that vengeance had come into his hand. Seizing it, he rushed in the general direction of the town constable with the laudable intention of giving his rival into the clutches of justice. Delaying Daley, a gentleman of more leisure than attainment, had remarked the sample case, and had approached it for his own uses. When he saw Zeke seize it, however, he decided that he would certainly reap a satisfying reward if he caught this shameless thief. Accordingly he gave chase to Zeke.

The storekeeper, his daughter, Jake, and the drummer, aroused by the excitement, followed. When the tramp finally caught Zeke, a combat of Homeric proportions commenced. Zeke and Daley, unable to make each other comprehend the probity of their purposes, "wrastled" and bit and tore like a couple of wild cats. While they were thus pleasantly engaged the storekeeper-drummer contingent arrived, and covered the hill below the contestants with the contents of the suitcase flypaper. What happened when Zeke and the tramp started to roll down the hill is too terrible to relate.

THE POISONED BIT (Special—Two Parts—Oct. 2).—Tom was a great animal lover. This fact stood him in good stead among the gypsies in whose camp he was held. One evening he refused to help them steal chickens, and as the chief was giving him a sound beating, "Prince," a great lovable collie, sprung to Tom's defense. Fearing to return to the camp, Tom followed the dog's lead and soon found himself at the steps of a beautiful home, where he sank down on the steps and falls asleep.

He was discovered the next morning by Colonel and Miss Standish. On learning the boy's story, Colonel Standish employs him in his racing stables. Soon he developed into a proficient jockey. The mutual attraction between Tom and Edith was noticeable since their first meeting, and this made it all the harder for all concerned when Tom was disgraced through losing the race on "King Gallop." Colonel Standish had been plunging very heavily and was depending upon "King Gallop's" winning to save his fortune. When the race was lost, he accused Tom of doing it purposely and preferred charges, which ended in Tom's being ruled off the American turf. The real culprit was Maloney. At first, he tried to get Tom to "pull" the race, but the suggestion was indignantly repulsed by Tom. Failing in this, Maloney played his final card and poisoned "King Gallop's" bit, thus causing him to lose.

Tom left for England, only to find that his unsavory reputation had preceded him, the result being that all English tracks were closed to him. He wandered over to the Continent, and after a chance meeting with Edith, drifted South and quickly became an easy victim for Monte Carlo. Destitute and alone, he hardly knew what to do, until he suddenly caught sight of an ad saying that Lord Blyncourt was in need of an experienced boy to handle yearlings. Tom applied for the position, and was taken on. A short while after, Colonel Standish and his daughters called on Lord Blyncourt, and the Colonel had no sooner recognized Tom than he felt it his duty toward Lord Blyncourt to warn him against Tom. In the meantime, Wilkes had located the Gypsy Queen and secured from her a locket which identified Tom as the grandson of Lord Blyncourt, for whom a worldwide search had been made. Brought before his employer by the Colonel's accusation, Tom was able to refute the charge by producing proof of Maloney's guilt, and both families were gladdened by the announcement that Edith had decided to remain in England as the new mistress of Ivy House, which was to constitute Tom's ultimate heritage.

A TRANSPLANTED PRAIRIE FLOWER (Oct. 3).—Throughout the sparsely settled districts of the rolling West, the arrival of the mail constitutes an event, so when Jim rode up to the house and handed Mary a letter bearing the New York postmark, she was in a flutter of excitement to learn its contents. It turned out to be a message from her aunt urging her to come East in order to fit herself for the social position which she was destined to occupy, and adding that the probation of her father's will had disclosed a more considerable fortune than anyone had expected.

Jim was, of course, sorry to see her leave, but he concealed his real feelings and urged her to carry out the plan. In due time, Mary reached the great city of New York. New experiences crowded in on every side, not the least of which was her meeting with Robert Goodall, the "Social Lion" of the moment. Mary's

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stories of the glowing West captivated the man but, unfortunately, they also aroused the jealousy of Alice, who had set her cap for the dashing Mr. Goodall. Among Mrs. Wilson's proudest possessions was a valuable pearl necklace. She took pride in showing it to her guests, but on Goodall's inquiry whether she intended to wear it to the masked ball to which they were all invited, she announced that they were too valuable to risk.

Mary was to attend the ball in her old cow girl costume, but thoughts of Jim caused her to change her plans at the last moment and remain at home. While sitting in her room she was startled by a sudden noise. Creeping down the stairs, she was horrified on seeing a burglar at work on her aunt's safe. The burglar discovered her at the same moment, and each of their pistols flashed in the darkness. When the light was flashed on, Mary was astonished at finding Goodall standing before her, nursing a broken wrist. Attracted by the shots, the servants rushed in, followed by Mrs. Wilson, Alice and the police, and the "Social Lion" stood unmasked. Sickened by the sordidness of the whole matter, Mary decided to return to Jim and her beloved West. Her advent, clothed in all her Eastern finery, gave Jim the surprise of his life and filled his heart with joy over the return of his Prairie Flower.

SELIG

THE GOING OF THE WHITE SWAN (Special—Two Parts—Sept. 28).—In the wild Canadian Northwest lives pretty Lucette, daughter of an honest trapper and a pious mother. John Bagot, a hot-blooded young French-Canadian trapper, is accustomed to no other life than the undisciplined existence of the wild things of the forest. John comes a-courting, and Lucette's parents being simple people, believe that their daughter's happiness can be assured by her marriage to the young trapper. Old Pere Corraine, the beloved missionary, is called in to perform the ceremony. Lucette then leaves the home of her parents and goes to live with her husband in his cabin far out in the wilds.

Lucette has been brought up with a sincere belief in religion, and in her new home she enshrines an image of the Virgin and a small Cross. Her young husband has no religious feeling whatever and at irregular intervals he obtains the fiery whisky which the illicit peddlers sell to the trappers, and relaxes into a condition of drunken stupor, which sometimes lasts for days. Later a little baby comes to them, and grows into a sturdy boy, whom they name Dominique.

One day while John is out looking after his traps, Dominique sallies boldly forth to shoot some wolves which have been howling about the cabin and annoying his mother. John returns to the cabin and in his reckless and careless way indulges from the bottle and smokes his pipe, after which he places them, disregarding his wife's wishes, on the shrine beside the Cross and the image of the Virgin. Lucette expostulates, and tells him it is not a fitting place for these articles, but John laughs and jeers at her religious scruples until in a frenzy of agonized feeling, because of the outrage against her religious views, she rushes from the cabin with a vague intention of making her way back to the home of her parents.

Dominique has a misadventure with the wolves. They surround him and almost kill him, but he finally escapes and drags himself painfully back to the cabin. His father carries him into the house and then rushes out to find Lucette. But she is not to be found. Then follow days and nights of agonized suspense for the father. The tide of life for Dominique ebbs slowly away, until one day when a gust of wind blows a flury of snow across the door, he states plaintively that he has seen the "White Swan." There is a superstition among these people that when the "White Swan" passes, it announces the forthcoming death of the person who sees it. John fears the worst and exerts his simple knowledge to save the boy.

Lucette wanders into a camp of Cree Indians, the chief of whom seizes upon her and announces that he will make her his wife. She is exhausted and nearly frozen, and her joy at the advent of good old Pere Corraine who happened to strike the camp a few hours after she did, is great. Pere Corraine craftily bargains with the chief for Lucette and against his religious scruples agrees to pay ten barrels of rum for her. This, however, is the only bargain that the chief will make. Pere Corraine then takes Lucette back to the vicinity of the cabin and leaves her outside of the door.

John Bagot, in an agony of spirit, and with a soul racked by remorse, has thrown himself before the shrine and begs for help in his extremity from the Great Father above. Dominique, who has received from his mother a religious training, notes his father's conversion with a peaceful smile and drops off to sleep. Pere Corraine takes advantage of the situation to exact from John a promise to give his soul to God if his wife is returned to him. His penitence is sincere, and Pere Corraine, after pledging him to a continuance of his new religious fervor, steps to the door and beckons Lucette to come into the cabin. While husband and wife are weeping tears of joy over their reconciliation, little Dominique wakes from his sleep and announces that he no longer sees the "White Swan," for it has flown away. Thus the going of the "White Swan" brings health and strength to the wounded little boy, while the hearts of father and mother are filled with love and rejoicing.

THE REAL THING IN COWBOYS (Sept. 29).—Elsie's idea of a real man was a dummy dressed like a cowboy, reckless and wild and woolly. Wallace Carey, a gallant city business man, rich, attractive, and well dressed, was in love with her, but she wanted a real cowboy for a husband. Elsie departed for the West to visit relatives on a ranch, but Elsie's mother favored Carey, and planned to bring them together. Carey applied at the ranch where Elsie was staying for a job, intimating that he had lost his fortune. He mixed with the cowboys, became a "good fellow," defeating them all at their sports and games, and cut a striking figure on horseback; so that Elsie finally began to believe that she had made a mistake. He rescued Elsie from a perilous situation, and proved himself to be a "man" in every way. So Elsie was won after all by an Easterner, who admited after their engagement that he had not lost his fortune, but was merely playing a part to win her love.

THE LOYALTY OF JUMBO (Sept. 30).—Paul Kruser, employed in South Africa, in creating a home in the jungle wilderness, has a faithful elephant, named "Jumbo," who helps him in the handling of the heavy timber. On the fifth birthday of their little daughter, Lillian, he presents her with a miniature log playhouse of his own construction. The little girl plays in her little log cabin, while Paul and the elephant "Jumbo" labor in the forest. Hostile Kaffirs surround the place and begin an attack. Mrs. Kruser seizes the rifles and rushes to the miniature log cabin to protect her little daughter, who is there at play. She puts up a desperate battle from the miniature fortress, and successfully stands off the Kaffirs, until "Jumbo" brings help. The faithful elephant becomes the family pet.

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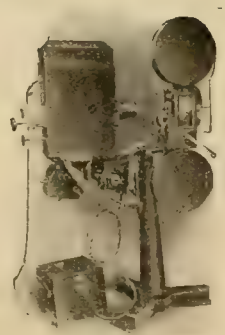

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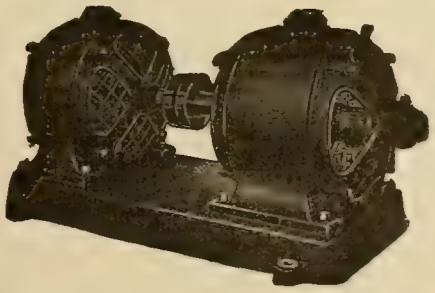

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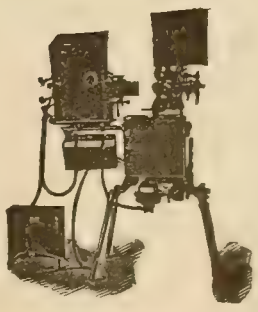

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VITAGRAPH.

WHEN THE GODS FORGIVE (Sept. 28).—Jim Haskell, a trapper, woos and weds Kootina, the beautiful daughter of an Indian Chief, swearing by their Gods to make her a true and faithful husband. Kutaro, her brother, discovers white men laying out a mining town and returns to camp with the news. Haskell, unable to withstand the call of his own race, packs up and with his little Indian bride enters the new white settlement. After a year in the boom town, Haskell becomes dissipated and abuses Kootina. He becomes infatuated with Laura Childe, a dance-hall girl, but a good and beautiful woman, who knows nothing of Kootina. Pascal Lamont, a frontiersman, Haskell's rival, tells her of the latter's cruelty to the Indian girl. Haskell attempts to force Laura to fly with him, but Pascal comes to her rescue and she acclaims her love for the frontiersman, saying, "I am not taking *him* away from a sweet little Indian girl!" Stricken with remorse, Haskell returns home, speaks tenderly to Kootina, and then goes outside to pray. Kutaro, not hearing from his sister, arrives on a visit, finds her lying apparently dead and, seizing Haskell by the throat, chokes him into unconsciousness. Kootina awakens and, on learning her story, Kutaro forces both to ride to her father's camp, where the tribe decide Haskell shall die by fire. Kootina scatters the burning brands and it commences to rain hard. The fire is extinguished and the Indians take it for an omen of forgiveness from the Gods. Haskell leads his little Indian bride into his tent, while the old Chief smiles benignly on them. Jim proves to be a model husband and protector.

REGAN'S DAUGHTER (Special—Two Parts—Sept. 29).—Known as a saloon-keeper, a politician and a bad man, Regan becomes the sworn enemy of Phil Riordan, a young headquarters detective. The only bright spot in Regan's life is his love for his daughter, Mary, who is being brought up in the Tennessee hills in ignorance of her father's character. Phil, on leave of absence, goes to Tennessee. While out tramping he loses his way and runs into a party of moonshiners, who believe him to be a spy. Mary appears and the girl saves Phil's life. The two later fall in love, and he, not knowing she is Regan's daughter, becomes her acknowledged sweetheart. Meantime, Regan kills a man in a fight and flees to his daughter's home in Tennessee to hide. Phil is ordered to return to headquarters to apprehend Regan, calls to bid Mary good-by, finds she has gone out, meets her father and places him under arrest. Regan begs Phil not a reveal his character to his daughter. The detective agrees and, when Mary returns, is glad to find her father and sweetheart apparently the best of friends. On their trip through the mountains, Regan and Phil are attacked by moonshiners. Phil is shot, but Regan temporarily routs the mountaineers, and his better nature asserting itself, he carries the detective back to the cabin. On the way he is fatally shot, but struggles on to his destination. Mary cares for both and is overjoyed to find Phil's wound is slight. Regan, however, dies peacefully after receiving Phil's promise to keep secret her father's former life.

THE HEART OF SONNY JIM (Sept. 30).—Saddened at the sight of his mother's grief over losing a valued bracelet, Sonny Jim decides to sell "Toto," his dog, to Old Skinflint, thereby securing sufficient money to purchase Mother Dear a new bracelet. Sonny accordingly visits Old Skinflint with Toto and very soberly explains, "I don't know how much money I need, but I want a new bracelet's worth." The old fellow is very much inclined to laugh, but excuses himself and, going outside, calls up Daddy Jim. The two men think it a good joke, and Daddy says, "Give the boy the money and I will return it to-night." The transaction concluded, Sonny, with tears in his eyes bids "Toto" good-by, brings the money to Daddy and makes him promise not to tell Mother Dear, although Mother Dear learns of it later on. The whole affair is taken as somewhat of a joke by all concerned, and "Toto" is temporarily forgotten. But Sonny has not forgotten "Toto," and the separation proves too much for the little fellow. One morning he is found in bed with a high fever. No one can do anything for him, until Mother suddenly exclaims, "Why, I know what is the matter, he's heartbroken over Toto's absence." Then, despite the doctor's orders to the contrary Mother Dear asks Old Skinflint to bring back the dog. Toto's return to his little friend proves a miraculous cure, the crisis is passed and he is soon resting easily. Sonny is frightened when he sees Old Skinflint and eagerly offers the old fellow his rocking horse and teddy bear for Toto, saying, "Anyhow, they're cheaper, 'cause they don't eat nuffin'." Old Skinflint laughs heartily, while Mother Dear, with a quiet smile, makes the boy's heart glad by reassuring him Toto is home to stay and will never leave him again.

THE LOVE OF PIERRE LAROSSE (Oct. 1).—When Pierre Larosse, a trapper, calls on his sweetheart, Jeanne Coudert, to present her with the skin of a silver fox, he finds a stranger, Jacques Javillier, at the Coudert cabin. Jealousy is aroused between the two men by the girl's evident preference for the stranger. Pere Coudert, her father, is called away and announces that one of the men must accompany him. He asks Jeanne "which stays?" She indicates Jacques and the old man makes him swear that no harm shall come to her. When they are alone, Jacques declares his love for Jeanne and she is about to yield to his embrace when her mother's picture falls with a crash to the floor. The spell is broken and their lovemaking ceases. Pierre leaves Coudert at his destination and returns alone, determined upon revenge. Near the Coudert cabin he sets the forest afire, but on learning from Jeanne that Jacques has remained faithful to his trust, he experiences a change of feeling. Jeanne is placed on a horse, and with the two men holding to the saddle, a dash is made for the river and safety. The horse weakens and both men let go. The decision as to which shall go on with the girl is left to Jeanne and she once more decides in favor of Jacques. When he refuses to go, Pierre stuns him with his revolver and, throwing the unconscious man on the horse, tells the girl to ride like mad. Pierre perishes in the flames, while Jacques and Jeanne reach safety and are married.

EATS (Oct. 2).—Old acquaintance is renewed when Slim and Shorty Jim are thrown off a freight train for stealing rides. Jim suggests they "dig up some eats." They steal a pie from the windowsill of a nearby house and, while they are doing the "Alphonse and Gaston" act, the lady of the house comes up with a big bull-dog, and recovers her pie with the aid of a club. Next they try some sample packages which a man is distributing, and to their disgust, find the contents labelled "Dr. Curom's Marvelous Appetizers." They are now ravenously hungry. Sam snatches a policeman's uniform from a clothesline. Jim puts on the uniform and takes up his stand outside the window of a restaurant. Sam takes a seat near the window and proceeds to devour some big eats! Finding the tramp has no money, the proprietor calls the "cop" outside. Jim enters and "arrests" his pal. Safely outside, Jim reminds his pal he has not eaten yet, and they try the same game at another restaurant, with Sam as the policeman. Unfortunately, Sam's excellent dinner makes him sleepy, so when the waiter calls a policeman, a real one responds, and Jim is hustled off to court. Meanwhile the policeman's wife recognizes her husband's clothes on the slumbering Sam, and has him arrested. He is thrown into the same cell with Sam. He explains how the error occurred and both agree that have dined well for the day, and worry about to-morrow.

THE ROYAL WILD WEST (Special—Two Parts—Oct. 3).—Two young English stockbrokers, Willie Sartoris and George Arbuthnot, conceive the idea that if American film companies can make so much money out of Wild West pictures, it should be easy for them to do the same in London. They accordingly change the office door sign to read: "The Royal Wild West Film Company." One of the firm writes a scenario, entitled "Bad Ike, the Bally Nuisance of Red Gulch." Neither of them have ever been in America, but that doesn't worry them. With the assistance of their fellow-club members—none of whom are actors—they proceed to make the picture. All persist in wearing their monocles throughout, holding afternoon teas, and there are other discrepancies compared to the general idea of the way rough-riding cowboys look and act. They experience considerable difficulty in producing the picture in and around London, and several times come near being arrested. At last the picture is finished. Willy goes to New York and invites prominent motion picture men to attend a private view of the new "world beater." The crowd are ushered into the projection room and the show starts. It develops into a screaming farce and certainly proves "some show!" At the conclusion of the picture, the audience fights its way to the open air, gazing at Willy with looks of horror and pity. He is nonplused at their behavior and unkind remarks, but brightens up when the manager of the "Krazy Komics Film Co." arranges to purchase "Bad Ike" and the company's entire output for the next three years. Some time later, reports come in that the film, as a rip-roaring burlesque, is a big hit.

GEORGE KLEINE.

A SHOT FROM AMBUSH (Special—Two Parts—Sept. 29).—Left an orphan by the death of her mother, Margaret Weston goes to live with her father's old friend, Thompson, who has been appointed her guardian by her mother's will. Upon her arrival the guardian, a thorough man of the world, is greatly impressed with her youthful beauty, and it is not long before he begins showering her with unwelcome attentions, which, in view of their relations, she does not know how to avoid.

Thompson hires a young landscape engineer to supervise some improvements at his country place, and when the young fellow meets Margaret it is a case of love at first sight. Thompson, angered at Margaret's refusal to marry him, and suspecting her fondness for the engineer, discharges him. The two lovers continue to meet, however, their clandestine trysts being arranged by Bartlett, an old servant, who is very devoted to the girl.

One day Margaret accompanies Thompson and a party of mutual friends on a fox hunting expedition. She purposely allows her horse to drop behind and, finding a shady nook, settles down to dream of her absent lover. Thompson notices her absence, retraces his steps and finds her alone. He tries to kiss her and she resists his attempt. Angered, he seizes her just as Bartlett appears upon the scene. The old servant raises his rifle and fires. Thompson falls, and Bartlett, thinking he has killed his master, drops his gun and flees without having been seen by either Margaret or her guardian.

It happens that on the morning of the day of the hunt, Bartlett and the engineer, both hunting, had met in the woods. Their rifles, just alike except for the initials of their owners carved in the butts, were interchanged. As a consequence, when the police find the young man's rifle in the bushes from which the shot was fired, he is suspected of trying to kill his former employer and thrown into jail. Margaret suspects that Bartlett fired the shot and sets herself to search for him. She finally locates him in an old hut where he has hidden from pursuit, and persuades him to come into court and tell the truth. The result is that Thompson is discredited, the engineer cleared, and the court, deciding that Bartlett's shot was justified, sets him free. And it is not long before wedding bells ring out for Margaret and the engineer.

LUBIN.

THE BELOVED ADVENTURE SERIES NO. 1—Lord Cecil Intervenes (Sept. 14).—From Lord Weston, a kindly club lounger and his friend, Lord Cecil learns that Rose Middlehurst, a wealthy orphan and daughter of one who had been his very dearest friend, is in the clutches of the Countess Lurovich, a clever and unscrupulous adventuress whose present game is to marry wealthy orphan girls to handsome rascals, afterwards dividing the spoils with the legal "husband." Realizing that craft will be necessary to save the girl from the miserable fate to which she is being beguiled, Cecil obtains employment as chauffeur at the Countess's country place, where Rose is a guest. He soon sees that a direct warning to the girl will be folly, as she has been infatuated by Count Luco, the rascal who has been assigned to marry her.

The Countess is careful not to appear as a party to any of these marriages, and in this case has arranged that it shall appear, through the fact that Luco and Rose eloped, that the marriage had been opposed by her. Cecil learns the plans for the elopement which is to take place on the day Rose is of age, and makes preparations accordingly. He calls upon Lord Weston for assistance, and that nobleman, who is acquainted with Rose, secures the services of a good-natured and discreet actress, whom he brings to the Red Lion Inn, near the Countess' country place. Cecil drives the machine in which Luco steals away with his victim, and speeds furiously to the Red Lion, despite the appeals and threats of the frightened Luco, who is too terrified to attempt either to gain control of the machine or leap out. At the Red Lion, in accordance with Cecil's plans, the actress dramatically declares herself Luco's wife, and Rose appeals to Lord Weston, who, apparently, appears upon the scene by chance, to take her home. Luco at length escapes from the woman who asserts that she is his wife, and realizing that he could never make Rose believe the woman an impostor, flees. Lord Weston discreetly discloses to Rose only the fact that Lord Cecil has saved her from a bitter fate, without explaining the methods employed, and the grateful girl insists on expressing her gratitude directly. This she does, and tells him, moreover, that if she may she will henceforth love him as she did her father, and his friend.

THE BELOVED ADVENTURE SERIES NO. 2—An Untarnished Shield (Sept. 21).—Rodney, Lord Cecil's younger brother, falls under the spell of Mlle. Dazia, a foreign actress who has suddenly become the rage in London, and who has at her feet a score of noblemen and millionaires. She shows marked partiality for Rodney, however, and he is brought almost to the point of madness by her alternating moods of encouragement and coy retreat. Rodney is serving as an aide in the intelligence office of the War Office, and the real object of Mlle. Dazia is to so inflame his heart that he will, for the sake of winning her, betray to the band of foreign spies of which she is a member the secrets of the British harbor defenses. This she at last accomplishes, and Rodney betrays his trust.

Lord Cecil is informed of the affair by the old general, who is the head of the intelligence office, and who was the friend of Lord Cecil's father. The War Office was fully aware that the plot to steal the plans was under way, but instead of preventing its successful conclusion, had taken no notice, false plans having been substituted for the real ones, so that the stolen plans would, in the end, serve as a terrible snare should the enemy attempt to use them. For this reason no official punishment what-

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ever would be meted out to the spies or their accomplices.

Rodney is no less a traitor, however, because his deed would not result in disaster to his country. Lord Cecil is told that, so far as his brother is concerned, the matter is left in his hands and Rodney is ordered to acompany him to Croftlaigh and there await orders. This younger brother is all the world to Lord Cecil, to whom he has seemed more like a son, but Cecil does not hesitate to take the only course which appears in honor open: that of Croftlaigh has ever been an untarnished shield. He places upon the table in front of the boy a revolver, and leaves him to the fate which it has been the duty of his brother to condemn him, that the honor of the house might be preserved.

THE BELOVED ADVENTURES SERIES NO. 3—An Affair of Honor (Sept. 28).—Aside from maintaining untarnished the honor of his name and being "good form," Lord Cecil is particularly interested in but two subjects, one being Rose Middlehurst, a young girl, the child of his dearest friend, now an orphan, and his nephew, Bob Stanley, Lieutenant in the Horse Guards, a fine young chap, but impulsive and reckless. For each Lord Cecil has a deep affection, and he is made quite happy by their engagement. Bob falls in with a "sporting crowd," the leading spirit of which is the Countess Lurovich, a beautiful siren, with whom he becomes temporarily fascinated. The Countess, contrary to her custom, is infatuated with Bob. She induces Lemoine, another member of the set, not to press the youth for a card debt of 4,000 pounds, for which Lemoine holds I. O. U.'s.

Bob soon gets over his fancy for the Countess, his real love for Rose asserting itself, but she has no intention of letting him go. When she realizes that her beauty and wiles have lost their charm, she is roused to a venomous hatred and determines to ruin Bob, even if she cannot cause his death. She tells Lemoine to demand the payment of the I. O. U.'s. She also plans that Count Lurovich, who has been absent but who now returns, shall receive a lurid account of the "affair" with Bob, expecting that the Count, who is a famous duellist, will kill the young guardsman. Bob, almost frantic with shame and grief at his approaching disgrace, which will mean the loss of his commission, the dishonoring of his name, and the breaking of Rose's heart, confesses everything to Lord Cecil, who assures him that everything will be arranged. By straining his scanty resources, Lord Cecil raises the $20,000 necessary to take up Bob's paper. He also contrives that Count Lurovich shall think that it is he who has been intimate with the Countess, and accepts the challenge which the Count at once gives. Lord Cecil fully expects to be killed, the Count's reputation being deadly. Lord Cecil is himself a splendid shot, but has no intention of attempting to kill Lurovich, against whom he has no unkind feelings. There is a little trip to France, and the meeting takes place. At the word, Lord Cecil fires in the air, the Count takes deliberate aim, and Lord Cecil falls, severely wounded. Lord Cecil recovers under the tender care of the deeply grieved Rose and the repentant Bob. He is quite content that he has saved the honor of his nephew and the happiness of the girl, for the single condition he has imposed upon Bob is that Rose must never suspect anything concerning her husband.

JEALOUS JAMES (Sept. 29).—Jim Jenkins is jealous of his wife, Clara, and she cannot even smile on a man that he does not go up in the air so high that he bumps the moon out of place. Even the post man comes under suspicion, and when he steals back to the house and finds a man on his knees before Clara, and in her bedroom at that, he is ready to do murder. Clara pulls her husband off the unfortunate and explains that he is the upholsterer tacking down the carpet, and Jim is quiet for a moment. But on his way to the office a friend shows him a pair of opera glasses. Naturally Jim trains them on his home and there is another man on his knees before Clara out on the back stoop where all the neighbors can see. It's enough. He starts for home in a hurry, and finds it was the grocery boy who had knelt to tie his shoe string. He knows it's the grocery boy because the kid bangs him on the head with a bag of flour and the bag bursts, sprinkling Jim liberally.

This time he actually gets to the office, but he is uneasy. Suspicion gnaws at his vitals and he starts for home. There in the window he sees a man with his arm about his wife's waist; he doesn't stop to inquire; he shoots to kill, and it is a mighty good thing for the girl next door, who is masquerading in her brother's clothes, that rage makes Jim's aim unsteady. Maude's brother and sweetheart hear the shots and run to see what it is about. They arrange a scheme with a prizefighter to cure Jim of his jealousy, which ends very successfully.

HIS BROTHER BILL (Special—Two Parts—Sept. 30).—In 1863 the family of John Jones, a typical New England farmer, consisted of two sons, Bill and Jim, his daughter, Emma, and his wife, Rebecca. The boys wanted to enlist, but the family opposed it until the father discovered that the bounty money they would receive would pay off the mortgage on the farm, the interest of which was due. The farmer was worried, but consented and the boys marched to the front. One day while doing "scout" duty, Jim, the younger brother, was killed by a Confederate sharpshooter. Bill, the elder brother, mad with grief, started in pursuit of the retreating rebel, regardless of the warnings of his companions, or his captain's orders. Bill speedily overtook the fleeing rebel and called on him to surrender. The Confederate threw up his hands.

In the meantime the captain and some of the men, fearing for Bill's safety, started after him. As Bill rushed forward to seize his prisoner, he stumbled, dropped his gun, which fell at the feet of the rebel who, having previously lost his own weapon, seized Bill's gun and threatened him, but the approach of the Union soldiers changed his purpose and he now offered the gun in return for protection. This Bill promised and faithfully fulfilled as the soldiers came up and threatened the rebel's life. Later Bill was wounded and the rebel volunteered to nurse him. At the close of the war Bill, being too weak to travel alone, the rebel took him to the New England home, where he met Bill's sister, Emma, who fell in love with him, and the North and South became one family.

JINKS AND THE BARBER (Sept. 29).—Jinks is enjoying breakfast with his wife when a telegram arrives stating that he must take the next train to attend an important meeting at Puckerbrush. He has time to make the train but needs a shave, so on his way to the depot he stops into a barber shop. A customer has just taken the only vacant chair and Jinks offers to pay his bill if he will surrender his turn. The man agrees and Jinks gets a hasty shave, leaves his card with the barber and hurries to the depot. His hat blows off and he chases it for several blocks; so does a tramp, who throws his own battered derby away and chases Jinks hat. The tramp wins the race and captures the hat, so Jinks is obliged to wear the battered misfit hat abandoned by the tramp. After many mishaps Jinks arrives at the depot just in time to miss the train and sinks on a bench exhausted.

In the meantime business is very brisk in the barber shop, for the man who gave up his turn has his hair dyed and curled, his face massaged and in fact keeps the barber going at full speed until the bill amounts to six dollars. The barber gets on Jinks' trail with the bill and finds him at the depot down and out. He explores Jinks' pockets and finding he has just ten cents more than the amount of the bill he receipts the bill, keeps the ten cents for a tip and leaves Jinks to recover.

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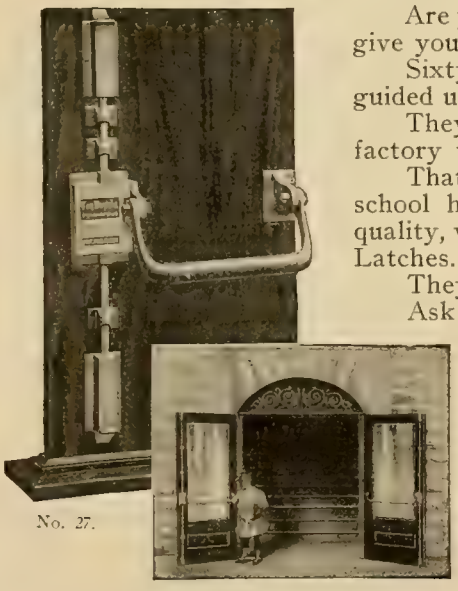

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INDEPENDENT FILM STORIES

UNIVERSAL

VICTOR.

THE PROOF OF A MAN (Sept. 28).—Bob Carrol, cripple, works in a little cigar stand down in Chinatown and eats his meals at a coffee house around the corner. Alma Wilson, who waits upon tables, is, unknown to herself, loved by Bob, and also by Jim Carter. Carter is a typical gang leader and Chinatown crook. Alma is infatuated with Carter's good looks. Bob finally musters up courage enough to ask Alma if he may keep her company. Alma answered, "When I go out with anyone, that person must be a man!" Carter overhears this remark and "kids" Bob about it.

That night, after he closes the cigar stand, Bob goes to a little Chinese restaurant. Carter enters and hits Bob for a loan, telling him he will show him a way to forget his troubles. Bob, ready for anything, consents. Carter takes him to a room in the rear, supposed to be a storage room, but in reality the largest opium den in the city. Bob refuses to smoke and shortly after leaves. The next day Carter keeps a date with Alma. Bob observes them as they leave and watches them as they go upstairs to the Chinese restaurant. Carter conspires with Hop Lee and has him dope Alma's tea. Bob waits for them to come down, but in vain. In the meantime the drug, having taken effect on Alma, Carter takes her to the den in the rear and, placing her on one of the bunks, proceeds to "soak" a pill and get ready for a smoke.

Alma's mother waits for her at home. Finally she comes to the coffee house. Bob meets her and, surmising where Alma is, goes in search. At the Chinese restaurant Bob can see no sign of Alma. Bob endeavors to enter the back room, but is refused admittance. He goes to the police station. The police plan a raid. Bob, knowing the facilities the Chinamen have for getting away in case of a raid, tells them of a plan he has by which they can grab the whole crowd. Going back to the restaurant, the detectives are posted. Bob goes to the alleyway in the rear and locates a window. He breaks the glass, enters, fights his way to the door and admits the detectives. In the mix-up which ensues he is rendered unconscious by a blow on the head. Later, Almo visits Bob at the hospital and the old saying is proved, "A man's a man for a' that."

IMP.

THE TENTH COMMANDMENT (Three Parts—Oct. 1).—The action of the play, briefly told, relates the conditions arising in the home of an ambitious doctor which caused his wife to leave him. The wife was not bad. She was just selfish and demanded more attention from her husband than he could conscientiously give. Incidentally, there was a nurse in the employ of the doctor whom the wife believed she had reasons to be jealous of. True, this nurse loved the young doctor, but aside from the interest she aroused because of her intelligent and efficient work, the doctor paid little attention to her.

When the final separation came between the doctor and his wife there was another man, Brown, who was mixed up in it. He had whispered things into the ear of the wife—those things which would tend to make her unhappy and dissatisfied. Brown coveted the wife for himself. However, the only thing Brown managed to do was to compromise the name of the wife sufficiently to turn the heart of the husband against her when the baby came. She had returned to her mother.

Time came when the young doctor received a 'phone call to attend a little girl who was shot accidentally. This child was his own, though he never discovered it until he arrived at the hotel and met his wife face to face. And as fate would have it Brown was there, too. However, at the urgings of the nurse, the doctor performed the operation, believing the child was not his but Brown's. During the operation a fire breaks out in the hotel. The doctor and the nurse must complete the operation. When all is done the nurse lies dying on the lawn outside, a victim of loyalty, and the doctor understands aright. The wife has learned her lesson, while Brown has pjaid for his villainy with his life.

UNIVERSAL IKE.

THE SHACK NEXT DOOR (Sept. 29).—Ray Vernon, a hard-working young man who so far has been unable to catch the elusive dollar, is in love with Louise, the daughter of a wealthy broker. Ray is sternly told that when he possesses $5,000 as a start in life, his suit may be considered.

Disheartened, Ray starts for town. On the corner adjoining the magnificent mansion of the broker is a vacant lot on which a sign stating that there are no restrictions as to buildings advertises the lot for sale. An idea strikes Ray. Making for the real estate office, he buys an option for thirty days on the lot. He then visits the Italian section and makes a proposition to Pedro, an Italian, to build him a small shack which he can have, providing he and his family will move into it.

A few days later the wealthy broker's wife is astonished to see a rough wooden shack erected on the vacant lot, and Pedro and his numerous posterity its inhabitants. When the broker arrives home that evening his wife tells him of their disgraceful neighbors. The next day he goes to the real estate office determined to buy the lot. He is surprised when he is informed that the price of the lot will be $11,000. Declaring that it is too much, he leaves the office.

That evening Louise is informed by Ray of his plan and, although at first indignant, finally sees the humor of it and encourages him. That evening mother gives a brilliant tea party and one of the society ladies brings her pet dog with her. Pedro has a monkey. The monkey takes a violent fancy to the dog and mounts his back for a ride. The startled canine dashes madly through the tea party and causes consternation. That night the hysterical wife demands that the lot be purchased. A few days later Ray calls and shows the father the check for $5,000. The broker realizes he is beaten and gives his consent to the match.

STERLING.

THE TALE OF A HAT (Aug. 31).—Three hoboes arrive in a box car. They demand that the little tramp ask for a handout. He refuses, and the other two beat him up, leaving him. A collector, demanding payment on a furniture mortgage from extravagant Mrs. Jones, leaves, threatening to bring the sheriff. Mr. Jones, coming upon the scene at this moment, hears the squabble, and tells his wife that he will draw the last of his savings out of the bank and will pay the claim. The two tramps hear this and follow him.

Mr. Jones draws the money in the shape of a thousand dollar bill, which he puts in his hatband for safe keeping. As he gets outside the tramps attack him, and he starts to run. His hat blows off, striking the hoboes. They throw it to one side and the little tramp, who has been in the background, puts it on. Mr. Jones falls exhausted as the tramps come up, and he tells them the money is in the hat. They make a break for the little fellow, who gets on a handcar to escape them. They pursue on another handcar. Jones runs into a parade of police, and when he explains the situation, the cops chase after the tramps, using a wagon.

The little tramp comes to a drawbridge, which he passes over safely, but his pursuing companions fall into the river. The hat flies through the air, the tramps still chasing it. It finally flies right into Mrs. Jones' hands, just as the sheriff is threatening her. He starts his men moving the furniture out, when she observes the money and pays off the mortgage. The tramps come upon the scene, and start tearing the hat up in a vain quest for the money. The police arrive and arrest them. Then hubby demands that the furniture be again moved into the house, and peace reigns.

A BOGUS BARON (Sept. 3).—Andy is very strong for the landlady's daughter, who likes him, although the landlady objects. Upon the count's arrival on the scene, the landlady picks him out as a possible suitor for her daughter. Andy, for revenge, picks up Snitz, who works in the park, and introduces him to the landlady as the Baron von Glutz. He dresses him beforehand in the count's uniform, so that he will look the part. He has an understanding with Snitz that when the latter cuts out the count he will retire in Andy's favor. Snitz, however, likes the new title so well that he refuses to retire when the proper time comes. Andy, in revenge, tells the count that Snitz is wearing his uniform, which arouses him to fury, with disastrous results to Snitz.

TRAPPED IN A CLOSET (Sept. 14).—Bill and his wife, a happy (?) couple, get along like a couple of hungry lions together. Bill, on his way to the office, sees an old-fashioned closet which he buys and sends home. In the meantime wife has gone to market. Two prowling burglars enter the house and pack everything in sight that isn't nailed down. The closet is delivered and on wifie's return the burglars secrete themselves in the same. Wife orders the closet closed and returned to the store, then notices, after same is removed, that all her silverware has been stolen; telephones the police. Mounted (on mules) the force arrive and gives chase to the furniture men, who are removing the closet, with the burglars on a truck. The police force give chase, and when they run out of ammunition, seize a piece of field artillery in order to stop the retreating furniture movers. The field artillery, of antiquated design, is fired at the closet, after, however, the furniture movers and burglars have made their escape from the truck. Truck and closet, including the spoils that the burglars had acquired, are all blown to atoms.

THE BATTLE (Two Parts—Sept. 28).—Billy, Olive and other children are playing on the lawn when the picture opens. Billy is unusually downhearted; he is muchly smitten with Olive and she, on the other hand, will have none of him. The other children have sweethearts; Billy has none. About this time an old soldier, who has seen service in the war, observes Billy and wonders at the close resemblance of the child to his own who has just died. His old heart softens to Billy and, giving the children some sweets, he takes Billy to his home, where he shows him the toys which belonged to his dead son. He gives Billy the toy rifle and drills him to become a soldier.

Billy's mother, looking for him, meets the other children and they inform her that Billy was taken away by an old man. The mother becomes frantic and she seeks the assistance of the neighbors to find the boy. Meantime the old soldier arranges the toy soldiers on the floor and commences the story of his life—how, when he was a boy, he was stationed at a small fort on the plains when it was attacked by Indians. He was in love with his Colonel's daughter, but it was not until he had shown his heroism by going for assistance when the fort seemed doomed that the Colonel consented to the match. Billy listened to this story with eyes and mouth.

During this time the mother and neighbors have been hunting furiously for Billy. The old soldier and Billy, tiring of the play, finally drop off to sleep. Billy dreams of what the old soldier has related. He sees himself arrive at the fort and become smitten with the Colonel's daughter—and the same incidents which the old man experienced the boy goes through in his dream. The mother has located the house belonging to the soldier and dashes in. What she finds is her son fast asleep in the lap of the old man with his arms fast around the old man's neck. She understands and tiptoes out of the scene as it fades.

JOKER.

FOR THE HAND OF JANE (Sept. 16).—The hero and the villain are rivals for the hand of the girl, both being opposed by her father. She turns the villain down, but not so with our hero. He takes matters into his own hands, and, laying out both his hated rivals and the troublesome father with a croquet mallet, tries to persuade the girl to elope with him. She demurs, but he overcomes her objections by means of the mallet, and, knocking her over the head, seizes her in his arms and drags her away. He has trouble in getting through a fence, and the girl becomes tightly lodged in it. A swift kick solves the problem for our hero, but further misfortune looms up when he sees the girl land at the bottom of a deep crevice. At his wits' end, he hurries back and secures a rope. Unable to rescue the girl himself, he revives her father and the villain, and presses them into service to assist him in rescuing his fair one. Unable to affix the rope to the girl satisfactorily, he gets back out of the crevice and the girl's father and the villain are let down. Drawing the girl to the surface our hero makes his escape with his loved one, leaving her father and the villain to their fate at the bottom of the crevice.

THE NEW BUTLER (Sept. 30).—The widow starts for a vacation. Her son takes her to the train. When leaving, he bumps into Betty, the daughter of a wealthy widower, who is also leaving on the same train. Ernie has never seen Betty before, but she looks mighty good to him. They meet often and become fast friends. Betty has promised father she will not marry. She forgets, however, and marries Ernie.

In the meantime the father and mother have met with the same fate. Father sends Betty a telegram, telling her about his marriage, and that, as he has told the wife he had no children, it would be best for her to act as maid until they could arrange matters with the stepmother. The parents return. Ernie is in hot water until he decides to act as butler. Everything goes right until the father discovers his wife in the butler's arms. He is only kept from killing the butler by the maid. The mother sees the maid embracing the husband and more trouble starts. Later explanations are made after the father has seen his daughter in the butler's arms—and the two couples are happy again.

IN THE CLUTCHES OF THE VILLAIN (Oct. 3).—All must be sacrificed to supply Mrs. Gudnite's excessive demands for self adornment. Old man Gudnite does the best he can to earn enough money to settle her terrible bills. But, what's the use? All he can possibly earn is only a drop in the bucket. Ah! the villainous tailor has a scheme: "Deliver your fair daughter, Lizzie, into my clutches and I'll call off your bill!" This proposition strikes Mrs. Gudnite just right. With joy and eagerness she delivers up Lizzie to settle her bill.

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screams for succor. Then indeed does the villain find his hands full, and the trail burning hot behind him. It is Schultz coming. The scheming tailor is finally run to earth. He fights, but meets his match in Brady and perishes miserably. Then old man Gudnite finds that his old age is to be blessed with a son-in-law much to his own heart, while his spoiled wife is made to acknowledge and amend the error of her ways.

CRYSTAL.

CHARLIE'S SMOKER (Sept. 29).—Charlie's wife, Vivian, prohibits his smoking in the house. He tries to smoke on the sly, but she catches him. She goes away on a visit. Charlie immediately invites some friends up and they smoke to their heart's content. The room is soon filled with smoke. Vivian returns unexpectedly, sees the smoke coming from one of the windows and thinks the house is afire. She calls the fire department. The firemen play the hose on Charlie and his friends. Charlie gets hold of the hose and nearly wrecks the house. Vivian enters and he drenches her also. Peace is finally restored and Vivian promises never to stop Charlie's smoking again.

BELMONT BUTTS IN (Sept. 29).—Geraldine, a mischievous girl, lives with her grandfather and grandmother. She is continually pestering and playing jokes on the old fellow. He wishes to get rid of her. He writes a letter to her father asking him to take her away and also saying that he is going to kill his prize rooster. Belmont finds the last half of the letter and thinks that he is going to kill Geraldine. He calls the sheriff and their suspicions are confirmed when they see the old man sharpening up his knife. Complications ensue. All is finally straightened out and Belmont is beaten up. He resolves to mind his own business in the future.

NESTOR.

THE WHITE WOLF (Sept. 30).—Swift Wind, a young chief, loves Dancing Fawn. In their ramblings they, too, see white wolves, which is an object of fear and veneration among the Indians, and return to the village. The two are betrothed by the old chief, but old Red Nose, the medicine man, demands her hand for himself. The chief, fearing his magic powers, considers. Dancing Fawn runs away to her lover. Swift Wind is taught a secret by an old trapper. "If a trap is baited with an animal's own hair the iron jaws will never fail to catch it." The Indian decides how he will overthrow his rival. At his instruction Dancing Fawn cuts off a lock of hair from the sleeping medicine man. With it Swift Wind baits the trap. The next day a wolf is caught and as the Indians approach the trap the beast turns into the medicine man. The hand of the great father has proven his love again and Swift Wind and his sweetheart are united.

OUT OF THE FRYING PAN (Oct. 2).—Edward Howard leaves a will to the effect that unless his son, Edward Howard, Jr., marries Miss Elizabeth Hall, within six months of the date of his death, the money shall go to charitable institutions. The condition is not to the liking of the son, but he listens to the advice of his lawyers, as he is heavily in debt. When the Hall family hear of the will they become desirous of the match and write young Howard to visit them at their home in the country. Arriving at the station Edward is met by a lady who introduces herself to him as "Miss Elizabeth Hall." He is horror-struck, for she is a spinster of some forty summers. Arriving at the house they are met by a charming young lady. Miss Hall introduces her as "My niece." In a few words she explains to her niece the romantic affair—love at first sight. Miss Hall, the younger, is overcome with laughter and Mr. Howard with horror as the truth of the situation bursts upon him.

That evening he sees young Miss Hall alone, and, telling her of his mistake, declares his affection, which he discovers to his great joy is mutual. They plot together to find some means by which the aunt will release him. A brilliant idea seizes him. She knows nothing of his character—he will prove himself to be a drunkard. At dinner that night he imbibes too much. Mr. Hall and Elizabeth's brother help the intoxicated one to his room, greatly amused. Finding Miss Hall alone the next day he tells her that he feels that he can no longer hold her to her promise. She assures him that she has spent the whole night in prayer and feels it a sacred duty not to withhold her restraining influence.

In despair he confers with Elizabeth. They decide to let the aunt discover him making love to Elizabeth herself. This is done. To his intense disappointment she blames Elizabeth and again forgives her lover. He is desperate by this time and the whole family hold a conference. Elizabeth is struck with a brilliant idea to which the conspirators listen eagerly. He must be subject to fits. Desiring to make it appear realistic, they get a shaving stick and fill his mouth with a foaming lather. Miss Hall enters and he throws a fit. She at first stands petrified, then faints. The family assure her that Howard said they only happen about two or three times a month or whenever he is much excited. When he approaches her to explain she refuses to allow him to come near her. Again sinking into a swoon she is carried off by the family. Elizabeth and Howard embrace.

REX.

THE BOOB'S LEGACY (Oct. 1).—The Boob's country sweetheart goes to the city for employment and finds it as scullery maid in the house of a family of "would-be" society people. The Boob, in the meantime, has been left a large sum of money by a distant relative. He writes of his good fortune. The letter falls into the hands of the scheming mistress of the house, who is looking for a wealthy husband for her daughter. She decides to capture him if possible. The Boob arrives in the middle of an afternoon reception, causing considerable mirth. The mistress cleverly keeps him from seeing the scullery maid by entertaining him. The Boob appreciates the entertainment so much that he finally goes to sleep. A quarrel is started in the kitchen between the scullery maid and the house maid, which results in the scullery maid chasing the house maid up and down the stairs. The scullery maid finally trips and falls down stairs, landing in the Boob's arms with the result of a happy reunion.

THE PIPES OF PAN (Two Parts—Oct. 4).—Stephen's wife fails to inspire him in his painting. While seated before his hearth stone the young artist dreams of a beautiful pastoral love scene between a faun and a wood-nymph that is interrupted by the daughter of Pan. She lures the faun from his own true love with the weird music of her father's flute. The artist awakens from his dream with the picture of the daughter of Pan lingering in his mind. It is the picture he would like to transfer to canvas. In searching for an ideal model, Stephen meets Caprice, a dancer who exemplifies the spirit of Pan's daughter. She is induced to pose for the coming masterpiece. Stephen becomes enamoured of his model and sadly neglects his wife. When the wife is refused admittance to her husband's studio, she naturally becomes jealous and angry.

As the days pass the wife becomes friendly with her husband's friend, Arthur Darrell. Darrell is in love with the wife and makes advances; but for the time these are spurned. The sinister influence of Caprice upon the artist is apparent, and even after the painting is finished he is too fascinated with her to let her go. In a passionate love scene he wins her. His wife, in the meantime, has come to an understanding with the friend, Darrell. However, she decides, in fairness to her husband, to inform him prior to her departure, of her intentions. She finds the studio empty; the fatal picture is there finished to mock her. In a rage she slashes it to ribbons and with the act of destruction, the influence under which Stephen has worked is broken. Deserting his sweetheart, he hurries home to find love and forgiveness in the hands of his repentant wife.

FRONTIER.

FOUR DAYS (Oct. 4).—It was on a Monday that Fred went fishing. The trout was wary, but, nevertheless, he made a good haul. This good haul was Dolly, who was picking flowers near the stream when a hook flew in and caught her dress. She let him extract the hook, but utterly refused to listen to apologies. But when she reached the gate of her home she looked back and smiled.

Tuesday came. Fred decides to do a little painting, while Dolly concluded to have a little target practice. Her sight was bad, and Fred's half-finished masterpiece was also a sight after it had been punctured with bullet holes. This time it was Fred who refused to listen to apolo-

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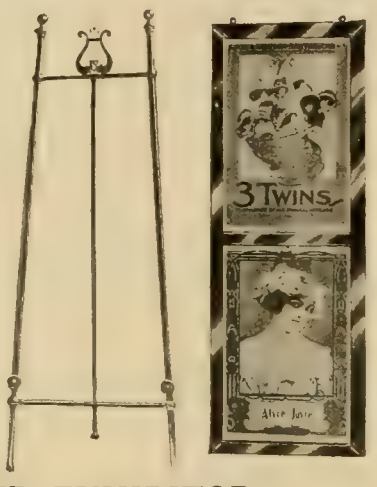

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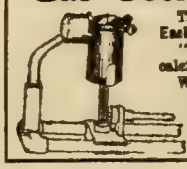

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gies. He also smiled when he sat down before the easel again.

On Wednesday Joe decides that he ought to speak to the old man about Dolly. The old man was willing, but when Dolly came in the gate with Fred, Joe realized that he would first have to gain someone's consent. An argument arose between Fred and Joe. Joe got considerably the worst of it.

Thursday was Fred's day to take a plunge into the old swimming hole. Coming through the woods with her rifle Dolly found his clothes. As a prank she rigged them up to represent a man leaning against a tree. From a distance Joe saw this and thought that it is Fred and Dolly in a love scene. When Dolly left he filled Fred's shirt with bullet holes. Later, terror stricken, he told Dolly's father that he had killed his rival. The father, with Dolly and Joe, rushed to the scene, only to find Fred wondering who could have ruined his shirt. Joe had been taught a good lesson, while Fred managed to convince Dolly that Friday was the best day in the week on which to be married.

ECLAIR.

TILL THE SANDS OF THE DESERT GROW COLD (Two Parts—Sept. 30).—Jim Hazen is a man, a man who might, under different circumstances, achieve great things in the world. However his world was in the mining districts and he knew little of the finer things of life. And the woman; she was genuine, she was pretty, but she knew little of life and men and could not read men aright. Her name was Edith and Jim loved her. Edith, though, thought the ne'er-do-well of the town was more dashing and romantic, and she was hardly to blame for giving herself to him.

Time passed and it brought its awakening and suffering and regrets to Edith. Her husband lacked the qualities of manhood and Edith suffered in consequence. She was abused. It was Jim who prevented the depraved man from using a horsewhip on his wife. Then it was that Edith decided to leave her husband. Jim's consent to help her was honorable, though, as he knew that matters could not continue as they were.

The husband learned of the plan. When Jim came to the house there was a fight; Jim was overpowered. Edith, he believed, had been killed by the drunken man. It was her little daughter who released Jim and he took the opportunity to escape with the child. For hours he tramped through the desert with the child until some friendly Indians found them and succored them with water.

Years pass. Jim prospered as a miner and the child, Ruth, has grown to womanhood, loved by her foster father. It was an afternoon that an automobile drew up to the door and a woman alighted to ask for water. Coming out of the door Jim found himself face to face with Edith, Ruth's mother, whom he had thought dead. Edith, believing Jim had died with the child in the desert, had married again. There is a terrific struggle in Jim's breast; he knows that Ruth's place is with her mother. There is a happy reunion and Jim, with a heavy heart, sees the girl ride away with the woman he loved years before.

THE MAN WHO CAME BACK (Oct. 4).—Tex Burton, an experienced cow puncher and range rider, sickens of life in a large city where he has been living for three years and decides to go back to his old life in the open. He reaches a small frontier town and allows himself to be taken as a "tenderfoot." He is engaged by a cattle outfit as handy man. The boys decide to take advantage of his newness and haze him. The first night while asleep he is rudely jerked from the ground. He finds himself being carried over the desert on the end of a rope drawn by a galloping pony. Discovering that one of the Mexicans has played the trick, Tex pours water on his blankets. A fight ensues and after a fierce rough-and-tumble battle the alleged "tenderfoot" emerges victor. The Mexican vows revenge.

Shortly after Tex lassoes a wild bull which is chasing the owner's daughter and with a wonderful display of skill throws him by the tail. A friendship springs up between the two and they soon become sweethearts. The cowboy decides to enter in the Frontier Day Celebration. By wonderful riding and reckless daring, he captures the prize for broncho busting, throwing a steer, the relay race and various other contests. Awaiting his chance the Mexican cuts the young fellow's saddle girth. He is thrown in front of the galloping horses but escapes with a few bruises. Re-entering the contest he captures the honors and is rewarded by a promise of marriage from Mildred, while the Mexican is led to prison.

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ANIMATED WEEKLY NO. 132 (Sept 16). - Canada's Pride.—Princess Patricia presents war colors to regiment, who cheer heartily before leaving to join Great Britain's forces—Ottawa, Canada.

Spectacular Diving Contest—From lofty heights contestants perform difficult and beautiful aquatic features—Salem, N. H. Sub-title—Daredevil Law dropping 3,000 feet from aeroplane.

National G. A. R. Encampment—Civil War veterans from all parts of the United States gather for their 49th annual convention—Detroit, Mich. Sub-title—Capt. B. Caldwell, 85-year old veteran of two wars, and only surviving veteran of Mexican War able to march.

The Star Spangled Banner—Immense crowd witness unfurling of gigantic emblem of Uncle Sam—Baltimore, Md.

DePalma Lowers Track Records—Many noted drivers exhibit their skill in effort to lower world's record for 100 miles—Brighton Beach, N. Y.

Only Legalized Juvenile Government—All minor cases of boys under age are taken care of by mayor, district attorney, municipal judge and 50 policeboys, all under 21—Portland, Ore.

Ruler Flees Country—Recent reviewing of Albania's troops by Prince William of Wied, who has now been forced to leave his kingdom on account of uprising.

Society Aids Red Cross—Wealthy residents of New York's summer colony hold horse show to raise money for Red Cross work in war zone—Southampton, L. I.

In the Name of Humanity—Laden with medical supplies S. S. "Hamburg," renamed "Red Cross," to leave New York with 160 nurses and surgeons for service in war hospitals of Europe.

Distributing Money in Paris—Depositors stand in line for days in effort to withdraw their savings from government bank in Paris, France.

Prisoners of War—Germans taking morning exercise in Bruges schoolyard which has been turned into prison—Belgium.

Youth and War—Cadets of National Military Academy undergoing efficiency tests before given commands in the regular army—France.

Liner "Oceanic" Wrecked—Leviathan liner converted by Great Britain into war cruiser, is now total wreck after running ashore off coast of Scotland.

Arrival of Belgian Commission—Bearing letter from His Majesty King Albert, representatives arrive in New York on way to Washington to complain to President Wilson of German atrocities in neutral Belgium.

Cartoons by world famous caricaturist, Hy. Mayer of Puck.

GOLD SEAL.

THE TREY O' HEARTS—AS THE CROW FLIES (Ninth Episode)—(Two Parts)—Sept. 29. —Marrophat, failing to overtake Judith in her flight, turns back to advise with Red November. His car arrives on the scene of the fire just as Alan has rescued Rose. Rapidly assembling several of November's gang, Marrophat gives them their instructions. The gunmen point Alan out to the police as the incendiary. Two policemen arrest him. Alan, suspecting a plot, breaks from his captors and takes to his heels, the mob following. Doubling and twisting through slum streets, Alan finally finds himself on the water-front with every landward way of escape closed. Hard pressed, he seeks refuge in the rigging of a ship moored alongside. The gunmen pursue; he fights them off, kicking and pushing several into the water. But the odds proving too heavy, Alan dives from one of the yard arms and starts swimming for midstream.

An aviator, Coast by name, sailing overhead in a hydroplane, observes the scene, and, his sympathy excited for the gallant fight Alan puts up, drops to the water and rescues him. The day being slightly foggy, Coast loses his way in attempting to locate the Mineola aviation field and hangars. He lands with his passenger in a swamp and it is evening before he and Alan reach the field by motorcar. Here Alan charters from Coast a new aeroplane with the understanding that it is to be held against his order. He then returns to New York.

Meantime Barcus has arrived in New York and learned from Digby, Jr., that Alan is being married to Rose in New Jersey. He starts over in the hope of being in at the finish; fate brings him on the scene of the tenement fire just as Rose is being kidnapped by Marrophat in his motorcar. Barcus pursues in a taxicab. Marrophat takes Rose home, interrupting a violent scene between Judith and her father—Judith

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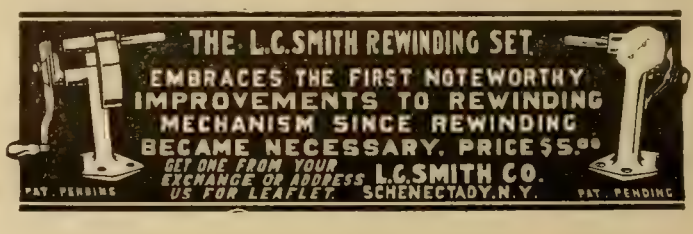
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HUGH HOFFMAN

having got home a few minutes earlier. She has been lying to Trine, trying to persuade him of Marrophat's treachery. But Marrophat's true story of the events of the morning, backed by Rose's testimony, convinces Trine that Judith is no longer trustworthy. He orders his two daughters to their rooms.

At Marrophat's suggestion Trine decides to take Rose by special train to Chicago and points West as a lure to get Alan away from New York into a section of the country where the prejudices of the police are a less serious handicap to their designs. Barcus, by shadowing the messenger, learns of the plan and by bribing the porter and brakeman, substitutes as a porter. He manages to let Alan know of the affair before the train leaves. Alan goes to Trine's house and discovers Judith a prisoner in her own room. Judith lends a willing hand and the two, making for Van Cortlandt Park, find Coast and the aeroplane. They start the pursuit and arrive in Chicago the next morning. They learn that Trine's special has passed through on time. They renew the chase, finally overtaking the special on the plains of Illinois.

Alan, with the binoculars, recognizes Barcus on the rear platform. Barcus sees the aeroplane and suspects that Alan is attempting a rescue. He hastens to warn Rose. Trine, Marrophat et al., sight the biplane a little later, but as they do so, it develops engine trouble and sinks to the earth. They dismiss it from their thoughts, taking no more precaution than to station the two gunmen as guards on the front and back platform when they go to bed for the night. The biplane comes to earth near Kansas City. Leaving Coast with instructions to effect repairs and follow on, Alan and Judith engage a light engine. On this they pursue Trine's special. Barcus sees their headlight drawing nearer, and suspects that the moment of rescue is at hand. He proceeds to overpower and throw off the train the gunman on the rear platform; then he boots the front platform guard off into the night and hastens to warn Rose.

Both are waiting on the back platform when the light engine overakes the special and runs up close enough for Rose and Barcus to make the leap from the back platform to the cowcatcher. Marrophat and Trine rouse to the situation just in time to complicate the danger. Barcus manages to hold the back door against them until Alan helps Rose from the platform to the light engine, then, forced to release it, makes his own escape in a flying leap under fire. The brakeman of the special frightened by the pistol duel, signals for full speed ahead, and the special lights out like a scared jackrabbit, Trine's protests to the contrary notwithstanding.

MUTUAL FILM CORP.

MAJESTIC.

THE GREAT GOD FEAR (Two Parts—Sept. 27).—In a frontier mining town Gabriel Blair nurses a man who has fallen sick of a strange skin disease. Some one in the community pronounces the disease leprosy and the community expels patient and nurse from the town. Blair provides for the man and goes back to the town, but being now contaminated they won't let him stay. He goes to another mining community looking for a doctor. In this second town lives Meta Gates with her aged father. Meta is courted by Dick Stull, a brutal fellow, who wants to marry her, but she will not have him. He finds her alone and his wooing is becoming rough, when Blair appears and Stull desists.

Blair is told that a doctor is hunting in the neighborhood, so he waits for the doctor to return and an affection springs up between Meta and Blair. One day a traveler from the first town arrives and, recognizing Blair, tells the town he is a leper. Blair is at once expelled, but Meta follows him while Stull sets out to bring her back before she can reach her lover.

The doctor happens into the first camp and is told of the leper. He goes out to see him and finds that he is not a leper. Crossing the mountain, the doctor meets Blair, Meta and Stull just as the latter is begging Meta to keep away from Blair and go with him. The doctor examines Blair and pronounces him not a leper and tells them that the first man also was not a leper. Stull departs defeated and the doctor passes on, leaving Meta and Blair to return to the camp. But Stull has preceded them and, counting on the fear of the town, organizes them against Blair and Meta, concealing the fact that Blair is not a leper.

The mob decides to kill the pair and menace them with guns, but dare not go near. Stull, knowing there is no danger, boldly assails Blair and in a hand-to-hand fight tries to kill him. Blair is getting the better of the combat, when Stull escapes from him and goes back to the mob. But the mob now believe him also contaminated and they kill him. The doctor now returns and dispels all fear, and Blair and Meta are invited back to the camp.

A MOTHER'S TRUST (Sept. 29).—A poor old mother has a scapegrace son whose drinking and gambling habits break her heart, although she strives mightily to lead her boy right. But he will not stay home nights and travels with a tough mob, one of whom finally leads him into a robbery. The man they plan to rob is a wealty man, whose philanthropy is well known. Invited to come to see him, the boy goes to see Keene, but only to get the lay of the land, for he and his pal, who plan to rob his house.

The boy and his crook pal later go to the man's house to rob and the boy waits in the hall standing guard, while his pal investigates the safe, etc. The crook carries a 38 caliber gun while Keene has a 32 in his desk, and while the burglar is looking over the place Keene enters the room, surprises the burglar, who fires on him and is in turn shot and killed by Keene. The latter is mortally wounded, the shots that wounded him also knocking his gun out of his hand, and he is thus forced to use the dead burglar's gun with which to protect himself against the boy, who enters on the run. Keene wounds the boy and then falls dead himself.

The boy, trying to get away, thinks he is dying and thinks of mother, etc. Maids are scared on account of the shots and dare not approach the room. The boy believing he is done for, crawls back to the room, places the burglar's gun back in his hands, crawls to the side of Keene, and the police—and particularly the mother—are led to believe that the boy was wounded by the burglar while defending his benefactor. This is published in the papers and the mother is happy at the thought of her boy being honest, and the boy realizes here is his chance to foster that belief in him by remaining "straight" always and be worthy of his mother's trust.

DOMINO.

A TRAGEDY OF THE NORTH WOODS (Three Parts—Sept. 17).—Mackenzie, an unpopular factor of the Hudson Bay Company, is discovered murdered by Sands, a trapper. Sands reports the occurrence to the trappers in the saloon, and there is a general air of hilarity at the death of Mackenzie whom all hate. Frenchy, a character of the settlement whom Mackenzie has cruelly beaten, is particularly glad.

Sergeant Allen of the Canadian Mounted Police is detailed on the case. He examines the desk of Mackenzie and finds there a photograph which resembles very much the daughter of Burke, the assistant factor. He learns from the girl that her mother is dead, but she shows him her photograph, which is identical with the one found in Mackenzie's effects. By a subtle piece of work, Allen forces Burke to a confession of the crime and his reasons for committing it. Formerly Burke went under the name of Strong, and Mackenzie was his friend. Mackenzie, tiring of his wife, runs off and deserts her, leaving her sick and penniless in a strange place. The wife writes to Burke, who comes on the scene only to find her dead. He takes charge of the baby and swears an oath of vengeance against Mackenzie. Upon Burke's arrival in the settlement he is lured into the woods and there a spectacular encounter takes place between them in which Burke kills Mackenzie. The heart of the detective is softened upon hearing this story and he wires to the chief that he is returning unable to secure evidence in the case of the murder of Mackenzie. He departs with the heartfelt gratitude of Burke, who is dazed, and the tender wishes of the daughter Hilda.

TEST OF FLAME (Two Parts—Sept. 24).—Mayer, an old New England fisherman, is passionately fond of his violin, a very valuable instrument. He plays it to the neglect of his daughter, Annie, who uncomplainingly does the drudgery of the house. Rand, a young man boarding at a summer hotel nearby, is wander-

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ing on the beach. Attracted to the Mayer cottage by the strains of the violin, he stops and in this way meets Annie. A love affair springs up between them and they are married to the bitter displeasure of the father.

Later hard luck overtakes the Rands and Annie sends her baby back for the care of the grandfather. He receives the child and she takes the place of his beloved violin in his affections. Annie, herself reconciled to her father, is returning home. The father sets out to meet her, leaving the child alone. A fire ensues from the explosion of the oil lamp and the house is burned. Previously the child had taken the violin from the chest and to surprise her grandfather hides. Mayer and his daughter are horrified to observe the burning house. Mayer makes an attempt to rescue the child, but the smoke overpowers him and he is forced to retreat. Later when they have given up hope of saving her, she returns on the beach and a reunion follows between all the parties.

KOMIC

BILL MANAGES A FIGHTER (Bill No. 7—Sept. 27).—Bill, still ambitious to make a name for himself, tackles the vocation of manager of a fighter. During his recreation he becomes impressed with the way "Sylves" shines shoes and figures he ought to make good as a scrapper. "Knock 'em Dear Kelly," whose manager happens into Hadley's office to draw up a life contract, gives Bill the idea, so Bill loses no time in assuring "Sylves" that his fortune will be made providing he puts his future in Bill's hands.

In due time Bill gets a match with his "brush pusher" against "Knock 'em Dead Kelly." Bill figures that Ethel, with all her attractiveness, ought to help a lot, so he arranges with her to be at the ringside, and if she sees that things are not going the right way for "Sylves" to use all her cunning and make an impression with "Knock 'em Dead Kelly." Ethel, true to her promise, starts in, and as Bill figured, "Knock 'em Dead Kelly" becomes more interested in Ethel than in his opponent, and during a careless moment "Sylves" puts over the "knock-out." This would have been all very well, but "Knock 'em Dead Kelly" realizing how he was double-crossed, watches his opportunity and, when "Sylves" isn't looking, he puts over one that puts an end to all hopes of "Sylves" over becoming a champion.

BRONCHO.

THE RIGHT TO DIE (Two Parts—Sept. 30).—David Walters, losing heavily on the stock exchange, and sooner then face his wife and daughter with disgrace, he decided to commit suicide. He takes a poison which is not strong enough to kill him, but which puts him in a deep sleep. He dreams of his wife and daughter thrown into poverty, his daughter compelled to work in a factory and about to become the prey of a rounder. He wanders through the scenes, suffering the tortures of the damned, but unable to assist his loved ones. The spell wears off and he comes to himself to find his wife and daughter well, and his supposed losses gains.

KAY BEE.

THE DEATH MASK (Two Parts—Sept. 25).—Running Wolf, the son of the High Chief of a Southland tribe, is fascinated by the vision of an Indian maiden which appears to him at intervals. He repulses gently the advances of Nona, a maiden of his own tribe, to the sorrow of his father. One Bear, an exhausted Indian, staggers into the camp and tells them of a tribe of fierce Indians far to the north, called the Tribe of the Three Brothers. He also describes a beautiful Indian girl whom Running Wolf recognizes as the girl of his dreams.

He journeys north to secure the Indian maid. He arrives, defeats the two brothers in battle, and the Indians calls upon the third terrible brother who always wears a grotesque mask over his face and whom they regard with superstitious awe. Running Wolf previously sheltered the Indian princess who was lost in a rain storm. The terrible third brother appears on the scene, but Running Wolf makes a dash for him and he retreats. The chase leads into the forest, where Running Wolf unmasks the mysterious personage and reveals the face of Nona, the maiden of his own tribe. They make their escape back to the village of his father.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 90 (Sept. 17).—Latest Pictures from the Seat of War—England—H. M. S. "Queen Mary" enters Queenstown Harbor. Speedy motorcyclists enlist as dispatch carriers. Drilling recruits in South London. Naval volunteers and the school ship "President" "Playing Soldier." Lord Kitchener, England's bulwark, visits the boy scouts. Scottish regiment leaving for the front. Recruiting on the "Horse Guards" Parade Grounds.

France—Meeting of the Chamber of Deputies. Automobiles are commandeered for war purposes. The Louvre appears in the background. Funeral of Jean Jaures, noted French Socialist, who was assassinated in Paris.

Does MOVING PICTURE WORLD Advertising Pay?

Through some misunderstanding, the one-eighth page advertisement of the Meniscus Bi-Convex Condenser emanating from the Minneapolis office of the Laemmle Film Service, was omitted from a recent issue of **The Moving Picture World,** and following is a letter received from Mr. J. V. Bryson, manager of the Minneapolis branch of the Laemmle Film Service, relative to the omission:

Sept. 2, 1914.

Gentlemen:—

The writer would feel all broken up if the time would ever come when he could not use the columns of the Moving Picture World for his goods, and I am just wondering if manufacturers, jobbers and dealers appreciate the fact that they can reach the whole wide world through your columns. It is not at all unusual to receive orders and inquiries coming from foreign countries, even from Porto Rico, South America, China and Japan. No, I couldn't do without the "World" in pushing our Meniscus Bi-Convex Condensers and Brightasday Curtain Emulsion.

Trusting that you will continue our ad, and with best wishes, I remain,

Respectfully yours,
(Signed) J. V. BRYSON.

Laemmle Film Service.

To Moving Picture World
New York, N. Y.
JVB:N.

Canada—England's big colony continues to send her sons to aid the mother country.

Germany—The Crown Prince, Frederick William, and his regiment, the famous "Death's Head" Hussars.

Belgium—The young King Albert and some of the Belgian troops.

S. S. "Red Cross" sails from New York on its errand of mercy.

Champion swimmers compete at Strassburg, Alsace-Lorraine, now the scene of hard fighting.

A record catch of salmon at Anacortes, Washington.

"Hay Feverites" hold 41st annual convention at Bethlehem, N. H.

Steamer "City of Chicago" fireswept, races through fog, is beached, but lands her 250 passengers safely.

Another member of the "Down and Out" Club—Francisco Carvajal, former president of Mexico, arrives in New Orleans.

THANHOUSER.

JEAN OF THE WILDERNESS (Two Parts—Sept. 8).—Jean Ribot, a young Canadian trapper, visits a small town in a western country and there meets Jim Halton, an old rancher, and his daughter Grace. The friendship between Ribot and Grace soon ripens into love, but Halton is falsely accused of the murder of a gambler, and is compelled to flee the country, owing his escape to the resourcefulness of Jean.

The fugitive finds a home in Canada, where Jean and Grace prepare for their approaching marriage. During Jean's absence on a hunting trip, Haskins, a former employee of the dead gambler, appears and by threatening to denounce Halton to the authorities, secures Grace's promise to marry him; consequently, when Ribot returns, he is surprised to find that she has apparently jilted him.

The father, however, cannot bear to see his daughter unhappy so he surrenders himself to the authorities, and thus leaves a way open to Grace's marriage to Ribot. Haskins, the gambler, sends a letter to Grace purporting to be from her father, stating that he has escaped, and asking her to meet him at a certain lonely spot in the wilderness. Fortunately, soon after Grace has set forth to the appointed place, Ribot learns that the message was not sent by her father, and arrives in time to rescue the girl and punish Haskins for his dastardly trick. Incidentally Ribot makes Haskins confess that he was the slayer of his late employer, and that Grace's father is innocent.

THE METTLE OF A MAN (Sept. 20).—Harry Raynor, private secretary to John Ross, the political boss, mortally fears his brutal employer. Ross imprisons Quinn, who has offended him politically, on a false charge of murder, and Raynor is just in time to save Alice, Quinn's daughter, from taking her life. He entrusts the girl, penniless and ill, to his mother. In her delirium she calls constantly for her father. The young man determines to steal from Ross the evidence of Quinn's innocence. The boss catches him in the act, and Raynor proves in a thrilling scene that he is the superior in both physical and moral courage. Quinn is exonerated, and Harry and Alice are married.

THE HARVEST OF REGRETS (Sept. 27).—Sheldon and his daughter Mary live in a small Western settlement. When Sheldon hears that Henry Moreland, his boyhood chum in the East, has died, he invites Moreland's son, Harry, to come out to Montana. The young man accepts gladly, for he has become involved with an adventuress, and is exceedingly anxious to get out of the woman's clutches. In the West, he falls in love with Mary Sheldon, and all goes well until Kate, the adventuress, is in need of more money. She follows him, and with the aid of Red Morrisey, an unwelcome suitor of Mary's, manages to expose Harry's past to the girl and her father. Before Harry can explain anything, Mary, in tears, has driven him from the house. A few days later, while Sheldon is away, Morrisey forces himself into Mary's presence. Harry arrives just in time to save her from insult. Convinced of Harry's courage and devotion, the Sheldons forgive everything, and Harry and Mary are happy.

PRINCESS.

THE MASTER HAND (Sept. 18).—Wilson, a young detective, falls in love with Clara Rich, and receives her father's consent to their marriage. Wilson is trying to track down "the mysterious hand" to which many robberies in the town are imputed, little dreaming that the burglar is none other than the father of the girl he loves. Quinn, a pal of Rich, jealous of Wilson, gives away the secret at police headquarters, and also reveals to the horrified Clara her father's vocation. An inspector bids Wilson come with him to arrest the thief. In Rich's apartment, however, Clara contrives to throw her arms about her lover and hold him while her father makes his escape, locking the door behind him. The fugitive is headed off below by the inspector, and Wilson putting several bullets through the lock, manages to wrench the door open. When he and Clara reach the hall downstairs, they find the in-

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spector unhurt, but Rich lies dead with Wilson's bullet in his heart. The young detective takes the grief-stricken girl in his arms.

RELIANCE.

OUR MUTUAL GIRL, NO 36 (Sept. 21).—Margaret went to Newport. An old, old dream of hers had at last come true. And yet, she was not altogether prepared for the magnificence of Newport society, the palatial houses and the brilliant functions which she attended. She was even a trifle overawed by it all. For the first day or two she found herself in such a whirl of gaiety, meeting so many charming women and bantering with so many delightful young men, that she forgot everything but her joyous surroundings. During a tea at Malbone House, however, she wandered by herself for the first time since her arrival in the City of Pleasure—and her thoughts were of Baby Lily.

It seemed to Margaret that never in the world could she give up that darling mite, least of all to Mrs. Rogers. The same evening she received a letter from that lady demanding photographs of the child. Photographs! Why, it had never occurred to Margaret to have any taken! She made up her mind to go right back to New York in the morning and have a dozen poses made at once.

But it was Captain Welles of the Navy who was destined to alter the best laid plans of Our Mutual Girl. He called her on the phone and insisted that she postpone her trip next day to attend the sailors' drill. He put it so charmingly that Margaret could not refuse, and the following afternoon found her on the beautiful parade ground—a stretch of velvety turf, sloping, unbroken, to the ocean's edge—watching the apprentices of the Navy go through a landing drill, bayonet exercises and battle formations. Margaret was in ecstacies, and Captain Welles presented to her Senator Beekman of Rhode Island and many of the younger officers.

The next morning brought a telegram from Mrs. Rogers, saying that she had made up her mind to adopt the child without more delay. She asked Margaret to go to New York for Baby Lily, and said that, as Mrs. Knickerbocker was out of town, she would send her own car to meet Our Mutual Girl who might use the machine while in the city. So Margaret went down to town and was driven by Mrs. Roger's chauffeur to Aunt Sally's cottage.

And then an astounding thing happened. The chauffeur, at first glance, recognized in the tiny foundling his own child. He seized her from Margaret's arms and would have made off with her in the car, had the motor engine not refused to work. As it was, he leaped into another machine standing across the street. Margaret tried to crank the motor of Mrs. Roger's car. A bystander coming to her aid, the next instant she was in hot pursuit of the chauffeur. A mad chase followed, up one street and down another, sometimes zig-zagging wildly, and tearing around the corners. But at last Our Mutual Girl cornered the kidnapper, and a policeman came running to her rescue. Then, as though the rescue of Baby Lily were not enough, it transpired that Margaret had tracked down a famous jail-bird. Half believing the man's claim to the child, she was more resolved than ever to keep the baby for her own.

THE LAST SHOT (Sept. 23).—Little Marie, the daughter of a rancher, is left alone for the day. Her chief plaything is a little gold watch which her father has recently given her. She is heart-broken when she breaks the chain of this prized trinket and weeps bitterly. Billy, a traveler, stopping at the house for a drink, learns the cause of her tears and agrees to take the watch and chain to be repaired. At the jeweler's where he takes it to be mended while he waits, the jeweler recognizes it as one he had sold a few days before to Marie's father, whom he notifies. Meanwhile, Billy returns to the ranch and gives the watch back to Marie, returning at once to town. Soon after his departure another wayfarer appears at the ranch and when he finds little Marie alone, not only takes away her newly recovered watch and chain but also her father's revolver. Marie, frantic over the loss of her precious watch, resolves to set out on foot to the town to tell her father of the theft. She soon tires, however, and lies down by the roadside to sleep.

Meanwhile, Billy getting into an argument with the bad man in town, wounds and disarms him and starts on his way again. The sheriff who is on the look-out for an outlaw, who is supposed to be in the vicinity for whom a reward is offered, hearing a shot comes on the scene. Previously he had heard of the alleged theft of the watch and the two circumstances putting Billy under suspicion, the sheriff sets out to arrest him. A running fight ensues. Just as Billy is down to his last cartridge, he comes across the sleeping child, near whom a rattlesnake is coiled. There is but a moment to decide whether the last shot in the gun shall be used to defend himself or to save the child from the snake and without hesitation, Billy uses it on the reptile. Marie soon clears Billy of all suspicion and the party returning to town meet the bad man, whom Marie at once recognizes as the man who stole her watch. During the struggle to arrest him, the man loses his false whiskers and wig, disclosing the outlaw for whom the sheriff had been in search. After some discussion the reward is given to Marie.

FEATURE FILM STORIES

WORLD FILM CORPORATION.

PROTEA II (Five Parts).—At the death of the old banker, Curtis, his entire estate, including a gold mine, is willed to his niece, Lady Mabel. Count Skettitch, who has cleverly schemed for the hand of Mabel, arranges to have his spy employed by her as a butler. Under the terms of the will, the safe is not to be opened until a month has passed. Mabel, desiring to know its contents, calls on the great detective, Protea, who by the aid of the ultra-violet rays is able to read the document describing the location of the gold mine, but finds it incomplete with a note stating that the missing words will be found tattooed on the shoulder of Fred Sharp, the dead banker's valet.

That evening Skettitch, by the aid of his spy, enters the house and blows the safe. Being in possession of the same knowledge as Protea, at once starts to seek Sharp. She, however, is of the same mind and has already started on her journey. Finding Sharp bathing, falls into the river. Sharp at once goes to the rescue, bringing Protea safely to shore. By this means she has an opportunity to view Sharp's shoulder only to find the tattoo marks have been removed. Skettitch arrives shortly after to find the same conditions—Protea then makes a search of Sharp's room, only finding a photo of him in his bathing suit. In her rage, throws it to the ground, breaking the frame, which reveals the marking on his shoulder.

Skettitch hears this news through his spy and by the aid of narcotic balls, which he injects into Protea's room with a putty blower, succeeds in putting her in a deep sleep. Entering, he gets the information he seeks and politely leaves his card. Protea awakens and finding her document gone, lures Skettitch to her home at Redwood by a decoy letter. Once into the house, the staircase turns, throwing him in a walled chamber. Protea appears in a niche and demands the document. While surrendering it. Skettitch takes her ring. The walls close in on him until he finds it necessary to use dynamite, which blows up the house.

His spy, Haligan, takes the ring to Mabel with the news that Protea has met with an accident. Mabel, going to her aid, is kidnapped, and taken to Skettitch's house and imprisoned. Protea, with her right hand man, Tommy, having escaped injury, traps Haligan and inject a deadly fluid into his arm, the antidote to which Protea alone knows. She promises to give this dose to him if he will show her the hiding place of Skettitch. She is led to his camp, where suddenly she is lassoed, bound and taken to an abyss and suspended from a tree, which is set on fire. Faithful Tommy, seeing this, stretches a fish net under her and succeeds in saving her life.

Skettitch now in possession of the mine, and as he thinks Protea dead and Mabel a prisoner, turns his attention to the entertainment of courtesans and sycophants. Wanting a sensational spectacle, Tommy responds to the advertisement. He arranges to have Protea appear as Electra, a dancing girl. Skettitch at once falls in love with her and forces his attentions and pleads to meet her at her home. To this she agrees providing he bring Mabel with him. Once in her house with his prisoner, Protea unmasks, has him handcuffed and restores the old banker's property to the rightful owner.

THE CHIMES (Five Parts).—Trotty Veck, the licensed messenger, reconsiders his promise to allow the marriage of his daughter Meg to Richard, after being advised by Alderman Cute that it is a sin for the poor to wed. After his day's labors, he meets William Fern with his infant daughter Lillian seeking shelter from the authorities, who have threatened to hang him. The kind-hearted little man takes them to his humble home for the night. Far after midnight, Trotty, seated by the fireside and soothed by the chimes, falls asleep and dreams.

His dream first takes him to the belfry of the old church, where the spirit of the chimes chides him for having done something he should not, and endeavors to show that the consequences might be, by picturing the future. In this vision, Trotty sees his daughter Meg living in poverty and acting as mother to Fern's daughter Lil, now grown to girlhood—Fern, in prison for his demonstration against the rich, and Richard, a drunkard from disappointment. Sir Joseph Bowley visits the little home and offers to adopt Lil, but instead mistreats her so that she is compelled to escape, but finally, upon promise from Sir Joseph to free her father, gives herself up to him, only to be ejected in time from his fine home with an unfortunate infant. She goes back to Meg and dies from the effect of her ill-treatment, leaving the infant to Meg, who in turn is compelled to leave her home due to her poverty.

Going to the bridge, Meg attempts to end all for herself and infant. At this point Trotty's dreams comes to an end. He now realizes that the poor as well as the rich have a right to marry, and hastens to correct his error. This done, he goes to check Fern, leading one of his meetings. Knowing the influence little Lil has on her father takes her and induces Fern to give up his plans. Trotty and Richard are taken prisoners by Sir Joseph's servants and brought before this despot, who instead of compelling Trotty to submit to his terms, is himself forced to sign a document giving the poor their rights.

JESS OF THE MOUNTAIN COUNTRY (Four Parts).—Jack Gibbons, disappointed in love, decides to go to the camp of his friend, "Shorty" Grandon, to live down his feelings. Not far from camp lives Jess, whose father has died and left her with nothing except the small cabin in which she lives. While riding, Jack meets with an accident and is found by Jess, with whom he falls desperately in love. An engagement takes place after Jack has rescued Jess from her burning home and taken her safely from a raging forest fire.

Jack's sister Fay, in response to a wire, visits the camp to meet her new sister. At first she dislikes her ragged appearance, but is soon convinced of the sterling qualities of the noble girl. A visit to Jack's home is planned, to show the future member of the family. She is met with snubs, but lives down her pride and is finally taken into the bosom of the family.

A dance is given at which Jack pays his attentions to his first love. Jess, heartbroken, escapes in the night and returns to her mountain country. Hearing the news, "Shorty," with his fast automobile, dashes his friend to the home of his love, where a reconciliation takes place and the new daughter is received with open arms.

PICTURE PLAYHOUSE FILM CO.,

THE MYSTERY OF THE POISON POOL (Five Parts).—Joe Cameron, the diamond prospector, who has just been captured by a wandering band of cannibals, soon realizes that his life is about to come to an abrupt close, and in desperate hope that there may yet be a chance of resuce, he takes from around his neck his mother's locket, hangs it on a bush and is dragged away by the exulting natives.

Corporal Walton, a member of His Majesty's Mounted Patrol, comes upon the locket, and following the trail of the savages, attempts at night fall a heroically and cleverly conceived rescue, by lowering a rope over the large cliff. As Cameron starts to climb, an immense python crawls to the rope and starts down. With the savages below and the snake above, there seems no hope; but Walton, ever resourceful, shoots the snake in the head. Joe Cameron flees one way, and Walton escapes from the pursuing savages on horseback.

A year later, Cameron, still the hard drinking, wandering prospector, comes into the little African village of Ubangi, where he is softened for the first time in his life by the tender influence of Dorothy, the little village missionary. When Cameron sees a huge diamond a prospector has brought in, he is about to stab the man, to steal the stone, but the thought of Dorothy restrains him. Later Dorothy comes upon the murdered form of Cameron's guest. Dorothy cannot believe him guilty of this dastardly crime, but the circumstantial evidence is so strong against Cameron that, rather than face his chances of death, he makes good his escape.

The Forest Patrol pursue him, and Walton, never having recognized the man whom he saved a year before, runs him down in the brush and starts, with his prisoner handcuffed to him, on the journey back to Ubangi. Cameron seizes his opportunity, and rolls with his captor down an immense embankment. Walton's leg is strained. Cameron, while releasing himself from the handcuffs, discovers in Walton's pocket his mother's locket that he had left as a forlorn hope a year before. Then Walton shows him Dorothy's glove and tells him of their mutual love. Our heretofore stoney hearted prospector, raised by love to the greatest sacrifice a human being can make, starts to carry Walton back to the village for Dorothy's sake. He gives him his last drop of water, and when they come upon a limpid pool glowing in the sunlight, they are both about to drink, when Cameron discovers that it is one of Africa's horrors—a natural poison pool.

In a desperate struggle, at the brink of death, he knocks out the now delirious Walton, and with his unconscious form resumes his struggling journey back to civilization. Under arrest in Ubangi, he remains mute to all except Dorothy, and she, convinced of his love for her by his sacrifice, starts for headquarters to intercede in his behalf. On her way she comes across the real murderer, killed by the Mysterious Poison Pool, and with the evidence of

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the recovered diamond hastens on to headquarters. Snatching the order for Cameron's release, she reaches the firing squad just as the command is to be given, and saves her lover. Cameron, a changed and softened man, begins a new life with the woman of his dreams.

GENERAL FILM COMPANY.

THE KING OF CHANCE (Kalem—Three Parts).—Despite his father's warnings, Tom Holliday continues in his intemperate habits. Flo Baker, a girl of the dance halls, ensnares the good-for-nothing. Jack Sands, a gambler, endeavors to save the boy because of the love he bears for Mae, Tom's sister. Tom, however, stubbornly persists in following the downward path. Flo loves Sands and learning the gambler, in turn, loves Mae, resolves to punish him through Tom. Sands endeavors to secure the consent of Mr. and Mrs. Holliday to marry Mae, but is ordered off the ranch. Due to Flo's urging, Tom rifles his father's cashbox and turns the money over to the dance hall girl. Mae and her father discover the theft. Filled with fury, Mr. Holliday orders his son from home. Mae informs her sweetheart of the turn of events, beseeching him to break Flo's influence over Tom.

Upon receipt of Mae's letter, Sands prepares to show Tom that he is Flo's dupe. He drops a note where the boy is sure to find it. When Tom reads the missive, he learns that Sands is to meet the dance hall girl at her home that afternoon. Here is his opportunity to square accounts with Sands, who has meddled in his affairs, and at the same time show Mae the character of the man to whom she has given her heart. Flo effusively greets the gambler when the latter calls. A short distance down the street, Tom and Mae observe Sands enter the woman's house. Mae, broken-hearted, returns home. Tom, however, is filled with a jealous rage and determines to settle matters with Sands. The gambler coolly acknowledges to the good-for-nothing that Flo is his sweetheart, hoping thereby to cure the boy of his infatuation. Tom, however, startles the gambler by declaring that Mae has seen him enter the house. Dashing Flo and Tom aside, Sands hastens after Mae, only to be refused a chance to explain. The deception has the desired effect, since Flo, blaming Sands' sudden departure upon Tom, drives him from her presence. Mae finally learns the state of affairs. She promises to wed Sands upon the condition that he give up gambling. The man agrees.

After their marriage, Sands and Mae purchase a ranch. Tom drifts lower down the scale. Mae, without her husband's knowledge, supplies the wretch with money. Sands, returning to the ranch house unexpectedly one morning, discovers his wife in the act of handing Tom a bill. He seizes the money and offers the boy a job. Tom sullenly refuses the position. Sands finally gives him money, but wants him never to return. Later, at the end of his resources, the boy holds up a stage coach. Sheriff Bennett and a posse go in pursuit of the robber. Hard pressed, Tom takes refuge in Sands' home. Sands is inclined to surrender Tom, but heeding Mae's pleas, finally consents to save him from the clutches of the law. Bennett and his men enter the ranch house but are prevented from searching the place by Sands, who covers them with his pistols. The posse besieges the building, raining a hail of lead into the place. A bullet strikes Tom, wounding him. Sands thereupon signals to Bennett. When the Sheriff enters the building, Sands offers to gamble with him for the boy. Should the Sheriff win, he gets the boy. Should Sands win, Tom is to go free, but Bennett is to take possession of the ranch. Although this is a flagrant breach of the law, Bennett's cupidity causes him to consent. Neither of the men notices Tom, who sits with his head buried in his arms. The cards are cut. Sands utters a cry of exultation—he has won. Approaching Tom, he places his hand upon the boy's shoulder—but Tom is dead!

THE FIFTH MAN (Selig—Three Parts).—Five young men having finished their course at college, meet in the home of Thomas Wynn to celebrate their emancipation from college work and to speed as parting guests, three of their number who are to depart at once for various foreign points. It is proposed that they shall again meet at the home of Wynn in New York, five years from that date, at 9 o'clock in the evening, if they are alive.

The years pass, and the appointed day is at hand. Only three out of the five arrive on time, but a letter is received from a fourth who is dying from a bullet wound in a hospital at Bombay. He sends his regrets that misfortune has laid him low so that he cannot be present. The three friends discuss their adventures during the five years, and it is nearly midnight, when they drink a toast to John Gaunt, the fifth man, "wherever he may be." Just as they are drinking this toast, the door is thrown open and into the room staggers an uncouth figure with long, unkempt hair and beard, dressed in tattered clothing, who dramatically announces himself to be the fifth man, John Gaunt. It is difficult for them to believe that it is he, but when they recognize him they receive him with expressions of joy and friendship and demand that he shall relate his adventures. John Gaunt then tells the following thrilling tale:

For three years he had buried himself in the wilds of Central America in search of gold. One day he wandered away from the camp and became lost in the jungle. After suffering many days of hardship and becoming exhausted for lack of food, he is found by a mad scientist, who has become crazy and degenerated into a mad beast and who is accompanied by a negro who is similarly afflicted. They live in a small hut filled with curios and stuffed animals and birds. The scientist expresses a delight at the discovery of John Gaunt and gravely announces that he is a most valuable and most unique specimen which he will add to his collection. Gaunt does not understand this until the madman and his crazy companion lead him to the rear of the hut, where stands a row of strongly constructed, heavy, wooden cages. In one of the cages is a fierce mountain lion, and in another a ferocious jaguar. Then to his horror and astonishment, he discovers in the next cage a beautiful American girl, clothed in the skins of wild animals, yet so beautiful and lovely that he is almost paralyzed at the sight. He learns that she was the daughter of a sea captain whose vessel had been wrecked on the coast, and she alone out of the entire crew was saved. The mad scientist had incarcerated her in this living tomb, and she had been there for two years.

At first Gaunt was given a certain amount of liberty by the mad scientist, and together with the crazy negro slept in the hut. One night Gaunt followed the insane scientist to a spot where he had concealed a considerable treasure in gold coin hidden in the ground. Gaunt saw him pour the clinking coins through his fingers like a miser, but he crawled back into the hut before the scientist was aware of his presence. Then he was placed in a cage containing the mountain lion, where he had a hand to hand battle for life and succeeded in killing the frightful beast with his bare hands. Two years pass by, and John Gaunt has learned to love the beautiful young captive, who is his companion in misery. Joan Darey, for that is her name, reciprocates the great love which pours from his heart, and they plan to escape. They manage to break from the cage and make their way into the fastness of the jungle, but they are pursued, captured and brought back. After another period of imprisonment, John Gaunt discovers to his great joy that one of the posts in the cage, which confines him, has become weakened by the work of insects. In his weakness he is unable to free Joan from her cage, and they determine that the best thing to do is for him to seek assistance from the nearest settlement.

So John Gaunt departs towards the seacoast, leaving Joan a prisoner in the wooden cage. He reaches the seaport, where his story is received with disbelief. People think he is crazy. He secures passage on a tramp steamer and arrives in New York City just in time to keep his appointment. "Do you believe me crazy?" he asks of his friends in pitiful tones. They declare that they believe every word he has stated, and Thomas Wynn, without hesitancy, prepares immediately an order for the captain of his private yacht to make ready within twenty-four hours for a voyage to Central America They are going to rescue Joan from her imprisonment in the jungle.

The voyage passes rapidly and without incident. The party of rescuers take up the back trail of John Gaunt and arrive finally at the hut of the madman and his assistant. They are just in time. The madman and his negro helper have had a mortal combat in which both are slain. Joan has been without food and water and is almost exhausted. Tenderly, they free her from her cage, and depart immediately for the seacoast, not forgetting, however, to dig up the golden treasure which the mad scientist had concealed. The great love which John bore for Joan, and which she reciprocated fully, made them happily oblivious of everything. Thomas Wynn and the other two friends congratulate themselves on the rescue of the beautiful prisoner and the helping of John Gaunt after his years of suffering and wanderings into a comfortable fortune, which would make Joan and himself independent for life.

LIBERTY BELLES (Biograph—K. & E.—Three Parts).—Margery Pennyfeather and Jack Everleigh, Dorothy Ketcham and Phil Fuller, are sweethearts and chums. Margery's father, Jasper Pennyfeather, is trying to build a hydro-aeroplane. Captain Hiram Ketcham, Dorothy's father, is preparing to sail to a desert island in search of a treasure. The Pennyfeathers and Ketchams are neighbors and the fathers object to the boys, Jack and Phil. Jack and Phil are preparing to leave for college, but before going they plot to get the girls into a boarding school in the neighborhood of the college. The boys write letters to Mrs. Sproutts, the principal of the school, for prices and particulars, to which they sign the names of Jasper Pennyfeather and Captain Ketcham.

Upon receiving the information the fathers decide to send their daughters to Mrs. Sproutts' school. The boys, upon learning that the girls have reached the school, make an effort to see them. They are discovered under the window calling the girls and are chased away. The fathers of the girls have both fallen in love with Mrs. Sproutts and are striving hard to win her affections. The girls of the school are taken by the swimming teacher to the beach, but Margery and Dorothy are left behind. The boys secure bathing suits and with the two girls go to another part of the beach. Mrs. Sproutts discovers the happy quartet and proceeds to drag the girls from the water. They are taken back to school and punished by being deprived of their dinner. The girls throw a note out of the window to the boys telling them they are hungry. The boys are quick to respond and soon return with refreshments which they hoist up to the window.

That night the belles of the dormitory plan a secret feast. The boys scheme to play a joke on the girls and, disguised as burglars in order to gain admittance to the feast, they climb the side of the house and crawl in through the window. Seeing the two supposed burglars, the girls are thrown into a panic. The boys are recognized, however, and given a hearty welcome. They are teaching the girls how to dance and Mrs. Sproutts' disturbed by the loud laughter and shuffle of the feet, suspects something is wrong and arouses the janitor, who in turn gets the town constable and all three go to the dormitory. The boys resume the role of burglars to avoid compromising the girls and are arrested and taken to the town lock-up. The girls now feel sorry for their escapade and plan to get the boys out of jail. By fondling the jailer they manage to steal the keys. They free the boys and the four young people decide to avoid further trouble, so proceed to get married. Not having any means of support, they start a cooking school.

Captain Ketcham finds the supposed treasure and also finds a shipwrecked sailor, who later turns out to be the husband of Mrs. Sproutts. The Captain sails for home, taking with him the shipwrecked sailor. Jasper Pennyfeather has built his large flying machine and has it nearly finished on the water's edge. Mrs. Sproutts has discovered that the girls have eloped and are married. She immediately sends a note to Mr. Pennyfeather telling him his daughter has eloped and is married. He hurries to the school and meets Captain Ketcham calling on Mrs. Sproutts. In order to decide who shall exhibit his wealth first, they toss a coin. Jasper Pennyfeather wins and invites the party to see his flying machine. The flying boat is a failure and all on board are ducked. They all return to the school and the Captain gives Jasper Pennyfeather the laugh. The Captain exhibits his treasure chest which, upon being opened, is found to have been a hoax and contains nothing. Mrs. Sproutts recognizes her husband and takes him back. The young people are very prosperous by this time and take their fathers in and put them to work

LASKY FEATURE PHOTOPLAYS.

THE VIRGINIAN (Five Parts).—The Virginian (so called from his native state) is a free lance cowboy. Securing a job at Bear Creek, his happy disposition soon brings him a host of friends. He meets Steve, an old friend and former bunkmate. Mutual admiration draws them to each other; together, Steve and the Virginian perpetrate many practical jokes. During one of these pranks, the Virginian encounters "Trampas," the local bully and bad man, and the Virginian makes him "back down."

Deciding to open a school, the cattlemen send East for a teacher and "Molly," a trite, lovely Vermont miss, comes via the overland stage. The Virginian rescues Molly from the coach after the drunken driver wanders off the trail. At a barbecue the Virginian proposes to Molly, but is rejected. Trampas, who has made vile comments on Molly, is forced by the Virginian to "eat" his words.

Steve joins Trampas and his cattle thieves. The Virginian is selected by the cattlemen to hunt down and exterminate the marauders. Steve and Spanish Ed are captured and, despite the Virginian's fondness for Steve, stern duty compels him to dispose of them by the Western method, and Steve and Ed are hanged. Trampas, who escaped the posse, reaches an Indian camp, and incites them to kill his enemy. The Virginia is severely wounded and left by the Indians as dead. Molly finds the Virginian, takes him back to her cabin; nurses him back to health and promises to marry him. The Virginian hears that Trampas is again in camp and threatens his life. Seeking Trampas out, they meet in the street, a duel begins and, after Trampas has paid the penalty, the Virginian and Molly take up the thread of their dreams in peace.

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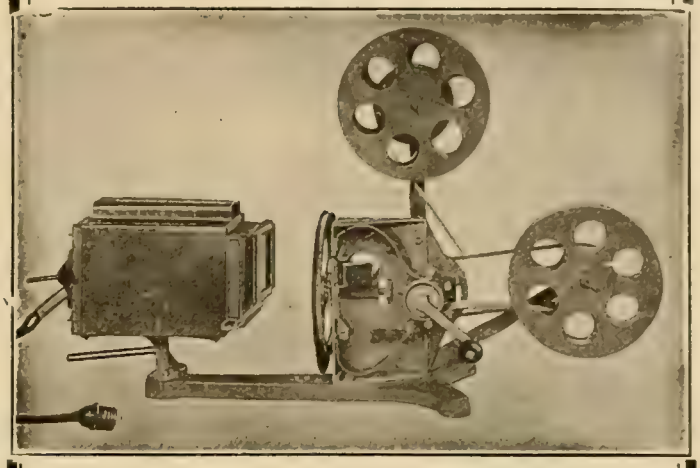

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COSMOFOTOFILM.

ENGLAND'S MENACE (Three Parts).—The ruler of a foreign power is making secret plans to invade England. Of his advisors only the Chancellor protests against the outrageous scheme; his military and naval leaders are eager to obey his commands. One of the chief spies of this foreign power secures a place as butler in the house of Lord Talbot, Secretary to the British Prime Minister. He uses his opportunities to copy important papers which Lord Talbot has charge of papers which refer to the movements of British ships and soldiers.

Lord Talbot's two children have an amateur wireless outfit, which the spy uses to receive messages from his government. He burns a sheet of paper on which he decoded a message. The children find the burned fragment, which has remained intact, and though they make nothing of the message (the ink of which is still visible on the burned paper) they copy it off together with the numbers which represent the letters. The date fixed for the invasion arrives. The spy puts off his butler's livery and leaves Lord Talbot's house, going for the last time to the wireless outfit to receive his final message from his government. But the two children are already in the little wireless house, moreover they have taken down the code message, and by use of the key which they made from the charred paper, have succeeded in translating it. Just as they realize the significance of the message—that the foreign fleet is on its way toward the English coast—the spy enters the wireless house. Though the spy tries to balk them, the children get away on their motorcycle and carry the portentous news to their father and the Prime Minister at Downing street.

The British government acts at once. Orders are issued with swift decision. The fleets get up steam; the troops begin to march. By a clever use of the enemy's code, the Prime Minister sends out a wireless message which turns back the enemy's ships and transports. The danger is passed. The British government breathes a sigh of relief and the English people go placidly about their daily business without realizing how narrowly a dangerous menace has been averted.

GREAT NORTHERN FILM CO.

LAY DOWN YOUR ARMS (Four Parts).—Countess Martha, daughter of an old warrior, General Count Von Althaus, although she lost her first husband in battle, has married another military officer, Baron Frederick Von Tilling. They have both become to hate war and all that it means and they live in the hope that there will not be any war in the near future. But their hopes were in vain, for it was not long before a war was declared and the husband was called to arms. His wife was sick at the time and her two misfortunes together, nearly caused her death.

This conflict was of short duration, however, and soon they were happily united again. The hostilities were long enough though to arouse deeper disguse for war on Tilling's part, because of the manifold horrors he had seen on the battlefield. And Martha's great sorrow in having her beloved husband snatched from her in the hour when she needed him most, had made her the more bitter against war. Consequently, she persuaded her husband to resign from the service but no sooner had he written his resignation, than he was compelled to change his mind. His wife received a letter from her bankers, notifying her that her fortune was lost, and as they now had only his salary on which to live, he could not resign from the service. Thus the horror of war began to make itself felt on all sides, it being one of its evil results that swept away their fortune, through the failure of their bank.

The last conflict still fresh in their minds, a new war broke out, and Tilling was called again to the front. This time the strife was prolonged and desperate. Tilling's regiment was in the thick of the fray where the battles were fierce and disastrous. His regiment was finally routed, with terrific loss of life. The wounded were quartered in available places—barns, churches, railroad stations and the like. While Tilling was visiting one of these barns, it was struck with a huge shell, which destroyed the barn, killing most of its occupants and injuring Tilling as he sought to escape. He was rushed to the railroad station and sent by train to his home.

Meantime, Martha, who had not heard from her husband for so long, feared that he had been wounded or killed, and started for the seat of war to search for him among the injured. She disembarked from the very train that carried her husband back to the city. She met the family physician who was at the front and, together, they visited all the field hospitals. She was horrified at the sight of so many maimed and dying men. When she failed to find her husband, she returned home and was overjoyed to find him there, alive, and his wounds not serious.

Happiness now reigned supreme for this happy family. Martha's sister, Rosa, became engaged to her cousin, Conrad Von Althaus. All had forgotten war until alas, another of its inevitable terrible effects interrupted their contentment. Cholera, which had spread from the battlefield, attacked their house. First a maid contracted it and died. Then Rosa developed the dreaded disease and died. Her aged father was grief-stricken and after her funeral he died, but btfore the end he renounced his belief in war and prayed for peace, as Martha and her husband pledged themselves to the same cause.

DRAMASCOPE CO., INC.

THE $5,000,000 COUNTERFEITING PLOT (Six Parts).—The counterfeiters are shown at work in their engraving, bill-splitting and printing plants. One of the first counterfeits is placed in circulation by the daughter of one of the master counterfeiters. The bill is suspected and is sent to the Treasury in Washington, where it is proved to be a counterfeit when it peels in a pail of scalding water.

Mr. Burns is called to Washington, placed on the case, and immediately goes to Philadelphia, where the counterfeit was first dissovered. Mr. Burns locates men that he believes to be behind the fraud by suspicious engraving orders, and immediately calls in other Secret Service operators to assist him in shadowing. The Lancaster members of the counterfeiting gang learn that Mr. Burns is on their trail through the dishonest revenue inspector, and fire their warehouse in order to destroy the evidence. Mr. Burns, however, manages to place himself in the counterfeiting engraving plant in Philadelphia. In the raid which follows, the three engravers are cornered and arrested. The securing of evidence against the New York branch, where the counterfeit paper is made, is more difficult. Mr. Burns sends Florence Castle, his leading woman operative, to work the April Fool ruse by which he succeeds in getting one of the counterfeiters into jail without the latter's suspecting in the least that he is being trailed by Mr. Burns.

A "faked" newspaper is printed, blazing in its head lines an announcement that the New York counterfeiters have been captured and have confessed. Their confederate in jail, misled by it, confesses his part in the transaction and, upon his evidence, Mr. Burns is enabled to raid the counterfeit headquarters just in time to rescue his female operative.

Mr. Burns then adroitly secures a confession of Helen Long, the daughter of one of the counterfeiters, through a concealed recording phonograph, and with the record goes to the father. Long breaks down in Moyamensing prison, and gives evidence against his pals in Lancaster, in order to save his daughter. With this evidence, Mr. Burns goes to Lancaster. As he is examining the counterfeiters' printing press in a tobacco house there, the counterfeiters dynamite the warehouse. Mr. Burns and his men escape in the nick of time. The counterfeiters leap into a carriage, Mr. Burns following in a delivery wagon. After a running chase the counterfeiters are finally rounded up. The final scene shows some specially posed pictures of Sir Arthur Conan Doyle, creator of Sherlock Holmes, with Mr. Burns.

APEX.

THE CLUE OF THE SCARAB (Four Parts).—Albert Normand, the son of a wealthy banker, has married against his father's wishes, and disinherited, he supports his wife and child by performing the duties of attendant at the Egyptian Museum. Margaret Noble, an adventuress and leader of a clever band of swindlers, plans to obtain possession of some valuable jewels on exhibition at the Egyptian Museum. She visits the museum with the intention of stealing the jewels, and while there she drops an odd scarab brooch which is returned to her by the attendant. Her accomplice feigns a sudden illness, and in the excitement which follows, she succeeds in hiding in a mummy case. During the night she comes out of her hiding place, steals the jewels, and with the aid of her accomplices succeeds in getting away, but not before they have killed the night watchman of the museum, who tried to stop them.

The authorities offer a large reward for the capture of the criminals, and searching for evidence, Albert finds a scarab brooch, which he recognizes as the one he returned to the woman the day before. He decides to try and trace the thieves. By chance, one day he meets a woman whom he recognizes as the one who dropped the brooch. He follows her to a gambling house, where she loses heavily, and anxious to make her acquaintance he loans her some money. This changes her luck and she invites Albert to her home, but she recognizes him as the attendant of the Museum, and afraid that he might order their arrest she succeeds in trapping him. Meanwhile Albert's coat has been found on the bank of a river, and his wife has asked his father for help. He advises her that he will give her child a home, but will not allow her to enter his house. The child goes to live with her grandfather, but every night she meets her mother at the gates.

Margaret has lost all her money at the gaming tables, and hard up for cash, she calls on Roy Arden, the banker's secretary, who is madly in love with her, to help her in securing the money from the banker's safe. The banker, meanwhile, has changed the combination to his safe, and when the thieves find they cannot open it, they tareaten him with murder. Little Mary is just returning from her nocturnal meeting with her mother when she hears the tumult in the banker's room, and learning tae cause, she telephones for the police. They come just in time, as the old man would not have been able to hold out much longer. Little Mary can now have anything she desires as reward for her faithful services. She pleads for her mother, and the banker decides to visit his daughter-in-law. On arriving at the house they find husband and wife in each other's arms, as Albert has succeeded in escaping, and the family is happily reunited.

FAMOUS PLAYERS.

THE UNWELCOME MRS. HATCH (Four Parts).—Marian Lorimer, an affectionate and impulsive young wife, palls upon her coarse-natured husband, and he turns to the waiting arms of Madge Creighton, whose charms appeal to him more than the delicate qualities of his wife. A baby girl comes to the home of the Lorimers, and for a time this new tie unites husband and wife more closely, but soon Lorimer becomes again entangled in the wiles of the other woman. Jealous and angry, the heart-sore Marian listens to the false counsel of the husband's trusted friend, and consents to elope, telling Lorimer in a note that she has gone with a man who respects her more than does her husband. At the gate Marian turns back, drawn from the abyss by the love of her child, and dismisses her suitor forever. But Lorimer has already read the message of farewell, and refuses to admit her. On the strength of the fatal note, Lorimer obtains a divorce, with the custody of the child, and marries the other woman. Marian goes West, taking the name of "Mrs. Hatch," and supporting herself meagerly by the income of a little store.

Years pass, and one day she reads in the paper that the child whose baby image she still treasures in her broken heart has attained womanhood and love, and is about to be married. Taking her little all, the longing mother journeys back East, buys a magnificent wedding gift, and begs her former husband to grant her but one glimpse of her daughter. The pitiful plea is denied, and only through the kindly schemes of the old nurse, Agnes, is Marian able to see her child again. As a modiste, bearing the wedding gown of her daughter, Marian creeps into her old home, and sees and touches again her loved one, without the latter's knowledge of their tender relationship. Seeing a framed picture of her daughter, Marian yields to temptation, and conceals it in her dress; but the picture drops to the floor, and her former husband and his wife discover her presence and learn her identity. They threaten Marian with arrest for theft, and rather than expose her daughter to scandal, Marian steals away, humiliated and despairing. How the other woman is justly punished, the cruel husband, mother and child at last united is dramatically unfolded in this photoplay.

RENOWNED PLAYERS.

A GREAT MISTAKE (Five Parts)—William Collins, a wealthy real estate dealer of New York, is infatuated with Lily Anderson, an adventuress, and neglects his wife and child, Hazel. Mrs. Collins learns of his infidelity and institutes a suit for divorce. After Mrs. Collins obtains a decree, Collins marries Lily, and they leave for the West. Their child, Martha, resembles Hazel. Several years elapse and Lily dies, leaving Martha to be cared for by Collins who places her in an exclusive school for girls. While there Martha meets Rob, a disreputable character, who induces her to elope with him.

Collins receives a letter from the principal of the school informing him of the elopement. He decides to disinherit her. He calls his partner, Landau, to prepare a will leaving all his property to Hazel. Landau sees a chance to acquire Collins' fortune. He induces Miss Pierce, the office stenographer whom he has promised to marry, to prepare a will in accordance with Collins' wishes and another will leaving all of Collins' property to himself. As Collins is about to sign the first will, Landau substitutes the second document which Collins signs. As Landau tears the will which Collins believes he has signed, Collins looks up. A glance of the will he actually signed reveals the perfidy of his partner. They struggle. Collins is overpowered and dies.

Hazel Collins marries George Thompson, an eminent architect. Many years have passed and Landau becomes a prominent social figure. He meets Mrs. Thompson at a dance. He becomes infatuated with her. He hasn't the faintest idea that she is the woman he has robbed of her inheritance. He declares his love. She repulses him. He is determined to win her and lays plans to this end. He endeavors to interest her husband in a business proposition in order to gain an entree into the Thompson home. He is invited to dine with them. During the absence of Mr. Thompson, Landau

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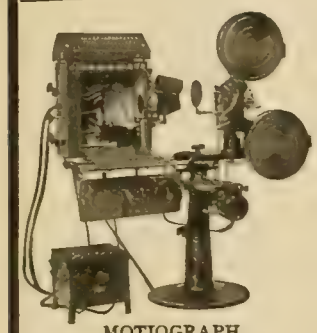

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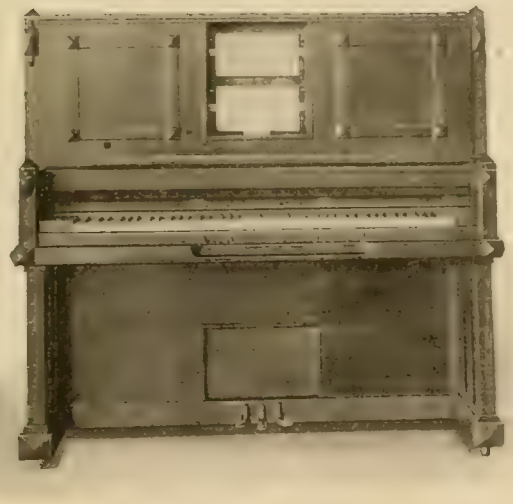

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makes advances to Mrs. Thompson and she orders him from the house. He leaves, vowing vengeance. While at a cabaret he meets a woman whom he believes to be Mrs. Thompson. He addresses her by the name, she laughs and exclaims: "My name is not Mrs. Thompson it is Martha Collins." He realizes that the woman is the sister of Mrs. Thompson. He comes to the conclusion that this woman will fit in powerfully in his plans of revenge on Mrs. Thompson. Landau meets Martha and her husband at their home. He engages them to enact a love scene so that he can deceive Thompson. Landau meets Thompson at the club and induces him to go for a walk. They draw near the scene where Martha and her husband are engaged in the love scene as arranged by Landau. Thompson sees them and imagines the woman to be his wife. He tries to lay hands on them as they flee. Landau accompanies Thompson to his home. Thompson enters just as Mrs. Thompson, who had attended a meeting of a charitable circle, returns. He stoutly maintains that she is unfaithful to him, and he turns a deaf ear to her protestation of innocence and drives her from the house.

A year passes and Thompson, brokenhearted, takes to drink. Mrs. Thompson kidnaps their child and works for their support. Landau visits her and offers to aid her. She refuses his aid. The child becomes dangerously ill, and the slender means of the mother are soon exhausted. In their last extremity she recalls Landau's offer and calls to see him. When she returns to her home she finds her child dead.

In the meantime Thompson has descended to the lowest stages of misery. He wanders through the slums, hoping to meet his wife again. He is attracted by a noisy crowd. Drawing near he finds Martha Collins stretched on the sidewalk in front of a saloon from which she was forcibly ejected. Believing her to be his wife he carries her to his home where she shortly dies, begging Thompson's forgiveness for what she has done. Thompson does not comprehend. He buries her as his wife.

Both mourners bury their dead. Husband and wife meet at the gates of the cemetery. Believing that the woman before him is the ghost of his wife whom he has buried, he flees. She pursues him with the cry: "Don't you know your wife." She finally convinces him of the great mistake that he has made. The story reaches the newspapers. The mystery is unraveled. Miss Pierce returns to New York after an absence of several years. While seeking employment Miss Pierce meets Landau. She reminds him of his promise to marry her. Believing that all evidence of his crime has been destroyed he maintains that he does not know her and shows her the door. Beside herself with rage she bares to the police the story of Landau's crime against Collins and his daughter. Landau commits suicide when the police call to arrest him. He leaves a confession. Mrs. Thompson regains her inheritance.

OZ FILM MFG. CO.

THE PATCHWORK GIRL OF OZ.—Living in a lonely forest in the Munchkin Country of the Land of Oz with Unc Nunkie is Ojo, an orphan boy. Ojo discovers that their supply of food is gone so he and Unc Nunkie start for Emerald City where there is plenty. Before they reach the city they stop at the house of Dr. Pipt who has just completed a magic concoction which, when applied to any inanimate object, will infuse it with life. The wife of Dr. Pipt, Margolotte, has become tired of doing her housework and makes a dummy girl of a patchwork quilt whom she proposes to use as a servant, after applying the magic lotion. Ojo asks Margolotte if she is going to give the servant brains, and he learns that such persons do not need any. Whereupon he injects too much of the magic brains invented by Dr. Pipt with a result that when the patchwork girl is brought to life she has a superabundance of gray matter. This so startles Unc Nunkie that he knocks a bottle off a shelf containing petrifying liquid which falls upon himself, Margolotte and Danx, the sweetheart of Jesseva and daughter of the magician, turning them to stone. In order to bring the persons back to life again Dr. Pipt tells the bereaved ones, Ojo and Jesseva, that it will take six years to make some more of the powder of life which has been spilled. As he is too tired to start working on this powder, he finds in his book of magical recipes an antidote for petrifaction consisting of three hairs from a Woozy's tail and a six-leaved clover to be mixed in a pail of water taken from a dark well. Before the doctor, Ojo and Jesseva start out to look for the necessary ingredients, Dr. Pipt, at the request of his daughter, reduces the statue of Danx to six inches so that she may carry it around with her.

The pranks of the Patchwork Girl cause the doctor so much annoyance that he throws her away, but she comes back again on the assumption that she is now one of the family. Ojo, Jesseva, the Patchwork Girl and some of Jesseva's friends start to look for the Woozy and a six-leaved clover while the doctor himself hunts for water from a dark well. Ojo and his co-workers come upon the Woozy, but cannot pull the hairs from his tail, so they take it with them. When they are but a short distance from Emerald City, Ojo discovers a six-leaved clover but is told by Jinjur, a female inhabitant of Emerald City, that it is a violation of the law of Oz to pluck one. But Ojo's desire to bring back to life his Unc breaks the law and places the clover in Jesseva's basket. The act is witnessed by Jinjur, who informs the officers of what has been committed when she is refused the statue of Danx, and all the Munchkins are attired in prisoner's garb and marched through the streets. Jinjur proclaims that the statue belongs to her and the officers immediately take it from Jesseva and give it to her. The Patchwork Girl observes what has been perpetrated, follows Jinjur, succeeds in overtaking her, and replevining the statue. Not recognizing her friends as they are being marched through the streets in prisoner's garb, the Patchwork Girl goes to the mountain country, where she rescues Dr. Pipt, who has been having trouble in his wanderings for a dark well, from Hoppertown where only one-legged men are allowed by condescending to have one of her legs amputated in place of his. After several other trying experiences Dr. Pipt and the Patchwork Girl succeed in finding a dark well from which they draw the precious water. Jinjur overtakes them as they are on their way to the Emerald City to aid their friends and snatches the statue from the Patchwork Girl.

The trial of the prisoners is about to be called before Ozma, the ruler of Emerald City, when the Scarecrow of Oz, one of the jurymen who is too good-natured to decide what punishment shall be meted out to the offenders, escapes. He meets Dr. Pipt and the Patchwork Girl and falls in love with the latter. At the palace of Ozma, Dr. Pipt entreats Her Majesty to let him use the six-leaved clover in a concoction which he is to prepare to bring his petrified wife to life again. Ozma consents, but as it must be done in her presence and as the statues are some distance away, the Wizard of Oz prepares a magic which brings the statues of Unc Nunkie and Margolotte in her presence, but the one of Danx is missing. Presently Jinjur appears with the small statue of Danx, and she is accused of theft by Dr. Pipt. The accused is ordered by Her Majesty to relinquish the statue to which demand she complies. Dr. Pipt then cuts three hairs from the Woozy's tail, which he mixes in the precious water with the much desired clover. The magic thus produced he sprinkles upon the statues and they all come back to life. As Danx is still in his diminutive size, Dr. Pipt soon remedies this, bringing him to his natural size by the application of more of his magic compound.

SYNDICATE FILM CORP.

THE MILLION DOLLAR MYSTERY (Episode 13—Parts 25-26).—With the mysterious disappearance of the Hargreaves' treasure, or rather the box in which the conspirators believed it to be, as narrated in Episode Twelve, Braine and his companions are puzzled what to do next. For a time they make no attempt to molest Florence, and she and Jimmy Norton spend many happy hours together. Then the Countess Tagalavia, a titled Russian, who has been a girlhood friend of the Countess Olga, visits the latter and Braine. She brings a message from far-off Russia, which interests the chief conspirator greatly. A few days later, at a meeting of the conspirators, a strange knock is heard at the door. After certain preliminaries are gone through, the newcomer is admitted and his papers investigated and found correct. He is the secret agent from Russia, whose coming had been hinted at by the Countess Taglavia. Bearing with him the supreme authority from the inner council of the secret organization in Russia, he at once assumes command.

Meanwhile the Countess Olga, who knows nothing of the agent's arrival, visits Florence. At the time of her arrival, Florence, who as yet has found no reason to suspect her of complicity in the many plots of the conspirators, is opening the morning mail. She has just opened a mysterious-looking missive as the Countess enters, but at once lays it aside to greet her pseudo friend, whom Jones, the butler, is beginning to regard with a chary eye. They are deep in an animated conversation, when there comes a crash in one of the rooms upstairs, and a moment later a weeping maid comes to tell Florence that she has smashed a priceless bust.

Florence excuses herself for a moment, to ascertain the damage the maid has done, and the Countess Olga, left alone, does not neglect her opportunity. Almost the first thing that her roving eye lights upon is the letter, which Florence has just opened, but has not read. The Countess hurriedly reads the written page. As she does so her eyes light up in startled amaze, for this is what she reads:

My Dear Daughter:

I must turn the treasure over to you. Danger threatens me and I can no longer keep it in my charge. Meet me at eight o'clock tonight in the summer house by the old stone wall on the estate. Do not fail me, for unless I see you the treasure will be lost and my life will pay the forfeit. Your father,

SIDNEY HARGREAVES.

The Countess Olga's mind moves fast. Hargreaves then is alive after all? It is he who holds the secret of the vast fortune which she and the other conspirators have vainly sought to solve. Rising quickly, she steps toward the clock on the mantelpiece and turns its hands backward a full half hour. That done, she breatnes a quick sigh of relief, and as Florence re-enters the room, makes ready to say her adieus. As for Florence, on picking up the letter after her visitor has gone, her astonishment is quite as great as was that of the Countess on reading it.

In the garden by the old stone wall that evening, two cloaked mysterious figures meet. The taller of the two, in his slouched hat, bears a curious resemblance to the missing millionaire—the other hooded form to Florence.

"The treasure is in an office downtown," says the man in a low voice, "There I can tell you all in safety."

Not far off, a taxi is waiting and in it they speed cityward. Strangely enough they draw up at a building, which if Jimmy Norton or Jones had been with them would have roused the suspicions of Florence's faithful defenders. But the caped and hooded figure of the girl makes no serious protest as her companion leads the way to a room in the upper part of the building. Flinging open a door at the end of the hallway, he suddenly thrusts the shrinking girl into a room in which the masked conspirators are gathered.

"Here," he says dramatically, pushing her roughly before him, "is the girl you have been seeking so long."

For an instant there is a tense silence. It is broken by peals of sneering laughter, as the girl throws aside her cape and hood, disclosing the face and form of the Countess Olga. "Seize him," she says quickly. "It is Hargreaves—and he has the treasure." Almost as quickly as herself, the man tears aside the beard and wig that disguise him, displaying the features, not of Hargreaves, but of the secret agent from Russia. As for their intended victim, she sits weeping, alone in the Hargreaves' mansion. "If the clock hadn't been slow," she is saying, "I should have seen my father."

BROADWAY STAR FEATURES.

THE PAINTED WORLD (Three Parts).—By one of those strange mistakes of nature, a child is born to Elois, an actress. The advent of the child, Yvette, arouses in Elois the one fine trait in her nature, a tremendous mother-love. To keep the child clean and to protect it from the influence of her life and that of its dissolute father, becomes the one passion of her soul. The moment comes when it is borne upon her forcibly that the child must be sent away. She sends Yvette to a fashionable boarding school, instilling in the child's mind that she is a lady and the daughter of a wealthy widow, travelling extensively.

From her life at boarding school, Yvette dreads her visits home where she has to suffer the passionate, suffocating embrace and dreary companionship of a perfumed woman—her mother. On one of these visits she meets her father, under conditions so strange that she was gradually led to believe they were dreams, as her mother said, and the scar her mother carried across her eye, came to her in a fall. Her schooling over, Yvette, on the threshold of the world, returns home. Her mother leaves her alone the first night and her father, deep in his cups, pays her a visit and, in his maudlin drunkenness, discloses the fact that her mother is an actress. Yvette, unbelieving, rushes to the theatre, and from a seat in the balcony, sees her posing in the semi-nude.

The veneer that has been added to Yvette in years of training, lays bare the coarse, primal grain. Without letting her mother know, she becomes a burlesque queen. Her mother returns one night to find her husband there and her daughter missing. In the midst of a terrific scene, in which she tries to make him tell where the girl is, Yvette enters, now a member of the painted world. The mother realizes that her daughter is gone, and does the inevitable—saves the girl's soul at the cost of her body; lays a double crime to the man who has caused all her misery, and the tragedy ends in his being cornered, powerless to explain.

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PICTURE THEATER EQUIPMENT CO....1831
L. C. SMITH & CO.....1820
STRELINGER, CHAS. A.....1848

CARBONS AND ACCESSORIES.
ADVANCE THEATRICAL EXCHANGE....1822
CARBON ECONOMIZER CO.....1820
COX, WALTER C.....1848
MOORE, HUBBELL CO.....1848
NATIONAL CARBON CO.....1815

MISCELLANEOUS FEATURE FILMS.
ALBUQUERQUE FILM MFG. CO.....1827
ALCO FILM CORP.....1835-37
ALL STAR FEATURE CORP.....1841
AMERICAN EUROPEAN FILM CO.....1822
APEX FILM CO.....1821
ARCTIC FILM CO.....1825
BOSWORTH, INC.....1726
BOX OFFICE ATTRACTION CO.....1732-33
CELEBRATED PLAYERS FILM CO.....1807
COSMOS FEATURE FILM CORP.....1823
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FAMOUS PLAYERS FILM CO.....1724
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GENERAL FEATURE FILM CO.....1850
LASKY, JESSE L., FEATURE PLAY CO...1725
LIFE PHOTO FILM CORP.....1819
MASTERPIECE FILM MFG. CO.....1727
MOORE, F. E. (HIAWATHA).....1839
NIELSEN, F. O.....1847
OZ FILM MFG. CO.....1737
PICTURE PLAYHOUSE FILM CO.....1834
PARAMOUNT PICTURES CORP.....1722-23
PLAYGOERS FILM CO.....1844, 1845
RENFAX MUSICAL MOTION PICTURE CO.1827
SAWYER, INC.....1734-36
STRAND FILM CO.....1730
SUPREME FEATURES CORP.....1817
UNITED KEANOGRAPH CO.....1813
WARNER'S FEATURES.....1804-05
WORLD FILM CORPORATION.....1738-39

LENS MANUFACTURERS.
BAUSCH & LOMB OPTICAL CO.....1839

LICENSED FILM MANUFACTURERS.
BIOGRAPH 1801
EDISON, THOS. A., INC.....1746
ESSANAY FILM MFG. CO.....1728-29
KALEM CO. 1743, 1748
KLEINE, GEO.....1741
LUBIN MFG. CO.....1744-45
PATHE 1742
SELIG-POLYSCOPE CO.....1851
VITAGRAPH CO. OF AMERICA.....1747

INDEPENDENT FILM MANUFACTURERS.
MAJESTIC MOTION PICTURE CO.....1843
NEW YORK MOTION PICTURE CORP....1715
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OCCIDENTAL FEATURE FILM CO.....1818
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BOTANICAL DECORATING CO.....1845
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CLASSIFIED ADVERTISEMENTS.....1833
EASTMAN KODAK CO.....1846
ERNEMANN PHOTO-KINO WORKS.....1848
EXPERIENCED OPERATOR.....1848
GENERAL SPECIALTY CO.....1847
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SEEBURG, J. P., PIANO CO.....1839
SINN, CLARENCE E.....1850

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ANDREWS, A. H., CO.....1850
BENNETT SEATING CO.....1850
HARDESTY MFG. CO.....1850
STEEL FURNITURE CO.....1850
WISCONSIN SEATING CO.....1850

POSTERS AND FRAMES.
AMERICAN SLIDE & POSTER CO.....1800
MENGER & RING.....1825
NEWMAN MFG. CO.....1818, 1850
THEATER SPECIALTY MFG. CO.....1820

PROJECTION MACHINE MANUFACTURERS.
ENTERPRISE OPTICAL CO.....1839
PRECISION MACHINE CO.....1803
PHANTOSCOPE CO.....1829
POWER, NICHOLAS, CO.....1852

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ATSCO 1829
DAY & NIGHT SCREEN CO.....1825
GENTER, J. H.....1848
INTERNATIONAL MOON SCREEN CO....1844
MIRROR SCREEN CO.....1847

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ERKER BROS.....1845
NIAGARA SLIDE CO.....1795
UTILITY TRANSPARENCY CO.....1845

THEATRICAL ARCHITECTS.
DECORATORS' SUPPLY CO.....1847

FILM EXCHANGES.
APEX FEATURE SERVICE.....1810
BRADENBURGH, G. W.....1845
CHICAGO FEATURE FILM CO.....1814
GREATER NEW YORK FILM RENTAL CO.1840
PEERLESS FILM EXCHANGE.....1846
THEATRE BROKERAGE EXCHANGE....1822
WESTERN FILM BROKERS.....1848

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LICENSED RELEASE DATES

RELEASE DAYS.

Monday—Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.

Tuesday—Biograph, Edison, Essanay, Kalem, Geo. Kleine, Lubin, Melies, Selig, Vitagraph.

Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Pathe, Vitagraph.

Thursday—Biograph, Essanay, Lubin, Melies, Selig, Vitagraph.

Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.

Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Sept. 12—The Secret Nest (Drama).....
Sept. 14—The Backslider (Drama).....
Sept. 15—Merely Mother (Special—Two Parts—Drama) .....
Sept. 17—The Peddler's Bag (Drama).....
Sept. 18—His Change of Heart (Drama).....
Sept. 19—Murphy and the Mermaids (Comedy)..
—The Fire Chief's Bride (Comedy)...
Sept. 21—Just a Bit of Life (Drama).....
Sept. 22—The Ring and the Book (Special—Two Parts—Drama) .....
Sept. 24—The Fall of Muscle-Bound Hicks (Comedy) .....
—The Plumber's Pick (Comedy).....
Sept. 25—Her Doggy (Comedy-Drama).....
Sept. 26—The Gold Thief (Drama).....

EDISON.

Sept. 12—Dick Potter's Wife (Drama).....
Sept. 14—Generals of the Future (Military)..
—Buster Brown on the Care and Treatment of Goats (Comedy).....
Sept. 15—Making a Convert (Educational and Drama) .....
Sept. 16—A Summer Resort Idyll (Comedy)...
Sept. 18—Sleep's Clothing (Special—Two Parts—Drama) .....
Sept. 19—Jim's Vindication (Drama).....
Sept. 21—The Adventure of the Hasty Elopement (Ninth of Octavius—Amateur Detective Series—Comedy).....
Sept. 22—The Blue Coyote Cherry Crop (Drama).
Sept. 23—Post no Bills (Comedy).....
Sept. 25—Grand Opera in Rubeville (Special—Two Parts—Drama).....
Sept. 26—Twins and Trouble (Comedy).....
Sept. 28—Love By the Pound (Tenth of the Wood B. Wedd Series)—(Comedy)
Sept. 29—The Mystery of the Glass Tubes (Eleventh of the Chronicles of Cleek Series—Drama) .....
Sept. 30—Buster Brown Gets the Worst of It (Comedy) .....
—In a Prohibition Town (Comedy)....
Oct. 2—The Poisoned Bit (Special—Two Parts Drama) .....
Oct. 3—A Transplanted Prairie Flower (Drama) .....

ESSANAY.

Sept. 12—Broncho Billy, a Friend in Need (Dr.)
Sept. 14—The Joblot Recruits (Comedy).....
Sept. 15—The Way of His Father (Drama)..
Sept. 16—The Fable of "Lutie, the False Alarm" (Comedy).....
Sept. 17—Sophie's Legacy (Comedy).....
Sept. 18—Sparks of Fate (Special—Two Parts—Drama) .....
Sept. 19—Broncho Billy Butts In (Drama)....
Sept. 21—Sweedie's Skate (Comedy).....
Sept. 22—Love's Magnet (Drama).....
Sept. 23—The Fable of "One Samaritan Who Got Paralysis of the Helping Hand" (Comedy) .....
Sept. 24—Slippery Slim and the Green-Eyed Monster (Comedy).....
Sept. 25—A Splendid Dishonor (Special—Two Parts—Drama) .....
Sept. 26—The Strategy of Broncho Billy's Sweetheart (Drama).....
Sept. 28—Sweedie's Clean-Up (Comedy).....
Sept. 29—White Lies (Drama).....
Sept. 30—The Fable of "The Adult Girl Who Got Busy" (Comedy).....
Oct. 1—Slippery Slim Gets Cured (Comedy)..
Oct. 2—Golf Champion "Chick" Evans Links With Sweedie (Special—Two Parts—Comedy) .....
Oct. 3—Broncho Billy Trapped (Western Drama) .....

KALEM.

Sept. 12—The Path to Ruin (Drama).....
Sept. 14—The Mystery of the Sleeping Death (Special—Two Parts—Drama) ....
Sept. 15—Into the Depths (Drama).....
Sept. 16—The Moonshiners (Special—Two Parts—Drama) .....
Sept. 18—Easy Money (Comedy).....
Sept. 19—The Cub Reporter's Assignment (Drama) .....
Sept. 21—The Potter and the Clay (Special—Two Parts—Drama).....
Sept. 22—The Green Rose (Drama).....
Sept. 23—The Vanishing Tribe (Special—Two Parts—Drama) .....
Sept. 25—Jones' Wedding Day (Comedy).....
Sept. 26—Rory O'Moore (Drama).....
Sept. 28—The Viper (Special—Two Parts—Drama) .....
Sept. 29—Grouch, the Engineer (Drama).....
Sept. 30—The Ex-Convict (Special—Two Parts—Drama) .....
—Food For the Dogs of War (Educational) .....
Oct. 2—The Slavery of Foxicus (Comedy)....
Oct. 3—The Legend of the Amulet (Drama)..

GEORGE KLEINE.

Aug. 11—The Forbidden Trail (Celio—Special—Two Parts—Drama) .....
Aug. 18—When the Beacon Failed (Cines Special—Two Parts—Drama) .....
Aug. 25—"To Forgive, Divine" (Cines—Special—Two Parts—Drama) .....
Sept. 1—The Voice of Innocence (Cines' Special—Two Parts—Drama).....
Sept. 8—The Eyes of Genius (Cines' Special—Two Parts—Drama).....
Sept. 15—When Youth Meets Youth (Cines' Special—Two Parts—Drama).....
Sept. 22—The Master Force (Cines—Special—Two Parts—Drama) .....

LUBIN.

Sept. 12—He Nearly Won Out (Comedy).....
—Too Many Aunts (Comedy).....
Sept. 14—Lord Cecil Intervenes (First of the "Beloved Adventurer" Series—Drama) .....
Sept. 15—Rastus Knew It Wasn't (Comedy)....
—She Made Herself Beautiful (Com.).
Sept. 16—The Twin Brothers Van Zandt (Special—Two Parts—Drama) .....
Sept. 17—The Double Life (Special—Two Parts—Drama) .....
Sept. 18—For Repairs (Drama).....
Sept. 19—Pins Are Lucky (Comedy).....
—The German Band (Comedy).....
Sept. 21—An Untarnished Shield (Second of the "Beloved Adventurer" Series—Drama) .....
Sept. 22—The Wise Detectives (Comedy).....
—A Six Foot Romance (Comedy).....
Sept. 23—Toys of Fate (Special—Two Parts—Drama) .....
Sept. 24—The Triumph of Right (Special—Two Parts—Drama) .....
Sept. 25—The Investment (Drama).....
Sept. 26—Did He Save Her (Comedy).....
Between One and Two (Comedy).....
Sept. 28—The Beloved Adventurer Series No. 3—An Affair of Honor (Drama)....
Sept. 29—Jinks and The Barber (Comedy).....
—Jealous James (Comedy).....
Sept. 30—His Brother Bill (Special—Two Parts—Drama) .....
Oct. 1—His First Case (Special—Two Parts—Drama) .....
Oct. 2—The Greater Love (Drama).....
Oct. 3—On Circus Day (Comedy).....

MELIES.

Aug. 22—The Tell-Tale Photograph (Drama)..
Aug. 25—Circumstantial Evidence (Comedy)...
Aug. 27—The Elopement of Eliza (Comedy)..
Aug. 29—The Man Who Smiled (Special—Two Parts—Comedy) .....
Sept. 1—Flee, You're Discovered (Comedy)...
Sept. 3—A Case of Imagination (Comedy)....
Sept. 8—Hen Fruit (Comedy).....
Sept. 10—Uninvited (Comedy).....
Sept. 15—The Tramp's Revenge (Comedy)....
Sept. 17—The Scab Waiter (Comedy).....
Sept. 22—The $1,000 Pants (Comedy).....
Sept. 24—How Clarence Got His (Comedy)....

PATHE.

Aug. 10—Typical Russian Dances (Dancing)...
—A Rousing Reception (Comedy).....
Aug. 11—The Art of the Furrier (Vocational)..
—Iron and Steel Industry (Bombay) (Educational) .....
Aug. 12—Pathe's Weekly, No. 49 (News)....
Aug. 17—Dakar, the Principal Port of Senegal, French West Africa (Travel)..
—Military Trained Dogs, Belgium (Mil.)
Aug. 18—Cairo, the Capital of Egypt (Travel).
—Uriage and Vicinity (Scenic).....
Aug. 19—Pathe's Weekly, No. 50, 1914 (News).
Aug. 24—Pathe's Daily News, No. 53, 1914 (News) .....
Aug. 24—Edible Fishes of the English Channel (Ocean) .....
Aug. 25—Rapids and Falls at Trondjen (Travel)
—Picturesque France, Lower Brittany (Travel) .....
—From Havre to Buc by Hydro-Aeroplane (Color-Travel) .....
Aug. 26—Pathe's Daily News, No. 54, 1914 (News) .....

SELIG.

Sept. 12—The Missing Page (Drama).....
Sept. 14—Ye Vengeful Vagabonds (Drama)....
—Hearst-Selig News Pictorial No. 5 (News) .....
Sept. 15—The Eugenic Girl (Comedy).....
Sept. 16—Jim (Drama) .....
Sept. 17—Hearst-Selig News Pictorial No. 58 (News) .....
Sept. 18—The Lonesome Trail (Comedy).....
Sept. 19—At the Risk of His Life (Drama)....
Sept. 21—The Livid Flame (Special—Two Parts—Drama) .....
Sept. 21—Hearst-Selig News Pictorial No. 59 (News) .....
Sept. 22—For Love of Him (Drama).....
Sept. 23—A Just Punishment (Drama).....
Sept. 24—Hearst-Selig News Pictorial No. 60 (News) .....
Sept. 25—You Never Can Tell (Comedy).....
Sept. 25—Who Got Stung (Comedy).....
Sept. 26—The Newsboy Tenor (Drama).....
Sept. 28—The Going of the White Swan (Special—Two Parts—Drama).....
Sept. 28—Hearst-Selig News Pictorial No. 61 (News) .....
Sept. 29—The Real Thing In Cowboys (Comedy-Drama) .....
Sept. 30—The Loyalty of Jumbo (Drama).....
Oct. 1—Hearst-Selig News Pictorial No. 62 (News) .....
Oct. 2—An Embarrassing Predicament (Drama)
Oct. 3—Four Minutes Late (Drama).....

VITAGRAPH.

Sept. 12—He Danced Himself to Death (Special—Two Parts—Comedy) .....
Sept. 14—The Man Who Knew (Drama).....
Sept. 15—Steve O'Grady's Chance (Special—Two Parts—Drama) .....
Sept. 16—The Ageless Sex (Comedy).....
Sept. 17—Politics and the Press (Drama)....
Sept. 18—Father's Timepiece (Comedy).....
Sept. 19—The Reward of Thrift (Special—Two Parts—Drama) .....
Sept. 21—Fine Feathers Make Fine Birds (Drama) .....
Sept. 22—The Blood Ruby (Special—Two Parts—Drama) .....
Sept. 23—A Double Error (Comedy) .....
Sept. 24—A Close Call (Drama).....
Sept. 25—A Horseshoe for Luck (Comedy).....
Sept. 26—Hearts and Diamonds (Special—Two Parts—Comedy) .....
Sept. 28—When the Gods Forgive (Drama)....
Sept. 29—Regan's Daughter (Special—Two Parts—Drama) .....
Sept. 30—The Heart of Sonny Jim (Comedy-Drama) .....
Oct. 1—The Love of Pierre Larosse (Drama).
Oct. 2—Eats (Comedy) .....
Oct. 3—The Royal Wild West (Special—Two Parts—Comedy) .....

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INDEPENDENT RELEASE DATES

AMERICAN.
Sept. 16—The Mirror (Drama)
Sept, 21—The Redemption of a Pal (Two Parts—Drama)
Sept. 23—His Faith in Humanity (Drama)
Sept. 25—The Taming of Sunnybrook Nell (Drama)
Sept. 28—A Modern Rip Van Winkle (Two Parts—Drama)
Sept. 30—The Ingrate (Two Parts—Drama)

BEAUTY.
Sept. 8—The Motherless Kids (Com.-Dr.)
Sept. 15—The Only Way (Drama)
Sept. 22—Caught in a Tight Pinch (Comedy-Drama)
Sept. 29—The Legend of Black Rock (Drama).

"101" BISON.
Sept. 15—The Only Way (Drama)
Sept. 19—The Higher Law (Two Parts—Drama)
Sept. 26—"Richelieu," (Four Parts—Drama)
Oct. 3—Love and Baseball (Two Parts - Drama)

BRONCHO.
Sept. 23—Parson Larkin's Wife (Two Parts—Drama)
Sept. 30—The Right to Die (Two Parts—Drama)
Oct. 7—The Boss of the 8th (Two Parts—Drama)

CRYSTAL.
Sept. 15—A Joke on the Joker (Comedy)
Sept. 22—East Lynn in Bugville (Comedy)
Sept. 29—Charlie's Smoke (Comedy)
—Belmont Butts In (Comedy)

DOMINO.
Sept. 24—Test of Flame (Two Parts—Drama)
Oct. 1—The Gamekeeper's Daughter (Two Parts—Drama)
Oct. 8—The Whiskey Runners (Two Parts - Drama)
Oct. 15—Jimmy (Two Parts—Drama)

ECLAIR.
Sept 20—Son (Drama)
Sept. 23—The Aztec Treasure (Two Parts—Drama)
Sept. 27—Fate's Finger (Drama)
Sept. 30—Till the Sands of the Desert Grow Cold (Two Parts—Western Drama)
Oct. 4—The Man Who Came Back (Western Drama)

FRONTIER.
Sept. 20—A Rose of Yesterday (Drama)
Sept. 27—The Man in the Attic (Drama)
Oct. 4—Four Days (Drama)

GOLD SEAL.
Sept. 15—The Trey o' Hearts, Series No. 7—(Stalemate) (Two Parts—Drama).
Sept. 22—The Trey o' Hearts Series No. 8 (The Mock Rose) (Two Parts—Drama)..
Sept. 29—The Trey o' Hearts Series No. 9 (As the Crow Flies) (Two Parts)

IMP.
Sept. 21—Redemption (Two Parts—Drama)
Sept. 24—Universal Boy—The Newsboys' Friend (Juvenile—Drama)
Sept. 28—The Dark Horse (Drama)
Oct. 1—The Tenth Commandment (Three Parts—Drama)

JOKER.
Sept. 23—The Statuesque Beauty (Living Reproductions of the World's Statues).
Jane's Lovers (Comedy)
Sept. 30—The New Butler (Comedy)
Oct. 3—In the Clutches of the Villain (Comedy)

KAY BEE.
Sept. 18—"No Account" Smith's Baby (Two Parts—Drama)
Sept. 25—The Death Mask (Two Parts—Dr.)..
Oct. 2—One of the Discard (Two Parts—Drama)
Oct. 9—The Sheriff of Muscatine (Two Parts—Drama)
Oct. 16—The Word of His People (Two Parts—Drama)

KEYSTONE.
Sept. 14—All at Sea (Comedy)
Sept. 17—Bombs and Bangs (Comedy)
Sept. 19—Lover's Luck (Comedy)
Sept. 21—He Loves the Ladies (Comedy)
Sept. 24—The New Janitor (Comedy)
Sept. 26—Fatty's Debut (Comedy)
Sept. 28—Hard Cider (Comedy)

KOMIC.
Sept. 13—Bill No. 6—Bill Goes In Business for Himself (Comedy)
Sept. 20—Foiled Again (Comedy)
Sept. 27—Bill Manages a Prize Fighter (No. 7) (Comedy)
Oct. 4—The Million Dollar Bride (Comedy)..

MAJESTIC.
Sept. 18—Down the Hill to Creditville (Comedy)
Sept. 20—Her Awakening (Two Parts—Drama)
Sept. 22—Meg of the Mines (Western—Drama).
Sept. 27—The Great God Fear (Two Parts—Comedy-Drama)
Sept. 29—The Right to Die (Two Parts—Drama)
Oct. 4—Out of the Air (Two Parts—Drama).

NESTOR.
Sept. 18—The Troublesome Wink (Comedy)...
Sept. 23—The Half-Breed (Western—Drama)...
Sept. 25—Fruits and Flowers (Comedy)
Sept. 30—The White Wolf (Indian Drama)....
Oct. 2—Out of the Frying Pan (Comedy)....

POWERS.
Sept. 18—A Modern Melnotte (Two Parts—Drama)
Sept. 25—Be Neutral (Educ.-Dr.)
—Our Land of Gold (Educ.-Scenic)...
Oct. 2—The Actress (Drama)

PRINCESS.
Sept. 11—Sis (Comedy)
Sept. 18—The Master Hand (Drama)
Sept. 25—The Final Test (Drama)
Oct. 2—The Balance of Power (Drama)

RELIANCE.
Sept. 21—Our Mutual Girl, No. 36 (Topical)...
Sept. 23—The Last Shot (Western—Drama)...
Sept. 25—The Runaway Freight (Two Parts—Drama)
Sept. 28—Our Mutual Girl No. 37 (Topical)...
Sept. 30—Where the Mountains Meet (Western—Drama)
Oct. 2—The Sheriff's Master (Western—Comedy)
Oct. 3—The Wireless Voice (Two Parts—Drama)

REX.
Sept. 20—A Prince of Bavaria (Two Parts—Comedy Drama)
Sept. 24—Little Sister (Drama)
Sept. 27—As the Wind Blows (Two Parts—Drama)
Oct. 1—The Boob's Legacy (Comedy)
Oct. 4—The Pipes of Pan (Two Parts—Drama)

ROYAL.
Sept. 12—The Prodigal Husband (Comedy)
Sept. 19—The Horse Trader (Comedy)
Sept. 26—Scarecrow (Comedy)
Oct. 3—Cousin Billy (Comedy)

STERLING.
Sept. 21—In and Out (Comedy)
Sept. 24—A Shooting Match (Two Parts—Comedy)
Sept. 28—The Battle (Two Parts—Juvenile—Comedy)
Oct. 1—(No Sterling Release this week)

THANHOUSER.
Sept. 15—Gold (Two Parts—Drama)
Sept. 20—The Mettle of a Man (Drama)
Sept. 22—The Varsity Race (Two Parts—Drama)
Sept. 27—The Harvest of Regrets (Drama)
Sept. 29—The Trail of the Lovelorn (Two Parts—Drama)
Oct. 4—A Dog's Love (Drama)

UNIVERSAL IKE.
Sept. 15—The Scarecrow and the Chaperone (Comedy)
Sept. 22—The "Dear" Hunter (Comedy)
Sept. 29—The Shack Next Door (Comedy)

VICTOR.
Sept. 18—The Girl and the Smuggler (Drama).
Sept. 21—Rome (Exhibiting the Vatican, Etc.) (Scenic)
Sept. 25—Elsie's Uncle (Two Parts—Comedy-Drama)
Sept. 28—The Proof of a Man (Drama)
Oct. 2—The Rock of Hope (Two Parts—Drama)

FEATURES.

ALL STAR FEATURE CORP.
August—The Nightingale (Drama)
Sept.—The Education of Mr. Pipp (Five Parts—Drama)

APEX.
August—The Devil's Fiddler (Three Parts—Drama)
August—The Suicide Club (Four Parts—Dr.)..
Sept.—Queen of the Counterfeiters (Four Parts—Drama)

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—Picturesque France (The Valley of Jonte) (Scenic)
Sept.—Doubles Bring Troubles (Comedy)
—Prairie Dogs (Educational)

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Sept. 10—The Unwelcome Mrs. Hatch (Four Parts—Drama)
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August—The Indian Wars (Five Parts—Dr.)..

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August—Cabiria (Twelve Parts—Drama)

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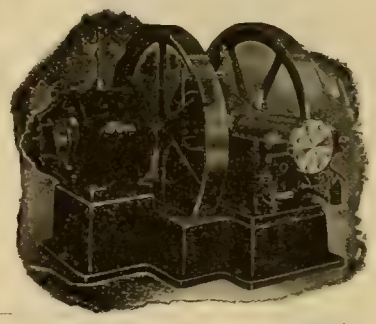

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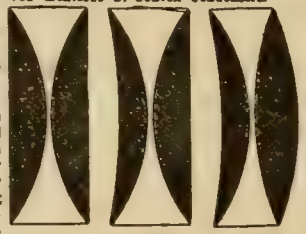

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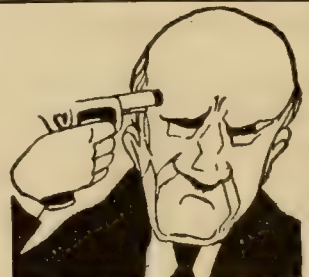

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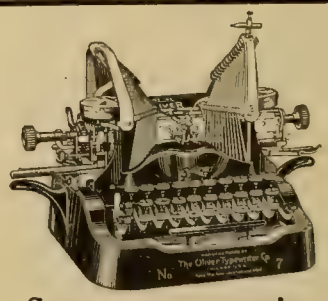

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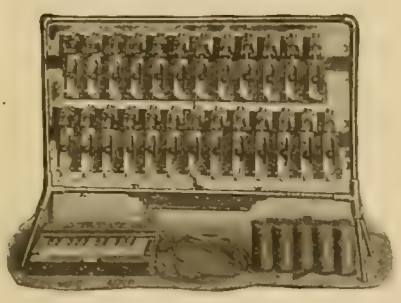

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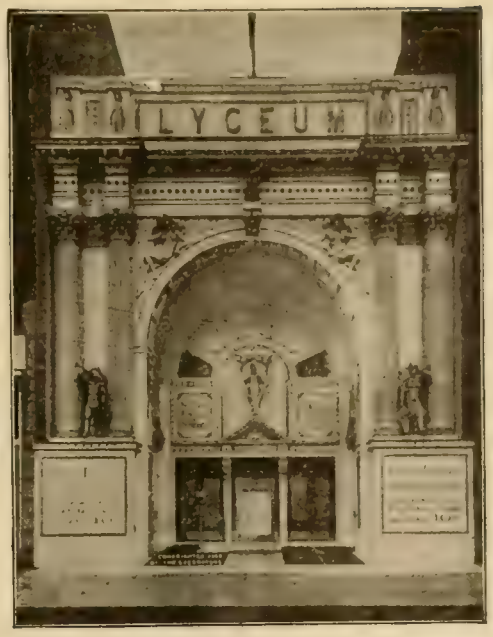

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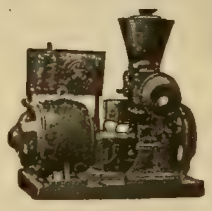

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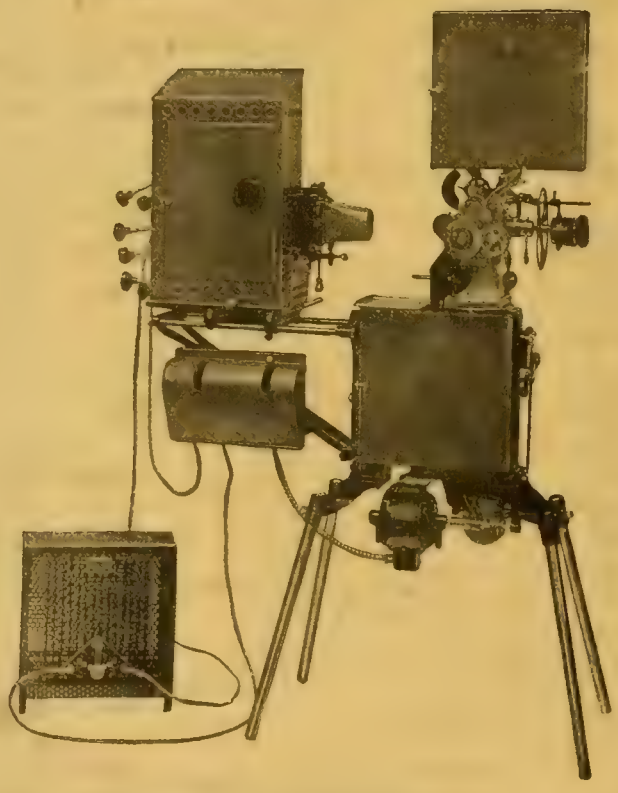

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